



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.