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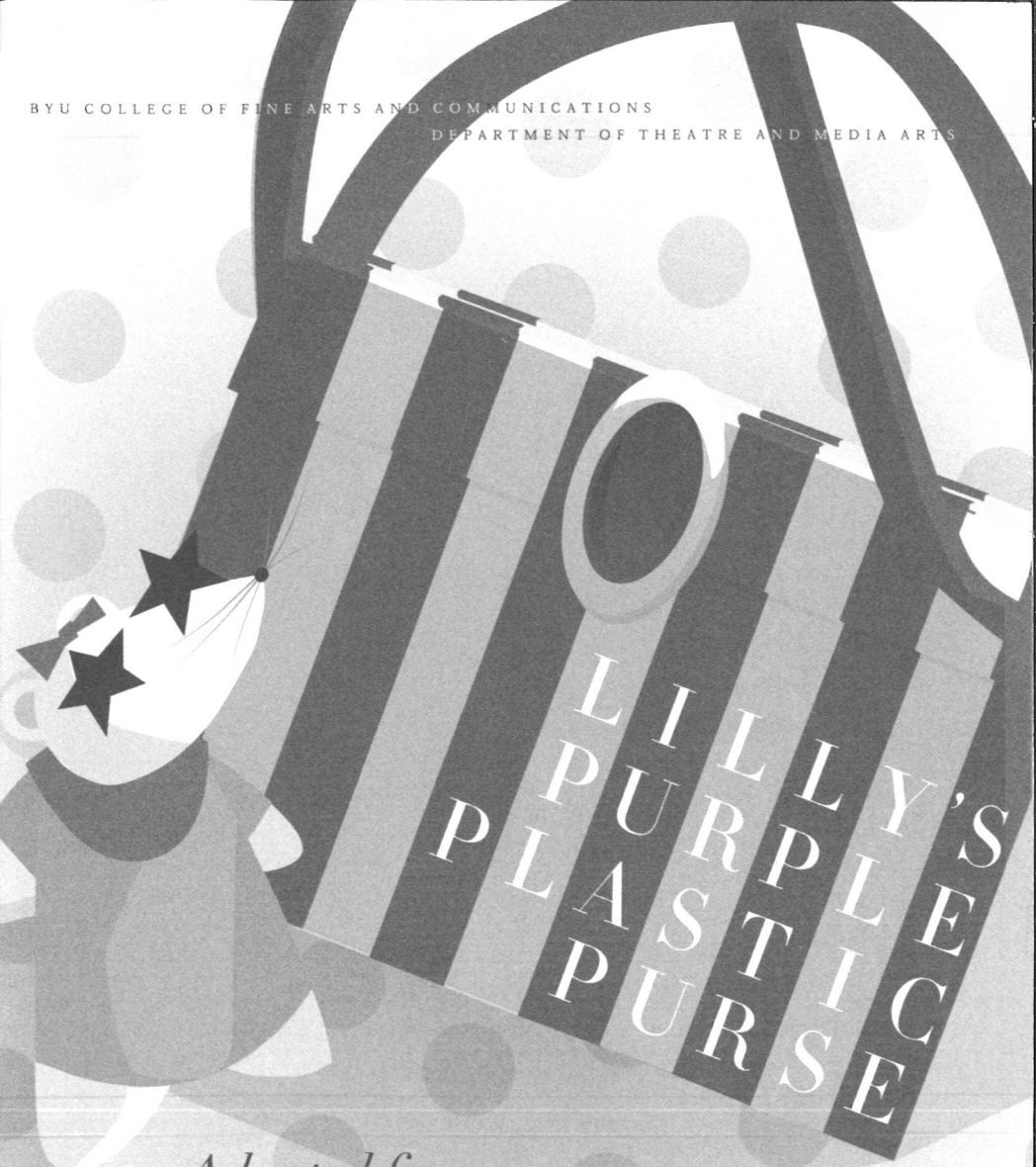

Adapted for the Stage by **Kevin Kling**

Based on the Books by **Kevin Henkes**

Directed by Shawnda Moss

February 2–12, 2005

Nelke Theatre, Harris Fine Arts Center

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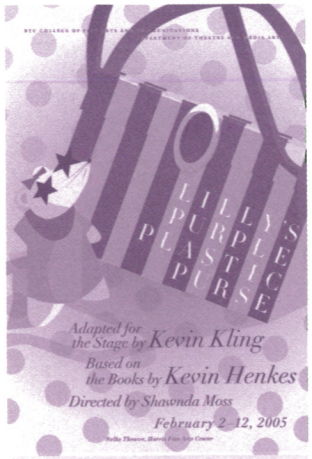

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Performed by Special Arrangement with Susan Schulman, A Literary Agency, 454 W. 44th Street, NY, NY 10036

Lilly's Purple Plastic Purse

Adapted for the stage by Kevin Kling based on the books by Kevin Henkes

Adapted from the books, LILLY'S PURPLE PLASTIC PURSE, JULIUS, BABY OF THE WORLD and CHESTER'S WAY by Kevin Henkes published by Greenwillow Books, a division of William Morrow and Company, Inc.

cast

Lilly	Rachel Andes
Chester/FBI	Jason Langlois
Wilson/FBI	Lindsey Knudson
Mother/Student	Leah Stallard
Father/Bully	Jeffrey Murphy
Mr. Slinger	Arisael Rivera
Cousin Garland	Jaida Brown
Grammy/Student	Amanda Pilmer
Salesclerk/Pregnant Lady/Bully	Summer Brown

production staff

Director	Shawnda Moss
Dramaturg	Tarythe Barclay
Production Stage Manager	Chareen Hardy
Scenic Designer	Susan Jaussi
Costume Designer	Lois Beck Ewing
Makeup and hair Designer	Lois Beck Ewing
Lighting Designer	Katie Renville
Assistant Costume Designer	Tabitha Mounteer
Assistant Makeup and hair Designer	Tabitha Mounteer

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Let's Play: The Magical World of Imagination

Taryth Barclay, Dramaturg

In many ways children seem to occupy a parallel universe, one where tigers lurk under the bed, monsters live happily in the cupboard under the stairs, and where you're as likely as not to meet an elephant in the supermarket.

Seldom do we stop and think about the importance of imaginative play. Yet in the lives of our children, it is a natural thing. In fact, various forms of play are among the strongest indicators of healthy emotional growth and are significant components of a child's orderly development. Play is not simply a time when children amuse themselves. Through play and imagination, children learn.

Parents need to understand the value of this kind of play for children's development, and to encourage and share in it as early as possible. In their earliest exploration of the world, babies are concerned with the material properties of things, investigating them vigorously with their senses, but most particularly with their mouths. It is only later, at about ten months or so, that they show signs of imitation—waving, blowing kisses, playing pat-a-cake—and it is from these early beginnings that elaborate games of make-believe develop.

At three years of age, make-believe and other imaginative activities begin to occupy an important place in children's mental worlds. Imagination will do what curiosity cannot. It will carry children beyond the boundaries of time and space. It can take them to places they have never been. They can move mountains with their imaginations and test their feelings without fear of reprisal. Through the imaginative process children give life to inanimate objects, while assuming a controlling role as chief operator of their own play.

Children's imaginative play leads to other forms of learning. Preschoolers

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mimic. A little voice down the hall engages in a one-way conversation. "Now girls, listen to Mommy very carefully. We're going to the store and I need you to be extra-good," says four-year-old Amy to her favorite dolls. Here Amy recalled what she knew about going to the store with Mom and let her imagination direct her play toward her dolls. Obviously, she had an impression from her life that she transferred into her make-believe world. Thus, imitation and imagination work hand in hand.

The value of such play is worth noting. It not only stimulates children's thinking, but also reflects what they learnand how they learn it. The next time we overhear our children's one-way conversation, we should listen carefully to the tone of voice. For better or for worse, we might hear our own.

Various forms of play are among the strongest indicators of healthy emotional growth and are significant components of a child's orderly development.

Empathy is a human characteristic that is developed through imaginative play. This is what is happening when children play "house" or "school," and this kind of play helps children overcome feelings of fear and loneliness. Creativity also has its foundations in imaginative play. Here the earliest stories are both invented and enacted, and here ideas for drawings and paintings develop.

How, then, can parents help foster this remarkable gift? The first rule is to choose games and activities at the right level. Follow the children's lead, responding to individual interests. The secret of success is to suggest and model, not to take over.

The best way to promote creativity is to show enthusiasm and interest in what our children are doing, and even to participate in their activities. Children thrive on attention and love, which encourages them to continue exploring the world around them.

Sometimes children's imagination can interfere with our reality. Perhaps we casually remove the stuffed brown monkey from the kitchen counter, only to learn we've inadvertently cut short his heat therapy by the toaster. Now someone besides the monkey is decidedly unhappy.

Other times, our children's imaginations enhance our reality. In other words, Mom should take advantage of the children's imagination to achieve some healthy goals. Be thrilled when the lumps of steamed broccoli become foot soldiers, preparing to march off to war against the formidable flu germ enemy. Creativity and imagination can work to our advantage! We can make the ordinary world around us a magical place. We can do this on everyday outings to the shop, or walks in the park. Department stores become palaces, garden sheds the home of sinister rats or wayward rabbits.

And remember, the children whose imagination are fulfilled will grow into a resourceful and creative adult.

SOURCES
http://nene.essortment.com/readingchildren_paa.htm
http://mn.essortment.com/childmemory_rsxu.htm
http://familyfun.go.com/raisingkids/

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The Company

cast

Rachel E. Andes (Lilly), Timberville, VA, is a sophomore in theatre studies. Credits include Emma in *The Fabulous Fable Factory*, Mother Rabbit in *The Adventures of Peter Rabbit and His Friends*, Sam in *The Trumpet of the Swan*, Mrs. Martin in *The Bald Soprano* amd Natela Abashwili in *The Caucasian Chalk Circle*.

Jaida B. Brown (Cousin Garland), Woodlyn, PA, studies theatre arts education. Credits include Queen in *Cinderella*, and Lady Mabelle in *Once Upon a Mattress*.

Summer Lee Brown (Salesperson, Pregnant Lady, Bully), Pahrump, NV, is a senior in theatre education. She directed BYU's *Peter Pan*, assisted in design of make-up and costume in *The Taming of the Shrew*, and stage managed *Fires in the Mirror*. She played Euphrosine in *Island of Slaves*.

Lindsey Knudson (Wilson, FBI), Roy, UT, is a freshman. Credits include Peggy Sawyer in *42nd Street*, Elizabeth in *Young Frankenstein*, Alice Hardenbrook in *Sleepy Hollow*, and Da Doo girl in *Little Shop of Horrors*.

Jason Langlois (Chester, FBI Agent), Thousand Oaks, CA, is a freshman in theatre education. Credits include Mr. Smee in *Peter Pan*, Will Parker in *Oklahoma!*, Tulsa in *Gypsy*, and Hugo Peabody in *Bye Bye Birdie*.

Jeffrey Murphy (Father) Rancho Cucamonga, CA, is a freshman in theatre studies with a minor in psychology. Credits include Potiphar in *Joseph . . .* and Pirate King in *Pirates of Penzance*.

Amanda Pilmer (Granny, Student), Orem, UT, is a senior in theatre studies. Credits include Old Lady Who and Cadet in *Suessical: The Musical*, Soloist in *Sweeney Todd*, Sarah in *The Man Who Came to Dinner*, Gardener and Dance Captain in *Heidi*, and Ensemble in *The Mikado*.

Arisael Rivera (Mr. Slinger), Bronx, NY, is a sophomore in theatre. Credits include Father, Grandfather, and Student in Little Brown Theatre's *Bang, Bang, You're Dead*.

Leah Stallard (Mother, Student), Grand Junction, CO, is a senior in theatre arts with a minor in music. Acting credits include Nancy in *Oliver* and Antonia in *Man of La Mancha*. She directed the music and assisted in choreography for Theatre Projects for Youth Program in Grand Junction, and designed costumes for *The Unsinkable Molly Brown*.

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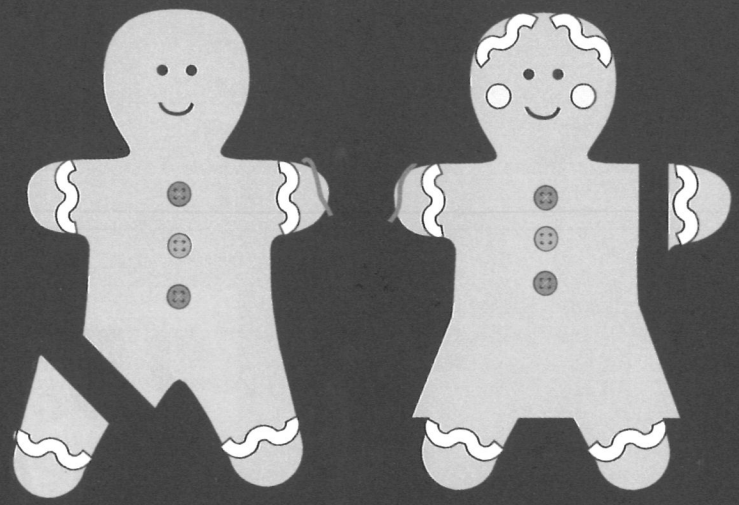
Because Emergency Care Shouldn't Cost An Arm and A Leg



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Production crew

Taryth Barclay (Dramaturg), Austin, TX, is a sophomore in theatre studies. Acting credits include Jessica in *How to Eat Like a Child*, Tock in *The Phantom Tollbooth*, and Beatrice in *Much Ado About Nothing*.

Lois Beck Ewing (Costume Designer, Make-up Design), South Haven, MI, is a senior in theatre studies. She designed make-up for *Smart Single Guys*, costumes and make-up for *Sweeny Todd*, and assisted in design of costumes and make-up for *The Beggar's Opera*.

Chareen Hardy (Production Stage Manager), Santa Clara, CA, is a senior in theatre arts with a minor in music. She designed makeup for *Bus Stop*, assisted in stage management of *The Lion, the Witch and the Wardrobe*, and assisted in make-up design for *Misalliance*.

Susan Jaussi (Set Designer) Provo, UT, is a junior in theatre studies. She designed props for BYU's *Bus Stop*, *Papa Married a Mormon*, *The Lion, the Witch and the Wardrobe*, and *Misalliance*, and assisted in set design for *Nathan the Wise*.

Shawnda Moss (Director), Riverton, UT, is pursuing a graduate degree in theatre for young audiences and teaches part-time for BYU. Directing credits include Riverton High School's *Inherit the Wind* and *Seven Brides for Seven Brothers*, and Bingham High School's *Trojan Women*. Acting credits include Anne Shakespeare in the ARTE's *March Tale* and Essie in Hale Center's *You Can't Take It with You*.

Tabitha Mounteer (Co-Make-up Designer, Assistant Costume Designer), Provo, UT, is a junior in theatre arts. She assisted in make-up design for *The Beggar's Opera* and supervised make-up for *The Winter's Tale*.

Camila Nagata (Prop Designer), Curitiba, Brazil, is a junior in graphic design with a minor in theatre studies.

Katie Renville (Lighting Designer) is a senior in theatre studies. She stage managed BYU's *Bus Stop*, Provo Theatre's *Moon Over Buffalo*, and ARTE's *Sweeney Todd*.

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