

# Bringing the Story to Life

## THE STORYTELLER'S TOOLBOX

In a storytelling style of performance, you won't see a lot of scenery or costumes. But as long as you bring your imagination, a good storyteller like David can single-handedly bring to life all the characters and their actions and emotions. Watch for how he uses changes in his voice, movements, and facial expressions—a storyteller's main tools—to portray Pablito and his family and everything that happens in the story.

## Nervous Energy

During the performance, Pablito gets very nervous about meeting his father after so many years. Before the show, think about how you would appear nervous if you were playing Pablito. Some ideas include fidgeting, talking fast, saying silly things, or being very still. Practice your ideas with friends. Then watch to see how David acts on stage.

## PLAYING WITH TIME

To tell this story, David sometimes stops time! Well, not exactly, but David uses two ways to show Pablito's feelings and why the character acts a certain way:

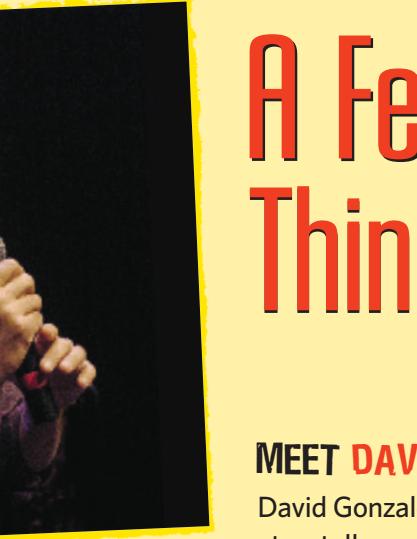
- dream sequences, where time "stops" and you hear Pablito say out loud what he imagines in his head
- flashbacks, where the storytelling goes back to a past event to explain what is happening in the present

During the performance, watch and listen for clues for dream sequences and flashbacks.



## THE SOUNDS OF THE STORY

Music plays an important role in this story, too. Pablito sometimes sings and plays guitar to express feelings, like joy after he calls his dad. Pablito also learns about his Cuban heritage from the guitar. You'll also hear live music by composer and musician Daniel Kelly featuring beats and styles (like funk and rock) that were popular in the 1970s. During the performance, listen for sound effects and some recorded Cuban music.



# A Few More Things

## MEET DAVID

David Gonzalez is an award-winning master storyteller and also a poet, actor, musician, writer, and music therapist who has performed for audiences worldwide. In creating *Man of the House*, he wanted to explore how people begin to understand their heritage, using his own experience searching for his Cuban father.

## YOUR ROLE

### Watch for...

- how words, movement, music, video, and lighting help you understand each characters' personalities and feelings
- a wide range of feelings or emotions, including nervousness, anger, happiness, shame, and fear
- how David performs conversations between two characters

### Listen for...

- sound effects like ticking clocks and creaking doors
- how music and sound effects signal a flashback
- when Pablito asks to be called Pablo

### And remember...

To be a good audience, there are just a few things you need to do:

- turn off and put away your phones and electronics
- turn on your imagination
- stay quiet once the performance begins
- clap at the end!

## WHAT ABOUT YOUR STORY?

Try searching your own history for story ideas. To start, David suggests asking yourself:

- Where do you come from?
- How did you learn about your history?
- What questions do you have about your family?

Then start imagining. How might a "pretend you" go into the world to discover more about yourself? Write down your ideas for a story and share them with family and friends, and try performing a short part of it.

## The Kennedy Center

David M. Rubenstein  
*Chairman*  
Michael M. Kaiser  
*President*  
Darrell M. Ayers  
*Vice President, Education*

Additional support for *Performances for Young Audiences* is provided by Adobe Foundation, The Clark Charitable Foundation; Mr. James V. Kimsey; The Macy's Foundation; The Morris and Gwendolyn Cafritz Foundation; Park Foundation, Inc.; Paul M. Angell Family Foundation; an endowment from the Ryna and Melvin Cohen Family Foundation; U.S. Department of Education; Washington Gas; and by generous contributors to the Abe Fortas Memorial Fund and by a major gift to the fund from the late Carolyn E. Agger, widow of Abe Fortas.

Major support for educational programs at the Kennedy Center is provided by David and Alice Rubenstein through the *Rubenstein Arts Access Program*.

Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

The Kennedy Center  
**ARTSEDGE**  
[www.kennedy-center.org/artsedge](http://www.kennedy-center.org/artsedge)

Cuesheets are produced by ARTSEDGE, an education program of the Kennedy Center.

Learn more about education at the Kennedy Center at [www.kennedy-center.org/education](http://www.kennedy-center.org/education)

The contents of this Cuesheet have been developed under a grant from the U.S. Department of Education and do not necessarily represent the policy of the U.S. Department of Education. You should not assume endorsement by the Federal Government.

© 2013 The John F. Kennedy Center for the Performing Arts

# MAN of the HOUSE

Written and performed by David Gonzalez

Music by Daniel Kelly

Directed by Karen Jenson

Video Design by David Gonzalez and Karen Jenson

# THE STORY OF A BOY ON A PERSONAL JOURNEY

## WHAT HAPPENS IN THE STORY

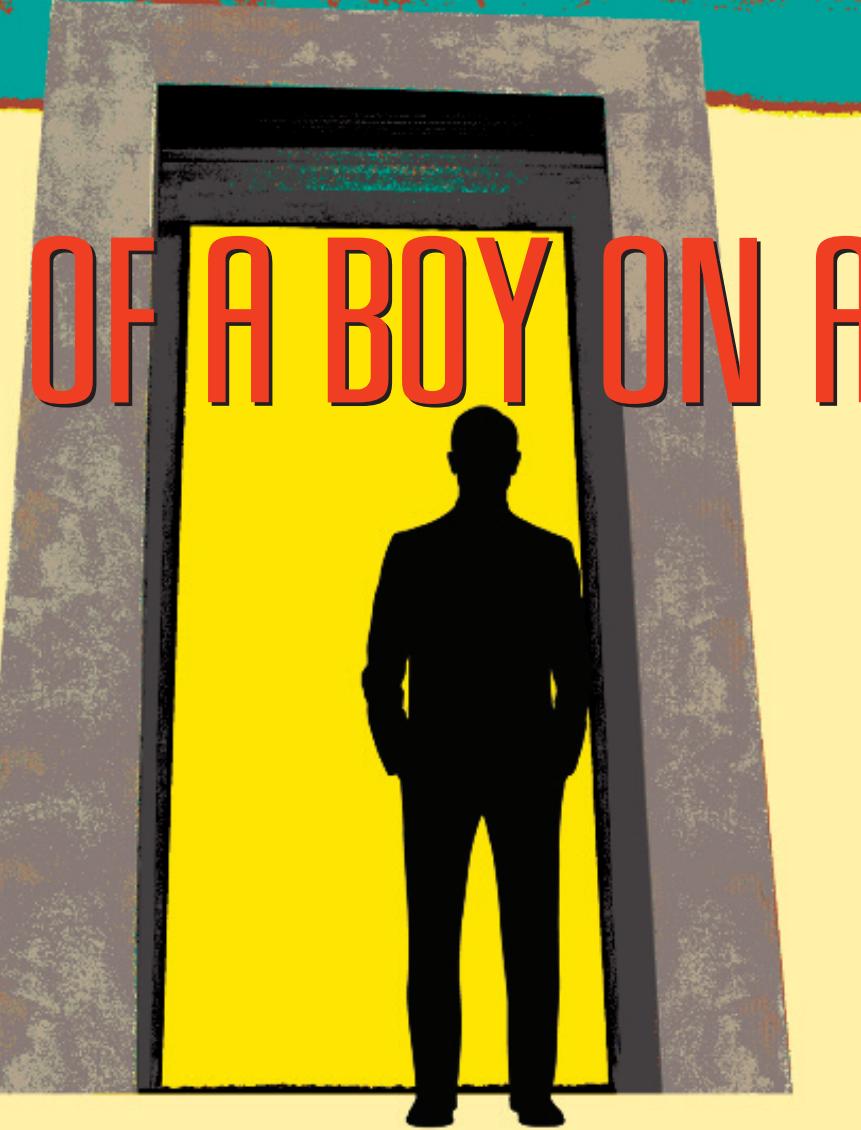
It's the early 1970s, and 13-year-old Pablito has questions. Where is his father? Why did he abandon Pablito and his mother six years ago in New York City? Who is this man from Cuba?

Now Pablito is ready to find the answers. Visiting his aunt in Miami, Pablito gets his big break when he tracks down his dad's phone number. Once he calls, both father and son begin a sometimes funny and often difficult journey to learn about each other. Can Pablito truly reconnect with his father and rebuild his family?

## ABOUT THE PERFORMANCE

*Man of the House* is Pablito's story...but it also belongs to David Gonzalez. That's because David wrote this play—a story told on stage with video, lights, and objects—based on real events from his own childhood.

And such a personal tale comes with a special telling of it. In a storytelling style, David will narrate the story and portray all five characters (yes, it takes a lot of talent). You'll also hear plenty of music and sound effects. And just one more thing—you are the first people to see this brand new show!



## THE BIG IDEAS

In following Pablito's journey to learn about his father, the story explores some big ideas, or themes. They include determination and not giving up despite difficulties, understanding and accepting your parents, and growing up. During the performance, make sure to watch and listen for these themes.

## BIG SHOES TO FILL

"Son, I've got to go. Now you are the man of the house." These are the words Pablito heard when his father left. The expression, "man of the house," usually refers to the person in charge of things in a family, but it can also mean growing up and becoming aware of who you are and how you affect the world. During the performance, think about why David chose this expression for the title.

## CUBA'S CULTURE

Pablito's father comes from Cuba, an island country 90 miles south of Florida's coast in the Caribbean Sea. During the performance, you'll notice a few aspects of Cuba's culture:

### Language

In Cuba (like in much of the Caribbean and Central and South America), most people speak Spanish. The Spanish name Pablito is a variation of the name Pablo, which is Spanish for "Paul." Pablito is similar to saying "Little Paul" in English. During the show, other Spanish words are spoken. Don't worry if you don't know them, you'll understand what's happening from David's expressions.

### Spirituality

A religion called Santería (pronounced sahn-tuh-ree-uh) began in Cuba when the island's African slaves blended elements of West African religion with the Catholic traditions of Cuba's Spanish colonists. People practicing Santería often have statues of gods and altars for saints in their homes, and they perform rituals of worship that sometimes include chanting, dancing, and music. During the performance, watch how Pablito discovers the religion of his father's family.

### Music

Cuba's cultural melting pot also created a distinctive Afro-Cuban musical sound featuring voices and percussion instruments—mostly drums, but other instruments could include sticks and shakers. Afro-Cuban music is performed for pure entertainment as well as in religious services. In the music's percussive sounds you'll hear:

- **polyrhythm**—several different rhythms being played at the same time
- **call-and-response vocals**—a pattern in which one phrase is sung and then "answered" by other participants
- **syncopation**—stressing a note in an unexpected place between beats or on a weak beat
- **improvisation**—adding words or musical phrases spontaneously while performing

During the performance, listen for the Afro-Cuban music playing as Pablito explores his father's house.



## Change Comes to Cuba

### The Exiles

Frustrated with these changes, tens of thousands of Cubans left Cuba by 1963, leaving behind their homes, businesses, and possessions. Many exiles (people living outside their home country) moved to Florida. They remained bitterly angry with Castro's government as they started their lives all over again.

### The Revolution

#### In 1958, Cuba's people rebelled against their unpopular president in what became known as

The Revolution.

After the president stepped down,

rebel commander Fidel Castro (fi-DEL KAS-troh)

became Cuba's new leader. Many Cubans thought

there would finally be real change and freedom

from many years of corrupt leadership and

influence by other nations.

Castro, however, made changes that surprised

many citizens. For example, he instituted

communism (a system of government in which

the state owns all a country's resources and

divides the nation's wealth among its people).

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly

treated people who protested against the

government's policies.

Castro's government took over land and

businesses without paying the owners and harshly