



THE PHANTOM TOLLBOOTH



2018-2019
Field Trip Educator Guide

Dear Educators,

Welcome to ArtsBridge’s 2018-19 Field Trip Season! We are thrilled to present Enchantment Theatre Company’s production of *The Phantom Tollbooth* to you and your students.

Using puppets, masks, magic, inventive scenic effects and original music, the wonder and adventure of the story comes alive. Join us as we journey along with Milo to the Lands Beyond and discover that with humor, good friends and a little bit of courage, anything is possible.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre- and post-show discussion questions and assessment activities. On page 21, you’ll find the Common Core and Georgia Performance Standards included in *The Phantom Tollbooth*. Please select materials and ideas from the guide to meet your unique class needs.

We look forward to inspiring and educating your students through the arts on October 17, 2018 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

The ArtsBridge Team

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About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 – 40,000 to 50,000 students each year.

Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 3 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$6 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette on Page 8*)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre!



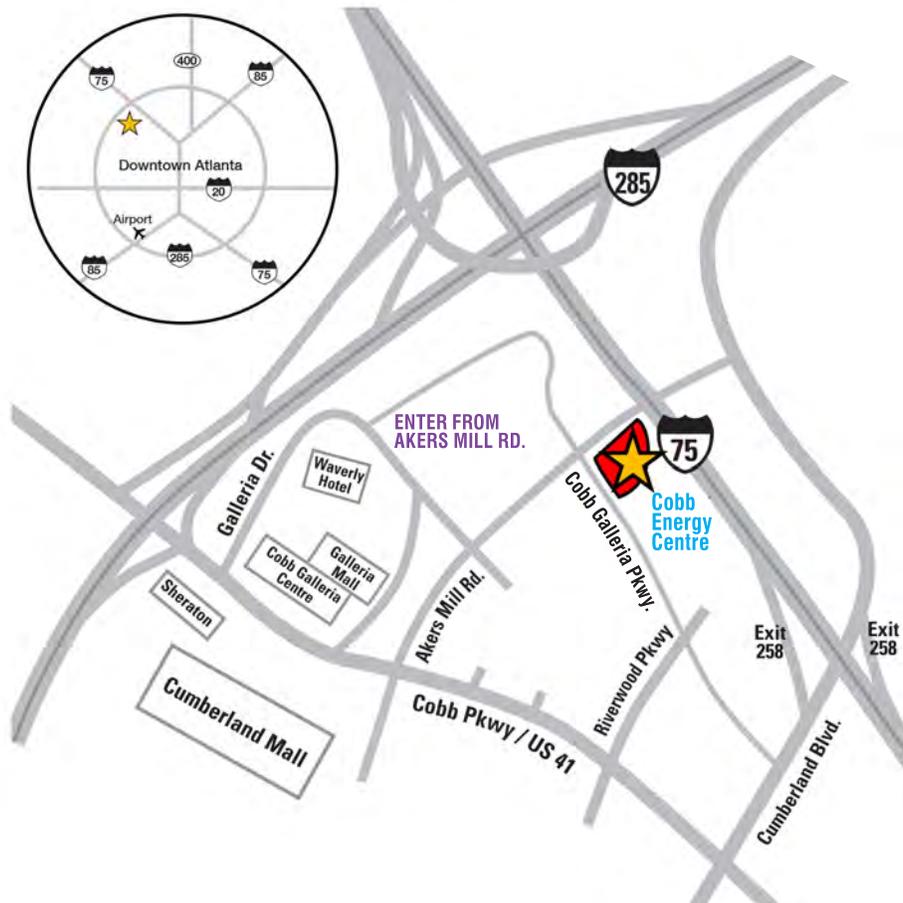
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$6 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Local Dining

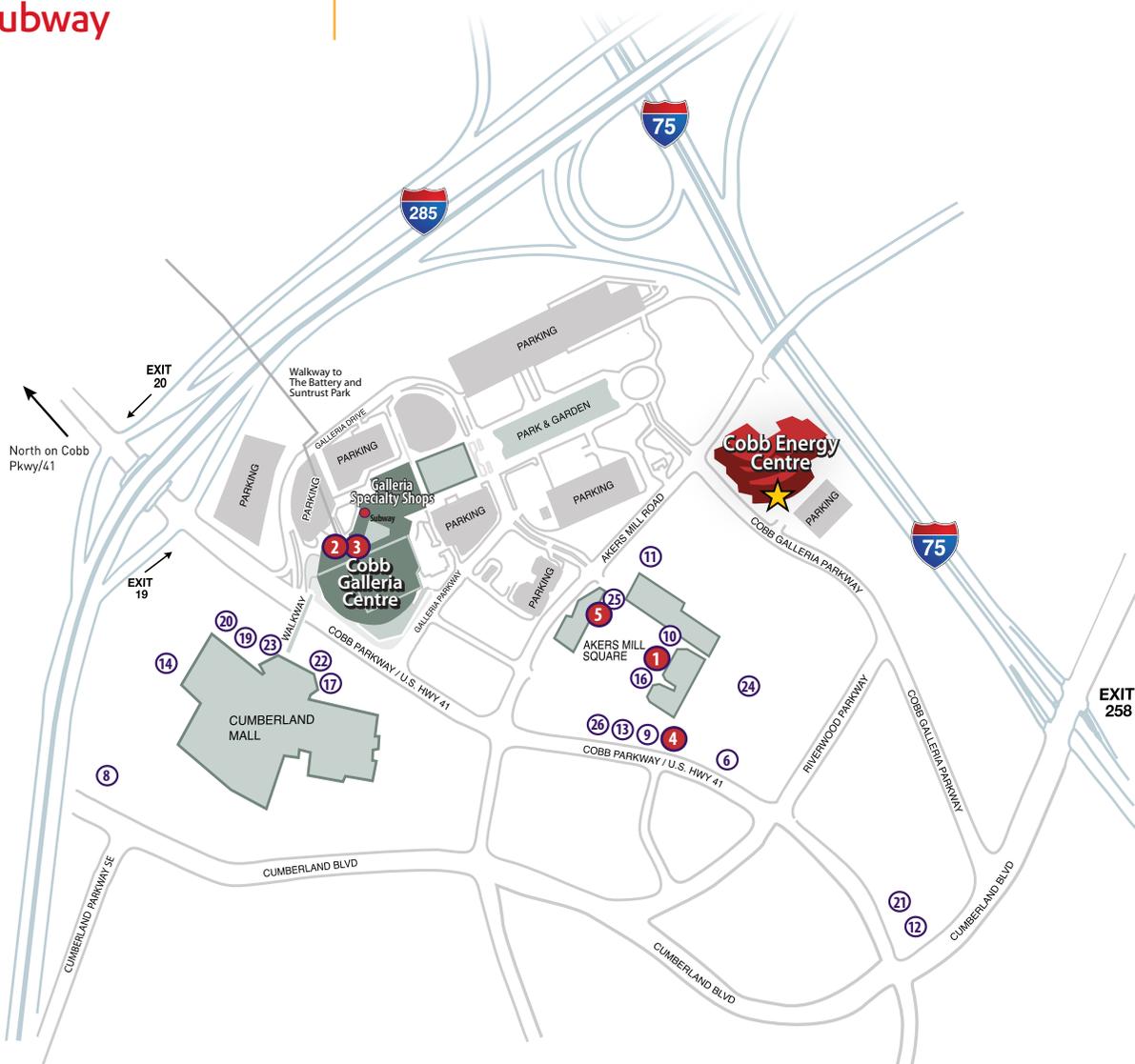
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. Grub Burger
2. Big Chow Grill
3. Murph's
4. Chick-fil-A
5. Subway

Other Nearby Restaurants

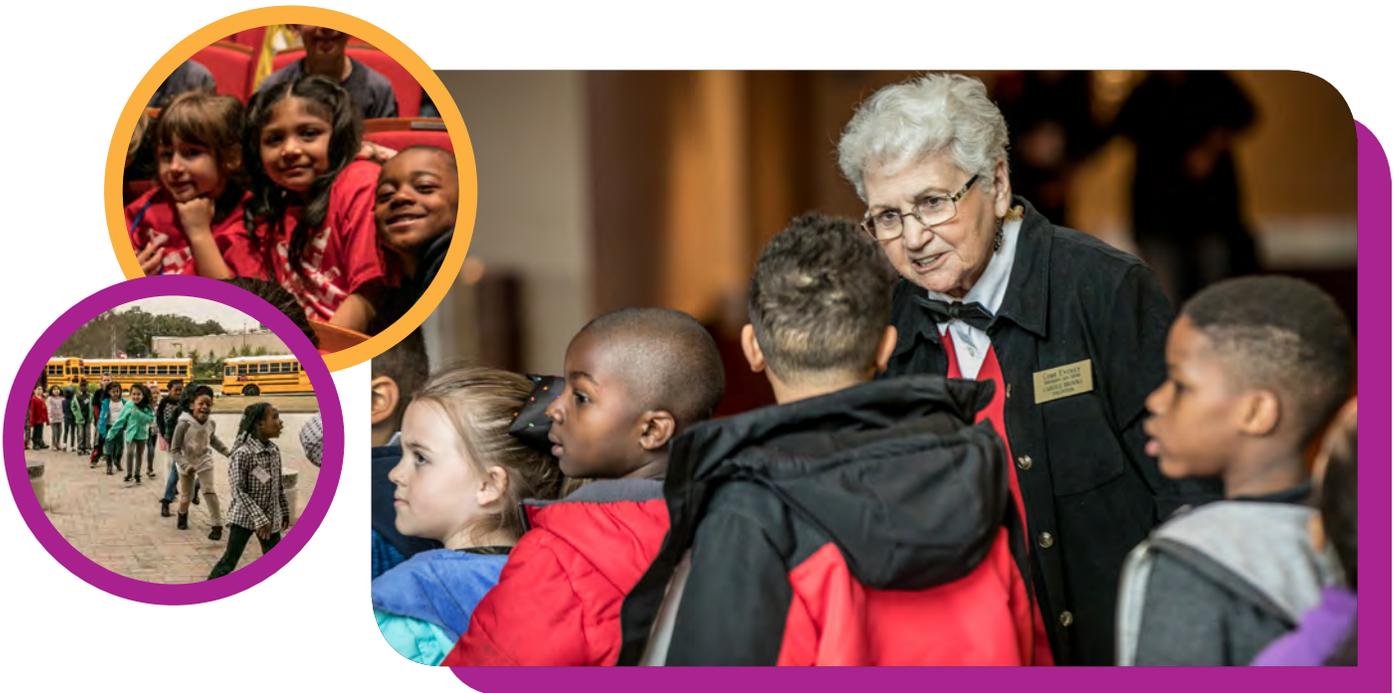
6. Bonefish Grill
7. C&S Seafood and Oyster Bar
8. Carrabba's
9. Chipotle Mexican Grill
10. Chuy's Tex-Mex
11. Cinco's Mexican Cantina
12. Copeland's of New Orleans
13. Corner Bakery Cafe
14. Fresh To Order
15. Kuroshio Sushi Bar & Grill
16. Longhorn Steakhouse
17. Maggiano's Little Italy
18. Olive Garden
19. P.F. Chang's
20. Stoney River Legendary Steaks
21. Taco Mac
22. Ted's Montana Grill
23. The Cheesecake Factory
24. Top Spice
25. Blaze Pizza
26. Zoe's Kitchen



Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

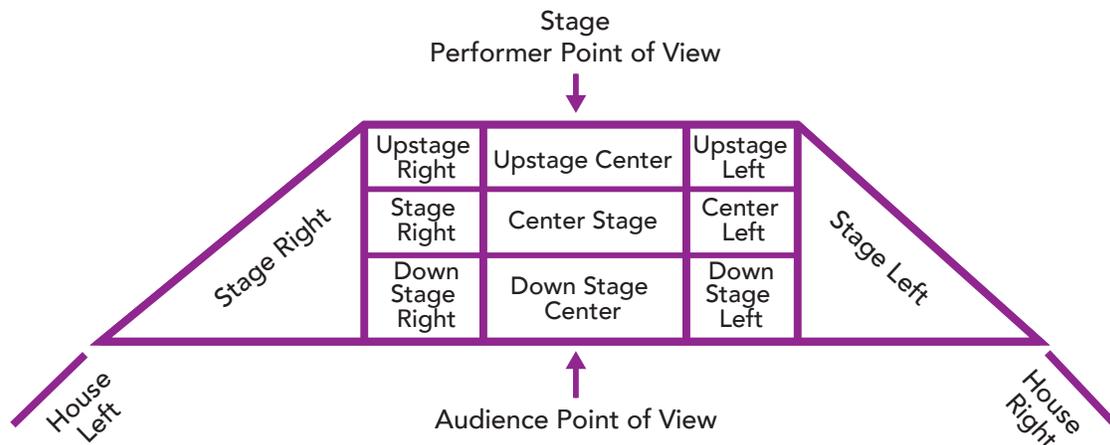
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



Pre-Show Activity 1

Understand the Story

- Read *The Phantom Tollbooth* story synopsis
- Discuss students' reactions to the story and characters

QUESTIONS FOR CLASS DISCUSSION:

1. Who is the main character of this story? Who are some of the other characters?
2. What are some words to describe Milo at the beginning of the story? Explain.
3. What are some words to describe Tock at the beginning of the story? What about Humbug? Explain.
4. Why is Milo bored?
5. What do Milo and Tock learn from Faintly Macabre?
6. What do Milo and Tock need to get from King Azaz? From the Mathemagician?
7. Who do Milo, Tock, and Humbug encounter on their journey from Dictionopolis to Digitopolis?
8. Why do Dr. Dischord and the Soundkeeper dislike one another?
9. What gifts does Milo get from each King? What do Alec and the Soundkeeper give Milo?
10. How does Milo use his gifts? Which demons does he encounter?
11. What do the Princesses Rhyme and Reason provide to the Kingdom and why is their absence making everything upside down?
12. What happens when the demons cut down the stairs to the Castle in the Air?
13. What happens to Milo, Tock, and Humbug after the demons are defeated?
14. Did Milo change at the end of the story...how?



Pre-Show Activity 2

Prepare for the Play

Enchantment Theatre Company's production of *The Phantom Tollbooth* is an adaptation. That means that Enchantment Theatre Company read the book outlined on page 3 and then had to come up with a way to make the story come to life on stage. Because the book has many characters and locations, the adaptors had to decide what in the story was most important to bring to the stage for a dramatic telling of the tale.

QUESTIONS FOR CLASS DISCUSSION:

1. Define "adaptation" with your class. (Synonyms: adjust, modify, convert, transform).
2. A small-scale opera based on *The Phantom Tollbooth* was created in 1995 and later adapted into a musical. A live action/animated film was made in 1970 and a newer film version is currently being developed. The creators of the films and musical had to adapt the book when they created their work.
3. Ask your class to identify some fairy tales that they know (Cinderella, Beauty and the Beast, Pinocchio, etc.); find a story with which most of the class is familiar and discuss all the different adaptations of that story.
 - a. How many of you have seen a movie, play, ballet, or cartoon of this story?
 - b. How many have you have read the story in a book?
 - c. What was different about these adaptations? What was similar?
 - d. Do you know which adaptation came first?
4. Have you ever read a book and then seen the movie adaptation of that book? How were they alike?
5. How were they different? Which did you prefer and why?
6. The performers will be acting out the story of Milo and his quest to rescue the Princesses Rhyme and Reason: What do you imagine the play will be like? What will it look like/sound like?
7. How do you think watching the play will be different from reading the story?
8. Define the following (reference page 9): masks, mime, music, puppets, scenery. You will see all of these during the play.

Pre-Show Activity 3

Explore Imagination

EXPLORE IMAGINATION

When you hear a story read to you, you imagine what the characters look like and what they're doing. You use your imagination to create the story in your mind. When Enchantment created its adaptation of *The Phantom Tollbooth*, the artists and designers who worked on the show used their imaginations in the same way. They asked themselves: How can we bring the drawings to life on stage? What will Milo look like? How will we show Tock the Watchdog and Humbug, who is a bug? What kind of masks will the characters wear? What about their costumes and props? Which characters will be puppets, which will be actors? How will we create the look of each city and location? How will we show Milo and his friends travelling through the Mountains of Ignorance and leaping away from the Castle in the Air? What will the music sound like? Having an active imagination can help you in many ways.

1. Have you ever used your imagination to solve a problem or find your way out of a difficult situation?
2. Have you ever used your imagination to make something ordinary become more exciting (for example, pretending that the jungle gym is a rocket ship)?
3. Have you ever had a dream or a daydream that seemed so real you almost believed it really happened? Have students share stories in pairs or with the class.
4. Can you think of a time that your imagination "played a trick on you" and you imagined something scary was happening that turned out to be something different (for example, you thought you heard a burglar in the house but it turned out to be a mouse)? Have students share stories in pairs or with the class.
5. Have you ever used your imagination to make up an original story or play?

Theatrical Vocabulary

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; work with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

THE PHANTOM TOLLBOOTH

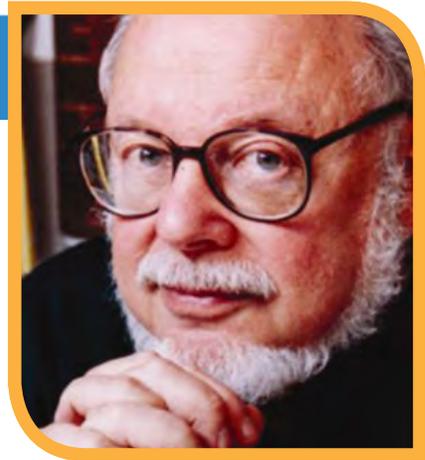
About the Book



The Phantom Tollbooth, by Norton Juster, is the exceptional Tale of Milo, Tock and a certain magic tollbooth. Even surrounded by dozens of toys, Milo is bored. Nothing interests him at all... until he takes a trip through the Phantom Tollbooth. Transported to the Land of Wisdom, Milo is thrust into adventure when Princesses Rhyme and Reason need rescuing in order to bring peace between two kings. The kings, from Dictionopolis and Digitopolis, are feuding over whether “words” or “numbers” are most important in their kingdoms. Knee-deep in danger, language and math along the way, Milo learns everything has a purpose. Upon his return home, he realizes there is never a reason to be bored in a world full of hidden discoveries.

About the Author

Norton Juster was born on June 2, 1929 in Brooklyn, New York. He grew up in Brooklyn, studied architecture at the University of Pennsylvania, and spent a year in Liverpool, England, on a Fulbright Scholarship, doing graduate work in urban planning and learning to ride a motorcycle. After spending three years in the U.S. Navy (1954-1957), he began working as an architect in New York. He opened his own firm and within a few years moved to Western Massachusetts and expanded his practice as Juster-Pope-Frazier. Their projects included the Eric Carle Museum of Picture Book Art, educational and cultural projects throughout New England, and a number of buildings for the Colonial Williamsburg Foundation in Virginia. He taught architecture and planning at Pratt Institute in New York and was Professor of Design at Hampshire College in Amherst, Massachusetts, from 1970-1992.



He began writing seriously while in the Navy. His first book, *The Phantom Tollbooth*, was published in 1961. Winner of the George C. Stone Centre for Children’s Books Award, it is recognized as a classic and continues to be treasured by children and adults throughout the world. It was made into a feature film by MGM in 1969 and, more recently, into a musical.

THE PHANTOM TOLLBOOTH

About the Story

Our play is based on Norton Juster's *The Phantom Tollbooth*. It's the story of a boy named Milo who goes on a fantastic adventure to a place called the Lands Beyond. Here's a summary of the play you'll be seeing: At the beginning of the story we meet Milo, who doesn't understand why he has to learn the things he studies in school – none of it makes any sense to him. He's bored and confused and nothing interests him. Then one day a mysterious Tollbooth appears in his bedroom, complete with a map and coins. Milo picks a spot on the map – Dictionopolis – and jumps into his toy car, deposits the coin, and travels through the tollbooth. Suddenly he's in a new land and he meets Tock, the Watchdog, whose body is a loudly ticking alarm clock. Milo's car is stuck and Tock rouses him to begin thinking, so the car will move. Tock loves automobile rides and joins Milo on his travels.

Milo and Tock arrive in Dictionopolis and discover that words are the most important thing there. They go to the word market, where words are bought and sold, and they meet the Spelling Bee, an enormous bee, who offers to spell anything Milo can think of. Finally they meet Humbug, a large self-promoting bug. When the Spelling Bee and Humbug get into a fight, words are knocked off the vendor carts and Milo and Tock are accused of making mischief. Officer Shrift, who is policeman, judge, and jailer, puts them in prison for six million years.

In the dungeon Milo and Tock meet Faintly Macabre, the not-so-wicked Which, who explains that she used to be the Official Which and her job was to choose which words were used for each occasion. Faintly explains that everything has been turned upside down in the kingdom because the Princesses Rhyme and Reason have been banished and she tells Milo and Tock their story.

The Princesses kept order and balance throughout the kingdom but their brothers, King Azaz, the ruler of Dictionopolis, and the Mathemagician, the ruler of Digitopolis, were always fighting over which was superior, words or numbers. At last they demanded that their sisters decide which was greatest. The Princesses declared that words and numbers were of equal value but the Kings were furious and they banished their sisters to the



Castle in the Air. The Castle floats above the Mountains of Ignorance and is surrounded by demons.

Faintly explains that she'll have to remain in the dungeon until the Princesses return. Milo and Tock offer to rescue the Princesses, and Faintly is delighted but also warns them that they'll have to get permission from both kings and then travel through the dangerous mountains. She shows them how to leave – just push the button on the wall – and explains that Officer Shrift likes to put people in prison but doesn't care about keeping them there.

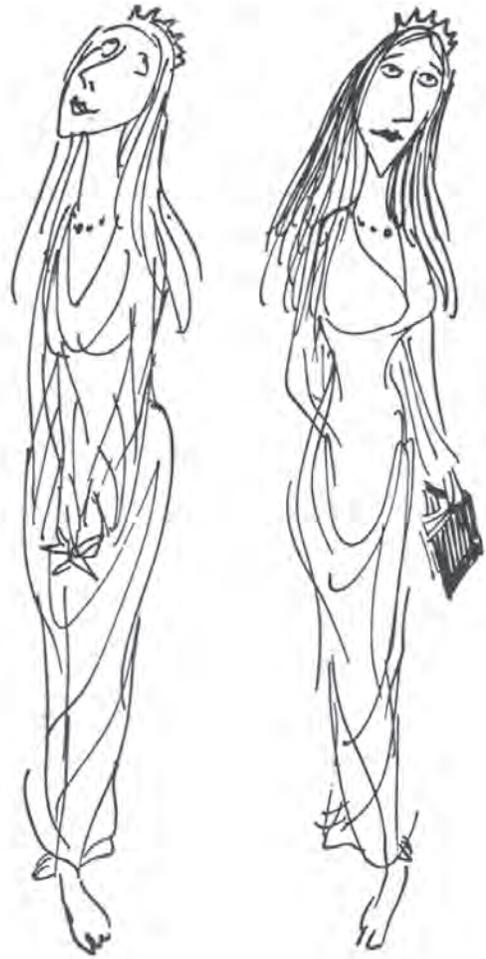
Milo and Tock are invited to the Royal banquet, where everything is topsy-turvy, and they meet King Azaz, who admits that things have not been right in the kingdom since Rhyme and Reason were banished. He permits Milo and Tock to go on the journey to rescue the Princesses but insists that Humbug join them as their guide. King Azaz gives Milo a present – a box with all of the words he knows – “with them there is no obstacle you cannot overcome.”

The trio travel into the Forest of Sight, where they meet Alec Bings, a boy who stands in the air and sees through things. Alec introduces them to a man who is tall and small and fat and thin, depending on your point of view. Alec sees that Milo is on a quest to rescue the Princesses and gives him the gift of a telescope, with which he can “see things as they are and not how they appear to be.”

As Milo, Tock, and Humbug travel on, they encounter Dr. Kakofonous A. Dischord, who loves loud and dissonant noises, and his assistant, the Terrible DYNNE, a blue geni-like creature. Dr. Dischord makes noisy music that at first is fun but then gets too loud. Suddenly the Soundkeeper appears – the keeper of all sounds past, present, and future. She demands that everyone be silent and sends Dr. Dischord and the DYNNE away. She acknowledges that she's gone too far in withholding all sound, but explains that the sounds in her valley became uglier once Rhyme and Reason were banished. Milo tells her that they're on a quest to rescue the Princesses. The Soundkeeper gives Milo a gift – a box of her favorite sounds.

The trio travel on toward Digitopolis, where they come to a crossroads. They meet an unusual fellow, the Dodecahedron, a twelve faced man who's called Dody for short. Dody leads them to the Numbers Mine in Digitopolis, where numbers are dug up like diamonds. Suddenly the Mathemagician appears. He looks like a wizard and has a long pencil like magical staff. Milo asks permission to rescue the Princesses, but the Mathemagician refuses to agree because King Azaz has permitted it. Milo tricks the Mathemagician into giving them permission and the Mathemagician gives Milo the gift of his own miniature magic staff. Milo takes his gifts and the trio begins the journey into the Mountains of Ignorance.

As they travel on they meet a nasty bird called the Everpresent Wordsnatcher, who “takes the words right out of your mouth.” Then the trio encounters a series of demons who Milo is able to overcome using his gifts. First they meet the Demon of Petty Tasks who charms them into doing a series of useless jobs. Milo overcomes the demon by using the magic staff, and they are able to escape. Then they meet the seemingly monstrous Demon of Mischief who tricks them with an offer for help but then sends them into a pit. Milo uses the



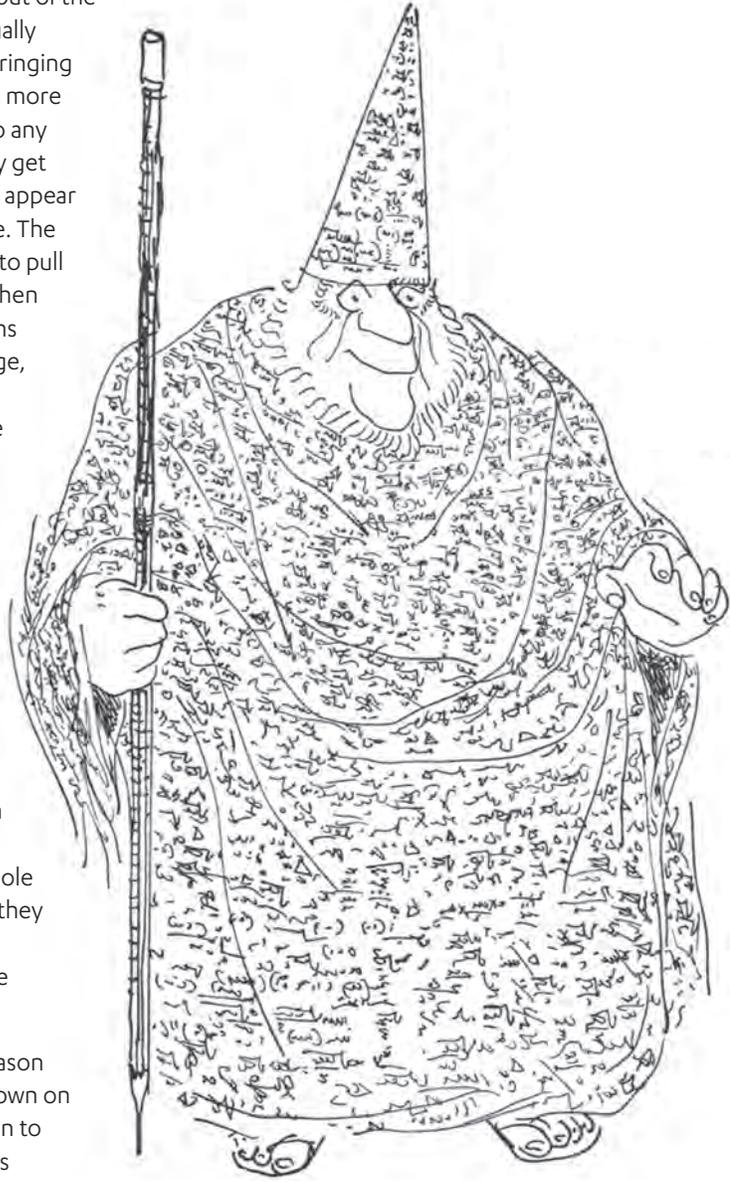
telescope to see that he's just a harmless little creature. The demon goes off in a huff and the trio climbs out of the pit. Lastly they encounter a Giant who is actually afraid of everything. Milo scares him off by bringing out the box of words. Humbug begins to get more and more frightened and decides he can't go any further. Tock gets angry at Humbug and they get into a fight. Suddenly three horrible demons appear – the demons of Hatred, Fear, and Ignorance. The demons steal Milo's gift bag but Tock is able to pull it away. Humbug fights off the demons and then the trio use the word box to scare the demons away – showing them the words love, courage, and wisdom. Milo thanks Humbug for his bravery, Tock and Humbug make up, and the three companions continue on.

They run up the winding stairs that lead to the Castle in the Air, as the demons howl below. The howls get unbearable but Milo remembers the Soundkeeper's box of sounds and uses it to overcome the noise. Suddenly they arrive at the top and meet the Princesses. Milo tells them they would have gotten there sooner if he'd not made so many mistakes, but the Princesses reassure him that it's clear that he's learned a great deal from his adventure and that "whenever you learn something new, the whole world becomes that much richer." Suddenly they hear a chopping noise and realize that the demons have chopped down the stairs to the Castle and they're literally floating away.

"Well, time flies, doesn't it?" said Princess Reason and Tock realizes that he can take them all down on his back. Tock leaps with everyone holding on to him and they land safely. They begin to run as monsters chase after them down the mountain. Milo and Humbug try to drive back the demons but the Princesses step forward and powerfully beat them back. At last the demons are defeated and Rhyme and Reason are restored to their rightful reign. Milo, Tock, and Humbug are declared heroes of the realm.

Milo says goodbye to the Princesses and sadly hugs Humbug and Tock farewell. Milo travels back to the Tollbooth, waving farewell to the Kings, Dr. Dischord and the Soundkeeper, Alec Bings, and Faintly Macabre. He passes through the Tollbooth and suddenly is in his bedroom – but almost no time has passed! He decides to go back on another adventure but the Tollbooth vanishes and in its place is a letter to Milo – encouraging him to find new places all by himself. Milo looks around his room and realizes that there are so many books there to read, things to invent, puzzles to solve, and the excitement of everything he didn't know and could learn.

"Well, I would like to make another trip," he said, jumping to his feet, "but I really don't know when I'll have the time. There's so much to do right here."



THE PHANTOM TOLLBOOTH

An original stage adaptation of the beloved classic
by Norton Juster, with Illustrations by Jules Feiffer

By special arrangement with Norton Juster and Jules Feiffer

About the Performance

The Phantom Tollbooth, begins with an introduction to the story's hero: "There was once a boy named Milo who didn't know what to do with himself — not just sometimes, but always." One day a mysterious tollbooth appears in Milo's room and having nothing better to do, he drives his toy car through it. To his astonishment and increasing delight, he finds himself in a peculiar new world, where everyone he encounters is literally an embodiment of their name, from the ticking watchdog, Tock, to the loveable but nonsensical Humbug. Milo soon finds himself on an eventful and dangerous quest: he is tasked with rescuing the Princesses Rhyme and Reason, who, in the war between words and numbers, have been banished to the Castle in the Air. Along the way he meets Azaz the Unabridged, the king of Dictionopolis, his brother the Mathemagician, the ruler of Digitopolis, and Faintly Macabre, the not-so-wicked Which. Milo travels through the Forest of Sight where he experiences different Points of View, accidentally leaps to the Island of Conclusions and travels through the Mountains of Ignorance, where he must escape its Demons in order to save the Princesses. With the help of his steadfast companions, he perseveres and brings Rhyme and Reason home, restoring peace to the realm. Along the way something magical happens to Milo; he discovers the delights of friendship, curiosity and knowledge, and that life — his own life — is filled with endless possibilities. Enchantment Theatre Company is thrilled to bring this captivating story to the stage.

Using puppets, masks, magic, inventive scenic effects and original music, the wonder and adventure of the story comes alive. Join us as we journey along with Milo to the Lands Beyond and discover that with humor, good friends and a little bit of courage, anything is possible.



Performance Vocabulary

In our production of *The Phantom Tollbooth* we use a number of different theatrical devices to bring the story to life. Here are some of the things you and your students can expect to see:

- **MASKS:** In the show, the actor who plays Milo doesn't wear a mask but the rest of the actors will wear masks to help them become characters such as the Kings and Princesses, Faintly Macabre, and Dr. Dischord. Other actors will wear dog/bug masks to help them become Tock and Humbug. Masks have been used in theatre since its earliest beginnings, and they help to transform the actor and to transport the audience to another world.
- **MIME:** Mime is acting without speaking or making any noise. In *The Phantom Tollbooth*, the performers act out the story with their bodies and gestures, but they do not speak.
- **WORDS AND MUSIC:** There is recorded narration spoken by Susan Sweeney throughout the show to help the audience follow the story. Original music and songs composed by Charles Gilbert especially for this production add to the drama and atmosphere.
- **PUPPETS:** Some of the characters in the story are played by actors wearing masks and costumes. Other characters – the Spelling Bee, Alec Bings, and the Gelatinous Giant – are played by puppets. ROD PUPPETS (manipulated by sticks) and HAND PUPPETS will be the primary puppet devices you'll see.
- **SCENERY:** Most of the scenery will be projected onto three screens across the stage – so you'll see Milo's bedroom, the cities of Dictionopolis and Digitopolis, and the lands Milo travels through – all projected on these screens. There will also be some scenery pieces to help create the environment of the play such as, the Tollbooth, Dr. Dischord's lab table, and the house of the Giant-Midget-Fat-Thin Man.
- **LIGHTING:** Special theatrical lights will help create the mood and the world of the story.



Note: Very young children may be confused or even frightened by the characters wearing masks. Show them production photos on our website so they know what to expect. Another way to prepare is to have students experiment with masks in class. Have them silently act out different characters, actions, and emotions while wearing simple masks, and see if their classmates can guess who or what they are portraying. Talk about different ways we can communicate without using words or facial expressions. A few scenes in the show are performed in low light. Prepare children who are afraid of the dark by encouraging them to talk about their fears. Ask them to guess what parts of the story might take place when the stage is darker.

Introduction to MASKS AND PUPPETS

In this production of *The Phantom Tollbooth*, actors wearing masks portray some of the characters. Though masks are rare in American contemporary theatre, they have been used since the very beginnings of theatre. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor's presence in the huge amphitheaters of their day. Greek theatre used masks that were human scale to designate tragic and comic characters. Masks have been used in the early Christian church since the 9th century and were revived during the Renaissance in Italy with the Commedia Dell' Arte. Theatre throughout Asia has used masks to create archetypal characters, human and divine. In Balinese theatrical tradition, for example, masks keep ancient and mythological figures recognizable to a contemporary audience, preserving a rare and beautiful culture. Though used differently in every culture, the mask universally facilitates a transformation of the actor and the audience.

In Enchantment's productions we sometimes include very large or very small characters in our stories, so we use puppets to portray them. Similar to masks, puppets also have a long and esteemed history. They have been used to represent gods, noblemen, and everyday people as well animals and mythical creatures. In the history of every culture puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theatre of Japan has been in existence continuously since the 17th century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors!

Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Thus, puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theatre because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theatre do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities, and teach us about ourselves.



Curriculum Connections

Math

MCCK.CC.4, MCC1.OA.6, MCC1.G.2, MCC5.OA.3,
MCC3.MD.1, CC1.G.2, CC5.G.4, CC6.G.1-2, CC1.
NBT.4, CC1.OA.6, CC2.OA.1, CC3.OA.2, CC4.OA.1,
CC5.OA.3, CC6.NS.1

Music:

M3GM.6-.8, M4GM.6-.8,
M5GM.6-.8, M6GM.6-.8,
M7GM.6-.8, M8GM.6-.8

Theater:

TAES3.1, TAES4.1, TAES5.1

Dance:

D3FD.2, D4FD.3,
D4FD.2, D5FD.2

*A masterful
fusion of engaging
storytelling with the
performing and visual arts,
which appeals to all of the
senses, stimulates intuitive
thinking and captivates adults
and children alike.*
—DCMetroTheaterArts



Post-Show Activity 1

Respond to the Play

- Review the performance and ask students to describe with as much detail as possible what they remember. What characters did they see? What were the costumes like? How did the actors transform themselves to play different characters? What was the scenery like? What kind of music was used?
- Ask the students to help make a list of different things that happened in the performance. Write these down on the board.

QUESTIONS FOR CLASS DISCUSSION:

1. Who is the main character in the story? How do you know that?
2. How did you feel about not being able to see some actors' faces completely?
3. Did you have to use your imagination when you watched this play? Explain.
4. What happened in the story that was surprising? Exciting? Funny? Scary?
5. How was the play different than the story you read in class (if you read the story prior to seeing the play). How was it the same?
6. Did the music help tell the story? How?
7. How did the actors show how they were feeling and what they were doing without words? (see Activity Two for more)
8. List characters that were portrayed by actors; then list some that were portrayed by puppets.
9. Which characters joined Milo on his journey? Can you describe their personalities?
10. Who do Milo, Tock, and Humbug meet in the Forest of Sight?
11. What does Alec Bings do that's special?
12. What's the difference between Dr. Kakofonous and the Soundkeeper?
13. What do King Azaz and the Mathemagician disagree about?
14. What gifts did Milo receive and how did he use them?
15. What does the expression 'without rhyme or reason' mean and why do you think the author, Norton Juster, used these names for the Princesses?
16. Can you name some of the demons Milo, Tock, and Humbug meet?
17. At the beginning of the play Milo is bored and not interested in anything, but at the end he discovers there are lots of interesting things to learn and do. What do you think Milo learned through his journey?
18. Can you name other stories where a child goes on an adventure to an unusual place?
19. If the story kept on going, what do you think would happen?

Post-Show Activity 2

Discover Theatre in the Classroom

In *The Phantom Tollbooth*, the actors were able to communicate ideas and feelings without using words. Discuss with the students how the actors let the audience know what was happening, even when they weren't using their voices.

Use the following activities to explore the possibilities of communicating without speaking:

1. INVISIBLE OBJECT: Imagine you are holding a very heavy bowling ball. Pass it around the circle without speaking and without dropping it! Think about how you have to stand to hold a heavy object, what your muscles feel like, how slowly you have to move. Give prompts like, "Be ready for it! It's heavy. Make sure your neighbor has it before you let it go!" When it's gone all the way around, try passing around a very light feather, a hot potato, a live frog. "Don't let it get away!" Don't say what it is you are passing, have the students guess based on how you handle the imaginary object.

2. WITHOUT WORDS: Ask students to think of actions or gestures they use to communicate. For example, can they think of ways to act surprised using only their faces? Can they say something without using any words? Without speaking, try saying:

Hello!	Yes! / No!
I'm sleepy	I'm scared
I'm going to sneeze	It's over there
I love you	I don't know
I'm hungry	Go away! / Come here!
That's funny!	Where are you?
My stomach hurts	

3. TABLEAU: Now try to communicate a larger idea as a group. Still without talking, your students will have to create a tableau, or a frozen picture, of a place or activity of your choosing. They should try to do different things from each other. For example, if the activity is recess, not everyone should be playing kickball. You should see people frozen in mid-run, sitting and laughing together, throwing a ball, etc. Try the following:

- At recess
- In the desert
- Having a picnic
- Getting ready for school
- At the Word Market

4. HOW DO YOU MOVE? Make a space in the classroom for the students to move freely. Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. Ouch! How do they move across the space? Other suggestions for environments to move through:

- A sidewalk covered with chewed bubble gum
- A frozen pond
- A very steep hill
- A pond scattered with stepping stones
- The surface of the moon
- A giant bowl of Jell-O

5. MORE MIME: Extend the space exploration to include other imaginary activities:

- Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
- Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.
- Eat an ice cream cone. At some point, the ice cream should fall on the floor. How do you react to this?
- Rake leaves into a large pile. Admire the size of the pile, make sure no one is looking, and then jump into it.

6. TO CONCLUDE, ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

Post-Show Activity 3

The Role of Music

Charlie Gilbert is the composer of the music for *The Phantom Tollbooth*. He has worked on a number of Enchantment Theatre productions, including Enchantment's Harold and the Purple Crayon, Aladdin and Other Enchanting Tales, which he adapted from Rimsky-Korsakov's symphonic suite, *Scheherazade*, *Peter Rabbit™ Tales*, and *My Father's Dragon*. Charlie recently composed the score for Enchantment's adaptation of *The Beast in the Bayou*, based on *Beauty and the Beast*, and *The Bremen Town Musicians*. Charlie's music for *The Phantom Tollbooth* underscores the action of the story, and helps the performers tell the tale without words.

MUSIC AND CHARACTER

One of the ways the composer helps to tell the story is to create musical "themes" or melodies that occur again and again throughout the play. When you see the play, see if you can find the theme music for Milo. Is there a theme you hear for Tock the Watchdog? What about for the Princesses Rhyme and Reason? See if you notice any recurring melodies for other characters? Can you name the instruments that were used for Milo's theme? The composer also creates songs to help us understand the characters and to move the action along. Look for Milo's song in the beginning of the play and see how it helps you understand his point of view.

MUSIC AND SETTING

The music in a performance can often indicate a new setting. Listen for the changes in the music when Milo arrives in the Lands Beyond; Milo and Tock arrive at Dictionopolis; Milo, Tock, and Humbug travel into the Forest of Sight; when Milo returns home. Were there other musical setting changes that the students noticed?

MUSIC AND MOOD

The composer has an important job in setting the mood or atmosphere of a play by the music he creates. For example, when Milo meets King Azaz and the Mathematician the music is very different than when he meets the Princesses Rhyme and Reason.

- Have you ever seen a scary movie or been to a haunted house? Describe the music you heard. How did the music help make the movie/experience scary?
- Have you ever been to a circus and heard happy, carnival music? What if you heard that music when you were at school? What would you think was happening?
- What was the mood of the music at the end of the play?

To illustrate the role of music in storytelling, try the following activities:

- Ask your students to recall a personal experience (for example, a family vacation or the first day of school). Ask one student to tell his/her story to the class. After he/she is finished, have the same student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected the story. When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece.
- Get the entire class up and away from their desks. Play a piece of music and ask everyone to move or dance how the music makes them feel. Does it make you want to sneak? Look for something? Skip? Does it make you feel sleepy? Angry? Scared? After a minute or so, play a different piece of music with a vastly different mood. Switch at least one more time.

Post-Show Activity 4

Storytelling and Writing

Try these writing exercises to get your students writing and illustrating their own stories. Talk about the following important parts of a story: setting, introduction to characters, conflict, rising action, climax, and resolution.

Group Storytelling (Listening, Speaking): Tell a story as a group with each student telling just one line at a time. You can begin the story to set-up the adventure, but you never know where it will go. For example: “One day, Hawthorne School’s fourth grade class (substitute your school and class) decided to go on a walk to Blue Creek Park (substitute a location near you).” Go around the room with each student contributing one line. Remind students to listen to what has been said and build on what has already happened in the story. Help them move the story along and find an ending.

Writing a Story in Pairs (Writing, Reading): Divide students into pairs. Ask each student to write the first line of a story. Ask everyone to put pencils down after the first sentence. Have students trade papers with their partner, read the first line of their partner’s story, and add a second line. Ask everyone to put pencils down and trade papers again. Repeat this process until partners reach a conclusion to both stories. Once they are done, you could have students copy these stories onto blank paper, one or two lines per page, and have them illustrate them.

Draw Your Own Tale (Drawing, Visual): Imagine that you’re an animal who lives in the woods. What kind of animal are you? Do you live in a tree trunk... under the ground? Who are your friends? Are there other animals that frighten you? Draw an adventure you might have in the woods. What are you looking for? Who do you meet? What do you find? How do you get home? Can you write captions for each drawing you create?

Write a New Adventure for Milo: If Milo, Tock, and Humbug had one more adventure, what do you imagine it would be?

Post-Show Activity 5

Language Play

The Phantom Tollbooth has a lot of fun with words: some sound the same but are spelled differently and mean different things, like Witch and Which; some are character names which are very literal* or a pun like Tock the Watchdog, the Spelling Bee, and the Princesses Rhyme and Reason. Write a joke that uses different possible meanings of a word; create a story with characters who are just the same as what their names mean, like Mr. Marvelous or Miss Mean.

*Literal – literal means taking a word for its exact meaning

Post-Show Activity 6

Write a Review

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *Synergy* to inform others about what they experienced.
2. In the review, they should describe with details:
 - a. What they saw
 - b. What they heard
 - c. How the performance made them feel
 - d. What the performance reminded them of
 - e. What their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

Follow-Up Discussion Questions:

1. What did you include in your review? Why did you want to share that particular idea?
2. What things did writing the review make you think about that you hadn't thought of by just watching the show?

Post-Show Activity 7

Write an Original Song

Goal: To write song lyrics inspired by an academic subject, such as in *The Phantom Tollbooth*.

Explanation: In this activity, students will write the lyrics to an original short song inspired by an academic subject of their choice.

Activity:

1. Invite students to think about a subject area they would like to write a song about. It could be a favorite subject, or even a subject they struggle with.
2. In their song, they should include more than one verse and a chorus that repeats. The lyrics do not have to rhyme, but it should be something catchy and easy to remember.
3. The song should highlight a particular theme, such as spelling words, historical events, or a concept in math (just a few examples). It could be anything!
4. Provide students with time and resources to conduct any research before they begin writing.

Follow-Up Discussion Questions:

1. How are your song lyrics similar to ones in *Synergy*? How are they different?
2. What was challenging about this activity?
3. What other subject areas could you write short songs about to help you remember the subject matter? Do you think this is a tool you can use when studying?

Post-Show Activity 8

Write a Letter

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to *The Phantom Tollbooth* or to ArtsBridge donors whose support keeps field trip tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussing questions to guide the conversation:

- What was the show about?
- What parts of the show were most exciting?
- Which character did you enjoy the most? Why?
- What did the characters learn?

2. Next, invite students to write a letter to the performers or to ArtsBridge donors about their theater experience.

a. Letter Example #1

Dear Performers of *The Phantom Tollbooth*,
My favorite part of the show was....
While watching your show I felt... because...
I have drawn a picture of the scene when....
If I could be in your show, I would play the
part of ... because...

b. Letter Example #2

Dear ArtsBridge donors,
Thank you for helping my class go to the Cobb Energy Centre to see *The Phantom Tollbooth*!
My favorite part of the show was.... While I was watching the show I felt... because... I have drawn a picture of the scene when... This experience was special because...

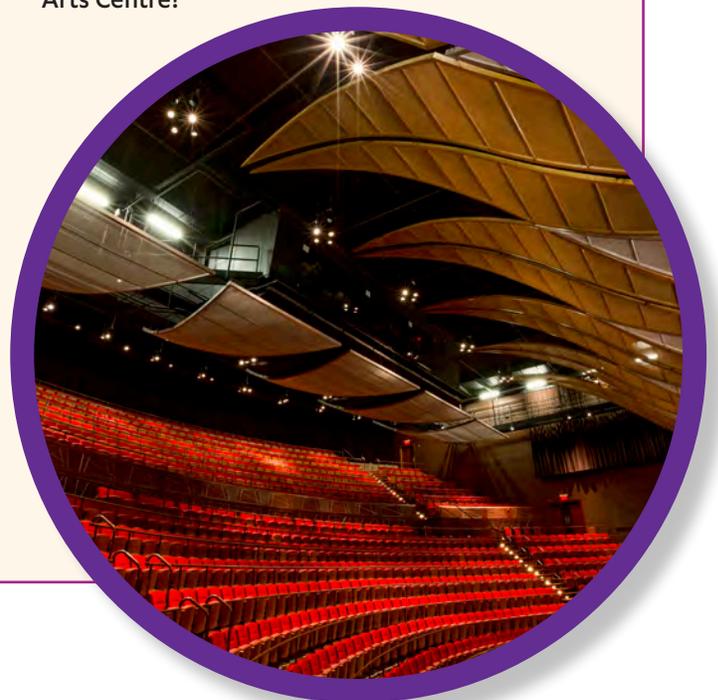
3. After writing the letter, students can illustrate a scene from the performance.

4. Last, mail the letters to us and we'll make sure they get to the right people.

ArtsBridge Foundation
Attn: Education Department
2800 Cobb Galleria Parkway
Atlanta, GA 30339

Follow-Up Discussion Questions:

- What did you choose to share in your letter? Why?
- How does receiving a letter make you feel?
- How do you think the recipient of your letter will feel when he or she receives your letter? Why?
- Why do you think the performers choose to make being a performer their career?
- Why do you think people give money to help students like you attend ArtsBridge performances at the Cobb Energy Performing Arts Centre?



Resources

<http://enchantmenttheatre.org>

<http://enchantmenttheatre.org/north-american-tours/phantom-tollbooth/>

https://en.wikipedia.org/wiki/The_Phantom_Tollbooth

<https://www.youtube.com/watch?v=Qg-IP7sqeXU&frags=pl%2Cwn>

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The Phantom Tollbooth leaps, soars and abounds in right notes all over the place as any proper masterpiece must.
– Maurice Sendak

