School Dates:
JANUARY 29 – FEBRUARY 8, 2008

Based on The Story of Ferdinand
By Munro Leaf and Robert Lawson
Adaptation and Lyrics by Karen Zacarias
Music by Deborah Wicks La Puma

Please be sure to share this guide with all teachers who are taking their students to see this production. Photocopy or download additional copies from FirstStage.org
FERDINAND THE BULL is a delightful and heartwarming tale of friendship, self-discovery and tolerance. Based on the well-known book, "The Story of Ferdinand" by Munro Leaf and Robert Lawson, this musical version of "Ferdinand" teaches lessons in conflict resolutions and overcoming obstacles through the journey of Ferdinand, a bull who does not want to fight, and a little boy who wants to be a dancer, against his father’s wishes. Being true to yourself and accepting people for who they are and the unique differences that make them special are continual themes throughout this story, which takes place in Spain and integrates both the Spanish language and culture into the play. FERDINAND THE BULL showcases messages of non-violence and uniqueness, and will delight audiences of all ages!

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing FERDINAND THE BULL with your students as a teaching tool. As educators and parents, you know best the needs and abilities of your students. Use this guide to best serve your children—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!

Julia Newby
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First Stage Policies

- Because of union regulations the use of recording equipment and cameras is strictly forbidden in the theater during the performance.
- Food, drink, candy and gum are not permitted in the theater.
- Any portable radios brought to the theater by students will be kept by the House Manager during the performance and returned to the group leader at the conclusion of the play.
- There is no smoking in the theater, by order of the Fire Marshal.
- Should a student become ill, suffer an injury or have another problem, please escort him or her to the theater lobby and ask an usher to notify the House Manager immediately.
- In the unlikely event of a general emergency, the theater lights will go on and someone will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for First Stage ushers to guide your group from the theater.

Seating for people with disabilities: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call the Box Office at (414) 267-2962 NOW. Our knowledge of your needs will enable us to serve you better upon your group’s arrival at the theater.
Danny is walking home when he hears music. He is pulled into an extravagant dance. He is excited to go home to tell his father, the Duke, about his dreams to become a dancer. Although Danny wishes to be a dancer when he grows up, his father wishes for him to be a bullfighter. Upon learning of his dancing aspirations, the Duke tries to convince Danny that bullfighting has the same excitement as dancing, the applause, the costumes, but in the end he gets to kill a bull at the end. This does not sit well with Danny, as he doesn’t understand why he should want to kill a bull. The Duke explains his complete hate for bulls since he had a scary experience with bulls early in his life. Flashback to a mustached baby Duke preparing to fight a group of animals. He sits there and aggressively provokes the animals until he is met with attacks, pokes, and finally a stomp of a bull. The Duke returns from the flashback with a gusto prepared to build a bull ring for Danny.

Cochina, a pig, interjects as narrator. She tells of the Duke’s desire to provoke anger and aggression in others. Therefore, he wishes his son to reap the fame and pride associated with bullfighting. While Danny’s dreams conflict with his father, he truly loves his father and wants him to be happy. Danny follows his father as they set out to find and trap the largest bull in all of Spain.

As the two leave, we find Ferdinand, or Ferdy, singing to his flowers in the field. Cochina enters as Ferdy happily dances among his prized flowers. She warns Ferdy that humans are coming to the field, and he cautions Cochina to not provoke them since humans can be “quite ferocious.” Cochina explains that these humans may be her ticket to her “big pig break.” Cochina warns Ferdy of a nearby bee approaching. As she tries to squash it, Ferdy calmly stops her and offers his thanks to the bee, for all the work he does for the flowers. The bee leaves as a giant hub-bub draws near the field.

Danny and the Duke enter the field and are met with an offering of flowers, to which the Duke carelessly discards. Cochina tries to impress them with her “bacon bits” which she hopes will lead to fame and fortune. The Duke explains that they are looking for a bull to fight his son in Madrid. Danny produces a cape and does some fancy cape maneuvers. The Duke grows anxious since that have not yet found the right bull for the bullfight in Madrid. He offers Cochina many rewards if she can bring him the right bull- a trip to the Capital, food for a lifetime, money, and a week at the mud spa. Cochina is enticed by this offer and says that she will get Ferdy for the job. The Duke isn’t won over by this idea, since Ferdy likes to be in a flower field. Cochina explains that it is a “very savage flower field” and they will meet there later. The Duke and Danny leave to practice some bullfighting maneuvers. Danny sings a song over his struggle to follow his dream but also please his father. Meanwhile, Cochina battles with her own struggles over Ferdy and her quest for fame and fortune. In a Hamlet-esque moment, she goes back and forth with herself over Ferdy’s fate. With a strong conviction, Cochina goes over to a gardening Ferdy and uses all of her charms to persuade her friend to fight. The bull headed Taurus stands firm on his wishes to stay in the flower field and live in peace. For her final effort, Cochina places a beehive on Ferdy’s favorite tree trunk.

The Duke and his son arrive back in the flower field only to see their ferocious bull gardening. Cochina simply, “He
is planting his rage.” Frightened, the Duke inches closer to take a look at the flower loving bull. All of the Dukes fears are lessened when he realizes that Ferdy is not the wild bull they are looking for. As Ferdy takes a seat in the field, he is surprised by a wild buzzing. The beehive Cochina had carefully planted has been awakened! Ferdy goes wild which pleases the Duke. Ferdy is caught in a rope and the “brute of a bull” is dragged off to Madrid.

With great enthusiasm, the Duke and Cochina sing on the way to Madrid, anticipating the spectacle and energy of the bullfight. Separated in juxtaposed cells, Danny and Ferdy prepare for the fight. To himself, Danny expresses his reluctance to fight- this fight seems very wrong to him. Ferdy hears his lament and offers him some advice. Danny thinks this is the other bullfighter talking to him, not the bull he is about to battle. Ferdy advises Danny to stand up for himself and do what he believes is the right thing to do. Danny replies, as if channeling his father the Duke, “Brave people fight.” With a “Good Luck!”, Ferdy is pulled out of the cell. Cochina enters and compliments Danny on how authentic he looks. The Duke comes to prepare Danny for the fight by practicing their “Ole’s” as Danny swirls his cape. Just as Cochina is thinking of hearing Ferdy’s story after the fight, the Duke tells her of his fate at the end, which comes as a surprise to her. In a frenzy, she exclaims, “That’s not kosher!”

The Announcer begins the fight as Danny enters. The crowd cheers and Ferdy runs out as Danny waves his flag. Ferdy simply greets the boy and stares blankly at him. Danny is confused and tells the bull to charge, but Ferdy has already started sniffing a fallen flower. Confused, Danny grows more and more impatient as he pleads with Ferdy to charge. The Duke is growing increasingly more frustrated and both the Duke and Danny start throwing tantrums. Danny begins to provoke the bull, first with a push followed by another. Ferdy takes a few threatening steps forward, Danny counters with steps back. This back and forth rhythm erupts into a momentous dance between the two. The crowd bursts into applause and throws flowers- they are clearly enjoying the performance. The Duke abruptly stops the commotion to question the performance. “What kind of fight is this?” Danny bravely replies, “The best kind.” With his frustration at a maximum the Duke demand that Danny listens to what he has to say. When Danny obliges, the Duke is touched by his willingness to listen to him. The Duke explains that no one has ever really listened to him before, not even himself. Changed, the Duke announces to Danny that he will support his dreams of becoming a dancer. They hug. Cochina is relieved as she apologizes to Ferdy for all she put him through. Ferdy takes the whole event in stride and says he always knows to stay true to himself. The story ends with the whole crew, joyfully singing, “Be in the Bull in unbelievaBULL.”
Karen Zacarías

This season, Karen has three world premieres: THE BOOK CLUB PLAY at Round House Theater (also selected for the 2007 Eugene O’Neill conference and developed with PWC), AN AMERICAN HOME at the Kennedy Center, and LOOKING FOR ROBERTO CLEMENTE at Imagination Stage (with music by Debbie Wicks La Puma). MARIELA IN THE DESERT will also have its east and west coast premiere next season. Karen is the winner of the 2006 Francesca Primus Award for her play, MARIELA IN THE DESERT (World Premiere at The Goodman Theatre in Chicago). MARIELA is also the winner the 2005 TCG/AT&T First Stages Award, the 2004 National Latino Playwrights’ Competition, finalist for the 2004 Susan Smith Blackburn prize, and short listed for 2005 Kesselring Prize. Her play, THE SINS OF SOR JUANA won Outstanding New Play at the 2000 Helen Hayes Awards and has been produced throughout the country. Her musical plays for young people have enjoyed productions at the Goodman Theatre, the Coterie, Chicago PlayWorks, the Alliance Theatre, Imagination Stage, Arden Theater, Cleveland Playhouse, and St. Louis Rep. The plays include EINSTEIN IS A DUMMY (world premiere at the Alliance Theatre), a flamenco version of FERDINAND: THE BULL, the mariachi-inspired THE MAGICAL PIÓATA, and salsa/hip-hop CINDERELLA EATS RICE AND BEANS: A SALSA MUSICAL. Karen Zacarías is the founding artistic director of Young Playwrights’ Theater, an award-winning non-profit dedicated to enhancing literacy, arts empowerment and conflict resolution through playwriting in Washington, D.C. area schools. Recent plays she has written and co-written based on community experiences/interviews are THE OTHER RIVER (for Woolly Mammoth Theatre), RETRATOS (from the Smithsonian), AFRICAN ROOTS/LATINO SOUL (for Discovery Theater), THE INVISIBLE CITY (for Woolly Mammoth), THE THIRTEENTH SUMMER OF WILLIAM AND PILAR (For YPT, African Continuum Theatre Co. and GALA Hispanic Theater). Currently, Karen is working on commissions from Arena Stage (EMILIE AND VOLTAIRE…WERE HERE), Round House Theater (an adaptation of HOW THE GARCIA GIRLS LOST THEIR ACCENTS), the Kennedy Center, and South Coast Repertory. Karen lives in D.C. with her husband Rett, and children Nico, Kati, and baby Maia.
Robert Lawson

Robert Lawson was born in New York City on October 4, 1892, but grew up and attended public schools in Montclair, New Jersey. Although as a boy he was an omnivorous reader and a devoted admirer of the fine illustrators of that time, he had no particular ambition either to write or to draw. However, chiefly due to his mother's urging, Lawson entered the New York School of Fine and Applied Arts (Parsons) where he studied illustration for three years under Howard Giles. While there, he received scholarships in line drawing and illustration.

His first published illustration appeared in Harper's weekly in the fall of 1914, a full page decoration for a poem on the invasion of Belgium. For many years thereafter, he did many sorts of illustration: magazine, newspaper, and commercial work, scenic design and greeting cards. This was interrupted by a year and a half in the army, of which a year was spent in France with the 40th Engineers, Camouflage Section, A.E.F.

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Munro Leaf

Author and illustrator of dozens of children's books Munro Leaf, is best remembered for his signature character, Ferdinand, the bull who preferred smelling flowers to fighting in a ring in Spain.

One Sunday afternoon in 1935, Leaf decided to write a children's story so that his close friend Robert Lawson (a relatively unknown illustrator) could show his talents. In less than one hour, Leaf composed the beloved 800-word story as it stands today, nearly 60 years later. When published by Viking in 1936 as The Story of Ferdinand, the book sparked controversy. With the Spanish Civil War waging, political critics charged it was a satirical attack on aggression. In Germany, Hitler ordered the book burned, while fellow dictator Stalin granted it privileged status as the only non-communist children's book allowed in Poland. India's spiritual leader Ghandi called it his favorite book.

That same year, Leaf published his second most popular book, Manners Can Be Fun, illustrated with the notorious "watchbird" stick figures who observe the behavior of boys and girls. Since Leaf's death in 1976 at age 71, Ferdinand has continued to charm children worldwide as the simple story is retold in more than 60 languages.
Suggested Reading

Books by Munro Leaf:
Manners Can Be Fun
Wee Gillis
The Story of Simpson and Sampson
Noodle

Books About Spain:
Look What Came From Spain - Kevin Davis
Senor Don Gato - John Manders
With Love From Spain, Melanie Martin - Carol Weston
The Last Knight: An introduction to Don Quixote - Will Eisner
Dali and the Path of Dreams - Anna Obiols, Subi
SASS Spain or Shine (S.A.S.S.) by Michelle Jellen
Alphabet Fiesta: An English/Spanish Alphabet Story by Anne Miranda
and School Children in Spain

Pre-Show Questions

1. Danny wants to be a dancer when he grows up. What do you what to be when you grow up and why?
2. Ferdinand loves to sit in his field of flowers. Why do you think he likes flowers so much? What is something that you really like? Why do you like it?
3. Have you ever done something that someone told you to do? What was the result? How did it make you feel?
4. What does it mean to be brave? When have you been brave?
5. The Duke hates bulls because he is scared by them. Why do you think he is scared of them? What are you scared of?
6. Two of the characters in the show are playing animals. How do you think that they will show us they are animals in what they are wearing and how they are acting?
Flamenco dancing is one of the three integral parts of the art of flamenco. The flamenco came from Andalusia in what is now Spain, influenced heavily by the local gypsy population, the Gitanos. Large amounts of the musical stylings and dance movements of flamenco come from the Jewish tradition, as well as from Moorish culture. The three main forms which make up flamenco are the guitarra or guitar playing, cante or song, and baile or flamenco dancing. It is difficult to separate the cante from the baile, as the two draw upon similar traditions and work off of one another. Flamenco dancing appears to have its origins in the latter half of the eighteenth century. A number of flamenco schools sprang up around 1800 in Seville, each with its own distinctive take on the art of flamenco. Originally the dancing was set to no music, only singing and toque de palmas, the clapping of hands. Some contemporary flamenco dancing still follows this tradition, though the use of the guitar and other instruments has been introduced. A musical style in flamenco, known as palos, encompasses a wide range of cultural and social contexts, as well as simple rhythmic and stylized differences. Flamenco dancing may be of different styles depending on the intention of the dance — whether it is to entertain, to pursue a lover or to comfort those in need. Flamenco dancing is an incredibly emotive dance style, with the dancer always striving to express his or her emotions through movement. Sharp movements and facial expressions play a greater role in flamenco dancing than in many other style of dance, reflecting this desire to convey the deepest feelings one is experiencing. While flamenco dancing, the dancer may clap their hands, kick their feet, snap castanets (small handheld percussive instruments), or jerk their body abruptly to demonstrate the desired emotion. At the same time, losing control is never an option in flamenco dancing, and this passionate display is always tempered by sustaining the highest levels of grace and precision in movements. For more information about flamenco music and dance, visit www.Flamenco-world.com

“I want to be a strong, graceful, brave dancer…” - Danny
Bullfighting in Spain

Bullfighting is very closely associated with Spain and can trace its origins back to 711 A.D. This is when the first bullfight took place in celebration for the crowning of King Alfonso VIII. It is very popular in Spain with several thousand Spaniards flocking to their local bullring each week. It is said that the total number of people watching bullfights in Spain reaches one million every year.

Bullfighting was originally a sport for the aristocracy and took place on horseback. King Felipe V took exception to the sport however and banned the aristocracy from taking part, believing it to be a bad example to the public. After the ban commoners accepted the sport as their own and, since they could not afford horses, developed the practice of dodging the bulls on foot, unarmed. This transformation occurred around 1724.

So what happens during a bullfight?

First, the bull is let into the ring. Then, the top bullfighter called the Matador, watches his chief assistant wave a bright yellow and magenta cape in front of the bull to make it charge. He watches this in order to determine the bull’s qualities and mood, before taking over himself.

Next, a trumpet is sounded and several fighters called Picadores weaken the bull by placing spears into it. This takes around 10 minutes.

Another trumpet is sounded and the Matador now removes his black winged hat and dedicates the death of the bull to the president or the crowd before beginning his faena.

The faena which is the most beautiful and skillful section of the fight and where the matador must prove his courage and artistry. The faena consists of a running at the Matador carrying a muleta. This is a piece of thick crimson cloth draped over a short stick, which can be held in either the left hand or draped over the espada, the killing sword, which is always held in the right hand. Usually the muleta, in left or right hand, is first held in front of the matador to make the bull charge and is then swung across and away from the matador’s body hopefully taking the bull with it. This is a show, basically a dance with death - one wrong move and the Matador could become impaled on the horns of the bull. It is the Matador’s job to make this dance dramatic and enjoyable for the audience.

The faena continues until the Matador has demonstrated his superiority over the bull. Once this is achieved the bull is ready to be killed. The matador stands some ten feet from the bull, keeping the bull fixated on the muleta and aims the espada between the shoulder blades. The matador attacks pushing the espada over the horns and deep between the shoulder blades. If the sword goes in to the hilt it is an estocada but if it hits bone it is a pinchazo or media-estocada. An estocada usually results in the bull dropping immediately to its knees and dying, but if the bull fails to die the matador may take the descabello (a sword with a short cross piece at the end) which he stabs into the bull’s neck severing the spinal cord. The fight is over.

The matador may be awarded trophies by the president, according to his skill in working with the bull, which can be one or two ears from the bull, the tail and the hoof. The crowd will often encourage the president to award the trophies by waving white hankerchiefs, and this waving continues after the trophies have been awarded in an attempt to get the matador to throw his trophies into the crowd. The crowd in return hurls flowers which are collected by the matador’s assistants.
Ferdinand the Bull takes place in Spain. Spain is located on the continent of Europe.

Using the map above, answer the following preguntas (questions) about Spain.

1. What is the capital of Spain? ____________________________

2. What 2 countries border Spain? ____________________________

3. Spain is surrounded by which 3 bodies of water? ____________________________

4. Estimate the distance between Olinenza and Valencia. ____________________________
Ferdinand’s favorite thing is flowers! You can create your own beautiful flowers with tissue paper and pipe cleaners.

**Directions:**

1. Give each student a small stack of tissue paper.
2. Cut tissue paper in circles of your desired size.
3. Stack four to eight pieces of tissue paper on top of each other.
4. Poke the pipe cleaner through the middle of the tissue paper stack.
5. Pull the tissue stack to about one inch from the top of the pipe cleaner.
6. Fold the top of the pipe cleaner in half.
7. Gently separate and pull each piece of tissue towards the top crinkling it slightly.
8. Repeat with each layer.

Variation- You can experiment by cutting the tissue paper into shapes other than circles!
Paella is a typical Spanish dish and is traditionally cooked in a “paellera” - a round flat pan with two handles - which is then put on the table. It is normally made using shellfish but can also be made with chicken or rabbit. In many Spanish villages, especially in coastal areas, they use a giant paellera to cook a paella on festival days which is big enough to feed everybody.

A paella is very flexible so if you don’t have the exact ingredients or if you find some of them hard to get hold of, substitute them for something similar.

There are literally hundreds of ways to cook a paella and every cook has their own favorite recipe.

**Ingredients**

- 1 small onion, finely chopped
- 1 green pepper, finely chopped
- ½ red pepper, boiled until soft and then cut into long thin strips
- 2 medium-sized tomatoes, skinned and finely chopped
- 2 carrots, finely chopped
- 100g peas, cooked
- 200g prawns (if using cooked prawns substitute fish stock for the water)
- 200g small clams
- 200g squid
- 12 mussels
- 350g rice (traditionally short grain rice is used but I prefer to use long grain)
- 2 cloves of garlic, coarsely chopped
- a pinch of saffron strands (if you can’t get saffron, use yellow food colouring instead and add it once you have added the liquid)
- a sprig of parsley, finely chopped
- olive oil
- about 800ml water

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**Recipe**

Heat some olive oil in a large frying pan. Add the onion, green pepper and carrot and fry gently for about five minutes. Add the chopped tomato and squid (with the tentacles) and fry on a low heat for another ten minutes.

Add the rice and stir well to make sure that it is thoroughly coated. Add water (or the water from boiling the prawn shells or fish stock if using frozen fish), clams and the garlic/saffron/parsley mixture and bring to the boil. Season with salt. Put a lid on it, turn the heat right down and cook very slowly for about ten minutes. Add the prawns and peas and give it a stir. Arrange the mussels and strips of red pepper artistically on top, put the lid back on and leave for another ten minutes - checking that it has enough water. If you think it is getting too dry, add more water, but shake the handle of the pan rather than stir so as not to upset the pattern. Once the rice is cooked and the mussels have opened, it is ready to eat.

¡Qué aproveche!
Colores españoles (Spanish Colors)
Ferdy lives in a flower field in Spain. He loves flowers of all different colors. Learn to say color words in Spanish by coloring the crayons below. Then use the crayons to color Ferdy’s favorite flowers by number!
Color Ferdy’s Flowers!

Colores

- verde claro (light) = 1
- verde oscuro (dark) = 2
- rojo = 3
- rosa = 4
- anaranjado = 5
- amarillo = 6
- morado = 7
- marrón = 8
- blanco = 9
- azul cielo (sky) = 10
Below is a list of Spanish words and phrases that you and your students will hear in the play. Review them before the show and listen for them. It is also a great opportunity to introduce Spanish numbers and other basic words! You can find an online translator at Alta Vista's Babel Fish Translator, http://world.altavista.com/tr

Cochina - Pig
Papi - Father
Hijo - Son
¡Nunca! - Never!
Feliz - happy
¿Comprendes? - Do you understand?
Principito - little prince
Habia un vez - Once upon a time
¡Yo soy un Duque Dodo! - I am the Duque Dodo!
Vengo de Espana - I come from Spain.
Una mariposa - a butterfly
¿Que? - What?
¿Porque? - Why?
Hola amigo. ¿Como estas? - Hello friend. How are you?
¡Mira! - Look!
¡Caramba! - Oh my!
Adios - goodbye
Buena suerte - good luck
Gracias - thank you
Bienvenidos - welcome
Excelente - excellent
Fabuloso - fabulous
Lo siento - I’m sorry
Basta. - That is enough.
Toro Tango - Bull Dance
Y ahora el Duquito Danilo - And now the young duke Danny.
Danny really wants to be a dancer when he grows up. What do you want to be? Fill in the sentence below and draw a picture of what you want to be when you’re older.

I want to be ___________________________________________________________when I grow up.
We’ve “Scene” Ferdy!
Language Arts Classroom Activity

Begin a discussion with your class about the play, *Ferdinand the Bull*. Ask them what their favorite scenes and characters from the play were. Then, write 3 columns on the board and label them Beginning, Middle, and End. Ask the students to put the parts of the play in the correct sequence, listing the moments in the correct columns on the board. After the discussion, distribute the worksheets and ask the students to draw their favorite moment from each column on the board.

**Draw your favorite scene from the beginning, the middle, and the end of Ferdinand the Bull.**
3. “Wild humans on the loose? Oh my, the chicken said something about that but I thought she was just being chicken. Cochina, whatever you do, don’t provoke them. Those humans can be quite ferocious.”
4. “Careful Ferdy! Something’s rotten in the state of Denmark. There’s a big fat bee.”
5. “But I don’t hate bees. Without them, there would be no flowers, no honey. Fly away little bee. Thanks for your hard work.”
6. “I think Understanding has little to do with talking and more to do with listening.”
7. “There’s no power in flowers.”
8. “Are you talking to me? Piggly Wiggly, are you talking to me?”
9. “A mud spa? Porky Pig goes there. He’s my idol. That could be my big pig break.”
10. “It’s a very wild dangerous flower field. Very savage.”
11. “You’re the biggest bull in the county. A bullfight in MADRID is a very big deal. You could bring great honor to everybody.”
12. “A rose is a rose is a rose.”
13. “You are such a bull-headed Taurus!”
14. “The wind is blowing this way. Stand there.”
15. “It’s the calm before the storm. He’s like a hurricane in the wind. A torpedo in the ocean. He’s all steel and destruction. Look!”
16. “I don’t want to do this. This bullfight feels wrong. I wish I could change everything. I wish I could change everything about it.”
17. “Brave people fight.”
18. “I mean phht, phht. You know, the big phht, the final phht.”
19. “What are you, some kind of coward?”
20. “Nobody has really ever listened to me before. Not even me.”

Post-Show Questions

1. The Duke hates bulls. What does he do to provoke them? What changed his mind in the end?
2. Ferdy says that he always stays true to himself. What does that mean? How do you stay true to yourself? Is it always easy? Why or why not?
3. If you were Cochina, how would you have convinced Ferdy to fight in Madrid?
4. The Duke says that no one has ever listened to him before. Why do you think that the moment where Danny says he’ll listen to what the Duke has to say changes his mind about Danny’s dancing?
5. What will happen to the Duke and Danny next? What about Ferdy and Cochina? Where will they be and what will they be doing?

2. “There’s a lot of words for people like that. Trouble-maker. Angry, Belligerent, Bellicose, pugnacious, irascible, antagonistic, hostile, truculent, combative. A Bully.” COCHINA

3. “Wild humans on the loose? Oh my, the chicken said something about that but I thought she was just being chicken. Cochina, whatever you do, don’t provoke them. Those humans can be quite ferocious.” FERDY

4. “Careful Ferdy! Something’s rotten in the state of Denmark. There’s a big fat bee.” COCHINA

5. “But I don’t hate bees. Without them, there would be no flowers, no honey. Fly away little bee. Thanks for your hard work.” FERDY

6. “I think Understanding has little to do with talking and more to do with listening.” FERDY

7. “There’s no power in flowers.” DUKE

8. “Are you talking to me? Piggly Wiggly, are you talking to me?” DUKE

9. “A mud spa? Porky Pig goes there. He’s my idol. That could be my big pig break.” COCHINA

10. “It’s a very wild dangerous flower field. Very savage.” COCHINA

11. “You’re the biggest bull in the county. A bullfight in MADRID is a very big deal. You could bring great honor to everybody.” COCHINA

12. “A rose is a rose is a rose.” FERDY

13. “You are such a bull-headed Taurus!” COCHINA

14. “The wind is blowing this way. Stand there.” DUKE

15. “It’s the calm before the storm. He’s like a hurricane in the wind. A torpedo in the ocean. He’s all steel and destruction. Look!” COCHINA

16. “I don’t want to do this. This bullfight feels wrong. I wish I could change everything. I wish I could change everything about it.” DANNY

17. “Brave people fight.” DANNY

18. “I mean phht, phht. You know, the big phht, the final phht.” DUKE

19. “What are you, some kind of coward?” DANNY

20. “Nobody has really ever listened to me before. Not even me.” DUKE