



Fantasy Theatre Factory

6103 NW 7th Avenue, Miami, FL 33127

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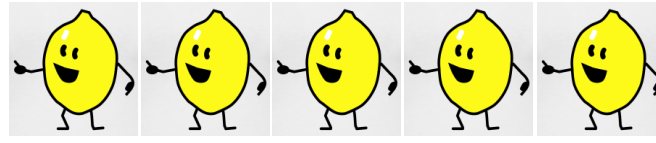
Fantasy Theatre Factory

PRESENTS

Comedy With A Twist of Lemon

TEACHER GUIDELINES

ALL FANTASY THEATRE FACTORY TEACHER GUIDELINES INCORPORATE AND SUPPORT FLORIDA SUNSHINE STATE STANDARDS.



Synopsis

THIS HILARIOUS OLD-TIME VAUDEVILLE COMEDY REVIEW INTRODUCES BARNABUS B. LEMON AND THE HISTORY OF HIS TALENTED FAMILY. HEAR STORIES ABOUT THE WHOLE LEMON GANG; AUNT IMA AND AUNT URA, UNCLES JACK AND REAL, AND DON'T FORGET ABOUT LOTTA LEMON. CHILD AND ADULT ALIKE WILL BE CAPTIVATED BY THE MAGIC, JUGGLING, RIBBONS, UNICYCLES, AND ALL THE EXCITEMENT THAT BARNABUS HAS UP HIS SLEEVE. IMAGINATION IS KEY FOR THIS NOSTALGIC *MELONDRAMA*, AND EVERYONE WILL LEAVE WONDERING "HOW'D HE DO THAT?" THESE TEACHER GUIDELINES INCLUDE PRE AND POST-SHOW CLASSROOM ACTIVITIES RELATED TO THE THEMES OF THE SHOW. THESE SIMPLE, FUN, AND EDUCATIONAL ACTIVITIES WILL INTEGRATE THE PERFORMANCE WITH ACADEMIC CURRICULUM, WHICH IS OUR GOAL AT FANTASY THEATRE. PLEASE COMPLETE THE EVALUATION FORM AT THE END OF THE GUIDELINES. ENJOY THE SHOW!



COMEDY WITH A TWIST OF LEMON IS BASED ON OLD-TIME VAUDEVILLE VARIETY ACTS WITH A "TWIST" OF CONTEMPORARY REFERENCES TO



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ENTERTAIN TODAY'S AUDIENCES. YOU CAN USE THE SHOW AS A SPRINGBOARD FOR LEARNING MORE ABOUT CULTURE IN THE EARLY TWENTIETH CENTURY. THE INFORMATION ABOUT VAUDEVILLE BELOW OVERVIEWS THIS FORM OF POPULAR ENTERTAINMENT AND PROVIDES A PRE-SHOW DISCUSSION FOR STUDENTS GRADES 4-8. PLEASE SEE PAGE 5 FOR POST-SHOW THEATRE ACTIVITIES CORRESPONDING TO THIS SUBJECT.

What is Vaudeville?

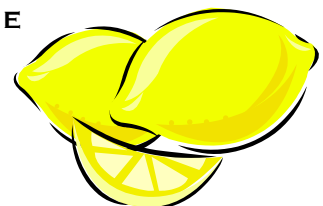
LIKE MOVIES, ONLY BETTER. VAUDEVILLE WAS MADE UP OF COMEDIANS, SINGERS, PLATE-SPINNERS, VENTRILOQUISTS, DANCERS, MUSICIANS, ACROBATS, ANIMAL TRAINERS, AND ANYONE WHO COULD KEEP AN AUDIENCE'S INTEREST FOR MORE THAN THREE MINUTES. FOR 50 YEARS, FROM 1875 TO 1925, VAUDEVILLE WAS HOME TO MORE THAN 25,000 PERFORMERS AND WAS THE MOST POPULAR FORM OF ENTERTAINMENT IN AMERICA. IMAGINE WITNESSING PERFORMANCES OF SHAKESPEARE, ACROBATICS, SINGING, DANCING, JUGGLING, AND COMEDY-- ALL IN THE SAME EVENING. WHAT'S MORE, THE PRICE WAS RIGHT: ONE COULD GO TO A VAUDEVILLE SHOW FOR ONLY 5 CENTS!



BENJAMIN FRANKLIN KEITH IS NOTED AS "THE FATHER" OF AMERICAN VAUDEVILLE. KEITH BEGAN HIS CAREER IN SHOW BUSINESS WORKING AS A GRIFTER AND BARKER WITH TRAVELING CIRCUSES IN THE 1870'S. HE RETURNED TO HIS HOME STATE OF MASSACHUSETTS AND, IN 1883, ESTABLISHED HIS OWN MUSEUM IN BOSTON FEATURING "BABY ALICE THE MIDGET WONDER" AND OTHER ACTS. HIS SUCCESS IN THIS ENDEAVOR ALLOWED KEITH TO BUILD THE BIJOU THEATRE, A STATE-OF-THE-ART, FIREPROOF THEATRE, WHICH SET THE STANDARD FOR OTHER VAUDEVILLE THEATRES.

VAUDEVILLE THEATRES, OFTEN KNOWN AS "PALACES," FIERCELY COMPETED TRYING TO OUTDISTANCE EACH OTHER IN LUXURY AND ELEGANCE.

TWELVE HOUR ENTERTAINMENT MARATHONS. WHILE IN BOSTON, KEITH ALSO DEVELOPED THE POLICY OF THE CONTINUOUS PERFORMANCE, IN WHICH SCHEDULED





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ACTS WOULD APPEAR TWO OR THREE TIMES OVER A PERIOD OF *TWELVE HOURS*. THE CONTINUOUS PERFORMANCE POLICY WAS A BUSINESS TOOL USED TO MAKE CUSTOMERS THINK THAT THE ACTS WERE WONDERFUL AND IN DEMAND. IT ALSO OPENED VAUDEVILLE UP TO WIDER AUDIENCES THAN EVER BEFORE. ACCORDING TO KEITH IT DIDN'T MATTER "WHAT TIME OF DAY YOU VISIT, THE THEATRE IS ALWAYS OCCUPIED BY MORE OR LESS PEOPLE, THE SHOW IS IN FULL SWING, EVERYTHING IS BRIGHT, CHEERFUL, AND INVITING." THE PERFORMANCES RANGED FROM THE TRULY TALENTED TO THE SIMPLY QUIRKY. THERE WERE MUSICIANS, SUCH AS THE PIANO PLAYER EUBIE BLAKE, AND THE CHILD STAR, BABY ROSE MARIE. THERE WERE GREAT ACTS OF PHYSICAL TALENT; EVERYTHING FROM CONTORTIONISTS, TO TUMBLERS TO DANCERS SUCH AS THE NICHOLAS BROTHERS. ACTORS PERFORMED PLAYS, MAGICIANS PUT ON SHOWS, JUGGLERS JUGGLED, BUT THE REAL FOCUS OF VAUDEVILLE WAS *COMEDY*. MANY PERFORMERS BECAME KNOWN SIMPLY BY THEIR "SIGNATURE" ACT. MANY OF THE BIG NAMES IN VAUDEVILLE WENT ON TO BE MOVIE AND TV STARS, SUCH AS WILL ROGERS, BOB HOPE, BURNS & ALLEN, AND FANNY BRICE. EVEN TODAY, SHOWS SUCH AS *LATE NIGHT WITH DAVID LETTERMAN* AND *SATURDAY NIGHT LIVE* CONTINUE THE TRADITIONS OF POPULAR VARIETY ENTERTAINMENT.

SOURCES: [HTTP://XROADS.VIRGINIA.EDU/~MA02/EASTON/VAUDEVILLE/VAUDEVILLEMAIN.HTML](http://xroads.virginia.edu/~MA02/easton/vaudeville/vaudevillemain.html)
[HTTP://WWW.PBS.ORG/WNET/AMERICANMASTERS/DATABASE/VAUDEVILLE.HTML](http://www.pbs.org/wnet/americanmasters/database/vaudeville.html)

We Love Lemons!

EASY, NO-BAKE LEMON RECIPES

MOST PEOPLE THINK LEMONS ARE SOUR FRUITS ONLY GOOD FOR FLAVORING ICE TEA, BUT WE AT FANTASY THEATRE KNOW THAT LEMONS ARE QUITE USEFUL AND TASTY IN THE RIGHT DISH. HERE ARE SOME SIMPLE RECIPES TO TRY WITH YOUR CLASS:

*When life hands you lemons, make--
Icy Blender Lemonade!*

WHAT YOU NEED:

- * 1 LARGE LEMON, PEELED AND SEEDED
- * 1/2 CUP WHITE SUGAR, OR TO TASTE
- * 3 CUPS COLD WATER
- * 6 ICE CUBES

WHAT YOU DO:



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PLACE THE LEMON, SUGAR, COLD WATER, AND ICE CUBES INTO THE CONTAINER OF A BLENDER. BLEND UNTIL SMOOTH, AND SERVE IMMEDIATELY.

SERVES 4.

SOURCE: RECIPES.TARGET.COM

Move Over, Cheesecake Factory, it's the-- "Lemon Lovely"

WHAT YOU NEED

- * 12 GRAHAM CRACKERS, CRUSHED TO CRUMBS
- * 6 TB. BUTTER, MELTED
- * 1/4 C. SUPERFINE SUGAR
- * 1/2 TS. CINNAMON
- * 2 TB WATER
- * 3 1/2 TS GELATIN
- * 1 C LEMON JUICE
- * GRATED RIND OF 1 LEMON
- * 1 CAN EVAPORATED MILK (14 1/2 -OZ)
- * 1/2 C SUPERFINE SUGAR

WHAT YOU DO:

COMBINE CRUMBS, BUTTER, SUGAR AND CINNAMON, PRESS TWO-THIRDS OF THE MIXTURE INTO THE BASE OF A 1 1/2 QUART DISH, APPROXIMATELY 8X9", CHILL WHILE PREPARING FILLING. SPRINKLE GELATIN OVER WATER AND LET SOAK FOR A FEW MINUTES. IN A SAUCEPAN HEAT THE LEMON JUICE WITH THE RIND TO A SIMMER, THEN POUR OVER GELATIN, STIR CONTINUOUSLY SO THE GELATIN IS THOROUGHLY MIXED IN. REFRIGERATE FOR ABOUT 1 HOUR OR UNTIL MIXTURE BEGINS TO THICKEN. TURN THE EVAPORATED MILK INTO A BOWL AND BEAT IT UNTIL IT IS LIGHT AND FLUFFY. BEAT IN THE SUGAR AND LEMON MIXTURE AND POUR EVENLY OVER CRUMB CRUST. LET CHILL FOR A FEW HOURS OR OVERNIGHT. SPRINKLE THE REMAINING CRUMB CRUST MIXTURE EVENLY OVER THE TOP AND SERVE.

SERVES 6 TO 8

SOURCE: [HTTP://WWW.PASTRYWIZ.COM/ARCHIVE/LEMON.HTM](http://www.pasterywiz.com/archive/lemon.htm)

SUNSHINE STATE STANDARDS ADDRESSED:
KINDERGARTEN:



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L.A.K.5.2.SU.A LISTEN FOR INFORMATIVE PURPOSES (E.G., FOLLOWING ORAL PROMPTS WHILE PERFORMING TASKS).

Create Your Own Vaudeville Act!

“VAUDEVILLE WAS A PEOPLE’S CULTURE. WHAT HAS REMAINED OF VAUDEVILLE IS THE ACT—A DISTILLATION OF A PERFORMER’S BEST MATERIAL INTO A NEAR-PERFECT PERFORMANCE PIECE: THE PRODUCT OF PERSONALITY, TALENT AND SKILL—THE VAUDEVILLIAN’S REASON FOR LIVING.” ~FRANK CULLEN, AUTHOR OF *VAUDEVILLE, OLD AND NEW: AN ENCYCLOPEDIA OF VARIETY PERFORMERS IN AMERICA*.

VAUDEVILLE PERFORMERS WORKED FOR YEARS TO PERFECT THEIR ACTS, MAKING SURE IT WAS LIKE NO OTHER PERFORMER'S ACT. TODAY YOU WILL GET SOME POINTERS ON HOW TO CREATE A VARIETY PERFORMANCE AND PRESENT IT FOR A VIEWING AUDIENCE.

TIP #1: START WITH WHAT YOU'RE GOOD AT.

IS YOUR TALENT COMEDY? SINGING? STANDING ON YOUR HEAD? DIVING OFF A LADDER WHILE PLAYING THE UKULELE AND EATING RAW LIVER? PICK SOMETHING--ANYTHING--THAT YOU ARE CONFIDENT YOU CAN DO WELL AND TRY TO WORK IT INTO A ROUTINE.

TIP #2: WHERE'S THE STORY?

PEOPLE LOVE A GOOD STORY, SO FIGURE OUT HOW YOUR ACT CAN USE STORYTELLING. THE ACT ITSELF, LIKE A GOOD STORY, NEEDS TO HAVE A BEGINNING, A MIDDLE, AND AN END. PERHAPS YOU TELL A STORY ABOUT HOW THE ACT CAME TO BE; FOR EXAMPLE, BARNABUS B. LEMON TELLS STORIES ABOUT THE FAMILY MEMBERS WHO TAUGHT HIM HOW TO TELL JOKES, DO CARD TRICKS, MAGIC, AND JUGGLE. STORIES CAN ALSO HELP YOU LENGTHEN YOUR ACT, HOLD THE AUDIENCE'S ATTENTION, AS WELL AS LINK SEVERAL DIFFERENT ACTS TOGETHER.

TIP #3: PRACTICE, PRACTICE, PRACTICE!

THAT PHRASE SAYS IT ALL. PERFORMING TAKES A LOT OF TIME AND PRACTICE TO GET IT RIGHT. MAKE SURE YOUR GROUP PRACTICES IN ORDER TO KNOW A) THE SEQUENCE OF ACTIVITY, B) HOW TO GET FROM ONE POINT IN THE STORY TO ANOTHER (TRANSITION), AND C) THAT EACH INDIVIDUAL'S ACT IS STRONG. PRACTICE YOUR ACT IN



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FRONT OF FAMILY AND FRIENDS BEFORE IT IS TIME TO PERFORM IN FRONT OF AN AUDIENCE. WHEN YOU HAVE PRACTICED ENOUGH, YOU WILL BE CONFIDENT ABOUT WHAT YOU ARE DOING, AND EVEN A LITTLE STAGE FRIGHT WILL BE UNABLE TO STOP YOU!

SUNSHINE STATE STANDARDS ADDRESSED:

KINDERGARTEN:

TH.K.S.1.IN.B PARTICIPATE IN PLAY-ACTING.

TH.K.S.1.PA.B INTERACT WITH OTHERS.

1ST GRADE:

TH.1.S.2.IN.A CONTRIBUTE TO COLLABORATIVE THEATRICAL PERFORMANCE.

TH.1.S.3.SU.A EXPLORE A VARIETY OF STORY CHARACTERS, SETTINGS, AND ACTIONS.

2ND GRADE:

TH.2.F.3.PA.A PARTICIPATE IN CLASS PERFORMANCE.

3RD GRADE:

TH.3.S.2.PA.A EXPLORE TASKS RELATED TO THEATRE.

TH.3.O.1.PA.A ATTEND TO THE ACTION IN A PERFORMANCE.

TH.3.O.1.PA.B ATTEND TO COSTUMES AND MAKEUP USED IN A PLAY.

TH.3.O.2.IN.A SEQUENCE THE BEGINNING, MIDDLE, AND END OF A PERFORMANCE.

Teacher Lesson Plan

EACH GROUP WILL HAVE ONE OR MORE WRITERS, A DIRECTOR, ACTORS, AND VARIOUS STAGE AND PROP PERSONS. YOU CAN ASSIGN THESE DUTIES OR HAVE THE STUDENTS SORT THINGS OUT AMONGST THEMSELVES. THE DIFFERENT GROUP ACTS CAN THEN BE COMBINED INTO A VAUDEVILLE-STYLE VARIETY SHOW. CONSIDER THE VENUE IN WHICH THE SHOW WILL BE PERFORMED. THE CLASSROOM IS ONE IDEA; OR, BETTER, THE SCHOOL AUDITORIUM. ASSIST STUDENTS WITH PROPS, MAKEUP, AND COSTUMES. MOST ITEMS CAN BE FOUND IN THE STUDENTS' HOMES OR IT CAN BE EASILY OBTAINED. HELP THE STUDENTS STAGE THE SHOW, GUIDING THEM IN THE CREATION OF SCENES AND BACKDROPS AND THE USE OF MUSIC, MAKEUP AND COSTUMES. ARRANGE FOR THEM TO HAVE SOME REHEARSAL TIME AND SPACE. LASTLY, THERE IS THE MATTER OF THE AUDIENCE. SHOULD THIS BE STAGED FOR OTHER STUDENTS, PARENTS, OR THE COMMUNITY? AND HOW WILL IT BE ADVERTISED? ULTIMATELY, THIS PRODUCTION CAN BE AS SIMPLE OR AS COMPLICATED AS YOU WISH!

Now That's Comedy!

POST-SHOW ACTIVITIES FOR COMEDIC PERFORMANCE

1. COMMERCIALS.

IN GROUPS OF 2-4, DEVELOP A COMMERCIAL FOR AN INVENTED PRODUCT THAT DOES NOT ACTUALLY EXIST (EXAMPLES: A ROBOT



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THAT AUTOMATICALLY DRESSES YOU ON VOICE COMMAND, A FOLDABLE CAR, OR A WAFFLE MAKER AND PHONE IN ONE). PRESENT A 30 SECOND TO 1 MINUTE SCENE THAT DISPLAYS THE PRODUCT, EXPLAINS HOW IT WORKS, WHY IT IS IMPORTANT, HOW MUCH IT COSTS, AND WHERE TO PURCHASE THE PRODUCT. PERFORM THE COMMERCIALS IN FRONT OF THE CLASS.

SUNSHINE STATE STANDARDS ADDRESSED:

KINDERGARTEN:

TH.K.S.1.IN.BPARTICIPATEINPLAY-ACTING.

2ND GRADE:

TH.2.F.3.PA.A PARTICIPATE IN CLASS PERFORMANCE.

3RD GRADE:

TH.3.S.2.PA.A EXPLORE TASKS RELATED TO THEATRE.

2. PHYSICAL COMEDY ACTIVITY: "THE MAGIC POTION"

THIS CAUSE- AND- EFFECT ACTIVITY IS INITIALLY PERFORMED WITHOUT DIALOGUE OR VOCALIZATION OF ANY KIND IN AN EFFORT TO PRODUCE EFFECTIVE COMMUNICATION THROUGH MOVEMENTS AND FACIAL EXPRESSION.

A) THE INSTRUCTOR PRESENTS THE CLASS WITH AN EMPTY PLASTIC BOTTLE AND ANNOUNCES THAT THERE IS A MAGIC POTION INSIDE.

B) STUDENTS DECIDE INDIVIDUALLY WHAT EFFECT THE IMAGINARY POTION HAS ON THEM.

- DOES THE CONCOCTION TRANSFORM THE SUBJECT INTO A MOUSE?

-INFUSE THE MUSCLES WITH SUPER STRENGTH?

-SHRINK THE DRINKER?

C) STUDENTS TAKE TURNS ON STAGE DEMONSTRATING, WITHOUT VERBALIZATION, THE EFFECT EACH POTION HAS.

SUNSHINE STATE STANDARDS ADDRESSED:

KINDERGARTEN:

TH.K.S.1.IN.BPARTICIPATEINPLAY-ACTING.

EVALUATION AND CLASS DISCUSSION: THE STUDENT AUDIENCE OBSERVES THE PERFORMANCES AND DELIVERS AN ORAL REPORT ON EACH OUTCOME, OFFERING INSTANT FEEDBACK AS TO THE EFFECTIVENESS OF THEIR COMMUNICATIVE SKILLS.

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3RD GRADE:

TH.3.C.2.SU.A REFINES SIMPLE PRESENTATIONS USING FEEDBACK FROM OTHERS.

TH.3.S.1.IN.C CRITIQUE A VARIETY OF SIMPLE THEATRICAL PRODUCTIONS USING DEFINED CRITERIA.

3. TONGUE TWISTERS:

HAVE STUDENTS SELECT A TONGUE TWISTER TO PERFORM IN FRONT OF THE CLASS. WATCH FOR CLEAR DICTION (CAN THEY BE UNDERSTOOD?) AND PROJECTION (CAN THEY BE HEARD?). COACH THE STUDENTS TO DEVELOP A RHYTHM TO THEIR WORDS AND ADD EXPRESSION. ONCE THIS IS DONE, GIVE EACH STUDENT THREE PIECES OF BUBBLE GUM AND HAVE THEM RECITE THEIR TONGUE TWISTER AGAIN WHILE CHEWING THE GUM. HERE ARE SOME SAMPLE TONGUE TWISTERS:

- **I SAW ESAU SITTING ON A SEESAW. I SAW ESAU; HE SAW ME.**

- **IF YOU GO FOR A GOPHER A GOPHER WILL GO FOR A GOPHER HOLE.**

- **I THOUGHT A THOUGHT.
BUT THE THOUGHT I THOUGHT WASN'T THE
THOUGHT I THOUGHT I THOUGHT.
IF THE THOUGHT I THOUGHT I THOUGHT HAD
BEEN THE THOUGHT I THOUGHT,
I WOULDN'T HAVE THOUGHT SO MUCH.**



- **A TUDOR WHO TOOTED THE FLUTE
TRIED TO TUTOR TWO TOOTERS TO TOOT.
SAID THE TWO TO THE TUTOR,
"IS IT HARDER TO TOOT OR
TO TUTOR TWO TOOTERS TO TOOT?"**

- **A BIG BLACK BUG BIT A BIG BLACK BEAR AND THE BIG BLACK BEAR BLED
BLOOD.**

SUNSHINE STATE STANDARDS ADDRESSED:

KINDERGARTEN:

LA.K.2.1.SU.C IMITATE RHYTHM IN READ-ALoud POETRY AND SONGS.

LA.K.2.1.SU.D SELECT MATERIALS TO VIEW OR LISTEN TO FOR PLEASURE.

LA.K.5.2.IN.C REPEAT AUDITORY SEQUENCES (E.G., WORDS, RHYTHMIC PATTERN).

LA.K.5.2.IN.D RECITE SHORT POEMS, RHYMES, AND SONGS.

Word Play, You Say
HAVING FUN WITH WORDS



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COMEDY WITH A TWIST OF LEMON USES A FORM OF WORDPLAY CALLED "PUNS" TO MAKE JOKES. TAKE, FOR EXAMPLE, THE TITLE OF THE SHOW. "LEMON" REFERS TO EITHER THE FRUIT ITSELF OR THE CHARACTER BARNABUS B. LEMON AND HIS LEMON FAMILY MEMBERS. A PUN IS DEFINED BY WEBSTER AS "THE HUMOROUS USE OF A WORD, OR OF WORDS WHICH ARE FORMED OR SOUNDED ALIKE BUT HAVE DIFFERENT MEANINGS, IN SUCH A WAY AS TO PLAY ON TWO OR MORE OF THE POSSIBLE APPLICATIONS; A PLAY ON WORDS."

THERE ARE DIFFERENT TYPES OF PUNS:

HOMOGRAPHIC PUNS MAKE USE OF MULTIPLE MEANINGS FROM A SINGLE SPELLING (E.G., "PEN" FOR WRITING INSTRUMENT OR ANIMAL ENCLOSURE). THESE ARE ALSO REFERRED TO AS "ANTANACLASIS".

HOMOPHONIC PUNS USE LIKE SOUNDS BUT WITH DIFFERENT SPELLINGS AND MEANINGS. THIS IS ALSO REFERRED TO AS POLYPTOTON. EXAMPLES OF HOMOPHONES ARE SCENT AND SENT, JEANS AND GENES, WAIVE AND WAVE, AND BUY AND BYE.

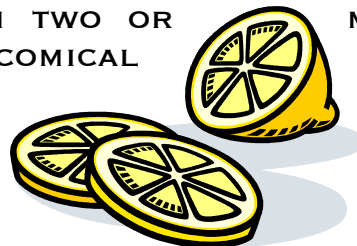
What is it that makes a good pun?

HERE ARE THE RECOMMENDED INGREDIENTS:

- QUICK SETUP
- NO PROPER NAMES (LISTENER MIGHT NOT RECOGNIZE THE NAME)
- FAMILIAR REFERENCES
- A POINTED REVELATION (YOU SHOULD SEE THE SPARK IN THE LISTENERS' EYES AS THEY 'GET IT')
- MAXIMUM WORDPLAY THROUGHOUT.

What is a Spoonerism?

NAMED AFTER REV. W.A. SPOONER (1844-1930), A DISTINGUISHED ANGLICAN CLERGYMAN AND WARDEN OF NEW COLLEGE, OXFORD, ENGLAND, A SPOONERISM IS AN UNINTENTIONAL INTERCHANGE OF SOUNDS, USUALLY INITIAL SOUNDS, IN TWO OR MORE WORDS, OFTEN WITH A RESULTANT COMICAL EFFECT.





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EXAMPLES:

"HUSH MY BRAT" FOR "BRUSH MY HAT"

OR

"SCOOP OF BOY TROUTS" FOR "TROOP OF BOY SCOUTS"

OR

"I HAVE A HALF-WARMED FISH IN MY MIND" FOR "I HAVE A HALF-FORMED WISH IN MY MIND."

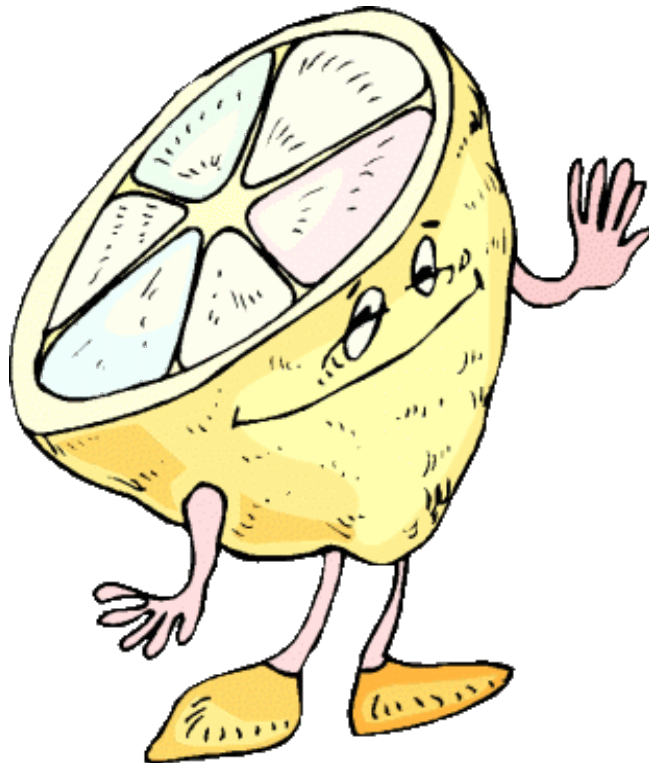
SPOONER WAS REPORTEDLY A NERVOUS MAN WHO COMMITTED MANY OF THESE VERBAL WITTICISMS, ALBEIT UNINTENTIONALLY.

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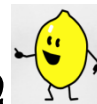
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TEACHER EVALUATION

FANTASY THEATRE FACTORY IS ALWAYS EVOLVING AND GROWING, AND WE COUNT ON FEEDBACK FROM YOU, TEACHERS, ADMINISTRATORS, AND STUDENTS TO HELP US MOVE IN DIRECTIONS WHERE THERE IS NEED. WE WOULD ESPECIALLY LIKE TO KNOW WHICH ELEMENTS OF THE PROGRAM WERE OF VALUE, INTEREST, AND SIGNIFICANCE TO YOU AND YOUR STUDENTS. WHAT DO YOUR STUDENTS REMEMBER MOST ABOUT THE PERFORMANCE? ARE THERE OTHER BOOKS/STORIES THAT YOU WOULD LIKE TO SEE OFFERED THROUGH OUR IN-SCHOOL PROGRAMS FOR FUTURE YEARS?

PLEASE TAKE A MOMENT TO FILL IN THIS EVALUATION SHEET:

School _____ Grade Level _____
Name, Position _____

How did you hear about us? _____

Your Comments:

THANK YOU FOR TAKING THE TIME TO FILL OUT THIS FORM. FURTHERMORE, WE WELCOME LETTERS, ESSAYS, AND DRAWINGS FROM YOUR STUDENTS. PLEASE ENCLOSE THEM AND RETURN TO:

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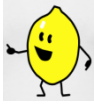
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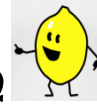
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Comedy with a Twist of Lemon



WE LOVE FAN MAIL! LET US KNOW YOUR FAVORITE PART AND HOW MUCH YOU ENJOYED THE SHOW. YOU CAN EVEN DRAW A PICTURE. WE CANNOT WAIT TO HEAR FROM YOU!

Dear Fantasy Theatre Factory,

Your Friend,

School:

Teacher:

Show:

Date:



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About Fantasy Theatre Factory

Fantasy Theatre Factory, (FTF) is a professional *touring* theatre created in New York in 1977 by Ed Allen and Mimi Schultz, performing artists and teachers. FTF is currently headed by Producing Artistic Director Larry Fields. FTF presents theatre for diverse family audiences. FTF's 16 touring educational shows appeal to pre-school, elementary, family, adult and senior audiences. FTF shows cover themes of: Children's Literature, Reading, Ecology, Social Service, Black history, Bullying Prevention, Dance, English, and Music. FTF performs in rural and inner-city schools, theatres, parks, hospitals, community centers, and more. In this manner, Fantasy Theatre Factory presents more than 300 Florida programs reaching over 130,000 people each year. Fantasy Theatre Factory's mission is to make more quality theatre programs available to more people.

Learn more by visiting FTF's website @

www.ftfshows.com

Also Check out FTF on Social Media @

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