

Teatro SEA & Manuel A. Morán

PRESENT



Book, Lyrics & Music by Manuel Antonio Morán

Translation by Jerome Van Rossum

Sets, Props, Costumes & Puppets Designs by José López

Musical Direction & Arrangements by Iván Alexander Bautista

Choreography by Carlos Acuña

Directed & Produced by Manuel A. Morán

A TEACHER'S RESOURCE GUIDE

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ABOUT SEA



The Society of the Educational Arts, Inc./ Sociedad Educativa de las Artes, Inc. (SEA), NYC's Premier Bilingual Arts-in-Education Organization & Latino Theatre Company for Young Audiences, is dedicated to the empowerment and educational advancement of children and young adults. Since its inception in Puerto Rico in 1985, in New York in 1993, and now in Florida,

SEA has created and produced a unique combination of educational theatre productions and art workshops/programs specifically designed to examine, challenge and create possible solutions for current educational, social, and community issues.

SEA is responsible for reviving the tradition of producing Children's Theatre in Spanish in New York City, a tradition that was abandoned for more than 18 years. Through our Tour of Children's Theatre in Spanish, we have toured rural, urban and metropolitan areas, schools, community centers, hospitals, city parks & outdoor venues, as well as professional & community theaters, offering a repertory of Children's classics, folktales and art forms that introduce and preserve Latin American Arts & Culture. Since opening our New York City branch, SEA has built a repertory of 18 shows, performed over 200 times a year and reaching thousands, especially children, young adults and seniors.

SEA has also been instrumental in the introduction and education of non-Spanish speaking audiences to Latino Arts & Culture through cultural exchanges with many other ethnic groups and communities. In addition, SEA has expanded our repertory by not only performing in Spanish, but bilingually (Spanish & English simultaneously) as well.

SEA's home base theater, New York's Only Latino Children's Theater, (possibly the only Latino Children's Theater in the United States) Teatro SEA, Puppet & Children's Theater offers a year-round calendar of general audiences performances and special school performances.

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Cenicienta pobre



Fun facts about Cinderella

Did you know that the original Cinderella story had her wearing a fur shoe? A French writer made a mistake when he wrote the story down in 1697, confusing two homonyms—*vair*, an Old French word for fur, and *verre*, which is French for glass. But it was a good mistake, making for much more romantic story, and much better fashion.

QUESTIONS FOR DISCUSSION

1. Named the differences between Charles Perrault's original version and SEA's theatre version.
2. At the Great Ball, Prince Carlos Alfonso V and Cinderella danced two different styles of dances. Which ones were they?
 - Salsa and Merengue
 - Cumbia & Danzón
 - Waltz & Tango

3. ¿De qué país es originario el TANGO? TANGO originated in what country?

- Argentina
- Francia
- Uruguay

4. In SEA's Cinderella, the Great Story-Teller sent a replacement, because one of the characters from the original story was not available.

- Which character was replaced?
- Why wasn't he/she available?
- Who replaced her?

5. Cinderella decided to change the color of her gown or gala dress.

- Which color did she choose?
- In the original story what color was the gala gown?
- Why do you think she wanted a different colored dress?

6. Who made the Gala dress of Cinderella?

- Tommy Hilghfiger
- the magic of the Dwarf Godfather
- Yves Saint Laurent
- Oscar de la Renta

7. What was the recipe for making the carriage?

8. What time did Cinderella leave the ball?

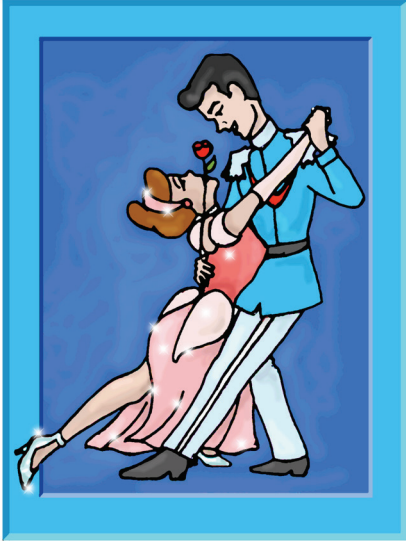
9. What did she lose as she was leaving?

10. Cinderella's Stepmother and Stepsisters were mean to her. They didn't help with the chores around the house and they were always picking on her. Why do you think the Stepmother and the Stepsisters were so mean to Cinderella?

11. How many characters the Dwarf Godfather played?

- Jaime, the Prince's butler
- Fairy Godmother
- the Palace emissary
- the chauffer

12. How did the Prince Carlos Alfonso V recognized Cinderella?



ACTIVITIES

- The writer of SEA's version of Cinderella, Manuel Antonio Morán, decided to change the original story. He added characters, altered the plot, even changed the color of Cinderella's dress. With a little bit of imagination, you can do the same! It will be fun! Take your favorite fairy tale and try to change characters or modify the story.

About CHARLES PERRAULT

Charles Perrault was born in Paris on January 1628. Son of an upper-class bourgeois family, he attended the best schools and becomes a lawyer in 1651. He wrote *Parallèles des anciens et des modernes* (Parallels between the Ancients and the Moderns), 1688-1697, which compared the authors of antiquity unfavorably to modern writers, and became a member of the Académie Française in 1671. His ideals are made clear in his writings: he criticizes authority and states that progress is possible in both arts and sciences, thus highlighting Louis' superiority over Auguste. His *Stories or Tales from Times Past, with Morals: Tales of Mother Goose* (1697) gave him great popularity and opened up a new literary genre: fairytale. Among his most famous versions of fairy tales we can find Blue Beard, Sleeping Beauty on the Woods, Little Red Riding Hood, The Master Cat or Puss in Boots, Cinderella, Little Thumb and Donkey Skin. He died in Paris on May 1703.

Critical analysis on Charles Perrault:

About Charles Perrault and his influence on literature: "La naissance de la littérature de jeunesse, entre morceaux choisis et adaptation" (A. M. Bernardinis, Italie) Jean Perrot, sous la dir., Tricentenaire Charles Perrault : les grands contes du XVIIe siècle et leur fortune littéraire, Press éd., 1998.

Charles Perrault and cinema:

The tales written by Charles Perrault were very successful also in cartoon film versions. Disney has adapted Cinderella and Sleeping Beauty. Tex Avery has filmed three particular versions: Red Hot Riding Hood, Swing Sift Cinderella and Red Rural Riding Hood. With real actors we have Donkey Skin film, directed by Jacques Demi.

MORE ABOUT CINDERELLA:



Its origins:

This tale is part of European oral tradition and even we can find variants of the tale in Asia.

In short:

"Once upon a time there was a worthy man who married for his second wife the haughtiest, proudest woman that had ever been seen. She had two daughters, who possessed their mother's temper and resembled her in everything. Her husband, on the other hand, had a young daughter, who was of an exceptionally sweet and gentle nature. She got this from her mother, who had been the nicest person in the world."

But when Cinderella's father dies, she is ill-treated by her step-mother and step-sisters. Helped by a Fairy Godmother she manages to go to the Prince's Ball but disappears mysteriously. The prince, in love with her, finds Cinderella thanks to her lost little glass slipper.

First edition:

"Cendrillon ou la petite pantoufle de verre", in *Contes de ma mère l'Oye, ou Histoires ou contes du temps passé avec des moralités* (Mother Goose Tales), Barbin, 1697.

Main illustrators:

Bernadette Boudignon Bour Chrétien Devéria Doré Gigoux Gourlier Hoffmann Innocenti Kelek Lavater Lorient Marou Millet Vergeaux Viney

The heroine:

Young pretty girl who lives in misery is given a nudge in the right direction and becomes Princess. But the help given by Fairy Godmother, which enables her to get the attention of the prince, is only temporary (until midnight!) and she can count on nobody but herself. No hard feelings! She forgives her step-sisters but, as in other tales by Perrault, she manages to marry her step-sister with upper-class grooms so that their social position is kept.

Selection of edition:

Contes, illustrated by Achille Devéria, Mame, 1835.

Contes de Perrault, illustrated by Gustave Doré, Hetzel, 1862.

Les Contes de Perrault, illustrated by Félix Lorient, Hachette, 1927.

Cendrillon, illustrated by Pascin, éd. Trémois, 1929.

Cendrillon, illustrated by Warja Lavater, A. Maeght, 1976.

Contes de Perrault, illustrated by Michel Gourlier, Collection "Rouge et or souveraine", 1977.

Cendrillon, illustrated by Michel Gourlier, L'Ecole des Loisirs, collection "Renard Poche", 1978.

Cendrillon, illustrated by Françoise Boudignon, Hatier, 1980.

Cendrillon, by Grimm, illustrated by Bernadette, Nord-Sud, 1981.

Cendrillon, illustrated by Roberto Innocenti, Grasset-Fasquelle, collection "Monsieur Chat", 1983.

Cendrillon, illustrated by Claude et Denise Millet, Fabbri, 1983.

Contes de Perrault, illustrated by Daniel Bour, Grasset, 1984.

Contes de Charles Perrault, illustrated by Kelek, Hatier, collection "Contes de...", 1986.

Cendrillon, illustrated by Roberto Innocenti, Gallimard Jeunesse, 1990.

Cendrillon, illustrated by Ginette Hoffman, Nathan, 1994, 19/22, 24 p.

Cendrillon, illustrated by M. Marou, Mango, 1994.

Cendrillon, illustrated by F. Vergeaux, Hachette, 1996.

Cendrillon, in *Contes de ma mère l'Oye*, by Perrault, illustrated by G. Doré, Gallimard, coll. Folio Junior, 1988.



CINDERELLA'S AROUND THE WORLD:

Cinderella is the popular symbol of going up the social hierarchy, usually by means of a marriage (love). The young, pretty yet poor girl who manages to reach higher social spheres thanks to a wand. Cinderella, Cendrillon, cenerentola, Cenicienta, Ashenputtel let many European generations dream and "love literature" is still nowadays basing some novels on a modern Cinderella-like heroine:

The Egyptian Cinderella, by Shirley Climo, illustrated by Ruth Heller. HarperCollins, 1989

The Golden Slipper: a Vietnamese Legend, by Darrell Lum, illustrated by Makiko Nagano. Troll, 1994

Mufaro's Beautiful Daughters: An African Tale, by John

Step toe. Lothrop, Lee & Shepard, 1987. (Zimbabwe)

Nomi and the Magic Fish: a Story from Africa, by Phumla, illustrated by Carole Byard. Doubleday, 1972. (Zulu)

Tattercoats, edited by Joseph Jacobs; illustrated by Margot Tones. Putnam, 1989.

The Turkey Girl: a Zuni Cinderella, retold by Penny Pollock; illustrated by Ed Young. Little, Brown, 1995.

The Egyptian Cinderella, by Shirley Climo, illustrated by Ruth Heller. HarperCollins, 1989.

Billy Beg and his Bull: an Irish Tale, retold by Ellin Greene, illustrated by Kimberly Bulcken Root. Holiday House, 1994.

Boots and the Glass Mountain, by Claire Martin. Dial Books, 1992. (Norway)

Chinye: a West African Folk Tale, retold by Obi Onyefulu; illustrated by Evie Safarewicz, 1994.

Adaptations:

As far as literature is concerned, Grimm Brothers wrote *Aschenputtel*, in *Kinder und Hausmarchen*, in 1812.

La suite de Cendrillon, ou le rat et les six lézards, a Cinderella's sequel written by Guillaume Apollinaire.

Cendrillon bleue (Blue Cinderella), by Helena Wronska, *La pensée universelle*, coll. Poètes du temps présent, 1980.

Film Versions:

George Melies released in 1899 the film called *Cendrillon*.

Walt Disney Productions shot in 1949 their cartoon film *Cinderella*.

Cinderfella, comedy by Frank Tashlin and Jerry Lewis, 1960.

The glass slipper, musical comedy by Charles Walters, with Leslie Caron, produced by MGM in 1955.



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ORIGINAL MUSIC BY IVÁN ALEXANDER BAUTISTA & MANUEL A. MORÁN
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SCRIPT REVISION BY RICHARD MARINO (ENGLISH VERSION)
& TATIANA PANDIANI (ARGENTINIAN VERSION)
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MUSICAL DIRECTION & NEW MUSICAL ARRANGEMENTS BY PEDRO GIRAUDO
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PRODUCING MANAGER RICHARD MARINO
DIRECTED AND PRODUCED BY
MANUEL A. MORÁN

Cinderella or The Little Glass Slipper

by Charles Perrault's, Illustrated by Gustave Dore

There once lived a man who married twice, and his second wife was the haughtiest and most stuck-up woman in the world. She already had two daughters of her own and her children took after her in every way. Her new husband's first wife had given him a daughter of his own before she died, but she was a lovely and sweet-natured girl, very like her own natural mother, who had been a kind and gentle woman.

The second wedding was hardly over before the stepmother showed her true colours. Her new daughter was so lovable that she made her own children seem even more unpleasant by contrast; so she found the girl insufferable. She gave her all the rough work about the house to do, washing the pots and pans, cleaning out Madame's bedroom and those of her step-sisters, too. She slept at the top of the house, in a garret, on a thin, lumpy mattress, while her stepsisters had rooms with fitted carpets, soft beds and mirrors in which they could see themselves from head to foot. The poor girl bore everything patiently and dared not complain to her father because he would have lost his temper with her. His new wife ruled him with a rod of iron.

When the housework was all done, she would tuck herself away in the chimney corner to sit quietly among the cinders, the only place of privacy she could find, and so the family nicknamed her Cinderbritches. But the younger sister, who was less spiteful than the older one, changed her nickname to Cinderella. Yet even in her dirty clothes, Cinderella could not help but be a hundred times more beautiful than her sisters, however magnificently they dressed themselves up.

The king's son decided to hold a ball to which he invited all the aristocracy. Our two young ladies received their invitations, for they were well connected. Busy and happy, they set about choosing the dresses and hairstyles that would suit them best and that made more work for Cinderella, who had to iron her sisters' petticoats and starch their ruffles. They could talk about nothing except what they were going to wear.

"I shall wear my red velvet with the lace trimming," said the eldest. "Well, I shall wear just a simple skirt but put my coat with the golden flowers over it and, of course, there's always my diamond necklace, which is really rather special," said the youngest.

They sent for a good hairdresser to cut and curl their hair and they bought the best cosmetics. They called Cinderella to ask for her advice, because she had excellent taste. Cinderella helped them to look as pretty as they could and they were very glad of her assistance, although they did not show it.



As she was combing their hair, they said to her:

"Cinderella, dear, wouldn't you like to go to the ball yourself?"

"Oh don't make fun of me, my ladies, how could I possibly go to the ball!"

"Quite right, too; everyone would laugh themselves silly to see Cinderbritches at a ball."

Any other girl but Cinderella would have made horrid tangles of their hair after that, out of spite; but she was kind, and resisted the temptation. The step-sisters could not eat for two days, they were so excited. They broke more than a dozen corset-laces because they pulled them in so tightly in order to make themselves look slender and they were always primping in front of the mirror.

At last the great day arrived. When they went off, Cinderella watched them until they were out of sight and then began to cry. Her godmother saw how she was crying and asked her what the matter was.

"I want...I want to..."

But Cinderella was crying so hard she could not get the words out. Her godmother was a fairy. She said: "I think you're crying because you want to go to the ball."

"Yes." said Cinderella, sighing.

"If you are a good girl, I'll send you there." said her godmother.

She took her into her own room and said: "Go into the garden and pick me a pumpkin."

Cinderella went out to the garden and picked the finest pumpkin she could find. She took it to her godmother, although she could not imagine how a pumpkin was going to help her get to the ball. Her godmother hollowed out the pumpkin until there was nothing left but the shell, struck it with her ring - and instantly the pumpkin changed into a beautiful golden coach.

Then the godmother went to look in the mousetrap, and found six live mice there. She told Cinderella to lift up the lid of the trap enough to let the mice come out one by one and, as each mouse crept out, she struck it lightly with her ring. At the touch of the ring, each mouse changed into a carriage horse. Soon the coach had six dappled greys to draw it.

Then she asked herself what would do for a coachman.

"I'll go and see if there is a rat in the rat-trap." said Cinderella. "A rat would make a splendid coachman."



"Yes, indeed" said her godmother. "Go and see."

There were three fat rats in the rat-trap that Cinderella brought to her. One had particularly fine whiskers, so the godmother chose that one; when she struck him with her ring, he changed into a plump coachman who had the most imposing moustache you could wish to see.

"If you look behind the watering-can in the garden, you'll find six lizards," the godmother told Cinderella. "Bring them to me."

No sooner had Cinderella brought them to her godmother than the lizards were all changed into foot-



men, who stepped up behind the carriage in their laced uniforms and hung on as if they had done nothing else all their lives.

The fairy said to Cinderella:

"There you are! Now you can go to the ball. Aren't you pleased?"

"Yes, of course. But how can I possibly go to the ball in these wretched rags?"

The godmother had only to touch her with her ring and Cinderella's workaday overalls and apron changed into a dress of cloth of gold and silver, embroidered with precious stones. Then she gave her the prettiest pair of glass slippers. Now Cinderella was ready, she climbed into the coach; but her godmother told her she must be home by midnight because if she stayed at the ball one moment more, her coach would turn back into a pumpkin, her horses to mice, her footmen to lizards and her clothes back into overalls again.

She promised her godmother that she would be sure to return from the ball before midnight. Then she drove off. The king's son had been told that a great princess, hitherto unknown to anyone present, was about to arrive at the ball and ran to receive her.

He himself helped her down from her carriage with his royal hand and led her into the ballroom where all the guests were assembled. As soon as they saw her, an enormous silence descended. The dancing ceased, the fiddlers forgot to ply their bows as the entire company gazed at this unknown lady. The only sound in the entire ballroom was a confused murmur:

"Oh, isn't she beautiful!"

Even the king himself, although he was an old man, could not help gazing at her and remarked to the queen that he had not seen such a lovely young lady for a long time. All the women studied her hair and her ball-gown attentively so that they would be able to copy them the next day, provided they could find such a capable hairdresser, such a skillful dressmaker, such magnificent silk.

The king's son seated her in the most honored place and then led her on to the dance floor; she danced so gracefully, she was still more admired. Then there was a fine supper but the prince could not eat at all, he was too preoccupied with the young lady. She herself went and sat beside her sisters and devoted herself to entertaining them. She shared the oranges and lemons the prince had given her with them and that surprised them very much, for they did not recognize her.

While they were talking, Cinderella heard the chimes of the clock striking a quarter to twelve. She made a deep curtsy and then ran off as quickly as she could. As soon as she got home, she went to find her godmother and thanked her and told her how much she wanted to go to the ball that was to be given the following day, because the king's son had begged her to. While she was telling her godmother everything that had happened, her step-sisters knocked at the door. Cinderella hurried to let them in.

"What a long time you've been!" she said to them yawning, rubbing her eyes and stretching as if she could scarcely keep awake, although she had not wanted to sleep for a single moment since they had left the house.

"If you had come to the ball, you wouldn't have been sleepy!" said one of the sisters. "The most beautiful princess you ever saw arrived unexpectedly and she was so kind to us, she gave us oranges and lemons."

Cinderella asked the name of the princess but they told her nobody knew it, and the king's son was in great distress and would give anything to find out more about her. Cinderella smiled and said:

"Was she really so very beautiful? Goodness me, how lucky you are. And can I never see her for myself? What a shame! Miss Javotte, lend me that old yellow dress you wear around the house so that I can go to the ball tomorrow and see her for myself."

"What?" exclaimed Javotte. "Lend my dress to such a grubby little Cinderbritches as it is - it must think I've lost my reason!"

Cinderella had expected a refusal; and she would have been exceedingly embarrassed if her sister had relented and agreed to lend her a dress and taken her to the ball in it.

Next day, the sisters went off to the ball again. Cinderella went, too, but this time she was even more beautifully dressed than the first time. The king's son did not leave her side and never stopped paying her compliments so that the young girl was utterly absorbed in him and time passed so quickly that she thought it must still be only eleven o'clock when she heard the chimes of midnight. She sprang to her feet and darted off as lightly as a doe. The prince sprang after her but he could not catch her; in her flight, however, she let fall one of her glass slippers and the prince tenderly picked it up. Cinderella arrived home out of breath, without her carriage, without her footmen, in her dirty old clothes again; nothing remained of all her splendour but one of her little slippers, the pair of the one she had dropped. The prince asked the guards at the palace gate if they had seen a princess go out; they replied they had seen nobody leave the castle last night at midnight but a ragged young girl who looked more like a kitchen-maid than a fine lady.

When her sisters came home from the ball, Cinderella asked them if they had enjoyed themselves again; and had the beautiful princess been there? They said, yes; but she had fled at the very stroke of midnight, and so promptly that she had dropped one of her little glass slippers. The king's son had found it and never took his eyes off it for the rest of the evening, so plainly he was very much in love with the beautiful lady to whom it belonged.

They spoke the truth. A few days later, the king's son publicly announced that he would marry whoever possessed the foot for which the glass slipper had been made. They made a start by trying the slipper on the feet of all the princesses; then moved on to the duchesses, then to the rest of the court, but all in vain. At last they brought the slipper to the two sisters, who did all they could to squeeze their feet into the slipper but could not manage it, no matter how hard they tried. Cinderella watched them; she recognized her own slipper at once. She laughed, and said: "I'd like to try and see if it might not fit me!"

Her sisters giggled and made fun of her but the gentleman who was in charge of the slipper trial looked at Cinderella carefully and saw how beautiful she was. Yes, he said; of course she could try on the slipper. He had received orders to try the slipper on the feet of every girl in the kingdom. He sat Cinderella down and, as soon as he saw her foot, he knew it would fit the slipper perfectly. The two sisters were very much astonished but not half so astonished as they were when Cinderella took her own glass slipper from her pocket. At that the godmother appeared; she struck Cinderella's overalls with her ring and at once the old clothes were transformed to garments more magnificent than all her ball-dresses.

Then her sisters knew she had been the beautiful lady they had seen at the ball. They threw

themselves at her feet to beg her to forgive them for all the bad treatment she had received from them. Cinderella raised them up and kissed them and said she forgave them with all her heart and wanted them only always to love her. Then, dressed in splendour, she was taken to the prince. He thought she was more beautiful than ever and married her a few days later. Cinderella, who was as good as she was beautiful, took her sisters to live in the palace and arranged for both of them to be married, on the same day, to great lords.

Moral

Beauty is a fine thing in a woman; it will always be admired. But charm is beyond price and worth more, in the long run. When her godmother dressed Cinderella up and told her how to behave at the ball, she instructed her in charm. Lovely ladies, this gift is worth more than a fancy hairdo; to win a heart, to reach a happy ending, charm is the true gift of the fairies. Without it, one can achieve nothing; with it, everything.

Another Moral

It is certainly a great advantage to be intelligent, brave, well-born, sensible and have other similar talents given only by heaven. But however great may be your god-given store, they will never help you to get on in the world unless you have either a godfather or a godmother to put them to work for you.