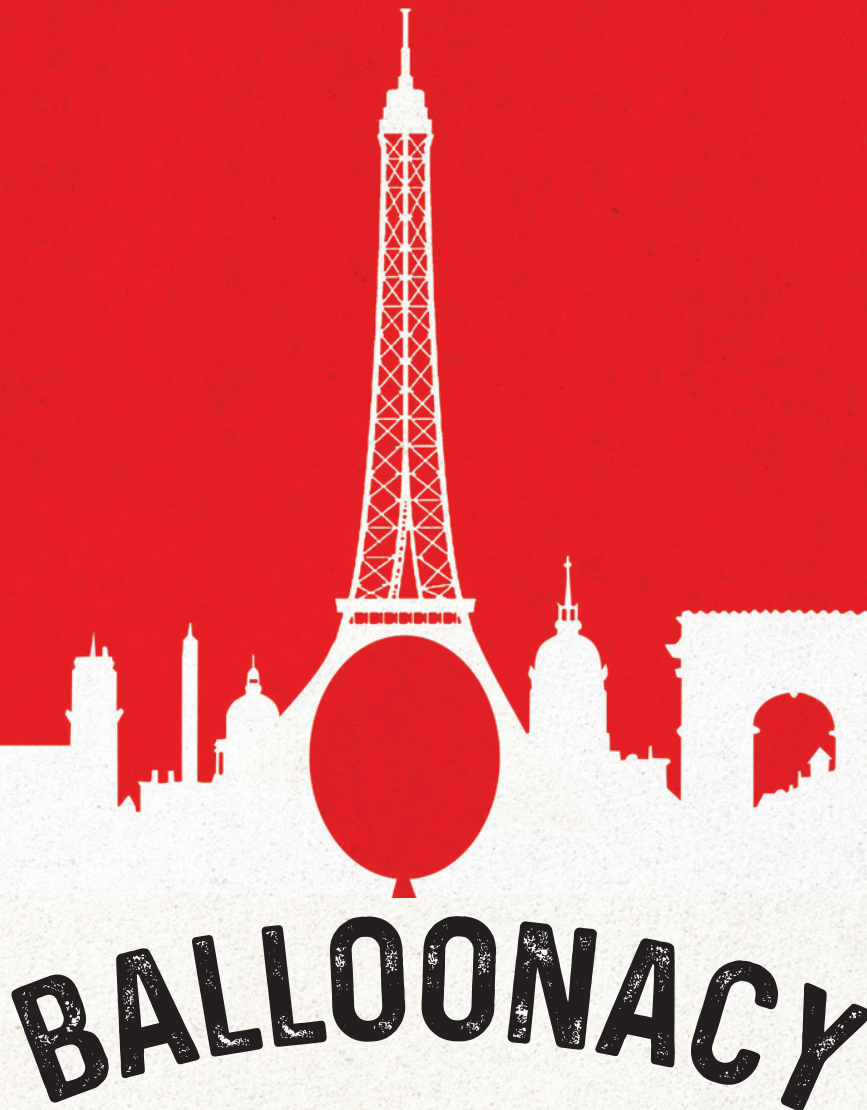


Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE



BY **BARRY KORNHAUSER**

DIRECTED BY **RITA GIOMI**

MARCH 14 - MAY 5, 2019

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SYNOPSIS

Be warned: This synopsis has spoilers.

An old man enters his small apartment in Paris, carrying a shopping bag. He places a plate of spaghetti in the microwave. While he waits, he runs his finger over today's date circled on the calendar marking his birthday. Reaching into the shopping bag, he pulls out items including a birthday party hat, a noise maker, and a birthday card. The microwave dings.

The spaghetti is now too hot. While waiting for it to cool he hums the song "Happy Birthday" to himself and puts on the party hat. He smells a small flower in a vase causing him to sneeze and knock his hat off into the plate of spaghetti. He discards the bag of items and the hat. Just as he is about to take a bite of spaghetti, a red balloon peeks into the room through a window. Sensing something, the man turns to look, but the balloon has disappeared. As he returns to his plate, the balloon sails into the room.

He takes the balloon by the string and tosses it out the window. The balloon re-enters. Grabbing the balloon, he thrusts it out the window again and shuts the window, accidentally hitting his finger. In pain, he puts a bandage on it. As he opens the trash can to discard the rubbish, out pops the balloon. He decides to keep the sneaky balloon close, but as the man tries to eat his dinner, the balloon continually interrupts. He moves the balloon across the room, but it follows him back to his chair. Determined, he walks to the door and places the balloon outside with a deliberate shut.

The doorbell rings. He finds a gift box just outside the door. He opens the box to find the balloon once again, now wearing a party hat. Inside the box there is a new party hat for him. He also finds the game of Pin the Tail on the Donkey. The man plays the game then plays leapfrog with the balloon, until it mysteriously disappears. The microwave dings again and when the man opens the door, out comes the balloon. They play a game of Hide-and-Seek.

The two move on to a new game where they dance with one another. The dance ends with the man near the flower and he lets out another large sneeze. Then they become a marching band moving around the room, until the man inadvertently stabs the balloon. The balloon starts to deflate. He puts his finger on a hole to stop the leak of air. Finally, the balloon completely empties.



The man is stricken. He administers the breath of life to the balloon and patches it with the bandage from his finger, managing to heal the balloon. He hugs and kisses it. Looking back inside the birthday box they discover a frosted birthday treat with a lit candle. Distracted by more balloon antics, the man almost sits on the treat. He manages to save it, but the balloon tries to make a move to eat the treat and finally smushes it in the man's face. He is angry, jumps up and pushes the balloon away, then without thinking, he sits on the treat.

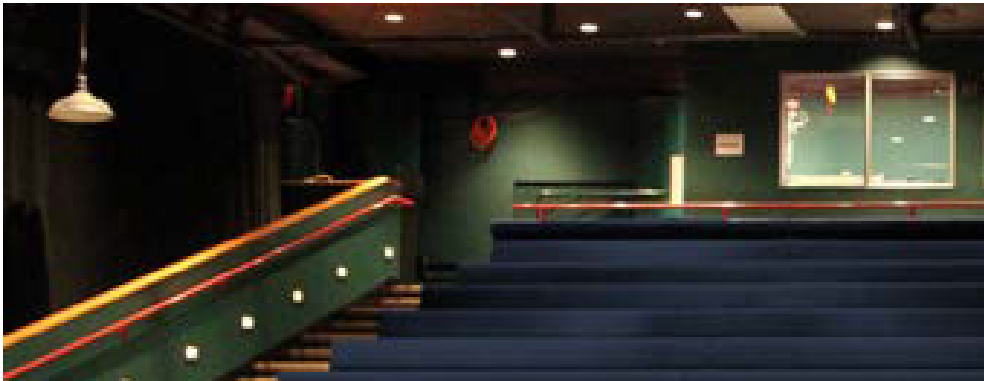
His pants are ruined. He blames the balloon, banishing it out the window for good. He decides to finish his meal. As he picks up a meatball, he is reminded of the red balloon and realizes he misses his friend.

He looks out the window for it with no luck. He draws a heart on a piece of paper and holds it out the window to signal to the balloon. He folds the paper into an airplane and tosses it out the window in hope that it will reach the balloon wherever it may be. Just as he gives up, the balloon returns riding the paper airplane. The two joyously dance around the room. We see them leave the apartment and float away above the city of Paris.

We're All on the Same Team:

THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



Please completely turn off all electronic devices including cell phones, cameras and video recorders.

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes.

You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your left shoulder.

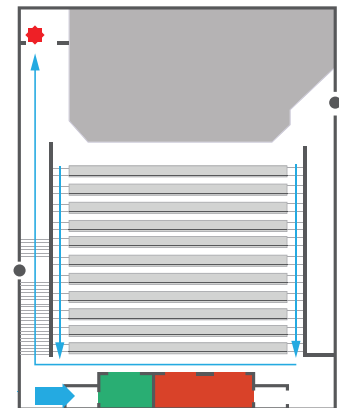
We love our audiences and want them to express themselves during the show—

laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please go around the back of the seats and down the staircase on the other side of the partition.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. The Alvord is a wonderfully intimate space. Exiting during the show will always draw some attention, but using the suggested path behind the partition avoids crossing directly in front of the stage.

Thank you being part of the SCT family. If you have any questions visit our [FAQ Page at sct.org](#) or contact us at tickets@sct.org.



EXIT ROUTE DURING THE SHOW
EXIT TO THE EVE ALVORD LOBBY AND RESTROOMS
EMERGENCY EXIT
QUIET ROOM

STATE LEARNING STANDARDS

Balloonacy touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: Inspiration, Play, Loneliness.

We believe that seeing the show and using our **Active Audience Guide** can help you address these **21st-Century Skills**:

- Creative Thinking
- Collaboration
- Critical Thinking
- Perseverance
- Communication
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.



Attending a performance of *Balloonacy*

Arts

Theatre Arts

- Anchor Standards 7–11

Creating *Balloonacy*; A Chat With Todd Jefferson Moore; About the Set; About the Costumes

These articles explore the creative processes of four artists who worked to create this production of *Balloonacy*.

Arts

Theatre Arts

- Anchor Standards 7, 8

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.3, RI.7

Loneliness; Beyond Words

**Focus on 21st Century Skill of Communication*

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.4

Reading Standards:

Foundational Skills

- RF.1, RF.2, RF.3

Balloons: Toys and Tools

Social Studies

History

- 4.1

Science

Physical Science

- PS1.A

Jump Start; Drama in Action

Arts

Theatre Arts

- Anchor Standards 1–6, 10

Visual Arts

- Anchor Standards 1, 2

Health and Physical Education

Physical Education

- Anchor Standard 1

English Language Arts

Language Standards

- L.1

Speaking and Listening Standards

- SL.1, SL.2, SL.3, SL.5, SL.6

Writing Standards

- W.1, W.2, W.3, W.8

Activity Pages

Arts

Visual Arts

- Anchor Standards 1, 2

STATE LEARNING STANDARDS

Continued

Washington State K-12 Learning Standards

Arts

Theatre Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Visual Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.

Health and Physical Education

Physical Education

- Anchor Standard 1: Students will demonstrate competency in a variety of motor skills and movement patterns.

Social Studies

History

- 4.1: Understands historical chronology.

Next Generation Science Standards

Science

Physical Science

- PS1.A: Structure and Properties of Matter: Different kinds of matter exist and many of them can be either solid or liquid, depending on temperature. Matter can be described and classified by its observable properties. Different properties are suited to different purposes.

Common Core State Standards

English Language Arts

Language Standards

Vocabulary Acquisition and Use

- L.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Reading Standards: Foundational Skills

Print Concepts

- RF.1: Demonstrate understanding of the organization and basic features of print.

Phonological Awareness

- RF.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

Phonics and Word Recognition

- RF.3: Know and apply grade-level phonics and word analysis skills in decoding words.

Reading Standards for Informational Text

Key Ideas and Details

- RI.1: With prompting and support, ask and answer questions about key details in a text.
- RI.2: With prompting and support, identify the main topic and retell key details of a text.
- RI.3: With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure

- RI.4: Ask and answer questions about unknown words in a text.

Integration of Knowledge and Ideas

- RI.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

Speaking and Listening Standards

Comprehension and Collaboration

- SL.1: Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.

- SL.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.
- SL.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

- SL.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.
- SL.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Writing Standards

Text Types and Purposes

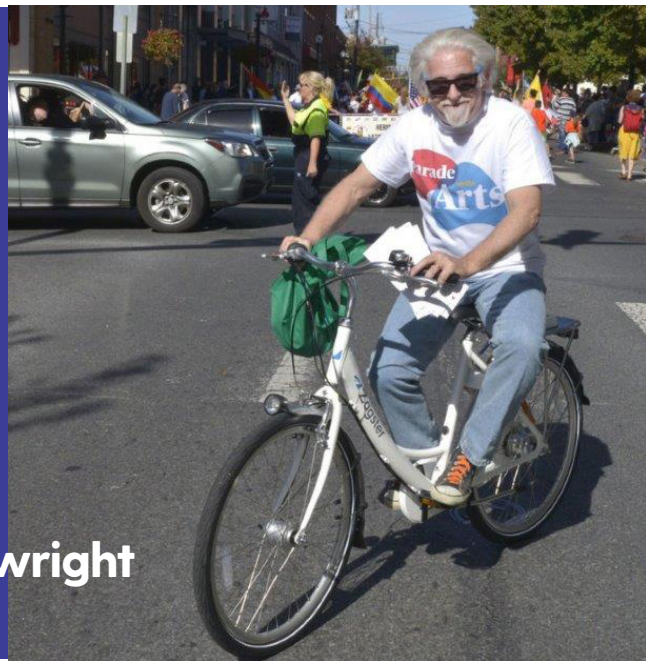
- W.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).
- W.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.
- W.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

- W.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

CREATING BALLOONACY

— By Barry Kornhauser, Playwright



Barry at the Arts Parade in Lancaster, Pennsylvania

What was the biggest challenge or most interesting aspect of creating *Balloonacy*? *

A challenge that was both big and interesting was to try to tell a clear, comprehensible, engaging, and meaningful story without words. Children's Theatre Company in Minneapolis commissioned me to write *Balloonacy* and helped me a great deal with that in several ways. Firstly, I had previously been given the opportunity to create *Reeling*, a play for CTC without spoken dialogue. That was an invaluable experience in teaching me to fashion a wordless work and to write stage directions precise enough to convey all of its elements.

The greater gift was the development process the company offered. *Balloonacy* was workshopped extensively, and even with preschoolers as young as three years old serving as essential partners in the creative process. We tried a variety of formats for the piece—presenting it over the course of five days, or all in one sitting, and with and without active participation, the former requiring a bit of spoken set-up, though the piece was otherwise entirely non-verbal. Many of the youngsters we worked with had limited English-speaking ability. Among them were recent Hmong and Somali refugee preschoolers and others enrolled in an Ojibwe language immersion program on the only urban Native-American reservation in the U.S., which just happens to be located in Minneapolis. All of these very young children were true collaborators in the writing of this piece, demonstrating from their responses what they understood and what confused them, what made them laugh, what moved them; in short, what worked and what did not. They were also far easier to work with than our balloons, which we learned can be more

temperamental than any "Terrible Two." I would guess that our human performer might argue that working on-stage with a balloon as an acting partner is a far bigger, more interesting challenge than any that I faced.

And one last note or two has to do with that actor and that balloon. *Balloonacy* is a one-man show (or rather, a one-man/one-balloon show). Because the character played by that one man lives alone, it made some sense not to have him speak. After all, there was no one for him to talk to in the confines of his home. But this quiet man is also old. In fact, in my mind—as an aside—he might very well be the little boy of the 1956 French film featurette *The Red Balloon*, now grown-up and well into his senior years, having forgotten his early adventure with that magical balloon, and needing a bit of a nudge to help him rediscover the childlike spirit of playfulness and the joy which that brings—a nudge here provided by such a balloon. This was yet another reason to make the play non-verbal, as something of a small tribute, or at least a gentle nod, to that wonderful wordless motion picture.

But it was the very age of this one man on stage that I found intriguing. For me, a curious aspect to explore was whether preschoolers could relate to a character at the other end of life's continuum rather than the more typical and relatable child protagonist. They seem to do so, to even root for the old guy. Maybe this is because there are significant elders in many of their own lives—grandparents and such. Or maybe it's because the old man in *Balloonacy* comes around to embracing a notion that they champion intrinsically, and with a certain mantle of expertise—that play matters.

What advice would you give young people who want to write plays?

It would simply be “Go for it!” Be willing to work hard, to struggle, and to fail, but to persist and overcome. And know that help is available all along the way.

Some quick thoughts on each of these points:

“Working hard.” Someone once wrote that plays are not written; they are rewritten. As playwrights we must be willing and ready to rework ideas, to stay open to new possibilities and further explorations, not to settle for what we first put down on the page, but to continuously strive to convey our meaning and intent as clearly, truthfully, and engagingly as we can muster. And that takes thought, time, and vigorous pursuit. We work hard because writing *is* hard.



With kids at La Jolla Playhouse

And thus the “Struggle.” Expect it. Embrace it! Plays themselves are about struggle—conflicts, dilemmas, difficulties, predicaments, blunders, messes, missteps, pickles. So your own struggles may well inform your work. It will also make it richer because struggling suggests that you are challenging yourself, which is the only way that you—and your craft—can grow.

But, of course, along the way there will be “Failing”—something as necessary as it is inevitable. Failure is one of the greatest teachers we can have, as there is so much to be learned from it, and in the most impactful way. In the words of one of the 20th century’s greatest playwrights, Samuel Beckett: “No matter. Try again. Fail again. Fail better.” So don’t be afraid of failure. And don’t let it stop you. If you use it, it will only make you smarter and stronger.

That said, don’t ever be afraid to ask for “Help.” Help, in fact, comes with the job. Theater is a collaborative art form. You can’t move those words from the page to the stage without a whole team of players working alongside you—directors,

designers, actors, crew members, sometimes even dramaturgs etc., all there with the same purpose—to make your play the best it can be. While as a playwright you certainly need time by yourself, you can also take advantage of the time you’ll have with others during informal or formal readings, workshops, and/or in rehearsal to learn about your play. One of my favorite moments in a play of mine came from a suggestion by a 16-year-old volunteer intern observing a rehearsal. Collaboration is the great gift of this genre to its writers. Welcome it!

The Pulitzer Prize-winning playwright Suzan-Lori Parks wrote the following lines which resonate deeply with me:

People ask me when I decided to become a playwright, and I tell them I decide to do it everyday. Most days it's very hard because I'm frightened—not frightened of writing a bad play, although that happens often with me. I'm frightened of encountering the wilderness of my own spirit, which is always, no matter how many plays I write, a new and uncharted place. Every day when I sit down to write, I can't remember how it's done.

Isn’t it comforting to know that such an acclaimed and accomplished playwright feels that way? So assuage any doubts you may have about playwriting, and boldly light out for the territories, the terra incognita of your imagination! If I have a final piece of advice, it’s that you should take the advice you can use and discard the rest. Including this!

Barry is an award-winning TYA playwright and theater educator who also stays busy spearheading campus and community engagement for the Office of Visual and Performing Arts at Millersville University of Pennsylvania. Barry’s work has taken him from a one-room Amish school house to the White House, where his youth theater program for at-risk and disabled teens was honored as one of the nation’s top arts education programs. His plays have been commissioned/produced by the Kennedy Center, Tony-Award winning regional stages, and theaters worldwide. But like a balloon, Barry is “floating on air” to now have one of his works produced by the celebrated Seattle Children’s Theatre!

****This first question and Barry’s answer are originally from an interview by Children’s Theatre Company.***

A CHAT WITH TODD JEFFERSON MOORE — ACTOR



Todd and his grandsons Diego and Nico

Please tell us about your working process as an actor.

When starting a new role:

Read the play. Remember what my very first reactions are. They may be wrong, but it's my closest to being an audience watching it.

Ask this question: what does my character add to the plot? If they weren't there, would the play still work?

Then, what do I know about the character from the play: clothes, age, slow, quick? Thoughtful? Impulsive? Married? Alone? Shy? Outgoing? Rigid? Scared? Free?

How does the character change? Is there an arc? Where does it start? End? Climax? What can I do to emphasize, add drama to it? How can I hide that from the audience? Make it a surprise?

Also, I like to "hang" with the character. Spend a long time being the character. I often will walk in the character's shoes to the store, in the park. I want to know him so well that I don't need to think about it. Then it becomes fun and things happen that even surprise me!

What is a particularly interesting or unusual challenge of *Balloonacy*, and how will you set out to solve it?

1. It's without words. I must convey the man's journey without words. Lots of comic bits to show physical/emotional changes.
2. No other characters except the balloon which I and the crew manipulate. Means we must establish the balloon's character together and make it believable. I've been in five different solo shows. This will be my sixth. I've learned that the more I can be open to whatever happens as the character, the better for me and the audience. By open, I mean be a good listener. You may ask, how does one listen to a balloon? I'll let you know after rehearsal.

Also, in a way, it's not a solo show. There are two characters, and the balloon has its own rhythms and timing. A lot of my time will be learning these: how long does it take for it to float to me? When I'm holding its string, how long will it take after pushing it, to spring back and hit me in the face?

What in your childhood got you involved in theater and to where you are today?

My sister was my muse. And she had a great imagination: she would read me stories about elves and fairies and we believed in it all: we looked for fairy rings in the grass, made cookies for Santa, we would pretend to be horses with our own language and story.

She used to present little shows for parents and friends at the age of seven. I would stand behind the curtain and do sound effects with my voice: slide whistles for falling, crashes, motor cars, horses and other animals and of course, thrilling musical accompaniment. As we got older, we would invent an entire office of imaginary people. She and I were the human relations department and would conduct job interviews with a whole host of imaginary people. This would go on for days. This was because we were used to long periods alone because our father was a businessman and we moved around a lot and had few friends.

I was a bad reader. I had eye problems. So, my mother got me into reading plays because they were short and had little to no description. I was reading about people and things outside what most adults would find acceptable by the age of 11. I read from one of these plays for a speech class. All the kids kind of went wild laughing and really listening to me. The teacher said, "You don't belong here." And I was immediately moved into drama class. I was very shy, but I felt really happy there. Funny how I could be so shy and then stand up in front of everyone and say, "Watch me!"

In college, I decided there was no future for a shy person in theater, so I tried other interests: archeology, geography, and finally history. But with my reading problems and impatience, I was terrible at them. Once on break, I visited my sister's college. A guest director was creating a strange performance about the "birth of man." I snuck into rehearsal, pretending to be a student, and ended up being cast as Death, where I would dance, entice, and kiss the other 30 actors. Then they would slowly sink to the floor and die. It was so creepy and really fun. But I had to get back to my own college, so I left quickly. No one at my sister's college knew who I was or where I'd gone. Years later, I found out they thought I really was Death.

During my senior year, I fell in love with Charlie Chaplin and Buster Keaton. I have seen all of their movies and they still make me laugh. And cry. If *Balloonacy* makes you laugh, I suggest you try watching them.

The other important moment was when my father suddenly died. We all met in Texas. I was supposed to write a thesis, a

big paper, in order to graduate as a history major. My mother sat me down on my bed, and asked me, "What makes you happy?" And I told her theater. Doing plays. Clowning. But that was stupid. I should do something meaningful. And she told me it was okay to do something that made me happy. That was okay with her and would be okay with my father if he were still there.

So I did. And I still am doing what makes me happy.

Todd went to three different kindergartens in three different towns. "My father was a telephone man who loved long distance so much he took his whole family." Todd was a puppeteer for 10 years touring the U.S., Canada, Mexico, and Europe. His first job as an actor in Seattle was at the Children's Theatre 36 years ago. Besides being an actor and teacher, he is also a husband, a father, and a grandfather and currently lives with his grandsons, Diego (6) and Nico (3) who, even though he is very old, keep him feeling like the kid he is.



ABOUT THE SET DESIGN

From Andrea Bryn
Bush, Scenic Designer

In most cases, scenery is an audience's first introduction to the world of adventure on which they are about to embark. The world of *Balloonacy* seems to be a quiet one with few frills and even fewer excitements. Our main character has lived in this attic apartment for many years, and whatever surprises the apartment held, have been discovered long ago. Or so he thought.

Our production team (consisting of director and designers) discussed that our Old Man lives in a muted world, where everything has faded. It is clean but worn. It is a sparse room, with few curves, mostly straight lines, and at the center of it all is a large window. When this brilliantly colored, and beautifully round balloon arrives in his life, a spark is ignited and this world becomes bright again.

WINDOW - IRON WORK



TRASH CAN



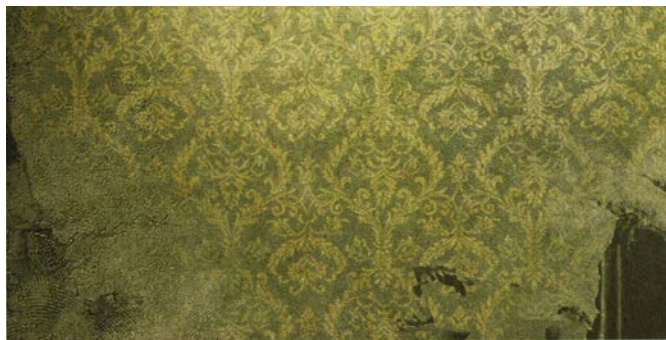
MICROWAVE



TRUNK

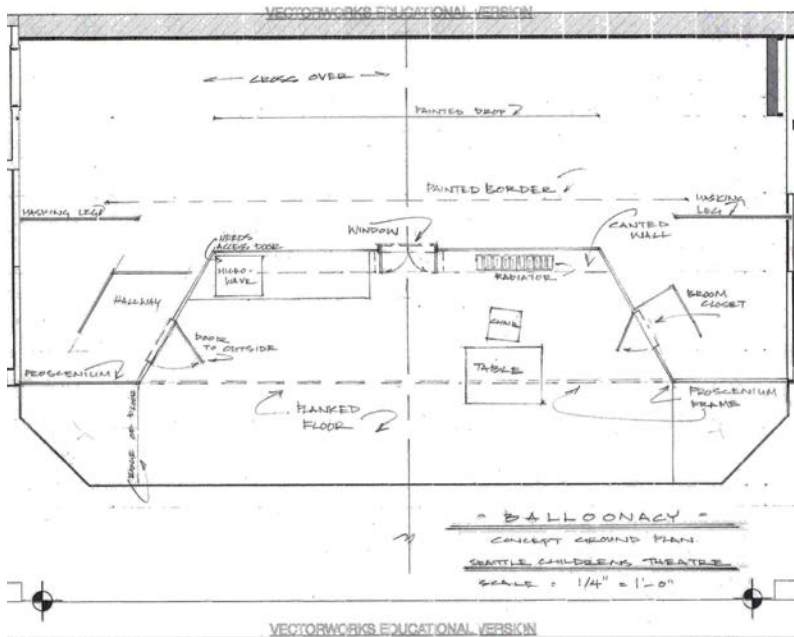


FLOOR

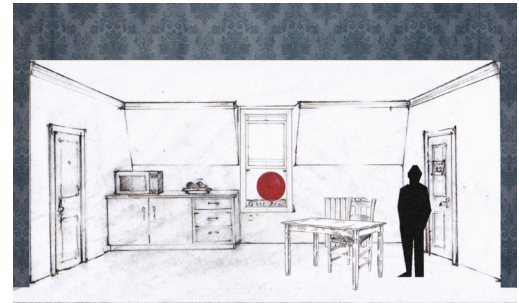


WALLPAPER

Research images Andrea brought to early design meetings as references for discussions about the set design with the director and other production designers



Initial concept ground plan



Concept sketch



First set model

I wanted to set the character's room in an attic apartment for a few reasons. First, an attic is where people store boxed-up memories. These are dusty, often nearly forgotten memories until the boxes are reopened. Our old man has put the playfulness and joy away for so long, that even on his birthday he has a hard time finding that spark. Secondly, the higher the apartment, the more unexpected it is that something will fly through your window. When the balloon arrives, it literally

introduces levity to the Old Man's world. Lastly, the higher up, the better the view! If the play is set in Paris, of course we want to see the Eiffel Tower! It adds a sense that there is magic and whimsy outside his window, if he would only just open up and let it in!

In the end the Old Man does open the window. He finds friendship, and beauty in the simple joy of a red balloon.



Overhead view of the model



Wall color



Floor pattern and color



Backdrop design

Andrea's color renderings are used as guides by the scenic artists to paint the scenery.

ABOUT THE COSTUMES

From Sarah Gordon,
Costume Designer

Balloonacy is a one-costume show—how hard can it be? Costuming is always a challenge—whether for one costume or one hundred costumes, the questions are the same. Who is the character we are costuming? What information about the character do the costumes need to give the audience? Which parts of the storytelling are we supporting with the clothes? These are often the same questions that the director and actor ask.

Though *Balloonacy* is a one-person show, it actually requires costuming three people. We have the main character, the Old Man; his understudy (who happens to be a woman and therefore requires a design of her own); and the musician. There are also certain practical and physical requirements that need to be met. For example, the actor needs to be able to move with ease to interact with the balloon. There is also a moment in the play where the actor accidentally sits on a delicious frosted treat, so the trousers need to be able to survive many washings over the course of the run. In fact, we will need to have duplicate trousers for days when there is no time for laundry between shows.

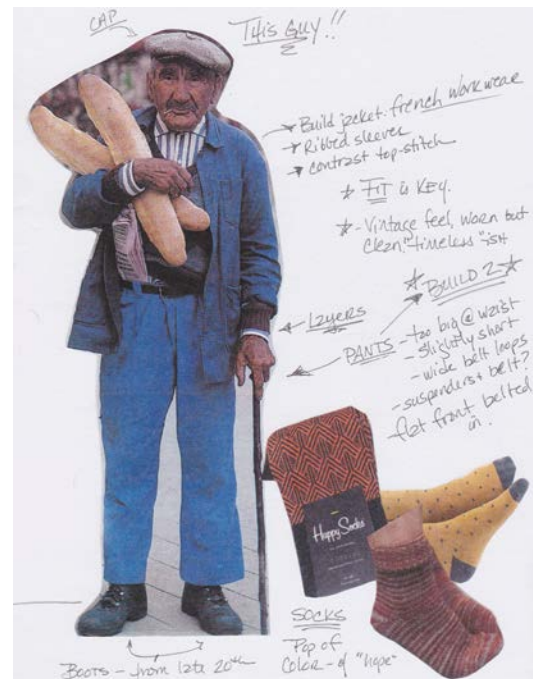
In talking with the director and the design team about the look of the costumes, certain themes emerged. Obviously, as the play takes place in France, we want the characters to look French. Doing research proved challenging, as most photographs I could find of French people were “fashion” shots. Researching street musicians in Paris was relatively easy; however rarely could I find everyday photos of ordinary French people, let alone older French people. And while French people wear the same items of clothing that folks in the United States do, there is a certain something that makes them look different. Some of it is about the fabrics and the tailoring, but it is a subtle difference and a bit tricky to accomplish.



Inspiration for the Old Man's costume



Classic work-wear



Sarah's notes about the details of the inspiration image



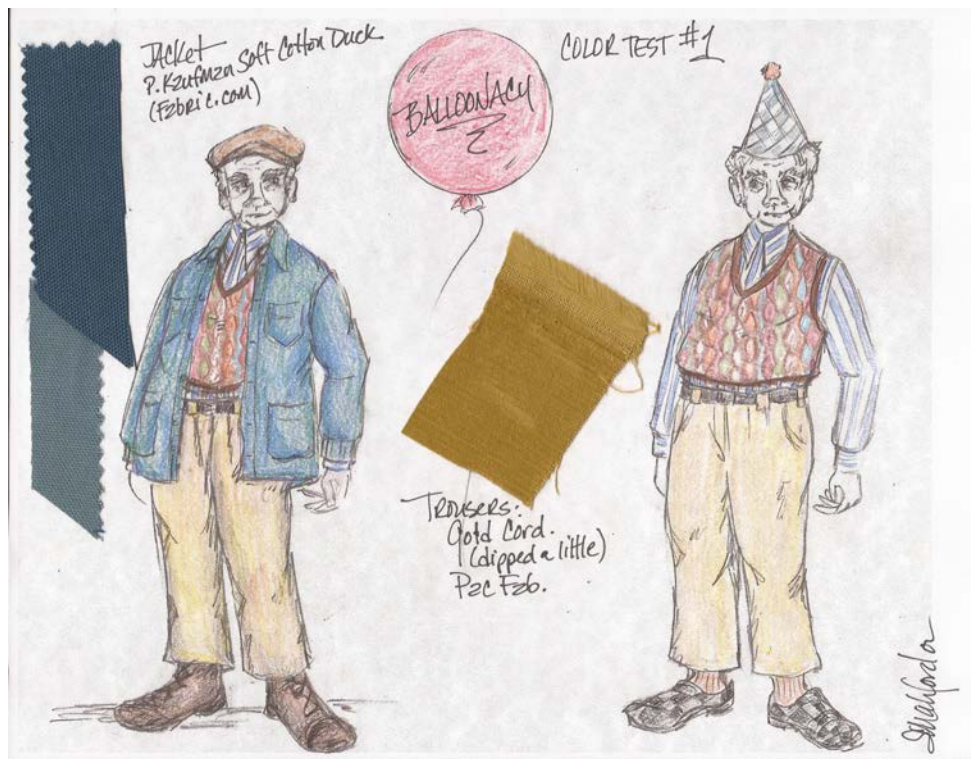
Color palette research using various art works



Party hat design ideas

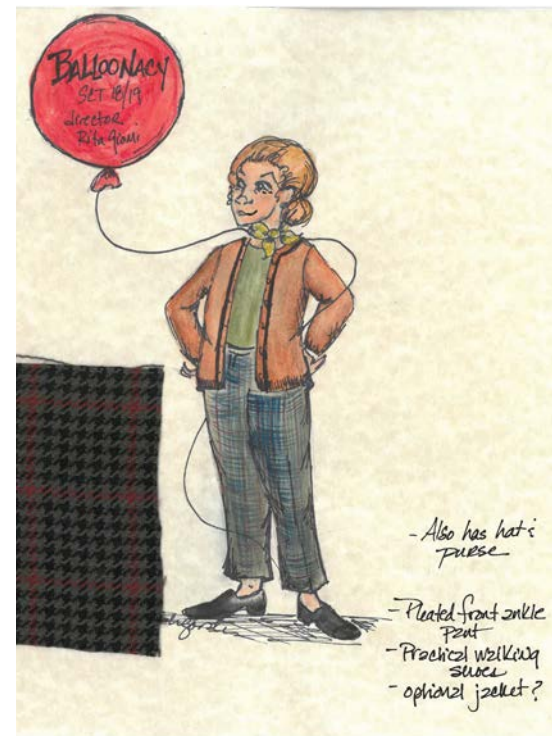


A few vest options



Costume sketch with swatches of fabric attached to show color and texture ideas

Like the set, we decided that the clothing is grounded in reality. The clothes are of good quality and well-worn. Being fashionable is not a high priority for this person. We got the sense that this character does not shop for clothing often. Why replace clothing that is perfectly good? So the questions became: When did the character purchase this clothing? How long would they last if they were well taken care of? We wanted a “timeless” feel to the clothing, but also a sense of “modern vintage.” To adults of a certain age, “vintage” means items and clothing from the 1940s-1970s. In this story, vintage is grounded more in the 1980s and 1990s.



Sketch for the understudy's costume. Understudies usually wear the same design as the principal actor, but in this case the gender difference of the two actors gives us the opportunity to use a slightly different look.

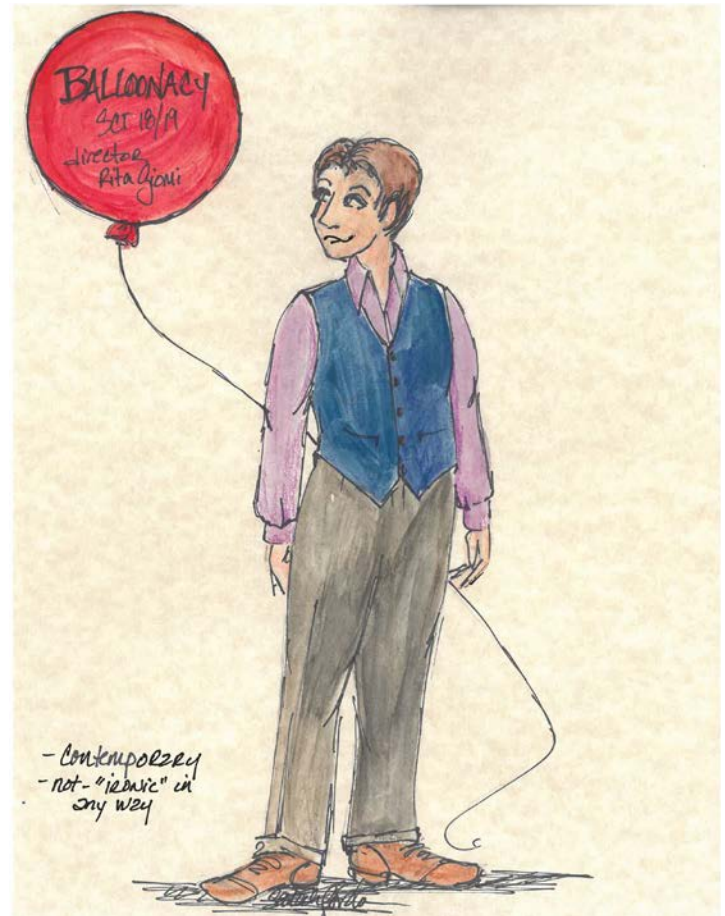


The violinist's clothes inspired the color palette for the musician.

In my research, I was very inspired by one particular, rather iconic image of an older French gentleman holding loaves of bread. I was drawn to the details in how he was dressed and how his clothing fit. Those details gave him a sense of whimsy, which I found very appealing. His trousers were just a little too short and a little too big in the waist. Classic French work-wear was something I was drawn to as well—the timelessness and simple utility of the jackets and trousers were very inspiring to me. I felt that this character (whether played by a male or a female) was clean, practical, tidy and “finished.” This is not a person who goes out in public looking undone in any way.

Color was a bit more of a challenge. Initially the colors I was drawn to were earth tones and neutrals—but as I looked at the colors, it felt very dark, which felt wrong. Yes, this is a lonely person, but not a person without hope. In looking at vintage sweater vests, I found one that seemed a little bright and crazy, but it also felt right. The director agreed with me and that was our starting point for color. Sometimes, what at first makes sense in your head might not be the right direction, and you just have to go with your instinct. So then the goal became to brighten the neutral colors and add pops of hopeful color into the mix. In a show with “contemporary” clothing, it is often just a matter of trying on a lot of clothing and seeing what works best. And that is what we did.

Designing for the musician began with the idea that the person is the bridge between the audience and the story. We began with looking at photos of street musicians in Paris. We felt that the musician should look more contemporary and not timeless, although they needed that same French feeling. The colors needed to be balanced in such a way as to not stand out too much, but not blend in. I was inspired by the colors of the set, incorporating different shades and values of the set for his costume.



Sketch for the musician's costume with a focus on the color of his clothes

We needed to make him able to blend into the background, unless we wanted him to be the focus. We wanted it to look like he was a person who respects and honors the man in the story. So even though his look is contemporary, we were very careful to make sure that the musician didn't look “ironic” in any way.

Of course, this story is not about the costumes; it is about hope returning to a lonely person. The job of the costumes is to support the actor and the musician in telling that story. It is a balancing act of reality, whimsy, practicality, and warm-heartedness—all in clothing form.



FLIGHTS OF IMAGINATION

We are treated to a delightful story in *Balloonacy*, a story of the delights of friendship, and play, and a reminder that you are never too old to enjoy “the child within you” and find laughter in life.

What is play? Play is enjoyment of activity that does not involve basic survival. Play is activity that all creatures engage in, whether it is a crow sliding down a snow-covered roof, cats chasing their tails, dolphins frolicking in the surf, or humans splashing in muddy puddles. Play is crucial for social, emotional, intellectual, and physical development. We can't say if other creatures incorporate imagination into play, but we know for sure that humans do. Imagination allows a child to put on a pair of boots and be a firefighter, or a helmet and be an astronaut. It is our imagination that allows us to enter into a realm that exists outside day-to-day reality, and solely in our minds. We were able to land on the moon because first and foremost we had the imagination to think about blasting off into space and all the possibilities that could come with that ability. Creation of new ideas must begin with imagination, and when children are allowed time to play and encouraged to use their imaginations, we are gifting them a future of possibilities. Albert Einstein said, “Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.”

There are many forms of play. For example, we can play board games, or on the computer. These kinds of play involve strategy, but they don't involve much in the way of imagination. We can be “playful” when we play computer games, and we can play them with friends, but this varies widely from imaginative play. There are physical games we play such as baseball, basketball, or even duck, duck, goose (a simple circle game for young children), but again, these games are fun and involve skill, but they also lack imagination. During these types of game playing we are building muscles, and relationships, and skills in strategy, but not necessarily imagination. The imaginative play of young children is a completely different aspect of play, and one that few, if any, adults can truly engage in. It is a world that weaves together a sense of wonder, creativity, and discovery, and ties them all together with an awareness of things that may not be seen by an adult eye. Children playing with mud see the complete ice cream parlor they have created; adults see mud. When we as adults engage with the children, accepting the offered ice cream sundae, we are pretending to eat it. A young child is living the experience in truth, and often will ask, “Did you like it?” A child will sit on a wooden horse trying to make their parents understand that the horse is real. These living fantasies only last so long, perhaps until age five, and end when logic creeps up and a child begins to know the difference between pretend and real.

To the children in the *Balloonacy* audience, the antics of the balloon are completely real, because their own imaginations are so alive and well that they fully engage with the Old Man and the balloon that just won't give up on him. Can a balloon really appear out of a microwave oven after it "dings?" No, but in the world of imagination, all things are possible. The children believe the story that is unfolding on stage, and we can hope that as adults witnessing the Old Man coming out of his dull existence, we can be reminded of the importance of play and find inspiration in his transformation.

Life can be difficult, but if we can keep our eyes and minds open, or if like the Old Man, we can allow ourselves to re-open the gates of imagination, we will be able to view the world in full Technicolor. Perhaps we cannot go back to imagining ourselves to be a Big Brown Bear simply by wearing a brown leather belt, but we can sit beside a rosemary bush and wonder at the dance of bees. We can walk through a forest and hear the whisper of the wind in the leaves or watch the eddy in a stream as it moves downhill and allow our imaginations to carry us far beyond our human toils. Wonder is all around us, if we open our eyes.



Resources

BrightHorizons.com: [Nurturing Creativity & Imagination for Child Development](#)

BabyCentre.co.uk: [Encouraging Your Child's Imagination](#)

BostonTutoringServices.com: [Fostering Imagination in Older Kids](#)

SerHelpGuide.org: [The Benefits of Play for Adults](#)



In *Balloonacy*, we meet a character who is feeling lonely. Loneliness is a common feeling for all people. No matter how many family members or friends a person has, they still may encounter the pang of loneliness from time to time. Ongoing feelings of loneliness can cause serious health effects and should be communicated to a trusted adult. It is okay to seek help when loneliness will not go away.

What do you do if you are feeling lonely? First, identify and accept that you feel the way you do. When we pretend we are okay (even when we are not), we risk not being our true selves with others. Be kind to yourself. Words shape how we feel about ourselves. You might try saying aloud affirmations like, “You got this!” or perhaps name something you are thankful for like, “I am grateful for my friends.” Saying those words aloud can have a powerful effect. You may need to share your feelings with a friend or family member. It is okay to not have an explanation. Simply saying, “I am feeling lonely,” to a loved one could turn around your day. Take time to do something you enjoy. Physical activity acts as a great tool against feelings of loneliness. Riding a bike, walking your pet, or doing jumping jacks are ways to shake loose negative emotions.

You may have noticed times when others in your life feel lonely. Our brains are wired for human connection and when we do not feel that interaction, we might feel lonely. Here are a few steps you can take to help them cope with that feeling. You may ask them directly, “Are you feeling lonely?” By naming the emotion, you can help them to identify what is troubling them. You can show empathy and talk about a time you felt lonely. When we know others have felt the way we are feeling, that helps us to know we can come out on the other side of negativity. Another great way to tackle loneliness in other people is inviting them to engage in creative activities together. Writing a story, completing a puzzle, or painting a picture can help offset a lonely state of being.

Being able to give language to your emotions, particularly those of loneliness, will help you be more empathetic when others feel that way. We help each other tremendously when we know we are allowed to feel our true selves in any moment.

Resources

PsychologyToday.com: [Kids Feeling Blue: 5 Ways to Get Them Talking](#)

KidsHelpline.com.au: [Dealing with Loneliness](#)



Mass ascension of balloons at Albuquerque International Balloon Fiesta

BALLOONS—TOYS AND TOOLS

Balloons! There are few things that immediately indicate a celebration is taking place more than balloons. Birthday parties, weddings, holiday celebrations, grand openings, civic events, and even political rallies are always made more festive with them. Balloons that are filled with helium so they float in the air, balloons that are poised in a net high above so they all float gracefully to the ground below at a key moment, even balloons that are fastened to walls or archways to make an inviting entrance to a large party room, balloons always seem to make everything a bit more fun.

The early history of balloons is also fun. The Aztec civilization of central Mexico used animal organs, bladders and intestines, around 1300-1400 to create the first known versions of balloons. The same practices are documented throughout Europe and Asia around that time. Pig bladders were most commonly used, as the skin of the bladder is very elastic and when it is filled with air and then sealed, it would bounce around much like a modern balloon. It's a little bit yucky to think about, but we would bet that kids back then had a great time inventing games to play with their "bladder ball."

The famous Italian scientist, Galileo Galilei, is said to have used a pig bladder filled with air in the 1500s. He was testing his hypothesis that gravity causes lighter and heavier objects to ultimately fall to Earth at the same speed. And in the 1800s, it was another scientist, Michael Faraday from England, who made the greatest advancement in the development of the modern balloon. He was also working on a scientific experiment, this time with hydrogen gas, and he needed

something that would contain the gas but still allow the gas to react to different temperatures. He found that he could put two pieces of thin rubber together, seal the edges, and fill it with hydrogen to test how the gas reacted in a variety of conditions. This also had the added benefit of causing the device to float, since hydrogen is lighter than air. A short time later, a London inventor and businessman named Thomas Hancock (who also just happened to be a rubber manufacturer), saw Faraday's rough version of the balloon and began making equipment that could mass produce thin rubber bags with a small opening so that air could be inserted. The air would expand the bag and make a balloon that is very similar to what we have today.

Balloons began to be manufactured in the United States in the early 1900s. Advancements in the process of creating rubber, including vulcanized rubber (a chemical process that hardens rubber to make it sturdier), and rubber latex (a more elastic material which comes naturally from plants and can also be produced synthetically from petroleum products), resulted in more types of balloons and in a wide variety of colors. The long, sausage-shaped balloon, called a modeling balloon, appeared in the 1920s and 1930s, and it was around this time that artists and entertainers began using these sturdy inflatables to create balloon animals. The popularity of balloons literally began to soar, especially when scientists and inventors discovered that helium, another lighter-than-air gas, was safer and more reliable than hydrogen (helium doesn't catch fire like hydrogen, as one important example). Helium also lasted longer, allowing the balloon to float around for more extended periods of time.

A new type of balloon material showed up in the 1970s that added another look to the party—the foil balloon, sometimes called Mylar, which is the trademark name of the product developed by DuPont, the science and engineering company. The foil balloon is produced flat, allowing for more intricate designs and lettering than can be accomplished with the expandable rubber version. Plus, the material holds air or helium much longer than its traditional rubber counterparts, keeping it inflated and festive long after the event or celebration is over.

It's important to remember, however, that balloons should always be used with caution. Small rubber balloons can be a choking hazard for children, and adults should always supervise when balloons are being used. Environmental concerns are another aspect that should not be overlooked. Many types of rubber balloons and foil balloons, especially ones that are released into the air (accidentally or on purpose), can cause problems for the environment. If the rubber is ingested or inhaled by land animals or sea animals (fish, whales, dolphins, etc.), it can cause severe problems, or even death. Balloon manufacturers have been much more diligent in recent years to develop products that will actually decompose if they end up on the ground or in water. People are still urged to show caution when releasing balloons, since even the more eco-friendly versions of the balloon will take time to disintegrate, so animals could always be in danger if they should happen to eat one of them.

Since it was a group of scientists whose discoveries led to the development of balloons as we know them, it is fitting that scientists still use different types of balloons for a variety of applications. Weather balloons are sent into the atmosphere to monitor weather conditions, military forces use them to silently gather photos and information, and physicians even use balloons in surgery and other procedures. Angioplasty is a type of surgery where a tiny balloon is inserted into a blocked blood vessel. When it is inflated, it expands the vein, allowing a tiny, sturdy tube to be inserted and keep the blood flowing.

And, of course, balloons are even used for transportation. Large air balloons float due to the use of hot air, which rises, and lifts the big balloon off the ground. One look at the famous Albuquerque International Balloon Fiesta in Albuquerque, New Mexico, and you'll see another example of how balloons create a festive atmosphere, and this time they are way up in the atmosphere!

So, the next time you are planning a special event, don't forget the balloons. Even though there are lots of uses for them, the sight of a big bunch of colorful balloons will always say, "Let's Party!"

Resources

Wonderopolis.org: [Who Invented Balloon Animals?](#)

HistoryofBalloons.org: [Balloon History and Invention](#)





Learning sign language

We are taught at a young age that words are powerful—words can hurt and words can lift up; words describe and words express. And yet, if “a picture is worth a thousand words,” what is the value of body language, movement, and a facial expression? How much do we really rely on words?

Users of American Sign Language (ASL) know this better than anyone. While signs represent words, phrases, or ideas, the majority of ASL is what is referred to as Non-Manual Markers, or NMMs such as: facial expression, eye gaze, head tilting, and body movements. Furthermore, these NMMs communicate grammar and semantics, such as adverbials of time or tone. However, if you see a conversation between two people signing, you will most likely observe them looking at each other’s faces rather than fixing their attention on each other’s hands.

Just as spoken language, in ASL it’s usually not *what* you sign but the *way* you sign it. Researchers and linguists have studied spoken languages as well as sign languages and discovered that because spoken language is a fine motor activity (using the smaller muscles in our mouths, such as our tongue, lips, cheeks, and vocal chords), we are only able to produce sounds that form words which can only be done one at a time. This is perceived by the complex, small-in-size system that makes a journey through our ears to our brain, transforming from sound waves, to mechanical energy as it travels through the three smallest bones in our bodies, then to hydraulic energy throughout the inner ear’s cochlea, and finally from the auditory nerve, electric energy sends the message to the brain. On the other hand, sign language uses gross muscle movements (hands, arms, shoulders, etc.). So, the researchers found that our eyes are

able to perceive complex messages simultaneously through taking in the whole picture that includes all those NMMs.

In order to visualize this, think about when you ask how someone is and the response is “fine.” Firstly, if this is in a text, you could infer several emotions for this word. If you hear their voice when they say this, you might be able to understand how they’re feeling. But if you can see them say “fine,” you’re receiving the clearest response with clues from their eyebrows, eyes, mouth, and posture.

This might be why the loudest audience laughs in comedies tend to be physical humor. Babies laugh when their caregiver makes a funny face. Kids belly laugh at an actor who knows how to seamlessly trip across an entire stage. Even the most sophisticated adult can appreciate an arched eyebrow at the perfect time in a scene.

Can an entire play be done without words? Even though famous bards have been known for their eloquent and verbose plays, the physical notes of a script are one of the most important jobs of a director. Throughout history, artists have entertained audiences without their words, most notably seen in famous actors such as Buster Keaton, Charlie Chaplin, and the duo Stan Laurel and Oliver Hardy. And while television came about after the age of silent movies, The Three Stooges still relied on their physical comedy as a major part of a story’s dialogue, conflict, and resolution.

In 1956, a French film entitled *Le Ballon Rouge* (*The Red Balloon*) was released. The entire movie uses no words (including captions), to tell the story about the adventures a little boy has after finding a red balloon. Only background

music can be heard throughout the movie.

Balloonacy brings the non-verbal story and the seemingly lifeless red balloon to stage. However, it is no longer a young, spry boy meandering through the streets of Paris. Now an old man sits lonely in his home until the red balloon makes its appearance.

Balloonacy gives young audience members a unique opportunity to put their own words to an experience. Since they can't repeat what they heard the characters say, they get to process and interpret their own meaning from what unfolds in this comedy. Not only are children able to produce their own language around *Balloonacy*, but vocabulary can be taught in an experiential way. How did the actor walk? Did he saunter? Did he meander? How was the Old Man's face when he first saw the red balloon? Was he surprised? Anxious? Unnerved?

Children can share their ideas uninhibited, while language can be developed through new vocabulary and reasoning that is visually-based, helping students understand the idea of cause and effect, for example. In addition,

the red balloon is a perfect character study in personification. While the balloon itself is not a puppet or mechanical, it will most certainly have a life of its own. You will see this done through timing, placement, movement, and props. When? Why? How does one know when the balloon might be feeling certain emotions?

Children might be able to recognize what a face looks like when it's happy, sad, or mad. However, naming specific parts of a face and what it does is building a child's awareness to more complex emotions, such as frustrated, indifferent, and mischievous. What do the Old Man's eyebrows do? How does his mouth move? Where are his eyes looking and how does his head move? On a bigger level, how do the Old Man move? How is his posture? Tall and proud? Or hunched and ashamed? Are his hands stiff because he's scared? Or perhaps behind his back because he's being sneaky?

Furthermore, for children who have a harder time inferring emotions from facial expressions, *Balloonacy* offers a way to provide context for conversations about what emotions can look

like on one's face. This can be utilized as a teaching tool where the affective filter, which inhibits one's learning through raised anxiety, is lowered. Through a shared experience, such as a play, children can talk about what they observed the characters feeling, rather than having the pressure of answering self-reflective questions about their own emotions.

On top of the importance of developing vocabulary around one's emotions, as well as building emotional intelligence, there is an inanimate object that provides story in *Balloonacy*. The red balloon is a fantastic approach to teaching children about other ways you can physically communicate because they can't rely on words or even a facial expression with a character that is a balloon! Communicating physically has been recorded throughout human history—from signaling danger for survival to distinguishing a particular culture or religion. For example, where your hands should be at a dinner table varies from culture to culture. In one part of the world, pointing to your nose might mean you're indicating someone has the right idea, while in another part of the world expressing your request to not participate. What does shrugging your shoulders mean to you? Now ask someone around you to shrug their shoulders and ask what it means to them. Were your answers similar? Did you add different facial expressions with it?

In *Balloonacy*, audiences young and old will get to experience human beings' oldest form of communication and comedy—physical expression. Children who are deaf or hard-of-hearing can experience it first-hand without the need of someone else's interpretation. Even children who are English Learners don't have the added challenge of getting tripped up on language or lost in translation. Audience members can access and understand *Balloonacy* in an intimate setting with their own personal direct connection to the storytelling.



Buster Keaton and Virginia Fox in the film *The Electric House*, 1922



Stan Laurel



The Three Stooges – Curly, Moe, and Larry

What stories do these images tell without words? Looking at the people's faces, bodies, clothes, and surroundings, what do you imagine is happening in each of the pictures?

WORDS & PHRASES THAT MIGHT BE NEW TO YOU

SURPRISE!!!



There are no words in *Balloonacy*. So, you can use this empty vocabulary page to write or draw pictures of what you saw in the play, or what friendship means to you, or anything you'd like to share about seeing *Balloonacy*.

JUMP START

Ideas for things to do, wonder about, talk about or write about before or after you see
Balloonacy

Do you have friends or family members that are happy to just sit quietly with you? Why do you like that?		Would the story change if it were about a green or blue or purple and yellow striped balloon? How?		How would the play be different if the Old Man talked to the balloon? What do you think he would have said to it? What would the balloon have said to the Old Man?	
What's the most fun thing to do when you're playing with a balloon?					
Why do people like balloons?			How did music help tell the story?		
Draw what you can see outside your window.		Dance like a balloon that is happy, mad, scared, lonely, or funny.		Draw or write another trick the balloon could do to surprise the Old Man.	
Draw the place where you think the balloon lives.		Say out loud all the things the Old Man and the balloon did together.			
Think of a game you like to play. How would adding balloons change it?				If the balloon could talk, what do you think its voice would sound like? Be the balloon introducing itself to someone, using the voice you imagine.	
Who is the oldest person in your family? Why is spending time with them special?				What would you put in a box to give someone to use to celebrate a birthday? Ask an adult to help you put a celebration box together using things you can find at home.	
What was the funniest part of the play? Act it out with an imaginary balloon and props.					
Have you ever gotten mad at someone you're playing with? What did you do about it?		How would the story be different if instead of using a real balloon an actor played the part?		What other things would you have tried to get the balloon to come back to you?	
Invent a new game to play with a balloon. Teach it to your friends and family.				Move like a balloon in the wind, underwater, in outer space, that's just been blown up, or that's starting to lose air.	
What name would you give the balloon? What do you think the Old Man's name is?				Why does the Old Man get so mad at the balloon?	
Tell a story about the balloon's life before it came to visit the Old Man.				Why does the Old Man get so mad at the balloon?	
With a friend, act out the balloon and the Old Man talking to each other about something. They can talk about something they like, something they want to do together, or about anything you want. Then switch parts and start a new conversation.			Play hide and seek with some friends.		Describe the balloon's personality. What would you do if a balloon showed up and surprised you at your home?
			Why did the balloon come visit the Old Man?		
			What was the saddest part of the play? Why?		
			Draw, write, or act out another way the Old Man and the balloon could play together.		
Have you ever felt lonely? Did you find a way to make yourself feel better? Did someone help you? How would you help someone else who is feeling lonely?			What do you think the Old Man learned from the balloon?		
			Tell someone the story of something you did today but do it without using any words.		

DRAMA IN ACTION

This is a customized *Balloonacy* Dramatic Connection Workshop exercise for you to try.

Balloonacy uses classic comedy techniques to tell the story of a relationship between an Old Man and a red balloon, without any words. In this exercise, students will practice comic movement and imitation.

EXERCISE: Silly Walks

GRADES: K and up

TIME: 15 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: None



Instructions:

Split the class in two and have each group stand in a line (“soul train” style) on opposite sides of the room, facing the teacher at the front of the room. Start the “train” by moving down the open space between the groups with a “silly” way of walking. Ask students to walk down the space practicing that way of moving, one at a time alternating between the left and right lines. Some examples of funny walks might include: low to the ground, on your toes, with heavy steps, gliding like you are ice skating, with pirouettes, asymmetrical, or like a salsa dance.

In the same way, starting with a student at the front of the line, cycle through every student creating their own walk for the others to copy. When the group completes each type of silly walk, the student who was in the front of the line moves to the back of the line, so that the next student become the leader.

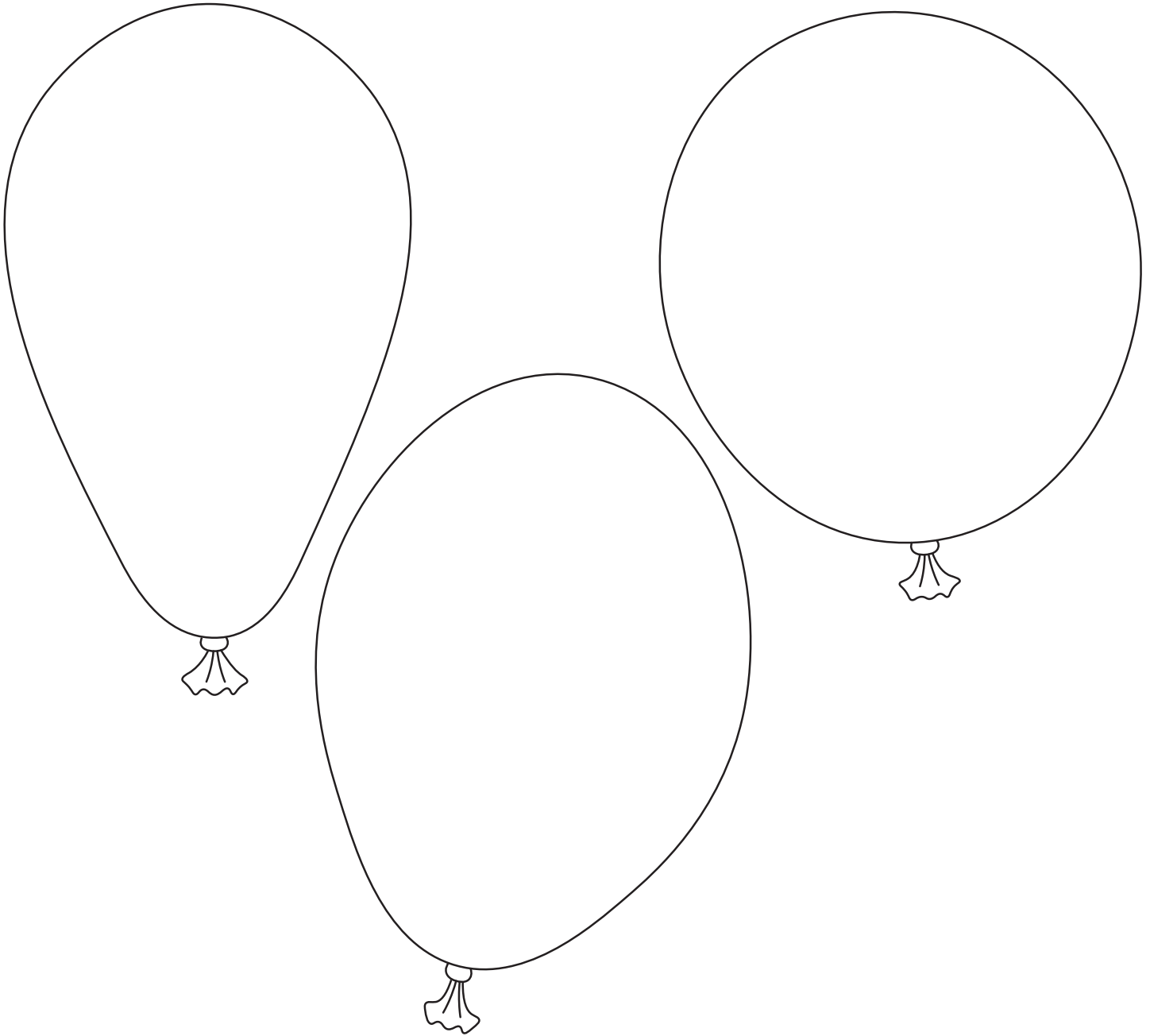
Next, divide students into pairs. Using the silly walks that they created, student A should walk around the room with student B following too closely. Students should think of this as following the leader, trying to mimic their partner’s silly walk as best they can

Once students have a chance to explore, have them switch the leader/follower roles. Tell students that the partner who is following too closely tries to get as close as possible to the leading partner without touching them.

Bring the SCT experience back to your classroom! Expand your experience of watching *Balloonacy* with a Dramatic Connection Workshop all about the production. Engage your students’ bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org.

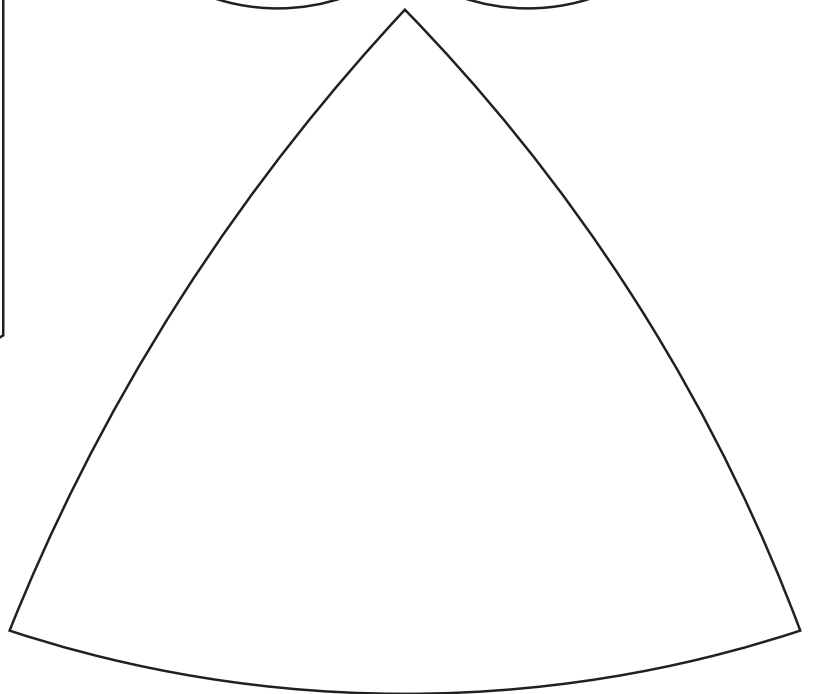
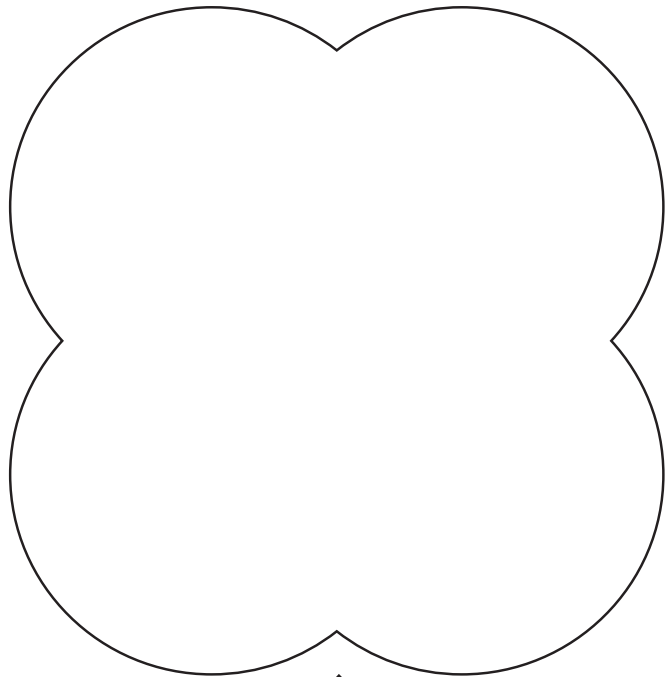
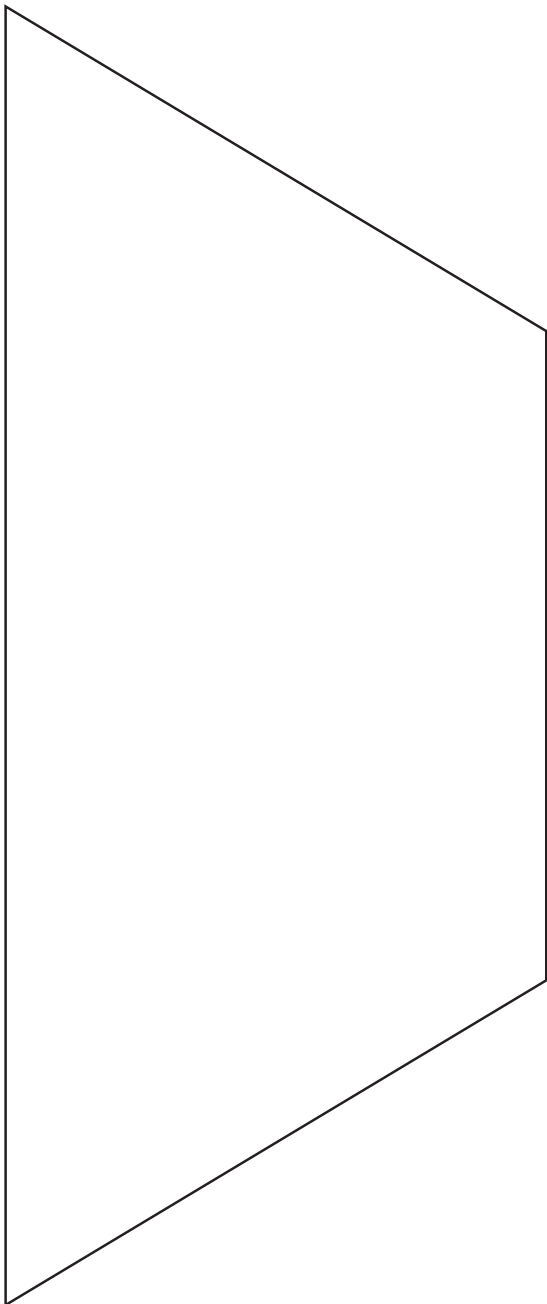
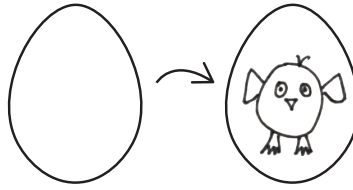
FEELING COLORFUL

Draw a string from each balloon to a different emoji at the bottom of the page. Color the balloons and draw faces on them to match the feeling of their emoji. You can use more than one color on each balloon.



WHAT IS IN THERE?

The red balloon has fun hiding in things to surprise the Old Man. Draw the friendly, funny things that could hide in these shapes.



BOOKLIST

For Children & Young Adults:

Bird, Balloon, Bear

Il Sung Na

Skunk on a String

Thao Lam

A Birthday for Bear

Bonny Becker

Mr. Putter & Tabby Make a Wish

Cynthia Rylant

The Red Balloon

Albert Lamorisse

La La La: A Story of Hope

Kate DiCamillo

The Red Book

Barbara Lehman

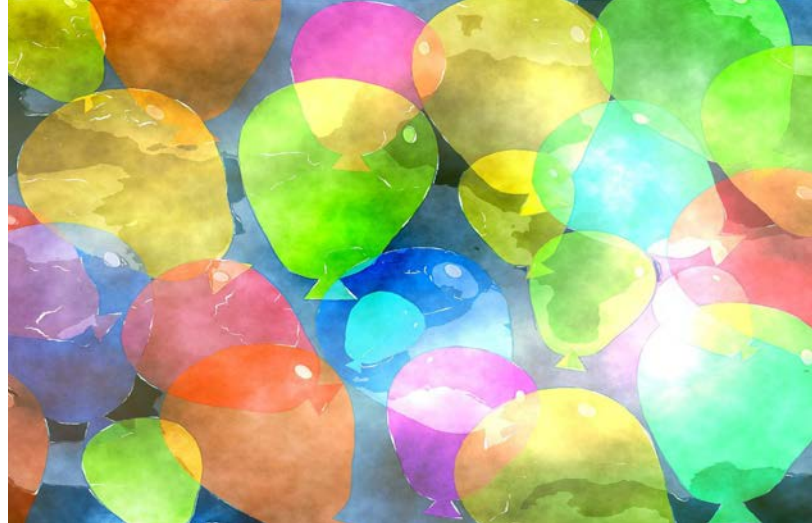
A wordless book where a child finds a lonely red book lying in the street and brings it in from the cold. Inside the book is a map, and as you look closer there is a real child on a beach looking back at the first child. They see each other and the adventure of making friends begins.

Share Your Thoughts

Engaging young people with the arts is what we are all about at SCT. We hope that the Active Audience Guide has helped enhance and extend the theater experience for your family or students beyond seeing the show

Your input is very valuable to us. You can email your thoughts about the guide to us at info@sct.org

Seattle Children's Theatre, which celebrates its 44th season in 2018-2019, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2018-2019 season, SCT will have presented 269 plays, including 113 world premieres, entertaining over four million children.



For Adults Working with Children:

Great Big Book of Children's Games: Over 450 Indoor and Outdoor Games for Kids

Debra Wise

The Kid's Book of Simple Everyday Science

Kelly Doudna

Let's Get This Party Started: DIY Celebrations for You and Your Kids to Create Together

Soleil Moon Frye

Birthdays: Beyond Cake and Ice Cream

Nikki Tate and Dani Tate-Stratton

Around the world people celebrate birthdays in different ways. Not everyone eats cake, decorates with balloons, and plays party games. In this book we learn about some of the earliest birthday celebrations and how the day is celebrated around the world and in different stages of life.

**Booklist prepared by by Alicia Luoma
Seattle Public Library**



Seattle Children's Theatre

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