The Memory and the Legacy: The Whittlin' Whistlin' Brigade-- The Young Company, 1974-2001

Ruthanne Lay Crow
Brigham Young University - Provo

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THE MEMORY AND THE LEGACY:
THE WHITTLIN' WHISTLIN' BRIGADE--
THE YOUNG COMPANY
1974-2001

by
Ruthanne Lay Crow

A thesis submitted to the faculty of
Brigham Young University
In partial fulfillment of the requirements for the degree of

Master of Arts

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GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Ruthanne Lay Crow

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

Date

Date

Date

July 3, 2002

July 5, 2002

July 5, 2002

Harold R. Oaks, Chair

Rodger Sorensen

Lawrence P. Vincent
As chair of the candidate’s graduate committee, I have read the thesis of Ruthanne Crow in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style required; (2) its illustrative materials including figures, tables, and charts are in place, and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

July 5, 2002
Harold R. Oaks
Chair, Graduate Committee

Accepted for the Department
Robert A. Nelson
Department Chair

Accepted for the College
K. Newell Dayley
Dean, College of Fine Arts and Communications
ABSTRACT

THE MEMORY AND THE LEGACY:
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THE YOUNG COMPANY
1974–2001

Ruthanne Lay Crow
Department of Theatre and Media Arts
Master of Arts

“The Memory and The Legacy: The Whittlin’ Whistlin’ Brigade—The Young Company 1974–2001,” is a history of the children’s theatre of Brigham Young University. The Whittlin’ Whistlin’ Brigade—The Young Company acts as a training ground for graduate students working in theatre for young audiences. When directing a production for The Whittlin’ Whistlin’ Brigade—The Young Company, students are instructed to perform all functions required of a professional company. As The Whittlin’ Whistlin’ Brigade—The Young Company (WWB–TYC) spends much of its performance time on tour, those responsibilities are relegated to the student.

Developed and headed by Dr. Harold R. Oaks of Brigham Young University, WWB–TYC produced children’s theatre for local, regional, national and international audiences. The history includes production photos, budgets and business plans. A
survey of former company members was conducted assessing the long-term affect on participants in relationship to their personal and professional life.

This thesis is also in electronic form using animation, musical and narrative audio, an interactive menu and photo-gallery. Text is available in HTML and PDF format with 'print' capability. A tutorial is included to aid in possible navigational concerns.

Working within an electronic medium has facilitated the accessibility of a considerable collection of material highly diverse in nature. Twenty-seven years of production notes, performance programs, production photos, music, scripts, budgets, permissions, required licensing, travel arrangements and itineraries, performance schedules, educational/clientele data and historical developmental notes of the children's theater program itself presented not only volumes of material but also brought specific inclusion needs. In addition, the results of a program survey of the program will be presented in graph and chart format.

Determined needs include:

1. A history of children's theater both nationally and at Brigham Young University.
2. Supporting documentation of program development and implementation.
3. Survey results of WWB-TYC participants.
ACKNOWLEDGEMENTS

What an opportunity! To Dr. Oaks for the experience of compiling a documentation of your labor of love, The Young Company. The endless hours of guidance and care you extended to this project are also manifest in the success of your life. Thank you.

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To three hearts who were my unending love and support through the years of starting over, building new, and crossing the finish line, Tamara, Chera, Darin.

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CHAPTER 1

EARLY AMERICAN BEGININGS

"It is an exciting time for those of us who work with theatre for children. As we come to understand that the field does have a rich and interesting history, we also gain insight into the successes of the present and the challenges of the future." (Roger L. Bedard, ed., Dramatic Literature for Children: A Century in Review. Anchorage Press, Inc., 1984:vii)

Children's theatre in the United States plans and executes entertainment for the purpose of giving children wholesome pleasure and exposure to an art form.

According to periodicals of the period, theatre for children appeared as early as 1810 with the productions of Joseph Jefferson's *Rip Van Winkle, Little Lord Fauntleroy*, and Mark Twain's, *Tom Sawyer*. An adaptation of *Mother Goose* was performed as a mid-nineteenth century operetta and was apparently performed by children. Another short lived but successful company was organized by a group of teen-age boys called the Grand Duke Players (Max Shobet, *Scrapbook of WPA Children's Theatre*. New York: The New York Public Library Theatre Collection), so naming themselves after the Grand Duke Alexis of Russian who attended one of their shows in 1872. The Grand Duke was impressed with the boy's ingenuity and performance excellence. (Nellie McCaslin, *Historical Guide to Children's Theatre in America*. Greenwood Press, 1987:6)
Professional theatre also attempted to attract the family audience in the nineteenth century with the adaptation of British pantomimes. Pantomimes are still very popular in England today, but were not popular in this country much beyond the beginning of the twentieth century. They exerted a major influence on the dramatic literature of the child audience well past the middle of the twentieth century by validating entertainment for children. Titles give an idea of content: *Cinderella*–1878, *The Crystal Slipper*–1888, *Aladdin*–1895, and *Little Red Riding Hood*–1900.

Historian Roger Bedard notes:

"Counting revivals of this and other productions, there averaged at least one play for children presented in a Broadway theatre in each of the next thirty years, 1888-1918. In some years, such as 1899, 1913 and 1918, there were as many as four different plays offered to child audiences." (Bedard: 2)

For example, Utah native Maude Adams starred in *Peter Pan*–1905.

Anxious to solidify a highly culturally and socially diverse nation, social workers and recreational leaders recognized the value of the performing arts in pursuit of their own goals. The Hull House in Chicago under the direction of Jane Addams established programs in theatre, music, and the visual arts in 1891. A music school was added in 1893 and productions of *Snow White, Puss and Boots*, and *Mat Tyler* were mentioned during the early 1900's. Later productions included *The Tempest, A Midsummer Night's Dream*, and *Alice in Wonderland*, as well as Molière comedies. (Ibid., 8)

In New York City, The Henery Street Settlement pioneered programs in drama and dance and later became known as the Henery Street Festivals. Director Lillian Wald strongly believed in the value of the performing arts for disadvantaged youth as performing arts subscribed to values of social unification, family solidarity, and the
development of intrinsic creativity. New York philanthropists, Irene and Alice Lewisohn funded the beautiful 500 seat Neighborhood Playhouse, a name that continues to be associated with education in the performing arts.

The first significant theatre for children was The Children's Educational Theatre founded in 1903 by Alice Minnie Herts. Established at the Educational Alliance, a community center on the Lower East Side of New York, Herts was a social worker hired by the Educational Alliance to direct its recreation program. Noting the interests of people who participated in the various programs, Herts recognized drama to be one of the most popular interests to children and adults alike. Wanting a children’s counterpart to the adult program, Herts sought to offer productions that would provide a better quality entertainment than was available through professional touring companies. This objective was consistent with the aims of the Educational Alliance, which were:

1. To help young people learn the language and customs of their new country.
2. To meet the social needs of the community by providing a place for families to gather.
3. To help people create an idea from within, rather than imposing one on them from without.

These principles are consistent with founding concepts of children’s theatre and creative drama leaders throughout the history of the movement. (Ibid., 7)

The Children's Educational Theatre opened with a very successful production of The Tempest in 1903. Subsequent productions included Inogmar, As You Like It, and The Forest King. The success of these productions created pressure to expand and include a touring program. Increased costs resulting for this expansion ultimately forced closure in 1909. The excitement and success of the program created the
restructuring of the group now called the Educational Players. Original principles were maintained although adult performers were used rather than Hert's original incorporation of children on the stage.

The founding of Nettie Greenleaf's Children's Theatre in Boston was also in 1903. Children from the Dorothy Hix Home for Stage Children performed in plays popular for matinee audiences. Franklin Sargent, director of Dramatic Art and in collaboration with playwright Edward E. Rose, produced theatre for children. They sought for superior productions at reasonable prices.

The years between 1910 and 1930 would see phenomenal growth in civic and community theatre. The Drama League of America was founded in 1910 in Evanston, Illinois, with professionals and non-professionals making up the board of directors. A junior department was created with plays and pageants produced by director Cora Mel Patten. Children's programs continued to spring up across the country. Playwright and enthusiast Perry Mackaye was convinced that only in the communities of America could theatre exist as an art form. He criticized Broadway for exploiting theatre and the school systems for excluding theatre. (Ibid., 9)

The Drama League continued to expand establishing centers throughout the United States. They published the magazine Drama that carried information and critical articles. In 1913 The Educational Drama League was created as an extension of the Drama League. In addition to an educational thrust for theatre in the schools, it published a list of children's plays and in 1915 published Plays for Children, a play index and the first reference work of its kind in America. (Ibid., 10)
Winifred Ward, a professor of drama at Northwestern University and one of the founders of the Children's Theatre Association of America stated:

“In the awakening of general interest and dissemination of knowledge concerning children's plays, the Drama League of America deserves credit.” She went on to say that the history of children's theatre in America began with this organization. (Winifred Ward, Theatre for Children, New Orleans: Anchorage Press, 1958:48)

The influences of the League extended to playgrounds and recreational centers. In 1931 the Drama League ceased operation. According to Mrs. A. Starr Best, participating founder and first president of the League, it had fulfilled its mission. It had raised the consciousness of the public as to what community theatre might be, helping countless groups become self-sufficient.

In Chicago, another organization of note was the Association of Junior Leagues of America, dedicated to volunteer social and charitable service. In 1921 the Junior League initiated a children's theatre that was later recognized as one of the most important contributions ever made to the movement. By 1928, fifty-two leagues were reported to be producing children's plays. The performers were all women and amateurs with professionals working the backstage. Costumes and sets were lavish. To meet high production costs, tickets were high priced therefore restricting sales to children of upper income families. To balance the social equality, blocks of tickets were reserved for disadvantaged youth thus maintaining a practice of social service. A statement supporting the Junior League's move into formal production was made thirty years later in the following words:
"Theatre meets a fundamental need in human beings. It allows them to enter a world larger than themselves and to share experiences that may never exist in everyday living." (Prologue to Production, Mary Eleanor Ciaccio. New York: Association of Junior Leagues of America, 1951:5)

In 1915, Rowena and Russell Jelliffe of the University of Chicago directed the activities of the Karamu House, a small Afro-American settlement in Cleveland focusing on the visual and performing arts. Three years after the Jelliffe’s arrival steps were taken to found a children’s theatre. They began with informal story telling and puppetry classes later moving into scripted performances with young actors. The reputation of the Karamu House spread beyond neighborhood limits attracting university and city attention. A new building was built in the thirties and a children’s creative drama program was developed by Anne Flagg. The Karamu House and its children’s program was on its way to becoming the most distinguished Afro-American art theatre in the world. (McCaslin:12)

Increased public awareness of children’s theatre prompted a surge of civic and inner-city children’s theatre across the nation. Civic theatre differed from inner city theatre in certain important aspects. Located in small towns or suburbs and often started by affluent civic leaders, civic children’s theatre originated as a branch of adult theatre with aims similar to those held by the social workers of the settlement houses. Their primary aim was to entertain and give children of middle and upper class income groups an experience in live theatre.

It should be noted that much of this activity was sponsored by local amateur groups and lacked clear, consistent, professional direction. Montrose Moses, editor of three anthologies of children's plays was not pleased with much of the production and
writing work, as illustrated in the following description of the development of dramatic literature for children in the early 1920's:

“The paucity of children's plays continues: yet the schoolroom, the club, the recreation groups still make their insistent demands. And where there is the demand, there is the supply. . . . teachers are frantically teaching educational dramatics. Little bodies are being swathed in Dennison paper, little arms are being stretched in Dalcroze eurythmics, little minds are being cramped with innocuous dialogue. Wrong kinds of books are being written, demonstrating easy methods of play production, by professors of athletics, who know nothing whatsoever about the theatre, and recommended rules for acting that are totally absurd. Those who write children's plays have in mind all the limitations of a child's ability. . . .

These educational requirements are having a devastating effect on the dramatic output. The editor has oftentimes been discouraged by the seeming indifference on the part of the writers of children's plays to attempt anything of an artistic nature.” (Montrose Moses, ed., Another Treasury of Plays for Children, Boston: Little Brown & Co., 1926): 604-605.

Major interest from educational institutions came in the forties. In Boston, Emerson College Children's Theatre was one of the earliest programs under an academic auspice. Founded in 1920, first director Imogene Hogla began her work as an undergraduate. Her directing was so successful that she was invited to return and manage a children's theatre program. Based on a solid foundation and concerned professional guidance, Emerson continued to boast one of the strongest and most modern theatre programs in the United States emphasizing theatre for education as well as entertainment. (McCaslin, 14)

Founded in 1923 the King-Coit School of Acting and Design in New York has become another early to present day children's theatre intrigue. Founders Edith King and Dorothy Coit from the Buckingham School in Boston, established an after school program for children aged five to thirteen. An annual production was the culmination
of an entire year's work. The performers were children with production work constructed by professionals. Plays were presented in mid-town auditoriums.

Probably the best-known educational institution is the *Children's Theatre of Evanston*, established in 1925. Founder Winifred Ward, a distinguished pioneer in children's theatre and a professor of speech at Northwestern's School of Speech in Chicago developed a creative drama curriculum for educators and a theatre for children. Major roles were performed by upper grade students, with lower grade students being used when dictated by the script. A close relationship developed between the university and the board of education as a result of the theatrical liaison. Each year boasted the production of several plays given at two elementary school auditoriums rather than at the university theatre. This program lasted into the seventies and was used as a model for educational theatre and civic service.

Professional theater met educational theatre through Clare Tree Major, founder of the *Threshold Players* in 1922. Major was a professional New York actress from England who became interested in children's entertainment. She held the view of many educators, that drama classes should not constitute the whole experience for students. Working with the New York Association of Teachers and English, she promoted plays of literary worth with international value in an aesthetically pleasing mounting. Her school plays and cross country tours lasted over twenty-five years and set a model of professional theatre coordinating with the public school system that would become popular in the second half of the century. (Ibid.16) She wrote over fifty-seven plays for use in her own company, mostly dramatizations of fairy tales and
popular children's stories. However, publication was not sought leaving them inaccessible for other companies to use them for production. (Bedard: 6)

These early years saw principally larger urban communities initiating children’s theatre. Like adult theatre, children’s theatre grew out of social need later formalized through education. Despite hazardous growth and precarious beginnings, children’s theatre had established strong roots that would mature at a later date. (McCastlin: 17)
CHAPTER 2

SURVIVING WAR AND DEPRESSION

While commercial theatre and playhouses experienced an often-fatal effect from the economic depression of the thirties, children's theatre thrived. Not being dependent on box office support, children's theatre practitioners were teachers, social workers, and volunteers with only a small minority of professionals. As children's theatre grew, new leadership and support emerged from national organizations, educational institutions, community organizations, and professional or commercial theatre. Education assumed the primary leadership role while commercial theatre offered the least. (Ibid., 18)

Three leading national organizations were the Association of Junior Leagues of America, American National Theatre and Academy, and Children's Theatre Conference. Active for nearly twenty-five years, the Junior League continued interest and support for yet another twenty years. Theatre consultant Virginia Lee Comer, in comparing the League's early work with its later activities stated that the touring program was the League's most successful endeavor. A review of the large centralized productions was conducted and major change of policy resulted. Touring plays with little or no cost to sponsors became the mode of production. The League supported touring productions, which were reaching audiences not otherwise reached by local,
civic, and university theatres. In 1940 there were forty-seven groups of league players performing on a regular basis at schools, rural areas, settlements, orphanages and hospitals. When plays were performed at schools, no fee was charged though a nominal fee was sometimes charged at other venues. Local league chapters would often lend their support to professional performers rather than perform themselves. This practice continues.

Founded in 1935, the American National Theatre and Academy (ANTA) was not operational until 1945. ANTA was primarily a service organization, which collaborated with researchers and producers. Its purpose was to bring the best in live theatre to every part of the nation. However the depression and a Works Progress Administration (WPA) program called the Federal Theatre for Children, impeded its development. In 1948 however, over 1500 children's theatre projects were listed. (Ibid., 19)

The Federal Theatre for Children, formed in 1935 by an act of Congress, supplied relief work for actors and technicians while providing quality entertainment for a public that could not afford tickets. The Federal Theatre was government subsidized and not dependent on the box office, creating a non-commercial professional company. It was designed to decentralize theatre, playing to regional traditions, customs, interests, and occupations. National statistics show children’s theatre to have played in nine major cities through these years. The policy of the Federal Theatre was that no play should be presented that offered purely entertainment. The Federal Theatre also left the choice of script up to the individual directors, encouraging new American plays, classical plays, children’s plays and a special
program for Negro companies. (Hallie Flannigan, *Arena*. New York: Duell, Slaon and Pierce Co., 1940:200) For three years new scripts for children’s theatre were written and tried out, new techniques were introduced and many young actors found children’s theatre an exciting and satisfying experience. Highly effective national children’s programs were set up, enthusiastic about future plans. However, mounting criticism of the subsidy for the arts and the use of theatre as relief measures caused the termination of the Federal Theatre in 1939.

In 1936 a national professional organization, the American Educational Theatre Association (AETA) was founded. It was to become the strongest and most effective force in educational theatre. It was later re-named the American Theatre Association (ATA) so as to include the professional, community, and military sectors. Originally concerned with drama and theatre instruction in higher education, many members were aware of the growing interest in children’s theatre and to that end established a Children’s Theatre Committee in 1944. In 1945, Winifred Ward invited eighty Children’s Theatre Committee members to her campus at Northwestern University to explore the needs of children and to plan a suitable theatre program. Subsequently, annual meetings were held in different regions of the nation. By 1949, between 200-300 permanent children’s theatre groups were identified as operating in the United States. Interest was reflected by the 248 delegates at the annual convention held in New York that year. Major concerns of the Children’s Theatre Conference were better scripts, better directing of plays, and a better understanding of the child audience. A *Children’s Theatre Directory* and a *Children’s Theatre Bibliography* were published and by 1950 a newsletter was circulating. Renamed the Children’s Theatre Conference
in 1950, members came from schools, colleges, Junior Leagues, community theatres and professional companies. (Ibid., 20)

The Children’s Theatre Conference extended its interest by passing a resolution in regard to the United Nations Educational, Scientific and Cultural Organization (UNESCO) stating that children’s theatres of the United States supported the aims and programs of UNESCO through local activities and through whatever practical assistance may be given to children’s theatre programs elsewhere in the world. This concern later resulted in the formation of a new international organization called the Association Internationale du Theatre pour l’Enfance et la Jeunesse (ASSITEJ) in 1965. Through ASSITEJ, the United Stated attained visibility and assumed a leadership role on the international level. (Ibid., 21)
CHAPTER 3

EDUCATIONAL, CIVIC, AND PROFESSIONAL CHILDREN’S THEATRE

Winifred Ward’s early work at Evanston may be viewed as the turning point in drama and theatre education for and with children. She must also be given credit for defining and clarifying creative dramatics and children’s theatre. Creative dramatics was improvisational and referenced what the child did as a participant. Children’s theatre was what the child saw as a spectator. Both were essential and the clarification of terms facilitated teachers and administrators in formulating and designing programs and curriculum. Ward’s four books Creative Drama, Children’s Theatre, Stories to Dramatize, and Playmaking with Children were among the first academic publications to appear.

A national movement of theatre for children emerged in educational institutions. A successful collaborative program between Northwestern University and the Evanston Board of Education became a model for other universities and colleges. University courses including creative dramatics and playwriting for young audiences were added to the curriculum for children’s theatre. Progressive educators viewed the inclusion of educational theatre as valuable curriculum. Sara Shakow in an address to the National Progressive Education Association in 1940 stated:
“A children’s theatre today, if it hopes to justify its right to exist, cannot confine its aims to merely furnishing amusement. A children’s theatre today, if it expects to exercise its rightful function as a developmental agency and serve effectively as an instrument of education and culture, must offer more than sheer diversion and clean entertainment. Educational theatre must become a permanent independent institution involving itself with community cultural resources.” (Sara Shakow, *Children’s Theatre in a Changing World*, mimeographed copy in ANTA files, Washington D.C.)

Community children’s theatre continued as one of two factions:

1. Small theatre groups
2. Recreational groups

Each served different purposes and was operated by persons of varied orientations though the main function was entertainment. Efforts sprang up across the nation, many of which continue today, all contributing to the growth and development of the children’s theatre movement.

Professional companies offering children’s theatre also developed. However the Clare Tree Major Productions established in 1923 remained a national leader. In addition to her acting school in Pleasantville, New York for young actors and a summer school for teachers, Major expanded her existing East Coast twenty-five city tour to a national tour in response to a demand for touring children’s theatre. Her continued offering of children’s classics and new scripts included international material for additional cultural exposure. In the forties she added a National Classics Theatre for audiences on high school and college campuses. (McCaslin: 24)

The crowning achievement of the era was the Junior Programs, Inc. An outgrowth of the Maplewood, New Jersey, Children’s Entertainment Committee, founder Dorothy MacFadden described the project as follows:
1. To make available to every child, rich or poor, production by the finest adult artists in varied fields of entertainment, which will have real cultural value. Such entertainment’s should be planned to leave not only happy memories but a high standard for the child’s own work in similar fields and a new stimulus and interest in various forms of art and knowledge which before had been outside his field of vision.

2. To educate the parents and the community in general to the need for wholesome entertainment being provided at regular intervals, for every child, at low ticket prices in community supervised auditoriums, and to make them realize that such entertainment can be educationally and morally valuable as well as keeping the child off the city streets and away from harmful occupations, such as gang activities and motion pictures of the more lurid variety.

3. To act as a clearing house for programs for children, and, by means of many conferences, previews and personal assistance of educators, to raise the standard of all offerings for children in the entertainment field. (Mimeographed material from Junior Programs, Inc. files)

In 1943 however, the shortage of gasoline and the drafting of actors into the armed forces caused a suspension of performances. The Junior Program was never to recover.

One more important event should be noted before leaving this time in the history of children’s theatre. In 1935, Sara Spencer of Charleston, West Virginia founded the Children’s Theatre Press. A few years later she moved to Anchorage, Kentucky and renamed it the Anchorage Press. Spencer began with only four titles but thirty years later the list had grown to over 100 titles of children’s plays and books. Quality rather than quantity and tradition rather than experimentation continue to be the guiding principles of Anchorage Press. Purchased by Orlin Cory in the seventies, Anchorage Press moved to New Orleans and has recently been sold to Merilee Hebert Miller, moving to Louisville, Kentucky. (McCaslin: 26. Oaks. Publishers of Plays and Materials. Nashville, TN. ASSITEJ/USA July 2001:1, www.aplays.com.)
CHAPTER 4

TIMES OF CHANGE

There was little change in children's theatre content and format in the fifties. However, 1960 to 1970 would see unprecedented growth and change. Three major events took place that should be noted. First was the Mid-Century White House Conference in 1950. For the first time children's theatre had a place on the agenda. Second, the Children's Theatre Conference became a division of AETA (now ATA) with a regional organization that covered sixteen areas which included the entire United States and Canada. Third was the advent of government funding for the arts on national, state and municipal levels bringing life to a malnourished industry.

The First International Conference on Theatre and Youth was held in Paris in 1952 under the auspices of UNESCO with thirty-three delegates and twenty-three observers from around the world in attendance. The agenda included public performances by children, plays appropriate for young audiences, and audience composition. Future plans were made but the United States did not become actively involved for another ten years. When it did it was through Association Internationale du Theatre pour l'Enfance et la Jeunesse—ASSITEJ—International Association of Theatre for Children and Young People.
Nationally, the two major children’s theatre organizations continued to be the Junior League and the Children’s Theatre Conference (CTC). Approaches were adjusted to meet post-war needs. Many league members joined the CTC taking an active part in national and regional conventions. The Junior League established a drama library, which included not only scripts, but also packages, which included sets, costumes, properties, and lighting equipment. The league-touring program continued bringing a higher quality performance than many locals could provide. A consultant from national headquarters was available to local chapters and drama programs since disadvantaged youth continued to be a priority. (McCaslin: 28)

The CTC, now a full-fledged division of AETA, undertook various progressive projects which included bibliographies, play standards, publicity kits, and dramatic curriculum studies. The objectives of the CTC were as follows:

1. To promote the establishment of children’s theatre in all communities by educational, community, and private groups.
2. To encourage the raising and maintaining of high standards in all types of children’s theatre activities throughout America.
3. To provide a meeting ground for children’s theatre workers from all levels through sponsorship of an annual national meeting, regional meetings, and conference committees throughout the year. (Children’s Theatre Conference Newsletter, vol. 6, March 1953:2)

The Children’s Theatre Foundation was established in 1958 providing for special projects and services. Its purpose was to give aid to graduate students involved with children’s theatre, provide delegate expenses for international travels, and to bring in outside speakers.

Also important during this time was the formation of the Association Internationale du Theatre pour l’Enfance et la Jeunesse—International Association of
Theatres for Children and Young People—ASSITEJ in 1964. ASSITEJ was made a committee of CTC and would remain so for many years, eventually becoming a separate organization incorporating as ASSITEJ/USA. Influenced by imaginative and extravagant European children's theatre, stimulated by new content, objective, and form, grassroots American children's theatre took on new form. (McCaslin:30)

In 1962, John F. Kennedy established essential federal aid for the arts. The National Council for the Arts was established in 1964 with the following directives:

1. To recommend ways to maintain and multiply our cultural resources
2. To encourage private initiative
3. To advise and consult with local, state, and federal departments on ways to coordinate existing facilities
4. To conduct studies

The most extensive and far-reaching program however was the National Foundation for the Arts and Humanities of 1965 which included the National Endowment for the Humanities and the Elementary and Secondary Education Act (ESEA). Under the jurisdiction of Health, Education and Welfare, Title I and III of the ESEA made possible a variety of children’s theatre projects. 1965 also produced the allocation of $31 million (half federal funds with matching private funds) for the building of the Kennedy Center, a National Center for the Performing Arts. Children’s theatre was included in the educational department implementing programs that offered plays, workshops, and conferences at little or no cost to school children and teachers.

As specialists and teachers became better educated in theatre arts, interest grew and new techniques were developed. Government subsidies provided additional resources and new agencies became available to assist burgeoning programs. One such
resource agency was the Aesthetic Educational Program located at the Central Mid-Western Regional Educational Laboratory (CEMREL) in St. Louis. Teachers throughout the nation sent for the CEMREL aesthetic education materials. State arts councils were established providing money, guidance, and publications for a vast array of artistic programs.

Artistic agencies and government funding also stimulated support from private foundations and a need for better-educated administrators, teachers, and social workers increased. Colleges and Universities added coursework that would prepare for the future working closely with local schools. Productions for child audiences, teacher workshops, and campus conferences were all manifestations of increased interest and activity. A Children's Theatre Conference survey of 1950 revealed 69 colleges and universities in twenty-seven states offering drama and theatre coursework. By 1954 a second survey showed a jump to 222 colleges and universities.

Federal financial and agency support, private foundations, and increased interest allowed community theatres to flourish. CTC and the Juniors Programs continued to be national leaders in providing high quality entertainment to thousands of children annually. Michael Miners, the director of a four part series totaling eighteen different programs for children, wanted to help children gain a respect for theatre by experiencing it in a special place under the best of conditions. This was a contrasting concept to the traditional spaces available such as school auditoriums, all-purpose rooms, community centers, or simply an available space. He presented programs in the museum auditorium of the Detroit Institute of Arts from 1969 to 2001. Art centers and institutions of New York, Chicago, Cleveland, Palo Alto, Nashville and Boston
produced highly successful children’s theatre programs mixing community, educational and theatrical components. Professional theatre staged children’s theatre with productions ranging from musicals of *Peter Pan* to assembly length adaptations of longer plays. Professional booking agencies such as Briggs Management and Haynes Management specialized in booking professional children’s theatre productions though some companies did their own scheduling. (McCaslin: 34, 36)

The Clare Tree Major Productions closed their doors in 1954 upon Major’s death, leaving the legacy of the oldest professional theatre for children a memory. Though not a member of CTC, Major contributed significantly to the development of young audiences and the forward movement of children’s theatre in the United States. She carried the tradition of classical theatre and the objectives of educators and community leaders, many of whom were members of the CTC.

The most outstanding development of this period was the proliferation of small professional companies and the new government funding programs. Government funding made possible large-scale enterprises that enabled thousands of children to experience live theatre for the first time. The unionizing of professional theatre with the Equity Act in the late sixties refined the industry by legitimizing quality companies and eliminating others. Not to be forgotten was the domestication of television offering an entertainment option to often higher priced theatre tickets. This changed not only how children viewed theatre but also how they viewed the world. (Ibid., 37)
CHAPTER 5

1970-1985: A NEW ERA

Actor's Equity drove the price of theatre up, creating a scramble for existing funds. Inflation raised basic production costs and theatre was required to change. The answer came in the writing of proposals for grants and private funding. Grants tended to be awarded for innovative programs or new works rather than for ongoing programs. This did not solve the operational needs of an established company. Whereas the National Endowment for the Arts was established to fund new projects only, in 1984 the NEA established a new category for ongoing ensembles. This category allowed the NEA to award nationally recognized quality companies grants to help sustain the company over a long period of time. These grants strengthened existing ensembles and allowed for new works in writing, production and performance. Increased viewer expectations necessitated more elaborate production techniques. Theatre could no longer be self-sufficient. New business practices had to be adopted. (Ibid., 38)

Television not only offered alternative entertainment to adults and young audiences but also constructed new expectations for entertainment. Television had educated young viewers to expect the finest performance skills and elaborate production techniques. To compete, theatre had to prove with live performances that it possessed other and more important entertainment and educational dimensions.
Commercial, community, and educational theatre were all affected by expectations of television and changes in funding. Sponsors required higher quality from performing companies before assigning their funds. Committees and consortiums were created to critique and utilize the full capability of entertainment. Instead of playing at only one school, a company would appear at several schools in the same town. Sometimes a company would be contracted to remain in the area for a week or more giving workshops following performances rather than a series of one-day stands in different towns. Such creative use of funds benefited both the sponsors and the companies.

In the seventies, the Children's Theatre Association of America (CTAA) initiated two new projects for the improvement of children's theatre.

1. The founding of the Winifred Ward Scholarship Committee for the purposes of (a) to honor this great children's theatre pioneer, and (b) to prepare future practitioners to carry on her work.
2. Launched the Professional Children's Theatre Presenters and Producers Committee. This organization, now separately incorporated, staged their first Showcase in 1979 at Northwestern University. It is now held every January/February in different cities in the US and Canada, and includes display booths for companies not presenting regular 45 minute sample performances.

Showcase brings together those producing touring theatre (and other Performing arts) for young audiences with those presenting for young people. It has allowed companies to set up national tours lasting from a few weeks to entire nine-month tours. (Oaks, 2002)

ASSITEJ, created in 1965 to help bridge East and West during the Cold War, was represented as a committee of CTAA. Ann Shaw separately incorporated it in 1981 as ASSITEJ/USA and it serves as the United States Center for the international
organization. As of 2002, ASSITEJ International has centers in over seventy countries.

Goals of ASSITEJ International are stated in the Constitution:

1. To work for children's right to artistic experiences especially designed and created for them.
2. To work for the recognition and acknowledgement of theatre for children and young people.
3. To work for improvement of the conditions of theatre for children and young people all over the world.
4. To improve the common knowledge of theatre for children and young people at a worldwide scale, thus drawing the attention of international and national authorities to the importance of taking children and the work for children seriously.
5. To give people working with theatre for children and young people possibilities of getting acquainted with the work of colleagues in other countries and cultures thus enabling them to enrich theatre for children and young people in their own country.
6. To help to form ASSITEJ centers in all countries. These national centers shall unite all theatres, organizations and people interested in theatre for children and young people. (www.assitej.org. May 30 2002)

A Congress and Festival are held every three years in a different country and, with the exception of the 1984 Congress held in Moscow and the 2002 Congress in Korea, the United States has sent one or two performing companies to every congress-festival. ASSITEJ International publishes an ANNUAL every two years with articles dealing with the field in various countries, a web based Newsletter, a web based Festival Guide, and periodic papers. The most recent of which came from the July 2001 Japan Seminar containing reports on Theatre for Young People in nineteen countries.

HOTLINE, a web-based Directory of U.S. Professional Theatres for Young Audiences, and TYA TODAY a journal with invited articles. (Oaks interview May 30 2002)

In 1982, a series of child drama symposia were organized by Judith Kase-Polisini taking place at five different locations between 1983-1986. Speakers from other disciplines were invited to present papers during each two-day conference. The University Press of America published the presented papers in 1985 creating a scholarship project unique in children's theatre.

Award ceremonies are a tradition at American Alliance for Theatre and Education (AATE) national conventions. The award designation and ceremony was originally part of CTC, later being designated to the AATE. The descriptions of these awards denote the areas of deemed importance and the contributions of recipients most valued by members of the organization. They are:

Jennie Heiden Award. Given for creative effectiveness and excellence in professional children's theatre. (Individuals as well as groups are eligible.)

Zeta Phi Eta Winifred Ward Award. Presented to a children's theatre which has attained a high quality of production and which has stimulated community interest in its endeavor. Nominees must have been in operation for at least one full year, but not more than four years. Repeating nominations are allowable.

Special Sara Spencer Award. This award acknowledges a long established children's theatre for meritorious achievement. To be eligible, a theatre must have been in operation for a minimum of seven years, as the trust of this award is proven maturity.

Charlotte B. Chorpenning Cup. This award is given to a writer of outstanding plays for children. The playwright must be of national reputation.

Monte Meacham Award. Established as an award to a person or organization outside CTAA. The award is given for outstanding contributions to children's theatre.
Creative Drama for Human Awareness Award. Special recognition is given to a person or persons working in a creative drama program which does not lead to a production for an audience. Eligible recipients are: school programs K-12; Head Start; special education and the like; community drama or integrated arts programs; and programs in teacher training. The awards will usually go to younger people rather than those well known and widely recognized. (Key person rather than organization is the focus.)

CTAA Special Recognition Citation. Special recognition is given to individuals and/or groups which have established special programs. Research projects, surveys, or experimental work in any of the forms of child drama.

Phi Beta Award. A grant-in-aid award established for a distinguished foreign visitor who enriches the lives of those involved in children’s theatre by taking an active role in some aspect of the convention. The person is selected before the AATE Awards Ceremony, and expected to be in attendance at the convention.

Campton Bell Award. Presented annually to an individual for a lifetime of outstanding contributions to the field of child drama. (Ibid., 41)

The Children’s Theatre Foundation also offers annual awards. Founder and editor of Anchorage Press, Sarah Spencer recognized the need of support for children’s theatre. Donating profits from Anchorage Press, the foundation gathers funds to advance children’s theatre in the Unites States. This effort was continued by Orlin Corey and supported by Aurand Harris through donated royalty fees. CTF awards organizations and individuals such as ASSITEJ and playwrights in support of children’s theatre development. CTF recognizes significant contributions to the field of theatre and entertainment for young people. Awardees are nominated and selected by the CTF board and are hosted at a lunch usually held at time same time and location as the AATE Conference.

Educational institutions continue to exert strong leadership on a national level. Increased and improved curriculum established theatre as an accepted and important
part of the educational experience. By 1970, the *ATA Annual Directory* listed 1,600 institutions offering theatre curriculum. Theatre programs range from a few courses to full graduate degrees. A survey made by the University of Arizona in 1982 showed that responses were received from all fifty states and included reports from 116 junior colleges and 406 four-year colleges. Combining responses from both kinds of institutions, tallies of the different kinds of activities and programs are:

1. Schools that do no work in child drama—113 institutions
2. Schools that do productions only—122 institutions
3. Schools with courses and no production—30 institutions
4. Schools that present introductory classes in child drama as well as children’s theatre productions—176 institutions
5. Schools with no declared emphasis in the field but with course offerings of beginning and advanced classes plus strong production programs—30 institutions
6. Schools with a declared emphasis in child drama at the undergraduate level—18 institutions
7. Schools with a declared major or emphasis in the field on the graduate level—26 institutions
8. Schools with a graduate degree in education with a child drama emphasis—7 institutions (Ibid., 42)

Major institutions of higher education across the nation have developed strong and effective programs in children’s theatre. Many utilize and develop programs around regional culture and needs bringing a rich variety of children’s theatre to America’s academic and performance landscape. Many institutions bring in professional theatre technicians to workshop with their student populous. Strong community liaisons are important to the success of many institutions, either through performing venues or through funding. (Ibid., 43)

Playwriting also became a dimension of educational theatre of the eighties. In 1979, a young Englishman, Gerald Chapman, presented his work to the members of the Dramatists Guild at the *Royal Court Theatre* in London. Attending American
practitioners were so impressed with Chapman’s ability to stimulate playwriting in young people that they engaged him to come to the United States and establish a similar program here. This endeavor was known as the Young Playwrights Festival.

Workshoping with elementary and high school teachers and students of the New York area, playwriting was introduced, plays written and submitted for an annual spring contest. In 1981, the first year of the contest, 732 scripts were submitted from thirty-five states. In 1982, 655 scripts from forty-five states were submitted, and in 1983, 1,160 from all fifty states. (Ibid., 45)

Aurand Harris, American playwright, conducted workshops in residency lasting from one to four weeks at schools, from elementary to university where Harris taught writing through the theatre medium. Using the theatre medium as a way to teach written communication and self-expression belongs to this period of creative thought and development.

Another new concept in child drama was the Drama Kaleidoscope in Seattle. Established in 1982, the program provided workshop opportunities to develop and share skills in the use of drama to enhance learning. Drama Kaleidoscope is composed of three workshop options:

1. Creating the Performance
2. Building Drama into the Curriculum
3. Using Drama with Special populations

Drama Kaleidoscope also offers resource and referral service for contacting drama specialists. Staffed by highly qualified and experienced professionals, they were AATE sponsored. Kaleidoscope believes drama is a fundamental process, which allows for deep physical, mental, and emotional involvement, thus creating a positive
environment for learning, fostering the spirit of play as a socially interactive experience. (Ibid., 46)

Regional theatres continued their support through:

1. Augmenting school curriculum and offering children an alternative to the streets
2. Plays for young audiences
3. Cooperation with educational systems on all levels
4. Facilitating program implementation by bussing audiences from handicapped populations or from outlying areas

Typically, regional theatres fall into three clearly defined categories:

1. Large regional centers
   (a) John F. Kennedy Center for the Performing Arts, Washington DC
   Lincoln Center, New York
   (b) The Children’s Theatre, Minneapolis
   © The Performing Arts Council Music Center of Los Angeles County
   (d) The Midland Community Theatre of Texas
   (e) The Honolulu Theatre for Youth
   (f) The Nebraska Theatre Caravan, the professional wing of the Omaha Community Playhouse, the largest playhouse in the country
2. Small civic centers
   (a) The Detroit Institute of Arts, Detroit
   (b) The Troupers, Wichita
   © The Emmy Gifford Theatre, Omaha
   (d) The Seattle Children’s Theatre, Seattle
3. Ethnic groups
   (a) Karamu House, Cleveland
   (b) The Black Theatre Alliance, New York
   © The Billie Holiday Theatre for young Folk, Brooklyn
   (d) Teatro Doble (Back Alley Theatre, Inc.), Washington D.C.
   (e) The Don Quiote Experimental Children’s Theatre, New York

While the above is not a complete offering, it suggests theatres of reputation.

(Ibid., 47-48)

At the close of 1970-1985 a number of striking differences had revealed themselves, changing the social texture of children’s theatre for years to come. Some of the most conspicuous changes were:
1. Improvisational performances, peaking in the seventies and diminishing in popularity in the eighties.
2. Improved performance skills.
3. Episodic programs and revues rather than straight dramatic plays with traditional story lines.
4. Continuing popularity of the musical.
5. The addition of educational components in the offerings of commercial companies.
6. Deliberate use of interracial casts.
7. Uniform costumes and simple sets rather than fully costumed and mounted productions.
8. The blurring if lines between community and professional theatres, as the former began hiring well-trained performers for a season's employment.
9. A dependence of new funding sources. While this practice began in the sixties, it was taken for granted by the seventies, thus making proposal writing and fund-raising as important for children's theatre as for adult theatre.

Following the funding of the Winifred Ward Scholarship, a set of criteria was drawn up for institutions wishing to host a Winifred Ward Scholarship. Institutions were then encouraged to apply for certification as Winifred Ward Schools, qualified to offer graduate study for Ward Scholars. All of these institutions mount productions for young audiences as a part of the training program for their students. Several participating companies tour these productions to schools or other facilities in order to reach a wider audience and give the students more "hands on" experience similar to what they could experience working in a professional theatre for young audiences.

The following is a directory of Winifred Ward School Graduate Programs:

Arizona State University
Brigham Young University
California State University at Northridge
Eastern Michigan University
Emerson College
Hunter College
New York University
University of Hawaii at Manoa
University of Kansas
University of North Carolina at Greensboro
University of Northern Iowa
University of Texas at Austin
University of Utah
University of Wisconsin, Madison

Play development has increased in importance as the demand for better quality scripts has intensified. Many of the major professional theatres have literary managers who review scripts and many hold regular readings of new works. There are two major Play Development Workshops at this time:

The Bonderman—held on odd years in Indianapolis
New Visions/New Voices—held on even years hosted by the Kennedy Center in Washington, D.C.

Each workshop has produced a number of scripts that have experienced an extended life in various theatres across the nation and abroad. There are also play development programs at some Winifred Ward Schools, notably New York University under the direction of Laurie Brooks and University of Texas at Austin under the direction of Susan Zeder. (Oaks 6 2002)

Among the innovative ideas that emerged during these years were:

1. The appearance of the large cultural centers such as the Kennedy Center and Lincoln Center as sponsors of theatre for children.
3. The introduction of themes and topics once taboo in children’s theatre.
4. The combining of live actors and puppets in the same performance.
5. The appearance of bilingual companies.
6. Drama/theatre as therapy.
7. A new commitment to young people on the part of some adult theatres,

(McCaslin, 53-54)

In 1994, Dr. Harold Oaks conducted a study of trends in theatre for young audiences in the United States. The study was repeated in 2001 for comparative purposes. Results were presented in Japan at the seminar in 2001 and are also included here.

“About one third of the professional theatre companies offer a touring company. Another third of professional theatre companies are exclusively touring companies—having no home theatre space as a base. The majority of professional companies have a theatre space where most performances are given where young audiences are brought to the theatre by schools or by parents. Most companies reserve a number of evening and weekend performances specifically for family audiences. Many of these ‘based’ theatres have some productions touring to more remote areas. Performers at home theatres are frequently ‘jobbed in’ for single productions while other theatres hire a core of actors for the season and “job in” the rest as needed. Performers for touring shows are usually hired for the tour—which may include more than one production—and are usually expected to mount and take down the production at each performing location, in addition to their acting roles. Companies touring to schools usually offer small casts of 4 to 6 members with minimal technical production such as limited costumes, sets and lighting. Cast
members and production elements usually travel in vans. Productions are not kept in repertory and are only rarely brought back in later seasons.

Current trends offer classes and workshops to young people at based theatres and school settings. Classes are offered after school, on Saturdays during the school year, and during the day in the summer vacation period. Subject matter ranges from creative dramatics for young children and sequenced acting and movement courses, to limited production work for older teens.

Teacher’s Guides are usually produced for productions and include suggestions to prepare students for the performance and follow-up on ideas contained in the show. Most theatres offer web pages where additional performance information may be obtained, including costume and set designs, director and author comments, critical reviews, and scheduled productions.

A fairly recent development is the establishment of the New Victory Theatre in the Times Square theatre district in New York City. The mission of the New Victory Theatre is to introduce young people to live performances in an atmosphere designed to enrich their experience and encourage life-long involvement with the arts. They have a 499 seat state-of-the-art performance facility operating primarily as a presenting institution of high quality, multi-disciplinary programming, featuring national and international artists in a mix of dance, puppetry, plays, music, mime and circus arts. Several regional Theatre for Young Audience companies have appeared there since the opening in December, 1995. An annual budget of $5.4 million makes their mission possible.” (Harold Oaks, Theatre for Young Audiences Around the World, Papers from the ASSITEJ Japan Seminar, July 2001.)

A complete reading of The Typical Operation Discussion and Summary is found in Stockholm: ASSITEJ International, January, 2002:59-61. Conclusions drawn by Oaks are informative in portraying how children’s theatre in America is currently organized, funded and executed.

Theatre companies doing work for young people are on the rise boasting larger budgets to keep up with inflation. Many larger regional companies are attempting to serve young people through local productions and touring units. Subject matter often focuses on adolescent issues with a goal of entertaining while actively examining current social issues. Attendance has increased with the additional companies but only
a small portion of the children and young people population in the United States is being serviced, that being found mostly in major metropolitan areas.

Increased reliance on adaptations of literary material rather than writing original work for young people continues though there has been an increase in script publication and particularly in anthologies of plays for young people. A market for plays for young audiences is emerging that did not exist a few years ago. About one in four plays done for young people will be a folk tale, fable, legend or fairy tale, primarily because recognized titles sell more easily to the public. Theatres attempt to make traditional plays relevant with extensive teacher's guides and new interpretations. About one in five plays will deal with political or social issues, but these are often from an historical perspective in contrast to addressing existing issues. Some plays do deal with current topics such as teen suicide, drugs, AIDS, homophobia, abuse, violence, and coping with death such as The Yellow Boat, Wrestling Season, Goodbye Marianne, and Step on a Crack. Plays have been commissioned and written dealing with intergenerational issues - an increasing problem in the United States with the aging baby boom generation. There is a tendency to produce part of the season's repertoire for "family" audiences trying to attract a wider range of audience. For some theatres this has been successful, for others it has not.

Many problems that plagued early children's theatre still exist, finances being foremost. The National Endowment for the Arts, established in 1965 has grown from six programs to sixteen and children's theatre is only one area to which the NEA contributes. The debate of children's theatre as entertainment or educational continues and in some respects challenges the very financial sources that provide its life.
European trends have affected content and goals demonstrating that theatre is more than a frill. Ironically, children's theatre speaks more of the adults who create it than it does of the children who watch it. Liberation of subject matter and theatrical experimentation reflects changes in society. New themes and forms have evolved from playwrights who take their responsibility seriously, believing it an artistic challenge and social responsibility to produce excellence. With continued effort, American children's theatre may yet achieve the respect and recognition it enjoys in Europe, casting a professional eye on an art form that has finally come into its own. Nationally and internationally, theatre for young audiences now offers the possibility of a professional career. (McCastlin: 56)
CHAPTER 6

EARLY BEGINNINGS IN THE MORMON COMMUNITY

Theatre productions have been a tradition of Latter-day Saint culture with its instruction and entertainment securely implanted in the social texture of the communities. The philosophy of theatre within the church and its educational institutions has not been evolutionary. From the earliest cultural beginnings, theatre was viewed as educational and entertainment. Brigham Young declared:

"Upon the stage of theatre can be represented in character, evil and its consequences, good and its happy results and rewards: the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing the minds of a community an enlightened sense of a virtuous life, also a proper horror of the enormity of sin and a just dread of its consequences.

When the Saints come into this building and look on this stage, to see our brethren and sisters perform to satisfy the sight, to satisfy the ear, and the desires and mind of the people, I want you to pray for them that the Lord Almighty may preserve them from ever having one wicked thought in their bosoms, that our actors may be just as virtuous, truthful, and humble before God and each other as though they were on a mission to preach the Gospel.

It is our duty and privilege to teach the people what is right upon these points, how they can enjoy innocent amusements without sinning. It is their privilege to take initiative in these matters, not holding themselves over the people but joining them in the recreations and restrainings by their example, influence, and presence. It is with these views that I have encouraged the representations of plays among us. With us the theatre should be kept as pure, and as completely free from everything that could defile it, as out home sanctuaries. No impropriety of language or gesture, nothing wicked, or that [which] would lead to wickedness, should ever be permitted there or
countenanced in the least. We can not descend to the level of the wicked world, and copy after their fashions and escape sin.” (Young, Vol. IX, p. 243)

Joseph F. Smith later reaffirmed President Brigham Young’s position by stating:

“An early desire of President Young was to make the stage a means of social uplift and intellectual development, that drama was to be a means of betterment for the person through recreation, entertainment, and amusement. It is to be clean and elevating, a place you can go for high class enjoyment, and even where you can ask for the blessings of the Lord to be upon what you have learned and thought and saw.” (Smith, 1910: 458)

Dr. Harold I. Hansen, (1967: 76-77) professor of theatre at Brigham Young University summarizes with the following:

“To the devout Mormon, drama, music, sports, or any form of recreation is acceptable to his God if they are conducted in a manner that is wholly above criticism by anyone within or without the Church body. It is definitely a type of worship [as] it is opportunity to improve and evidence of the talents, which to them were God-given. Joseph Smith wrote this philosophy into the Articles of Faith: If there is anything virtuous, lovely, or of good report, or praise worthy, we seek after these things.

We reject the sleazy and shoddy plays with their abnormal psychology. We believe in a theatre of affirmation, and we assert that the world is full of decent people and that in normalcy of these decent people there are found strength and tragedy, triumph and suspense. We believe that if a man has done his job well and with faith, his works lives on in the lives of others. We are deeply indebted to those few playwrights who recognize the divine in man and the dignity [of] human beings.

I believe the artists job is to build mans’ and woman’s’ image, not tear it down. That which is destructive should be eliminated for works of art. Art that stresses over-indulgence: eating, drinking, sex, smoking, whatever is harmful; profane and vulgar language shows man closer to the beasts than to the angels.”

On October 16 1875, Brigham Young founded the Brigham Young Academy appointing Karl G. Maeser as president. President Maeser was given these instructions:
“...to organize and conduct the Academy to be established in the name of the Church—a Church school. (And) not to teach even the alphabet or the multiplication tables without the Spirit of God. That is all.” (Clinger, 1963:23)

With the establishment of the Academy, theatre production and theatre education included a standard and was a continuance of the importance and social need for theatre as established by Brigham Young with the formation of the Deseret Dramatic Association in 1850. In 1861-1862 the magnificent Salt Lake Theatre was constructed utilizing local performers as well as touring professional actors and touring companies. (Smith, 1976:1)

An academic program in theatre began with the first term of Brigham Young Academy in 1876 and continued without interruption to date. Coursework for children was included in addition to traditional academia. (Circular, 1891:1-4) National names were attracted as administrators and faculty, creating an educational and theatrical institution of high expectations and excellence. The department began as a small simple program expanding to a multifaceted department. Until the completion of the Harris Fine Arts building the department was housed primarily in lower campus and in temporary buildings. Productions were presented in College Hall on the lower campus, Smith Auditorium—the old Joseph Smith Building now razed, and ultimately the Harris Fine Arts Center. (Henson, 1980:362)

Theatre productions, while having been preceded by recitals, began on campus by Ms. Miriam Nelke in 1903. A professional elocutionist, Ms. Nelke established two classes for a summer session—which included both young people and adults.

“When September came I was reluctant to leave Provo. Of course I couldn’t remain unless I could continue my teaching. I visited the Brigham Young Academy and the principal, President Benjamin Cluff, granted me the privilege of organizing classes in oral English and dramatic art. The terms were
most liberal; the school provided me with a classroom and I paid the school a small percentage of the monetary returns to my department.” (Nelke unpublished: 10)

Ms. Nelke's short career at Brigham Young Academy, 1900-1908, and Brigham Young University is historically significant. Her exceptionally high view of the role of elocution e.g., voice and diction training, and interpretation and oral expression in education, led to the philosophy of the Histrionic Circle which gave students a platform from which to develop their talents. Nelke stated:

“...no education can pretend to completeness which does not pass beyond ease and skill in the writing of one's mother-tongue to ease and skill in the vocal use of that tongue.” (White and Blue, 1908:255)

The Miriam Nelke Experimental Theatre in the Harris Fine Arts Center was named after Ms. Nelke as a tribute to her excellence as teacher, actress, and elocutionist in providing a platform for the staging of student productions.

T. Earl Pardoe was the first department chair beginning September 1920. Responsibilities were not only public speaking, but voice training and theatre. (Henson, 1980:18) Early years were primarily concerned with attracting students for the department and establishing a favorable reputation. In 1922, Pardoe created the Mask Club, a student based production venue that continues today and later a national dramatic fraternity called Theta Alpha Phi. (Ibid.)

In 1925 the College of Fine Arts was created. Gerritt de Jong, Jr. was appointed dean. (Y News, 1925:1) The new college offered departments in Music, Speech, and Art with Bachelor and Master degrees offered by 1934. (Catalog, 1934:264-265)
Radio broadcasting began in 1938 but it was not until 1945 “that KBYU went on the air serving a potential audience of 180 students in Allen and Knight Halls.” (Manning, 1973:37)

Dr. T. Earl Pardoe retired as chairman of the department at the end of the 1851-1952 school year having served as chairman over a period of 32 years. (Henson, 1980:22)

On April 8, 1952, Dr. Harold I. Hansen was appointed departmental chair by President Wilkinson accepting the appointment on two conditions; first, the promise of a new theatre facility and second, the restructuring of financing for theatre productions. The first promise was fulfilled with the completion of the newly occupied Harris Fine Arts Building. Finances were also restructured allowing ticket sales to remain within the department, instead of being transferred into a general university fund, and for a portion of the departmental academic budget to be used for productions. (Ibid., 24)

In addition to new facilities and a restructured theatre budget, Dr. Hansen focused on enlarging the department. This he did through the hiring of specialists for specific areas of production. Children’s theatre is mentioned in the Daily Universe on April 27, 1961 under the headline Combined Speech, Dramatic Arts Split to Pave Way for More Specialization. Children’s theatre was specified as a separate area of the Dramatic Arts Department. (Ibid., 26)
CHAPTER 7

CHILDREN'S THEATRE AT BRIGHAM YOUNG UNIVERSITY

Children’s theatre was a common theatrical inclusion. However, a formal children’s theatre program was not initialized until 1956 when Dr. Albert O. Mitchell joined the faculty at Brigham Young University. As part of his faculty duties, he was to launch a children’s theatre program.

“YOUTHEATRE is a new program of living theatre for young people. In offering to the people of Utah Valley, the Brigham Young University agencies solicit the interest and cooperation of leaders in school, church and community so as to integrate [theatre] into the cultural pattern of our greater community in order to bring education and beauty into the lives of our young people.” (Snow Treasure program, 1956:2)

Children’s theatre was a personal love of Dr. Mitchell’s and his work in children’s theatre extended into national professional organizations where he served as an officer in the CTAA.

While teaching at the University of Utah in 1946, he was given the responsibility of the Young Peoples Theatre, which included a touring component. Dr. Mitchell also served on the drama committee of the Mutual Improvement Association of the Church of Jesus Christ of Latter-day Saints in 1949. A prolific writer, he published ten children’s theatre plays and eighteen articles and books on theatre and its varying aspects.
Brigham Young University hired Dr. Harold R. Oaks in the fall of 1970. When Albert Mitchell retired in 1973, there was an opening in the Child Drama area. Oaks later described how he got this position and the collegial reaction to it.

"The faculty position of Theatre for Young Audiences was sent to the Scene Shop and the Department Chair asked if there was anyone on the faculty who would be interested in the area. Feeling that this was an important area for us to be in, and having interest and experience in the field, I volunteered. I was later told by a colleague that I was committing professional suicide—but it hasn't turned out that way." (Harold Oaks, Professor, Brigham Young University, Provo, Utah, Current President of ASSITEJ International, *Slouching Towards TYA, How did you become involved in the field of Theatre for Young Audiences?* TYA Today, Vol. 16, No. 1, 2002):27

Dr. Oaks was assigned to head the Child Drama Program, which included Children's Theatre and Creative Dramatics. This he did with vision and vigor, creating a children's theatre program of national and international reputation.

"We feel we have the potential to build the strongest child drama program in the country. Children's theatre is something that's natural for BYU." (*The Daily Universe, 1976*)

Upon graduating from Weber County High School, Ogden, Utah in 1954, Oaks accepted the scholarship offered by Brigham Young University, where he began his undergraduate study in Dramatic Arts though he also had scholarship offers from the University of Utah and Weber College. He soon became active in the production program with performances in:

*Mrs. McThing*
*Point of No Return*
*Othello as Othello*
*Richard II*—King Richard, for which he received the Best Actor Award at Brigham Young University in 1956
*Darkness at Noon* – Prisoner 302
*Carousel* – Captain
Interrupting his studies, he served a two and a half-year mission for the Church of Jesus Christ of Latter-day Saints to the Netherlands and Belgium from 1956–1959. He returned to his studies in March 1959 and graduated in 1960 with his Bachelor of Arts degree in Speech and Dramatic Arts and a minor in the Dutch Language.

In January, 1960, Brigham Young University began a relationship with the United Service Organization (USO) and the American Education Theatre Association (AETA) in an overseas touring program designed to provide entertainment for the United States service men stationed overseas. This relationship lasted from 1960–1974. The first play to tour was Dr. Harold O. Hansen’s production of *Blithe Spirit*. Presented to servicemen and their families in South Korea, Japan, Okinawa, Guam, Wake Island, Philippine Islands, and Hawaii, these productions were more than just entertainment as indicated by the following:

“In addition to displaying their dramatic abilities, Brigham Young University’s touring Thespian will have ample opportunity to serve as goodwill ambassadors during the forthcoming Pacific area tour. …the U.S. Government is becoming more interested in college and university troupes which have been touring military area under the auspices of the UOS and Department of Defense. The troupes have proven popular at performances given in foreign universities and before mixed audiences of military and local populace.” (Colonel Jerome Coray, *Tribune*, 1960:18. Henson, 1980:271)

*Blithe Spirit* was first presented at Korean military bases, but was also performed at the U.S. Embassy in Seoul, receiving the following review from the Korean press:

“As was to be expected, a great deal of the rapid machine-gun fire dialogue was ruined by the non-English speaking audience, but on the other hand, it was quite surprising and inspiring to observe how many of the humorous Antics and witty dialogue was understood. (Korean Republic)

“When the curtain closed, the auditorium resounded with thunderous applause, which is an unusual occurrence in an Oriental audience.” (Herald, 1960:12)
Dr. Harold Oaks played the role of Charles in Blithe Spirit on the tour to the Far East.

In the fall of 1960, he began graduate work at Brigham Young University in Dramatic Arts and Interpretation. He had completed his course work and his thesis by the end of the summer 1961 defending his thesis in August 1961. The committee asked for some revisions in the thesis, which were completed in the following months, and the Masters of Arts degree was granted in June 1962.

Oaks began his doctoral work at the University of Minnesota, Minneapolis, Minnesota in the fall of 1961, also working as an Assistant in the Scene Shop. In the summer of 1962 the Crystal City Recreation Department, Crystal, Minnesota, employed Oaks as Drama Supervisor. During the 1962-1963 academic year he held the position of Instructor in the Speech and Theatre Department, teaching Beginning Public Speaking. The following summer he was asked to be the Administrative Assistant in the Office for Advanced Drama Research, which staged new plays by young professional playwrights at the recently opened Guthrie Theatre.

He received honorable mention for his submission to the National Intercollegiate Scenic Design Exhibition and Competition sponsored by Southern Illinois University in 1962. In 1964 Oaks received his Ph.D. from the University of Minnesota in Speech and Dramatic Art with a minor in Higher Education.

Frostburg State College—now Frostburg State University, Frostburg, Maryland, employed him as an Assistant Professor of Speech and Drama and Technical Director from 1964 to 1966. He left there to become Director of Theatre at Kearny State College—now The University of Nebraska at Kearney, Kearney, Nebraska as an Associate Professor of Speech from 1966-1968. He next worked as Assistant Professor
of Speech and Dramatic Arts, Associate Director of Theatre, and Business Manager of University Theatre at Colorado State University, Fort Collins, Colorado until 1970. In 1970, Oaks was asked to join the faculty at Brigham Young University as an Assistant Professor of Speech and Dramatic Arts. His primary teaching responsibility was in acting, directing, and interpretation with additional assignments as Supervisor of Public Relations for the University Theatre. At all of these institutions he had taught creative dramatics and sometimes children's theatre.

Dr. Oaks was very active in professional organizations before coming to BYU and continuing to present. He has held the following positions and offices:


While at Brigham Young University, Dr. Oaks served as:

Theatre and Film Department Chair, 1980–1993
Associate Dean in the College of Fine Arts and Communications, 2000–2002.

A wide range of directing credits indicates the broad interests and exceptional capabilities of Dr. Oaks. At Brigham Young University Dr. Oaks directed:

- *The Yellow Boat*—Toured Oslo and Tromsø, Norway, ASSITEJ World Congress
- *Charlotte's Web*
- *The Importance of Being Earnest*
- *Driving Miss Daisy*
- *A Christmas Carol*
- *Our Town*
- *Androcles and the Lion*
- *The Glass Menagerie*
- *Patches of Oz*—Toured Las Vegas, Nevada; Sibenik, Yugoslavia; Vienna, Austria
- *Star Child*
- *Carnival*
- *Traveling Tales*—Puppet production
- *Mormon Montage*
- *The Emperor's New Clothes*
- *The Great Race*
- *Reynard the Fox*
- *The Miracle Worker*
- *Cinderella*
- *Mormon*—puppet production
- *Abraham and Isaac: The Akedah*
- *Yankee Doodle*—Toured Disneyland and played for the American Theatre Association Convention
- *Saturday's Warrior*—The original production
- *Dandelion Wine*
- *School for Scandal*
- *Mormon Vignettes*
- *Dance on a Country Grave*
- *The Mirrorman*
- *One House Divided*—A professional showcase production, Creative Management Association, Brigham Young University, and Playhouse Theatre, Los Angeles, California
- *Faust*—Gounod
- *The Birds*—Aristophanes
Colorado State University:

*Our Town*
*Thurber*
*Carnival*
*The Importance of Being Earnest*
*The Birds*
*J.B.*

Kearney State College:

*School for Scandal*
*Taming of the Shrew*
*Antigone—Sophocles*
*Blithe Spirit*

Frostburg State University:

*The King and I*
*Carousel*
*The Glass Menagerie*
*Box and Cox*
*The Bald Soprano*

University of Minnesota:

*The Trojan Women—Classic Series*

Roseville Community Theatre, Roseville, Minnesota:

*Two Dozen Red Roses.*

Television:

*The Adding Machine, Aria de Capo—University of Minnesota, TV Direction Project*
*The Sandbox—Cumberland, Maryland*
*Alice in Wonderland—Hastings, Nebraska*

In October of 1974 Dr. Oaks formed a touring children’s theatre performance company, The Whittlin’ Whistlin’ Brigade—A Family Theatre Company. The mission of this children’s theatre company was more than producing children’s theatre, touring
not only children’s theatre but also puppets and mime. (Oaks, undated: 1-9) It’s duel purpose was to act as a training arm for advanced students in the theatre program providing valuable hands on performance and production training that can not be gained in any other way. The Whittlin’ Whistlin’ Brigade became the performance-training arm of the Theatre for Young People program in the Theatre & Media Arts Department at Brigham Young University, to mount and tour productions to schools in the mountain west, bringing live theatre to many who would not otherwise see it. The company focused on adaptations of classics and new works exploring themes of importance to young people.

The name, Whittlin’ Whistlin’ Brigade was taken from Mormon Church history. The place was Nauvoo, Illinois, a city built by early church members in the 1840’s from reclaimed marshland at Commerce, Illinois. It was renamed ‘Nauvoo’ to mean ‘City Beautiful’ and was intended to be a place safe from political injustices and social persecutions in their desire to practice their religion as supported by the Constitution of the United States and the Bill of Rights. Persecution increased to include the burning of homes, the destruction of personal and public property, and personal attacks. In the midst of these conditions, and as an attempt to protect their property and their lives, a troop of boys armed with jack knives and sticks formed what was called the “whittlin’ whistlin’ brigade.” These boys gathered around suspicious strangers, following them wherever they may go, all the while whistling and whittling vigorously. No words were ever spoken, no replies ever made, just whittling and whistling. This small and courageous action was enough to prohibit unwanted
strangers from lurking on the sidewalks of Nauvoo allowing citizens to know where strangers were in the city.

Over a hundred years later the name resurfaced representing a troupe of young men and women armed with songs, dances, musical instruments, and stories. Playing to elementary and junior high students The Whittlin' Whistlin' Brigade is teaching and delighting students of all ages through live performances.

In 1983, the name was changed to The Young Company at the request of BYU administration. Permission was being sought for a company tour to Yugoslavia and Austria representing the University. The administration was seeking title clarification and felt “The Whittlin' Whistlin' Brigade” was not an easily recognizable name, thus was born The Young Company.

*The Emperor's New Clothes, 1975 was the first production of The Whistlin' Whittlin' Brigade. Performances began at the Promised Valley Playhouse in Salt Lake City and met mixed reviews due to technical difficulties. Running next on the Pardoe stage at Brigham Young University reviews improved. Babzanne Park of the Daily Universe gave this critique:

"From the moment the flowing robes, glittering pantalets and drab jumpsuits danced onto the stage...an old Oriental fairy tale came alive for wide-eyed little children..." (1975: 6)

The production later toured elementary schools in Salt Lake, Weber and Utah counties. The company reopened the production on the Nelke Theatre for the Mormon Arts Festival in March, later taking the production to the Rocky Mountain Children’s Theatre Conference in Colorado Springs, Colorado in May of 1975.

For the 1975-1976 season two additions occurred in the program.
1. The affiliation of the The Whittlin’ Whistlin’ Brigade with the Provo City Recreation Department and the Community Schools Program. The agreements gave backing to the “Brigade” in exchange for summer performances for children in the community.

2. The addition of puppets augmenting live productions.

Productions began with Aurand Harris’ musical review *Yankee Doodle* directed by Dr. Oaks. Opening on the Pardoe in January 1976, *Yankee Doodle* met with warm reviews.

“B.Y.U.’s production of *Yankee Doodle* has something for everyone; that is something for every red-blooded American. The beginning routines did drag a bit and seemed like an old MIA Roadshow. But things got better. No matter what was lacking in the beginning, the routines picked up momentum and mounted to a star-spangled ending.” (Universe, 1976: 8)

When the production closed on the Pardoe, *Yankee Doodle* began its tour to elementary schools in Utah County. The tour also included a puppet variety show. Each tour had its own respective school clientele.

In compliance with an affiliation with Provo City Recreation and the Community Schools Program, 26 performances were given at the Wasatch Elementary School as a summer program. Following the summer performances, the “Brigade” took a tour to Mesa, Arizona and San Diego, Escondido, New Port Beach, Fullerton, Disneyland, Canoga Park, Torrance, and Lancaster, California. While performing at Disneyland, the company also performed for the national American Theatre Association Convention in Los Angeles. Performances of *Yankee Doodle*, *Mirror Man*, *Puppet Variety Show*, *Abraham and Isaac: The Akedah*, and *Rumpelstiltskin* were presented.

The highly ambitious and successful first season of the Brigade now a part of history, had paved new highways for children’s theatre at Brigham Young
University. The Whittlin’ Whistlin’ Brigade became a multi-faceted vehicle not only for the university but also for graduate students and class projects. Summer programs, television programs, educational theatre outreach programs, and campaigns against sexual abuse in addition to a regular performance season and touring schedule, became venues for the “Brigade.” Leslie Dabling created the figure of a young boy, with a puppet in his back pocket whistling a few notes of music, as a logo and a theme song was created. A minimal budget was established. The theatre department engaged in a cooperative affiliation, providing scenery shop time, construction personnel, and costume and prop resources. A small fee (see Budgets and Business) was charged to the schools to cover touring costs. Many set and puppet designs were conceived and constructed by participating students who also created original music, musical directing, and performing, fulfilling the institutional and academic desire of hands-on training for university students pursuing theatre for young audiences.

Productions of The Whittlin’ Whistlin’ Brigade/The Young Company

Children’s Theatre

1975  The Emperor’s New Clothes
      Abraham & Isaac: The Akedah
1976  Yankee Doodle
1977  Toad-!
1978  Androcles and the Lion
      Mormon Montage
1980  Cinderella
1981  Beauty and the Beast
1982  The Marvelous Land of Oz
      Sir Gawain and the Green Knight
1983  Patches of Oz
1983  Cinderella  The Archer Who Went Where to Fetch I Know Not What
1984  The Meiser  Winnie the Pooh
1985  The Nightingale
1986  Androcles and the Lion
1987  Sir Gawain and the Green Knight
1988  The Land of Everywhere
1989  Bamboozled
1990  Tales from 1001 Nights
1991  And Miles to go Before I Sleep
1992  The Purple Fan
1993  Step on a Crack
1994  Charlotte's Web
1995  The Reluctant Dragon
1996  Rumpelstiltskin
1997  The Arkansas Bear
1998  Step on a Crack
1999  The Yellow Boat
2000  Goodbye Marianne
2001  Taste of Sunrise

Puppet

1976  Where the Wild Things Are, Winnie the Pooh, The Reluctant Dragon, Happiness Wall to Wall, Pooh in a Tight Spot, Tigger Has Breakfast, The Sorcerer's Apprentice, Mormon
1977  Cinderabbit  The Great Race, Everyone Knows What a Dragon Looks Like, Tigger Has Breakfast, Lunchtime, Sarah Cynthia Sylvia Stout, A Nose is a Nose, Tiggers Can't Climb Trees, I Won't Grow Up, The Tortoise and the Hare, Mother Goose's Fowl Play
1979  Five Chinese Brothers Tales
1980  Journey with Jonah, Little Red Riding Hood
1983  Patches of Oz—contained one puppet
1984  Winnie the Pooh
1986  Brer Rabbits Big Secret
1988  The Land of Everywhere

Story Theatre

1977  Ring Master, Casey at the Bat, Twist-Mouth Family
1980  A Twist of Tales
Summer Programs

1976
Yankee Doodle
Puppet Variety Show: The Reluctant Dragon, Happiness Wall to Wall, Tigger Has Breakfast, The Sorcerer’s Apprentice
Rumpelstiltskin
The Mirrorman

1977
Show and Tell Tales: The Great Race, Everyone Knows What a Dragon Looks Like, Tigger Has Breakfast, The Mirrorman
Puppet Variety Show: Ring Master, Lunchtime,
Sarah Cynthia Sylvia Stout, A Nose is a Nose,
Tiggers Can’t Climb Trees, I Won’t Grow Up, Casey at the Bat,
Twist-Mouth Family

1978
Mormon Montage, The Two Maples, Puppet Variety Show, Mother Goose’s Fowl Play

1980
A Twist of Tales, Snow White, Journey with Jonah

1981
Clown of God, Tales from the Sun God’s Tepee,
Don’t Put A Pea in Your Cat’s Glass Slipper,
Once Upon a Very Long Ago,
Wiley and the Hairy Man

Tours

1975
Rocky Mountain Children’s Theatre Conference,
Colorado Springs, Colorado

1976
Yankee Doodle, Mirror Man, Puppet Variety Show, Abraham and Isaac: The Akedah Rumpelstiltskin. Mesa, Arizona; San Diego,
Escondido, New Port Beach, Fullerton, Canoga Park, Torrance,
Lancaster, California; American Theatre Association Conference, Los Angeles, California; Disneyland, California. 19 performances

1977
Show and Tell Tales. Alamosa and Amarillo, Colorado; Texarkana,
Texas; Little Rock, Arkansas; Memphis, Tennessee; Fort Worth and
Odessa, Texas; Albuquerque, New Mexico. 12 performances, 3,279
audience count, 3,536 miles traveled.

1978
Androcles and the Lion; Pegora and the Witch-The Utah Theatre
Association at Snow College, Ephraim, Utah

1983
Patches of Oz–Toured Las Vegas, Nevada; Sibenik, Yugoslavia;
Vienna, Austria

1999
The Yellow Boat–Toured Oslo & Tromsø, Norway, ASSITEJ World
Congress.

2000
Goodbye Marianne–Toured Southern Utah and Southern California
CHAPTER 8

AN INTRODUCTION

The following section is a listing of all shows produced between 2001 and 1975. Production sketches are given beginning with 2001 in an effort to represent current trends in children’s theatre materials, budgets, and capabilities. This section is given in the hopes that future interests in children’s theatre will have a proven reference resource from which they may select production materials. A general format including the following categories is offered:

1. Title
2. Playwright
3. Season Produced
4. A short production factoid
5. Photos
6. Synopsis
7. Director
8. Director Notes
9. Teachers Packet
10. Cast
11. Production Team
12. Tour Schedule
13. Production Schedule
14. Budget
15. Feedback & Reviews

Some plays were produced more than once while other plays were produced concurrently. To view production photos, click on PHOTOS and a slideshow will come up. Photos are particularly valuable as they show not only captured moments of
the production but also contain information about director's concept, costumes, and set design.

DIRECTOR NOTES are included when available offering insights as to why this particular show was chosen. Often director notes reflect changes in audience trends or how an audience is perceived.

When available TEACHERS PACKETS have been included. This section includes materials prepared and sent out to the teachers whose students will be attending the production. Teacher's feedback commented on the enhanced value of the show when students were prepared for what they would experience. Teachers also expressed appreciation for materials sent, saving them hours of research time, which may or may not have happened. For the director, preparing a teachers packet was an extension of materials already gathered in preparation for the production. It is an additional step to organize the materials into a teacher's packet and get them sent out in a timely manner but definitely an effort worth engaging in.

Complete inter-department BUDGETS are not always available but usually monies spent specifically within the company are. A complete budget is given in *Taste of Sunrise* as an example of how the various institutional departments worked together in providing support for the company at Brigham Young University. Often contributions, while minor by comparison to main stage productions, make a major contribution towards the production and tour of the show. An example of this is costumes. Often children's theatre costumes can be pulled from existing stock but access to those costumes must be made available through departmental cooperation.
Some production sketches contain more information than do others. However a complete representation is included contingent on available data.

The value and success of children's theatre is evident from reading through countless files and numerous boxes of gathered materials. It is my hope that the children of America will be recognized, nurtured and guided in their discovery of self and life through the resounding benefits of children's theatre.
CHAPTER 9

THE WHITTLIN’ WHISTLIN’ BRIGADE/ THE YOUNG COMPANY PRODUCTIONS

The following list of The Whittlin’ Whistlin Brigade—The Young Company productions is repeated providing direct access to and correlation with the production profiles.

Children’s Theatre

1975  
*The Emperor’s New Clothes*
*Abraham & Isaac: The Akedah*

1976  
*Yankee Doodle*

1977  
*Toad-

1978  
*Androcles and the Lion*
*Mormon Montage*

1979  
*Sleeping Beauty—The Persian Version*

1980  
*Cinderella*

1981  
*Beauty and the Beast*

1982  
*The Marvelous Land of Oz*
*SIR GAWAIN AND THE GREEN KNIGHT*

1983  
*Patches of Oz*
*Cinderella*
*The Archer Who Went Where to Fetch I Know Not What*

1984  
*The Meiser*
*Winnie the Pooh*

1985  
*The Nightingale*

1986  
*Androcles and the Lion*

1987  
*SIR GAWAIN AND THE GREEN KNIGHT*

1988  
*The Land of Everywhere*

1989  
*Bamboozled*

1990  
* Tales from 1001 Nights*
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td><em>And Miles to go Before I Sleep</em></td>
</tr>
<tr>
<td>1992</td>
<td><em>The Purple Fan</em></td>
</tr>
<tr>
<td>1993</td>
<td><em>Step on a Crack</em></td>
</tr>
<tr>
<td>1994</td>
<td><em>Charlotte's Web</em></td>
</tr>
<tr>
<td>1995</td>
<td><em>The Reluctant Dragon</em></td>
</tr>
<tr>
<td>1996</td>
<td><em>Rumpelstiltskin</em></td>
</tr>
<tr>
<td>1997</td>
<td><em>The Arkansas Bear</em></td>
</tr>
<tr>
<td>1998</td>
<td><em>Step on a Crack</em></td>
</tr>
<tr>
<td>1999</td>
<td><em>The Yellow Boat</em></td>
</tr>
<tr>
<td>2000</td>
<td><em>Goodbye Marianne</em></td>
</tr>
<tr>
<td>2001</td>
<td><em>Taste of Sunrise</em></td>
</tr>
</tbody>
</table>

Puppet

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1976</td>
<td><em>Where the Wild Things Are, Winnie the Pooh, The Reluctant Dragon, Happiness Wall to Wall, Pooh in a Tight Spot, Tigger Has Breakfast, The Sorcerer's Apprentice, Mormon</em></td>
</tr>
<tr>
<td>1977</td>
<td><em>Cinderabbit</em></td>
</tr>
<tr>
<td></td>
<td><em>The Great Race, Everyone Knows What a Dragon Looks Like, Tigger Has Breakfast, Ring Master, Lunchtime, Sarah Cynthia Sylvia Stout, A Nose is a Nose, Tiggers Can't Climb Trees, I Won't Grow Up, Casey at the Bat, Twist-Mouth Family, The Tortoise and the Hare, Mother Goose's Fowl Play</em></td>
</tr>
<tr>
<td>1979</td>
<td><em>Five Chinese Brothers Tales</em></td>
</tr>
<tr>
<td>1980</td>
<td><em>Journey with Jonah, A Twist of Tales, Little Red Riding Hood</em></td>
</tr>
<tr>
<td>1984</td>
<td><em>Winnie the Pooh</em></td>
</tr>
<tr>
<td>1983</td>
<td><em>Patches of Oz—contained one puppet</em></td>
</tr>
<tr>
<td>1986</td>
<td><em>Brer Rabbits Big Secret</em></td>
</tr>
<tr>
<td>1988</td>
<td><em>The Land of Everywhere</em></td>
</tr>
</tbody>
</table>

Summer Programs

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1976</td>
<td><em>Puppet Variety Show: The Reluctant Dragon, Happiness Wall to Wall, Tigger Has Breakfast, The Sorcerer's Apprentice, Rumpelstiltskin, The Mirrorman</em></td>
</tr>
<tr>
<td>1977</td>
<td><em>Show and Tell Tales: The Great Race, Everyone Knows What a Dragon Looks Like, Tigger Has Breakfast, The Mirrorman, Puppet Variety Show: Ring Master, Lunchtime, Sarah Cynthia Sylvia Stout, A Nose is a Nose, Tiggers Can't Climb Trees, I Won't Grow Up, Casey at the Bat, Twist-Mouth Family</em></td>
</tr>
</tbody>
</table>

58
1978  
Mormon Montage, The Two Maples, Puppet Variety Show, Mother Goose's Fowl Play

1980  
A Twist of Tales, Snow White, Journey with Jonah

1981  
Clown of God, Tales from the Sun God's Tepee,  
Don't Put A Pea in Your Cat's Glass Slipper,  
Once Upon a Very Long Ago,  
Wiley and the Hairy Man

Tours

1975  
Rocky Mountain Children's Theatre Conference,  
Colorado Springs, Colorado

1976  
Yankee Doodle; Mirror Man, Puppet Variety Show, Abraham and Isaac: The Akedah Rumpelstiltskin. Mesa, Arizona; San Diego, Escondido, New Port Beach, Fullerton, Canoga Park, Torrance, Lancaster, California; American Theatre Association Conference, Los Angeles, California; Disneyland, California. 19 performances

1977  
Alamosa and Amarillo, Colorado; Texarkana, Texas; Little Rock, Arkansas; Memphis, Tennessee; Forth Worth and Odessa, Texas; Albuquerque, New Mexico. 12 performances, 3,279 audience count—3,536 miles traveled.

1978  
Androcles and the Lion; Pegora and the Witch-The Utah Theatre Association at Snow College, Ephraim, Utah

1983  
Patches of Oz--Toured Las Vegas, Nevada; Sibenik, Yugoslavia; Vienna, Austria

2001  
The Yellow Boat--Toured Oslo & Tromsø, Norway, ASSITEJ World Congress.

2002  
Goodbye Marianne--Toured Southern Utah and Southern California
CHAPTER 10

PRODUCTION PROFILES

_The Taste of Sunrise_

By

Susan Zeder

2001 Season

A bi-lingual play in American Sign Language and spoken English. Set in the 1920's – 1930's. We follow the childhood of Tuc (in the dreams of the adult Tuc) in a moving prequel to Zeder's acclaimed _Mother Hicks_. Time is memory. 10 men. 1 woman, 2 deaf actors needed. Multiple locations. Running time: approx. 1 hr. 15 min.

SYNOPSIS

_Taste of Sunrise_ is about 11 year-old deaf boy names Tuc. His father doesn't know how to communicate with him, so they develop their own version of sign language. His father later sends Tuc to a state school for the deaf, a school that solely teaches lip-reading, denouncing his former language.

After his return to the family farm, Tuc finds himself caught between two different worlds. He and two friends must bridge the chasm between the hearing and the deaf in order to find the path to healing.
DIRECTOR

Tracy Twitchell Hollingsworth

DIRECTOR’S NOTES

In the play *Mother Hicks* by Susan Zeder, a young deaf man, Tuc, signs: ‘You look at me and only see the things I cannot do, things I cannot be: but I can taste the cool spring water and know what month it is. I can smell the difference between the smoke of hickory and apple wood. I can see the sharp sting of honey, and I can taste the sunrise.’

The *Taste of Sunrise* is Tuc’s story. From the first moment I read the play, I knew that these words needed to be heard and these signs needed to be seen. This play needed to be shared with all of us who look but do not see, who hear but do not listen, and for everyone who can only see what we cannot do and cannot be.

CAST

(Please Note: with the exception of Daniel Payne playing Tuc, all other actors played multiple roles.)

Tuc                  Daniel Payne
Tuc’s voice          Anton T Valencic
Clovis               Studio
Student              
Audiologist          
Maizie               Rachel Lynne Terry
Emmas Voice          
Jonas Tucker          Tyler Weston
Hunter 1             
Student              
Nell Hicks           Minerva Herrera
Emma Flynn           Tania Chamberlain

61
Mazies Voice
Student
Roscoe
Jonas Voice
Hunter 2
Audiologist
Dr. Alexis Graham
Nell’s Voice
Nurse’s Voice
Dr. Lindsey Mann
Nell’s Voice
Izzy
Nurse
Multiple Voices

Jeremy Weber
Kate Wilson
Laura Aldrich
Ester Bushman

PRODUCTION

Composer*
Kathy Newton
Scenic Designer
Annette Crismon
Costume Designer
Bryn Omer
Lighting Design
Jeremy Selim
Sound Design
Jon Holloman
Makeup and Hair Design
Bryn Omer
Production Stage Manager
Alexa Scharman Bayles

*Original music composed specifically for this production of The Taste of Sunrise.

TOUR SCHEDULE

Beginning the first school week after Christmas break, rehearsals were held every Tuesday and Thursday in the Pardoe Green Room from 8:00 a.m. – 5:00 p.m. with an hour lunch break from 12:00-1:00. By the end of January with seven rehearsals behind the company, Taste of Sunrise opened the first Thursday of February on tour. Playing two shows every Tuesday and Thursday for three weeks and twelve shows, the company had a 6:00 a.m. travel call, opening shows at 9:00 a.m. and 1:00 p.m.
Beginning the last week of February, *The Taste of Sunrise* loaded into the Nelke Theatre at Brigham Young for a run on campus. Giving a ten show run on campus, the company continued the tour for an additional nineteen shows in four cities. Ending the middle of April, sets were struck, costumes returned for the last time, and company members returned to regular classes and semester end finals.

**PRODUCTION/TOUR SCHEDULE**

<table>
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<th>Tour Opening Date:</th>
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<td>Matinee:</td>
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<td>Scripts Available:</td>
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<td>Present Directors Concept</td>
<td>9/25/00</td>
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<td>Present Designs Concept</td>
<td>9/23/00</td>
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<tr>
<td>Tech Begins:</td>
<td>2/27/01</td>
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**SCENERY**
- Designs Due: 11/6/00
- Bid Due: 11/13/00
- Revision Due: 11/20/00
- Construction Begins: 12/4/00
- No Changes: 1/11/01
- Set complete: 1/18/01
- Nelke Theatre Load In: 2/27/01
- Nelke Dry Tech: 2/27/01

**LIGHTS**
- Practical List
- Plot Due
- Hang Begins
- Focus Begins
- Tech 2/27/01

**COSTUMES**
- Designs Due: 11/6/00
- Bid Due: 11/13/00
- Revisions Due: 11/20/00
- Publicity Photos: 1/23/01
- Dress Rehearsal: 1/23/01

**SOUND**
- Plot Due 1/18/01
- Load In
- Directors Approval 1/19/01
- Sound Tech

**PROPS**
- Furniture Plot 12/11/00
- Hand Plot Due 12/11/00
- Bid Due 12/13/00
- No Adds 1/11/01
- Dressing Complete

**PUBLICITY**
- Concept 12/4/00
- Program Copy 2/5/01
- Publicity Photos 1/23/01

**MAKE-UP**
Hand Props Due 1/18/01  Design Due 12/4/01
No Changes 1/30/01  Bid Due 12/11/00
POST MORTEM 4/16/01  Training 1/20/01

ACTORS
Auditions 11/14/00
Rehearsals Begin 1/9/01
Run Through for Lights
Cast on Stage 2/27/01
Tech Begins 2/27/01
Production Photo 3/2/01

Make-up Begins

*This production schedule was given as a sample of what was done for The Taste of Sunrise and is not intended to indicate format for all production schedules.

BUDGET

Cost per show
$.50 per mile for van from Motor Pool
180 miles to Ogden and back = $90.00
Royalty $50.00 per performance x 2 = $100.00
Meals 11 @ $5 = $55.00
TOTAL $245.00
2 shows per day @ $175.00 per performance = $350.00
1 show per day @ 275 per performance = $275.00*

Travel costs encouraged block bookings that would result in more than one performance per day while on tour. This allowed for a better fee rate for the schools and improved profit margin for the company.

FEEDBACK & REVIEWS

"I am writing this letter to express my thanks for the play "The Taste of Sunrise". As a teacher of ASL I was excited to hear about the play. The production was outstanding. The cast and crew did an excellent job. The signing was very poetic, easy to follow and naturally done in the production. I expected the signing to be slow
and halting. I... was wrong. It was extremely well done. The signing and play were much better than I expected. The signers and shadowers were right on cue. It was as if all productions could be done that way. I have now been spoiled.”

John Mason
Weber High School ASL Teacher

“I just wanted you to know that the Alternative Resource Director from the Deaf School just called to say how powerfully the play was received by the deaf students. She said one of the students had lost her father in the Fall and had not opened up about it. The play helped her to deal with some of her feelings. She also said that it was so wonderful for the students to have the signing happening onstage and see the signing at the same time. Please let your cast know how much we appreciate their efforts.”

Renae Woods
Ogden School District
“The Taste of Sunrise (is an) intelligent and mature classic example of speaking to children without pandering to them. This is almost entirely, from beginning to end, an extraordinary beautiful play. Children and adults alike will be utterly enchanted by it.

At its best, theatre is like sign language in that it communicates to people in ways that transcend words. The movements, the music, the gestures, the facial expressions, the delivery truly communicate with the audience. The Taste of Sunrise says that it doesn’t matter how you express yourself. What matters is that you do express yourself, and that someone understands you.”

Eric Snider
The Daily Herald
Goodbye Marianne

By

Irene Kirstein Watts

2000 Season

A powerful rendition of Nazi Germany, Goodbye Marianne addresses war from young Jewish child’s view. Written by a survivor the play is approximately 50 minutes. Second grade and up recommended.

SYNOPSIS

Berlin, Germany: 1938. Marianne’s world is suddenly turned upside down. No longer is she allowed to attend school with the other children because she is a Jew. As a child she struggles to accept the new rules and segregation. As events continue, Marianne finds herself experiencing more changes than she could have ever imagined, as she is eventually loaded onto the Kindertransport (a British government program created to save Jewish children) in an effort to save her life. Leaving behind her family and all she has known. Marianne faces a new life, alone.

DIRECTOR

Megan Ann Scott
DIRECTORS NOTES

"War is never an easy thing to explain. It is important, however, to identify the steps that lead to war, and to explain the war-like events surrounding us. We can help young people understand these concepts by using the examples found in Marianne’s life. Marianne is faced with a difficult decision. How will she respond to the negative influence of those around her? How does she find the good in a bad situation? How can we do the same? Goodbye Marianne addresses topics of family, prejudice, war, compassion, discrimination, hope, community, and love between generations."

CAST

NOTE: Some cast members played multiple roles.

Marianne
Ernst
Mr. Kohn
Mr. Altman
Inge
Secretary
Nazi youth
Cyndi Ball
Shane Bayles
Matt Biedel
Alexa Bayles

PRODUCTION

Composer*
Scenic Designer
Costume Designer
Lighting Designer
Makeup and Hair Design
Production Stage Manager
Light Board Operator
Ruthanne Lay
Eric Dixon
Kimberly Mortensen Clayton
Eric Dixon
Kimberly Mortensen Clayton
Alexa Scharman Bayles
Javen Tanner

* Original music was composed specifically for this production of Goodbye Marianne.

TOUR SCHEDULE

November 18, 1999 Study Guides for participating schools/teachers went out.
December 12  Musical Score Completed
January 4-18  Rehearsal
January 20  Performance
January 24-30  Tour performances at Tuachan School for the Arts, Utah; Orange County, California; and attendance at SHOWCASE 2000.
February 3-April 6  Touring dates for regular run
February 16-26  A first time main stage run for The Young Company by a graduate director. Audience ratio attendance was higher than regularly billeted production.

*Goodbye Marianne* played at twenty-nine schools giving thirty-two performances to 11,268 children.

Megan Ann Scott, Director and Ruthanne Lay, Composer, were awarded a Meritorious Award Achievement Award in recognition of excellence by the Board of Directors of Region VIII, Kennedy Center/American College Theater Festival XXXIII.

Cyndi Ball and Shane Bayles were nominated for ACTF competition.

**BUDGET**

Cost per show
$.35 per mile for van from Motor Pool
200 miles round trip = $70.00 per day x 18 = $1,260.00
Royalty $40.00 per performance x 30 = 1,200.00
Meals 630.00
TOTAL 3,090.00

Funds Received  School performance fees  $1,650.00
Ogden School Foundation- 10 days/20 performances 3,000.00
TOTAL 4,650.00
FEEDBACK & REVIEWS

"Marianne charms children and adults. Though aimed at elementary school children, *Goodbye Marianne* offers enough food for thought that even adults are drawn into the 50-minute drama."

The Daily Universe

“When you hear ‘children’s theater’ you might think about little shows about fairies and princesses being performed by sixth graders. But BYU’s Young Company is different. Not only are all the performers grownups but *Goodbye Marianne* is about Jews living in Nazi Germany in 1938. Obviously the Young Company has great faith in the ability of children to empathize with real characters, and to be interested in things other than magic and Pokémon. The wonderful thing is, it really works. *Goodbye Marianne* speaks to children without pandering to them. For children who may not know much about Nazi Germany, the play offers a touching story about their fellow kids."

The Daily Herald

“A slide collage—black and white images of children and their parents from 1938 Germany—flashes across a screen to the rhythm of vintage sounding music. A roomful of fourth through sixth graders watch with interest and the story of Marianne begins.”

Rosemarie Howard
The Orem Daily Journal
“A powerful play.”

Y News

“Thank you for bringing my students the performance of Goodbye Marianne.
It was a profound experience for myself, my students, and my staff.”

Mountain View Elementary

“There are not enough words to express my feelings about your presentation. It filled me with the full range of emotions. Your actors were wonderful, the presentation flawless. Many of the children in our school would never see a live production without the willingness of business and foundations funding these programs to our schools. They are to be congratulated for their vision knowing this is a vital part of education; to teach our children of the arts and of our history. Your play vividly fulfilled both roles. We will not soon forget. You touched us deeply.”

Lydia Cowlishaw
Principal
T.O. Smith Elementary

“I liked how you acted out how the Jews got treated. I understood the play.
My mom told me had she had family members who got beat or died. My mom’s Jewish, so now I know what it was like for them.”

5th grade Student
T.O. Smith Elementary
"It was really great. It helped us to understand what the Jews went through."

5th grade Student
T.O. Smith Elementary

"Our school was just treated to an excellent play, Goodbye Marianne." We learned that your company co-sponsored this production. Thank you for having the vision in knowing that our students need this kind of enrichment in their lives; that many of them would never see a live production except for generous businesses like Convergys. Thank you for allowing us this privilege."

Lydia Cowlishaw
Principal
T.O. Smith Elementary
The Yellow Boat

By

David Saar

1999 Season

Eight years, four months, twenty nine days. Enough time to pack a lifetime full of emotional power and strength in brilliant colors. Enough time to fill a yellow boat to overflowing with love and older-than-parents understanding of life—and death—when he sails on and on to become one with the sun.

This is the vibrant story of the young artist, Benjamin, who has only eight short years to capture a world of experience. It is discovered he is hemophilic and then, through a contaminated transfusion, he contracts AIDS and eventually dies. His parents sing him a song of three boats, a blue one carrying hope, a red one brimming with faith and a yellow one fill with love. The blue and red boats return, but the yellow one sails straight up to the sun!

A powerful play that explores, creatively and sensitively, the topics of AIDS and how a child with extraordinary courage deals with death. The cast consists of 4 men, 4 women. A musical score is available from the publisher. Originally produced by Child’s Play, Inc. of Tempe, AZ and Metro Theatre Company, St. Louis, Mo.

Study guide available. Anchorage Press.
SYNOPSIS

Benjamin is a beautiful little boy born to doting parents. Very early in his life they realize his passion for art. Benjamin draws “life,” real or not, and infuses everything with vibrant color. Benjamin is soon diagnosed with hemophilia and he begins to lead a careful, sheltered life. During this time he draws a boat – a yellow boat - and in it he and his parents “sail” on fantastic voyages.

When he finally attends school, Benjamin shares his wonderful yellow boat and all its adventures with his classmates. As time goes by, Benjamin accidentally received the HIV virus through a blood transfusion. In an atmosphere of fear and ignorance most of his friends desert him. As the disease progresses he is required to spend his time undergoing an endless series of tests causing his withdrawal and pain. Joy, a hospital worker tries to help Benjamin by having him draw and color his experience. As Benjamin succumbs to his illness, he sets sail one last time on The Yellow Boat.

DIRECTOR

Harold R. Oaks

DIRECTOR NOTES

Some plays are better than others. This is one of the best! It deals with major issues of life and death, but by means of a strong, loving family coping with overwhelming challenges. It give us a boy who lives in a world glowing with color when those around him can only see black and white. He not only lives life he creates it—painting the ordinary with a vibrant imagination into excitement and adventure. He
gives us a pattern for both living and dying. May we all live with such vibrant color in our lives—and die with such dignity! ♥

ORIGINAL CAST

Benjamin Benjamin Smith
Mother Heather Bruske Allgaier
Father Luder Milton
Chorus #1/Eddy Deric Nance
Chorus #2 Shane Bayles
Chorus #3/Joy Colleen Baum
Chorus #4 Jody Anderson

PRODUCTION

Stage Manager Melinda M. Wolfer
Set Designer Rachel Dupuis
Costume Designer Candida Nichols
Music Specialist Jason Johnson
Faculty Design Advisor Rory Scanlon

TOUR SCHEDULE

In the state of Utah, The Yellow Boat toured to twenty-one schools in addition to three performances at Brigham Young University giving twenty four performances to approximately 8,391 students. The in-state tour began February 2 and ran through April 1.

BUDGET

Royalties = $50.00 1st performance
$45.00 2nd performance
$40.00 for each successive performance
$720.00 Total Royalties paid for eighteen performances

School Performance Fee $200.00 for 1st performance
$350.00 for two performances
FEEDBACK & REVIEWS

“...very powerful and unlike anything we have had before. Thank you so much! It would help to have some dialogue with the student (immediately following the performance). Ask them some questions, let them ask the performers. The children need to talk about what they saw and felt right then. Some teachers said they talked about it for a half an hour after. (Also) it would have helped tremendously to get the study guide a few days in advance.”

JoAnn Osborn
Muir Elementary School

“This was the most powerful play I’ve seen at our school. I was very moved by it. The students were spellbound. I couldn’t hold back the tears.”

Elementary School Teacher

“Dear Young Company,

I loved your show you put on for us. Even though he died that was sad. I hope you come again and put on another show for us at Edison Elementary this year. The reason why is because you cared enough to come the first time. You also cared by coming and telling us the little boys story. I could just tell from your story that the parents and the doctors cared.
The part I liked the best was the story about the three little boats. I sure hope his aren’t feeling bad anymore. I just wanted to right you and tell you ‘Thank you very much’.

Sincerely
Angil L.

NORWAY TOUR CAST

Benjamin        Deric Nance
Mother          Melinda M. Wolfer
Father          Luder Milton
Chorus #1/Eddy  Shane Bayles
Chorus #2       Braden Bell
Chorus #3/Joy   Colleen Baum
Chorus #4       Jody Anderson

NORWAY TOUR PRODUCTION

Stage Manager   Megan Ann Scott
Technical Assist Athena Madan
Set Designers   Eric Dixon
                Rachel Dupuis
Costumes        Candida Nichols
Dance Specialist Michelle Gardner

Proposed Tour to Tromsø, Norway

Prior to International Tour:

The company will have toured the production to over 25 elementary schools in Utah, USA in February, March and April and will have performed for audiences at the University. Total Utah audience approximately 10,000.
Tour Requirements:

We usually perform in a space at least eight (8) meters by six (6) meters, but have worked in larger and smaller spaces. We usually perform proscenium style, but are able to do arena style performances.

Standard lighting will do. We bring a sound system with us for background music and sound effects. We will need at least one hour set-up time.

For Norwegian speaking audiences we plan to use two TV monitors (one on either side of the stage) for key phrase subtitles in Norwegian. We will be doing a few performances for local audiences in the Oslo area either just prior to or immediately following the Congress, as part of our tour.

Since we are a church sponsored University, may we ask that we not be scheduled to perform on Sunday.

Tour group will consist of Tour Director and wife (Dr. Professor Harold Oaks and Ima Jean Oaks), Cultural Director and wife (Dr. Professor Erick Samuelsen and Annette Samuelsen), Technical Director, Lighting and Sound person, and cast of seven. Total 13.

We will have a publicity kit including pictures, outline of the play, news release etc. available by early February, 1999.

TOUR SCHEDULE

Depart June 6-arrive in Tromsø, Norway, June 11; return June 19. The Young Company was one of the 20-25 productions presenting at the ASSITEJ International
World Congress June 11-19. Congress attendees included professional international children’s theatre artists and workshop specialists. Norway performances included:

- Ski Secondary School
- Lambertsettr Secondary School
- Oslo Stake Center
- ASSITEJ Festival & Congress – 2 Performances
- Tromsø Branch

**BUDGET**

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Fare: (13 x estimated $1,200)</td>
<td>$15,600</td>
</tr>
<tr>
<td>Housing (13 x #336)</td>
<td>$4,368</td>
</tr>
<tr>
<td>Food ($10 p/d x 8 = $80pp x 13)</td>
<td>$1,040</td>
</tr>
<tr>
<td>Ground transport/contingency</td>
<td>$1,000</td>
</tr>
<tr>
<td>Registration (waived for performers)</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>$22,008</td>
</tr>
</tbody>
</table>

**Income:**

- Tour Fee (7x $500)                   | $3,500     |
- Requested aid from Department/College |          |
- Supplement for Leaders               | $2,000     |
- Supplement for SM & music/sound      | $2,000     |
- TOTAL                                | $7,500     |

Balance drawn from Young Company Account: $14,508

*The Yellow Boat file can be accessed as a hard copy sample source.*
Step on a Crack

By

Susan Zeder

1998 Season

"I offer this play to you with a profound respect for the complexity of childhood. As a writer, I have tried to confront the child within myself as honestly as possible in order to bring to you a child of this moment. It is a story about a funny, crazy, wildly imaginative child who arms herself with a full-blown fantasy life to fight her way through real life problems. Ellie's difficulty adjusting to her new stepmother is as classic as Cinderella and as timely as tomorrow. Please have fun!"

Susan Zeder

SYNOPSIS

Ellie Murphy lived happily with her widowed father, Max, bowling, eating TV dinners and playing with junk. But now, suddenly, life is different. Max has remarried, and Ellie has a stepmother. Ellie and her imaginary friends, Lana and Frizbee, launch into a fantasy world as Ellie seeks to escape real life problems. They romp through Cinderella, Snow White, and Ellie's own funeral where 'everyone is really sorry for all the mean things they did to you.' Only by running away and discovering what it is really like to be alone does Ellie begin to come to terms with herself and her own need for a mother. The issues in Step on a Crack should offer excellent material for discussion before and after the presentation.
DIRECTOR

Colleen Baum

DIRECTOR NOTES

“In the theatre imagination fills the space... the less one gives the imagination, the happier it is, because it is a muscle that enjoys playing games.” (Peter Brooks)

Before approaching *Step on a Crack*, I was involved in a study of theatre with Peter Brooks who believes in allowing the audience to provide the imagination required for learning. I realized this concept is vital for young audiences. A sad tendency in children’s theatre is to provide everything for the audience. Here we have tried to take away details, providing simple, changeable blocks and hoops. We hope the children will ‘fill in the gaps’ and create their own pictures through our use of pantomime. It offers children ways in which to cope with change in their lives as well as to feel good about it. Zeder encourages the protagonist, Ellie, to discover her own solutions to her problems, to act rather than being acted upon.

CAST

Lucille, stepmother
Max, Ellie’s father
Ellie, about 10 yrs. old
Lana, an imaginary friend
Frisbee, an imaginary friend
Voice, Ellie’s alter-ego

Rebecca Baird
Joshua Brady
Mary Sego
Catherine Sorenson
Nicholas Bruun
Genesis Eve Speers

PRODUCTION

Stage Manager
Joielle Adams
TOUR SCHEDULE

*Step on a Crack* toured February 3-April 2 playing at seventeen schools with twenty-three performances to approximately 8,000 children. Records show the presentation of at least one workshop and tour following a school performance.

BUDGET

A budget of $1,200.00 was established for *Step on a Crack*.

Costs:
- Sets/Props: $500.00
- Costumes/Makeup: 500.00
- Royalty: 200.00
- TOTAL: $1,200.00

Records also show a tour lunch allowance of $5.00 per actor per day.

FEEDBACK & REVIEWS

“Thanks so much for your great performance.”

Judy Giles
Sunset Elementary
The Arkansas Bear

By

Aurand Harris

1997 Season

DIRECTOR

George Nelson

CAST

Tech  Jennifer K. Allen
Arkansas Bear  Cristian Bell
Tech  A Renee Garner
Mime  Joni Harston
Ringmaster  Leah Hursman
Tish  Lauren Keller
Big Bear  Catherine Sorenson

PRODUCTION

Set Designer  Angela Paskett
Costume Designer  Lara Beene
Stage Manager  Sarah Wilkes

TOUR SCHEDULE

The Arkansas Bear ran from February 4-April 3, giving thirty-six performances at twenty-six schools to 13,761 students. They also gave a three-performance run in the Nelke Theatre at Brigham Young University.
BUDGET

School Performance Fee was:
$200.00 for one performance
$350.00 for two performances, same location

The only budget figure available is the lunch per diem for tour which was:

9 people @ $3.00 per day = $27.00 per day.
Rumpelstiltskin

Grimms Brothers

Adapted by

Dana Keiter

1996 Season

DIRECTOR

Rebecca Hess

CAST

Sir Harold the Herald
The Miller
Penelope, the Miller’s Daughter
King Lars of Ludlow
Queen LuJean
Prince Leonard
Rumpelstiltskin

Kenneth Harper Wayne
Clay Kugler
Tera Wilde
Daryl Shaun Price
Merilee Petterson
Juntin Fosi
Rebecca Hess

PRODUCTION

Costume Designer
Technical Director
Musical Composition
Stage Manager

Dana Keiter
Dana Keiter
Kevin Mathie
April Bloise

TOUR SCHEDULE

Rumpelstiltskin toured February 13-April 1 with twenty-six school performances to
11,440 children.
BUDGET

Costs:
Royalties $60 per show x 29 shows $1740.00
Script Costs-$8.75 x 8 70.00
Customized CD including studio time 180.00
Costumes 289.32
Set & Props 69.03
Set Rental-Storybook Players 225.00
TOTAL $2653.35

Usage of the following items was donated by Storybook Players free of charge:

Trailer Rental/Bowen Enterprises, 5 weeks
Swain’s Rental 7x12 Tandem, 4 weeks = $500.00
Sound System Rental. 8 weeks = $2,400.00
(Estimate from Performance Audio Rentals for mixer, amp, 1-12” speakers, CD player
@ $350.00 per week/$1200.00 per month. )

KM Studio Production of Roy, Utah
Storybook Players

FEEDBACK & REVIEWS

“Captivating and very storybook-like with lots of colors.”

The Daily Herald
The Reluctant Dragon

By
Kenneth Grahame

Adaptation by
Mary Hall Surface

1995 Season

The Reluctant Dragon addresses the social issues of prejudice and violence by teaching tolerance and non-violent problem solving skills when confronted with those who may appear different.

The Reluctant Dragon was first commissioned and produced by The Kennedy Center Theatre for young People and the Seattle Children’s Theatre.

Script Source: Mary Hall Surface
2023 Rosemont Ave. NW
Washington D.C. 20010

SYNOPSIS

Set in a small English village, a peaceful, friendly, poetic dragon comes to live in a cave near the village and develops a friendship with a boy, who also enjoys poetry. When the villagers realize they have a dragon neighbor, they declare him “a scourge, a pest, and a baneful monster” without even meeting him. Saint George the dragon slayer is brought in to rid the village of the “menace.” All is brought to a successful, peaceful conclusion by the diplomacy of the young boy.
DIRECTOR

Donna Moore

CAST

Glaston: Jennifer Jenkins
Darby: Sarah Howell
Woolchester: Cynthia Bloodgood
Lady Kendal: Alane Schofield
Morpeth: Karissa Hall
Grimsby: Courtney Phair
Dragon: Sarah Horn
St. George: Clint Duke

PRODUCTION

Scenic Design: Doran Smith
Costume Design: Cynthia Bloodgood
Lighting Design: Andrea Lynette Smith
Choreographers: Alane Schofield
Fight Choreography: David Morgan
Stage Manager: Courtney Phair
Props: Blake Rothstein

TOUR SCHEDULE

Beginning February 4, The Reluctant Dragon played through April 6 at thirty-one schools giving forty performances to 18,151 students. This includes a three day five show performance in the Nelke Theatre at Brigham Young University.
BUDGET

School Performance Fee $150.00
100.00 for two or more performances, same location, same day.

Royalties $1,800.00 to Mary Hall Surface
Original Score 100.00 to Robert Goldstein,
Duplication Fee 25.00 3601 Connecticut Ave. NW, Suite 515
Shipping and Handling 15.50 Washington D.C. 20008

FEEDBACK & REVIEWS

"The last dragon on earth loves to romp in fields, recite poetry, and pick flowers, but St George and terrified villagers don’t believe it. A well written play and fast moving production."

Arts & Entertainment
The Daily Herald
Charlotte’s Web

By

E.B. White

Adapted by

Joseph Robinette

1994 Season

The Children’s Literature Association names this “the best American Children’s book of the past two hundred years” and Joseph Robinette working with the advise of E.B. White, has created a new play that captures this work in thrilling and utterly practical theatrical presentation. The costumes and set may be as simple or as elaborate as you wish. It is the story and relationships that make the show. This is a beautiful, knowing play about friendship that will give your actors a great opportunity and your audience an evening of enchantment. Cast: 5-6 m., 7-9 w., flexible ensemble group. This production used 6 players (all female) 50 minutes version designed for the Lincoln Center Theatre tour. (SoMe Play, Children’s Plays and Musicals, pg. 5. The Dramatic Publishing Company, Woodstock, Illinois)

SYNOPSIS

Characters are: Wilbur, the irresistible young pig who desperately wants to avoid the butcher; Fern, a girl who understands what animals say to each other; Templeton, the gluttonous rat who can occasionally be talked into a good deal; the Zuckerman family; the Arables; and most of all, the extraordinary spider Charlotte who proves to be a “true friend and a good writer.” Determined to save Wilbur, Charlotte
begins her campaign with the miracle of her web in which she writes, "some pig." It's the beginning of a victorious campaign, which ultimately ends with the now safe Wilbur doing what is most important to Charlotte.

DIRECTOR
Dr. Harold R. Oaks

CAST

Wilbur                Jennifer Junz
Charlotte             Vanessa Holmes
Mrs. Arable (off stage voice)  Cynthia Bloodgood
Baby Spider (off stage voice)  Rebekah Hord
Fern
Goose
Spectator
Judge
Arable                Stephani Langley
Templeton
Lurvy
Homer
Spectator
Judge
Avery
Narrator             Rachel Young
Gander
Reporter (Carter)
Uncle (the Pig)
President of the Fair

PRODUCTION

Set Design               Doran Smith
Costume Design           Krista Jeffery
Properties               Erin McGuire
Assistant to the Director Stefani Langley
TOUR SCHEDULE

The Young Company toured Charlotte's Web February 1-April 12 playing at twenty-seven schools with thirty-six performances to 17,562 children. Charlotte's Web also played a three day five performance run at Brigham Young University in the Nelke Experimental Theatre to additional 507 children.

BUDGET

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<td>Royalties-Dramatic Publishing</td>
<td>890.00</td>
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<tr>
<td>TOTAL</td>
<td>$1,631.93</td>
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Receipts: School performance fees: $3,800.00
Miscellaneous income: $824.08
TOTAL: $4,624.08

Performance fees ran from $75.00-$150.00 per show depending on the length of travel. In-town schools required less travel expense. When two shows were presented at the same school, cost was again minimized usually running at $100.00 per show.

FEEDBACK & REVIEWS

Performance schedules were printed in the “Preview” Section of The Herald prior to the run.
Step on a Crack

By

Susan Zeder

1993 Season

Full of surprises, Step on a Crack is a wonderfully humorous children’s play dealing with real live stepmothers and imaginary prisons and palaces. Offering humor and moral, it works well for a wide range of children. “Ellie Murphy may be a little wild by some peoples standards but she is real,” said Zeder.

SYNOPSIS

Step on a Crack deals with a child’s anxieties about changed family relationships when her widowed father remarries. Rather than dealing with a wicked step-mother, Ellie Murphy eventually learns that her stepmother is a kind and concerned adult who has as much to learn about being a mother as she has to learn about herself.

DIRECTOR

Dixie Smith

PRODUCTION

Set Designer  Doran Smith
Costume Designer  Margo Seamons
Lighting Designer  Tania James
Assistant Director  Mary Randak
TOUR SCHEDULE

Production began October 13, 1992 for the production of *Step on a Crack*. Touring began on February 21 and ended March 19 playing at twenty-one schools and to 7000 students. It was also presented on the Nelke Theatre at Brigham Young University on March 1-3.

BUDGET

School cost per show was $150.00 per show or $200.00 for two schools at the same school. Admission for the Nelke run was $1.00 each, available at the door.
The Purple Fan

by

Kenneth Scollon

1992 Season

Following the traditional stylization, Oriental theatre pre-dates European theatre by thousands of years, and is one of the oldest surviving art forms in the world. Complete with a chorus, prop man and instrumentation. The play delights audiences with its comic characters, inventive staging and lyrical dance movements.

SYNOPSIS

A comic children's play, The Purple Fan is an ancient tale of a young peasant who, with the help of a ghost and a magic fan, seek to find a lost prince.

DIRECTOR

Kelli Jo Kelly

TOUR SCHEDULE

Beginning February 18, thirty-one shows were presented at twenty-four different schools to approximately 10,000 students. The Purple Fan also played in the Nelke Theatre for two performances. Admission was $2.00 open seating.

BUDGET

Records indicate the cost per show was $75.00 - $100.00
Miles to Go Before I Sleep

By

Roger Benington

1991 Season

The Great Depression—a time which represents man’s struggle to retain his dignity in the face of inexorable trials. The play takes the form of a journey in which the audience is invited to join a group of common folks on a personal quest.

DIRECTOR

Roger C. Benington

TEACHERS PACKET

Suggested Activities:

“Discuss together the Great Depression. There are many interesting photographic records of the time period which can be used to introduce the topic. Our costumes accurately depict this era, and picture will help familiarize students with the clothing styles of the thirties.

Which came first—the chicken or the egg? It might be helpful to explore the development of a chicken from egg to adult. We visited a chicken farm and watched chickens ourselves in order to create chicken puppets for one the scenes in the play. We learned much about the way chickens move and the shape of their bodies. Student might be encouraged to make their own chicken puppets or to draw chickens.”

TOUR SCHEDULE

Beginning February 21 through April 16, Miles to go Before I Sleep toured to thirty-one schools giving forty-one performances to 17, 795 children.
BUDGET

$4,800.00 were collected from nineteen school. Records indicate a fee of $150.00 for the first show and an additional $50.00 for a second show at the same school on the same day.

Costs were $641.55 for the tour run.
Tales from 1001 Nights

Adaptation by

Roger Benington

1990 Season

An adaptation for the original tales the 45-minute collage commences with a magic carpet ride that soars its way through a world of illusion and fantasy to reveal the relationship between a culture and its god, who has mercy on human foibles. Actors become trees, waves, and mosques as they create the exotic settings of Persia, India and Egypt. A colorful and exciting production.

SYNOPSIS

Tales with power to change lives like this one where hatred is turned into understanding and love.

DIRECTOR

Roger Benington

DIRECTOR NOTES

"The Thousand and One Nights" was first introduced to the Western world by Antoine Galland (1646-1715), a French orientalist and storyteller, and was published in twelve volumes. The first English translation made its appearance in 1706-1708 and despite its dull and stilted style established popularity with successive generations of Englishmen. It was over a century before an attempt was made to render a direct
translation from the Arabic. In 1885-1886 Sir Richard Burton published his translation of ten volumes with five supplementary volumes.”

CAST

Stephanie Foster  Kelli Jo Kerry
Aaron Eckjart     Sam Wood
Ryan C. Benson    Emihlie Christensen
Briant Hall       Dianne Brinholt
Rene Belyea       Miran Powell
Jennifer Erekson  Brad Dobson
Cathleen Campbell Veronique Enos
Adam Houghton     Briant Hall
Todd Pamley       Celia Patten

TOUR SCHEDULE

Tour ran from February 21 – April 16 playing at twenty-nine schools giving forty-two performances to 18,246 children.

BUDGET

School performance fees ranged from $100.00 – 200.00 for double bookings at the same school on the same day. The average fee was $125.00.

School Performance Fees = $4,800.00
Transportation = $641.55
FEEDBACK & REVIEWS

“This is one of the most fun shows I’ve been involved with. It is both mentally and physically stimulating.” (Kelli Jo Kerry, cast member who played a variety of roles)

The Herald

“Students were pleased to discover that this was a group of both talent and creativity. The attention the audience paid was a tribute to your professionalism, particularly when one remarked that the ages of the audience stretched from three to eighteen. And their comments corroborated what direct observation suggested—they enjoyed, they were impressed, and some were so inspired that they wanted to join your group!”

School Principal*

*Records do not indicate which school principal was the author.
Bamboozled

By

Michael Elliot Brill

1989 Season

A commedia!

DIRECTOR

Susan Whitenight

TOUR SCHEDULE

Tour ran from February 6- March 15 playing at fifteen schools to 7,742 children

BUDGET

School performance fees ran $125.00 per school with two exceptions which were accessed $100.00.

<table>
<thead>
<tr>
<th>Description</th>
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<tr>
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<td>Transportation</td>
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</table>
The Land of Everywhere

1988 Season

Show length is approximately 45 minutes.

DIRECTOR

Roz Soulam

TOUR SCHEDULE

The Land of Everywhere began tour on February 16 and ran through April 5 playing at twenty-seven schools and 11,670 students.

BUDGET

Cost per school was $100.00 - $150.00 depending on the travel distance.

<table>
<thead>
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<td>Total Balance</td>
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</table>

FEEDBACK & REVIEWS

"Thank you so much for bringing the play The Land of Everywhere to Alpine Elementary. It was a wonderful experience for the students and staff. Teachers are still talking about it and how the students enjoyed it."
“One teacher commented about how unbelievable it was that with only three actors and so few props, one could be taken into the setting and feeling of the play. Thanks from all of us at Alpine Elementary.”

Roger L. Olsen
Principal
Alpine Elementary School

“Thank you for bringing the Theatre Company’s production of *The Land of Everywhere* to Draper Elementary School. The students did enjoy participating in the production. Thank you again for sharing your talent with us.”

Spencer Young
Principal
Draper Elementary School
Sir Gawain and the Green Knight

1987 Season

DIRECTOR

Gayanne Ramsden

TOUR SCHEDULE

Tour ran from February 10 – April 2 playing at twenty-three schools and giving thirty performances to 10,360 children.

FEEDBACK & REVIEWS

“Students were spell bound with the performance!”

E.G. King Elementary
Brer Rabbit’s Big Secret

By

R. Eugene Jackson

Music by David Ellis

Lyrics by R. Eugene Jackson

1986 Season

Presented through permission of Pioneer Drama Service. Sound Tape courtesy of Patsy Pollard, Children’s Musical Theatre, Mobile Alabama. Brer Rabbit is set in the lowlands of Georgia and uses Dixie Land Jazz.

DIRECTOR

Dianne Breinholt

CAST

Brer Bear Brett Seamons
Brer Wolf Kieri Merrill
Brer Fox Stephen M. Pullen
Brer Rabbit Jonathan Tripp
Momma-Momma Big Money Jacqui Bennion

PRODUCTION

Choreographer Kieri Merrill
Set and Lighting Design Karl Pope
Philip Haslam
Costume Designer April Chamlee
Music Director Dianne Breinholt
Assistant Director Rich Hunter

105
TOUR SCHEDULE

*Brer Rabbit* toured from February 4- March 27 at twenty-two schools giving twenty-four performances playing to 11,726 students.

FEEDBACK & REVIEWS

“Your touring group’s performance of *Brer Rabbit* was outstanding. Please relate our heartfelt gratitude to each performing member. Your punctuality was also appreciated.”

George Shell
Edgemont Elementary School

“Our students were excited for the entire day and we ended up having comments come back to us from parents telling us how much they enjoyed (your production). The play was one of the highlights of our school year!”

Jim Shupe
Principal
Green Acres Elementary School

“You are to be complimented. When a performance keeps a large audience of children so entertained that the teacher’s jobs are minimized, it is an extra ordinary accomplishment. Thank you for sharing your talents with us.”

Eunice Johnson
5th Grade
Castle Heights Elementary
Androcles and the Lion

By

Aurand Harris

1986 Season

Aurand Harris’ adaptation sets this fable in 16th century Italy, utilizing a troupe of commedia del arte players. Filled with songs, slapstick, and general silliness, Androcles is a fast moving farce that revolved around themes of friendship and freedom. It is especially recommended for children 6 to 12 years of age.

SYNOPSIS

The story concerns a miserly uncle who tries to keep his niece single by hiring a captain to guard her. However, she falls in love and Androcles, the slave, tries to help her escape by tricking the captain. They flee to the woods where they encounter a lion, which causes Isabella to drop her dowry. Androcles pauses long enough to see the lion is hurting, and subsequently removes a thorn from his paw. Androcles is then found with the dowry and accused of being a thief and condemned to death. Attempting an escape, Androcles is caught and thrown into the arena with the very same lion who remembers Androcles and saves him from a very messy death.

DIRECTOR

Harold R. Oaks
DIRECTORS NOTES

Played widely throughout the United States and translated into more than ten foreign languages, Aurand Harris' Androcles and the Lion loudly proclaim "Every man must be free to be himself." To give out production a contemporary flavor we have chosen a circus atmosphere. A group of strolling players set up the stage and become the stock characters of Pantalone, Isabelle and Lelio (the lover), the Captain and Harlequin. The play within a play form is maintained from beginning to end by devices directly from the commedia tradition.

CAST

<table>
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<tr>
<th>Role</th>
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<tbody>
<tr>
<td>Androcles</td>
<td>Daniel Howes</td>
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<tr>
<td>The Lion</td>
<td>Ken Rhodes</td>
</tr>
<tr>
<td>The Captain</td>
<td>Warren J. Garceau</td>
</tr>
<tr>
<td>Pantalone</td>
<td>Chris Heppinstall</td>
</tr>
<tr>
<td>Lelio</td>
<td>Stephen D. Diamond</td>
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<tr>
<td>Isabella</td>
<td>Kerali Hansen</td>
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<td>The prologue</td>
<td>Amanda Andrus</td>
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PRODUCTION

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<tr>
<td>Choreographer</td>
<td>Marilyn Berret</td>
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<td>Chris Bartlett</td>
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<tr>
<td>Scene/Lighting Designer</td>
<td>Charles Henson</td>
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<tr>
<td>Costume Designer</td>
<td>Janet Swenson</td>
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The American College Theater Festival

"This production is a participating entry in the American College Theater Festival. The aims of this national educational theater program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional American College Theater Festival representative. By entering this production in ACTF our department is endorsing the ACTF goals to help college theater grow and to focus attention on the exemplary work being produced in university and college theaters across the nation."


TOUR SCHEDULE

Androcles and the Lion received press coverage from The Daily Herald, The Universe and the Deseret News. Androcles played a regular season on the Pardoe Stage at Brigham Young University running November 21- December 6 at 7:30 p.m. with a matinee December 1 at 4:00 p.m.

Dr. Oaks also received a request from Japan requesting information on the show and scheduled performance dates in Japan. Unfortunately Japan was not an established tour and could not be fulfilled.
FEEDBACK & REVIEWS

"Androcles and the Lion is the sort of theater that’s easy to like; it’s funny; it doesn’t take too long; it doesn’t take itself to seriously; it has a nice message; and the actors seem to have a really good time performing. It is a show filled with good moments and nice touches, and very little dead space in between.

Androcles is only 90 minutes long including a ten-minute intermission. The dialogue is crisp and clear and the show moves along at a very rapid pace. In many ways, the show is geared for the younger audience, as well as adults. Efforts have been made to encourage elementary schools in the area to send classes to special matinee performances.

Androcles is a fine experience; it’s well acted, humorous, intelligent and entertaining.”

L.D. Weller
Lifestyle
The Daily Universe

“Leaves the crowd roaring!”

Laurie Williams Sowby
Deseret News

“Androcles and the Lion was an energetic, fast-paced production that pleased its audience, young and old alike. Done in commedia del arte style, the cast responded exceptionally well to the direction of Dr. Harold R. Oaks, carefully balancing the verbal and physical elements of the comedy. Every element of this production was
wonderfully choreographed into a delightful evening of theatre. This production was not so much children's theatre as adult theatre to which you could bring your children.”

Richard Kuebler
Adjudicator for
American College Theatre Festival

“God bless you on your opening night. I pray that you might bring much joy and excitement to your audiences. You are really telling a very important legend that has strong implications for each of us to emulate. I look forward to your production.”

Charles W. Whitman
The Nightingale

By

John Urquhart & Rita Grossberg

1985 Season

DIRECTOR

Susan E. Johanson

SYNOPSIS

In China many years ago there ruled an Emperor who was not happy. No matter how many beautiful possessions surrounded him, he was not satisfied. The Gods saw this and sent wind and fire to destroy the Emperor's possessions. They hoped to make him see the folly of his selfishness, but they failed. Finally in desperation, they sent their greatest creation--the nightingale.

CAST

Renee Hiefje
Al Ricci
Susan Perry
Chantelle Rougeau
David Stroud
Adrian Work

TOUR

The Nightengale played to 10,985 children at twenty eight schools. School fees varied from $78.00 to $125.00. There is no indication explaining the variance.
Winnie the Pooh

By

A.A. Milne

1984 Season

DIRECTOR

Robin Bishop

CAST

Pooh T. J. Walsh
Piglet Laura Keddington
Christopher Robin David Nanto
Rabbit Julia Brown
Eeyore Douglas Duncan
Kanga Christine M. Hoopes
Roo Kim Williams
Owl Suzanne Barbour
Tigger Laura Whipple
Skink Kristie Alter

TOUR SCHEDULE

This production of Winnie the Pooh played at twenty-two schools giving thirty-five performances to 13,905 children. Performances were held at Brigham Young University, April 4-6 with one performance each day in the Nelke Experimental Theatre.
FEEDBACK & REVIEWS

“The faculty and students of Garland Elementary School would like to tell you just how much we enjoyed the Winnie the Pooh production. The actors held our children spell bound. The children were really with the performers and eager to respond to questions asked. The performance was an interesting to the older students as it was to the Kindergarten children.

We appreciate having fine productions from your department and would like to be on your tour again next year.”

Sincerely,
Don Potter
Principal
The Meiser

By

Molière

Translated by

John Green

1984 Season

DIRECTOR

Susan McMurray Abbey

CAST

Ellise          Laurie Dance
Valere          Nick Corroll
Cleante         Dan Brown
Harpagon        Micheal Lewis
LaFleche        Patrick Watson
Frosine         Christine Smith
Master Jack     Fred Buhler
Brindavoine/Cop Ron Willenbrecht
Anselme

Assistant to the Director  Tony Hardman

TOUR

The Meiser played to 4,240 students at 14 schools touring from January 28 through March 29.
BUDGET

Royalties $15.00 @ performance

Royalties were paid to John Green for his translation work.
Patches of Oz

By

Frank L. Baum

Adapted by

Charles Whitman

1983 Season

"Perhaps you wonder why it is that so many stories are told of 'once upon a time,' and so few of these days in which we live. But that is easily explained.

In the old days, when the world was young, there were no automobiles nor flying machines to make one wonder; nor were there railway stations, nor telephones, nor mechanical inventions of any sort to keep people keyed up to a high pitch of excitement. Men and women lived simply and quietly. They were nature’s children, and breathed fresh air into their lungs instead of smoke and coal gas; and tramped through green meadows and deep forests instead of riding in streetcars; and went to bed when it grew dark and rose with the sun—which is vastly different from the present custom. Having no books to read, they told their adventures to one another and to their little ones; and the stories were handed down from generation to generation and reverently believed.

Those who peopled the world in the old days, having nothing but their hands to depend on, were to a certain extent helpless, and so the fairies were sorry for them and ministered to their wants patiently and frankly, often showing themselves to those they befriended.

So people knew fairies in those days, my dears, and loved them, together with the ryls and knooks and pixies and nymphs and other beings that belong to the horde of
immortals. And a fairy tale was a thing to be wondered at and spoken of in awed whispers, for no one thought of doubting its truth.

To-day the fairies are shy; so many curious inventions of men have come into use that the wonders of Fairyland are somewhat tame beside them, and even the boys and girls cannot be so easily interested or surprised as in the old days. So the sweet and gentle little immortals perform their tasks unseen and unknown, and live mostly in their own beautiful realms, where they are almost unthought of by our busy, bustling world.

Yet when we come to story-telling, the marvels of our own age shrink into insignificance beside the brave deeds and absorbing experiences of the days when fairies were better known, and so we go back to 'once upon a time' for the tales that we love most—and that children have ever loved since mankind first knew that fairies exist."

—L. Frank Baum, 1912

DIRECTOR

Harold R. Oaks

DIRECTOR NOTES

Oh! Where else could there be a walking scarecrow, a tin man, a cowardly lion, a woozy (a living parody of cubist paintings), totenhots, and the carefree Scraps, a patchwork quilt brought to life by the crooked magician Mr. Pipt and his powder of life? These characters spring from the rich imagination of L. Frank Baum (1856-1919), one of America's best-known writers for young people. The Patchwork Girl of Oz, the 1913 book from which our play is freely adapted, is the seventh of fourteen Oz books Baum
wrote for an enthusiastic reading public. While its sales did not reach the first-year totals of the earlier Oz titles, *The Patchwork Girl* was nonetheless very popular. In 1914, it was made into a silent feature film by the Oz Film Manufacturing Company.

Beginning with *The Patchwork Girl*, we gain occasional glimpses into how Baum wrote his stories. On January 23, 1912, he included the following letter to S. C. Britton, one of his publishers:

“A lot of thought is required on one of these fairy tales. The odd characters are a sort of inspiration, liable to strike me any time, but the plot and plan of adventures take considerable time to develop. When I get at a thing of that sort I live with it day by day, jotting down on odd slips of paper the various ideas that occur and in this way getting my material together. The new *OZ* book [*Patchwork Girl*] is in this stage. I’ve got it all—all the hard work done—and it’s a dandy I think. But laws a massy! It’s a long way from being ready for the printer yet. I must rewrite it, stringing the incidents into consecutive order, elaborating the characters, etc. Then its typewritten. Then its revised, retypewritten and sent on to Reilly & Britton.”

For his own children and countless others around the world (*Oz* books have been translated into German, French, Spanish, Japanese, Arabic, Yugoslavian, Czech, and many other languages, and all fourteen books are still in print), the characters from this wonderland have caught the imagination of generation after generation.

We hope our story spirits your imagination well!
CAST

Ojo
Ronald W. Pickett

Unc Nunkie
John Whitaker

Crooked Magician
Christopher Wynn

Patches
Tracey Williams

Glinda
Loretta Long

Woozey
Jeffery Joe Herrera

Shaggy May
Loretta Long

Scarecrow
Isaac L. Thomas

Royal Lion of Oz
John Whitaker

Dorothy
Lisa C. Latimer

Ozma
Yvette Ward

Jak
Joanna McConnell

Yellow Butterfly
Shirene M. Bell

Tinwoodman
Barter G. Pace

Rainbows
Leslie L. Anderson
Shirene M. Bell
W. Grant Mathias
Joanna McConnell
Michele Murdock
Eddy Schumacher
Wendee Walker

PRODUCTION

Choreographer
Craig Call

Musical Director
Jeff Herrera

Set and Light Designer
Donald E. Wilson

Costume Designer
Janet L. Swenson

Music Director
Kurt Bestor

Assistant Directors
Janice Card
Meryl E. Perry

Assist. To Director
Ann Hileman

Costumer
Sandy Gray
Monika Todd

Makeup
Cindy Garcia

Musicians
Jeff Herrera-Piano
Doug Sprague- Ague
Jeff Herrera-Synthesizer
Ramona Gibbons-Vocal
Marrissa Morris-Vocal
Jeff Herrera-Vocal
Rick Baldisson-Vocal
During June 1983, The Young Company toured *Patches of Oz* to Las Vegas, Nevada prior to traveling to Europe where they performed in the 23rd Festival of the Child in Sibenik, Yugoslavia and at the sixth International Youtheatre Days in Vienna, Austria. Students paid $400.00 towards their own personal costs in addition to fund raising. Tour costs approximated $25,000 for 21 people (16 cast, 5 support).

"I would strongly encourage the continued involvement of American companies in European theatre festivals. American exchange, both within and outside out borders, is useful to our profession. Let us push for it in the future."

(Oaks, 1983)
Cinderella with a Twist

By

Phylis Ward Fox

Music and Lyrics

By

David Coleman

1983 Season

A contemporary Musical Fantasy produced by special arrangement with Coach House Press, Inc. The addition of several new characters adds an exciting twist to this family oriented production of Cinderella.

DIRECTOR

Janice Card

DIRECTOR NOTES

Cinderella with a Twist is a delightful and clever script with high appeal for family members of all ages. The white rabbit from Alice in Wonderland makes an appearance assisting Cinderella's fairy godmother and eventually becoming the Prime Minister. Mr. Magic moves props and plays the piano in a not so traditional form. Comedy abounds for all.
CAST*

Gladys               Belinda Tomlinson
Harold               Scott Smith
Anna                 Melanie Douglas
Jean                 Paula Riding
Marie                Becky Foster
Cinderella           Susie Sessions
Prince Edward        Jeff Jensen
Magic/Pianist        Barry Hammarstrom

*Cast members were allowed to register for designated courses and gain up to six
credit hours for work done with The Young Company.

PRODUCTION

Set Design           Charles A. Henson
Assistant Director   Becky Foster
Music Director       Paula Riding
Choreography         Belinda Tomlinson

BUDGET

Royalties were paid to the Coach House Press. $35.00 per performance

TOUR SCHEDULE

Tour ran February 22-March 5 to nearly twenty seven schools and 12,897
children. Six performances were given at Brigham Young University March 8-12 and
one performance at the Mormon Arts Festival.
The Archer Who Went Where To Fetch I Know Not What

Book and Lyrics

by

Deen Farrell

Music by

Larry Pearson

1983 Season

A musical fantasy based on a Russian folktale from the people of the Great Russian Plain; this is a fairy tale complete with the handsome hero and the beautiful heroine. An adaptation for stage, new characters have been added and other deleted. Brother Nobody becomes both narrator and invisible servant. The devil comes alive as puppets while magic spells and rings help Andrei fulfill the Kings quests.

DIRECTOR

Christine Smith

CAST

NOTE: a single player performed Multiple roles

Dead King Richard Casady
Guard & Tree Virginia Clegg
Andrei Deen Ferrell
King Scott Fowler
Counselor Tony Hardman
Brother Nobody Mitzi Marbury
Tia Lisa Olivier
Kot Boltum Christine Smith
PRODUCTION

Assistant Director: Scott Fowler
Music*: Larry Pearson
Choreography: Mitzi Marbury
Costume & Puppet Design: Margit Schmeding
Set Design: Russ Saxton

* Music is original to this production

Records show an assigned task schedule.

Load & Unload:
Tony & Deen - tarp/rope
Virginia & Mitzi - puppets & trunk
Scott & Rick - sound system
Lisa & Chris - costumes
Everybody - parts of furniture & set
Chris - sound equipment

Setting up:
Chris & Deen - sound system
Rick & Tony - throne
Mitzi & Scott - bed
Lisa - Costumes & Makeup
Virginia - props & makeup

SPECIAL NOTES: Costume box and prop box should stay together. Everyone is responsible for your own things.

TOUR SCHEDULE

Three weeks before a school performance, a confirmation letter was sent to each contracted school stating dates, arrival times, show times, and cost. Forty-five minutes was allowed to set up and costume prior to the performance. The tour ran from February 1-April 7 playing at sixteen schools to 24,953 students.
BUDGET

Records show a performance fee of $35.00. This included a $.25 per mile travel expense for every mile over 50 where applicable. Royalties were paid to originating artists Deen Ferrell and Larry Pearson for 6 performances at $5.00 per artist per performance.
Sir Gawain and the Green Knight

Adapted by

Dennis Scott

1982 Season

A fantasy of the most noble knight in King Arthur’s court in a tale of courage, faith, and the importance of trust.

DIRECTOR

Jette Halladay

CAST

JoLynne Schill
Monica Lambsin
Chrissy Gregory
Anne Bates
Amie Myer
Mark Leany
Warren Garceau

TOUR SCHEDULE

Touring from February 16-March 30, Sir Gawain played at eighteen schools giving twenty-two performances to 16,770 students.

BUDGET*

COSTS:
Scene Shop $100.00
Costume Shop 125.00
Props 25.00
Other 250.00
Box Office 275.00
Publicity
TOTAL

518.00
$1,293.00

* Prices reflect joint production with *The Marvelous Land of Oz.*
The Marvelous Land of Oz

L. Frank Baum

Adaptation by

Robert F. Lauer

1982 Season

A special mixture of puppets and people.

DIRECTOR

Robbin Olsen

DIRECTOR NOTES

"The Marvelous Land of Oz has been on the road since the end of January performing at elementary schools as far away as Salina. It often meant leaving before sunrise and sometimes not returning until after doing three performances and driving for six hours. These ten company members have covered over 1,400 miles and have done close to thirty performances in the course of the tour. Their incredible talents and dedication have made this experience for me (and the several thousand children they performed for) a very exciting and rewarding theatrical experience."

CAST

<table>
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<tr>
<th>Tip</th>
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</thead>
<tbody>
<tr>
<td>Dorothy</td>
<td>Karen Lindsey</td>
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<tr>
<td>Aunt Em</td>
<td>Paula Eckern</td>
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<tr>
<td>Uncle Henery</td>
<td>Mark Wilson</td>
</tr>
<tr>
<td>Mombi</td>
<td>April Black</td>
</tr>
<tr>
<td>Jack Pumpkinhead</td>
<td>Mark Wilson</td>
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</tbody>
</table>
The Wizard of Oz  Blaine Mero
The Scarecrow  Rick Rinaldi
The Tin Woodman  Rob Lauer
Billina  Theresa Clark
Eureka  Sandy Nemeroff
Omby Amby  Rob Lauer

PRODUCTION

Vocal Assistant  Paula Eckern
Technical Assistant  Mark Wilson
Production Secretary  Theresa Clark
Tour Manager  Robbin Olsen
Set  Marl Wilson
Blaine Mero
Karen Lindsey
Props  Theresa Clark
Sandy Nemeroff
Sound  Paula Eckern
Blaine Mero
Rick Rinaldi
Costumes  April Black
Karen Lindsey
Leslie Smith
Rick Rinaldi
Puppets  Theresa Clark
April Black
Leslie Smith

TOUR SCHEDULE

Touring from February 22-March 30, OZ played at eighteen schools giving twenty-six
performances to 7,400 students.
# BUDGET*

**COSTS:**

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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$1,293.00</strong></td>
</tr>
</tbody>
</table>

*Prices reflect joint production with *Sir Gawain and the Green Knight.*
Beauty and the Beast

1981 Season

A South African tale from the Swazi tribe with headdresses of the prince and his father, the king, very similar to those actually worn by members of the Swazi tribe. We have adapted the story for puppets. The principles of obedience and resisting temptation are dealt with in the story. The puppets used are foam puppets.

TOUR SCHEDULE

Tour ran from February 10 - March 31 traveling for up to two hours for interested audiences.
Clown of God


Tales from the Sun God's Tepee

Don't Put A Pea in Your Cat's Glass Slipper

Once Upon a Very Long Ago

Wiley and the Hairy Man
Cinderella: A Metamorphis Story

Musical Adaptation by

Kid Toddson & Hayden Orgnine

Music by

Stan Zenk

1980 Season

The traditional story set in an insect kingdom. The Prince is a grasshopper who will lose his kingdom if he is not married by the eighteenth birthday. Cinderella is a caterpillar who is turned into a butterfly by her fairy godmother so she can go to the birthday ball. Puppets were used. Tour audience count was 10,850 February 7 through April 1 playing at forty four schools.

DIRECTOR

Clark Reeder

CAST

Fairy God mother Janice Power
Worker Ant Kent Gandola
Prince Valdamir Stan Zenk
Crinkerton David Bertoglio
Lepi Cherie Beth Purdue
Doptera Lorna Page
Chrysalis Kaye Hancock
Diptera Diane Fawcett Reaveley
Lord Octus Spinnasty Matt Ellsworth
PRODUCTION

Costume Designer  Robbin Olsen
Lighting           Theresa Cook
Stage Manager      Robert Saxon
Costume Construction Robbin Olsen
                      Peter Wilt
                      Judith Blythe Barnard
Ticket Office      Colleen Bird

TOUR

Cinderella toured from February 7 through April 1 playing to 7,881 children at seventeen schools.

BUDGET

School fees were $75.00 for one show and $125.00 for two shows.

Records also indicate a Puppet Show on tour playing to 10,850 students at twenty seven schools with a $45.00 and $50.00 fee per school. There is not indication why some schools are $45.00 and others are $50.00.
SUMMER 1980

A Twist of Tales

Adapted & Created by

The Director, Cast, and Puppet Troupe

Special thanks to Linda Madsen for Little Red the Second, to Barbara Green for Toad & Frog, to Florance Smith for the designs of Old Woman and Her Pig, and to Theresa Cook for her technical expertise.

DIRECTOR

Sheila Heindel

CAST

Gary Bauer
Joyce Brown
Luone Gribble
Sheila Heindel
Rosemarie Howard
Roberta Kellis
Kay Sanford
Snow White & Journey with Jonah

Snow White

An updated version of a 1913 edition of the classic fairytale will enchant both young and old.

DIRECTOR

Shiela Heindel

CAST

Princess Snow White
Queen Bragomar
Maids of Honor of Snow White (4 children)
Sir Dandiprat Bombas, the Court Chamberlain
Berthold, the Chief Huntsman
Prince Florimond of Calydon
Valentine
Vivian
The Seven Dwarfs (children’s parts)
Fiddle, Snow White’s cat
3 Dukes, 3 Duchesses and Flunkies

TOUR SCHEDULE

Snow White was produced in conjunction with Journey with Jonah, alternating performance dates and times. The duo ran July 14-August 2 with twenty performances to their credit. Matinees were offered each of the three Saturday’s.
Journey with Jonah

A voyage into a new experience in children’s theatre. Both puppets and people appear on stage in this original approach to the story of Jonah.
Sleeping Beauty, The Persian Version

Mimi Bean

1979 Season

Beauty is a Persian princess blessed from birth with a dozen virtues and a deadly curse.

DIRECTOR

Harold R. Oaks

CAST

Mike Bahr
Susan Brand
Marilee Caldwell
Diane Conrad
Jim Dart
Keith Dillon
Kim Hargan
Susan Howarth
Carrie Nelson
Mark Pulham
Clark Reeder
Rebecca Reeder
Rod Schepper
Beth Sobiersalski
Alison Vincent
Julie Walton
Kate Feltoe

BUDGET

Royalty: Mimi Bean Evenden
12 performances @ $12.50 each $150.00
Five Chinese Brothers Tales

1979 Season
Androcles and the Lion

By

Aurand Harris

1978 Season

Two clownish villains + two star-crossed lovers + one goodhearted slave + one outrageous lion = an imaginative theatrical display of the ancient fable. Full of chase scenes, acrobatics, and a happy ending. Produced by special arrangement with Anchorage Press.

DIRECTOR

Theresa Dayley

CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>Kathy Swift</td>
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<tr>
<td>Androcles</td>
<td>Robert Baker</td>
</tr>
<tr>
<td>Pantalione</td>
<td>Mike Evenden</td>
</tr>
<tr>
<td>Isabella</td>
<td>Carolyne Murset</td>
</tr>
<tr>
<td>Lelio</td>
<td>Alan Walker</td>
</tr>
<tr>
<td>Captain</td>
<td>Mark Bachan</td>
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<tr>
<td>Lion</td>
<td>Jim Blaylock</td>
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<td>Mimes</td>
<td>Ellen Berrey</td>
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<td></td>
<td>Lori Oaks</td>
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PRODUCTION

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<tr>
<td>Choreography</td>
<td>Jette Halladay</td>
</tr>
<tr>
<td>Accompanist</td>
<td>Norma Mitchell</td>
</tr>
</tbody>
</table>
A second cast list was found for the 1978 summer season playing to 680 spectators. Director was Deb Tholen and Cast members were:

Melody Austin  
Jim Baylock  
Carolyn Chatwin  
Sue Galichus  
Greg Greenwood  
David Morgan  
Becky Myers  
Eddy Schumacher  
Vaughn Schutz  
McKay Stirland

The below BUDGET related to the Deb Tholen production of *Androcles*.

**BUDGET**

Cost for the schools was $75.00 for one show and $110.00 for two shows.

**TOUR**

*Androcles* toured from February 14 through March 30 playing at twenty seven schools.
Fantasia of Puppets

1978 Season

In Muppet-style fun Fantasia of Puppets takes Snow White, the Five Dwarfs, and Prince Charming on a comic spoof adventure. This fun also includes a circus story about a clown that wouldn’t laugh, a tale of two dueling wizards, life at an animal farm, a visit to Earth by Marvin from outer-space, a melodrama, and talking dogs.

DIRECTOR

Ellen Berrey/Shelley Swensen

CAST

Ellen Berrey
George Bull
Becky Jensen
Mark Pullam
Shelly Swensen
Trudy Wood

Records indicate performances in the Margetts Arena Theatre March 18, 22, and 24. The show toured from February 9 through March 28 to 6,480 children.

BUDGET

Cost per show for the schools was $50.00 for one show, $75.00 for two shows at the same location.
Mormon Montage:

Mormons in the World*

By

William W. Brigham

1978 Season

Mormon Montage is a musical review of Mormons who have made or are making significant contributions to areas such as politics, education, science, and society at large. A compendium of Mormon accomplishments, this production not only exhibits the natural reward of success through hard work and diligence, it also suggests the endless possibilities of potential to all who see it. An excellent church historical celebration production.

SYNOPSIS

Stories and anecdotes of “Mormons of Achievement,” portrayed in a humorous, touching, and creative way.

DIRECTOR

Dr. Harold R. Oaks

DIRECTOR NOTES

“It is impossible in a short production to include all Latter-day Saints who have made significant contributions. We do hope you will agree with us that those included demonstrate a wide range of effort and give a feeling of the recognition that has been
given to Mormons of Achievement. We have enjoyed preparing this production and hope you will enjoy it too. Thank you for joining us.”

CAST

McKay Stirland
Kathleen Swift
David L. Nelson
Richard Haines
Steven Adamson
Cheryl McCleery
Kris Marele Morgan
David C. Bradbury
Lisa Lynn Kirkwood
Alan David Walker
Jette Halladay
Jay L. Lower
Robin Leigh Starkey
Martin Holman
Ellen Maida Barry
Leslie Winebrenner

PRODUCTION

Set & Lighting Designer
Costume Designer
Stage Manager
Assistants to the Director
Music Director
Pianist
Flautist

Janell Bemis
Debora Tholen
Robert D. Bigelow
Teresa Ann Dayley
Kris Marele Morgan
John G. Sutton III
Kristen Ison
Cheryl McCleery

TOUR SCHEDULE

This production of Mormon Montage ran in the Margetts Arena theatre

March 27-31.
BUDGET

A budget proposal requested $2,010.00 as necessary funds to mount this

production.

*One thousand letters were sent out throughout the world to Stake Presidents, Mission
Presidents as well as BYU Deans and Department Heads requesting information on
members who are known locally and nationally for significant contributions to their
field of endeavor. From this collection, *Mormon Montage* was written.
Mormon Montage

Conceived By
Harold R. Oaks

Adapted By
Debora Tholen

1978 Summer Season

What's a Mormon ever done? Twelve local young people, ages 9-15, answer this and other musical questions by showing the LDS doing everything—breaking sports records, inventing TV, and discovering dinosaurs through singing and dancing.

DIRECTOR

Debora Tholen

CAST

Mike Bar
Tammy Bollard
Andrea Clafin
Kendal Clark
Norman Dixon
Clark Fisher
John Isaacson
Karin Isaacson
Julie Nelsonm
Emily Ann Oaks
Shela Oaks
### PRODUCTION

<table>
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<tr>
<th>Music</th>
<th>Rita and Wes Wright</th>
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<td></td>
<td>Corey Sprague</td>
</tr>
<tr>
<td></td>
<td>Jason Dunn</td>
</tr>
<tr>
<td>Choreography</td>
<td>Jette Halliday</td>
</tr>
</tbody>
</table>

Played to audiences totaling 383.
The Two Maples

By

Evegeny Scwartz

Translated by

Miriam Morton

1978 Season

A house that walks on chicken legs? A witch who turns boys into trees?

Talking animals? Take a family trip this summer into Russian children’s theatre, the best in the world. Two Maples is a true Slavic fairy-tale full of fun surprises of another culture. Produced by special arrangement with New Plays for Children.

DIRECTOR

Jason Dunn

CAST

Egorushka                        Alan Walker
Fedya                            Chris Halliday
Vasilisa                         Ellen Berrey
Ivanushka                        Jon Isaacson
Mishka, the Bear                  Mark Bachan
Baba-Yaga                        Mary Willimas
Shank, the Dog                    Mike Evenden
Kaska, the Cat                    Jette Halliday

Played to audiences totaling 545.
Cinderabbit

Created by

Ronnie Burkett* & Mimi Bean

1977 Season

A musical puppet show; the Cinderella story told with animals. The treatment deals with problems kids have growing up: identity conflicts, being scared, and dealing with justice. A fantasy entertainment that says 'no one is good and no one is bad just because they are different.' Rather, families are important and that everyone needs to love and be loved.

SYNOPSIS

Cinderabbit was born Tabitha Rabbit of the Blue Mountain Grove. She was brought to the Great Gray Swamp as a baby and reared as a shirrtail poor relation by the Bugmerks, who are toads. Prince Richard the Rabbit-Hearted is an organized, sensitive young rabbit who, because of a bad experience in his youth, has never spoken to a girl. Realizing something has to be done, he has invited every girl in the kingdom to his ball. Thus, Cinderabbit and Prince Richard meet, thanks to the kindness of Gracie, the Fairy Pig Mother.

DIRECTOR/PRODUCER**

Mimi Bean
*Ronnie Burkett is a former student at Brigham Young University who studied at the Bill Baird Theater in New York and is Master Puppeteer for the show.

**Cinderabbit was KBYU produced for video production.

CAST

Ronnie Burkett
Debora Tholen
J.H. Stoddard
Corey Sprague
Mike Evenden
Beth Sobieralski
Gere LuDue
Ellen Berry
Lucy Flegel
Margaret Forrest
Shelley Swensen

PRODUCTION***

Company Manager Brent Lafavor

***Promised Valley Playhouse paid for the set construction in exchange for public performances given at Promised Valley Playhouse.

TOUR SCHEDULE

Performances were given for live audiences and video production/television airing. A twenty two show tour plus public performances were given at the Promised Valley Playhouse in salt Lake City, Utah.
BUDGET

Funded by the Rocky Mountain Public Broadcasting Network (RMPBN)

Produced and toured by Brent Lafavor from Promised Valley Playhouse.

FEEDBACK & REVIEWS

"Judged ‘Best in the West’ in children’s Programming by the Western Educational Society for Telecommunications and the National Association of Educational Broadcasters. Recognition was also given to Ronnie Burkett for puppet design and creation under the area of Production Support."

The Daily Universe
Puppet Variety Show

1977 Season

They walk! They talk! They dance and sing! Mother Goose tries to update her image with the help of creatures of all kinds and sizes. Be sure to watch as the Whittlin' Whistlin' Brigade teams up with puppets from all over the world!

The Puppet Variety Show included the following shows. Directed by Linda Sue Kessler and assisted by Dot Proctor, they played in conjunction with Cinderella, Reynard the Fox and Show & Tell Tales. Records indicate a summer season audience of 4,468. Another records reports the audience count at 3,366. Independently the shows reported audiences of:

- Cinderella: 1,610
- Show and Tell: 554
- Reynard the Fox: 854
- Puppet Variety: 358

Mother Goose’s Fowl Play

By

Director and Cast

Accompanied by

Norma Mitchell

DIRECTORS

Shelley S. Bull & Mark Pulham
CAST

Robert Baker
Mike Evenden
Steven McGee
Norma Mitchell
Lori Oaks
Kathy Swift
Mary Williams

Ring Master

CAST

Ring Master
Assistant
Mark Pulham
Theresa Ruth Cook

Lunch Time

CAST

Donald Wyckoff
Debora Tholen

Sarah Cynthia Sylvia Stout

By

Shel Silvestun

CAST

Sarah
Dot Proctor
Kris Marele Margan
Trash Cans
Randel McGee
Theresa
Trash

Betsy Beanman
Mark Pulham
Linda Sue Kessler

*A Nose Is A Nose*

Susan Norton

*Tiggers Can't Climb Trees*

By A.A. Milne

CAST

Pooh
Piglet
Tigger
Roo
Eeyore
Christopher Robin

Mark Pulham
Kris Marele Morgan
Linda Kessler
Randle McGee
Theresa Ruth Cook
Betsy Beanman

*I Won't Grow Up*

By

Chris Bennion

CAST

Boys
Girl

Randel McGee
Mark Pulham
Dot Proctor

155
Casey At The Bat

By

Earnst Lawrence Thayer

CAST

The Company

Twist-Mouth Family

CAST

Mother  Theresa Ruth Cook
Father  Randel McGee
Mary  Deanna Jensen
Jane  Kris Marele Morgan
Joan  Besty Beanman
Cinderella

By
Frances Homer

1977 Season

Cinderella comes alive with magical romance and a talking cat! This delightful but definitely absent minded character can't be the renowned Fairy Godmother! And who is that nasty girl the prince is engaged to? Produced by special arrangement of Dramatic Publishing Company. Records show an audience count of 4,354 for Cinderella and Reynard and the Fox.

DIRECTOR

Donald Wyckoff & Teresa Dayley

CAST

Cinderella Linda Kessler
Ashes, her cat Betsy Beanman
The Stepmother Debora Tholen
Tellibell, stepsister Theresa Ruth Cook
Gladiola, stepsister Virginia Christi
Godmother Susan Norton
Prince David Oman
King Donald Wyckoff
Queen Kris Marele Morgan
Princess in Gold Stephany
Biff, Court Jester Mark Pulham
Chancellor E.J. Patterson
Mrs. Chancellor Dot Proctor
Townspeople Lori Oaks

Shela Oaks

157
Reynard the Fox

By Arthur Fauquez

Translation by Marie-Louise Roelants

1977 Season

Sound the trumpets to announce a great Court of Justice meeting, to put on trial the most infamous of creatures, Reynard the Fox. Follow the adventures of that rascal Reynard as he matches wits with cocky crow Tieclin, Rev. Epinard the sanctimonious badger, Ysegrin the wolf, and Brun the Bear. The kingdom of Noble the Lion is in an uproar clear to the last moment of the frivolous Aesopian Fable. Produced by special arrangement with Anchorage Press

DIRECTOR

Harold R. Oaks and Debora Tholen

CAST

Tiecelin, The Crow          Shela Oaks
Reverend Epinard,          Randel McGee
    The hedgehog
Brun, The Bear            Donald Wyckoff
Ysengrin, The Wolf        David Oman
Noble, The Lion           Mark Pulham
Renyard, the Fox          Teresa Ann Dayley
Ledore, The Marmont       Lori Oaks
Show and Tell Tales

Developed by

George Nelson and Company

1977 Season

Once upon a time there was a girls storytelling club. Now this was an exclusive club allowing no boys! Until, a very unusual boy by the name of Tom Sawyer walked into their lives and taught them how to show as well as tell tales from all over the country. Experience the fun and excitement of seeing American Folklore come to life right before your very eyes as you join with us in this fantastic and unique theatre experience!

DIRECTOR

Leslie Nelson and Debora Tholen

CAST

Teresa Dayley
Susan NOrton
David Oman
Dot Proctor
Stephany
Debra L. Tholen
Virginia Christi

Record indicate a tour audience count of 3,920.
The Mirror Man

1976 Season

Experimental Production

DIRECTOR

Harold Oaks

CAST

Toyman           Jay Burton
Beauty           Chris Speirs
Mirror Man       Hyrum Conrad
Witch            Barbara Clark
Assistant to the Director Crae Wilson
Yankee Doodle

By

Aurand Harris

Music By

Mort Stein

1976 Season

A chronological collection of events and people (Yankee Doodles) from Paul Revere and George Washington to Washington Carver and John Glenn through acting, song, dance and mime. Little know events like the origin of Uncle Sam and ice cream along with mini-bio's of men and women like Thomas A. Edison, Molly Pitcher, Robert Fulton, Johnny Appleseed, and many others. 1 hr. 15 min.

SYNOPSIS

A musical review of highlights from the two hundred year history of the United States of America comprising famous as well as forgotten figures and events. Events range from the ride of Paul Revere, the creation of the ice cream cone, the discovery of chewing gum, the beginning of mass-produced Valentines through the invention of Thomas Edison, and the landing of the first man on the moon.

DIRECTOR

Harold R. Oaks
CAST

Leslie J. Bell
Lianne Young Bremer
Calre Denton
Margo Jensen
Sherre Mowhhorter
Lissa Woodbury
Quinton T. Bishop
Dave Collette
Ken Crossley
Mike Farnes
Tim Norton
Riandy Ricks
John Titensor
Corey Sprague
Jay Burton

PRODUCTION

Music Director       Barbara Faux
Accompanists         Shauna Pedersen
                      Wendy Rees
Set Design           Brent Lafavor
Costume Design       Janice Lines
Choreographer        Chris Javens
Assistant Director   Marsha A. Evans
                      Tracy Evans

TOUR SCHEDULE

Public performances were held January 13-17 with two performances each day.

Records indicate seven performances given for the Central Utah Educational Services in Richfield, Manti, and Mt. Pleasant, Utah. The company then toured from February 10-March 26 at twenty schools playing to over 12,990 children.
BUDGET

Royalties:  
$50.00 / first performance  
25.00 each subsequent performance  
Central Utah Educational Services  $325.00

FEEDBACK & REVIEWS

“No matter what was lacking in the beginning, the routines picked up in momentum and mounted a star-spangled ending.”

The Daily Universe

“Particularly clever were the actors who effectively personified phonographs, telegraphs, automobiles, animals, logs split by Abraham Lincoln, and even apple trees that began as seedlings and grew to maturity as trees with huge apples (balloons).”

The Herald

“Congratulations Harold. We appreciate the fine reputation you are generating for us and yourself through your Children’s Theatre and Puppet Programs.”

Lael J. Woodbury
Dean of College of Fine Arts

“Many thanks for the material you gave us on the historical background of the events and characters in Yankee Doodle. Appreciation was expressed from teachers and principals for the information in helping prepare the students for the performance.”

Alpine School District
BI-CENTENIAL PUPPET SHOW PRESENTATION

*Where the Wild Things Are*

&

*Pooh in a Tight Spot*

By

Wendy Rees

1976 Season

DIRECTOR

Wendy Rees

TOUR SCHEDULE

January 27 – March 4, the BI-Centennial Puppet Show toured to fifteen elementary schools. Presentation was 50 minutes in length.

BUDGET

$15.00 One performance

$20.00 Two performances, same location

$25.00 New location

$5.00 for each additional show over two at the same location

12 Passenger Van Use $15.00 per day (24 hrs. max.)

2.00 per hour

.17 per mile

Charges were accrued at the highest rate except for full day.

Station Wagon $11.00 per day (24 hrs. max.)

1.50 per hour

.13 per mile

164
FEEDBACK & REVIEWS

"Children were delighted as they watched the charming antics of Winnie the Pooh and Where the Wild Things Are. Faces were all aglow and eyes peeled!"

Mt. Pleasant Pyramid
1976 SUMMER

PERFORMANCE SCHEDULE & TOUR

Beginning Monday, July 5, four shows alternated performance nights through the month of July performing at the Wasatch Elementary School every night except Sunday and three Mondays. Show time was 7:30 p.m. at $1.00 for adults and $.50 for children. One audience count was 2,651. Individual show records indicate the following:

*Yankee Doodle* played to audiences of 3,652.  
*Mirrorman* played to audiences of 534.  
*Rumpelstiltskin* played to audiences of 1,775.  
*The Puppet Variety Show* played to audiences of 601.  
*Abraham and Isaac* played to audiences of 618.

Another record shows audience counts of 2,667.

Beginning August 2-13, the company toured the West Coast from Phoenix, Arizona to Los Angeles, California, giving twenty-three performances to 6,264 viewers. While in Los Angeles, the company performed at the Main Street Plaza Gardens, Disneyland and by special invitation at the Biltmore Hotel for the National Convention of the American Theater Association.

BUDGET

A budget was drawn up for four plays to be performed at the Wasatch Elementary School as a summer program. It included Yankee Doodle, Rumpelstiltskin, and The Mirror Man.

Production Costs:

<table>
<thead>
<tr>
<th>Scenery</th>
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<tr>
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<td>Lighting - consumable materials</td>
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<td>100.00</td>
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<td>Royalty - 8 perf. @ show</td>
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<td>Miscellaneous</td>
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<td><strong>Total Production Costs</strong></td>
<td><strong>3,145.00</strong></td>
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<td>Theatre Construction</td>
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<td>Stage</td>
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<tr>
<td><strong>Grand Total</strong></td>
<td><strong>3,795.00</strong></td>
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**Income**

Ticket Prices: $1.00 per person, child or adult at 50% capacity at 200 seats. 32 performances

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Possibility of a potential deficit exists.

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<td><strong>Total</strong></td>
<td><strong>380.00</strong></td>
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</table>
FEEDBACK & REVIEWS

“Quality and diligence. One can only wonder why BYU took so long to re-establish the charm and inspiration of children’s theatre. Long may they perform, and may many children have the opportunity to see them in the future, for what has been to long...”

Lee Scanlon
Channel 11 TV News

“A Marvelous job!”

Charles L. Metten
Rumplestiltskin

By

Miriam R. Bean

1976 Summer Season

DIRECTOR

Brent W. Lefavor

CAST

Griffin  Mike
Ti      John
Bethe  Clare
Marya  Leslie Jo
Gor    George
Britt  Sheryl
Mark  Randy
Tate  Quinton
Eric  David

PRODUCTION

Music  C. Michael Perry
Designers  Richard Kryneck
          Gary McIntyre
The Mirror Man

By

Brian Way

1976 Summer Season

A participation comedy for children aged six to nine years with a playing time of 45 minutes. Tickets were $.25 at the door with no reservations.

SYNOPSIS

An exciting story of a walking, talking doll, a witch after a magic book, and the efforts of the Toyman and the Mirrorman working to prevent the witches success.

DIRECTOR

Marsha A Evans

CAST

| The Mirror Man | John R. Titensor |
| Toyman         | Randy McGee     |
| Beauty         | Melinda Ellis   |
| Witch          | Jane Williams   |
Puppet Variety Show

*The Reluctant Dragon*

By

Kenneth Grahame

Adapted by

Wendy Rees

CAST

<table>
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<th>Actor</th>
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</thead>
<tbody>
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<td>Dragon</td>
<td>Mike Mingle</td>
</tr>
<tr>
<td>Sir George</td>
<td>Randy McGee</td>
</tr>
<tr>
<td>Boy</td>
<td>John R. Titensor</td>
</tr>
<tr>
<td>Townspeople</td>
<td>Sheryl L. Olsen</td>
</tr>
<tr>
<td></td>
<td>Darlene Umstetter</td>
</tr>
<tr>
<td></td>
<td>Clare Denton</td>
</tr>
<tr>
<td></td>
<td>Liza Zenni</td>
</tr>
</tbody>
</table>

*Happiness Wall to Wall*

By

Lorraine L. Rees

CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Myrna, the Witch</td>
<td>Darlene Umstetter</td>
</tr>
<tr>
<td>Chili, the Camel</td>
<td>John R. Titensor</td>
</tr>
<tr>
<td>E.E. Worm</td>
<td>Sheryl L. Olsen</td>
</tr>
<tr>
<td>Froggie</td>
<td>Liza Zenni</td>
</tr>
</tbody>
</table>

*Tigger Has Breakfast*

By

171
A.A. Milne

Adapted by

Wendy Rees

CAST

Tigger Mike Mingle
Pooh Randy McGee
Piglet Darlene Umsletter
Eeyore Clare Denton
Christopher Robin John R. Titensor
Kanga Sheryl L. Olsen
Roo Liza Zenni

The Sorcerer’s Apprentice

Adapted by

Wendy Rees

CAST

Sorcerer John R. Titensor
Apprentice Liza Zenni
Brooms Clare Denton

Sheryl L. Olsen
Toad-

By

Beverly Jean Warner

Music by

Wes Wright

1976 Fall Season

Toad addresses friends, their importance, their responsibility one to another and the warmth involved in the experience of learning to love life. A musical adaptation of Kenneth Grahame’s The Wind in the Willows.

PLAYWRIGHT’S NOTE

The ageless appeal of Kenneth Grahame’s book The Wind in the Willows had challenged playwrights from its first publication. I hope the audience finds delight and fresh expression of its truths in its treatment as a musical: TOAD-!

SYNOPSIS

Toad of Toad Hall has had spring fever all year long. He is possessed with a passion of adventure which always leads him into trouble and from which his friends must save him.

DIRECTOR

Brent W. Lefvor

173
DIRECTOR NOTES

For decades children and parents have delighted in sharing together the antic misadventures of Toad in *The Wind in the Willows*. Now in musical theatre form, the entire family may again enjoy this wonderful story brought to life on the stage. The theme of *TOAD!* is that of friends; their importance, their support, their responsibility to one another, and the warmth involved. It is an experience in learning to love life.

CAST

Moley Michael Farnes
Toad Mike Evendon
Ratty D. Brent Chick
Rabbit Becky Lawrence
Badger George D. Nelson
MacAllister Liza B. Zenni
Mr. Farquahar David Alger
Bobbies Chris Frogley
Jeffery B. Munger
David Walker
David L. Weis
Clerk Randy King
Maude Marti C. Pia
Washerwoman Linda Cameron
Grogan David L. Weis

ORCHESTRA*

Piano Karen Null
Harp Clare Bender
Flute Kathryn Paulson
Lianne Y. Bremer
Bass Dave Carlson
Percussion Bobby Bird
Doug Erekson

*Directed by Karen Null
PRODUCTION

Set & Lighting    Eric Fielding
Costumes          Janice Lines
Choreography      C. Michael Perry
Makeup Design     Lyle Mortimer
Dialect Assistants Cheryl June Shan
                  Derek Spriggs
Director Assistant Sue Loeper

TOUR SCHEDULE

*Toad!* ran on the Pardoe Stage at Brigham Young University as a Master’s Creative project November 29-December 3 with matinees on three days and played to audiences of 2,192.

FEEDBACK & REVIEWS

“Two hundred wiggling, giggling boys and girls loved the new musical *Toad!* as they watched loveable Moley and big, boisterous, and boastful Toad. Superlatives are in order for delightful music, effective choreography and outstanding set design, costuming and makeup.”

*Daily Universe*

“We were thoroughly entertained with...*Toad!*”

H. Eubanks
Beginning August 2-13, the company toured the West Coast from Phoenix, Arizona to Los Angeles, California, giving twenty-three performances to 6,264 viewers. While in Los Angeles, the company performed at the Main Street Plaza Gardens, Disneyland and by special invitation at the Biltmore Hotel for the National Convention of the American Theater Association.
Abraham & Isaac: The Akadaka

By

James E. Faulconer

1975 Season

A readers theatre written for Easter programs. The frustrations of Abraham when required to offer Isaac for the burnt sacrifice shape the story line. These frustrations and temptations are experienced through the chorus. 35 minutes.
The Emperors New Clothes

By
Connie Walker

Music by
Richard Christensen

1975 Season

An original children’s play The Emperors New Clothes takes place in Chine and tells a story of morals through words and music. The virtue of truth and goodness is opposed to conniving and manipulation. 50 minutes.

DIRECTOR
Harold R. Oaks

CAST

Emperor Lyn Noe
Danna Michael Shurtliff
Barbara Faux
Rita Caroline Riddle
Zernod Kevin Young
Dallin Wall
Zerlynda Robyn Mousley
Mary Lessa Jensen
High Mark Pulham
Mike Evenden
Lowe Mari-Lunn Johnston
Candace Jane Cook
Weaver 1 H. Dwight Stevens
Weaver 2 Denise Clavell
Captain Steven White
Guards Wendy V. Edwards
Barbara Thomas
Quinton T. Bishop

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Baker  Heather Hunter
Widow   Jill Oliphant
Wealthy Neighbor  LaChelle Price
Poor Neighbor   Shelly Swensen
1st Citizen  Becky Wyson
2nd Citizen  Trish Hansen
Father   Mike Evenden
Mother  Janet Kimball
Child  Sheila Oaks
   Emily Oaks

PRODUCTION

Set Designer  Karl T. Pope
Costume Designer  Beverly Earner
Assistant to Director  Debora L. Tholen
Lighting Designer  Kerry Farmer
Stage Manager  Dan Miller
Choreography  Joanne McGuire
Music Director  Barbara Faux
Musicians  Matt Crum
   Joseph K. Nicholes

TOUR SCHEDULE

The Emperor opened at the Promised Valley Playhouse December 26-28 in Salt Lake City. It then ran a three-day run on the Pardoe stage at Brigham Young January 14-16. From January 21-March 20 the show toured to twenty-six elementary schools giving forty-four performances to an estimated audience of 19,500, including a trip to Souther Utah for the Central Utah Educational Services. The show concluded back at the BYU campus at the Nelke Theatre for three more performances March 20 & 21.
FEEDBACK & REVIEWS

"Those who enjoy a good broad comedy will enjoy this one and those who want their children to develop an appreciation for live drama would do well to take their children to his play. Each may laugh for different reasons, but everyone has fun."

The Herald

"An old Oriental fairy tale came alive for wide-eyed children and sleepy parents as flowing robes, glittering pantalets and drab jumpsuits danced onto stage."

The Daily Universe

"The children were fascinated with the production."

Ray S. Whittaker
Director
Central Utah Educational Services

"This was an excellent program. The children were so interested you could have heard a pin drop in the auditorium and the auditorium was filled to capacity. At other times the children’s laughter was a good indicator of their feelings and understanding."

A teacher response submitted to the Central Utah Educational Services
CHAPTER 11

BUDGETS AND BUSINESS

The following section is intended to provide information on how The Whittlin’ Whistlin’ Brigade–The Young Company established themselves as a business and financial entity. It is not intended to guarantee success, if applied to any other entity. This information is included as:

1. part of the history

2. guidelines and procedures used to the establishment of a touring children’s theatre company in an academic setting.

The Whittlin’ Whistlin’ Brigade–The Young Company has been a work in progress for over twenty-five years. Its capability to endure and move forward is founded on essential and foundationally critical elements. For any wishing to engage in such an enterprise we include our success and failures for your benefit.

In keeping with the mission and purpose of the company, to provide a performance training ground for students of Brigham Young University, directors are usually graduate students working in children’s theatre. For example: A director would be chosen the previous spring ensuring time to select a script, arrange personal academic loads and prepare for a major life altering experience. Cast auditions are
held during fall semester, usually late September, allowing selected participants adequate time to plan for the Winter semester schedule. All participants are required to make a commitment of complete dedication to the company. Class schedule must be considered as every Tuesday and Thursday are company days from the beginning of January through April and no other commitment is allowed. A technical support team is needed, including a stage manager, scenic designer, costume and makeup personnel, props, light technicians, and sound including musical needs. Often original music is required or desired. Pre production time must be allotted for creative aspirations.

Contact must be established with university support personnel, e.g. scenic shop, costumes and travel. Academic credit is given all participants.

The following is a time line used to coordinate and organize each year’s upcoming children’s theatre production.

<table>
<thead>
<tr>
<th>Month</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>APRIL</td>
<td>Select directors</td>
</tr>
<tr>
<td>SPRING</td>
<td>Prepare brochure</td>
</tr>
<tr>
<td>JULY</td>
<td>Send brochure</td>
</tr>
<tr>
<td>AUGUST</td>
<td>Directors work on production</td>
</tr>
<tr>
<td>SEPT</td>
<td>Book Schools</td>
</tr>
<tr>
<td>OCT</td>
<td>Hold Auditions</td>
</tr>
<tr>
<td></td>
<td>Book Schools</td>
</tr>
<tr>
<td></td>
<td>Costume, Set, and Prop designs created and approved</td>
</tr>
<tr>
<td>NOV</td>
<td>Book schools</td>
</tr>
<tr>
<td>DEC</td>
<td>Book schools</td>
</tr>
<tr>
<td></td>
<td>Order Van &amp; Sound Systems</td>
</tr>
<tr>
<td>JAN</td>
<td>Rehearsals</td>
</tr>
<tr>
<td></td>
<td>Send out teacher’s packets with letters of confirmation</td>
</tr>
<tr>
<td></td>
<td>Tour schedules for company members</td>
</tr>
<tr>
<td></td>
<td>Publicity promo for Arts Festival</td>
</tr>
<tr>
<td>FEB</td>
<td>Tour</td>
</tr>
<tr>
<td></td>
<td>Publicity photos for Arts Festival &amp; mainstage performances</td>
</tr>
<tr>
<td>MARCH</td>
<td>Tour</td>
</tr>
<tr>
<td></td>
<td>Festival of Arts</td>
</tr>
</tbody>
</table>
In the event that additional tours are anticipated, arrangements for company travel, accommodations, finances, scheduling, passports, visas, insurance and relevant health records, licenses and individual costs must be included in pre-performance planning.

GENERAL INSTRUCTIONS FOR DIRECTORS

The following guidelines are considered established standards for new directors.

2. Submit brochure information by middle of July to include:
   a. title of production
   b. description of production
   c. length of production
   d. for what ages
3. Hold end of September audition; use green audition cards.
   Prepare and announce three weeks prior to auditions.
4. Prepare teaching packets (Bibliography, Descriptions, Teaching Aids).
5. Keep on top of bookings.
6. Prepare schedule of rehearsals.
7. Prepare information for letters of confirmation.
   Include show length, technical needs and seating arrangements.
8. Schedule pictures for February publicity for Arts Festival in January
9. About Vans: for long trips ask for credit card and find out if two tanks will suffice.
10. Prepare tour schedules of members: date, call time, performance time and location, intended time of return for each day of tour.
11. Consider time for loading, travel time (have a map), 30-60 minute arrival lead time, notify contact person at location, ask where to unload.
12. Prearrange school lunches at location if possible.
13. Following each performance, prepare performance report
14. Prepare program for the Festival of Arts Performances.

GENERAL INSTRUCTIONS FOR TOUR MANAGER

The following guidelines are established standards for participating stage/tour managers.
1. Prepare and send brochure from info from directors—July
2. Receive bookings from schools
3. Keep master schedule of bookings. Be the contact person.
4. Order Vans from Motor Pool—phone ext. 5544—December
5. Prepare and send out letters of confirmation,* teachers packets and director information to schools booking performance—January
6. Work with publicity on festival of Arts—January
7. Order Sound Systems if needed—January
8. Finalize Festival of Arts programs
9. Department phone numbers
   Theatre Department
   Business Office
   Ticket Office
   Motor Pool
   Performance Scheduling
   Long Distance Access

*Letters of confirmation to include:
   a. date
   b. time
   c. arrival time
   d. seating arrangements
   e. length of performance
   f. technical needs
   g. billing procedure

GENERAL DIRECTIONS FOR PUPPET DIRECTOR

When a puppet company is in production the following guidelines are established standards.

Casting:

1. Recruit from puppet classes in fall.
2. Keep to 9 people—Van capacity.
3. Have 2 or more persons per troupe.
4. Instruct and emphasize as to time involved.
5. Have technical person (not for tour) or have technical person/actor puppeteer.

Equipment:
Equipment:
1. Tarp for travel.
2. Repair kit on tour is essential.
3. Special boxes for puppets to tour in.

PUPPET PRODUCTION TIMELINE

APRIL  Start working on production ideas
JULY   Have a title for brochure
AUG    Have scripts set
        Prepare teaching worksheet
OCT    Auditions
        Recruit from puppet class
NOV    Second block puppet workshop
DEC    Build puppets
JAN    Rehearse show
FEB    Tour
        Pictures for Festival of Arts
        Prepare publicity blurb
MAR    Tour
        Festival of Arts
APRIL  Evaluate

General production support from the department is extended. This includes use of the scene shop and scene shop personnel, costume shop, costume personnel and costumes, prop shop. The Young Company has purchased a company sound system and trailer for touring. A small budget is often offered to help cover basic costs such as royalties, set or costume. Schools are assessed a small performance fee to cover travel expenses. If the company performs at Brigham Young University, tickets may or may not be sold through the box office from which income is derived. Sample budgets are as follows:
BUDGET–Sample 1

2001

Cost per show
$.50 per mile for van-from Motor Pool
180 miles to Ogden and back = $90.00
Royalty $50.00 per performance X 2 = $100.00
Meals 11 @ $5 = $55.00
TOTAL $245.00
2 shows per day @ $175.00 per performance = $350.00
1 show per day @ 275 per performance = $275.00*

Travel costs encouraged block bookings that would result in more than one performance per day while on tour. This allowed for a better fee rate for the schools and improved profit margin for the company.

BUDGET–Sample 2

1999

Cost per show
$.35 per mile for van from Motor Pool
200 miles round trip = $70.00 per day x 18 = $1,260.00
Royalty $40.00 per performance x 30 = 1,200.00
Meals
TOTAL $3,090.00
Funds Received School performance fees $1,650.00
Ogden School Foundation- 10 days/20 performances $3,000.00
TOTAL $4,650.00

Budgets can vary dramatically depending on:

Audience—and income generated from the projected audience.
Travel—touring is an expense that does not exist with a main stage production.
Production costs—such as scenery, props, costumes and sometimes makeup are often considerably less with a touring troupe as travel prohibits extensive elaborations.
Script—determines not only production costs but also the size of
The size of a company affects cost through costumes, makeup, travel, accommodations and any insurance’s or licenses required by the institution or state for driving or travel liabilities.

The following sample budget was a full production budget taken from *Androcles and the Lion* in 1986-87. This production was a main stage production and did not travel. Figures reflect a full production budget for the era. Figures would currently vary but expenditure categories could be relevant.

<table>
<thead>
<tr>
<th></th>
<th>BUDGET</th>
<th>EXPENDITURE</th>
<th>BALANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1998</strong></td>
<td>Scene Shop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>2,280.00</td>
<td>1,520.77</td>
<td>759.23</td>
</tr>
<tr>
<td>Materials</td>
<td>1,295.00</td>
<td>1,477.13</td>
<td>(182.13)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>3,575.00</td>
<td>2,997.90</td>
<td>577.10</td>
</tr>
<tr>
<td><strong>Costume Shop</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>750.00</td>
<td>733.16</td>
<td>16.84</td>
</tr>
<tr>
<td>Materials</td>
<td>1,600.00</td>
<td>1,494.77</td>
<td>105.23</td>
</tr>
<tr>
<td>Rental</td>
<td>000.00</td>
<td>000.00</td>
<td>000.00</td>
</tr>
<tr>
<td>Restore</td>
<td>150.00</td>
<td>140.71</td>
<td>9.29</td>
</tr>
<tr>
<td>Cleaning</td>
<td>50.00</td>
<td>21.70</td>
<td>28.30</td>
</tr>
<tr>
<td>TOTAL</td>
<td>2,550.00</td>
<td>2,390.34</td>
<td>159.66</td>
</tr>
<tr>
<td><strong>Props</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>000.00</td>
<td>000.00</td>
<td>000.00</td>
</tr>
<tr>
<td>Materials</td>
<td>200.00</td>
<td>56.99</td>
<td>143.01</td>
</tr>
<tr>
<td>TOTAL</td>
<td>200.00</td>
<td>56.99</td>
<td>143.01</td>
</tr>
<tr>
<td><strong>Box Office</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>900.00</td>
<td>777.15</td>
<td>122.85</td>
</tr>
<tr>
<td>Tickets</td>
<td>950.00</td>
<td>812.97</td>
<td>137.03</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1,850.00</td>
<td>1,590.12</td>
<td>259.88</td>
</tr>
<tr>
<td><strong>Publicity</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Labor</td>
<td>20.00</td>
<td>00.00</td>
<td>20.00</td>
</tr>
<tr>
<td>Postage</td>
<td>10.00</td>
<td>00.00</td>
<td>10.00</td>
</tr>
<tr>
<td>Programs</td>
<td>500.00</td>
<td>458.30</td>
<td>41.70</td>
</tr>
<tr>
<td>Handbills</td>
<td>35.00</td>
<td>87.38</td>
<td>(52.38)</td>
</tr>
<tr>
<td>Advertising</td>
<td>250.00</td>
<td>77.80</td>
<td>172.20</td>
</tr>
</tbody>
</table>
Revenues can come from a variety of sources and can include grants, sponsors—corporate and private, ticket sales, and in kind contributions from an affiliate institution such as a school or business with a similar mission or purpose. Government and national organizations offer assistance to artistic companies starting up either financially or factually, both of which are valuable. When starting a new organization, explore local and state regulations that may affect your organization. Knowing in advance needed guidelines avoids loss of time, money and much frustration. It also develops competency, confidence, and strength in the foundation of your company.

Communities often contain service organizations and a resource pool of citizens that can facilitate the launching of a new program. Senior citizen centers can put you in touch with people of experience and volunteer assistance. Community recreation centers often have similar goals to those of children’s theatre creating a natural alliance.
for a cooperative partnership. Consider the religious community as a possible support system for performance venues, publicity, and sponsors. (See Not Just Playing Around: A Practical Model for A Modern Professional Theatre for young Audiences. Belnap, 2001)

Children's theatre is one of the few artistic expressions that positively affect the next generation. It innately engenders self-confidence, artistic development, business experience, mental, emotional and physical savvy as well as providing guidance in the development of character. Children's theatre is often used in communities large and small to deter delinquency and increase youth productivity and is currently being used among the medical profession to repair abused youth. The power of theatre is only as limited as our ability to comprehend it. May we use it well.
CHAPTER 12

WHY A SURVEY?

The advent of The Whittlin’ Whistlin’ Brigade in 1974 brought with it three fundamental assumptions. They were:

1. The Whittlin’ Whistlin’ Brigade would act as a training ground for students pursuing children’s theatre providing needed “hands on” ground-level theatre experience, optimizing training in preparation for a profession in children’s theatre.
2. Involvement in The Whittlin’ Whistlin’ Brigade would provide experiences broadening and maturing attitudes and perceptions.
3. The opportunity to “tour” with a children’s theatre production.

While pursuing my master’s program I was asked to compose an underscore for The Young Company’s production of Goodbye Marianne for the year 2000 tour by director Megan Ann (Scott) Rasmussen. I was intrigued by the proposal of not only the compositional opportunity, but also the opportunity of working with children’s theatre. I was excited to go on tour. My particular interest was one of observation. I wanted to see for myself the impact of children’s theatre on children in a natural environment. I wanted to see children’s response to live theatre outside of theatres and commercial entertainment venues. Schools present children in a near natural environment due to the amount of time a child spends in that environment. Up to one third of a child’s time is spent at school, with over half of their waking time being spent in or in preparation for the school environment.
Goodbye Marianne was a stretch from traditional children's theatre. A story about a young Jewish girl, who escapes the Nazi annihilation through the kindertransport, Goodbye Marianne portrays facts and emotions often considered too dark and potentially confusing for children's theatre. The results however, confirmed the children's capability to understand complexity and their natural search for truth. Results also revealed a profound effect on involved adults. Teachers, administrators, visitors and cast members alike were deeply touched; some experienced life altering changes in attitudes and sometimes, professions. I found myself asking questions such as: What makes good children's theatre so powerful? In as much as the entire production team of Goodbye Marianne were students, I wanted to know if their lives were affected as much as was mine. We seemed to be learning more than the traditional classroom experience offered. Was this an academic reality or simply an enthusiastic perception?

This query expanded upon the realization of The Young Company's history of twenty-seven years. How many other lives had been changed by involvement in this unique educational and theatrical experience? What is administrative and institutional support like, meaning, how broad and how accepted is children's theatre in the academic world? Is there a future in children's theatre either educationally or professionally? If so, in what capacity? What kind of financial security is available? How real is children's theatre?

When given the opportunity to write the history of The Whittlin' Whistlin' Brigade–The Young Company I immediately sought permission to explore the above questions through surveying as many participants, past and present as possible.
In *Making the Most of College—Students Speak Their Minds* by Dr. Richard J. Light, Professor in the Graduate School of Education and the John F. Kennedy School of Government at Harvard University states:

“Students who get the most out of college, who grow the most academically, and who are the happiest organize their time to include activities with faculty members, or with several other students, focused around accomplishing substantive academic work.” (Light, 1998: 10)

A further finding is:

“...a large majority of undergraduates describe particular activities outside the classroom as profoundly affecting their academic performance.” (Ibid., 15)

*Artistic involvement* is later stated as one of the particular activities that affect and enrich academic development.

According to survey results on *The Whittlin’ Whistlin’ Brigade—The Young Company*, participation clearly appears to be one of those academic-enhancing experiences. Not surprisingly, small-group tutorials, small seminars, and one-to-one supervision are, for many, their capstone experience.

“A key idea here is that students get to create their own project and then implement it under the supervision of a faculty member. Instead of following a professors plan, they face the new challenge of developing their own plan and applying it to a topic they care about.” (Light. 9).

In the case of *The Young Company*, graduate directors are chosen with the assignment of producing the upcoming year’s children’s theatre touring production. They are responsible for all aspects of the production, including performing and touring. The Young Company provides a learning environment comparable to environments considered optimal by Dr. Light, which are:
"...small groups of four to six, each individual doing homework independently before they meet, and with meetings being organized around the discussions of the homework. As a result, students were far more engaged and far more better prepared, and they learn significantly more.” (Ibid. 52)

It was my experience while participating with *Goodbye Marianne* that each of us left the rehearsal with specific tasks to perform before our next meeting. When we met again, our tasks were reviewed, employed and critiqued with further notes, recommended developments from the director, individually or as a whole. Each rehearsal was an intense but productive experience. Those who contributed the most gained the most.

Dr. Light made a couple of assumptions common in academia, which were discounted by his own research. First, that the most important and memorable academic learning goes on inside the classroom, while outside activities provide a useful but modest supplement. Evidence shows the opposite is true. Learning outside of classes, especially in residential settings and extracurricular activities such as the arts, is vital. Four-fifths of students when asked to choose a critical incident or moment that had changed them profoundly chose a situation or event outside the classroom.

A second erroneous assumption was the kind of structure that provided the highest learning capability. A large majority of students say they learn significantly more in courses that are highly structured. Crucial to this preference is getting quick feedback from the professor, ideally with an opportunity to revise and make changes.
Dr. Light goes on to explore the impact of outside classroom activities with academic development and professional career choices, sighting that most graduates have a far clearer memory of their...

"singing, writing, or volunteering than of the details of class on American history they took in their sophomore year." (Ibid. 13)

Academic confidence and capability comes through tacking a difficult assignment with competent mentoring, which allows for learning, changing, and continued persevering. Students know when they have worked hard and have learned to do something well.

"We now have concrete data on how outside-of-class activities relate to academic success. The big finding is that a substantial commitment to one or two activities other than course work, for as much as twenty hours a week, has little or no relationship to grades. Some of the most powerful learning experiences occur when students work together to achieve a common goal. At college, this often happens around a common academic pursuit." (Ibid., 15)

An additional area of research was the arts and the impact experienced from participation in the arts while pursuing academic study.

"First, [the arts] serve the function of sheer pleasure. It is done for its own sake, something that takes the students minds away from the intense academic work. Hundreds of students' report that singing or acting or directing or dancing or playing a musical instrument is simply fulfilling, a joy, a release, a 'very different kind of creative activity from writing a research paper.'

A remarkably large number of interviewees mention connections between their own pleasure and their formal classroom work. An artistic experience leads them to think more deeply about writing, history, psychology, physical environments, or other personal interests giving students insights that enrich their academic work. Sometime what they learn is unexpected. Sometimes what they learn shapes what classes they choose and occasionally what careers they decide to pursue after graduation. Such artistic involvement's opened their eyes to new possibilities for their own future work, possibilities
they simply had not thought of before. Even more impressive numbers of students say that by participating in art groups, especially in the performing arts, they learn about themselves—their strengths, their weaknesses, and their interests. If learning about yourself is an integral part of education, engaging with the arts offers a critical and unique opportunity.” (Ibid. 32)

It is my experience that the academic value of participation in The Young Company is one of comparable value. Participants learn not only extended artistic expression and theatrical application developed for a specific purpose, but also the impact of live theatre with all of its variables. For example, part of my assignment was a pre-show performance twenty – thirty minutes long. The purpose was to engage and prepare the audience for a pre WWII experience, establishing the time period of Goodbye Marianne. This was done through music. A selection of period songs had been chosen contingent on whom our audience was and what we wanted our audience to feel. A number of selections were made as options; songs which could be pulled in or left out depending on how the audience was responding and what the needs seemed to be, leading the audience to a place of community and togetherness. We wanted to create the feeling of family. A pattern emerged. I would begin with a little easy conversation about the war effort and how we were all supporting our American soldiers. Old familiar songs would follow with upbeat rhythms and catchy melodies. Songs with high appeal for children were included. Often children would be invited to join me at the piano and help me sing Yes, we have no bananas! a song from the era.

Inviting student participation in the school setting was not successful as classes would be entering at random times, not recognizing the presence of a pre-show. Still wanting to capture audience involvement we expanded our efforts. Actors would appear and improvise to the music. This adjustment provided visual stimulus in
addition to the aural, preparing our young audiences for adventure and intrigue despite the natural confusion of classes entering the performance area.

What we learned as performers was the great and virtually inexhaustible capability of live theatre when employed. Each school performance was a new opportunity to try new thoughts. We began plotting thoughts for the next audience rather than depending on total improv. The results were rewarding and in some instances, life changing. None of us had previously encountered a learning experience such as this.

Believing that our company was typical of most student performance companies, questions arose. How does such a great tool of education and indeed, society, lie virtually hidden?

American children's theatre appears to be the adopted child of theatre. Children are a recognized population with established needs. Children are also considered less in the minds of many adults due to their undeveloped status as a complete individual. For the many reasons that such mentalities exist, the reality remains that servicing children is often considered less. Elementary education, stay at home mothers, and day-care are among the professions that tend to the needs of children in their undeveloped status. America's cultural trends do not equate a stay-at-home mom with that of a lawyer in today's value system. Theatre and the arts on all levels are often considered frivolous and unessential for development and productivity, a strong contrast to European philosophies and early Greek origins. Perhaps a hangover from hard working, no nonsense Puritan origins, art, theatre and more particularly children's theatre are only slowly gaining the social import needed to
utilize theatres full potential to delight and instruct. Theatre is being recognized as a highly effective method of character molding and development. Early American children’s theatre was used to provide alternative activities for children deterring them from unsavory activities. Theatre’s capability is no less today. Theatre impacts—whether impact is positive or negative depends on artistic vision.

It should be noted that survey results are tabulated on received responses. Responses not received could not be included and therefore create a margin of unknown. It should also be noted that not all past participants could be located. It could be suggested that positive results are obvious due to the tendency that enthusiastic participants are more receptive to participating and responding to a survey. This may or may not be a substantiated fact. It is noted that this survey is highly subjective, contingent on the individual participants. Viability is established from what questions are asked and how the questions are asked. Validation is confirmed through question repetition securing response veribility. (Chadwick 2001) Discussing the viability of such a study with Dr. Bruce R. Chadwick of the Department of Sociology at Brigham Young University confirmed that individual questioning and subjective response is how data and statistics from which conclusions such as success and failure are computed.

Dr. Chadwick, a professor of Sociology, writes, distributes, and compiles surveys professionally within academia and without. Dr. Chadwick provided services essential in the organizing and validating of this survey.

Survey participants were extracted from historical playbills and programs. Processed through the alumni office, names were given addresses. Surveys were
tabulated going out and coming in. A cover letter was included confirming privacy and limited use. The Human Resources Department of Brigham Young University approved said survey for circulation.
CHAPTER 13

FINDINGS

A total of 233 surveys were sent to participants of 'The Whittlin' Whistlin' Brigade–The Young Company. Thirteen were undeliverable, four were sent to invalid respondents resulting in 216 net surveys distributed, and 85 responses were collected for 39.4% participator response. Some questions allowed for multiple responses to the same question. For example, a participant may have been actor and stage manager for the same production. Of the respondents 57–67.1% were female and 28–32.9% were male. The youngest age was 23 and the oldest 69 with a median of 41 and a mean of 37. Age distribution was:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
<th>Gender breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-30</td>
<td>21–24.7%</td>
<td>16 Female</td>
</tr>
<tr>
<td>31-40</td>
<td>21–24.7%</td>
<td>15 Female</td>
</tr>
<tr>
<td>41-50</td>
<td>34–40.0%</td>
<td>21 Female</td>
</tr>
<tr>
<td>51 and older</td>
<td>8–9.4%</td>
<td>5 Female</td>
</tr>
<tr>
<td>No Response</td>
<td>1–1.2%</td>
<td>1 Male</td>
</tr>
</tbody>
</table>

The question –Did involvement in WWB–TYC influence choices you made in life? The results are broken down twice. First as to whether or not impact had occurred and second as to gender

See CHART I and CHART II
Denser population usually provides a higher artistic environment. For this reason specific demographics were included to determine if participants remained in their field, what size populous supported their ambitions? Statistics represent where the respondents currently live. Specific location was not deemed important but population was. Population distribution was:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
<th>Gender breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 20,000</td>
<td>10-11.8%</td>
<td>5 Female 5 Male</td>
</tr>
<tr>
<td>20,001 to 50,000</td>
<td>16-18.8%</td>
<td>14 Female 2 Male</td>
</tr>
<tr>
<td>51,000 to 100,000</td>
<td>16-18.8%</td>
<td>11 Female 5 Male</td>
</tr>
<tr>
<td>500,001 and higher</td>
<td>22-25.9%</td>
<td>13 Female 9 Male</td>
</tr>
<tr>
<td>Did Not Respond</td>
<td>4-4.7%</td>
<td>3 Female 1 Male</td>
</tr>
</tbody>
</table>

Education levels were also considered important in determining:

1. At what stage of academic development was the participant involved in The Whittlin' Whistlin' Brigade~The Young Company
2. How much education was pursued by the participant
3. Did their involvement affect their profession

Statistics reflect university freshman education and beyond. The survey began with 1 Yr, meaning a freshman in college, either at Brigham Young University or elsewhere. Where the education was obtained was not considered as important as how much education was obtained. The survey demonstrated all respondents to have had at least 2 Yrs. of college/university education through that of Ph.D. Gender was considered important as typically certain professions attract certain genders and personalities. Specifically, we were interested in knowing whether or not involvement with WWB–TYC influenced the education participants choose. While more data could be extracted in exploring other interests, the below sufficed our immediate questions.
Education levels:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
<th>Gender breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Yrs</td>
<td>3–3.5% 3 Female</td>
<td></td>
</tr>
<tr>
<td>3 Yrs</td>
<td>5–5.9% 4 Female</td>
<td>1 Male</td>
</tr>
<tr>
<td>4 Yrs</td>
<td>26–30.6% 17 Female</td>
<td>9 Male</td>
</tr>
<tr>
<td>Graduate</td>
<td>42–49.4% 26 Female</td>
<td>16 Male</td>
</tr>
<tr>
<td>Ph.D.</td>
<td>7–8.2% 5 Female</td>
<td>2 Male</td>
</tr>
<tr>
<td>No Response</td>
<td>2–2.4% 2 Female</td>
<td></td>
</tr>
</tbody>
</table>

Questions dealing with the perceived impact of participation in The Whittlin' Whistlin' Brigade—The Young Company on personal, educational, and professional choices are reported below. Specifically, participants were asked whether or not they felt participation in The Whittlin' Whistlin' Brigade—The Young Company was a valuable educational tool. Higher numbers are reflected in the number of respondents due to composite figures. Simple averages were based on 85 respondents but composite figures vary. From Section II and III, the results are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very High</td>
<td>499–44.2%</td>
</tr>
<tr>
<td>High</td>
<td>425–37.6%</td>
</tr>
<tr>
<td>Moderate</td>
<td>135–11.9%</td>
</tr>
<tr>
<td>Low</td>
<td>49–4.3%</td>
</tr>
<tr>
<td>No Response</td>
<td>22–1.9%</td>
</tr>
</tbody>
</table>

From Section V, the results are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>312–36.7%</td>
</tr>
<tr>
<td>Agree</td>
<td>379–44.6%</td>
</tr>
<tr>
<td>Neither Agree or Disagree</td>
<td>143–16.8%</td>
</tr>
<tr>
<td>Disagree</td>
<td>12–1.4%</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>4–0.5%</td>
</tr>
<tr>
<td>No Response</td>
<td>0–0%</td>
</tr>
</tbody>
</table>
To summarize, 81.8% and 81.3% respectively, of the participants found involvement in WWB–TYC a positive and productive educational experience.

I was also interested in where participants ended up professionally. Theatre in a high sensory impact experience. I was interested to see how many participants remained in the field versus being caught up in the moment and moving on to other areas of interest. The results are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
<th>Gender breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>23–27.1%</td>
<td>13 Female 10 Male</td>
</tr>
<tr>
<td>Business</td>
<td>10–11.8%</td>
<td>17 Female 2 Male</td>
</tr>
<tr>
<td>Education</td>
<td>26–30.6%</td>
<td>17 Female 9 Male</td>
</tr>
<tr>
<td>Home</td>
<td>14–16.5%</td>
<td>14 Female</td>
</tr>
<tr>
<td>Medical</td>
<td>5–5.9%</td>
<td>1 Female 4 Male</td>
</tr>
<tr>
<td>Other</td>
<td>7–8.2%</td>
<td>4 Female 3 Male</td>
</tr>
</tbody>
</table>

Considering the low financial national economic support of the arts I was surprised to find the highest response rates either in education or the arts respectively. Often education was also art related as were many of the business respondents.

Questions in Section VII were open-ended, providing definitive individual responses. Of particular interest to me was—Did involvement in WWB–TYC affect your choice of profession? I observed students leaving other disciplines to come either in to or back to theatre, specifically children’s theatre. Statistics suggest participation impact.

See CHART III
Results of VII-4 are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>57.8%</td>
</tr>
<tr>
<td>No</td>
<td>32.5%</td>
</tr>
<tr>
<td>No Response</td>
<td>10%</td>
</tr>
</tbody>
</table>

See CHART IV and CHART V

The composite results of IV-1, 3 are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Significant Impact</td>
<td>45.3%</td>
</tr>
<tr>
<td>Moderate Impact</td>
<td>37.6%</td>
</tr>
<tr>
<td>Little Impact</td>
<td>17.1%</td>
</tr>
</tbody>
</table>

Combining 45.3 percent and 37.6 percent equals 82.9 percent of respondents felt involvement in WWB–TYC influenced their choice of profession. The goal of education is the development student to prepare them for a fuller and more productive life. The above statistics strongly suggest participation innate educational value and professional development in the WWB–TYC experience.

The results to question VII-6 “Would you choose your profession again” are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>82%</td>
</tr>
<tr>
<td>No</td>
<td>12%</td>
</tr>
<tr>
<td>No Response</td>
<td>6%</td>
</tr>
</tbody>
</table>

See CHART VI

Of the respondents, 82 percent were happy in their current profession, 12 percent were not and 6 percent did not comment.
Questions from Section II, III, IV, V, and VI used gradients of:

Very High
High
Moderate
Low
Strongly Agree
Agree
Neither agree nor disagree
Disagree
Strongly Disagree
Significant Impact
Moderate Impact
Little Impact
Yes
No

In qualifying a composite Very High was coupled with Strongly Agree and

High Impact, High with Agree, Moderate with Moderate Impact, Low with Little

Impact. Neither Agree or Disagree and Disagree and Strongly Disagree were qualified

on their own merit. For a more general assessment positives and negatives could be

combined. Yes and No would be included here, combined with Strongly Agree/Agree,

Strongly Disagree/Disagree, or analyzed separately

Questions from Section II of the survey dealt with the experience participants

engaged in while involved with The Whittlin' Whistlin' Brigade–The Young

Company.

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
<th>Gender breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>15–11.8%</td>
<td>14 Female 1 Male</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>11–9.9%</td>
<td>7 Female 4 male</td>
</tr>
<tr>
<td>Actor/Actress</td>
<td>67–55%</td>
<td>42 Female 25 male</td>
</tr>
<tr>
<td>Production</td>
<td>26–21.4%</td>
<td>17 Female 9 Male</td>
</tr>
<tr>
<td>Composer</td>
<td>5–4.0%</td>
<td>3 Female 2 male</td>
</tr>
<tr>
<td>Auditioned</td>
<td>53–57.6%</td>
<td>36 Female 17 Male</td>
</tr>
<tr>
<td>Special Request</td>
<td>27–29.3%</td>
<td>20 Female 7 Male</td>
</tr>
<tr>
<td>Other</td>
<td>12–13.1%</td>
<td>7 Female 5 male</td>
</tr>
</tbody>
</table>
See CHART VII

Questions II-5, 6, 8, 9 and VII-5 addressed the issue of involvement and the perceived impact. Questions were asked regarding how much involvement was experienced and what was the result of that involvement. Involvement was established by participant function, how did they become involved and open-ended response. Auditioned participants likely experienced a higher level of involvement than assigned participants, e.g. costumes or set construction. A composite was drawn and the results are:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very High</td>
<td>68–40.0%</td>
</tr>
<tr>
<td>High</td>
<td>58–34.1%</td>
</tr>
<tr>
<td>Moderate</td>
<td>30–17.6%</td>
</tr>
<tr>
<td>Low</td>
<td>13–7.6%</td>
</tr>
<tr>
<td>No Response</td>
<td>1–0.6%</td>
</tr>
</tbody>
</table>

Combining very high, high, and high shows that 91.7 percent of respondents found their experience to be engaging with 7.6 percent expressed low involvement.

The analysis between how they became involved and their specific level of involvement has not been tabulated for this thesis.

When asked if involvement in WWB–TYC had an impact on their personal lives, respondents reported as follows:

<table>
<thead>
<tr>
<th>Question response</th>
<th># of respondents and percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>236–46.6%</td>
</tr>
<tr>
<td>Agree</td>
<td>168–33.2%</td>
</tr>
<tr>
<td>Neither Agree or</td>
<td></td>
</tr>
<tr>
<td>Disagree</td>
<td>82–16.2%</td>
</tr>
<tr>
<td>Disagree</td>
<td>13–2.6%</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1–0.2%</td>
</tr>
<tr>
<td>No Response</td>
<td>6–1.2%</td>
</tr>
</tbody>
</table>
See CHART VIII

In equating whether or not participation was a valuable experience to offer students for personal development, we find that 79.8 percent felt participation to be of value, 16.2 percent did not offer an opinion, and 2.8 percent did not experience personal development, with 1.2 percent not responding to the question.

“I cannot stress enough the importance of TYC in my life. Without my experiences I would not have selected the TCY field for my profession. I do not know what I would have studied! I believe greatly in its potential. TYA done correctly has incredible potential to touch and change the lives of young people. When you consider that someday those young people will grow up to be men and women, then the potential of the TYA field increases.” (The Privacy Protection clause required by law prohibits source disclosure.)

The results of question VII-5 “Was your involvement a waste of time or money” are:

<table>
<thead>
<tr>
<th>Question response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1%</td>
</tr>
<tr>
<td>No</td>
<td>93%</td>
</tr>
<tr>
<td>No Response</td>
<td>6%</td>
</tr>
</tbody>
</table>

See CHART IX

When asked if participation was a waste of time, a resounding 93 percent said it was not a waste of time, 1 percent said yes and 6 percent did not respond.

The results of question VII-2 “How was this experience different from other theatrical involvements” are:

<table>
<thead>
<tr>
<th>Question response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Training</td>
<td>51%</td>
</tr>
<tr>
<td>Touring</td>
<td>26%</td>
</tr>
<tr>
<td>Teaching/Working with children</td>
<td>14%</td>
</tr>
<tr>
<td>Negative Response</td>
<td>2%</td>
</tr>
<tr>
<td>No Response</td>
<td>7%</td>
</tr>
</tbody>
</table>
See CHART X

The interest in this question was equating the difference in educational experiences. Course work is often selected not only by requirement mandates but by personal choice. As most participants chose involvement what *did they hope* to gain and what *did they gain*. Statistics report that 51 percent were hoping to gain advanced training. Comparing what training students hoped to gain and what training they did gain shows that 6 percent gained *more* training than had been anticipated.

Question VII-3 “What did you learn from your involvement?”

<table>
<thead>
<tr>
<th>Question response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Training</td>
<td>57%</td>
</tr>
<tr>
<td>Puppets</td>
<td>20%</td>
</tr>
<tr>
<td>People</td>
<td>7%</td>
</tr>
<tr>
<td>How to learn</td>
<td>4%</td>
</tr>
<tr>
<td>That I want something else</td>
<td>2%</td>
</tr>
<tr>
<td>Touring</td>
<td>1%</td>
</tr>
<tr>
<td>History</td>
<td>1%</td>
</tr>
<tr>
<td>No Response</td>
<td>8%</td>
</tr>
</tbody>
</table>

See CHART XI

Respondent sample:

“Dr. Oaks told us once that each of us were more important to him than the production. That, in and of itself, is amazing as so many directors make you feel that you’re out if you mess with their *baby*. *We* were his *baby*. I can’t tell you how he did it but he made me believe in the worth of an actor’s soul in a way that no one has since. He helped us generate ideas so we would feel a sense of ownership for the production. He tied in gospel principles and gave us a spiritual purpose for performing. He critiques us with a passion for what we might become.”

Question VII-7 “Would you participate in Children’s Theatre again?”
<table>
<thead>
<tr>
<th>Question response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>89%</td>
</tr>
<tr>
<td>No</td>
<td>6%</td>
</tr>
<tr>
<td>No Response</td>
<td>5%</td>
</tr>
</tbody>
</table>

See CHART XII

Results show that 89 percent would participate in children's theatre again.

Some responses were qualified with 'if given the opportunity, if time allowed, and on a professional level, if it paid more.' Comments are not considered negative as the purpose of the survey was not to establish financial viability of children's theatre but rather to establish program impact and quality of WWB–TYC.

One respondent wrote:

"Children's theatre is not something one goes into to become rich or famous, which is why I think very few people take it seriously. I remember thinking that if you weren't in this to be an uber-successful Hollywood power-broker or fabulously wealthy star you were destined to be a high-school drama teacher who lived in the margins of society, and you could tell who was who as you went through the department. I didn't give up my desire to be a Hollywood big shot until I hit Los Angeles, but from the time I started working on Patches something latent that I'd always felt began to really work on me.

In You've Got Mail, Kathleen Kelly, the children's bookstore owner declares that stories you read as a child affect you in a way no other reading you do in your life ever will. It shapes you and helps mold you into the person you're going to become. Children's theatre does the same thing—it tells stories that shape and mold minds. How powerful that is! What a gift to treasure! What a responsibility! To make a good story that teaches and inspires children in a way that's not didactic or, horror of horror, edu-tainment is a fantastic challenge for the adult mind.

...looking back on the road not taken and reflecting on the one I took, I would not give up any of my present life to change places with Steven Spielberg for a minute."

Referencing Dr. Lights observations of activities with faculty; activities with other students; focused around substantive academic work; facing a new challenge;
developing their own plan; and applying it to a topic they care about, The Whittlin' Whistlin' Brigade—The Young Company appears to present an optimal learning experience. Statistics from respondent participants substantiate the theory.

Much analysis could be extrapolated from a survey such as this one, but the singular overwhelmingly dominant finding is supportive of my experience with Goodbye Marianne. Working in the WWB–TYC changes lives for the positive. Employing the “hands on involvement” method to academics markedly enhances the educational experience of the individual.

My involvement was intimately connected with the development of the show. In preparing myself for composition I felt a need to research not only American music of the late 30’s and early 40’s but also the history of Nazi Germany; German music of the era; the Jewish religion and culture; Jewish music—both period and ethnic; German and Jewish language; emotions of aggression, fear, hope, and resolution; American WWII lingo; European landscape, and ethnic clothing. Next came the task of encapsulating the above elements in addition to multiple innuendoes and rhythms into an underscore so subtle you don’t hear the sound, so telling you feel the breaking glass; so moving you want to weep. Every audience was different and while each show was structured to present in the same order, no two shows were the same. Immediacy changed from show to show necessitating a change in the support of that immediacy.

Pre-show proved to be a valuable tool in ascertaining the feel of the audience. Some audiences are sensitive and available. Others resisted being affected. No matter the state of the audience our goal was the same, to tell a story so profoundly that no one left un-touched, no one left un-affected. Did we succeed? Some say yes, others may
play the skeptic. The future will know for certain as sensitivities toward the other is raised, as tolerance for what is different is exhibited, and as peace is taught instead of violence to yet unborn children.

What did I learn? More than memory may recount. Life will exhibit better than the pen what I and numerous others have learned while involved with The Whittlin’ Whistlin’ Brigade—The Young Company.

Respondent Post Script:

"Thank you for doing this survey. I filled out the first six sections the day it arrived. This last section needed some time...I hope my response is not too late. However, if these responses benefited only me, the time spent reviewing this part of my history was time well spent. I need to write Dr. Oaks and thank him. And I need to thank the Lord again for the joy and the opportunities that the WWB added to my life."
CHAPTER 14

SUMMARY

Entertaining children is a natural companion to the very presence of children. A concern of the ancient Greeks, the question has long remained, do we merely entertain or do we instruct? Children’s theatre has evolved to accomplish both.

In early, America children’s theatre was used as a tool facilitating transition into a new country, language and customs. Social committees used children’s theatre as a form of delinquent deterrent by providing not only activity but expanding the children’s education and personal horizons. Aurand Harris is an example of parent initiated childhood activities leading to a life different than may have been thought. As an adult Harris found he had an understanding of children, how they thought and felt, what made them laugh, and how long their attention would last within a single vein. He found he enjoyed pleasing children and spent a successful and renowned lifetime speaking the children through theatre for children.

Winifred Ward advanced children’s theatre in America through the organization of the Children’s Theatre Committee, later renamed the Children’ Theatre Conference –CTC. While many individuals and organizations promoted children’s theatre, the CTC remained in the forefront eventually leading to support of and affiliation with the Association Internationale du Theatre pour l’Enfance et la Jeunesse–ASSITEJ–International Association of Theatre for Children and Young.
People. The development of an international organization allows for extended growth and improved quality through collaboration and cooperative movements.

Recognizing the value of the arts in maintaining and promoting the emotional health of a nation, federal government has created agencies and resources providing support, financial and advisory, to artistic venture. Children’s theatre is one of those.

Philosophically, Brigham Young University should be an adamant supporter of children’s theatre. Theatre is considered a healthy and uplifting vocation and entertainment when positively engaged. The family value central to the gospel with strong emphasis on the divine nature and individual worth of each child establishes the need for positive role models, role playing, constructive adventure and progressive exploration. Children’s theatre can provide a natural environment to capture skills preparing children for a productive and quality life.

In 1974, Dr. Harold R. Oaks proposed the organization of a touring children’s theatre production company called the Whittlin’ Whistlin’ Brigade, later known as The Young Company. Beginning in 1975 a full program was implemented providing productions of children’s theatre, puppets, story telling, mime, television, and summer programs. In the first ten years, forty shows had been mounted for children’s theatre viewed locally, nationally and internationally averaging audiences of 13,000 to 20,000 per season.

The dedicated work of Oaks established children’s theatre at Brigham Young University as stated in Nellie McCaslin’s Historical Guide to Children’s Theatre in America:

"The Children’s Theatre of Brigham Young University is one of the largest and best known in the West. It offers seven production a year for youth
audiences both in the university theatre and on tour in the [region]. Although the department is dedicated to educational theatre, it is also interested in the presentation of new scripts and states that stimulating theatre as well as entertainment is a priority. Elaborate and beautiful production is a hallmark of the work at Brigham Young.

In 1983 the university sent a company to the Sibenik Festival of the Child in Yugoslavia. Performed in English for multilanguage audiences there and in several other sites in Europe, *The Patches of Oz* showed what American children’s theatre can be. Harold Oaks, the director, was active in the Children’s Theatre Association of America on both the national and international level. His students give over one hundred performances a year. The program is included among institutions approved for Winifred Ward Scholars.” (McCaslin, 86)

Examples of new works of the time are *Toad-!* 1977 and *Mormon Montage*-1978. Contemporary new works are *The Yellow Boat*–1999 and *A Taste of Sunrise*–2001 bringing to light the need to address current issues such as AIDS and the incorporation of the physically handicapped into mainstream education. Children’s theatre can provide social and emotional options for perplexing situations often faced by children.

Increased technology and a shrinking world provides a melding of thought and culture. International influences continue to enrich lives and expand boundaries establishing new trends in theory and practice. Children’s theatre is also affected. *Goodbye Marianne*–2000 portrayed a young Jewish girl being sent from her home in Germany on the kindertransport to a unknown home in order to save her life from the Nazi regimen. Students wrote letters expressing thanks and understanding having known someone in their young lives whom also had been discriminated against. In one case it was the students mother, other times it was a friend or a cousin.

One of the remarkable aspects of Dr. Oaks work is that the company has been and is currently, largely self-sufficient. In-kind services from the university, a minimal
departmental budget, a modest \textit{cost of travel fee} from schools receiving performances, and methodical planning by Dr. Oaks has provided a debt-free educational opportunity for students of Brigham Young in addition to nurturing a children's theatre program which provides quality theatre for thousands of children annually.

Each year Brigham Young University schedules and promotes some of its finest student performing groups throughout the United States, Canada, Mexico, and in various countries abroad. In supporting this endeavor, BYU hopes to achieve the following educational objectives:

1. To motivate students to develop artistic understanding and skill in preparation of a lifetime of service.
2. To entertain and edify audiences with excellent performances that will increase their sensitivity to the artistic experience and their understanding of our culture.
3. To broaden the students knowledge and understanding of other peoples, cultures, and languages, and to provide an opportunity for cultural exchange.
4. To advance understanding of and support for the values, goals, and objectives of Brigham Young University.
5. To increase the excellence and image of the program through which the performing group is developed. (\textit{A Statement of Purpose}. Brigham Young University Touring Program)

Because of the commitment of Brigham Young University to the development of the total person, which largely results from its sponsorship by The Church of Jesus Christ of Latter-day Saints, other purposes also emerge. Performers whose lives are enlightened by the Spirit of the Lord and sustained by the moral virtues taught by living prophets will have power to further the worldwide work of the church. Student performers should:

1. Lift the hearts of their audiences and fellow performers through sincere concern and personal righteousness.
2. Increase the dignity and self-regard of local Church members through the
quality of their character and performance.
6. Improve the general perception and understanding of the Church and its purposes by living their example of Christian living. (Ibid.)

Each performing ensemble and the individuals involved will realize their greatest potential as they successfully balance these educational and spiritual goals.

The impact of The Whittlin’ Whistlin’ Brigade–The Young Company extends beyond the campus and regional schools. Students involved with the WWB–TYC continue their experience professionally reaching their own young audiences with entertainment and education. The gift continues.

Statistics from the thesis survey of participants of The Whittlin’ Whistlin’ Brigade–The Young Company substantiate the original mission and goal of the program: to provide a training arm to students of children’s theatre through a touring children’s theatre company. A significant number of participants found their experiences to be life enhancing and, in many cases, life altering. Such was my personal experience. If theatre is to entertain and educate, where else should the focus be than at those to whom education is still sought and entertainment still enjoyed? Where else better to instill dreams and create hopes than in the children of the church, the children of America…the children of the world?

To all who wonder what life has to offer, remember the night when as a child you lay on your back and stared at the stars, dreaming. The possibilities were endless then. The possibilities are endless now…in life, in children, and in theatre.
CHART I
Participation in the WWB--TYC Influences Changes in Life

- Strongly Agree: 43%
- Agree: 36%
- Neither: 18%
- Disagree: 2%
- Strongly Disagree: 0%
- No Response: 1%
CHART III
Participation in the WWB--TYC Influences Education

- Not Applicable/No Response, 2%
- No Impact, 8%
- Little Impact, 4%
- Significant Impact, 46%
- Moderate Impact, 40%
CHART IV

Participation in the WWB--TYC Influences Profession

- Not Applicable/No Response: 1%
- No Impact: 9%
- Little Impact: 10%
- Significant Impact: 43%
- Moderate Impact: 37%

Legend:
- Significant Impact
- Moderate Impact
- Little Impact
- No Impact
- Not Applicable/No Response
CHART V

VII-4 Was Your Future Profession Influenced By Your Participation

No Response 10%

Yes 57%
No 33%
CHART VI

VII-6 Would You Choose Your Profession Again?

- Yes 82%
- No 12%
- No Response 6%

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CHART VIII
Participation in the WWB--TYC Influences Personal Life

- Significant Impact: 47%
- Moderate Impact: 33%
- Little Impact: 3%
- No Impact: 16%
- Not Applicable/No Response: 1%
CHART IX

VII-5 Was Your Involvement a Waste of Time or Money

☐ No Response  ☑ Yes
6% 1%

☐ No 93%

☐ Yes
☐ No
☐ No Response
CHART X
VII-2 How Was This Experience Different

- Training: 51%
- Touring: 26%
- Teaching Children: 14%
- No Response: 7%
- Negative Response: 2%
CHART XI
VII-3 What Did You Learn From Your Involvement

- Training: 57%
- Puppets: 20%
- People: 7%
- How to Learn: 4%
- That I Want Something Else: 2%
- History: 1%
- Touring: 1%
- No Response: 8%
CHART XII

VII-7 Would You Participate in Children's Theater Again

- Yes 89%
- No 5%
- No Response 6%
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