

FERDINAND

THE BULL

Adaptation and Lyrics by Karen Zacarias
 Music by Debbie Wicks La Puma
 Based on the book *The Story of Ferdinand*
 by Munro Leaf and Robert Lawson

Directed by Jeffery Matthews

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Scenic and Costume Design

Lou Bird

Stage Manager

Brian Peters

Director of Education

Marsha Coplon

Artistic Supervisor

Jeffery Matthews

The Company

(in order of appearance)

Duquito Danilo / **Matt McGaughey**

Duque Dodó / **Alan Knoll**

Cochina / **Kymerlee Thompson**

Ferdinand / **Meghan Brown**

Ferdinand the Bull is presented by arrangement with Graham Agency, New York.

Financial assistance for this theatre has been provided by the National Endowment for the Arts, a federal agency; the Missouri Arts Council, a stage agency; the Arts and Education Council of Greater St. Louis; and the St. Louis Regional Arts Commission.

SETTING the SCENE

Ferdinand the Bull takes place in Spain, a country well-known for its rich culture. Tourists flock to this beautiful country each year to enjoy the intricate flamenco, succulent cuisine and beautiful beaches as well as the many elaborate festivals. In many of these festivals, bullfighting remains at center stage as a much-celebrated tradition and revered art form.

A traditional bullfight is a test of strength between the bull and the *matador*, or bullfighter, and to the thousands who enjoy *corridas* each year, it is a beautiful dance.

The ceremony begins with the *paseillo*, a procession when everyone involved in the bullfight enters the ring to formally present themselves to the public. When the doors are opened and the first bull enters the ring, the first of three *tercios*, or parts, begins. In this first part, the bullfighter uses the *capote*, a large purple or yellow cape, to see how the bull will move. In the next section, two *picadors* on horseback and three *banderilleros* on foot, enter and insert decorative lances into the bull's neck to limit its strength and movement. In the final section of the fight, the star *torero*, called the *matador*, engages the bull with elegance and control and attempts to kill the bull quickly and cleanly with his sword. If the matador performs well, he may be rewarded with the bull's ear or tail.



WHO'S WHO?

Duque Dodó

is a rich Duke in the country of Spain. Dodo—I mean Dodó—had a bad experience with a bull as a child, and therefore he is afraid of them. He has a son named Danilo.

Unfortunately, when it comes to his son's goals in life, the Duke tends to think of himself rather than Danilo. Dodó is also a bit of a bully.

Duquito Danilo

is Duque Dodó's son, and Duquito literally means "little Duke." Danilo has recently acquired a love for dancing.

Cochina

is Ferdinand's friend and also quite a ham. She is a purposeful pig with a penchant for performing and plans of prominence—but perhaps her principles need polishing.

FERDINAND

is not like other bulls. He doesn't like to fight, and would certainly never bully others.

Ferdy is a friendly, quiet bull that loves to tend his flowers and sit in the pasture enjoying their lovely smell.

From the DIRECTOR'S CHAIR

Joseph Campbell, scholar and writer of many books on myth, always advised his students to “Follow their bliss.” *The Story of Ferdinand* holds that simple wisdom at its core. Society expects that a powerful bull will want to fight, and a father dreams that his son will want to slay that bull. In this story things don’t work out as society—or fathers—expect, because these two characters possess the inner strength to forge a new path by following their bliss.

Although Karen Zacarias’ delightful adaptation of *The Story of Ferdinand* adds much to the sweet, simple story of a peaceful bull, our production fondly looks back at the original illustrations by Robert Lawson. I find Lawson’s drawings irresistibly

compelling. Every time I return to the book, I am drawn to the comical looking characters he has captured with his pen. The look of our show is inspired by Lawson’s humorous drawings. After all, it is said that Munro Leaf was so taken with Lawson’s work that he wrote the book to create an opportunity for Lawson to illustrate it.

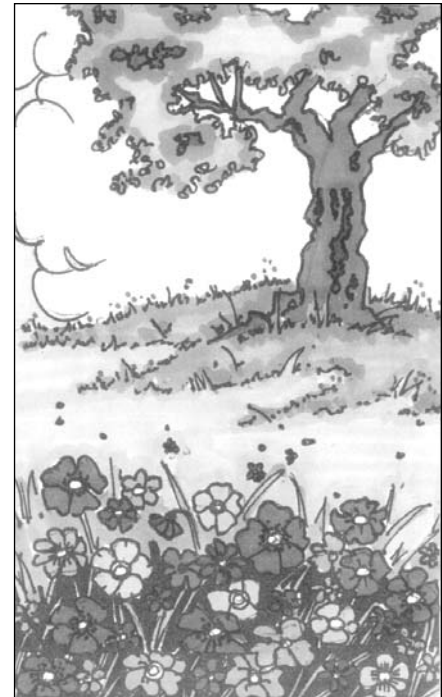
This adaptation adds another plot line to the classic story—making it much more dramatic and fun to stage. It gives us great joy to bring to you a tale of two youngsters, each with the personal strength to know their self and to “follow their bliss.”

Jeffery Matthews
Director

From the DESIGNER'S TABLE

The children’s book *The Story of Ferdinand*, written by Munro Leaf and illustrated by Robert Lawson, was used as a major design influence for this production. The director had an early edition of this book and showed it to me during the first design meeting. The book, first published in 1936, is loaded with wonderful black and white illustrations depicting the adventures of flower-loving Ferdinand. We decided to use Lawson’s illustrations as the basis for the scenery and costumes. Bright colors were added to line drawings of the scenic elements to give the production a coloring-book-like feel. The book’s illustrations of matadors, picadors and senioritas were used as inspiration for the costume designs. Black and graphically patterned fabrics were used to give the costumes a similar illustration/coloring-book feel.

Lou Bird
Scenic and Costume Designer



WHAT'S the STORY?

As Danilo is walking home one day, he sees a woman dancing a beautiful flamenco in the town square. Danilo is captivated by the scene and watches until the dancers pull him in to join them. After the dance, Danilo quickly runs home, excited to tell his father, the Duke Dodó, that he wants to be a dancer when he grows up. When the Duke hears this news, he insists that Danilo will not be a dancer, but he will grow up to be a famous bullfighter instead. The Duke explains to Danilo that bullfighting is like dancing because he will still dress up and perform in front of an audience, only with bullfighting, he will get to kill a bull in the end. Since Danilo does not want to upset his father, he agrees to go to the country with the Duke to trap a bull.

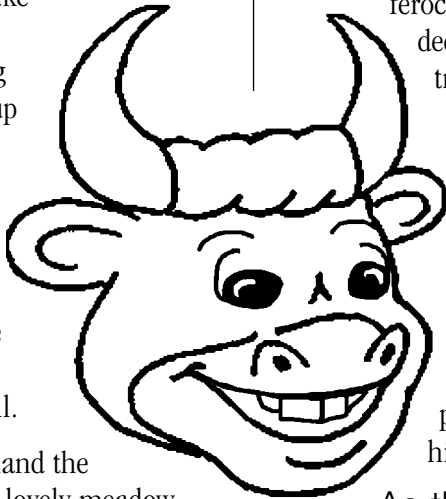
In the country, Ferdinand the bull is dancing around his lovely meadow, singing a song to the beautiful flowers. Ferdinand sings until his friend, Cochina the pig, rushes in with the news that the Duke and Danilo are on their way to the country to find a talent. Ferdinand is not interested, but Cochina wants to be famous, so she leaves Ferdinand with his flowers and goes to talk to the Duke. As Cochina listens, the Duke tells her of his plan to bring the biggest, most ferocious bull to the city for a bullfight. He tells her that whoever helps him find this bull will get many rewards. Cochina directs the Duke and Danilo to come to Ferdinand's flower field in one hour to see the best bull.

As they wait, the Duke makes Danilo practice bullfighting. Danilo sings a song to himself about how unhappy he is, but he decides that he still wants to make his dad happy. Meanwhile, Cochina is trying to

decide how to get her best friend Ferdinand to go to town for the bullfight. She decides that it won't be that bad, since all he'll have to do is dance around with Danilo and his red cape. She doesn't know that Ferdinand might get killed at the end of the fight, so she sings a song to try and convince Ferdinand to behave like a normal bull, but he still refuses.

When the Duke returns to see the ferocious Ferdinand, Cochina decides that her only option is to trick her friend. She puts a buzzing beehive on the ground near Ferdinand's favorite tree and stands back as the bull sits on it. As Ferdinand is stung by the bees, he jumps around wildly and the Duke is convinced that he is the best bull for Danilo's bullfight. The pair tie up Ferdinand and drag him to town for the bullfight.

As the Duke and Cochina celebrate, Cochina learns what will happen to Ferdinand at the end of the bullfight. Inside the stadium Danilo and Ferdinand prepare for the event. Neither wants to fight, but Danilo decides that he must in order to make his father happy. The two face each other in the stadium as the crowd roars for a bullfight, but Ferdinand will not charge! No matter what Danilo tries, he cannot get Ferdinand to fight. As Danilo pushes and pulls, steps forward and back, the fight becomes a dance, and the crowd cheers loudly for the two dancers. As the dance comes to an end, Cochina rushes to Ferdinand and apologizes to him for getting him into such a dangerous situation. The Duke also rushes to his son and congratulates him on being an excellent dancer.



Los Meses del Año (The Months of the Year)

- enero • January
- febrero • February
- marzo • March
- abril • April
- mayo • May
- junio • June
- julio • July
- agosto • August
- septiembre • September
- octubre • October
- noviembre • November
- diciembre • December



Los Días de la Semana (The Days of the Week)

- lunes • Monday
- martes • Tuesday
- miércoles • Wednesday
- jueves • Thursday
- viernes • Friday
- sábado • Saturday
- domingo • Sunday

¡PALABRAS AL SABIA!

(Words to the Wise!)

Some of the dialog and lyrics in *Ferdinand the Bull* are Spanish. The following are the Spanish terms used in the play.

Flamenco – This is a beautiful style of Spanish dance. Flamenco also refers to the guitar music with forceful rhythms that often accompanies such dancing.

Cochina – Translated, Cochina's name literally means "dirty," which is somewhat appropriate for a pig!

Papí – Father

hijo – son

¡Nunca! – Never!

feliz – happy

¿Comprendes? – Do you understand?

principito – little prince

Había una vez – Once upon a time

¡Yo soy el Duque Dodó! – I am the Duque Dodó!

Vengo de España. – I come from Spain.

una mariposa – a butterfly

Si Señor. – Yes Sir.

¿Que? – What?

¿Porque? – Why?

Hola amiga. Como estas? – Hello friend. How are you?

¡Mira! – Look!

¡Caramba! – Oh my!

adios – goodbye

buena suerte – good luck

gracias – thank you

bienvenidos – welcome (“greetings”)

Tal vez. A lo major. – Maybe. Perhaps.

excelente – excellent

fabuloso – fabulous

Lo siento. – I'm sorry.

Basta. – That is enough. (“Stop. I want no more.”)

Toro Tango – Bull Dance

Y ahora el Duquito Danilo. – And now the young duke Danny. (“Introducing the young duke Danny.”)



The Story of Ferdinand by Munroe Leaf, Drawings by Robert Lawson. Viking; 1936. This is the original book on which *Ferdinand the Bull* was based. The book is also available as a read-along audio cassette from Puffin Books (1993), and in Spanish as *El Cuento de Ferdinando* (translated by Pura Belpre).

If you would like to read more books by Munro Leaf, try *Manners Can Be Fun* and *Wee Gillis*. More illustrations by Robert

Lawson are published in the books *Mr. Poppers Penguins* and *Rabbit Hill*, the latter of which he also authored.

You can read *The Story of Ferdinand* online—and see the drawings of Robert Lawson—by visiting

<http://pages.prodigy.net/poss/ferdinand/main.htm#>.

Alta Vista's Babel Fish Translator at <http://world.altavista.com/tr> is one of the

Read More
About It



Popular Pigs Page

One of the playwright's purposeful pluses to this play is the perfectly precocious pig, Cochina. Perhaps you can peruse the playful puzzles provided and pencil in the proper answers.

1. Cochina particularly wants to be a popular pig. Name the particular porcines posted below.

Winnie the Pooh's nervous little friend

Siblings who built their own houses

First toe in a counting rhyme

Kermit's girlfriend

Famous sheepherder

Cartoon ender with a stutter

Pork saved by a spider web

First pig to go to the city

2. In what famous story did a young lady encounter a baby who sneezed from pepper and turned into a pig?

3. For how much did Edward Lear's Owl and Pussycat buy the ring from the pig's nose?

4. Two word name of a famous grocery store chain

5. Create your own improbable sentence about pigs using as many 'p' words as possible.

ANSWERS: 1. Piglet; Three Little Pigs; little pig who went to market; Miss Piggy; Babe; Porky Pig; Wilbur; Gordy; 2. Alice in Wonderland 3. one shilling 4. Piggly Wiggly



Cuenta a Diez

(Count to Ten)

- uno • one
- dos • two
- tres • three
- cuatro • four
- cinco • five
- seis • six
- siete • seven
- ocho • eight
- nueve • nine
- diez • ten



¡Colores!

(Colors!)

- azul • blue
- anaranjado • orange
- rojo • red
- verde • green
- amarillo • yellow
- negro • black
- morado • purple
- rosa • pink
- blanco • white
- marrón • brown



Nombres de las Estaciones

(Names of the Seasons)

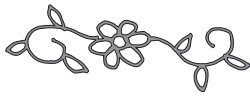
- el otoño • autumn
- el invierno • winter
- la primavera • spring
- el verano • summer



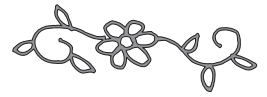
most useful tools on the internet. You simply type in the text you wish to translate, chose the language you wish to translate from and the language you wish to translate to, and Babel Fish will do it. (Although no automated translator is perfect!) Babel Fish is currently capable of 36 different language translation combinations.

If you would like to learn more Spanish (or help a young person learn Spanish), visit these three websites:

www.enchantedlearning.com/languagebooks/spanish/colors/, <http://members.aol.com/alvarez/spanish> and www.jvl.net.com/~liliana/Spanish_Numbers.html. These sites feature interactive web activities, downloadable Spanish coloring and activity books, and links that allow you to hear the Spanish terms pronounced aloud.



UTILICE SU MAPA



(Use Your Map)

The Duque took Ferdinand and Cochina from their Spanish field to the Bull Ring in Madrid. Use the map and mileage chart to answer the following questions about the journey.

1. If the Duque took Ferdinand by railroad, how many miles would it be to Madrid if the field was outside each of the following towns?

Toledo _____ miles

Salamanca _____ miles

Valencia _____ miles

Murcia _____ miles

Alicante _____ miles

Bilbao _____ miles

Sevilla _____ miles

Burgos _____ miles

2. Choose two routes to Madrid from Barcelona. Through which towns would you pass on each of the routes? What is the total mileage for each route?

Route A:

= _____ miles

Route B:

= _____ miles

What is the difference in mileage between the two routes? _____ miles

Which route would you use if you were taking Ferdinand from Barcelona to Madrid? Why?

3. Five towns do not have railroad service. Use your ruler and the map legend to find the distance to a town with a railroad. What would be the distance to Madrid?

Cartagena to _____
is _____ miles.

Distance to Madrid is _____ miles

La Coruña to _____
is _____ miles.

Distance to Madrid is _____ miles

León to _____
is _____ miles.

Distance to Madrid is _____ miles

Pamplona to _____
is _____ miles.

Distance to Madrid is _____ miles

Palma to _____
is _____ miles.

Distance to Madrid is _____ miles

Use the map and other research materials to answer the following questions about Spain.

Spain is part of what continent?

Spain is bordered by a bay, an ocean and a sea.

What are their names?

What three countries have borders that touch Spain?

What two countries lie to the south of Spain?

What is the name of the small passage of water that separates Spain from the countries to the south?





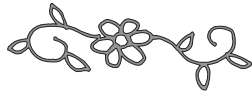
Miles Between Towns When Travelling by Railroad

| FROM | TO | MILES | FROM | TO | MILES |
|-------------|------------|--------------|---------------|------------|--------------|
| Albacete | Toledo | 130 | Murcia | Granada | 146 |
| Alicante | Albacete | 85 | Salamanca | Madrid | 110 |
| Alicante | Granada | 188 | San Sebastián | Valladolid | 188 |
| Barcelona | Valencia | 189 | Sevilla | Córdoba | 75 |
| Bilbao | Valladolid | 142 | Toledo | Madrid | 40 |
| Burgos | Valladolid | 71 | Valencia | Madrid | 185 |
| Córdoba | Málaga | 75 | Valladolid | Madrid | 101 |
| Granada | Madrid | 222 | Zaragoza | Barcelona | 159 |
| Málaga | Granada | 55 | Zaragoza | Madrid | 169 |

Please feel free to adapt these materials to suit your classroom needs and save them for future use.

The activities in this unit address the following Missouri Knowledge Standards and Illinois Learning Standards.

MO: CA1, MA1, MA2, MA5, SS5, SS7 IL: 1, 3, 6, 7, 17.



Create a Living Story Time Line



The activities in this unit address the following Missouri Knowledge Standards and Illinois Learning Standards. MO: CA1, CA2, CA5, CA6, FA1, FA4 IL:1, 3, 4, 5, 26.

Please feel free to adapt these materials to suit your classroom needs and save them for future use.

At the beginning of a play, the playwright gives us the point of stasis or the way things are before they change. Events then happen in the middle of the play as each character attempts different strategies to solve the dramatic conflict and obtain his/her/its goal. At the end of the play, the characters and their world have changed. These same elements are found in many stories.

1. Have the class make a list of all the events or moments in a play or story. As an extension activity, students may add events or moments which occurred “out of sight” but are inferred from the text or that would follow the ending of the story.
2. List each of these moments on individual strips of paper or cards. Place the moments in a hat or story box.
3. Students each pick a card from the story box until all moments are chosen. Each student then creates a pose or short mime for his/her chosen moment.
4. Designate a starting point for the Living Time Line in the front of the room. Students line up in the order of his/her moment’s occurrence in the play or story. If two moments happen simultaneously, the students may stand together or decide which moment might logically occur first. After lining up correctly, all students should sit in place.
5. Begin with the first moment and have each student stand and strike his/her pose or

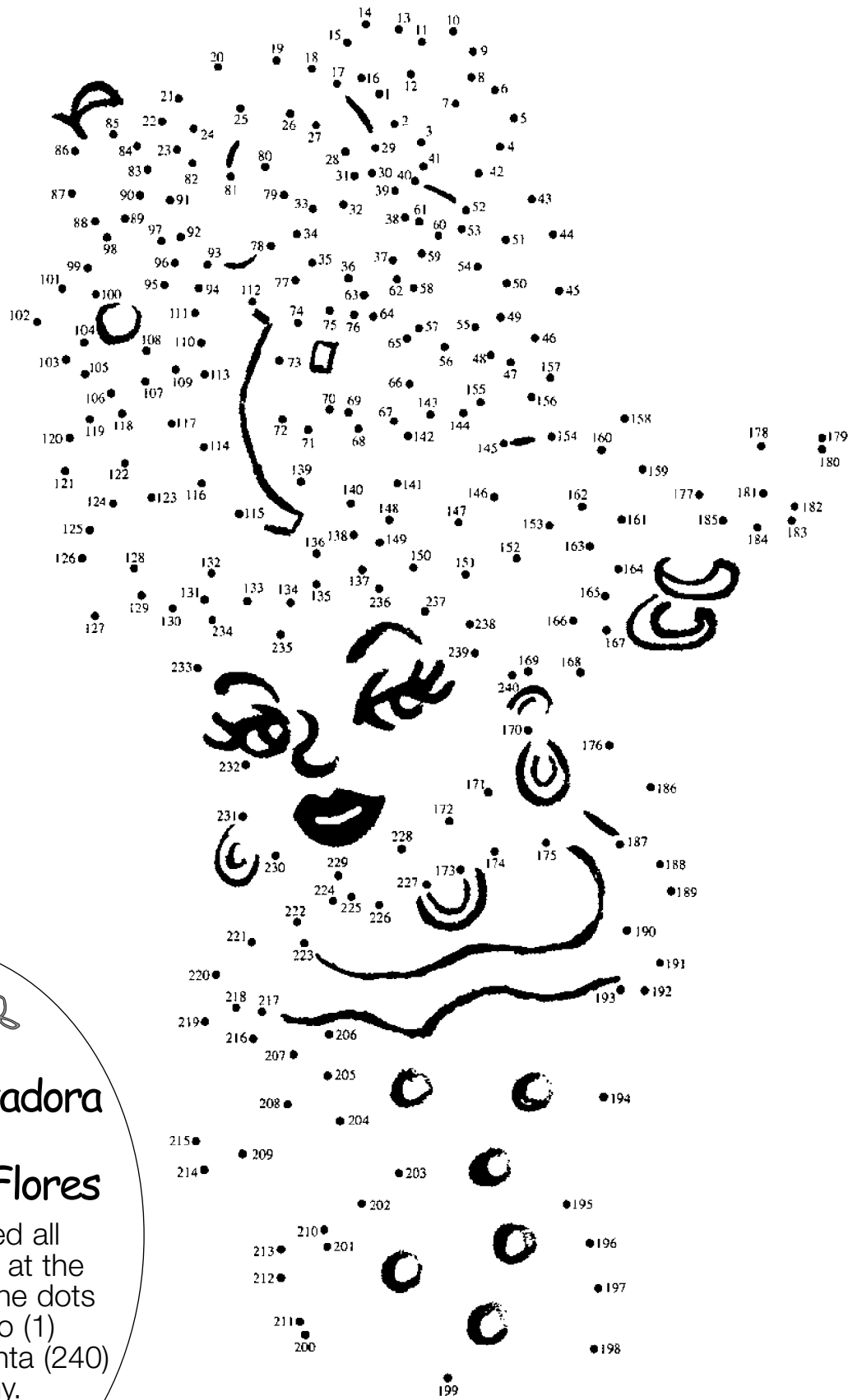
perform his/her mime in correct sequence. After each student performs, he/she should explain why his/her moment is important to the story. Simultaneous events may be performed at the same time.

6. Have all the students stand and perform their moments in sequence without stopping between moments.

To extend the activity, students may create a monologue or a few lines of dialogue for their moment. Using assistant actors if necessary, students can present a performance of the story.

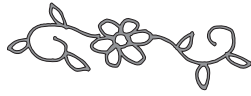
Use the following questions to help students discuss their performance.

- What are adjectives that describe the character at the beginning of the story time line?
- What does the character want or need? What is the character’s goal?
- Is there something keeping the character from getting his/her/its goal?
- What were some of the strategies the character tried to achieve his/her/its goal?
- What are adjectives that describe the same character at the end of the story time line?
- How has the character changed? At which moment(s) did the change begin to happen?
- What are some of the other choices the character could have made? How would those choices have changed the story outcome?

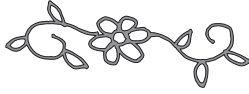


Señora Encantadora
con un
Sombrero de Flores

Ferdinand enjoyed all of the lovely ladies at the bullfight. Connect the dots in order from uno (1) to doscientos cuarenta (240) to find out why.



Ferdinand's Flores de Todos Colores



Ferdinand loves to wear colorful flowers. Use the directions below to color the flowers (1 through 10). After your flowers are beautiful (cha, cha, cha), cut them out. Get a string or piece of yarn long enough to go over your head. Knot the two ends together. Tape each of your flowers to the string. Now you have your own unbelievabull necklace of *flores de todos colores*.

Color number:

| | |
|--------|----------------------------------|
| uno | azul <i>like the sky</i> |
| dos | rojo <i>like an apple</i> |
| tres | amarillo <i>like the sun</i> |
| quatro | verde <i>like the grass</i> |
| cinco | morado <i>like a grape</i> |
| seis | rosa <i>like Cochina the pig</i> |
| seite | anaranjado <i>like a pumpkin</i> |
| ocho | negro <i>like Ferdinand</i> |
| nueve | marron <i>like a tree trunk</i> |
| diez | blanco <i>like a snowball</i> |

