



# Aladdin

## ALPHASHOWS Pre-Show Activities

[ Photocopy / print / email this document  
and give to all teachers BEFORE the show day ]

© Copyright 2003–2010 Alpha Shows Pty Ltd.  
Do not duplicate or modify for anything other than teaching purposes.

PH: 1300 850 658 | FAX: 03 5978 6855 | WEB: <http://www.alphashows.com.au>

## ABOUT THE PRE SHOW ACTIVITES



Alpha honours and highly respects the work that teachers do with children and we can only hope that our brief visit at your school will help to brighten your day, and help to make learning

and the classroom fun. Teachers have a phenomenal capacity and we look forward to meeting you and your children and being at your school. We believe in peak states, emotional

truthfulness, high energy and enthusiasm in general being the most effective ways of learning, we sincerely hope that the show is useful to you in that and many other ways.

# THE OUTCOME

## ALPHASHOWS' outcome for our performances in schools are:

	To provide an intense, memorable, high quality and high impact musical, that engages children the entire time. We hope to give them an experience of what 'theatre' is that encourages further participation in arts and theatre in the future.
	To make specific spiritual and physical truths about our world and ourselves available in a metaphorical format to encourage learning at the soul level.
	To give performers an opportunity to work in a full time performance based job, and have them give a real experience of 'being a performer' to children by answering questions and generally being happy, accessible, fun and cooperative with children and teachers.
	To provide the most outstanding role models of truthful and humble human beings within the stories and in real life.
	To provide a launching pad for creativity, writing, drama, music, and fun in the classroom. To create enthusiasm and encourage children to be in the peak state for learning.
	To have an artistic theatrical performance that expands a student's soul to enable greater capacity in all learning areas (including learning areas not specifically covered by the shows).
	To have an artistic theatrical experience that is of the highest quality possible, as close to a show at a big theatre in a capital city as we can.
	To make available our shows to anybody who wishes to invite us for as low a cost as we can.



## ABOUT THE SHOW 'ALADDIN'

### OVER ARCHING VALUES THEME:

Making your own wishes  
and Truth

Aladdin and the story of the Genie gives us the opportunity to bring some really advanced and spiritual ideas to children in a very fun and engaging way. Like all our shows, it is more than just about theatre or performing arts...or even less excitingly – fairytales. Remember, Alpha uses fairytales as a very effective way of reaching children in the most impactful way, to wrap up advanced ideas about life into a palatable form. Of course, Aladdin is also a really fun and entertaining show with lots of laughs and silly characters, loosely following a plot similar to what you may expect.

## SYNOPSIS OF THE STORY



Jafar wants the lamp, and he knows Aladdín is the one worthy enough to go into the cave to retrieve it. But how to find him? Aladdín lives on the street with his monkey Abu, stealing food to survive. He isn't even aware of his own power or worthiness, in fact, he has a deep sense of unworthiness, that is so painful that he doesn't want to feel it.

Meeting Jasmine, who wishes to be free but is being forced to marry, he realises even more his hopeless case. When Jafar finally finds him he offers him the chance to fetch the lamp. Aladdín agrees, but soon the Genie comes out and helps Aladdín become a prince (at least in appearance) so he can win Jasmine's hand in marriage. Jasmine only sees him as another pompous prince and not until she realises he is the same boy she met in the marketplace do they fall in love and kiss. Jafar has other plans and steals the lamp with the help from his hilarious sidekick Ashkar, and a sword fight ensues as

After the Genie teaches Aladdín the only way of being free of these feelings of being unworthy, and the way to make his own wishes, eventually Aladdín tells the truth about who he is. Being struck down by Jafar, who has wished to be an all powerful swordsman, Aladdin suddenly has a transformation, when the truth about how to make wishes finally hits him emotionally.

The Genie reminds him he can always make his own wishes, even without the Genie's help. Jafar is then defeated and Aladdín uses his final wish to free the Genie.

## How the show addresses our outcomes:

	The show is loud, entertaining and lots happening. It also has different parts that will appeal differently to various age groups and genders – allowing ‘down time’ for some as well. Children seeing this show will want to see more.
	Aladdin contains some powerful truths about what happens when you choose to not face the truth about how you feel about yourself. Once the Genie helps Aladdin release these unworthiness feelings through the full expression of them, Aladdin, along with the boys and girls, learn how to make their own wishes. This process has a positive impact on their soul condition, and reaffirming that children CAN create their desires.
	The cast contains 4 boys and 2 girls, who play characters that are energetic, and appeal to both genders through humour and strength, and a bit of silliness.
	The actors chosen represent people who are talented and professional in their field. They play characters that illustrate great ways to learn and live, who play full out and make the most of the events that happen to them.
	The fairytale nature of the show will give some great lead in to the study of stories and fairytales, literacy, the theatre experience etc. Because the shows always contain great anchors for positive emotional states, these can be used back in the classroom to encourage full participation, humility, love and truth, which will always foster higher levels of learning.
	As the students implement the ideas in the show (specifically about being truthful, and seeing the truth about how you feel about yourself, and releasing it so you can make your own wishes), it will have a run on effect on other learning areas which will have a positive impact on every area of their schooling life. Imagine children who now have the skill of how to make all the wishes actually come true.
	The lights and sound in our shows are the top of the range, and we spend months creating and painting the sets, and the full costumes etc. With 6 cast, it makes what we can set up in your school quite remarkable in a short time – the final result will be as close as you can get to a theatre, right in your school – especially if you have a dark hall!
	After the show you will have an opportunity to book one of our other shows. Please consider doing so as ‘stacking’ the shows every year has a cumulative effect on the soul condition of students that is hard to measure. By having it only once or every second year, this positive effect on your students (and entire school community) is very much lessened. We work hard to ensure our shows all tour every year, at different times, so there’s always a show for you to book for the following year. We suggest not booking more than 1 show a year, as the stacking effect seems to be maximised when it is an annual visit.

The content is delivered through a wide range of engaging and accessible dramatic techniques: including, of course, pantomime-styled sequences, physical comedy, audience interaction in the form of questions, witty dialogue with humour that appeals to children (including the occasional bit of toilet humour!), stylised movement, choreography, modern music interwoven in the story, dramatic lighting and effects, high quality sound and sound effects, magnificent costumes and big realistic sets.

# PRE-SHOW ACTIVITES

## A Fairy Tales, Folk Tales and other Stories

**Learning Area:** Literacy

**Outcome:** To create an understanding of the origins of fairytales and classic stories, and to dispel myths about the common held beliefs about where these stories originated from. To connect children in with the archetypal nature of these stories to ensure they have a strong connection to the show in advance. To explore stories from different cultures

**Materials:** Discussion in classroom and the internet

**Information:**

Fairytales, or wonder tales, is a kind of folktale or fable. In these stories we meet witches and queens, giants and elves, princes, dragons, talking animals, ogres, princesses, and sometimes even fairies. Marvellous and magical things happen to characters in fairy tales. A boy may become a bird. A princess may sleep for a hundred years. Objects too can be enchanted — mirrors talk, pumpkins become carriages, and a lamp may be home to a genie.

The oldest fairy tales were told and retold for generations before they were written down. French fairy tales, like Sleeping Beauty were the first to be collected and written down, but now we can read fairy tales from almost any culture. When these stories were studied together, something amazing was discovered. From countries as distant and different as Egypt and Iceland similar fairy tales are told. Both Egypt and Iceland have "Cinderella" stories, as do China, England, Korea, Siberia, France, and Vietnam; and the list doesn't stop there. There may be a thousand versions of the Cinderella story, each with a unique telling which carries cultural information about the time and place the story was told. One thing is for sure; people everywhere like stories in which truth prevails over deception, generosity is ultimately rewarded, hard work overcomes obstacles, and love, mercy and kindness are the greatest powers of all.

**Activity:** Read old folk stories or fairy tales and then ask children to retell them in a modern setting.

**Interesting Web Addresses Relating to Fairy Tales, Folk Tales and other Stories:**

Alpha Shows Website  
<http://www.alphashows.com.au>

Interactive Grimm Brothers Website  
<http://www.grimmfairytales.com/en/main>

Aesop's Fables  
<http://www.umass.edu/aesop>

Australian Aboriginal Dreamtime Stories  
<http://www.dreamtime.net.au/dreaming/storylist.htm>

Native American stories  
<http://www.ilhawaii.net/~stony/loreindx.html>



# Discuss the fairytale & myth of 'Aladdin'

**Learning Area:** Literacy

**Outcome:** To provide an expanding awareness of fairytales & myths and their origins and purpose

**Materials:** Discussion in classroom and writing

**Information:**

Aladdin (an Anglicisation of the Arabic name (originally Syrian) Alā' ad-Dīn, Arabic: علاء الدين literally "nobility of the faith") is one of the tales of medieval Arabian origin in the The Book of One Thousand and One Nights (Arabian Nights), and one of the most famous, although, it was actually added to the collection by Antoine Galland.

The original story of Aladdin is a Middle-Eastern folk tale. It concerns an impoverished young ne'er-do-well named Aladdin, in a Chinese city, who is recruited by a sorcerer from the Maghreb (who passes himself off as the brother of Aladdin's late father) to retrieve a wonderful oil lamp from a booby-trapped magic cave. After the sorcerer attempts to double-cross him, Aladdin finds himself trapped in the cave. Fortunately, Aladdin retains a magic ring lent to him by the sorcerer. When he rubs his hands in despair, he inadvertently rubs the ring, and a djinni appears, who takes him home to his mother. Aladdin is still carrying the lamp, and when his mother tries to clean it, a second, far more powerful djinni appears, who is bound to do the bidding of the person holding the lamp. With the aid of the djinni of the lamp, Aladdin becomes rich and powerful and marries princess Badroulbadour, the Emperor's daughter. The djinni builds Aladdin a wonderful palace – far more magnificent than that of the Emperor himself.

The sorcerer returns and is able to get his hands on the lamp by tricking Aladdin's wife, who is unaware of the lamp's importance, by offering to exchange "new lamps for old". He orders the djinni of the lamp to take the palace to his home in the Maghreb. Fortunately, Aladdin retains the magic ring and is able to summon the lesser djinni. Although the djinni of the ring cannot directly undo any of the magic of the djinni of the lamp, he is able to transport Aladdin to Maghreb, and help him recover his wife and the lamp and defeat the sorcerer.



No medieval Arabic source has been traced for the tale, which was incorporated into The Book of One Thousand and One Nights by its French translator, Antoine Galland, who heard it from an Arab Syrian Christian storyteller from Aleppo. Galland's diary (March 25, 1709) records that he met the Maronite scholar, by name Youhenna Diab ("Hanna"), who had been brought from Aleppo to Paris by Paul Lucas, a celebrated French traveller. Galland's diary also tells that his translation of "Aladdin" was made in the winter of 1709–10. It was included in his volumes ix and x of the Nights, published in 1710.

John Payne, Aladdin and the Enchanted Lamp and Other Stories, (London 1901) gives details of Galland's encounter with the man he referred to as "Hanna" and the discovery in the Bibliothèque Nationale in Paris of two Arabic manuscripts containing Aladdin (with two more of the "interpolated" tales). One is a jumbled late 18th century Syrian version. The more interesting one, in a manuscript that belonged to the scholar M. Caussin de Perceval, is a copy of a manuscript made in Baghdad in 1703. It was purchased by the Bibliothèque Nationale at the end of the nineteenth century.

Note that although it is a Middle-Eastern tale the characters in the story are neither Arabs nor Persians, but rather are from "China". The country in the story is however an Islamic country, where most people are Muslims. There is a Jewish merchant who buys Aladdin's wares (and incidentally cheats him), but there is no mention of Buddhists or Confucians. Everybody in this country bears an Arabic name and its monarch seems much more like a Persian ruler than a Chinese emperor. The country of the tale is a fabled place in a distant land, definitely eastwards – but of course has little or no relationship to a "real" or historic China. This sort of thing is common enough in fairy tales – whether due to an unsophisticated narrator's ignorance, or as a deliberate device.

For a narrator unaware of the existence of America, Aladdin's "China" would represent "the Utter East" while the sorcerer's homeland of Morocco represented "the Utter West". In the beginning of the tale, the sorcerer's taking the effort to make such a long journey, the longest conceivable in the narrator's (and his listeners') perception of the world, underlines the sorcerer's determination to gain the lamp and hence the lamp's great value. In the later episodes, the instantaneous transition from the east to the west and back, performed effortlessly by the Djinn, make their power all the more marvellous.

**Activity:**

Discuss the elements of the fairytale, the characters etc, to familiarise your children with the various elements. Pasted below is one version of the story.

## Aladdin and the Wonderful Lamp

There once lived a poor tailor, who had a son called Aladdin, a careless, idle boy who would do nothing but play all day long in the streets with little idle boys like himself. This so grieved the father that he died; yet, in spite of his mother's tears and prayers, Aladdin did not mend his ways. One day, when he was playing in the streets as usual, a stranger asked him his age, and if he was not the son of Mustapha the tailor. "I am, sir," replied Aladdin; "but he died a long while ago." On this the stranger, who was a famous African magician, fell on his neck and kissed him saying: "I am your uncle, and knew you from your likeness to my brother. Go to your mother and tell her I am coming." Aladdin ran home and told his mother of his newly found uncle. "Indeed, child," she said, "your father had a brother, but I always thought he was dead." However, she prepared supper, and bade Aladdin seek his uncle, who came laden with wine and fruit. He fell down and kissed the place where Mustapha used to sit, bidding Aladdin's mother not to be surprised at not having seen him before, as he had been forty years out of the country. He then turned to Aladdin, and asked him his trade, at which the boy hung his head, while his mother burst into tears. On learning that Aladdin was idle and would learn no trade, he offered to take a shop for him and stock it with merchandise. Next day he bought Aladdin a fine suit of clothes and took him all over the city, showing him the sights, and brought him home at nightfall to his mother, who was overjoyed to see her son so fine.

Next day the magician led Aladdin into some beautiful gardens a long way outside the city gates. They sat down by a fountain and the magician pulled a cake from his girdle, which he divided between them. Then they journeyed onwards till they almost reached the mountains. Aladdin was so tired that he begged to go back, but the magician beguiled him with pleasant stories and lead him on in spite of himself. At last they came to two mountains divided by a narrow valley. "We will go no farther," said his uncle. "I will show you something wonderful; only do you gather up sticks while I kindle a fire." When it was lit the magician threw on it a powder he had about him, at the same time saying some magical words. The earth trembled a little in front of them, disclosing a square flat stone with a brass ring in the middle to raise it by. Aladdin tried to run away, but the magician caught him and gave him a blow that knocked him down. "What have I done, uncle?" he said piteously; whereupon the magician said more kindly: "Fear nothing, but obey me. Beneath this stone lies a treasure which is to be yours, and no one else may touch it, so you must do exactly as I tell you." At the word treasure Aladdin forgot his fears, and grasped the ring as he was told, saying the names of his father and grandfather. The stone came up quite easily, and some steps appeared. "Go down," said the magician; "at the foot of those steps you will find an open door leading into three large halls. Tuck up your gown and go through them without touching anything, or you will die instantly. These halls lead into a garden of fine fruit trees. Walk on till you come to niche in a terrace where stands a lighted lamp. Pour out the oil it contains, and bring it me." He drew a ring from his finger and gave it to Aladdin, bidding him prosper.

Aladdin found everything as the magician had said, gathered some fruit off the trees, and, having got the lamp, arrived at the mouth of the cave. The magician cried out in a great hurry: "Make haste and give me the lamp." This Aladdin refused to do until he was out of the cave. The magician flew into a terrible passion, and throwing some more powder on to the fire, he said something, and the stone rolled back into its place.

The man left the country, which plainly showed that he was no uncle of Aladdin's but a cunning magician, who had read in his magic books of a wonderful lamp, which would make him the most powerful man in the world. Though he alone knew where to find it, he could only receive it from the hand of another. He had picked out the foolish Aladdin for this purpose, intending to get the lamp and kill him afterwards.

For two days Aladdin remained in the dark, crying and lamenting. At last he clasped his hands in prayer, and in so doing rubbed the ring, which the magician had forgotten to take from him. Immediately an enormous and frightful genie rose out of the earth, saying: "What wouldest thou with me? I am the Slave of the Ring, and will obey thee in all things." Aladdin fearlessly replied, "Deliver me from this place!" whereupon the earth opened, and he found himself outside. As soon as his eyes could bear the light he went home, but fainted on the threshold. When he came to himself he told his mother what had passed, and showed her the lamp and the fruits he had gathered in the garden, which were in reality precious stones. He then asked for some food. "Alas! child," she said, "I have nothing in the house, but I have spun a little cotton and will go sell it." Aladdin bade her keep her cotton, for he would sell the lamp instead. As it was very dirty, she began to rub it, that it might fetch a higher price. Instantly a hideous genie appeared, and asked what she would have. She fainted away, but Aladdin, snatching the lamp, said boldly: "Fetch me something to eat!" The genie returned with a silver bowl, twelve silver plates containing rich meats, two silver cups, and two bottles of wine. Aladdin's mother, when she came to herself, said: "Whence comes this splendid feast?" "Ask not, but eat," replied Aladdin. So they sat at breakfast till it was dinner-time, and Aladdin told his mother about the lamp. She begged him to sell it, and have nothing to do with devils. "No," said Aladdin, "since chance hath made us aware of its virtues, we will use it, and the ring likewise, which I shall always wear on my finger." When they had eaten all the genie had brought, Aladdin sold one of the silver plates, and so on until none were left. He then had recourse to the genie, who gave him another set of plates, and thus they lived many years.

One day Aladdin heard an order from the Sultan proclaimed that everyone was to stay at home and close his shutters while the Princess his daughter went to and from the bath. Aladdin was seized by a desire to see her face, which was very difficult, as she always went veiled. He hid himself behind the door of the bath, and peeped through a chink. The Princess lifted her veil as she went in, and looked so beautiful that Aladdin fell in love with her at first sight. He went home so changed that his mother was frightened. He told her he loved the Princess so deeply he could not live without her, and meant to ask her in marriage of her father. His mother, on hearing this, burst out laughing, but Aladdin at last prevailed upon her to go before the Sultan and carry his request. She fetched a napkin and laid in it the magic fruits from the enchanted garden, which sparkled and shone like the most beautiful jewels. She took these with her to please the Sultan, and set out, trusting in the lamp. The Grand Vizier and the lords of council had just gone in as she entered the hall and placed herself in front of the Sultan. He, however, took no notice of her. She went every day for a week, and

stood in the same place. When the council broke up on the sixth day the Sultan said to his Vizier: "I see a certain woman in the audience-chamber every day carrying something in a napkin. Call her next time, that I may find out what she wants." Next day, at a sign from the vizier, she went up to the foot of the throne and remained kneeling until the Sultan said to her: "Rise, good woman, and tell me what you want." She hesitated, so the Sultan sent away all but the Vizier, and bade her speak freely, promising to forgive her beforehand for anything she might say. She then told him of her son's violent love for the Princess. "I prayed him to forget her," she said, "but in vain; he threatened to do some desperate deed if I refused to go and ask your Majesty for the hand of the Princess. Now I pray you to forgive not me alone, but my son Aladdin." The Sultan asked her kindly what she had in the napkin, whereupon she unfolded the jewels and presented them. He was thunderstruck, and turning to the vizier, said: "What sayest thou? Ought I not to bestow the Princess on one who values her at such a price?" The Vizier, who wanted her for his own son, begged the Sultan to withhold her for three months, in the course of which he hoped his son could contrive to make him a richer present. The Sultan granted this, and told Aladdin's mother that, though he consented to the marriage, she must not appear before him again for three months.

Aladdin waited patiently for nearly three months, but after two had elapsed, his mother, going into the city to buy oil, found everyone rejoicing, and asked what was going on. "Do you not know," was the answer, "that the son of the Grand Vizier is to marry the Sultan's daughter tonight?" Breathless she ran and told Aladdin, who was overwhelmed at first, but presently bethought him of the lamp. He rubbed it and the genie appeared, saying: "What is thy will?" Aladdin replied: "The Sultan, as thou knowest, has broken his promise to me, and the vizier's son is to have the Princess. My command is that to-night you bring hither the bride and bridegroom." "Master, I obey," said the genie. Aladdin then went to his chamber, where, sure enough, at midnight the genie transported the bed containing the vizier's son and the Princess. "Take this new-married man," he said, "and put him outside in the cold, and return at daybreak." Whereupon the genie took the vizier's son out of bed, leaving Aladdin with the Princess. "Fear nothing," Aladdin said to her; "you are my wife, promised to me by your unjust father, and no harm will come to you." The Princess was too frightened to speak, and passed the most miserable night of her life, while Aladdin lay down beside her and slept soundly. At the appointed hour the genie fetched in the shivering bridegroom, laid him in his place, and transported the bed back to the palace.

Presently the Sultan came to wish his daughter good-morning. The unhappy Vizier's son jumped up and hid himself, while the Princess would not say a word and was very sorrowful. The Sultan sent her mother to her, who said: "How comes it, child, that you will not speak to your father? What has happened?" The Princess sighed deeply, and at last told her mother how, during the night, the bed had been carried into some strange house, and what had passed there. Her mother did not believe her in the least, but bade her rise and consider it an idle dream.

The following night exactly the same thing happened, and next morning, on the Princess's refusing to speak, the Sultan threatened to cut off her head. She then confessed all, bidding him ask the Vizier's son if it were not so. The Sultan told the Vizier to ask his son, who owned the truth, adding that, dearly as he loved the Princess, he had rather die than go through

another such fearful night, and wished to be separated from her. His wish was granted, and there was an end of feasting and rejoicing.

When the three months were over, Aladdin sent his mother to remind the Sultan of his promise. She stood in the same place as before, and the Sultan, who had forgotten Aladdin, at once remembered him, and sent for her. On seeing her poverty the Sultan felt less inclined than ever to keep his word, and asked his Vizier's advice, who counselled him to set so high a value on the Princess that no man living would come up to it. The Sultan than turned to Aladdin's mother, saying: "Good woman, a sultan must remember his promises, and I will remember mine, but your son must first send me forty basins of gold brimful of jewels, carried by forty black slaves, led by as many white ones, splendidly dressed. Tell him that I await his answer." The mother of Aladdin bowed low and went home, thinking all was lost. She gave Aladdin the message adding, "He may wait long enough for your answer!" "Not so long, mother, as you think," her son replied. "I would do a great deal more than that for the Princess." He summoned the genie, and in a few moments the eighty slaves arrived, and filled up the small house and garden. Aladdin made them to set out to the palace, two by two, followed by his mother. They were so richly dressed, with such splendid jewels, that everyone crowded to see them and the basins of gold they carried on their heads. They entered the palace, and, after kneeling before the Sultan, stood in a half-circle round the throne with their arms crossed, while Aladdin's mother presented them to the Sultan. He hesitated no longer, but said: "Good woman, return and tell your son that I wait for him with open arms." She lost no time in telling Aladdin, bidding him make haste. But Aladdin first called the genie. "I want a scented bath," he said, "a richly embroidered habit, a horse surpassing the Sultan's, and twenty slaves to attend me. Besides this, six slaves, beautifully dressed, to wait on my mother; and lastly, ten thousand pieces of gold in ten purses." No sooner said than done. Aladdin mounted his horse and passed through the streets, the slaves strewing gold as they went. Those who had played with him in his childhood knew him not, he had grown so handsome. When the sultan saw him he came down from his throne, embraced him, and led him into a hall where a feast was spread, intending to marry him to the Princess that very day. But Aladdin refused, saying, "I must build a palace fit for her," and took his leave. Once home, he said to the genie: "Build me a palace of the finest marble, set with jasper, agate, and other precious stones. In the middle you shall build me a large hall with a dome, its four walls of massy gold and silver, each side having six windows, whose lattices, all except one which is to be left unfinished, must be set with diamonds and rubies. There must be stables and horses and grooms and slaves; go and see about it!"

The palace was finished the next day, and the genie carried him there and showed him all his orders faithfully carried out, even to the laying of a velvet carpet from Aladdin's palace to the Sultan's. Aladdin's mother then dressed herself carefully, and walked to the palace with her slaves, while he followed her on horseback. The Sultan sent musicians with trumpets and cymbals to meet them, so that the air resounded with music and cheers. She was taken to the Princess, who saluted her and treated her with great honour. At night the princess said good-bye to her father, and set out on the carpet for Aladdin's palace, with his mother at her side, and followed by the hundred slaves. She was charmed at the sight of Aladdin, who ran to receive her. "Princess," he said, "blame your beauty for my boldness if I have displeased you." She told him that, having seen him, she willingly obeyed her father in this matter. After the

wedding had taken place, Aladdin led her into the hall, where a feast was spread, and she supped with him, after which they danced till midnight.

Next day Aladdin invited the Sultan to see the palace. On entering the hall with the four-and-twenty windows with their rubies, diamonds and emeralds, he cried, "It is a world's wonder! There is only one thing that surprises me. Was it by accident that one window was left unfinished?" "No, sir, by design," returned Aladdin. "I wished your Majesty to have the glory of finishing this palace." The Sultan was pleased, and sent for the best jewelers in the city. He showed them the unfinished window, and bade them fit it up like the others. "Sir," replied their spokesman, "we cannot find jewels enough." The Sultan had his own fetched, which they soon used, but to no purpose, for in a month's time the work was not half done. Aladdin knowing that their task was vain, bade them undo their work and carry the jewels back, and the genie finished the window at his command. The Sultan was surprised to receive his jewels again, and visited Aladdin, who showed him the window finished. The Sultan embraced him, the envious vizier meanwhile hinting that it was the work of enchantment.

Aladdin had won the hearts of the people by his gentle bearing. He was made captain of the Sultan's armies, and won several battles for him, but remained as courteous as before, and lived thus in peace and content for several years.

But far away in Africa the magician remembered Aladdin, and by his magic arts discovered that Aladdin, instead of perishing miserably in the cave, had escaped, and had married a princess, with whom he was living in great honour and wealth. He knew that the poor tailor's son could only have accomplished this by means of the lamp, and travelled night and day till he reached the capital of China, bent on Aladdin's ruin. As he passed through the town he heard people talking everywhere about a marvelous palace. "Forgive my ignorance," he asked, "what is the palace you speak of?" Have you not heard of Prince Aladdin's palace," was the reply, "the greatest wonder in the world? I will direct you if you have a mind to see it." The magician thanked him who spoke, and having seen the palace knew that it had been raised by the Genie of the Lamp, and became half mad with rage. He determined to get hold of the lamp, and again plunge Aladdin into the deepest poverty.

Unluckily, Aladdin had gone a-hunting for eight days, which gave the magician plenty of time. He bought a dozen lamps, put them into a basket, and went to the palace, crying: "New lamps for old!" followed by a jeering crowd. The Princess, sitting in the hall of four-and-twenty windows, sent a slave to find out what the noise was about, who came back laughing, so that the Princess scolded her. "Madam," replied the slave, "who can help laughing to see an old fool offering to exchange fine new lamps for old ones?" Another slave, hearing this, said, "There is an old one on the cornice there which he can have." Now this was the magic lamp, which Aladdin had left there, as he could not take it out hunting with him. The Princess, not knowing its value, laughingly bade the slave take it and make the exchange. She went and said to the magician: "Give me a new lamp for this." He snatched it and bade the slave take her choice, amid the jeers of the crowd. Little he cared, but left off crying his lamps, and went out of the city gates to a lonely place, where he remained till nightfall, when he pulled out the lamp and rubbed it. The genie appeared, and at the magician's command carried him, together with the palace and the Princess in it, to a lonely place in Africa.

Next morning the Sultan looked out of the window towards Aladdin's palace and rubbed his eyes, for it was gone. He sent for the Vizier and asked what had become of the palace. The

Vizier looked out too, and was lost in astonishment. He again put it down to enchantment, and this time the Sultan believed him, and sent thirty men on horseback to fetch Aladdin back in chains. They met him riding home, bound him, and forced him to go with them on foot. The people, however, who loved him, followed, armed, to see that he came to no harm. He was carried before the Sultan, who ordered the executioner to cut off his head. The executioner made Aladdin kneel down, bandaged his eyes, and raised his scimitar to strike. At that instant the Vizier, who saw that the crowd had forced their way into the courtyard and were scaling the walls to rescue Aladdin, called to the executioner to stay his hand. The people, indeed, looked so threatening that the Sultan gave way and ordered Aladdin to be unbound, and pardoned him in the sight of the crowd. Aladdin now begged to know what he had done.



"False wretch!" said the Sultan, "come hither," and showed him from the window the place where his palace had stood. Aladdin was so amazed he could not say a word. "Where is your palace and my daughter?" demanded the Sultan. "For the first I am not so deeply concerned, but my daughter I must have, and you must find her or lose your head." Aladdin begged for forty days in which to find her, promising if he failed to return to suffer death at the Sultan's pleasure. His prayer was granted, and he went forth sadly from the Sultan's presence.

For three days he wandered about like a madman, asking everyone what had become of his palace, but they only laughed and pitied him. He came to the banks of a river, and knelt down to say his prayers before throwing himself in. In doing so he rubbed the ring he still wore. The genie he had seen in the cave appeared, and asked his will. "Save my life, genie," said Aladdin, "and bring my palace back." That is not in my power," said the genie; "I am only the Slave of the Ring; you must ask him of the lamp." "Even so," said Aladdin, "but thou canst take me to the palace, and set me down under my dear wife's window." He at once found himself in Africa, under the window of the Princess, and fell asleep out of sheer weariness.

He was awakened by the singing of the birds, and his heart was lighter. He saw plainly that all his misfortunes were owing to the loss of the lamp, and vainly wondered who had robbed him of it.

That morning the Princess rose earlier than she had done since she had been carried into Africa by the magician, whose company she was forced to endure once a day. She, however, treated him so harshly that he dared not live there altogether. As she was dressing, one of her women looked out and saw Aladdin. The Princess ran and opened the window, and at the noise she made, Aladdin looked up. She called to him to come to her, and great was the joy of these lovers at seeing each other again. After he had kissed her Aladdin said: "I beg of you, Princess, in God's name, before we speak of anything else, for your own sake and mine, tell me what has become of an old lamp I left on the cornice in the hall of four-and-twenty windows when I went a-hunting." "Alas," she said, "I am the innocent cause of our sorrows," and told him of the exchange of the lamp. "Now I know," cried Aladdin, "that we have to thank the African magician for this! Where is the lamp?" "He carries it about with him," said the Princess. "I know, for he pulled it out of his breast to show me. He wishes me to break my faith with you and marry him, saying that you were beheaded by my father's command. He is forever speaking ill of you, but I only reply by my tears. If I persist, I doubt not but he will use violence." Aladdin comforted her, and left her for a while. He changed clothes with the first person he met in the town, and having bought a certain powder returned to the Princess, who let him in by a little side door. "Put on your most beautiful dress," he said to her, "and receive the magician with smiles, leading him to believe that you have forgotten me. Invite him to sup with you, and say you wish to taste the wine of his country. He will go for some, and while he is gone I will tell you what to do." She listened carefully to Aladdin and when he left her, arrayed herself gaily for the first time since she left China. She put on a girdle and head-dress of diamonds and seeing in a glass that she was more beautiful than ever, received the magician, saying, to his great amazement: "I have made up my mind that Aladdin is dead, and that all my tears will not bring him back to me, so I am resolved to mourn no more, and have therefore invited you to sup with me; but I am tired of the wines of China, and would fain taste those of Africa." The magician flew to his cellar, and the Princess put the powder Aladdin had given her in her cup. When he returned she asked him to drink her health in the wine of Africa, handing him her cup in exchange for his, as a sign she was reconciled to him. Before drinking the magician made her a speech in praise of her beauty, but the Princess cut him short, saying: "Let us drink first, and you shall say what you will afterwards." She set her cup to her lips and kept it there, while the magician drained his to the dregs and fell back lifeless. The Princess then opened the door to Aladdin, and flung her arms around his neck; but Aladdin went to the dead magician, took the lamp out of his vest, and bade the genie carry the palace and all in it back to China. This was done, and the Princess in her chamber felt only two little shocks, and little thought she was home again.

The Sultan, who was sitting in his closet, mourning for his lost daughter, happened to look up, and rubbed his eyes, for there stood the palace as before! He hastened thither, and Aladdin received him in the hall of the four-and-twenty windows, with the Princess at his side. Aladdin told him what had happened, and showed him the dead body of the magician, that he might believe. A ten days' feast was proclaimed, and it seemed as if Aladdin might now live the rest of his life in peace; but it was not meant to be.

The African magician had a younger brother, who was, if possible, more wicked and more cunning than himself. He travelled to China to avenge his brother's death, and went to visit a pious woman called Fatima, thinking she might be of use to him. He entered her cell and clapped a dagger to her breast, telling her to rise and do his bidding on pain of death. He changed clothes with her, coloured his face like hers, put on her veil, and murdered her, that she might tell no tales. Then he went towards the palace of Aladdin, and all the people, thinking he was the holy woman, gathered round him, kissing his hands and begging his blessing. When he got to the palace there was such a noise going on round him that the Princess bade her slave look out the window and ask what was the matter. The slave said it was the holy woman, curing people by her touch of their ailments, whereupon the Princess, who had long desired to see Fatima, sent for her. On coming to the Princess the magician offered up a prayer for her health and prosperity. When he had done the Princess made him sit by her, and begged him to stay with her always. The false Fatima, who wished for nothing better, consented, but kept his veil down for fear of discovery. The princess showed him the hall, and asked him what he thought of it. "It is truly beautiful," said the false Fatima. "In my mind it wants but one thing." And what is that?" said the Princess. "If only a roc's egg," replied he, "were hung up from the middle of this dome, it would be the wonder of the world."

After this the Princess could think of nothing but the roc's egg, and when Aladdin returned from hunting he found her in a very ill humour. He begged to know what was amiss, and she told him that all her pleasure in the hall was spoilt for want of a roc's egg hanging from the dome. "If that is all," replied Aladdin, "you shall soon be happy." He left her and rubbed the lamp, and when the genie appeared commanded him to bring a roc's egg. The genie gave such a loud and terrible shriek that the hall shook.

"Wretch!" he cried, "is it not enough that I have done everything for you, but you must command me to bring my master and hang him up in the midst of this dome? You and your wife and your palace deserve to be burnt to ashes, but that this request does not come from you, but from the brother of the African magician, whom you destroyed. He is now in your palace disguised as the holy woman, whom he murdered. He it was who put that wish into your wife's head. Take care of yourself, for he means to kill you." So saying, the genie disappeared.

Aladdin went back to the Princess, saying his head ached, and requesting that the holy Fatima should be fetched to lay her hands on it. But when the magician came near, Aladdin, seizing his dagger, pierced him to the heart. "What have you done?" cried the Princess. "You have killed the holy woman!" "Not so," replied Aladdin, "but a wicked magician," and told her of how she had been deceived.

After this Aladdin and his wife lived in peace. He succeeded the Sultan when he died, and reigned for many years, leaving behind him a long line of kings.

from <http://manybooks.net/>

# Question Time

## Learning Area:

Literacy / Theatre / Music / Performing Arts / Science & Technology / Art / Values Education

**Outcome:** To prepare the students for asking quality questions after the show and in life.

**Materials:** Discussion in classroom and writing

## Information:

At the end of each show, when time permits, Alpha's performers come back on stage to give the children an opportunity to ask questions.

If you have specific children who did not get their questions answered, you are more than welcome to bring them to us whilst we are packing up, to talk to us. We welcome and encourage the performers to have the maximum possible contact time with students. We are also very happy to provide autographs and personal messages to each child.

You may have had actors in your school before who answer questions after their performance.

Here is how we do it differently:

- ★ It is almost 'part of the show'.
- ★ We have a voiceover introduction and 'pump-up' music before the actors come back out on stage. It is always important that children are in a 'peak state' to ask and answer questions
- ★ The actors will come out in costume, but as 'themselves' (not in character). They will remain energised and enthusiastic, rather than showing fatigue (even if the Actors themselves are fatigued at all)



## Activity:

Get the students to brainstorm various question 'areas'. There are multiple types of questions to ask, that coincide with the possible Learning Areas above. Then brainstorm 1 or 2 great questions in each area.

You may want to also run the 'sensory acuity' activity below.

It's important to reinforce the purpose of the question time. Ask them what they think their focus should be during the time. If they ask a question that is silly, the purpose of that would be to make people laugh. If they ask a question where the whole audience finds out some really great valuable information, the purpose is to provide a worthwhile and beneficial experience for the whole audience. We reward 'clever questions' so the more preparation, the more reward!

You can then follow up with a discussion about how a great truth in life is the importance of questions and how they effect our lives.

## **The quality of life is in direct proportion to the quality of the questions we ask, especially those we ask on a consistent basis**

So mastering this area of our life is imperative. If we're always asking a question like 'why do I always get it wrong', our brain comes up with an answer ('cause you're an idiot!). If we ask quality questions like, 'How can I do my best and have fun at the same time?' you'll always come up with a better answer!

### EXAMPLES of QUESTION AREAS POSSIBLE TO ASK US ABOUT:

- ★ **So Literacy questions** are about the story, how we told it, the script, the humour, our version of the story and our choices we made.
- ★ **Theatre questions** are about the show, bringing theatre into a school etc.
- ★ **Music questions** are about our song selections, the live singing, how we learnt to sing etc.
- ★ **Performing Arts** questions are about acting, role playing, creating a character, character choices, how we got cast, auditions, the experience of being an actor.
- ★ **Science & technology questions** are about the set, how we built them, the construction methods we used, how long it took, how we planned to do it, what skills were needed etc.
- ★ **Art questions** are about the costumes and the set painting.
- ★ **Values Education questions** are about the embedded messages in the show, the role models of the performers and what we hoped the children learnt during the show about how to live life with passion, enthusiasm and success.

Below are some examples of good questions and also some examples of questions we received in the past (some not so good!). Great questions (ones where we'll answer something really useful to the experience) are marked with an \*



### **Rehearsals and Preparation**

- \*How long does it take to rehearse?
- Where do you rehearse the show?
- \*Who makes up the dances?
- \*Who writes the shows?
- Was it hard to learn your lines?

### **The Set-up**

- \*How long does it take to set the set up?
- \*Who made/painted the sets?
- What's behind the set?
- Where did you get the costumes?
- How do you get changed so quickly?
- \*Where does the smoke come from?
- \*How do the lights/music/sound work?
- Were the swords real?

### **Aladdin Specific**

- Why is it different to the Disney movie?
- Why were there extra characters?
- \*\*\*Why was Jafar so mean?
- How did the magic work?
- \*\*\*Why did Aladdin want to be a prince?
- How did the Carpet fly?
- How did the smoke work?
- \*\*\*Why didn't Jasmine want to live in the palace?
- \*\*\*Why was Genie/Ashkar so funny?
- \*\*\*What sort of values were in the show?
- \*\*\*What else can you say about how to manifest what you want?

### **The Company**

- \*\*What other shows does Alpha do?
- How many shows have you done?
- \*Which show are you doing next year?
- \*\*\*Why do you do shows like this in schools?
- Whose idea was it to perform in schools?
- \*Do you perform anywhere in the school holidays?

### **The Performers**

- \*How did you all get to be in the show?
- \*What acting training have you done?
- \*Where/How did you learn to dance/sing?
- How old are you?
- \*How does it feel to be an actor?
- \*Do you get scared/nervous?
- Have you ever been on TV?
- \*What other shows have you been in?
- \*What is your favourite thing about performing?
- What is your favourite colour?
- What is your hair like?

Please note: "Question Time" sessions are an extra value in addition to the show your school has purchased from Alpha, provided free of charge – as a result, we cannot guarantee that we will have time – especially if we have another school to go to afterwards, or if it is already too close to the end of your school day. If this is the case, please feel free to allow children to speak to the performers as they pack up.



## Alpha-Writing



**Learning Area:** Literacy

**Outcome:** To engage children in passionate creative writing in response to the Alpha Show.

**Materials:** Writing materials

**Information:** Alpha shows can inspire much enthusiasm and creativity. Harness this energy to create amazing creative writing!

**Activity:**

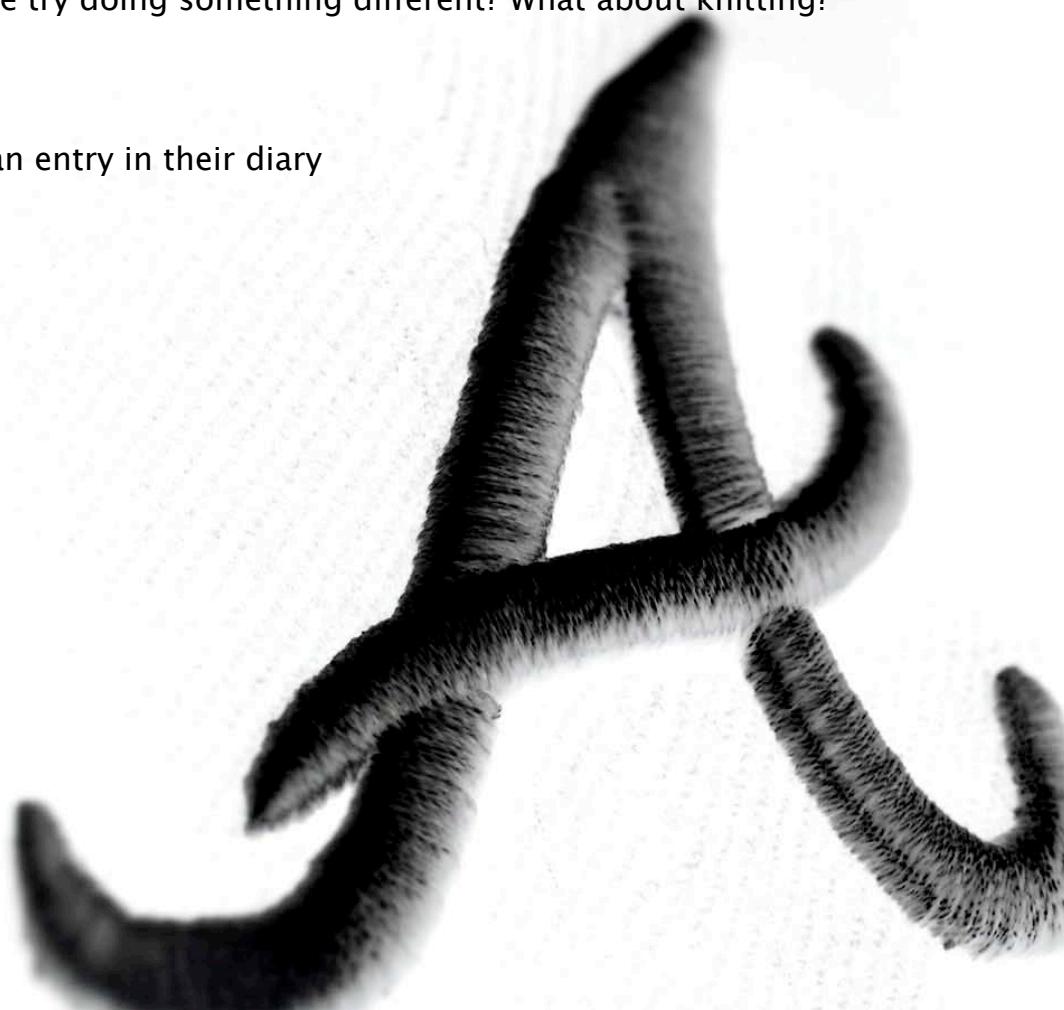
**For K-2:**

Storytelling. Seat them in a circle and using one of our story starters below, begin the story. One by one in the circle, the children can contribute a line to the story, each taking the story in their own crazy direction.

- ie.
- 1) Once there was a rabbit who loved to dance.
  - 2) He would dance all around his little house.
  - 3) Then he fell and broke his leg!
  - 4) So he couldn't dance any more.
  - 5) He was so sad that his friend, the frog, wanted to cheer him up.
  - 6) He said, "Why don't we try doing something different? What about knitting?" and so on and so on.)

**For Gr 3-4:**

Choose a character and write an entry in their diary



## Alpha-Writing (continued...)

For Gr 5-6

1. Write a newspaper article about the events of the story, 'Extra Extra, princess falls ~~and~~ for 100 years!" "Australia's most wanted – Evil Witch Maleficent"
2. Write your own Fairytale, play or pantomime, brainstorm the elements of these stories ie  
Characters: an evil magical person, a good magical person, a mother, a wolf, a prince, a princess, a cow, a king, a narrator, a grandmother, a boy/girl, a fairy, a goblin, a bossy person  
Place: a castle, a dark wood, a cottage, a cloud in the sky, up a tree, in the city,  
Events: falling asleep, getting married, running away, meeting a magical creature, finding treasure  
Then put it all together! Remember the happy ending!
3. Choose from one of our 'Story Starters' to create their own fairy tale.

### Story Starters:

- ★ Once upon a time, in a deep dark wood, in a teeny tiny cottage with a straw roof, lived a big rat. His name was Claude.
- ★ Deep, deep down in the ocean as I was minding my own business...
- ★ Way back in the back hills where even the ants didn't go, I remember...
- ★ In old grandmother's trunk there was a ...
- ★ There once was a rabbit who loved to dance
- ★ My grandmother used to tell me home is where the heart is. I did not understand what she meant by that until one stormy night when ...
- ★ Long ago, in a faraway place, there was a land filled with wonder. In this fantastic place there was a little girl. She was very special, for she had magic...
- ★ It started out just like any other school day. I finished the last soggy pieces of cereal from my bowl full of milk. (I always pour too much!) But as I grabbed my coat and ran out the door, I couldn't believe my eyes!





# Alpha Shows Performance Style

Learning Area: Literacy / Performing Arts / Theatre



**Outcome:** To develop an understanding of Alpha's traditions, our conventions and how to be an ideal audience to enrich the experience of an Alpha Show. **This section is HIGHLY RECOMMENDED for all teachers to use with all students to ensure maximum value.**

**Information:** Alpha Shows allow the students to be free and to yell out and talk to the characters.

Alpha's versions of stories are usually significantly different than anything they have seen before. Explore the value of doing this with your children, and how using theatre and our special format of theatre helps bring new life to classic stories.

## Energy and Pace

You may like to look at how the energy and pace of the show varied considerably, to parts with only dialogue, to lots of songs, to slow bits, to parts where a LOT was happening all at once... this is all part of the theatre experience and also necessary for children to have parts where they can tune out for a moment and chat to each other, and to let it integrate into their subconscious, and take a break! The structure of the shows is all done on purpose. Generally Alpha shows are high energy and pace, to ensure children don't get bored. They are far more impatient than an adult audience, as they pick up on the crux of a scene immediately and don't always need all the details.

**Therefore, we always speak fast, move each scene along quickly etc (which can sometimes be too fast for adults!).**

HOWEVER, you could prep your children in advance to ensure they are listening at the right times, and not taking advantage of the style of the show which allows them essentially to do what they like. You can use the following activity for this purpose or your own way of teaching awareness of when to listen and when to actively participate. **This is up to you – as the actors will not 'punish' children for being loud and having fun during the show.** If you think they should listen, prepare them to do so in advance (not at the show by shooshing as this is too distracting)

## Activity: Screaming & Listening

To get an idea of what an Alpha show is like

Ask a simple question, like, 'do you think Arthur can do it?'. Prepare them in advance, to yell yes at the tops of their voices, scream, do 'wohoo's' or whatever else. And then visibly and physically 'cut' them, and see how fast they can stop and listen again. As soon as you 'cut' them, tell them some hard to remember information, and test to see who remembered it. This is a great game for preparing them for what an Alpha show is like and how they'll be yelling out at some points, and listening at others.

## Activity: Sensory Acuity Game

You should also promote the skill of 'sensory acuity' so they know when it is NOT time to 'yell out'! Sensory acuity is a useful skill in all areas of life!

You could play a game where children pair up and one tells a story and the other, without speaking, gives the storyteller cues about what they're feeling, whether they like the story or hate it, or other things. You, as the teacher/facilitator, can come round holding up cards behind the storyteller like "You need to go to the toilet" to tell the non-talker what to 'act out'. After it's over you can see how much the storyteller picked up about the other person, by using their skills of 'Sensory Acuity'.

# Alpha's audience participation elements

Learning Area: Literacy / Performing Arts / Theatre



**Outcome:** To become very familiar with the specific chances to participate in the show

**Information:**

Alpha Shows borrow from the pantomime genre many traditions which increase the level of audience participation eg. "He's behind you" and "Ohhh no you're not" etc. as well as 'booing the villain'. The cliché's and most traditions of pantomime are always honoured by Alpha shows – and we also have created new ways for an audience to interact with us, most specifically, with the 'closed eye processes' in the show as well as other fun creations we've had over the years.



Discuss how we use this as a tool to create fun in stories in ways not possible with other formats, especially non-live formats (you wouldn't bother booing a villain in a TV show, as they can't hear you! How boring is that!). Vocal participation by children is important in our shows, and whilst our stories will structure it and educate how it works during the show in the best way possible, initially children may not realise they can yell out – especially if your group is very well behaved, it may be a new experience for them!

You can encourage and let them know it is part of the experience to join in with the singing, dancing, the booing and being a part of the story by answering questions – we'll remind them during the show as well.

On the other hand, some children will take the opportunity too far, and whilst our shows are structured in the best way possible to control over-the-top participation, you may like to also discuss how your children should recognise when to yell-out and when not to. As mentioned, it's a great skill to learn for life in general! The activity above will help with this.

If you want to know more about the history of pantomime, visit this website. Note however, that Alpha shows are not really a pantomime, we just borrow a few techniques from the genre. We discourage the use of the word 'pantomime' in conjunction with the show.

**Visit the following website for more info on pantomime genre:**

<http://www.its-behind-you.com/history.html>



## ACTIVITY: Alpha's audience participation elements



You can practice all the different Alpha traditions in class. It makes the show extra fun if children have a few clichés that they can look for and really get excited about doing. Try these out:

1. **“Oh no you’re not”.** At some stage during the show, the villain will ask a question like “I am the most gorgeous beauty in the entire world, aren’t I boys and girls?”. The audience’s response should be “Oh no you’re not!”. The villain then responds with “Oh yes I am”, audience with “Oh no you’re not”, etc. It repeats 3 times at which point the story moves on. Not every show uses this as it can drag on a bit.
2. **“He’s Behind You”.** This is where a character is looking for another character and can’t find them, but the audience CAN see the other character. At one point, the other character will be behind them, and will ask “Where is he boys and girls?” At this point, the audience should respond with “He’s behind you!”
3. **“BOOING THE VILLAIN”.** Whilst we agree that ‘booing’ isn’t something that should be encouraged in normal day to day life, it is a time honoured tradition and we believe we should keep it. It is also a brilliant way for the audience to band together in opposition to what the villain represents – ie. nastiness, selfishness and being mean! Remember to remind the children to be aware of when to stop ‘booing’ so that the story can continue. In King Arthur, there is NO villain to begin with. So booing will not be necessary for most of it, until they start acting like a villain (which will be obvious). Talk to your students about this.
4. **Answering Questions.** In addition, the audience will help the characters along the way with anything from simple ‘yes’s’ to sometimes more involved answers or repeating things. It will usually seem like the audience is actually affecting the action (sometimes they really are!). It’s great when an audience altogether really believes this so try to explain how they are part of the story and can involve themselves.
5. **“Say Yes!”.** During all of our shows, we have the audience repeating phrases or otherwise engaging in helping one of the characters ‘grow’ and expand on the lesson of the story. Whilst doing this, the audience learns new things about themselves and the world. It will usually involve ‘standing up’ as an audience. Encourage them to play full out during these sequences, as these sequences are the chance to have the most beneficial experience from our show, the chance to become ‘stronger’ or ‘more awesome’ in every way – surely something all children are interested in deep down. It will often involve STANDING TALL, strong and focussed (ie. Not talking, and not fooling around with their friends), Saying “YES” in a really powerful and strong way, squeezing their fist or putting their hand on their heart, and repeating a certain personal development phrase like “I feel good” (different for every show). It’s important for teachers to participate in these sequences too, and encourage all students to stand up and do it too. If you know of certain students who are unlikely to participate, have them seated at the sides near you, and ensure they are not distracting or discouraging other students to get the value out of the process.



## Important notes on participation



WE LOVE THE AUDIENCE TO PARTICIPATE AS SPECIFIED ABOVE, AND USUALLY HAVE NO PROBLEMS WITH FULL PARTICIPATION FROM KINDER STUDENTS RIGHT THROUGH TO HIGH SCHOOL STUDENTS. WE ALSO ENCOURAGE FULL PARTICIPATION AT ALL TIMES DURING THE SHOW. WE LOVE THE RANDOM CALL OUTS FROM THE AUDIENCE. IT KEEPS US ON OUR TOES AND HELPS US GROW AS PERFORMERS AS WELL!

IF IT'S ACTUALLY UNDERSTANDABLE AND FEASIBLE, THE ACTORS WILL ATTEMPT TO ADDRESS WHAT WAS SAID AND GO WITH IT, MUCH TO EVERYONE'S AMUSEMENT! SO AGAIN, AN IMPORTANT POINT – AS LONG AS A CHILD ISN'T BEING OBSCENE, IF THEY YELL OUT RANDOM STUFF, YOU CAN USUALLY ENJOY THE ACTORS RESPONDING WITH THAT AND HAVING SOME FUN.

**PLEASE DON'T TELL THEM TO SHOOSH AS IT SPOILS IT FOR THEM AND WE DON'T GET A CHANCE TO PLAY WITH THEM IN A UNIQUE WAY FOR YOU! IT ALSO GENERATES A NEGATIVE ANCHOR TO PARTICIPATING IN 'THEATRE'.**

**ALTHOUGH REMEMBER TO WATCH FOR CHILDREN TAKING THE OPPORTUNITY TOO FAR AND SPOILING THE PLOT AND NON-PARTICIPATIVE MOMENTS. THIS MAY REQUIRE THAT YOU MOVE CHILDREN OR YES, EVEN SHOOSH THEM SURREPTITIOUSLY.**

**PLEASE SUPPORT THE CAST BY  
ENSURING CHILDREN ARE GENERALLY  
BEING WELL BEHAVED & POLITE**



# 'Fly Away' finalé song



## Learning Area: Music

**Outcome:** To increase skills in performance, singing and music. To enhance the show by teaching and learning Alpha's finalé song so that everyone can join in at the end with every Alpha Show.

### Information:

The final song in the show is just great to join in with, so it's up to you how much you decide to take advantage of this special event visiting your school. The song is our original song first used in 2009, so once we've performed it for a while you'll start to know it. You can speed this process up by practicing in class.

### Activity:

Learn or listen to the song "Fly Away" by Alpha Shows – it's Alpha's finale for all our shows. You could even choreograph a dance to the song and join in at the end. We punch our fists in the air for the 'Say Yes' parts. You can download off our website the song in the Downloads section, and/or it may be included in your Touring Pack. <http://www.alphashows.com.au/downloads/>

The lyrics are on the next page.

For an advanced activity, have your children go to:

<http://www.alphashows.com.au/curriculum/> or <http://www.alphashows.com.au/theatre-in-education/>

And analyse the curriculum content of the shows as shown on the curriculum page above. Then look at the lyrics, and ask the following questions:

1. What do you notice about all the lyrics?
2. This was Alpha's first song we wrote entirely fresh (without using inspiration of another song and backing track etc). In the past we have not done this, as we wanted the audience to always recognise and automatically be able to sing along with every song in the show. Do you think having an original song as our finale will work? Why?
3. Go through the lyrics and match up each one to one of the values messages listed on the curriculum web page on our website. Each core value relates to 1 particular show, but they also cross over. Some lyrics are just simply lyrical and musical or related to fun as well, or just a general positive message.
4. Now that you've matched up the lyrics with each value, do you think the song is successful in covering all of the shows core messages and wrapping them up nicely?
5. Why do you think we used the words "SAY YES" repeatedly throughout the song in the 2<sup>nd</sup> and 3<sup>rd</sup> choruses? What is the relevance of getting an audience to say YES? This was very similar to the old song we used, do you remember what word we used there (based on the S Club 7 song we borrowed for our finale). Do you think SAY YES is a better message? Why?
6. Learn the chorus and choreograph a dance, and perform it for your class. If you have access to the real song, download it and learn it properly. We look forward to seeing you join in with us at the end of the show!

# FLY AWAY - ALPHA SHOWS

Lyrics by Toby Wilkins, Ben Jackson &amp; Katja Glieson

Music by Toby Wilkins

Arranged &amp; Produced by Ben Jackson

Copyright © Toby Wilkins &amp; Alpha Shows Pty Ltd 2009



When you're feeling blue  
I'll be there to see you through  
You've got a friend in me  
Because I've got a friend in you  
And if you think you've lost your  
way  
Don't worry cause I'm here to  
stay  
And we will laugh our cares away

Tomorrow is a brand new day  
If you look inside you'll see  
The way to let yourself be free  
With life before us,  
All part of one great chorus

If you look inside your heart  
You'll see that you and me  
Are destined for the start of  
something wonderful

And so we'll fly  
Fly Away Now  
Yes we'll fly  
It's a brand new day now  
We'll fly where our hearts take us  
Nobody's gonna make us  
Come back down  
We'll Fly away now  
To the ground  
I can say now  
That if you be you and I'll be me  
There's nothing that we can't be

You have got the strength  
To make a brand new day  
When you leave the past behind  
you  
There'll be nothing in your way

There's something out there just  
for you  
That's where you'll find your  
hopes come true

There's so much more that we  
can do  
But we will get each other  
through

If you feel that you may fall  
Then I'll help you, you'll help us  
all

Follow all your hopes and  
dreams

Have the courage to believe

And say YES!  
Fly away now

SAY YES!

To a brand new day now  
You create your path  
Choose to follow your own heart

And say YES!  
Fly away now  
SAY YES!

To all that comes your way now  
Find the light so you can see  
Let your heart shine bright and free

Together we are one  
On our journey to what we'll  
become

We'll all play our part

You'll be my hero and I'll be your  
heart

And we'll find

When it's time  
Say YES!  
Be all you can be  
Say YES!  
And stand tall with me  
Say YES!  
Look inside of you  
Say YES!  
Then see what you can do

And say YES!  
Fly away now  
SAY YES!  
To a brand new day  
now

You create your path  
Choose to follow  
your own heart

And say YES!

Fly away now

SAY YES!

To all that comes  
your way now

Find the light so you  
can see

Let your heart shine  
bright and free  
AND SAY YES!

(repeat chorus)