ABOUT THE 5TH AVENUE THEATRE

Since 1926, the magnificent 5th Avenue Theatre has captivated audiences with outstanding performances of all types. In the early days, people eagerly lined up for first-class vaudeville shows, featuring the top touring entertainers of the day. The Theatre later transformed itself into a popular movie palace. In the late 1970s, the 5th Avenue Theatre fell on hard times, but was saved from a wrecking ball by a visionary group of businesses and community leaders.

Today, audiences come to The 5th Avenue Theater to see the world premieres of locally-produced, exciting new musicals and expertly mounted productions of both contemporary and Golden Age of Broadway hits, along with latest touring offerings from New York. Under the leadership of Executive Producer and Artistic Director David Armstrong, Managing Director Bernadine C. Griffin and Producing Artistic Director Bill Berry, The 5th Avenue Theater attracts an annual attendance of more than 300,000 patrons and ranks among the nation’s largest and most respected theater companies.

In addition to its mainstage productions, The 5th Avenue Theatre is also committed to encouraging the next generation of theatergoers through its extensive Educational and Outreach Programs which include: Adventure Musical Theater Touring Company; The 5th Avenue Awards: Honoring High School Musical Theater; the Rising Star Project; Show Talks with Albert Evans; Spotlight Nights; and a host of classes and workshops, and special events for audiences of all ages.

OUR MISSION

To nurture, advance and preserve all aspects of America’s great indigenous art-form: The Musical. We achieve this by creating extraordinary theatrical experiences that enrich, entertain, and inspire current and future audiences everywhere.

OUR VISION

To be the pre-eminent musical theater company in the world - achieving the highest levels of artistic achievement, production quality, audience engagement, and community impact.

OUR ARTISTIC PHILOSOPHY

We are committed to the preservation of the historic and irreplaceable 5th Avenue Theatre as a cultural center for the region.

We are dedicated to achieving consistently high standards of excellence by showcasing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative productions. We place special emphasis on the employment of our outstanding regional community of performers, technicians, and theater professionals.

Each season, we program a vibrant and dynamic mix of productions that attract, delight, and retain a large and diverse audience and reflect the broad scope and cultural significance of the American Musical - past, present, and future.

We ensure our future by serving as a creative incubator for the production of New Works, by engaging our community through Educational programming of the highest caliber, and by maintaining exceptional standards of fiscal responsibility.
ABOUT ADVENTURE MUSICAL THEATER TOURING COMPANY

Since 1994, The 5th Avenue Theatre’s Adventure Musical Theater Touring Company has brought the wonder and joy of live musical theater to elementary and middle school students throughout the Northwest. Adventure Musical Theater musicals engage youth through storytelling, song and dance. Our productions are created by local composers and writers and tell the stories of our region’s unique history and culture. Adventure Musical Theater productions are designed to incorporate standards-based educational content.

This study guide has been created and compiled for educators to engage students before and after seeing the production of *The Mercer Girls*.

The 5th Avenue Theatre supports teachers of all disciplines in their efforts to incorporate musical theater into core curriculum and to introduce young minds to all art forms.
BERNADINE C. GRIFFIN
Managing Director

DAVID ARMSTRONG
Executive Producer & Artistic Director

BILL BERRY
Producing Artistic Director

PRESENTS

THE MERCER GIRLS

WRITTEN BY
SUZY CONN

STARRING
(in alphabetical order)

Evan Barrett
Danni Kreihbel
Stephanie Bull
Trent Moury
Rianna Hidalgo
Nicholas Tarabini

Tour Manager
Lauren Ruhl

Costume Designer
Rachel Kunze Wilkie

Original Set Design
Kristen Zavorska

Music Supervisor
Kat Sherrell

Music Direction
Chelsea Greenwood

Production Logistics Coordinator
Mo Chapman

Director of Education and Outreach
Anya Rudnick

Directed By
Brandon Ivie

The 5th Avenue's Adventure Musical Theater Touring Company
WORDS TO KNOW: MUSICAL THEATER TERMINOLOGY

**ACTION**
What the actors do on stage physically to tell the story.

**BACKSTAGE**
The part of the theater that is unseen by the audience. Includes the dressing rooms, wing space, and Green Room.

**BOOK**
In a musical, the book is the script, referring in particular to the words the characters speak, instead of sing.

**CHOREOGRAPHER**
The person who creates and teaches the dance numbers (and sometimes other specialized movement) for the production.

**COMPOSER**
The person who writes the music.

**COSTUME DESIGNER**
The person who creates the look of the costumes for the show.

**DIALOGUE**
A conversation between two or more actors in a play.

**DIRECTOR**
The person who creates the overall vision for the show. Guides the creative team (the designers) to create a look and feel for the production and works with the actors.

**DOWNSTAGE**
The part of the stage closest to the audience.

**ENSEMBLE**
A group of actors, singers, and dancers performing in a show.

**LYRICIST**
Writes the words to the music.

**MONOLOGUE**
A long speech by one actor in a play.

**MUSIC DIRECTOR**
Teaches and rehearses the music with the orchestra and actors.

**PROPS**
Small handheld items used by the actors in a production (e.g., purses, hats, canes, parasols, notebooks, cups, etc.). Can also refer to set pieces that are used to make the scenery more complete (chairs, pictures, baskets, rugs, etc.)

**SET DESIGNER**
The person who creates the design for the scenery for the stage.

**STAGE LEFT**
The actor’s left-hand side when the actor is standing onstage looking at the audience.

**STAGE MANAGER**
Assists the director and runs the show from curtain up to close. Calls all of the sound and lighting cues. In charge of the flow of the activity taking place both onstage and backstage.

**STAGE RIGHT**
The actor’s right-hand side when the actor is standing onstage looking at the audience.

**UPSTAGE**
The part of the stage furthest away from the audience.

**WING SPACE**
The areas located just offstage on either side of the stage. This is the area where actors generally enter and exit. It is also where some props and set pieces are stored.
Suzy Conn is a musical theater composer, lyricist, and librettist interested in telling the stories of women throughout history.

Chick Flick the Musical tells a contemporary story of female friendship. Suffra-Jets (first performed at New York Musical Festival as Plane Crazy) tells the story of the emergence of the modern women’s movement set against the backdrop of the swinging 60s Jet Age. Cocktail Nuts tells the story of cocktail waitresses in the ’70s; and Comicon the Musical is a contemporary story of self-discovery.

Theater for Young Audiences shows include The Tale of Pigling Bland; Field Trip: Journey to Mount Saint Helens; Larry Gets Lost in Seattle; Daisy the Firecow; Save As...; and The Last Shot.

Suzy has taught musical theater writing in the Seattle area for the Village Theatre’s Kidstage program, and served as the writing mentor for three years for their Company Originals program.

The Mercer Girls come to Seattle

The Mercer Girls, a musical with book, music, and lyrics, by Suzy Conn, is based on a true story. In the 1860s, Asa Shinn Mercer, president (and faculty) of Seattle’s new Territorial University and brother of Judge Thomas Mercer (for whom Mercer Island is named), twice journeyed back East to recruit young unmarried women for a life in the Pacific Northwest.

Mercer’s Plan

Why did Asa Mercer propose to bring single women to Seattle? The population of Washington Territory, which was considered a rough, even primitive, frontier country, was overwhelmingly male. Men outnumbered women nine to one, and most women in the Northwest were already married or spoken for. The problem was so urgent that in 1860, 96 bachelors living on Puget Sound held a meeting to discuss “ways and means to secure this much-needed and desirable emigration” of women (L. Milton Woods, Asa Shinn Mercer, 24).

There was, however, another motivation for men of Seattle to marry. The Donation Land Act, passed by Congress in 1850, provided 320 acres of land to any husband and wife in the Northwest Territory (consisting of Oregon, Washington, and Idaho). The law was intended to encourage homesteaders to settle in the Pacific Northwest, and while a bachelor could acquire 160 acres, the amount was doubled if he married. The husband and wife would each own half the land in their own names, so the Donation Land Act was one of the first laws in America allowing married women to own their own property.
In the meantime, many of the Eastern states were experiencing the opposite situation: a shortage of men and a surplus of unmarried women. Many women and girls had been left widows and orphans as a result of the Civil War; in addition, many were unemployed because the cotton mills, deprived of their Southern supplies, had shut down. Asa Mercer came up with his “female immigration scheme” as a way to solve these problems by transporting New England women to the Pacific Northwest.

**MERGER TRAVELS TO LOWELL, MASSACHUSETTS**

Mercer tried to convince William Pickering, the governor of the Washington Territory, to contribute to his plan. Although Pickering approved of Mercer’s idea, he pointed out that there were not enough public funds to finance it. By 1864, having raised the money for his trip by soliciting donations, Mercer found his way to Lowell, Massachusetts, a textile town experiencing hard times. Once in Lowell, he gave a fervent public address, emphasizing the beauty of Washington Territory and the financial opportunities for young women who might make their livings as dressmakers, teachers, or housemaids. He did not emphasize marriage in his speech, probably believing the respectable ladies he wished to recruit would not want to be labeled as “husband hunters.”

Although Mercer was hoping to sign up about fifty prospective brides, he ultimately managed to recruit only eight young women to make the journey out West. Later they would be joined by two women from Pepperell and another from Boston, making the total number eleven. Among those who accompanied Mercer on this first journey were Antoinette Josephine Baker, 25; Ann Murphy, 24; Sarah Cheney, 22; Elizabeth (Lizzie) Ordway, 35; Aurelia Coffin, 20; Josephine (Josie) Pearson, 19; Sara Jane Gallagher, 19; and Georgianna (Georgia) Pearson, 15. The ladies who joined them later were Catherine Adams Stickney, 28; Catherine Clement Stevens, 21; and Annie May Adams, 16. Josie and Georgia Pearson were traveling with their father, Daniel Pearson, who thought that the move to Washington Territory might improve his health; his wife Susan, his son Daniel, and his youngest daughter Flora were left behind. Two years later, they would join Asa Mercer’s second expedition from New England to Seattle.

Mercer and the ladies left New York on March 14 of 1864 aboard the steamboat (S.S.) Illinois, which carried 786 other passengers. They arrived in Panama on March 24; they then crossed the isthmus by train, a trip of only 45 miles, to reach Panama City and the Pacific. There they boarded the S.S. America, which would take them to California.

**THE FIRST EXPEDITION ARRIVES IN SEATTLE**

On April 19, 1864, the America arrived in San Francisco, where a number of California men tried earnestly to persuade the Mercer Girls to stay. Asa Mercer had intended to take a steamer from California to Seattle, but the party had missed the ship’s monthly passage; rather than wait another month, Mercer decided to engage a lumber bark, the Torrent. The Mercer party took the bark Torrent to Port Gamble, and they traveled on a sloop for the final trek to Seattle, where they arrived in the middle of the night on Sunday, May 15, 1864. The ladies were escorted to Seattle’s only hotel to spend the night and invited to a reception in their honor the next day.
WHO WERE THE MERCER GIRLS?

Here are some brief descriptions of the men and women who traveled to Seattle in 1864.

ELIZABETH “LIZZIE” ORDWAY, 35, was the oldest of the first Mercer Girls. A friend described her as “admired for her charm and wit, a clever and interesting conversationalist who loved a good argument, and Washington’s first career woman.” She would remain unmarried by choice and became the first public school teacher in Seattle as well as the first superintendent in Kitsap County. In 1870 she would open the first school building erected in the Seattle school district, the Central School. Lizzie Ordway was also one of the first active feminists in the Puget Sound area; she and Mrs. Sarah Yesler founded the local Female Suffrage Society together.

ANNIE MAY ADAMS, 16, had intended to travel as far as San Francisco, but she was influenced by her time with the other Mercer Girls to change her mind.

JOSIE PEARSON (left), 19, traveled to Seattle with her sister GEORGIANNA (known as GEORGIA), 15, and her father, DANIEL (46). Josie and Georgia’s father had been ill and it was thought that his health would improve in the Northwest. The girls’ mother, Susan, their younger sister Flora, and their brother Daniel remained behind, but they would come to Seattle on Mercer’s second expedition.

SARAH CHENEY, 22, had graduated at the head of her Lowell High School class; she would teach art and music at Seattle’s Territorial University.
ASA MERCER, 26, who had just been elected president of the Territorial University in Seattle, traveled from Seattle to Lowell, Massachusetts, and recruited 11 young women to travel back to the Pacific Northwest, where young unmarried women were scarce. He promised the ladies profitable work as teachers or seamstresses. Although he did not emphasize this in his speeches, he also hoped to increase the number of marriageable women in the territory. He explained to the New York Times that he considered “the great elevating, refining, and moralizing element” to be “true women.”

ANTOINETTE JOSEPHINE BAKER, 25, was already working as a teacher in Lowell, but Asa Mercer promised her a position at Seattle’s Territorial University; she was one of the university’s first teachers. She was an ardent lover of flowers and devoted much time to gardening and sending bouquets to her friends.

SARAH JANE GALLAGHER, 19, was educated at the Boston Conservatory of Music, where she studied the organ. After traveling to Seattle, she would become the first music teacher at the Territorial University.

CATHERINE CLEMENT STEVENS, 21, joined Mercer’s group in New York; she was traveling with her father, Rudolphus Stevens and her cousin Catherine Stickney, 28.

AURELIA COLMAN COFFIN, 20, known as “Lillie,” would teach for many years at Port Ludlow.
WRITING EXERCISE

Name: ____________________________________________ Date: ________________

FOR GRADES 1-2
Draw a picture of a woman in your family (mother, grandmother, aunt, sister, etc) who you consider a risk-taker. Write a few sentences about what makes her a risk-taker and what lessons you have learned from her.

FOR GRADES 3-8
Write a short biography of a woman in your family (mother, grandmother, aunt, sister, etc) who you consider a "pioneer". Think about a situation in which she had to overcome her fears and take a risk. Describe the situation and what she learned (or didn’t learn) from the experience. Use as many details as possible, including age, gender, occupation, hobbies and interests. (Use back of page if necessary.)
WHAT IS HISTORICAL FICTION?

The musical *The Mercer Girls* by Suzy Conn is a work of historical fiction.

**HISTORICAL FICTION** makes use of historical events or people to create a story that is partly true and partly made up. The writer of historical fiction may include some characters who were real people and others who are imaginary; may include some incidents that actually happened and others that are completely invented or that the writer speculates might have happened; may use the actual words that historical figures are recorded to have said, but may also add dialogue or thoughts that the writer speculates they might have said or thought.

Good writers of historical fiction carefully study the time period in which their story is set and learn all they can about the real people involved in their story. They also look carefully at people whose lives might resemble the “made up” characters in their story.

The following newspaper account of Asa Mercer’s speech to the young ladies of Lowell, Massachusetts, in 1864 is an example of a primary resource because it is a document written by someone who actually witnessed the event that is being described.

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**FROM THE LOWELL DAILY COURIER, WEDNESDAY, JANUARY 27TH, 1864:**

Mr. Mercer of Washington Territory gave his promised address last evening to a fair audience in Rev. Mr. Hinkley’s vestry. His account of this young and rising territory, scarcely in its teens, but full of ample resources, only awaiting development, was listened to with evident interest. Mr. M. has resided some three years on the borders of Puget’s Sound. The people of that region are for the most part, of Eastern and New England origin. Government has made liberal provision for educational purposes by grants of land, and considerable progress has been made, but there is a great want of teachers, and it is Mr. Mercer’s purpose about the middle of February to return with a company of recruits for this service, promising remunerative employment immediately on their arrival. Persons who are accepted will be required to pay their passage to San Francisco only. Beyond that point Mr. M. will be responsible for expenses. Several young ladies in Groton are already enrolled for this enterprise, and it is reported that some in this city are favorably disposed. Mr. M. leaves for Groton to-day, but will visit our city again prior to his departure for the Pacific coast.
The following is an excerpt from the script of the musical, *The Mercer Girls*, in which you can see how writer Suzy Conn tells the story in words and song of Asa Mercer’s speech to the young ladies of Lowell.

**From *The Mercer Girls* by Suzy Conn**

**LIZZIE**
Mother, listen to this announcement!

**LIZZIE (sings)**
GO WEST YOUNG WOMAN
THERE IS TO BE A MEETING
AT REVEREND HINKLEY’S CHURCH

**LIZZIE, MR. PEARSON, ASA MERCER (sings)**
IMAGINE PAID EMPLOYMENT FROM THE MOMENT YOU ARRIVE

**ASA (sings)**
AS WELL RESPECTED TEACHERS

**LIZZIE (sings)**
IT’S THE CHANCE FOR ME TO THRIVE

**LIZZIE, MR. PEARSON, ASA MERCER (sings)**
ONE BREATH OF THAT PACIFIC AIR AND YOU’LL KNOW YOU’RE ALIVE
GO WEST YOUNG WOMAN GO WEST!

**ASA**
Good evening, ladies. I’m glad to see such a strong turnout.

**LIZZIE**
Sir, who will pay for the voyage?

**ASA (sings)**
AH, YES, THE CLIMATE IN THE NORTHWEST
LIKE NOTHING ELSE I KNOW
FAIR AND MILD, HEAVENLY
AND WINTER WITHOUT FLAKES OF SNOW

**LIZZIE**
What about all of the rain in Seattle?

**ASA**
Oh no, the bluest skies you’ve ever seen are in Seattle—never a grey day!

**LIZZIE**
Really? I checked in The Farmer’s Almanac and it reports Seattle can get over twelve inches of rain in a month, with frequent flooding!
Ah...did I mention the accommodations?

ASA (sings)
GO WEST, YOUNG WOMAN, AND TRAVEL THERE IN FIRST CLASS
HERE’S ALL YOU NEED TO DO

ANNIE
Oooooh, first class!

ASA (sings)
A SMALL SUM OF TWO FIFTY SURELY HELPS SECURE YOUR WAY
HAVE CONFIDENCE THAT I WON’T LET YOUR MONEY GO ASTRAY
AND ONCE YOU REACH SEATTLE’S SHORES IT’S THERE YOU’LL WANT TO STAY

EVERYONE (sings)
GO WEST, YOUNG WOMAN, GO WEST

LIZZIE
Mr. Mercer, we will be reimbursed, of course?

(Music stops. Asa considers this idea.)

ASA
Pay you back? I . . . uh . . . well . . .

LIZZIE
Mr. Mercer?

ASA
Full reimbursement? I guarantee it!

CONNECTIONS FOR GRADES 4-8

• What details has Suzy Conn’s script added to the known facts about Asa Mercer’s speech in Lowell in 1864?
• What methods does Asa Mercer use to persuade the women to go to Seattle with him?
• How does each young woman respond to Asa’s song? Which ones are more skeptical? Which ones are more easily convinced?
• Why is Lizzie Ordway suspicious of Asa?
TIMELINE OF THE FIRST VOYAGE OF THE MERCER GIRLS

JANUARY 26, 1864:
Asa Mercer speaks at public meetings in Lowell, Massachusetts, and recruits eight young women to travel with him to Seattle. Three other women join this group in New York so that the total is eleven.

MARCH 14, 1864:
The Mercer Party leaves New York on the steamship *Illinois*, headed for Panama.

MARCH 24, 1864:
Mercer and his party arrive in Aspinwall, Panama. They then travel the 25 miles across the isthmus by train. Mercer discovers that their steamer has been delayed due to a leaky boiler, forcing them to check into a local hotel in Panama City and wait.

APRIL 3, 1864:
The Mercer Party finally leave Panama City at midnight on board the S.S. *America*.

APRIL 19, 1864:
Asa Mercer and the Mercer Girls arrive in San Francisco, where they discover that they have missed the steamer that was engaged to take them to Seattle. They are greeted by many Californian men, who try to convince the girls to stay in San Francisco.
APRIL 28, 1864:
Wishing to avoid more hotel bills, Mercer arranges for passage on a much less luxurious vessel: a lumber barge called the Torrent.

MAY 15, 1864:
The Torrent drops Mercer and his party off at Teekalet (now known as Port Gamble). Mill hands and loggers meet the boat, as the appearance of so many women is a novelty in the area.

MAY 16, 1864:
The Mercer Party departs on the sloop Kidder and continues their trip to Seattle.

MAY 16, 1864:
Mercer and the Mercer Girls arrive in Seattle exhausted at 11:00 p.m. Very few citizens are there to welcome them, but the ladies are escorted to Seattle’s only hotel.

MAY 17, 1864:
A reception is held for Asa Mercer and his party in which they are welcomed for the “self-sacrificing spirit they had manifested in leaving the loved firesides of happy homes to plod life’s weary way on the North Western coast.”

APRIL 18, 1864: The Mercer Party leaves San Francisco aboard a lumber barge.

APRIL 13, 1864: The Mercer Party leaves Panama City aboard The S.S. America.

MARCH 24, 1864: The Mercer Party travels by train across the Isthmus of Panama.

EXERCISE:
DRAW A MAP OF YOUR “JOURNEY” FROM HOME TO SCHOOL
WHAT HAPPENED TO THE MERCER GIRLS AFTER THEY ARRIVED IN SEATTLE?

ANNIE MAY ADAMS had intended to remain in San Francisco, but she was influenced by her time with the other Mercer Girls to change her mind. By December of 1864, she had married Robert G. Head, a journalist, and moved to Olympia, where they had three children.

JOSIE PEARSON was engaged to teach at a school on Whidbey Island; however, after only three months in the Northwest, she collapsed and died of a heart attack one evening while walking home from school. Her sister GEORGIA and her father DANIEL took over the Admiralty Head Lighthouse on Whidbey Island. On October 2, 1867, Georgia was married to Charles Townsend Terry in the lighthouse parlor. The couple had five children.

SARAH CHENEY, a well-educated young lady who graduated at the head of her Lowell High School class, was hired to teach art and music at Seattle’s Territorial University, but she was disappointed to find how few students there were; she therefore left for Port Townsend, where teachers were needed. There she met and married Captain Charles Willoughby, a widower with a young son. The Willoughbys had four children.

SARAH JANE GALLAGHER was educated at the Boston Conservatory of Music, where she studied the organ. After traveling to Seattle, she married Thomas Russell, a carpenter, and became stepmother to his young daughter, Lulu. She had five additional children. She helped to support the family by teaching music. In 1887, she built a hotel called the Russell House, the only hotel to survive the fire of 1889.

LIZZIE ORDWAY, upon her arrival in Seattle, stayed at the home of Henry and Sarah Yesler until the death of Josie Pearson, when she took over the school on Whidbey Island. Lizzie went on to teach in Coupeville, Port Madison, Seattle, Port Gamble, and Port Blakely. Always independent and an outspoken feminist, Lizzie heard Susan B. Anthony speak in Seattle and was inspired to form a Female Suffrage Society with Mrs. Yesler. The two attempted to persuade the State House of Representatives to pass a woman’s suffrage bill and were greatly disappointed when the legislators made changes to their proposal (substituting “male” for “female”) that rendered it meaningless. For a while, Lizzie abandoned the Northwest to teach at a girls’ school in San Francisco, but by 1874 she had returned. In 1881, she ran for and was elected Kitsap County school superintendent; she also served on the County Education Board, examining and certifying teachers for the Northwest area. In 1891, she was instrumental in constructing the Washington state educational exhibit for the Chicago World’s Fair of 1893.
ANTOINETTE JOSEPHINE BAKER was working as a teacher in Lowell when Asa Mercer promised her a position at Seattle’s Territorial University. She taught there for one term, and then left for Monticello (now known as Longview) for another teaching job. There she met Edwin Huntingdon and married him on February 21, 1865. She bore four children. In 1876, the family moved to Castle Rock in Washington Territory, where Antoinette started the area’s first school, teaching classes in her home. She also became the first woman to be elected school superintendent of Cowlitz County.

CATHERINE CLEMENT STEVENS joined Mercer’s group in New York; she was traveling with her father, Rudolphus Stevens (a butcher who would take up farming in Washington Territory), and Catherine Stickney, who was her cousin. In 1865, Catherine Stevens married Henry Smith of Port Townsend. In 1875, she and her husband moved to Victoria in British Columbia, where Smith ran a steamship called the Etta White for over 20 years. The couple had one son and seven daughters.

CATHERINE ADAMS STICKNEY had been married in 1858 to a man named Alvah Stickney in Townshend, Massachusetts. By 1860, however, they were living apart, and by 1862, they were divorced and Stickney had married again. In Seattle, she married Walter Graham, a widower with two sons; they lived in a house on Lake Washington. In 1869, Catherine died at the age of 33.

AURELIA COLMAN COFFIN, known as “Lillie,” was the daughter of a sailor. When she arrived in Washington Territory, Lillie found a teaching job in Port Ludlow and in November of 1865 she married Parker Hinkley, a bookkeeper, in the parlor of the Yesler family. The couple had three children. Eventually, the family left the Northwest, first going to California, and eventually settling in Chicago.
ACTIVITY

THE MERCER GIRLS GAME: “I’M GOING TO SEATTLE WITH . . .”

The Mercer Girls amused themselves while on board ship by reading, sewing, and playing games together. The following activity, the sort of game they might have played, is both a memory game and a traveling game. It can be played by as few as three people or as many as thirty.

The first person starts by stating, “I’m going to Seattle with . . . .” They must finish the sentence with something they might bring on the trip. For instance, the first statement could be, “I’m going to Seattle with a toothbrush,” or “I’m going to Seattle with a sleeping bag,” or “I’m going to Seattle with a copy of Harry Potter.”

The second person must repeat what the first person said and add one item to it: “I’m going to Seattle with a toothbrush and a string of beads.” The third person might say, “I’m going to Seattle with a toothbrush, a string of beads, and a calico cat.” The fourth person might say, “I’m going to Seattle with a toothbrush, a string of beads, a calico cat, and a mirror.” As you can see, the game gets more difficult as more and more items are added! If a player forgets one of the items or gets them in the wrong order, he or she must drop out. The last player remaining is the winner.

Have fun!
We continually strive to develop educational programs that enrich classroom learning in all subject areas. We always welcome your comments, suggestions, and concerns.

CONNECT WITH US

THE 5TH AVENUE THEATRE
1326 5th Avenue, Suite 735
Seattle, WA 98101
Phone: 206-625-1418
Fax: 206-292-9610

Website: www.5thavenue.org
Facebook: www.facebook.com/5thave
Twitter: twitter.com/5thAveTheatre
Youtube: www.youtube.com/user/5thAvenueTheatre
educationprograms@5thavenue.org