

Nicholas Clark Management & Jolyon James
presents

robot song

VCE/Senior School
education resource

2026 edition



NCM

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ABOUT THESE NOTES

Created by Alexandra Macalister-Bills
December 2018

Updated by Kristen Beever, June 2023.

Updated by Darcy Van Dillen, January 2026.

These notes were originally created as a resource for VCE Drama students and their teachers studying *Robot Song*. In particular the information and activities respond to (Australian curriculum) VCE Drama Unit 3, Outcome 3 however they can also be used for Unit 1 and Year 10 Drama study, and across secondary school drama and theatre subjects.

Primary Education Resource (ages 8 – 12) are also available.
Please email Nicholas Clark Management to request a copy.

ROBOT SONG IN YOUR SCHOOL

Writer/Director/Designer Jolyon James is available for student talks in Victorian Schools. If you are interested in Jolyon visiting your school please contact NCM. A small appearance/travel fee applies. Email: nic@nicholasclarkmanagement.com

VIDEO RECORDING AND SCRIPT

Robot Song was recorded live during its premiere season at The Engine Room in Bendigo in 2018.

The script is available by emailing Nicholas Clark Management.
nic@nicholasclarkmanagement.com

The recording is available upon request.
Marketing - contact darcy@nicholasclarkmanagement.com

Education - Video Link available by clicking [HERE](#)

ROBOT SONG CREATIVES

Producer/Company name: Nicholas Clark Management & Jolyon James

Performance Title: Robot Song

Writer/Director/Designer: Jolyon James

Composer/Musical Director: Nathan Gilkes

Performer: Adeline Hunter

Performer: Phillip McInnes

Performer / Musician: Michelle Doyle

Technician : Justin Gardam

Stage Manager: Stephanie Young

Dramaturgy: Christian Leavesley

Original Costume: Beth Sayer

Original Lighting Design: Paul Lim

Set Construction: Tom Eeles at JT Custom Builds

Assistant Director: Sarah Branton

Original Commission: Arena Theatre Company

Family

60 Minutes, no interval

Themes of bullying and school refusal

Appropriate Age Range: 10+ years old, and their families

ORIGINAL SONGS IN THE SHOW

- Weird
- The Tragic True Story of the Poo and the Tupperware
- Battletac Theme
- The Joy that Rubbish Brings
- People say I'm like a Robot
- If You Sing

THEMES AND IDEAS

- Recognising and celebrating difference
- Modern parenting
- Bullying
- The power of creativity
- Friendship
- Defining your own identity

A NOTE ON AUTISM

Whilst it is never stated in the show, Juniper May is on the Autism Spectrum.

The character has been developed based on Writer/Director/Designer Jolyon James' own experience parenting a child on the Autism Spectrum and extensive research and consultation, particularly in regards to girls and women with Autism.

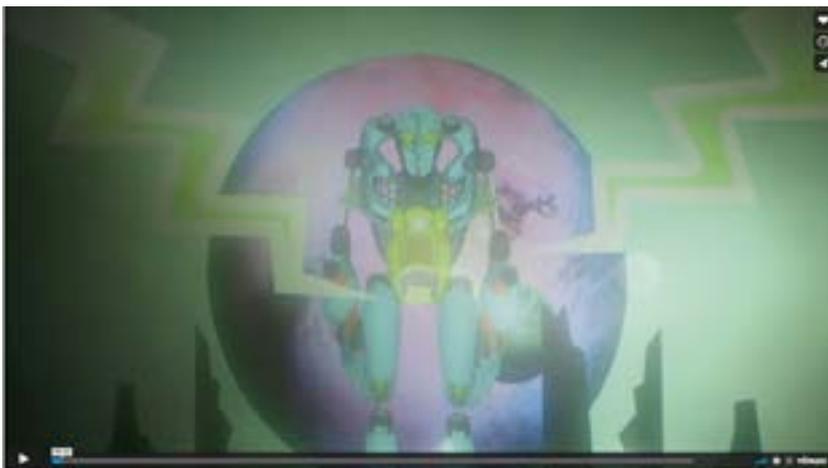
We hope this play encourages you and your students to celebrate difference in all its forms.

PRE-SHOW ACTIVITY/DISCUSSION

SHOW TRAILER

- Watch the trailer for *Robot Song* below

Link: [HERE](#)



- Who did you see in the video? Make a list of the possible characters in the show.
- What production areas did you see in the trailer?
- Based on the trailer make some predictions on what you think *Robot Song* will be about.

SYNOPSIS

When eleven-year-old Juniper May receives a petition signed by her entire class stating that she is 'the most hated person in the school' her life is thrown into turmoil. She stops eating, refuses to return to school and her parents become increasingly desperate. Finally, her parents' resort to the only thing they have left, a giant singing robot.

Based on a true story, *Robot Song* illustrates the profound, transformative nature of creativity that when combined with unconditional love, becomes an unstoppable force. For Juniper, creativity opens doors into places she never knew existed allowing her, for the first time, to be defined on her own terms.

Robot Song is a deeply personal story. It shares an honest, intensely funny and often unconventional window into writer, director Jolyon James' experience parenting a child on the Autism Spectrum. The show poses, and attempts to answer the question 'how do we support, foster and celebrate difference in our children in the face of an increasingly rigid and homogenised world?'

Robot Song is a genuine family show. It is joyful and full of hope. It is for any child who has ever felt isolated and any parent who is desperate for tools to help. The show employs cutting edge digital technology, startling animatronics and a beautiful original musical score.

WHO ARE THE CHARACTERS?

JUNIPER MAY

An eleven year old girl, also known as Junee, Pixel and a heap of other names. Juniper also plays the Principal Mr Scryber.

DAD

Juniper's Dad, an artist. Dad also plays Miss Cummings, Miss Hope, the classmates and Battletac

THE MUSICIAN

Although in the video version the musician doesn't speak, he is playing all the music that brings *Robot Song* to life.

MUM

The character of Mum is never seen on stage but we hear her voice coming from backstage.

MISS CUMMINGS

Juniper's art teacher, played by Dad.

PRINCIPAL SCRYBER

Principal of Juniper's school, played by Juniper.

GOMI

A large industrial recycling bin. Gomi means rubbish in Japanese.

BATTLETAC

A famous giant robot from the 1980's, performed and operated by Dad.

ARTISTIC STATEMENT

At its core, *Robot Song* is about modern parenting and the celebration of difference. It's about the complex invisible connections we build with our children to both understand and support them. It's about searching out and strengthening that one special thing only they respond to and building it into solid platform from where they can confidently view the world. These invisible platforms take on critical importance when parenting a child with additional needs.

As the parent of a child on the Autism Spectrum my understanding of parenting has been severely tested. Coming to terms with the diagnosis is its own complex dance, let alone radically adjusting my thinking around my child's behaviour and unique requirements. It was impossible to build a platform for my son when I was standing in mid-air.

For him the world is amplified, dialed up to 11 and superglued into that position. It is an overwhelming place to inhabit. For him there are only two options; scream louder or retreat. It took me a while, but I eventually learnt that when you are both screaming no-one is listening and so it was in the retreat where *Robot Song* was born.

Ever since I can remember, my son and I have always developed projects together. Absurd creative extravaganzas ranging from found rubbish palaces to complex Photoshop animations, short films and ridiculous songs. During these times we are at our most happy. Creativity has such a profound way of breaking and redefining rules, fostering flexibility, a quality my son is in desperate need of, as well as providing endless exciting pathways to explore.

When *Robot Song's* central character, eleven-year old Juniper May, faces her ultimate obstacle, a venomous and damaging petition about her, circulated by her classmates, her desperate parents are forced to fall back onto their own creativity to guide their daughter back. Juniper is teased for being like a robot, too literal and devoid feeling but instead of trying to reassure her, her parents decide what she actually needs is to meet a robot face to face. And who better than her favourite robot hero, Battletac.

Upon meeting Battletac, Juniper discovers the letter is not what it seems. Battletac's rational, logical way of viewing the petition helps her understand what this petition really means. Juniper is different but difference should be celebrated, that's what makes us unique and interesting.

As a multidisciplinary artist I am fascinated by the intersection of technology art and the fragile beauty of human vulnerability. *Robot Song* showcases all these things from a profoundly personal perspective. This show employs sophisticated cutting-edge animation software, combined with complex large-scale puppetry and animatronics, all supported by a deep love of music. Despite its themes, the show is highly comedic and often absurd. Drawn from real life events, it is a celebration of creativity and unconditional love.

Jolyon James

Writer/Director/Designer

POST-SHOW ACTIVITIES & DISCUSSION POINTS

PLAYMAKING

Robot Song was developed over a period of two years but draws upon Writer/Director/Designer Jolyon James 13+ years as a parent and 35+ years' experience as an artist.

- See the Artist Statement (previous page) to develop some insight into Jolyon's inspiration behind the show.

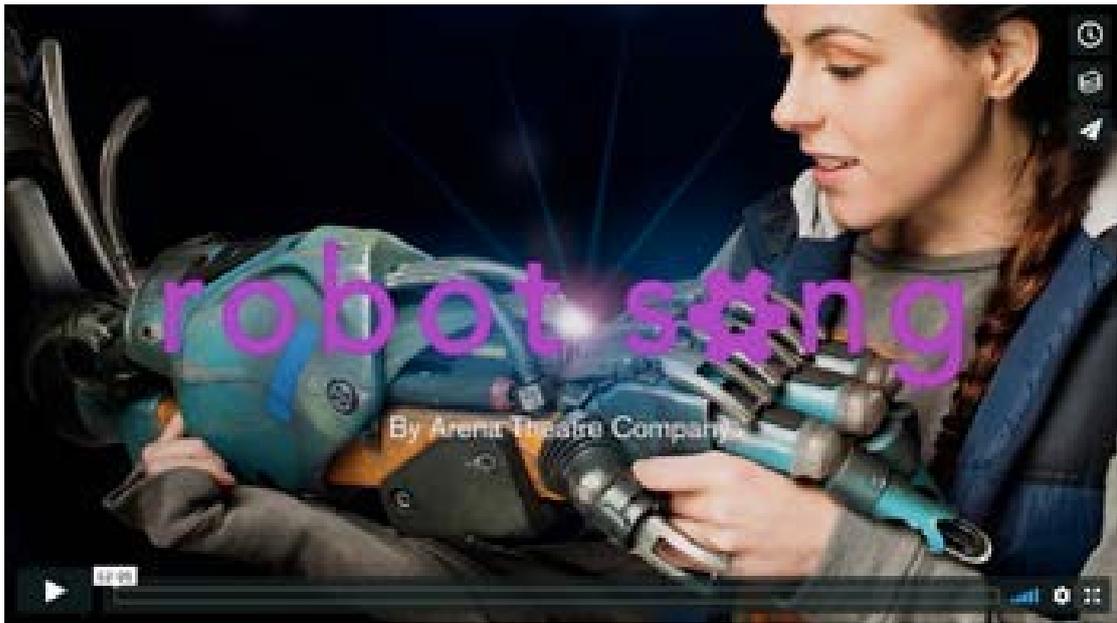
DEVELOPMENT TIMELINE

2016	Draft script. Arena researches and tests use of Adobe Character Animate software for digital puppetry in school workshops.
2017	Creative Development 1 (Script) Creative Development 2 (Design) Creative Development 3 (All show elements)
2018	World Premiere - The Engine Room, Bendigo
2019	National Tour: Victoria: Theatreworks St Kilda, Warnambool, Swan Hill, Frankston, Geelong, Warragul, Heyfield, Hamilton, Horsham, Colac, Dandenong, Wodonga, Mildura, Narre Warren Western Australia: Karratha, Geraldton, Ararat South Australia: Adelaide New South Wales: Belrose, Wyong, Coffs Harbour, Nowra
2020-2021	International Tours (Scotland, China) postponed due to COVID iPAY (International Performing Arts for Youth) Philadelphia pitch
2022	National Tour: Victoria: Bendigo New South Wales: Paramatta, Bathhurst, Dubbo, Sydney, Queanbeyan
2023	Planning
2024	Canada, New Zealand
2025	Canada, USA (Pittsburgh & New York)

RESEARCH

Although it is never explicitly stated in the show, Juniper May is on the Autism Spectrum. This is integral to Juniper's character.

Whilst Jolyon's experience parenting a child on the spectrum definitely informed the show, the creative team was incredibly conscious that Autism Spectrum in different children can present very differently. Jolyon and Assistant Director, Sarah Branton, undertook extensive research - particularly into girls on the Autism Spectrum - and consulted with experts in Autism, to inform Juniper's character development.

DEVELOPMENT TRAILER:

<https://vimeo.com/252451034>

Watch the Development Trailer.

- What character and set elements do you recognise in the trailer from the show?
- How are they different in the finished show?

During *Robot Song*'s development there were a few key changes to the script.

- Listen to Writer/Director/Designer Jolyon James discuss the work.
- See if you can pick up how the script might have evolved during development.
- Brainstorm why you think these changes may have occurred.

DO YOUR OWN RESEARCH:

- To learn more about autism visit the AMAZE website (www.amaze.org.au), they are the peak body for people on the Autism Spectrum and their supporters in Victoria.
<https://www.amaze.org.au/understand-autism/about-autism/>
- In particular, look at the page dedicated to Girls and Women on the Autism Spectrum
<https://www.amaze.org.au/understand-autism/about-autism/women-and-girls/>

This may help you to understand and analyse some of Juniper's behaviour and characterisation throughout *Robot Song* and develop familiarity with some of the terms used in this resource.

DIGITAL PUPPETRY

In 2016 Arena started experimenting with an animation software program called Adobe Character Animate. Whilst it was designed to record live movement and develop animations we practiced using the software to perform digital characters in real time for an audience. We were curious about the role of digital technology in live performance in a world where young people spend more and more time online.

The results of Arena's software tests were performed in front of an audience through their Schools Workshop Program. They decided it was an effective dramatic technique after they convinced 5 schools that they had developed their own Artificial Intelligence that could learn from and interact with audiences; listening to them and talking to them.

When Battletac comes to life on the whiteboard Juniper's Father is actually animating and voicing Battletac live from back stage. Character Animate uses a webcam to track the actor's physical movements and overlay them on a digital animation.

If you would like to try to puppet Battletac yourself you can download the software from Adobe and contact NCM for the Battletac file.

1. If you do not have an Adobe Creative Cloud membership you can sign up for a free trial here: <https://www.adobe.com/creativecloud/start-with-free-creativecloud.html>

ACTOR-AUDIENCE RELATIONSHIP

"Now that you said I don't have to do the show I feel heaps better. Because I feel better, I can do the show. That's a paradox. Mum, tell the audience I'm going to do it." - Juniper May

DIRECT ADDRESS

Robot Song is quite an unusual theatre piece in that not only does Juniper regularly break the fourth wall and directly address the audience, she also tells us she is making a theatre show.

Juniper is the driving force of *Robot Song*.

- In what ways does the opening scene reveal to us that this show is all about Juniper?
- Juniper stops the show right at the beginning. How do we know Juniper is overwhelmed? What influence does this display of vulnerability have on the audience?

Throughout *Robot Song* direct address is used to communicate with the audience.

"Welcome to *Robot Song* the touching true story about a girl who finds a robot in her recycling bin" - Juniper's Dad (in a really bad American accent)

“My name is Juniper May, I’m good at art, singing, writing, computers, YouTube and heaps of other things. One thing I really love are robots, I’m pretty much an expert. One thing I really hate is school, because a little while ago I received this letter.” - Juniper May (about herself)

- Consider the sense of honesty this conveys. How does this both empower Juniper and the audience?

CREATE:

Think about your own life. What is important about you? What makes you different, unique? Write your own introduction to a show about your own life.

Writer/Director/Designer Jolyon James often makes theatre for young audiences that deliberately blurs the lines between what is real and what is made up.

- How does knowing Juniper is making a theatre show distort the audiences understanding of what is real and what is made up? Remember the audience for *Robot Song* is ages 8 and up.
- Does knowing that *Robot Song* is inspired by true events, Jolyon’s relationship with his son and the letter being an actual letter given to a child Jolyon knows, change your answer?

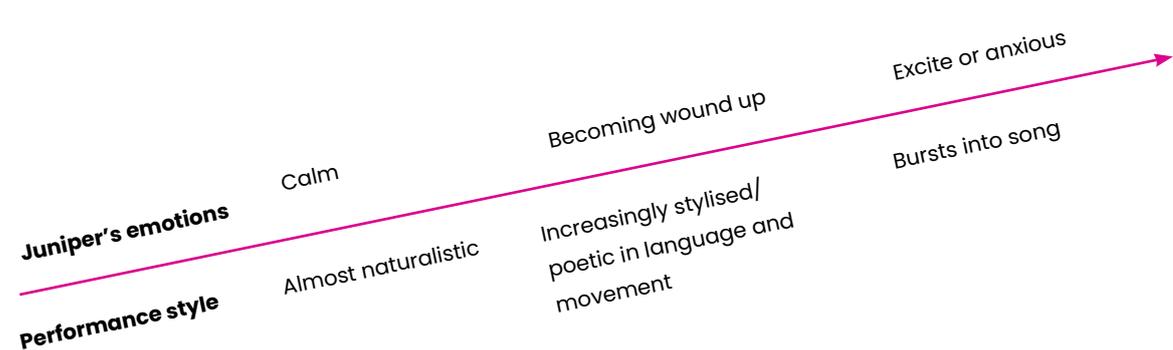
AUDIENCE PARTICIPATION

There are several moments in *Robot Song* where Juniper asks for the audience involvement.

- Think back to the performance. What are these moments and what does Juniper ask you to do?
- How do you think this influenced your relationship with Juniper during the performance?

PERFORMANCE STYLES

Juniper is the driving force of *Robot Song* and her emotions dictate the performance style. As Juniper becomes progressively excited or anxious she and the show style develop from a naturalistic state into an increasingly heightened style until there is nowhere left to go but burst into song. This cycle repeats throughout the show.



Consider how the performance style escalates from 'Maths for the real world' through to 'People Say I'm Like a Robot'. Look particularly at the changes in Juniper's physical expression and the use of language.

- Look for other examples of where this cycle repeats throughout *Robot Song*.
- How does Juniper's Father respond to these escalations? In what ways do his physical expression and language also change?
- Pick one of the songs in *Robot Song*. Listen to or read the lyrics. What is revealed about Juniper through song that the audience didn't already know?
- Direct Audience Address is also crucial to *Robot Song*. See the Audience/Actor Relationship section for more information on this.

PRODUCTION AREAS - COSTUME

JUNIPER Juniper's costume was designed to appear like she made it herself, as if she'd even painted her own shoes. It is deliberately tactile with materials and pockets Juniper can use for 'stimming'.

Stimming or self-stimulating behaviour is repetitive or unusual body movement or noise. People on the Autism Spectrum use 'stimming' to manipulate their environment or produce stimulation. It is often used as a coping mechanism for comfort. "Often girls in stories who are smart and inventive are portrayed as 'tom boys. I felt it was important that we break this limited and gendered stereotype and celebrate girls for who they are. Juniper had to be allowed to be a girl in her own unique way"

- Jolyon James

- Discuss with your classmates if you can remember a way in which Juniper stims with her costume.



DAD

- Consider how Dad's costume deliberately contrasts to Juniper's. How does that support their relationship?
- Why do you think they are both wearing the same handmade shoes?

CREATE: If you were to design a costume that purely represented you, what would it include? Mind-map, draw, even make your answer.



SET DESIGN

This set design for *Robot Song* features mostly found objects.

- How does this help the audience to understand whose world this is?
- Look at a picture of Battletac – what materials can you recognise in his construction?

GOMI:

- Gomi is Juniper's favourite place in the world. Even though she doesn't like change she loves the adventures that Gomi brings.
- Why do you think Juniper feels safe with Gomi?
- Think of the other objects Juniper has found in Gomi before, Mario, BB8 the mixing bowl robot.
- Why have they appeared? Where do you think they came from and how have they helped Juniper?

CREATE:

After Juniper got a pea stuck up her nose, she concluded that all green vegetables were dangerous and that she could no longer eat them. To be on the safe side she stopped eating vegetables all together. From now on she only wants to eat cheesy melts and kinder surprises.

- Storyboard, improvise or write a scene in which Juniper's Father comes up with a way to use Gomi and create a solution to convince Juniper to eat vegetables again.

MUSIC & SOUND DESIGN

Singing is fundamental to how Juniper expresses herself. Like everything in the *Robot Song* world the music had to respond to the sense of Juniper. Juniper finds repetition comforting.

- Pick a track from *Robot Song*. Listen to it and identify elements of repetition.
- If you're a super music whiz, Composer Nate Gilkes hid patterns and number sequencing throughout the *Robot Song* tracks. See if you can detect them.

DRAMATIC ELEMENTS/CONVENTIONS

TRANSFORMATION

"For Juniper it feels like the world is constantly changing. The rapid transitions of place, character and time throughout *Robot Song* are dramaturgically designed to echo Juniper's sense of the world." – Jolyon James

- Character:
- Analyse how Juniper's Father transforms into Miss Cummings. What changes are made to costume, voice, action and interaction with Juniper?
- Examine how Juniper becomes the Principal Mr Scryber. Consider costume, voice, expression and interaction with Juniper's Father.

- Juniper does not stay as the principal for long. How do we know when Juniper is becoming herself again?
- Place and time:
- Flashbacks to Juniper receiving and dealing with the letter happen throughout *Robot Song*. What production elements change to indicate Juniper as at school when she receives the letter?
- How does the use of projection help to alter time and place?

CONFLICT

The Letter

"This is an official school petition stating that you are a total freak. You sound like a robot, you act like a robot, you must be a robot. No-one wants you at this school. It would be way better for everyone if you had never been born." (Signed – everyone in your class)

When Juniper receives the letter she is confused and cannot move on.

- In what ways does the set change to indicate Juniper's thoughts are dominated by the letter?
- Puppetry is used to deliver the letter to Juniper. How is it used to increase tension?
- How do repetition in language and sound design build the tension and alter the mood of the scene in which Juniper doesn't want to go to school?

After Juniper receives the letter she doesn't go to school for 11 days.

- What does Juniper find confusing about the letter?
- How does her Dad respond to the letter? What expression and performance skills does he use to demonstrate his concern?

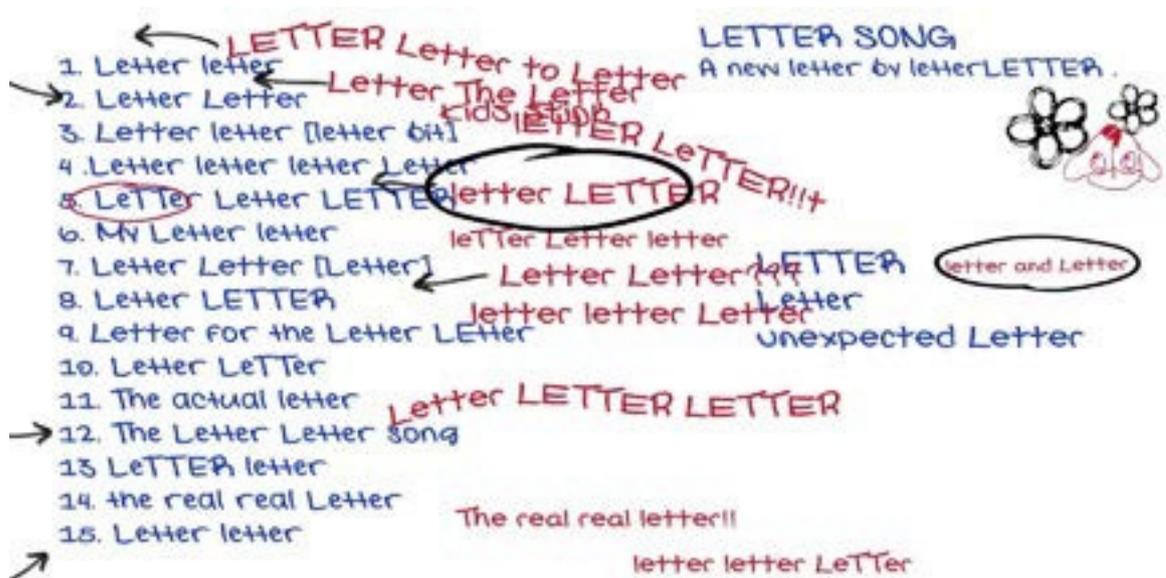


Image Credit: Jolyon James

CREATIVE BIOGRAPHIES

Phillip McInnes – Juniper’s Dad

Phillip McInnes is a WAAPA trained actor graduating in 2002. He has developed and performed in productions such as OT – Chronicles of The Old Testament with Uncle Semolina & Friends for Malthouse Theatre Company; Last Scene Imagining’s Home for Perth International Arts Festival, a verbatim play developed over 4 years; The Phasmid Branch’s production of Clementine Wakes Up for the Melbourne Fringe; Men of Steel’s object puppetry theatre Hard Rubbish for Malthouse Theatre; and Robot Song with Jolyon James for Arena Theatre Company. While working extensively with Jolyon at Arena as an actor/divisor, Phillip also spent many years working as a digital artist creating and operating animated puppets for Robot Song and in their School Workshop Programs such as Hidden Creature Gallery.

Phillip helped develop and premiere IMAGINE LIVE, Jolyon James’ new work for children that toured Australia to every state and territory in 2025.

Adeline Hunter – Juniper

Adeline is a Melbourne-based actor, singer, dancer and voice over artist. She is a 2023 Showfit Musical Theatre graduate where she trained under the mentorship of Mathew Frank, Katherine Tonkin, and Freya List.

Adeline’s stage credits include Bearded – Ensemble/Hailey Cover (Theatre Works), Parade – Mary Phagan/Dance Captain (Sydney – Seymour Centre & Melbourne – Chapel Off Chapel), The 25th Annual Putnam County Spelling Bee – Logainne Schwartzandgrubenierre (Hayes Theatre), and Urinetown – Little Becky Two-Shoes/Dance Captain (Soundworks Productions). She has toured IMAGINE LIVE by Jolyon James, produced by NCM around Australia on a 6 month national tour. Adeline has also starred in television commercials for ‘Seek’.

She has performed in educational theatre programs with Perform! Education and The National Theatre for Children and toured extensively around Australia.

Michelle Doyle – Juniper’s Mum/Musician

Michelle Doyle was born into a multi-generational musical family. After a quick stint as an acrobat (6 to 8 years old) culminating in a South Korean tour, Michelle retired and bought a harp with her well-earned cash to pursue a lifelong dream of becoming a harpist. With a rich upbringing of Irish and classical music, Michelle won a scholarship to Victorian College of the Arts Secondary School for her year 11 and 12 as the first lever harpist. She continued on to complete a classical degree at Monash University and has been in high demand, performing solo, with small ensembles, teaching and touring nationally with the likes of Shane Howard and Paul Kelly.

Jolyon James**Writer/Director/Designer**

Based in Victoria, Jolyon James is an independent multidisciplinary visual artist, writer and performance maker focused primarily on the theatre for young people sector.

Between 2013–2021 he was the Artistic Associate and Lead Artist with Arena Theatre Company and has held teaching, mentoring and directing roles at The Victorian College of the Arts, Monash University and Collarts. He designs and leads creative workshops for young people, mentors emerging artists and creates pathways into the industry through active cultural leadership.

Career highlights include winning the prestigious 2019 Helpmann Award for Robot long; multiple Drama Victoria Awards; sold-out presentations at major arts venues including the Sydney Opera House, Arts Centre Melbourne and Geelong Arts Centre; appearances at national and international festivals; and twice head-lining Adelaide's prestigious DreamBIG Festival.

Robot Song has toured extensively throughout Australia and overseas and selected for the VCE Drama Playlist over multiple years. In 2026, Robot Song will showcase in the USA in Pittsburgh and at the Brooklyn Academy of Music and is currently undergoing a Spanish translation.

From 2022–2024, Jolyon created Imagine Live, based on Alison Lester's beloved book Imagine. Currently touring nationally, it is one of the largest independent touring shows in Australia for 2025, on track to reach over 40,000 young audiences in 46 venues.

As a passionate advocate for access and inclusion, Jolyon has made works for Vision Australia, collaborated with Rawcus, and built site-specific community works across aged-care facilities and regional schools. Accessibility is central to both the process and presentation of his work, and he actively creates space for artists from diverse backgrounds.

Other highlights: Cautionary Tales for Children, with Virginia Gay 2014 Heart VR (a hybrid live performance and VR journey into the human heart) 2021, Trapper (slam poetry meets kinetic sculpture) 2017, Hidden Creature Gallery (live animation meets augmented reality) 2019.

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NCM Producer / Agent

Nicholas Clark Management (NCM) was founded in 2017 by Nic Clark.

The company develops bookings, opportunities and tours for Australian and international professional performing arts productions in the national and international presenter markets. Annually NCM facilitate over 300 performances of diverse work across circus, work for young people and families, comedy, drama, cabaret and more, providing employment opportunities for over 50 artists and practitioners. NCM staff include Nic Clark, Derek Bailey, Josh Sherrin, Darcy Van Dillen and Erica Fryberg

Nathan Gilkes

Composer

Nathan Gilkes is a Helpmann award winning musician, arts educator and artistic director working across disciplines of New Music Theatre, Arts Education and Training and Community Works.

His practice sits at the collision points of music, theatre and opera, often using multiples modes and artforms to convey story and build engagement and participation.

As a creator of work for young people, Nate composed the score for the Helpmann Award winning (Best Production for Children and Young People), Robot Song (Arena Theatre Company) and Imagine Live (Riverside and Geelong Arts Centre) both shows undertaking tours nationally as well as North America and Canada.

As a community facilitator and educator he has created works such as POWER (Force Majeure and Sydney Biennale), Hipbone Sticking Out (Big hART and Melbourne Festival), and Acoustic Life of Sheds (Ten Days on the Island) all building education and community outcomes into new large scale artworks. He is a former Artistic Director at Marian St Theatre for Young People in Sydney and currently the Head of Education, Learning and Participation at Opera Australia.

Nates holds degrees from the Victorian College of the Arts in Directing, the Sydney Conservatorium of Music in Education and currently completing an MFA in Cultural Leadership at NIDA.

Christian Leavesley

Dramaturgy

Christian is the Artistic Director of Arena Theatre Company. He studied at the Victorian College of the Arts, Monash University and the University of Missouri-Columbia. Upon graduating he co-founded multi-award winning company Uncle Semolina (& friends), creating works focussed upon innovative form and unusual playing spaces. Uncle Semolina's works toured to Europe, Asia and around Australia, to prestigious venues such as the London Barbican, Shanghai Dramatic Arts Centre and Sydney Opera House. Leavesley joined Arena as Artistic Associate, before becoming Artistic Director in late 2012. Works he has directed for Arena include Starchaser, Detour, Marlin, Marlin Expedition, The Sleepover, Sunny Ray and the Magnificent Moon and Trapper. Leavesley is interested in large scale social theories such as Medium Theory and Actor Network Theory, and the works of people such as Anish Kapoor, Hayao Miyazaki, Harold Innis and Jared Diamond.

AUDIENCE FEEDBACK

- “Gorgeously told and superbly crafted, a must-see for young people growing up in a world where bullying is widespread but who need to understand that difference should be seen as an asset.” – Fiona Parker ABC
- “10/10 – Absolutely incredible. Mesmerising, emotional, pure joy, heartbreaking & funny... out of this world!” – Sophie Atchison
- “Beautiful story, stunning acting. Impressive set design. Especially loved the use of facial tracking and how the audience was engaged” – Lindsey
- “The format. Relatable to both children and parents. It made me laugh. It made me cry. I could relate so much of Junipers journey with that of my son who has learning difficulties. Loved the integration of acting and technology too.” – Jodie Lock
- “Robot song was a powerful piece of theatre. I thought it dealt with bullying in a way that could help both sides ie: the bully and the bullied. The father daughter relationship was beautifully depicted. A fantastic piece of ‘childrens’ theatre that would touch the heart of anyone. A very powerful & very relevant message in today’s world.” – Siobhan O’Malley
- “Loved it! Was fun to watch and it made me laugh and nearly cry. It’s not often we see a character like Juniper lead a story and her quirks celebrated! As the mother of an autistic child it made me appreciate my son and his uniqueness even more. And he’s been talking about Robots ever since!” – Anonymous
- “It was wonderful to see a neurodivergent character represented so truthfully and beautifully on stage. The design and script were incredible and it was just such a stunning, heartwarming, funny and real piece. I don’t think I’ve ever been so affected by a piece of theatre in my life.” – Paris Balla

FEEDBACK

NCM & Jolyon James would love to hear from you. We’re especially interested in to hear about:

Robot Song – How you responded to the show

Education Resource – How useful you found these notes?

And we’d love to see any examples of student work created in response to Robot Song.

If you would like to share with us please email nic@nicholasclarkmanagement.com.

KEEP IN TOUCH

For further information or queries, contact NCM

e: nic@nicholasclarkmanagement.com

Website: <https://jolyonjames.com.au/robot-song-the-musical>

Facebook: <https://www.facebook.com/meccano202/>

Instagram: <https://www.instagram.com/robotsongmusical/>

