



Susu & The Magic Mirror

Readers Theater Play Script and Performance Notes

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CHARACTERS

NARRATOR

MANO - *servant*

SUSU

FATHER

STEPMOTHER

OWL #1

OWL #2

FALCON

CHICO

- **JUAN***If there are performance notes, they can be found on the pages following the script

Scene 1 – Susu and Her Father’s House

[Stage Set: The stage is set with three areas:

- At one end, the interior of Susu's FATHER’s house is shown. If you have a backdrop, paint that section to show the interior of a Spanish-style house. Place two chairs in FATHER's house, one chair that is upholstered and nicer looking, with a blanket draped over it, and one other chair that's plain. Next to the upholstered chair place an end table with a book on top. From the ceiling, suspend a cutout of a window, separating this setting from the rest of the stage. (See **Performance Notes** for suggestions on the backdrop and window cutout).
- In the middle of the stage is shown the garden outside of FATHER's house. In the garden indicate a fountain. The fountain may be painted into the backdrop, or it could be a freestanding prop. Place one chair beside the fountain. Also place a grindstone is near the fountain, though the grindstone should fade into the background as its importance is revealed only at the end of the play. (See **Performance Notes** for suggestions on the fountain and grindstone.)
- The third area of the stage is a woody scene. If you have a backdrop, paint that section to show a dark forest of trees and bushes. One prominent tree needs to be shown for a scene later in the play. If possible, create a prop for the "tree." Otherwise, paint the tree into the backdrop. (See **Performance Notes** for suggestions on the prominent tree). A crescent moon, which can be cut from paper, should hang in front of the backdrop.]

[When the play opens, FATHER sits, slumped, in the upholstered chair. SUSU sits beside him, flustered and anxiously tending to her father.]

[While NARRATOR speaks the opening lines below, servant MANO enters,. MANO holds a tray with a teapot and two cups, sets the tray on the end table, and gives a cup of tea to FEATHER and SUSU. SUSU sips the tea but FATHER does not. MANO bows slightly, is dismissed by FATHER, and exits.

NARRATOR:

Hello, everyone. This play is “Susu and the Magic Mirror,” a folk tale from South America. It is brought to you by *Stories to Grow by*.

[NARRATOR steps forward.]

NARRATOR:

Susu was the daughter of a very rich man and a very kind one, and he loved his daughter more than anything. The mother had died when Susu was but a child. Still, for many years, there was happiness. Eventually the father married again and before long, well, (*gestures to Susu who is anxiously looking at her father, who seems seak and sick*) it was clear SOMETHING was going on.

SUSU:

Father, I can't remember the last time you had a full meal. And you've gotten so pale. Why no appetite?

FATHER:

(sadly) It's true, I haven't felt like myself lately.

[Quietly, NARRATOR exits.]

SUSU:

(stands) That's it! I'm going to get a doctor.

FATHER:

Child, sit down. *(to audience)* How can I tell her? *(to Susu)* Susu, there is nothing a doctor can do for me. I can feel an illness growing inside me. Each day it grows stronger, and I know the truth - my days on this earth are coming to an end.

SUSU:

What?! Don't talk that way! That's what doctors and medicine are for.

FATHER:

If only it were that simple! *(leans forward)* Child, one of my enemies must have cast a spell on me. Every day I get weaker *(whispers)* and weaker.

SUSU:

But who would cast a spell on you? No one would want to harm you.

FATHER:

Chiquita (sheh-KEE-dah), when I am gone, your stepmother will care for you tenderly.

SUSU:

Don't talk like that!

FATHER:

You know she loves you as dearly as I do.

SUSU:

It's not the same! *(covers her ears)* I won't hear any more of this!

[SUSU runs offstage.]

Scene 2 – Outside father's house/Inside father's house

[**Stage set:** The fountain area described in Scene 1 that's located in the middle of the stage.]

[SUSU enters and helps her father to walk to the fountain. She helps him get settled in the chair. FATHER sits with some difficulty.]

SUSU:

You must be feeling better today, Father, to ask to go outside.

FATHER:

Sitting here by this fountain always makes me happy. And I'm with you, my dove. What more could I want? I almost feel -

[STEPMOTHER enters and stands by the fountain.]

FATHER:

Oh, my love! (*clutches his heart in pain*) Here it is again! (*lays his other hand on Susu's shoulder and leans on her for support*) This is too much! I must go inside and rest.

STEPMOTHER:

(*in a dead-pan voice*) You do that, dear.

FATHER:

(*leaned over*) I'm sorry.

SUSU:

Don't apologize, my goodness! Father, come on. Lean on me. Take it easy, now.

[SUSU leads FATHER to the upholstered chair in the interior house area of the stage. FATHER slowly sits on the upholstered chair, as if in pain. SUSU gathers the blanket draped on the back of the chair and sets it over his shoulders and legs.]

[While SUSU is taking FATHER inside, OWL #1 and OWL #2 enter and come to the front of the stage, where STEPMOTHER silently greets them.]

FATHER:

Susu, go back to your stepmother. She's waiting for you.

SUSU:

I won't leave you!

FATHER:

(nods toward Stepmother) I'll be able to see you through the window. Go to her, now. This has been as hard on my wife as it's been on me.

SUSU:

(sighs) All right. If that's what you want. *(pats the blanket, kisses her father on the head, and goes over to the fountain)*

[FATHER picks up the book. He watches SUSU walk over to the fountain, then starts to read.]

[STEPMOTHER stands in front of the fountain, at the front of the stage, and is whispering to OWLS. (See **Performance Notes**, under Sets, for tips on placing OWL #1 "in" the tree.)]

STEPMOTHER:

(notices Susu at the fountain and calls out to her in an ultra-sweet voice) Come here, darling. Stand next to me.

SUSU:

Yes, Stepmother. *(moves closer to Stepmother)*

[STEPMOTHER looks up to see if her husband is watching. FATHER notices her, looks up from his reading and waves.]

STEPMOTHER:

(to Susu) Put your arm around my waist, Susu. *(Susu does this)* This way, your father will see us and think that I love you. *(leans forward to Susu and hisses)* But I hate you, hate you, HATE YOU!

OWL #1:

We hate you...

OWL #2:

Hate you...

OWL #1:

HATE YOU! Whoo..!

OWL #2:

..WHOO!

SUSU:

(shocked) What? Why? *(tries to pull away)*

[STEPMOTHER grips SUSU.]

SUSU:

Ouch!

STEPMOTHER:

You know as well as I do that your father is getting sicker and sicker. Each day, he nears his own death. As for me, that day cannot happen soon enough. His land, this fine house and all these riches will be mine, MINE!

OWL #1:

Mine!

OWL #2:

MINE!

OWL #1: and OWL #2, together:

Whoo, WHOO!

[SUSU struggles to pull away from STEPMOTHER.]

SUSU:

You can't mean that!

STEPMOTHER:

Don't be a fool! (*lets go of Susu*) If you breathe even one word of anything you saw or heard today, that very moment your father will drop dead! (*laughs heartily*)

[OWLS laugh heartily with STEPMOTHER.]

SUSU:

No!!

[SUSU runs offstage.]

[Stagehands remove the fountain (*if it's moveable*) and the chair that was in front of the fountain. Stagehands move a large bush onstage. If the fountain is painted on the backdrop, the bush should be large enough to cover the fountain.]

Scene 3 – Pasture where Chico and Juan live

[**Stage set:** The pasture is indicated in the middle of the stage, where the fountain scene had taken place in the last scene. As noted, a large bush is located where the fountain had been. (See **Performance Notes** for the bush).]

[NARRATOR enters.]

NARRATOR:

Susu found herself wandering through the woods and up into the mountains, lost in her thoughts. There she saw a big falcon flying with something in its mouth. Curious, Susu chased after the bird.

[As NARRATOR exits, FALCON enters from the opposite side, “flying,” and holding a mirror under one wing. (See **Performance Notes** for the mirror. Tip: it shouldn’t be a real mirror.) SUSU enters after FALCON.]

SUSU:

Wait!

FALCON:

Follow me. Follow me!

SUSU:

I wish I knew what the falcon is carrying. It's so shiny!

[FALCON swoops to behind the large bush and drops the mirror. A corner of the mirror is left visible to the audience from behind the bush. FALCON flies off.]

FALCON:

(in a low voice) Behind the bush! Behind the bush!

[FALCON exits.]

SUSU:

What did you say?

[SUSU starts to chase after the FALCON, then stops and turns back. She notices the mirror sticking out from behind the bush and goes back to examine, then jumps up, holding the mirror.]

SUSU:

Why, it’s a mirror! And it wasn’t chipped from the fall. *(traces her finger over the mirror)* Hmm. There is something odd about this mirror. But what exactly? I can’t put my finger on it. Wait,

my friend Chico lives near here. He might know. Or maybe that wise old fellow Juan (pronounce: WAN). He herds llamas with Chico. Juan would know, if anyone would.

[SUSU walks over from the large bush to the pasture area where CHICO sits on the chair. If the actor playing CHICO can play a recorder or flute, he should play a few notes on it now. Or, a recording of a flute or recorder music can be played offstage while CHICO pretends to play.]

CHICO:

Susu! It's been awhile.

SUSU:

Good to see you, Chico. How are you doing?

CHICO:

Same old, same old. Herding the llamas. In the morning, I take them to the hills in the morning. Then bring them back to their fence at the end of the day. The spring shearing season went well, I'll say that. How's everything with you?

SUSU:

I'm okay. But my father's gotten sick.

CHICO:

(*concerned*) Really? I'm sorry to hear that. Do the doctors know what's wrong?

SUSU:

He won't see a doctor! It happened so quickly, Chico. Now he's sick, and other odd things are happening, too.

CHICO:

Like what?**SUSU:**

Like how I found this mirror (*holds up mirror*). Just a little while ago a falcon flew by holding a mirror in its wing.

CHICO:

Birds can't hold a mirror.

SUSU:

I didn't think so, either. But it did. Then the falcon swooped down behind a bush. And when it flew, it called out to me: "Behind the bush!"

CHICO:

Wait, the falcon called to you to go behind the bush? Did you?

SUSU:

Well, yes. That's where I found this mirror.

CHICO:

Well, now. (*points to mirror*) May I look at it?

[SUSU hands CHICO the mirror. CHICO runs one finger around the frame.]

CHICO:

(*wondering*) What is it about this mirror? Something feels different.

SUSU:

I know, right? What do you make of it?

CHICO:

I can't tell. (*looks up*) But there's someone who might know.

SUSU:

I think I know.

CHICO:

Yup. If Juan doesn't know, no one will.

[JUAN enters. He is old and walks with a cane.]

JUAN:

If Juan doesn't know about what?

CHICO:

There you are, just when we need you. Juan, Susu found this mirror. (*hands mirror to Juan*) Do you notice anything peculiar about it?

JUAN:

(*considers the mirror*) Where did you find this mirror, Susu? Is it yours?

SUSU:

A falcon left it behind a bush for me, I think. I guess that makes me the owner of the mirror.

JUAN:

Indeed. Susu, this is a very special mirror!

SUSU:

Why?

JUAN:

This is the magic mirror that once belonged to the wizard Paracaca (pronounce: pahr-uh-KAK-uh).

CHICO:

I'm sorry. Who?

JUAN:

(turns the mirror around in his hands) Paracaca. A wizard of great powers who lived many years ago. He created magical objects no wizard since has been able to repeat. Susu, Chico, I can tell you without a doubt that there is no mirror like this in the entire world.

SUSU:

What makes it so special?

JUAN:

Think of it this way. A normal mirror will show the reflection of the person who's looking into it.

[SUSU and CHICO shrug, as if to say: "Yes, that's normal."]

JUAN:

But if anyone looks into THIS mirror along with the owner of the mirror, the owner sees something very different in the reflection.

CHICO:

What does the owner see in the mirror's reflection?

JUAN:

The hidden spirit of the one who also is looking into the mirror. If someone is kind and trustworthy, the owner of the mirror will see kindness in the person's reflection. But if he or she has the heart of a jaguar, then the owner will see the evil in that person's heart.

CHICO:

Susu, let's try this out. *(to audience)* I hope this goes all right. I'm going to take my chances.

[SUSU also moves to behind JUAN, where she can see the reflection of CHICO and JUAN in the mirror.]

SUSU:

I see your friendly faces.**CHICO:**

No jaguars – that's a relief!

SUSU:

(*teases*) Were you worried? (*to audience*) If only I could tell them what my stepmother said. But I mustn't breathe a word about THAT! (*to Chico and Juan*) If I'm really the owner of this magic mirror, maybe it can help me find out something about why my father is sick.

CHICO:

That's a good idea!

SUSU:

I must go home, right now.

CHICO:

Susu, can I come with you?

SUSU:

Sure, that would be nice.

CHICO:

Great! It'll be good to see your father again. That is... (*to Juan*) if you don't mind bringing in the herd today.

JUAN:

You two young people go on ahead. I'll take in the llamas.

CHICO:

Thanks, Juan. I owe you.

JUAN:

Take care of that mirror.

[CHICO gathers his bow, arrows, and his recorder or flute.]

CHICO:

Ready?

SUSU:

Let's go.

[SUSU and CHICO walk back and forth across the stage a couple of times. If you have a recording of Spanish music, especially flute music, it would be nice to play it now as background music. The music stops before SUSU says her next line.]

SUSU:

Let's stop for a rest.

CHICO:

Sure. *(both sit down on the floor and cross their legs)* You know, talking about the magic mirror made me think about the strangest dream I had last night.

SUSU:

What happened in your dream?

CHICO:

Last night there was a thin new moon, remember?

[SUSU nods.]

CHICO:

I was having trouble sleeping because of all the frogs croaking.

SUSU:

They can be loud.

CHICO:

They were indeed. So I woke up, or at least in my dream I woke up. Then I realized it wasn't only the frogs that were making noises. There were all kinds of other animals, too, were making weird sounds.

SUSU:

What other animals?

CHICO:

Bats, hundreds of them! And owls, bigger than you've ever seen! All swooping around in the sky. *(gestures using both arms as if swooping around in the sky)*

SUSU:

Big owls? *(to audience)* There were two huge owls in the woods with my stepmother. *(stands)* Chico, let's get going! You can tell me more as we walk.

CHICO:

Okay.

[SUSU and CHICO stand. They walk back and forth across the stage as they talk.]

CHICO:

So in my dream, I stepped outside to see what was going on. In addition to the owls and the bats, horrible creatures of all sorts — snakes, centipedes, and huge gray spiders — were crawling out from under rocks and holes.

SUSU:

That sounds awful!

CHICO:

All these miserable creatures gathered round in a circle. At the center of the circle was a giant white two-headed toad.

SUSU:

Two heads?!

CHICO:

Yes, two serpents were slithering around its neck. Then the toad spoke. It said this:
“Who knows where hides our queen? Hoo!”

First one creature and then another answered:

“The toad, our queen, lies hid unsought
Beneath the stone that men have wrought.”

SUSU:

“Beneath the stone that men have wrought.” What does that even mean?

CHICO:

No idea. But it went on like that. A mad and horrible concert! I couldn't take another second of it. I had to run away from that place!

SUSU:

/is that when you woke up?

CHICO:

Yeah. But Susu, even thinking of it now, it still gives me the chills.

SUSU:

(points) Look, Chico – we're almost home!

CHICO:

Great! Right behind you.

Scene 4 – Susu's father's house

[**Stage set:** Similar as in Scene 2. This time, there are three chairs set up around a table. FATHER sits at the table. There is a three-dimensional grindstone set up on the other side of the stage. (See **Performance Notes** for the grindstone.)]]

[SUSU and CHICO enter.]

SUSU:

(sets down mirror by chair) Father, you look better!

FATHER:

Ah, I'm better now that YOU are home, my dear. And Chico! It's good to see you again!

CHICO:

I am glad to be able to visit with you, sir.

[CHICO shakes FATHER'S hand.]

FATHER:

The pleasure is all mine. *(yells off stage)* Mano, come here please!

[MANO enters.]

MANO:

What can I get for you, sir?

FATHER:

My daughter has returned with a guest. Would you bring us some coconut pudding and plantain juice?

MANO:

Yes, sir. Right away.

[MANO exits.]

SUSU:

Thanks, Father. That sounds delicious.

FATHER:

Sit down, both of you.

[SUSU and CHICO sit.]

FATHER:

So, young man. Tell me about life in the hills. Are the llamas behaving?

CHICO:

As much as llamas ever do. They can be ornery.

FATHER:

Can't they, though? And how is Juan?

CHICO:

He is well.

FATHER:

Juan is no doubt the wisest man in this land.

[SUSU and CHICO exchange a glance.]

[MANO re-enters with a tray with three cups and three small bowls. He sets it down on the table.]

MANO:

Anything else, sir?

FATHER:

No, this is fine. Thank you, Mano.

MANO:

You're welcome, sir.

[MANO exits.]

CHICO:

Did you know that Juan can tell magical objects?

FATHER:

So I've heard.

SUSU:

(picks up mirror) Father, he said this mirror I found today is magical.

[STEPMOTHER enters. As she enters, FATHER slumps back into his chair.]

STEPMOTHER:

Found something magical, did you?

SUSU:

Well, I never actually saw it do anything magical. (*to her father*) Would you like to look in it?

FATHER:

Sure, I'll take a look.

[SUSU passes it to FATHER and then stands behind him. She gives a "thumbs up" signal to CHICO when she sees her father's reflection.]

STEPMOTHER:

(*grabs the mirror*) I'll take that!

[STEPMOTHER takes the mirror and primps her hair as she smiles at her reflection. SUSU stands behind her. SUSU gasps, putting her hand across her mouth, when she sees STEPMOTHER'S reflection in the mirror.]

[CHICO takes SUSU to a side of the stage where they talk in loud whispers. While they are talking, STEPMOTHER continues to primp while looking in the mirror.]

CHICO:

(*whispers loudly*) What did you see?

SUSU:

(*whispers loudly*) It was horrible! In the mirror's reflection was a giant white two-headed toad! With two serpents around its neck!

CHICO:

Susu, that's the same toad I saw in my dream! You know what this means? Your stepmother must be the two-headed toad. She's a WITCH!

SUSU:

Then SHE's the one who cast a spell on Father!

[SUSU looks outside the window. She notices the grindstone, near the fountain.]

SUSU:

(*points outside the window to the grindstone*) Look, Chico!

CHICO:

What? Where?

SUSU:

Outside — the grindstone! Remember? "The toad, our queen, lies hid unsought, beneath the

stone that men have wrought"? A grindstone is a stone that men have wrought! The evil toad must be hiding under the grindstone.

CHICO:

Under it?

SUSU:

Quick, Chico! See if you can lift the stone. *(to her father)* Father, excuse us a moment, please.

FATHER:

Certainly, children.

SUSU:

(to Chico) Hurry! Hand me your bow and arrow.

CHICO:

Here. *(hands Susu his bow and arrows as they exit to the fountain)*

[CHICO moves over to the grindstone. He grunts and groans as he lifts it. FATHER looks up, surprised, out the window.]

FATHER:

Chico, Susu! What are you both doing out there?

[CHICO lifts the grindstone. A giant white two-headed toad appears. (See **Performance Notes** for how the toad appears.)]

FATHER:

Susu! Look! It's the disgusting two-headed toad — the very same creature that haunts my dreams at night!

SUSU:

Now there is no doubt!

STEPMOTHER:

(runs out to fountain area) Stop! Stop, I command you!

[SUSU pretends to fire an arrow. STEPMOTHER clutches at her heart. CHICO sets down the grindstone.]

CHICO:

Susu! The two serpents are loose!

[From offstage, two stuffed animal serpents are tossed onto the stage. SUSU pretends to fire two more arrows, and the two serpents fall. STEPMOTHER is staggering.]

CHICO:

Good eye, Susu! You got them all!

STPMOTHER:

What have you done? (*stumbles*) AUGHH! I am dizzy, dizzy!

FATHER:

My... uh... dear?

STPMOTHER:

Shut up! Your rotten daughter and that lowlife shepherd have ruined everything! I'll have to take care of this myself! (*lunges at Susu's father*)

[CHICO and SUSU stop STEPMOTHER from reaching FATHER. Remember, this is pretend. No one is really grabbing anyone.]

STPMOTHER:

Unhand me! (*shakes off Chico and Susu*) I'm ruined, ruined!

[STPMOTHER exits, stumbling and muttering bitterly.]

FATHER:

Why... I think I feel better. (*stands*) Yes, I KNOW I feel better!

SUSU:

Father, you know why you feel better now, don't you?

FATHER:

SUSU:

Yes, Father. I'm sorry to say.

FATHER:

(*sighs*) Yet it must be so. And I feel better and better, every second. (*shakes his shoulders*)

SUSU:

Your color is coming back, Father!

FATHER:

Everything is better now. I can think again. And concentrate. Chico, let me ask you a question.

CHICO:

Of course, sir. Anything!

FATHER:

I need people around here I can trust. Chico, would you and Juan consider coming to this house, to live with us? We have plenty of hills and fields for your llamas to graze. We could all live together.

CHICO:

What do you think, Susu?

SUSU:

(smiles) It could work.

CHICO:

So, then. *(to Father)* I would love to accept your invitation. And I have a feeling Juan will, too.

FATHER:

So! Now, where is that mirror? Mano?

[MANO enters.]

FATHER:

Hold the mirror, will you? Susu, Chico, come around.

[SUSU, CHICO and FATHER gather around and all look at the mirror that MANO is holding.]

FATHER:

In the future, there will be some kind of name for this kind of head shot, won't there?

CHICO:

That's WAY in the future, Sir.

SUSU:

Do you mean a "selfie," Father?

FATHER:

I suppose I do. Come closer. Everyone look in the mirror.

[SUSU, CHICO and FATHER gather closer in front of the mirror.]

FATHER, SUSU and CHICO, together:

(striking a pose) Selfie!

[If you have a curtain, close it now. If you do not, fade the lights. If you have no stage lights, all actors come on stage and bow to the audience.]



Performance Notes for Susu and the Magic Mirror

THREE WAYS THAT STUDENTS AND TEACHERS CAN UTILIZE THIS PLAY:

1. *Students can read the play aloud while sitting in the classroom.* Ask the readers to skip all bracketed stage directions. You may prefer to rotate your actors to give all students a chance to read the speaking parts.
2. *Students can perform the play in the classroom.* Clear an area that can be used as the stage. Have the audience sit on the floor in front of the stage. Students in the play can make simple costumes and/or sets as described below. When the scene change, the characters "on stage" simply walk to the back of the room where they wait until their next appearance "on stage."
3. *Students can perform the play on stage.* Refer to the production notes that follow. Ask the actors to enter from the back of the room and move through the audience as they approach the stage.



COSTUMES

- OWLS— Wings made from paper and attached to the arms. They can be carefully safety pinned to sleeves or tied around arms- punch holes in paper and tie around arms with string. In order to reinforce the paper where it is pinned or tied, place a piece of tape, so that it is less likely to rip.
- SUSU— A long skirt and blouse. Bright colors.
- FATHER— A button down shirt, brown pants and boots.
- STEPMOTHER— A long black skirt and a blouse.
- FALCON— Wings made from paper and attached to the arms. They can be carefully safety pinned to sleeves or tied around arms- punch holes in paper and tie around arms with string. In order to reinforce the paper where it is pinned or tied, place a piece of tape, so that it is less likely to rip.



- CHICO— A dirty white shirt, brown pants, boots.
- MANO— Brightly colored pants and a white button-down shirt.



PROPS

Scene 1

- A tray for MANO to carry.
- Two teacups for MANO to carry on the tray.

Scene 2

- A blanket.
- A book for SUSU'S FATHER.

Scene 3

- A mirror. This should not be a real mirror, and that would be easy to break. Instead, make a mirror out of cardboard and a shiny material. Cut the shape of a hand mirror out of cardboard. Cut an oval shape out of cardstock and cover it in shiny material- such as foil, plastic, cellophane. Attach this “glass” oval to the cardboard hand mirror base.
- A recorder or flute for CHICO. If you do not have a real one you can make one out of cardboard. Draw the shape of a recorder, as it would be seen from the front. Cut it out, and paint it to look wooden or bone. Use a black marker to draw the “holes” up the front, about an inch apart. You can even punch the holes out, if the cardboard is not too thick.
- A cane for JUAN to carry.
- A bow and arrows for CHICO. You can use a plastic toy set or make them out of cardboard.

Scene 4

- Tray for MANO.
- Three tall cups and three small bowls for MANO to carry on the tray.
- Two stuffed animal snakes.



SETS

To make scene transitions earlier, the stage can be split into three sections. You can make a backdrop that shows the three locations, or just rely on set pieces. The three locations are:

The three sections are:

- 1) Inside of Susu's Father's home, on one side of the stage.
- 2) Outside of Susu's Father's home, in the middle of the stage.
- 3) The pasture, on the other side of the stage.

Scene 1— Inside SUSU'S FATHER'S house (on one side of the stage). There is a small table and two chairs. A blanket is draped over one of the chairs. There is a book on the table. If you want to paint a backdrop, you can paint it to show the interior of a simple Spanish-style house, with light yellow wall and a brown door. You can do a Google image search, and paint some patterned trim at the top and/or bottom of the yellow "wall".

Scene 2— Outside at the fountain (in the middle of the stage)/ Inside Susu's Father's house. If you want to make a backdrop, it can show a Spanish country landscape- hills and trees. The fountain can be painted onto the backdrop, or cut and painted out of cardboard, and made to stand by being propped up against a chair (or two, if it's wide enough.)

There is a chair in front of the fountain.

Near the fountain is a grindstone. See below for an image of an actual grindstone, laying on the ground:





You can make this out of foam core, if possible, or out of cardboard.

If making it out of foam core: Cut a circle, at least two feet in diameter, though it can be more if you have room. When laying on the ground, the foam core should be at least four inches high, so that it's visible to the audience. (See figure 1, below.)

If making it out of cardboard: Cut a circle the same size, but because it is cardboard, it will not be visible if laying on the ground. If this is the case, you can prop it up slightly, leaning it against a short stool, so that it is raised enough for the audience to see it. (See figure 2, below.)

Paint it gray, or use small sponges with different grays and black to give it a stony look. Under the grindstone, tape a gruesome-looking giant white two-headed toad. (See Scene 4 notes for construction and placement of toad.)

Grindstone Fig 1:



Grindstone Fig 2:



Scene 3— The pasture (on the other side of the stage). If you want to make a backdrop, you can paint it to have green hills in the background dotted with horses and llamas. Two short seats, such as stools or milk crates, sit on stage. Make a few small bushes out of cardboard boxes and place them around the seats. Place one bush at the very front of the stage.

Note: For the action in the beginning of Scene 3, when SUSU sees the FALCON, this can happen at the front of the stage, in front of the seats, where the one bush is. When FALCON exits, CHICO can enter and take a seat.



Scene 4— Same as Scene 2.

For the lifting of the grindstone/reveal of the toad: Cut out a white two-headed toad from poster board. Because it is a fantastical creature, it doesn't have to look like an actual toad, but be sure to give it some spots and big eyes. Make sure it is big enough to be seen from the audience – you can make it as big as you'd like, as long as it fits under the grindstone.

Tape one of the toads heads to the underside of the grindstone, so that when the grindstone is lifted, the creature faces the audience. When CHICO lifts the grindstone, the two-headed toad will pop into view.

Note: If you have the grindstone flat on the ground, CHICO should lift up the side closest to audience. If you have the grindstone propped up, he should lift it by swinging it around to one side, so the audience can see under it.