

RSC

ROYAL
SHAKESPEARE
COMPANY

KATE DICAMILLO'S

THE MAGICIANS



WOLFEARTH

A NEW MUSICAL
BY NANCY HARRIS & MARC TEITLER



RSC Teacher Resources
are presented by



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**ARTS COUNCIL
ENGLAND**

ABOUT THIS PACK

This pack supports the RSC's 2021 production of *THE MAGICIAN'S ELEPHANT*, directed by Sarah Tipple.

The activities provided in this pack are specifically designed to support KS1-3 students attending the performance.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION



Photo by Manuel Harlan © RSC

The RSC's musical adaptation of *The Magician's Elephant* is a huge collaborative project that began in 2015. A lot of preparation, planning and consideration goes into creating a show at the RSC. The original novel was written by Kate DiCamillo and the stage version not only needed to capture the emotional heart of the story but meet the added challenges of how to create the imaginary town of Baltese, its inhabitants and a life-size elephant. The puppetry, set, music and cast take us on a journey, involving the dreams of the elephant and the entire town.

EXPLORING THE STORY



SYNOPSIS

The Magician's Elephant is a musical based on the book called *The Magician's Elephant* by Kate DiCamillo. Recovering from a recent war, Baltese is a lonely place, where young Peter lives a harsh life. Then one day, a magician conjures an elephant from the sky. The elephant's appearance changes the people of Baltese forever and sets Peter off on an incredible journey of discovery. He realises that his life has been based on a lie and that his dreams are not out of reach. This gives him the courage to search for the truth and to change things, not just for himself but for the elephant too.

A full **Synopsis** of the play is available in the Resources at the end of this pack.

NOTES FROM THE WRITER'S ROOM

During the adaptation process, the writers made decisions about which plot points should be included from the original book and which needed to be adapted to suit the action of the stage. These decisions included:

- Which of the many characters to keep and who to cut
- Bringing Peter's mum and dad alive in memories
- Making the character of Adele more active and dynamic



ACTIVITY 1: STORY IN 20 MINUTES

"When I first came across the story, I fell in love with the relationship between the elephant and Peter... It starts in quite a dark place, people living without hope, then the elephant arrives, all hell breaks loose, and people get very excited!"

Marc Teitler, music/lyrics, *The Magician's Elephant*.

Before adapting any story for the stage, it is important to understand how the plot is structured. The following activity will help students examine the key moments of our production and understand how a plot takes shape. You will need **The Magician's Elephant in 20 minutes** from the Resources section at the end of this pack. **Activity time is 20-30 minutes.**

- Divide the students into 10 smaller groups. Hand each group one scene from *The Magician's Elephant in 20 Minutes*.
- Explain that they will have 5 minutes to decide how to tell the story of their scene in whichever way they choose: they might use tableaux (frozen images), mime, add extra lines of text. Add that every person in the group must say at least one line.
- Give the groups 10 minutes to rehearse their 'scene', making it ready to perform to the group.

- Invite each group to perform their scene, in order of the story.
- After each group has performed, discuss as a group what elements worked best: *Any memorable moments? Did any particular character's story stand out and why? How did the groups cope with the appearance of the elephant?!*
- If your students are familiar with the book, discuss how the play is different: *Can they spot which elements have been added or cut? Which characters feature more? Why do they think these decisions were made?*

INTRODUCING THE CHARACTERS

NOTES FROM THE REHEARSAL ROOM

Baltese is an imaginary city so the designer, Colin Richmond, had to create a world from scratch. The photographs of the production show inspiration from European cities such as Bruges in Belgium, famous for its fairytale medieval and gothic buildings. Colin was also inspired by Soviet Bloc communist communities. These decisions affected the actors playing the people of Baltese in lots of ways, such as:

- How their characters were dressed
- Their characters' attitudes to work and survival after the war
- How they react to change, in particular the appearance of a giant elephant!



Photo by Manuel Harlan © RSC



ACTIVITY 2: BALTESE DREAMS

“Whether it’s the First World War or a more regional conflict, these people have suffered as a community. In rehearsal, we looked at how war creates the displacement of people, refugees, how people experience post-traumatic stress disorder and the danger when this isn’t shared. In *Baltese*, people survive by suppressing their emotions and have fallen into isolation. The elephant’s arrival unites them, not always in a successful way.”

Martin Leonard, Assistant Director, *The Magician’s Elephant*.

In great stories, the drama lies in characters reacting to unexpected events. In *The Magician’s Elephant*, the war-traumatised citizens of Baltese experience the sudden appearance of an elephant. The following activity will help students think about the inner lives of the characters. You will need **Magician’s Elephant Dreams** from the Resources section of this pack. **Activity time is approximately 15 minutes.**

- Organise your students into groups of 3 or 4 and hand each group one of the nine *Magician’s Elephant Dreams* and ask them to read it within the group.
- Explain to the students that they will have 5 minutes to create 2 tableaux (still images) for their character: one to represent how their character appears to others (eg. *hardworking, rich, important, low status*), the other to represent their inner wishes, or their ‘dream life’.
- Invite each group to read their Dream and show their tableaux. If the students know the story well, ask them to just show the tableaux and see if the others recognise who it is.
- Discuss with the group the differences between their two tableaux. *What are the main things that change for each character? Does their physicality change at all? What emotions do the tableaux suggest or create when we look at them?*

NOTES FROM THE REHEARSAL ROOM

The central relationship in the play is between Peter and the elephant. In order to bring this story to life, our creative team had to build the elephant from scratch. A team of puppet makers and puppeteers were employed to begin the journey from first drawings to engineering a ‘costume’ for the puppeteers to work and then bringing that costume to life.

The actors first worked around the costume in the rehearsal room and then interacted with the elephant as the puppeteers began to move among them, creating realistic movement. The final stage was to put the puppet before an audience, leaving our imaginations to do the rest.



You can learn more about the puppet-making process [with this video from Puppetry Director Mervyn Millar and Puppet Designer Tracy Waller.](#)



ACTIVITY 3: KNOW YOUR ELEPHANT

“One of the main characters in *The Magician’s Elephant* doesn’t have any lines but she has a big impact on everyone around her. Our puppet is manipulated by four actor/puppeteers who, along with the rest of the cast, must make her seem like a believable character. Part of the magic in *The Magician’s Elephant* is that the elephant seems alive at all!”

Mervyn Millar, Puppetry Director, *The Magician’s Elephant*.

The script tells us what the elephant does but the performers need to discover *why* she behaves like this: for example, what is she really responding to when she first sees Peter? The following activity will help students use their imaginations to think and feel like an elephant in order to start creating her as a real, believable presence in the room. You will need large pieces of paper and pens, plus a flipchart or whiteboard. You will need **Peter Meets the Elephant** from the Resources section of this pack. **Activity time is 30-40 minutes.**

- If you have internet access, divide the group up into pairs and ask them to research different aspects of elephant life, such as eating habits, families and social groups, habitats, sounds, senses, body language, elephants and people, myths and facts, etc.
- Invite the students as a group to share what they know. *Elephants are very intelligent and social creatures. Sometimes they exercise restraint or caution, but they do not understand human language or human social behaviour.*
- Write these details down on the paper or flipchart so they can be referred back to, highlighting how important smell and hearing are to elephants.
- Explain to the students that the elephant in the story is a young female African elephant.
- Divide the students into pairs and give each pair a copy of *Peter Meets the Elephant*. Ask them to stand back-to-back and read the scene to each other, one saying part A, the other B.
- Give each pair pens and paper and ask them to consider the questions at the end of the scene. They can jot down answers if they like.
- Discuss as a whole group what their answers are to these questions. *Are there any similarities in our elephant thoughts? Are there any surprises? What kind of details are the most important to create the elephant in the story?*



ACTIVITY 4: BEING AN ELEPHANT

During rehearsals for *The Magician’s Elephant*, the actor/puppeteers needed to know how to operate the puppet. To do this, they had to work together as one imaginary creature. The following activity will encourage students to work together to play one character. **Activity time is 30 minutes.**

- Divide your students into groups of four and ask them to stand in a diamond shape, so they are all facing forward and one person is in front.
- Ask the students to breathe together, with the student in front breathing loudly enough so the others can hear them and follow.
- When they are ready, ask the leader to start to make slow movements which the others in the group can copy and move together. If they lose connection or become self-conscious, remind them to breathe together.
- After a few minutes, invite the whole group to rotate so that someone else leads. Explain that the leader's aim is to develop a movement and rhythm without 'catching out' the rest of the group with quick movements.
- Encourage the groups to experiment with developing their 'elephant', perhaps adding sound, expanding or contracting their shape, or changing leaders just by turning on the spot.
- Invite the 'elephants' to move around the space in their groups, trying to keep their shape. What happens if one elephant meets another?
- As a group, discuss what it would be like for a character in *Baltese* to meet an elephant, as no one in the city has ever seen one before. *Ask them to consider: How the animal smells. How large they are. Their warmth. How our body language changes near large animals. Think about how difficult it can be to touch an animal. Will the animal allow you to touch it? How does it tell you to stop? Think about how the elephant might indicate this.*
- Ask one group to recreate their elephant in the middle of the room and invite students to approach it one by one, in character, thinking about how their character would feel and move at this moment. *Are they confident or shy? Frightened or brave?*
- As each character meets the elephant, invite the group to notice how the elephant reacts, how the different body language and rhythm of each 'visitor' makes the elephant respond.
- As a group, discuss any thoughts or ideas that came out of the activity. *Do they feel a closer understanding of the elephant now? Did any of the characters act in a surprising way?*



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EXPLORING THE THEMES

THEME 1: WHAT IF?

NOTES FROM THE REHEARSAL ROOM

The RSC chose *The Magician's Elephant* as their Christmas show for 2020. Due to the pandemic, it was postponed and its themes of empathy, loneliness and dreams now seem even more relevant to us. Like the people of Baltese, we have all come through a collective experience. We have all been reminded of the importance of working together and sharing our feelings. We survive better when we are not alone and isolated - just like Peter, or the elephant herself.

One of the key characters used to explore some of these themes is Adele, Peter's orphaned sister, a role that has been developed more than any other in the book in order to work dramatically onstage.

"The book is very lyrical and dreamlike. Some of the characters are more symbolic, which is powerful on the page but needs to become active to work onstage. Adele was a great example of this. She is so important in the book and the writer was keen to make her more frontfooted with higher stakes in her story."

Martin Leonard, Assistant Director, *The Magician's Elephant*.



ACTIVITY 5: WHAT IF?

Every character in our adaptation of *The Magician's Elephant* has dreams and ambitions, even the elephant, but none are more dramatic than 'Adele the Brave'. In the following activity, students will use a scene from the production to explore the difference between Adele's imagination and her real life. You will need pens and paper and the edited '**Adele the Brave**' scene from the Resources section of this pack. **Activity time is approximately 45 minutes.**

- Create groups of three. Provide each group with a copy of the scene *Adele the Brave* and ask them to read it out loud within their group to familiarise themselves with what happens.
- Now ask the groups to decide on three important moments in the scene. Explain that they will have 15 minutes to decide how to dramatise those moments, using every member of the group. They are free to add extra lines if they wish and could use:
 - mime to bring Adele's adventures to life
 - tableaux (still images) to illustrate her inner world
 - song
 - a narrated scene

- When the 15 minutes are up, invite each group to perform their scene to the others.
- After each group has performed, invite the audience to comment on which moments were most memorable or effective, and why. *Who do we sympathise with?*
- After each scene has been performed, hand each group some pens and paper and ask them to write down three sentences for Lisette and Sister Marie: 'What do they most wish for in the world right now?' Explain that they will have 5 minutes to complete this.
- When the 5 minutes are up, ask each group to read out their Lisette dreams. *Are they different to Adele's? Are there any surprises?* Then invite the group to read out their Sister Marie dreams. *Again, are there any surprises? What do they tell us about this character?*



Photo by Manuel Harlan © RSC

THEME TWO: COMMUNITY

NOTES FROM THE REHEARSAL ROOM

Building the community of Baltese was very important. With 22 actors onstage, we have a big cast with a lot of actors playing a variety of citizens from a Count to an orphan. At the start of the play, the Baltese people still remember the horrors of war and have stopped communicating. When the elephant appears, it finally gets them talking, although they are still not all in agreement. The aim was to create a believable community that is gradually healed and brought together by the magic of 'What If'.



ACTIVITY 6: A COMMUNITY TOGETHER AND APART

"There is a triumphant coming together of people to send the elephant home. Before that, they've come together in less successful ways, out of greed to capitalise on it or with a mob mentality. The story explores the dangers of using your own desires to create something destructive. What can go wrong as well as right? There is great power in being selfless and the key in the end is empathy, needing to be considerate of others."

Martin Leonard, Assistant Director, *The Magician's Elephant*.

The following activity will allow students to physically explore and see the effects of individuals coming together. **Activity time is 15-20 minutes.**

- Invite the students to walk around the room until you say STOP. Give them 5 seconds to create a tableau (still image with their bodies) of a 'lonely citizen of Baltese'.
- Now give them 5 seconds to create a tableau of a 'citizen of Baltese whose dreams have come true'.
- Explain that they are going to move from one tableau to the other very slowly over a count of 10. It must take them the entire 10 beats to make the change. The last beat is the final image.
- When they have changed over, count down in reverse so they shift back into their original position.
- Repeat the 10 beats back and forth, making the change time shorter or longer.
- Invite the students to walk around the room again until you say STOP. Ask them to get into groups of 5. Give them 15 seconds to create a tableau of 'lonely citizens.' Explain that they can be rich or poor, important or not, as long as there are a variety of people.
- Now give them 15 seconds to create a tableau that shows a 'happy community working together' from the same 5 characters.
- Explain that they are going to move from one tableau to the other very slowly over a count of 10. It must take them the entire 10 beats to make the change. The last beat is the final image.
- When they have changed over, count down in reverse so they shift back into their original position. Encourage them to make the changeovers as smooth as possible, like a dance move, so they can feel the change happening and show the full journey, in their bodies and facial expressions.
- Repeat the 10 beats back and forth, so they can perfect these changes, making the final beat the pinnacle of the image.
- Divide the room so that half can watch the other half do this a few times and vice versa.
- Discuss with the group how it felt to change back and forth: *Which image did they prefer? How did the changes feel each way? What was it like to watch the images change? What stood out in particular?*

For more activities, Puppetry Director Mervyn Millar's book *Puppetry: How to do it* has fifty practical exercises that can be used to understand and explore the use of puppets in theatre.

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RESOURCES

SYNOPSIS

The Magician's Elephant is a musical about a young orphan, Peter Augustus Duchene, who lives in the fictional city of Baltese. The people are recovering from a recent war, in which Peter's father was killed. Peter is being cared for by his guardian, Vilna Lutz, a soldier and friend of Peter's father. Lutz is determined to train Peter to be a soldier too. Peter has a sister, Adele, who he promised his mother he would look after but Lutz has told him she is dead. Peter is sent to the marketplace for food but pays his money to a fortune-teller who says Adele is alive and he must "follow the elephant" to find her. Peter is stunned. Has Vilna Lutz lied to him? Is his whole life about to be turned upside down?

Across town in the Opera House, a Magician makes an elephant appear instead of a bouquet of lilies. The elephant crushes the legs of rich benefactor Madame LaVaughn and the Magician and the elephant are arrested. A kind police officer, Leo Matienne, is filled with hope by the possibility of real magic and shares the news with his wife, Gloria. The couple are unable to have children and Leo dares to dream this might change, but Gloria finds the subject too painful to talk about.

Across town, the police smuggle the elephant into the jail. The next day, the streets are buzzing with the news. Peter is astounded and decides to take the fortune-teller's advice and 'follow the elephant' to the police station. Inside his cell, the Magician pleads his innocence. He is visited every day by the wheelchair-bound Madame LaVaughn. The two of them cannot move on from the strange occurrence and repeat the same sentences over and over to each other: "I was crushed by an elephant!" and "I only intended lilies!"

The Police Chief refuses to let Peter see the elephant. When Vilna Lutz arrives to collect him, Peter asks about his sister. Vilna Lutz is haunted by memories of the war and denies lying about Adele. That night, Peter dreams of his mother and father who gave him a hat with his name sewn into it...

The city of Baltese becomes obsessed with the elephant. Some people believe it's the answer to everyone's dreams and desires; others think it's a curse but that doesn't stop them creating elephant merchandise, even inventing a dance, 'The Elephant Stomp'. Countess Quintet is jealous that everyone's talking about the elephant and Madame LaVaughn instead of her. The Count suggests she buys the elephant for their palace so she remains the centre of attention. The police are delighted to get rid of it and the Countess invites the 'masses' to view her new prize.

Peter tells Vilna Lutz he's going to the elephant viewing. Vilna Lutz wants to train Peter to be a soldier and warns him not to believe the fortune-teller. Peter tells Lutz he hates wars and wants to leave. Vilna Lutz finally admits Adele is alive. Peter is more determined than ever to 'follow the elephant' and find her. Chained up in the Countess's ballroom, the elephant is confused. She's lost her life and family in the African savannah and sees no reason to live.

That night, Peter joins the queue of townspeople, all of whom think the sight of the elephant will answer their hopes and dreams. He has a memory of promising his mother to protect Adele and is

renewed with hope for the next morning's viewing. Across the city, in the Orphanage of the Sisters of Perpetual Light, a girl called Adele is wide awake. Calling herself 'Adele the Brave', she imagines escaping her lonely life for adventures in foreign lands. She tells Sister Marie she'll have these adventures one day, even if it's just in her dreams. Lisette, another orphan, mocks Adele for thinking a family will come to save her one day.

Next morning, Peter sneaks in to see the elephant before the crowd but is saddened to see her chained up and desolate. Feeling guilty for thinking only of himself, Peter promises the elephant he'll help her escape home. The elephant seems to respond to his kindness. Peter confronts the Countess for keeping the elephant captive. She tells the crowd he's trying to spoil their fun and orders them to catch him. Peter flees and bumps into Adele who is collecting money for the Orphanage. They don't know each other but when Adele hears about the elephant, she also confronts the Countess. To punish her outspokenness, the Countess takes Adele home and chains her up with the elephant.

Vilna Lutz shoots his gun to disperse the crowd searching for Peter. Peter hides in Leo Matienne's house where Gloria makes him calm down and eat. Peter feels at home for the first time in years and cries over his lost family. Peter tells them about his promise to the elephant, another promise he can't keep. Gloria warns him about fortune-tellers selling dreams but Peter convinces Gloria to hope again. She has a change of heart and suggests they break into the Magician's cell. The Magician has said that to reverse his magic, both the elephant and Madame LaVaughn must be present. They all agree to meet at the jail with Madame LaVaughn.

In the Countess's House, Adele discovers the Count hiding from his wife. She persuades him to stand up to the Countess and free the elephant. The elephant makes its way into the streets and the Countess is furious. She tries to stop Adele but ends up in a pile of dung with her husband. Adele ties them up and escapes.

The Police Chief and townspeople corner Peter and the Matiennes in the street with the Magician and Madame LaVaughn. The elephant collapses, unwell. The Baltese are clinging to their dreams and don't want the elephant to go. Peter persuades them to think of others. There is no use in their dreams coming true at the expense of another's pain. Madame LaVaughn finally forgives the Magician and tells the police to set him free. He reverses his magic and the elephant is sent back home. Peter overhears Adele's name. She shows him her hat with her name sewn in, just like the hat Peter's father left him. They are reunited at last as brother and sister. For the first time in 100 years, it snows in Baltese!

THE MAGICIAN'S ELEPHANT IN 20 MINUTES

1. Peter is an orphan in Baltese, a city recovering from war. His guardian, Vilna Lutz, sends him to the market where a fortune-teller promises to answer 'profound and difficult questions'.
 - *'Ah, your sister. That is your question. Very well. She lives.'*
 - *'What do you mean she lives? They told me she died with my mother!'*
 - *'Follow the elephant. She will lead you.'*

2. Across town in the Opera House, an aging magician performs a show. He intends to conjure up a bunch of lilies but instead makes an elephant appear out of thin air.
 - *'It landed right on the lap of the noblewoman - Madame LaVaughn!'*
 - *'Right on her legs, she was crushed!'*
 - *'I intended only lilies!'*

3. The Police Chief is desperate to control the chaos and arrests the Magician. Police Officer Leo Matienne is horrified when the Chief wants the elephant jailed too.
 - *'We can't just have an elephant on the loose!'*
 - *'Don't you think that what we should really be doing is - finding the elephant a home?'*
 - *'If my job is on the line, your job is the line, along with the job of every officer in this station. DO YOU UNDERSTAND?'*

4. Leo goes home to his wife, Gloria. They can't have children and the elephant has given Leo hope but Gloria finds the subject too painful to talk about.
- *'Do you believe in magic, Gloria?'*
 - *'My heart is broken from trying, Leo.'*
 - *'What if? Why not? Could it be? That things are not just what they seem.'*
 - *'No.'*
5. Peter wants to see the elephant but is turned away from the police station. That night, he dreams he is in a garden with his mother and father.
- *'It's my cap! That my father gave me when I was a boy. Now it's your cap, Peter Duchene. And every time you wear it, you'll know I'm with you too.'*
 - *'I'm going to have to sew your name onto that cap, Peter – stop you losing it.'*
6. Jealous of the attention the elephant is getting, the Countess buys it and invites the people of Baltese to a viewing. They queue up, thinking its magic will make their dreams come true.
- *'The elephant's a miracle, it's an omen, it's a sign.'*
 - *'Our enemy is up to something, the elephant's a decoy!'*
 - *'Think of all the cash we'll make from just the merchandise!'*
7. Vilna Lutz finally admits that Adele is alive. Determined to find her, Peter visits the elephant but finds her dying of loneliness. He promises to help her. The Countess orders the crowd to catch Peter and punish him.
- *'The fortune-teller said you'd help me. She said all I had to do was follow you and you'd lead me to my sister...'*
 - *'You're hurting her. Can't you see – she's sick? Sick!'*
 - *'He's trying to spoil it for you, that's what. He's trying to take away your hopes and dreams!'*

8. In the Orphanage, a young girl called Adele dreams of adventures. She hears about the elephant and confronts the Countess. The Countess chains Adele up with the elephant but Adele talks the Count into freeing them both.
- *'I'm not scared of anything. I'm Adele the Brave, got it?'*
 - *'Shut your hideous little mouth this minute!'*
 - *'Just because your wife is rich, does she get to make the rules?'*
 - *'Show her that you've got the muscle. She left you with the key...'*
9. Peter hides from the mob in Leo Matienne's house. He persuades Gloria to have hope. They agree to help him free the elephant and meet at the jail.
- *'She needs my help. If I just leave her there, if I just let her die, then I've broken another promise -'*
 - *'We'll do whatever it is that needs to be done.'*
 - *'We have all the necessary ingredients - the Magician, Madame LaVaughn, the elephant!'*
10. Peter convinces the crowd to put the elephant's needs before their dreams. The Magician reverses his magic and Peter is reunited with his sister, no longer alone.
- *'This elephant is going to die if she doesn't go home. And my dreams are not worth that. Don't you see?'*
 - *'She's gone home. You did it! You performed the necessary magic.'*
 - *'I had a sister my mother named Adele when she was born. She asked me to remember that name.'*
 - *'Magic begins with the impossible. It ends with the impossible and is impossible in between!'*

MAGICIAN'S ELEPHANT DREAMS

1. **Peter Duchene.** Peter is a smart and caring orphan who lives with his guardian, Vilna Lutz, who is training him up to be a soldier like his father. Peter promised his mother he'd take care of his sister, Adele, when she was born but he has been told his sister is dead. He is lonely and dreams of his parents and of the promise he made.
2. **Vilna Lutz.** Vilna Lutz is a soldier who was a friend of Peter's father and fought beside him in the war. He is now Peter's guardian but has told Peter that his baby sister is dead. Lutz carries a gun most of the time and dreams of the war and the people he couldn't save.
3. **Adele.** Adele is Peter's younger long-lost sister and is plucky and brave. Her mother dies after she is born and she grows up not knowing her brother. She lives in an orphanage, where she dreams about having adventures but no one takes her dreams seriously.
4. **Leo Matienne.** Leo Matienne is a police officer who cares for people less fortunate than himself and is brave enough to stand up to his angry Police Chief. Leo lives with his wife, Gloria, but has no children of his own. He is ever hopeful and dreams that this might change.
5. **Gloria Matienne.** Gloria is Leo Matienne's wife. She is kind and loving but has been unable to have children and has given up all hope of becoming a mother. Heartbroken, she does not believe in fortune-tellers and magic. Imagining a better life hurts so she has chosen not to dream.
6. **Countess Quintet.** The Countess is a spoilt rich woman who is only happy when she is being talked about. She orders her husband around and has a cruel, uncharitable side. She dreams of being the centre of attention and the focus of the fashionable world.
7. **Count Quintet.** The Count is overshadowed by his wife and obeys her for an easy life. He is a weak and vain man and easily manipulated. He hides from his wife when he thinks he has failed her. He dreams of being a man who matters and takes control, the Count who counts!
8. **The Magician.** The Magician is an aging man whose career is fading. He has never done more than conjure a bunch of flowers before a crowd. He dreams of performing an act of truly great magic for once.
9. **The Elephant.** A female African elephant who is magicked away from her home and falls through the roof of an opera house. She is very sad to be chained up in a big room and dreams of returning home to the hot sun, Savannah grasslands and her family.

PETER MEETS THE ELEPHANT

- A The elephant is standing chained to the wall, her head bowed. She sways side to side.
- B Peter turns and stares. Time slows.
- A For a moment it seems like Peter and the elephant are the only two people in the room. Peter takes a step forward, barely able to believe it's her.
- B Peter takes another step forward and says: "It's you." He takes his hat from his head and puts it solemnly in front of his heart. "It's really you."
- A The elephant briefly looks up. Deep sadness in her eyes.
- B "You're really... here," says Peter. Slowly, he takes another step forward, reaches out to touch her.
- A The elephant shifts back, afraid he might be about to hurt her.
- B "I won't hurt you," says Peter, "I promise."
- A He moves closer to the elephant, and she begins to calm. A strange sort of dance is taking place between them, as Peter reaches out and very gently touches her.
- B "You're warm," he says.
- A The elephant lets Peter move closer still. He puts his head next to the elephant's.
- B Peter can hear her heart beating. His heart beats too. He brings his face right up to the elephant's face. "You know where my sister is, don't you? Can you tell me? Please?"
- A The elephant does not move. She looks down at the ground and for the first time he really sees her.
- B "You don't like being chained up here, do you? All these people looking at you, it must be frightening."
- A The elephant slowly lifts her head up and looks at him, sadly. Some strange communication takes place between them.

Meeting the Elephant Questions:

- What happened to the elephant just before the scene started? What kind of mood might she be in?
- What is important to the elephant in this scene? Safety? Food? Escape?
- What are the threats to the elephant in this scene, if any?
- What is (most) interesting to the elephant in this scene?
- What events happen in the scene that the elephant might feel are important to her?
- What changes in mood or emotion will we see in the elephant during this scene?

'ADELE THE BRAVE'

- Lisette WILL YOU SHUT IT PLEASE?! I'm trying to sleep.
- Sister Marie *(enters)* Girls, girls, girls! What in heaven is this unholy racket?
- Lisette Adele was clanging that stupid mop and bucket around again, Sister Marie, saying she was a great adventurer.
- Sister Marie Not again, Adele!
- Lisette She's never been further than the end of the street.
- Adele *(annoyed)* Yes I have!
- Lisette Bravest thing you've ever done is wear that disgusting cap. *(snatches it)*
- Adele Give it back!
- Lisette Adele the b-b-b-b-big fat liar.
- Sister Marie Heaven preserve us – girls, it's the middle of the night! Back to bed.
- Adele I *am* going to go on adventures, Sister Marie.
- Sister Marie I'm sure you will, Adele. Someday.
- Adele *(excited)* I'm going to go to the rainforest and to the jungle and to the Antarctic and I'll make snowmen -
- Sister Marie Well, you certainly won't find snow here.
- Adele Maybe I'll have an adventure in my sleep, Sister Marie. Maybe I'll meet a lion or a tiger – or an elephant –
- Sister Marie Well, they do say elephant dreams are the most portentous.
- Adele Do they?
- Sister Marie Now shut off that big imagination, Adele, and try to get some rest. *(she exits)*
- Adele I *am* going to go on adventures, Lisette.
- Lisette Yeah yeah -
- Adele And you know what the best adventure of all will be?
- Lisette *(yawning)* What?
- Adele When our new families come for us.
- Lisette You really are exceptionally, amazingly stupid for your age, aren't you? Don't you get it? We're orphans..... No one is coming for us.