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JOHNSON, DORIS DRYE. A Production of Dale Wasserman's Man of La Mancha.
(1973)
Directed by: Miss Kathryn England. Pp. 144.

The thesis is divided into three chapters. Chapter One deals with an analysis of the novel Don Quixote and the play Man of La Mancha in respect to historical and stylistic considerations, an analysis of the characters according to their functions in the plot and in relation to their counterparts in the novel, an analysis of the function and mood of the setting, a justification of this director's choice of the script, and her interpretation of it.

Chapter Two contains the prompt book for the production, performed July 5, 6, 7, 8, and 9, 1972, in Taylor Theatre at The University of North Carolina at Greensboro. Notations included are: (1) movement, composition, and picturization, (2) details of characterization, (3) stage business, (4) rhythm and tempo, (5) lighting cues, and (7) curtain cues. Four production photographs and sixteen diagrams showing movement patterns are included.

Chapter Three contains the director's introspective criticism of the production through the discussions of four areas. They are: (1) achievement in the interpretation for the production, (2) actor-director relationships, (3) audience reaction, and (4) personal observations.

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This thesis is a PRODUCTION OF DALE WASSERMAN'S
Faculty of the Graduate School
MAN OF LA MANCHA

by

Thesis: Doris Drye Johnson

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment of the
Requirements for the Degree
Master of Fine Arts

Greensboro
1973

Approved by

Kathryn England
Thesis Advisor

July 10, 1973
Dept. of Education

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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July 10, 1972
Date of Examination

DEDICATION

To my husband, John.

The faithfulness of his love and his unending patience has given me the opportunity to follow the second love of my life, the theatre.

To my mother who first introduced me to the stage through dancing at the age of four and continues to love and tolerate her bohemian daughter.

To my father who indulged his only child with financial support for many dancing and piano lessons.

To my children, Diane, Judy, and Bobby, who freely gave of their time and efforts at home when theatre obligations were pressing.

ACKNOWLEDGMENTS

The director wishes to express her appreciation to the members of her thesis committee with special appreciation to her thesis advisor, Miss Kathryn England. The director is most grateful to all those people who contributed their time and energies to the success of Man of La Mancha.

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CHAPTER I
AN INTRODUCTORY ANALYSIS OF MAN OF LA
MANCHA BY DALE WASSERMAN

Background Analysis of Don Quixote

The purpose of this chapter is to examine the historical background of Cervantes' Don Quixote as it relates to the interpretation of the development of characters, plot, and setting of the musical adaptation, Man of La Mancha by Dale Wasserman. This first element, the historical background, will include the two recurrent and controversial themes of chivalry and madness. The second element will be a character analysis. The characters will be analyzed in relation to their purpose in the novel and the play. The setting for the play will be analyzed as it relates to the moods it should create. The director will discuss her interpretation and stylistic approach for performance and reasons for selecting this play.

Cervantes states throughout the novel that its sole purpose is to ridicule novels glorifying acts of chivalry.¹ His declared aim, according to Riley, is to "debunk" the novels of chivalry.² Cassou believes that these novels were successful only because they were the only ones

¹John J. Allen, Don Quixote: Hero or Fool? Gainesville: University of Florida Press, 1969), p. 32.

²E. G. Riley, Cervantes' Theory of the Novel (Oxford: Clarendon Press, 1962), p. 35.

available in the sixteenth century.³ Cervantes criticizes the novels of chivalry from an Aristotelian point of view; they lack poetic truth.⁴

Menendez-Pidal maintains that Cervantes came "not to kill an ideal but to transfigure it and exalt it." All that is poetic, novel and human in chivalry is incorporated in Don Quixote which is the last of the books on chivalry, the definitive and perfect one. Cervantes opens up the world of chivalrous nobility for his readers' respect and sympathy, showing its ruins.⁵ To him, the knight is brave, resolute, courteous, wise, kind, gentle, and reckless in courage. Don Quixote epitomizes the Spanish ideal of a chivalric hero.⁶ According to Schevil,

Cervantes imitates the romances of chivalry since all great knights have super-natural enemies. But they also may be aided by friendly sages, who record their deeds. In the ninth chapter of the novel, the history of Don Quixote is originally composed by an Arabic historian and translated for Cervantes into its Castilian form by a Morisco. This feigned authorship is often referred to in the course of the narrative.⁷

Don Quixote's ideal desire to accomplish a great mission through his chivalry appears in all possible forms throughout the two parts of the novel.⁸ Quixote has the task of (1) righting wrongs, (2) redressing

³Jean Cassou, "An Introduction to Cervantes," in Literary Essays, ed. by George E. Woodberry (New York: Harcourt, Brace and Co., 1920), p. 16.

⁴Riley, Cervantes' Theory, pp. 165-168.

⁵Ramon Menendez-Pidal, "The Genesis of 'Don Quixote,'" in Literary Essays, ed. by George E. Woodberry (New York: Harcourt, Brace and Co., 1920), p. 35.

⁶George E. Woodberry, Great Writers (New York: The McClure Company, 1907), pp. 15-24.

⁷Rudolph Schevil, Cervantes (London: Duffield Press, 1919), p. 213.

⁸Joaquin Casaldueiro, "The Composition of 'Don Quixote,'" in Cervantes Across the Centuries, ed. by Angel Flores and M. J. Benardete (New York: Gordian Press, 1969), p. 78.

injustices, (3) aiding orphans, (4) protecting maidens, and (5) defending the oppressed. The completion of the task represents the leit-motif of the novel.⁹ "Chivalry is a religion itself," is Don Quixote's reply to Sancho's suggestion that they seek sainthood rather than follow knight-errantry.¹⁰

The second major theme is madness. Don Quixote's madness allows him to believe that the books on chivalry are true histories.¹¹ Don Quixote's madness is the heartbeat of the book. Quixote interprets the sights and sounds of the actual world by his past experience, only he has lived in a world of books. His illusions are misinterpretations of the external world. In the first part, he is his own victim; in the second, he is the victim of others. Beginning with self-deception, he ends as the butt of deception of all from Sancho to the Duke.¹² Cervantes insists on pointing out Don Quixote's insanity and then tells us that Quixote is a mixture of sanity and madness.¹³ Upon acquaintance, Quixote strikes everyone as sane on every other subject than knighthood; on arms, on art, on politics, on religion, on manners, on food, and on sleep. In Quixote's case, it is not impossible to say that he always knows what he is doing, that he has his own reasons, and that if these would be no one

⁹Helmut Hatzfeld, "The Style of 'Don Quixote,'" in Cervantes Across the Centuries, ed. by Angel Flores and M. J. Benardete (New York: Gordian Press, 1969), p. 94.

¹⁰Allen, Hero or Fool?, p. 86.

¹¹Gerald Brenan, "Cervantes," in Cervantes, ed. by Lowry Nelson, Jr. (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 18.

¹²Joseph Wood Krutch, Five Masters (Bloomington: Indiana University Press, 1930), pp. 96-98.

¹³Arturo Plaja-Serrano, "Magic" Realism in Cervantes (Berkeley: University of California Press, 1970), pp. 17-18.

else's, that is only because there is no one like him in the world.¹⁴ Don Quixote's hallucinations about the calling of a knight-errant form the basic idea to which the prominence of his madness is given. In the second half of the novel, his madness is so greatly refined and restrained as to make logical the development of his saner nature.¹⁵

Don Quixote never sees things that are not there (delusions), but sees the events differently; that is, windmills as giants, sheep as armies, and puppets as Moors. There is evidence throughout the novel that there is an intelligent Don Quixote and a mad one, side by side, and that his intelligence is normal and average.¹⁶ Don Quixote's madness is, therefore, just enough to disconcert his listeners and his positive qualities are expressed in lofty idealism and virtue which make him worthy of fame and honor, the sole objects of his sufferings and quests.¹⁷

The supposition arises that through the madness of Don Quixote emerges the expression of a faith in the power of the human being to create values by his faith in them. Cervantes draws a picture of the world as it is traversed by man as he ought to be, but reserves his affections for those who are willing to act as though the mind and the

¹⁴Mark Van Doren, Don Quixote's Profession (New York: Columbia University Press, 1958), pp. 9-10.

¹⁵August F. Jaccaci, On the Trail of Don Quixote (London: Lawrence and Bullen, 1896), p. 252.

¹⁶W. H. Auden, "The Ironic Hero: Some Reflections on Don Quixote," in Cervantes, ed. by Lowry Nelson, Jr. (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 78.

¹⁷Jaccaci, On the Trail, p. 257.

imagination are realities.¹⁸ A madman has no character, but it is the character of Don Quixote that draws the knight out of all his degradation and makes him triumph in the heart of the reader.¹⁹ The question is always asked, whether its hero is more mad or less mad than someone else. The final answer may be that he seems somehow more intelligible than most of his companions in the narrative and somehow more natural.²⁰

Character Analysis of Don Quixote

The second element of the analysis of the novel Don Quixote is the character analysis. The characters Don Quixote and Sancho Panza are the only characters which correspond to the characters described in Dale Wasserman's play, Man of La Mancha, so the research is limited to these two.

When we first meet Don Quixote, he is poor, not a knight, fifty, and has nothing to do except hunt and read romances about knight-errantry. Don Quixote is deficient in looks and in strength; tall and lean describe him. He is an observer, not a doer, of the world. La Mancha is a poor land and the poverty of its soil makes wanderers of its people. Don Quixote is lean, of robust constitution, a very early riser and a good sportsman. Hunting is his favorite sport. One of the biographers tells us that his forehead is broad and smooth and his baldness gives him a gaunt look. Leisure and an unrequited love for a farm girl lead him to read books on chivalry. He even sells many acres of good land to buy

¹⁸Krutch, Five Masters, pp. 96-98.

¹⁹Woodberry, Great Writers, pp. 30-32.

²⁰Doren, Don Quixote's Profession, p. 42.

books on chivalry. After losing his wits, he seeks name and fame. He cleans up ~~some~~ armor that belonged to his grandfather and changes his name from Alonso Quixano to Don Quixote. Thereafter, he looks for a lady to be in love with in the form of Aldonza Lorenzo, a farm girl he once loved, and calls her Dulcinea. Don Quixote then sets out on his adventures of meeting life and facing whatever comes his way.²¹ From the moment he sets out, Don Quixote is convinced that his great deeds are being recorded by a wise enchanter.²²

Don Quixote looks upon himself as the instrument of Justice. Don Quixote wills Justice on the earth, because he seeks Justice. The heart of his will is Hebrew. The attitudes add up to a life linking him with the Prophets.²³

The confrontation with Dulcinea is the climax between Don Quixote's illusion and disillusionment. Although he finds a solution, a way to save his illusion, the solution (Dulcinea is under enchantment) is so intolerable that all his thoughts are concentrated on one goal: to save her and to break the enchantment. Whenever his illusion breaks down concerning Dulcinea, he worships the incarnation of his ideal.²⁴

²¹Miguel De Unamuno, The Life of Don Quixote and Sancho (New York: Alfred A. Knopf, 1927), pp. 3-6.

²²Riley, Cervantes' Theory, p. 43.

²³Waldo Frank, "The Career of the Hero," in Cervantes Across the Centuries, ed. by Angel Flores and M. J. Benardete (New York: Gordian Press, 1969), p. 200.

²⁴Erick Auerbach, "The Enchanted Dulcinea," in Cervantes, ed. by Lowry Nelson, Jr. (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 121.

The conclusion to Don Quixote's life is the return of his sanity and his death. Don Quixote says to his friends,

Ne'er look for birds of this year in the nest of the last! I was mad, but now I am in my senses: I was once Don Quixote de la Mancha, but now I am plain Alonso Quixano, and I hope the sincerity of my words and my repentance may restore me to the same esteem you had for me before.²⁵

The character Sancho is not static. In time, master and man change places and in the end, it is Sancho who believes in the possibility of traveling hills and dales in shepherd dress. At only one point does Sancho deceive his master and play on his madness. Mainly, he lives in a world of knightly adventure. Sancho falls in love with his master's madness and with his own role. And yet he remains Sancho, of the Panza family, a Christian of the old stock, well-known in his village. Although he has far too little critical reasoning power to form and express a judgment upon Don Quixote, it is he through whom we best understand his master, Don Quixote.²⁶

Sancho is found working the field, leaving wife and children to squire Don Quixote. In the first part of the novel, the wit and intelligence of Sancho are more imitative than in the second: he takes his cue for much of what he says from the speech and vocabulary of his master. In the second part, his intelligence comes alive and he shows judgment as well as an independent nature in his point of view. Ultimately he becomes a philosophical squire.²⁷

²⁵Auden, "The Ironic Hero," p. 78.

²⁶Auerbach, "The Enchanted Dulcinea," p. 116.

²⁷Brenan, "Cervantes," p. 21.

Sancho is naturally clear-sighted and wise, though ignorant and uncouth. Don Quixote entices Sancho to accompany him with inducements: an "island," gold coins, donkeys, the title of "countess" for his daughter, and the pastoral life. Sancho sees in one sense the rewards that are logical, but does not see the incapability of his master to deliver the goods.²⁸

What is immediately visible Sancho sees. In the episode of the windmills, he saw windmills and Don Quixote saw giants. In the second part of the novel, he can turn a compliment, though he cannot remember one phrase of a letter in the first. Sancho pours out proverbs, and he accepts advice from his master, considers it, and sometimes ignores it. Sancho is more vivid and profound in the second part.²⁹

The interaction between Don Quixote and Sancho is investigated because the two protagonists are prominent throughout the entire story. The contrast in the characters of these two is brought out in their relationship. One compliments the other. The relationship between them may be best compared with a marriage. The long dialogue of their conversations makes up the principal part of the book. Don Quixote plays the part of the male and Sancho that of the semi-dependent female. Therefore, there is the long story of Sancho's fidelities and infidelities.³⁰

Don Quixote needs Sancho Panza as the one creature about whom he has no illusions, but loves as he is. Sancho Panza needs Don Quixote

²⁸Americo Castro, "Incarnation in 'Don Quixote,'" in Cervantes Across the Centuries, ed. by Angel Flores and M. J. Benardete (New York: Gordian Press, 1969), p. 158.

²⁹Auerbach, "The Enchanted Dulcinea," p. 115.

³⁰Brenan, "Cervantes," p. 21.

as the one constant loyalty in his life which is independent of feeling. Don Quixote wishes to change the world, but has no idea what the world is like. The only thing Don Quixote changes is Sancho's character. So the two are eternally related but contrasted. Sancho sees the world that requires changing, but has no wish to change it. Yet it turns out that Sancho is the one who has to play the part of knight-errant and rescue his master from misfortune.³¹

Another way Cervantes contrasts the two protagonists is in his description of them. Don Quixote is spare and gaunt-featured and Sancho is big-bellied and short-bodied. In addition, Don Quixote always speaks in a chivalric way, Sancho in a popular roguish way, preferring to use proverbs.³² When faced with any given situation, Sancho's wisdom teaches him immediately the most practical way in which it can be met. Don Quixote accepts whatever interpretation that will enable him to exhibit the greatest virtue.³³

Background Analysis of Man of La Mancha

Man of La Mancha is based on Cervantes' novel Don Quixote, but it is not a literal dramatization. Wasserman has added the character Cervantes to narrate carefully selected episodes from Don Quixote to bring Man of La Mancha to life on the stage. The two major themes, as in Don Quixote, are chivalry and madness.

³¹Auden, "The Ironic Hero," p. 80.

³²Hatzfeld, "Style of 'Don Quixote,'" p. 96.

³³Krutch, Five Masters, p. 77.

When Cervantes assumes the role of Don Quixote, knight-errant, the chivalric knight pursues adventures and his lady. Don Quixote says, "I am brave, courteous, bold, generous, affable, and patient," which is the list of virtues that the ideal knight possesses. Since all knights have super-natural enemies often called an enchanter, in this case, Quixote has his own enchanter. Since all knights have sages to write up their histories, Don Quixote has Cervantes to write his.

The theme of madness pervades when Cervantes describes Quixote as having a brain that has dried up because he broods about chivalric novels. Quixote's so-called madness persists when he sees windmills as giants, a barber's basin as a helmet and an inn as a castle. Probably the most marked evidence of his madness comes when he sees a trollop, Aldonza, as a virtuous lady.

Character Analysis

Cervantes is both the author and a character in Man of La Mancha. He is tall and thin, in his late forties. Wasserman describes his dominant qualities as childlike. He has the child's delight in play-acting but since he is in actuality a trained actor, when called upon to perform he translates this delight into stylish verve and gusto. Cervantes describes himself to the prisoners as a poet of the theatre, an actor, playwright, and tax collector. Cervantes defends his novel in prison by portraying the role of Don Quixote to tell his story. Cervantes identifies with Don Quixote and says, "God help us--we are both men of La Mancha."

Don Quixote is described by Cervantes as "a country squire, no longer young. Bony and hollow-faced eyes that burn with a fire of inner vision." His name is Alonso Quijana and because he read a vast number of novels on chivalry, his brains dry up. Alonso conceives of a project, that of becoming a knight-errant called Don Quixote. Probably the greatest characteristic of Don Quixote is his indomitable spirit, his belief that if the spirit of man will not allow itself to be stifled, his potentialities are unlimited. Don Quixote seeks to follow a quest of fighting vast unending armies.

Sancho (Manservant) is as old or older than his master, rotund, suspicious, pragmatic, and deeply devoted to Quixote (Cervantes). Sancho exercises patience with his master and says, "As I always say, have patience and shuffle the cards." He is willing to play whatever games Cervantes or Quixote wants to play. As manservant to Cervantes, he becomes a stage manager and assists Cervantes in pleading his case in prison. When Aldonza says to Sancho, "Your master's a crackbrain," Sancho, eager to defend, says, "Oh, no!" When the barber attacks Quixote's sanity, Sancho says, "If he says that that's a helmet instead of a shaving basin, I suggest that you agree. . . . he'll find it useful if he ever needs a shave." Aldonza asks Sancho why he follows Quixote and he replies, "I like him, I don't have a very good reason, but I like him." Sancho also represents reality when he says, "There's no use blaming my eye; it doesn't make the world; it only sees it."

Aldonza (Dulcinea), born out of wedlock and uneducated, is a prostitute and a kitchen maid. She works for the innkeeper and his wife. When Don Quixote sees her, he imagines her as a lady and calls her Dulcinea.

Aldonza answers him defiantly and says, "The world's a dung heap and we are maggots that crawl on it! once--just once would you look at me as I really am?" A change in Aldonza's character begins when she says to Pedro, a muleteer, "Let him be! (Don Quixote) He's worth a thousand of you!" In an effort to become Don Quixote's lady and believe in his fantasy, Aldonza refuses the muleteers' advances and is ultimately raped. Though her faith in Don Quixote's fantasy is temporarily shaken, Aldonza continues to want to believe that she is a lady and her name is Dulcinea. In the death scene, Sancho declares Don Quixote's death and calls out to Aldonza and she replies with lady-like dignity, "My name is Dulcinea."

Dr. Carrasco (the Duke) is described as a man of breeding, logic, and intelligence. He is a graduate of the University of Salamanca with a Bachelor of Science degree. Dr. Carrasco becomes the Knight of the Mirrors to make Quixote see the "truth" about himself. He represents the rational principle in the play and forces Quixote to destroy his dream. When talking to Quixote's niece, his fiancée, he says, "I do not relish claiming a lunatic as uncle." Dr. Carrasco, masquerading as the Knight of the Mirrors, says to Quixote, "Thou art no knight;" he further says, "Look in the mirror of reality and behold things as they truly are." When Quixote is dying and Sancho visits his master, Dr. Carrasco cautions him, "No mention of knight-errantry." Dr. Carrasco causes Don Quixote to return home and die as Alonso Quijana, forgetting his dream of knight-errantry. As the Duke in the prison scenes, he charges Cervantes with being an idealist, a bad poet, and an honest man and states he dislikes stupidity when it masquerades as virtue. He asks to be the one to prosecute Cervantes. The Duke accuses Cervantes of being like Don Quixote and says, "You both turn your backs on life."

The Innkeeper (the Governor) is described as a patient man. He says of Quixote, "Madmen are children of God," and agrees to dub Quixote a knight. The Innkeeper plays the game with Quixote and agrees to go along with his mad ideas and says to Quixote that he'll do "Anything! Within reason." When Quixote says he expected the dwarfs to announce his arrival, the Innkeeper says, "The . . . the dwarfs are all busy." The Innkeeper treats Quixote as a knight-errant. As the Governor, he is described as a big man of obvious authority. He is the judge for the prisoners in the prison scene and it is his duty to decide on Cervantes' guilt or innocence. After Cervantes tells his story, the Governor hands Cervantes' manuscript to him and tells him to plead at the Inquisition as he did to him and "he may not burn." He says, "I think Don Quixote is brother to Don Miguel."

The Padre, Antonia, and housekeeper do not understand Alonso Quijana. They force him to see himself not as he is, but as they see him. They sing, "I'm only thinking of him," which expresses their concern over his madness in chasing dragons. Antonia fears her fiancée, Dr. Currasco, will find out about Quixote and may not marry her. She would love to lock him up and throw away the key. The housekeeper thinks he's been too lonely without a spouse and has heard that he is seeking a lady. She's afraid that he will mistake her for the lady. The Padre believes their motives pure and decides to help them bring Alonso Quijana to his senses.

The muleteers represent brutes. They see only the ugliness in this world. The muleteers try to destroy Aldonza's faith in Quixote in a cruel rape scene. They taunt Aldonza and Quixote. When Quixote sends

her a missive, they laugh and ask, "Has he touched your heart?" They fight Quixote and beat Aldonza with a whip. The muleteers represent the cruel side of reality.

Setting Analysis

Man of La Mancha takes place in a Spanish prison in the late sixteenth century. Within the prison another story unfolds, that of Don Quixote's travels. When Cervantes invites the audience and prisoners to enter into his imagination, the play within the play begins. There is no intermission and the story alternates continuously between the prison and Don Quixote's travels.

The basic set will be relatively simple and functional. Platforms of various heights will provide the basic set and the necessary scene changes will be executed by relocating parts of the basic set. The sides of the platforms will become walls for the confessional, a platform top will cover the well and become a tabletop, and the stage trap door will be lifted to supply a back for Quixote's death bed. All scene changes will be executed in full view of the audience, and the illusion of scenes taking place in the prison will be carefully guarded by using the prison set. The prison scenes will be played on the central stage area and the platforms will be used to seat the prisoners. There will be two black scrims surrounding the stage. Projections of windmills and castles will be used on these scrims to heighten the effect of Don Quixote's travels and represent Quixote's flights of fancy.

The lighting for Man of La Mancha should be basically cold for the prison scenes and warm for the Quixote episodes. Area lighting will

be used for the episodic scenes and strobe lights will be used for the mirrors scene to heighten the effect of the mirrors.

The costumes will represent the traditional dress of the sixteenth century. The costumes will be simple and ragged because the cast are all prisoners; the colors will be basically drab with earthy shades.

The music will be provided by a piano, bass, and drums. The three pieces will be placed on the left stage extension for the audience to see, furthering the theatrical approach.

Justification

According to Dale Wasserman, his play, Man of La Mancha, is based on Cervantes' Don Quixote. In a Time review, the reviewer said: "A romantic operetta that resembles nothing so much as Don Quixote as it must have been written by Don Quixote."³⁴ Quixote's constant homage to spiritual ideals touches a chord, especially among the young today who are so earnestly and vociferously trying to find ideals amid practical realities.³⁵

Music, dance, and an age-old story are combined in Dale Wasserman's Man of La Mancha when the audience is invited to step into Cervantes' imagination and see him as the dauntless knight known as Don Quixote de la Mancha. Quixote recreates a new world for himself and others through his unswerving faith in the worthiness of each individual he meets while seeking his quest. Man of La Mancha is an ideal musical to produce because it combines excellent dramatic content with good music.

³⁴Henry Anatole Grunwald, Time Magazine, Vol. 86, No. 23 (December 3, 1965), p. 23.

³⁵Tim Prideaux, Life Magazine, Vol. 60, No. 14, (April 8, 1966), p. 55.

Stylistic Analysis

Man of La Mancha is a musical which places the emphasis on physical actions and dialogue. The illusions of Don Quixote are comic and the imprisonment of Cervantes is tragic; therefore the contrast of comedy and tragedy needs emphasis. The director will use a synthesis of styles, theatrical and selected realism.

The episodic scenes are musical in style and form which need energizing through physical actions. The dialogue dictates that the episodic scenes become a play-within-a-play, performed for and with the prisoners. The theatrical approach will emphasize the comic effects of the episodic scenes through the use of makeup, scene design, lighting, and line interpretation.

The prison scenes are dramatic in style and form. The dialogue dictates that tension is needed to enhance the realistic effects of a prison. The mock trial of Cervantes requires a selected realistic style.

When Man of La Mancha opened at the ANTA Washington Square Theatre in New York in 1966, it featured Richard Kiley as Cervantes-Don Quixote, Joan Diener as Aldonza and Irving Jacobson as Sancho. Director Albert Marre emphasized the use of contrast because Cervantes is telling a story that must be told in a higher key than the story being told about him.³⁶ Dale Wasserman says,

In the Quixotic spirit the play was written, a deliberate denial of the prevailing spirit of our own time which might be

³⁶Albert Marre, "The Director's Role," in program for Man of La Mancha (New York: Artcraft Litho and Print Co., Inc., n.d.), n.p.

expressed as aesthetic masochism and which finds its theatrical mood in black comedy and the deification of despair.³⁷

Interpretation

Cervantes' immortal Don Quixote is the essence of the comic spirit and is the fullest embodiment of the tragic spirit.³⁸ The difference between tragedy and comedy is the difference between experience and intuition.³⁹ Perhaps this explains the mysterious quality of affirmation that is sensed in Don Quixote.⁴⁰ Two different movements are obvious and so the overall rhythm pattern will be irregular. The action in the prison scenes will be slow in contrast with the fast moving episodic scenes. Since there is no intermission, the pace of the show must be brisk and fast moving.

After reviewing the novel, the play, and the comments of others, the best description of Man of La Mancha and its hero is found in Don Quixote's own words when he says, "Only he who attempts the absurd is capable of achieving the impossible."⁴¹

³⁷Dale Wasserman, "In Search of Cervantes," in program for Man of La Mancha (New York: Artcraft Litho and Print Co., Inc., n.d.), n.p.

³⁸Robert W. Corrigan, "Don Quixote and the Comic Spirit," in program for Man of La Mancha (New York: Artcraft Litho and Print Co., Inc., n.d.), n.p.

³⁹Wasserman, "In Search of Cervantes," n.p.

⁴⁰Corrigan, "The Comic Spirit," n.p.

⁴¹Miguel de Cervantes Saavedra, Don Quixote (New York: The Viking Press, 1949), p. 208.

CHAPTER II

PROMPT BOOK FOR MAN OF LA MANCHA

(HOUSE LIGHTS TO HALF, OVERTURE BEGINS. THE PRISONERS ENTER FROM STAGE RIGHT AND LEFT IN TWOS AND TAKE THEIR PLACES ON THE PLATFORMS. OVERTURE ENDS. LIGHTS FADE TO PRISON SCENE.)

(GENERAL NOISE BEGINS WITH ONE PRISONER SITTING ON UP RIGHT CENTER PLATFORM PLAYING HIS OWN ONE MINUTE COMPOSITION ON THE GUITAR. TWO PRISONERS DANCE ON UP CENTER PLATFORM AND TWO PRISONERS MAKE LOVE ON UP LEFT CENTER PLATFORM WHILE ALL OTHER PRISONERS LAUGH, YELL, AND CLAP HANDS. THE GOVERNOR IS SEATED ON STOOL AT CENTER ON RIGHT SIDE OF WELL. THE DUKE IS SEATED ON STOOL AT RIGHT CENTER. GUITAR MUSIC AND ACTIVITY FADE OUT WHEN THE ORCHESTRA BEGINS THE THEME OF THE INQUISITORS. THE PRISONERS SILENTLY LEAN FORWARD AND FOCUS ON THE TRAP DOOR. THE COUPLE DANCING SIT ON UP RIGHT CENTER PLATFORM. /FIGURE 1/

(THE CAPTAIN ENTERS THROUGH THE TRAP DOOR TO ASCEND TO STAGE LEVEL, THEN CROSSES UP STAGE TO LEFT CENTER. CERVANTES ENTERS AND CROSSES UP STAGE TO CENTER STAGE. THE MANSERVANT ENTERS AND CROSSES UP STAGE TO RIGHT CENTER. THE TWO GUARDS, CARRYING A TRUNK, ENTER AND CROSS RIGHT TO DOWN STAGE RIGHT AND PLACE THE TRUNK ON THE STAGE FLOOR. /FIGURE 2/ CERVANTES AND MANSERVANT LOOK TO RIGHT AND LEFT UNCERTAINLY. AS SOON AS TRUNK IS PLACED, THE CAPTAIN CROSSES DOWN STAGE FOUR OR FIVE STEPS AND STOPS AT DOWN LEFT EDGE OF TRAP DOOR.)

CERVANTES

Captain . . .

CAPTAIN

(TURNS HEAD RIGHT.) Anything wrong? The accommodations?

CERVANTES

No, no, they appear quite . . . interesting.

CAPTAIN

The cells are below. This is the . . . uh . . . (LAUGHS.) common room, for those who wait.

CERVANTES

How long do they wait?

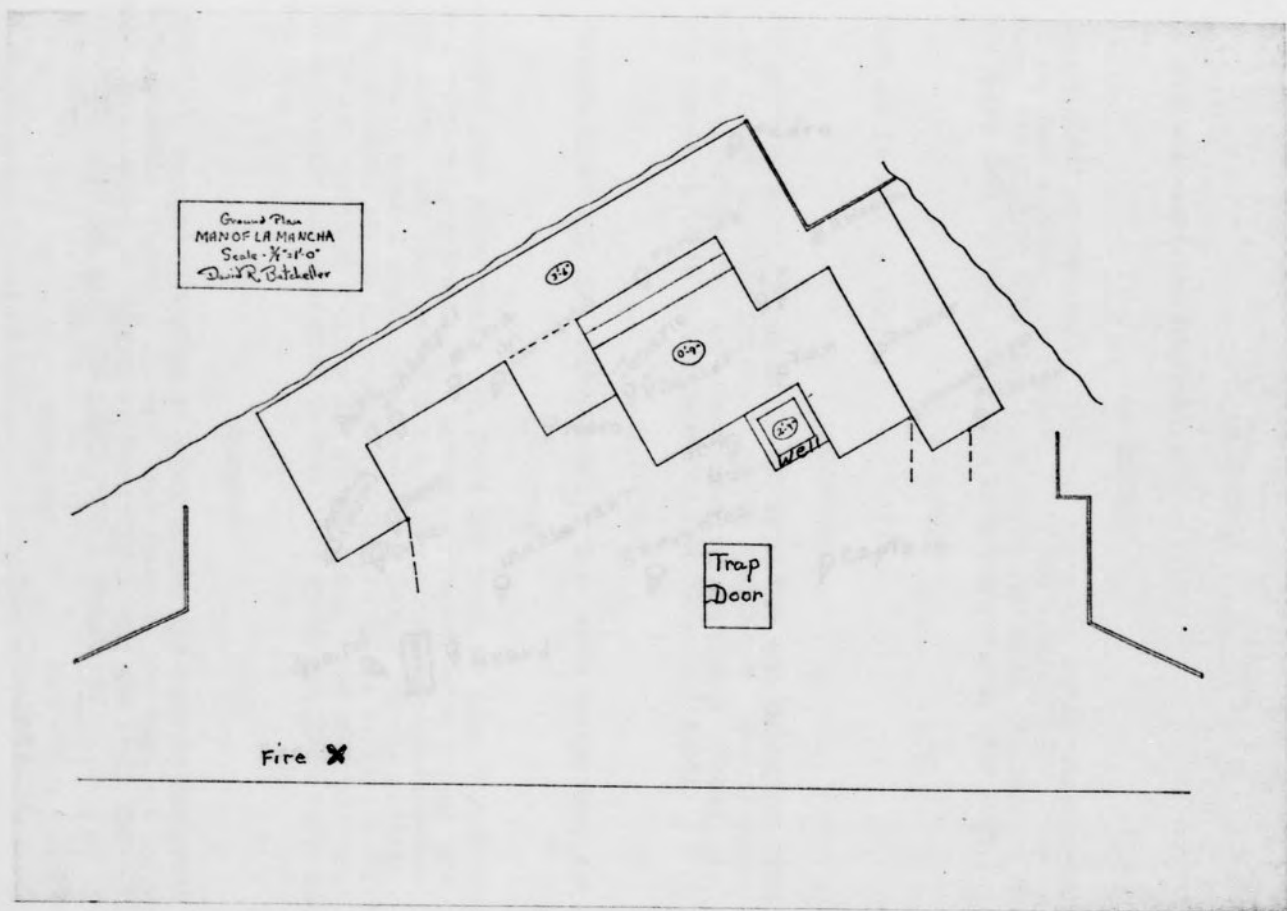


Figure 1

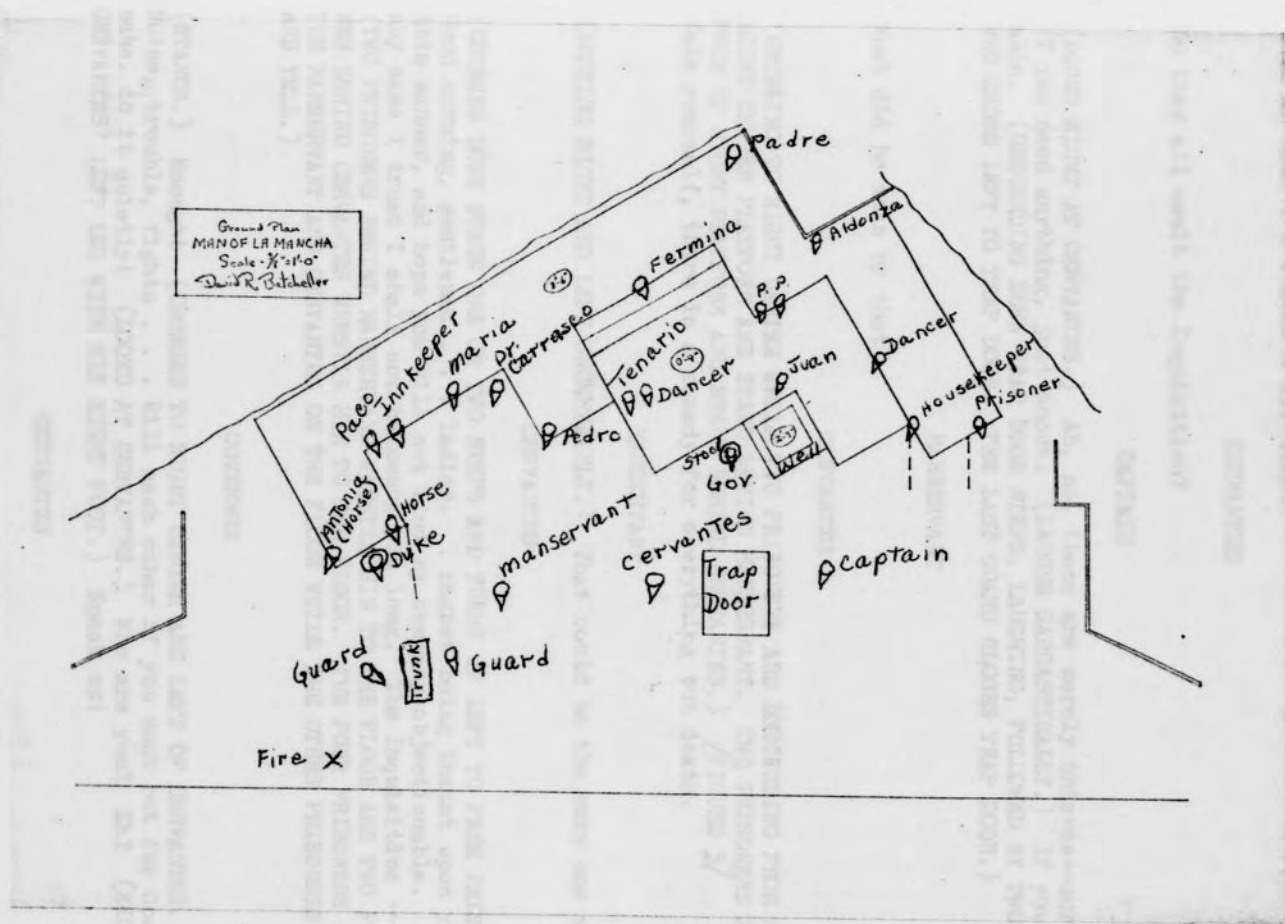


Figure 2

CAPTAIN

Some an hour . . . some a lifetime.

CERVANTES

Do they all await the Inquisition?

CAPTAIN

(LOOKS RIGHT AT CERVANTES.) Ah, no, these are merely thieves--murderers. If you need anything, just shout. (LAUGHS SARCASTICALLY.) If you're able. (DESCENDING DOWN TRAP DOOR STEPS, LAUGHING, FOLLOWED BY TWO GUARDS WHO CROSS LEFT TO TRAP DOOR. THE LAST GUARD CLOSSES TRAP DOOR.)

MANSERVANT

What did he mean by that?

CERVANTES

(CROSSING TO RIGHT CENTER WHILE TWO PRISONERS ARE DESCENDING FROM UP RIGHT CENTER PLATFORM AND STAND BEHIND MANSERVANT. TWO PRISONERS DESCEND FROM UP RIGHT PLATFORM AND STAND BEHIND CERVANTES.) FIGURE 3
Calm yourself, there is a remedy for everything but death.

MANSERVANT

(LOOKING RIGHT AND LEFT UNCERTAINLY.) That could be the very one we need.

CERVANTES

(CROSSES DOWN STAGE ONE OR TWO STEPS AND TURNS UP LEFT TO FACE PRISONERS.) Good morning, gentlemen . . . ladies. I regret being thrust upon you in this manner, and hope you will not find my company objectionable. In any case I trust I shall not be among you long. The Inquisition -- (TWO PRISONERS BEHIND MANSERVANT WRESTLE HIM TO THE FLOOR AND TWO PRISONERS BEHIND CERVANTES WRESTLE HIM TO THE FLOOR. THE FOUR PRISONERS HOLD THE MANSERVANT AND CERVANTES ON THE FLOOR WHILE THE OTHER PRISONERS LAUGH AND YELL.)

GOVERNOR

(STANDS.) Enough! (CROSSES TO RIGHT CENTER AND LEFT OF CERVANTES.) Noise, trouble, fights . . . Kill each other if you must but for God's sake, do it quietly! (LOOKS AT CERVANTES.) Who are you? Eh? (KICKS CERVANTES' LEFT LEG WITH HIS RIGHT FOOT.) Speak up!

CERVANTES

(GASPING AND SITTING UP.) Cervantes. Don Miguel de Cervantes.

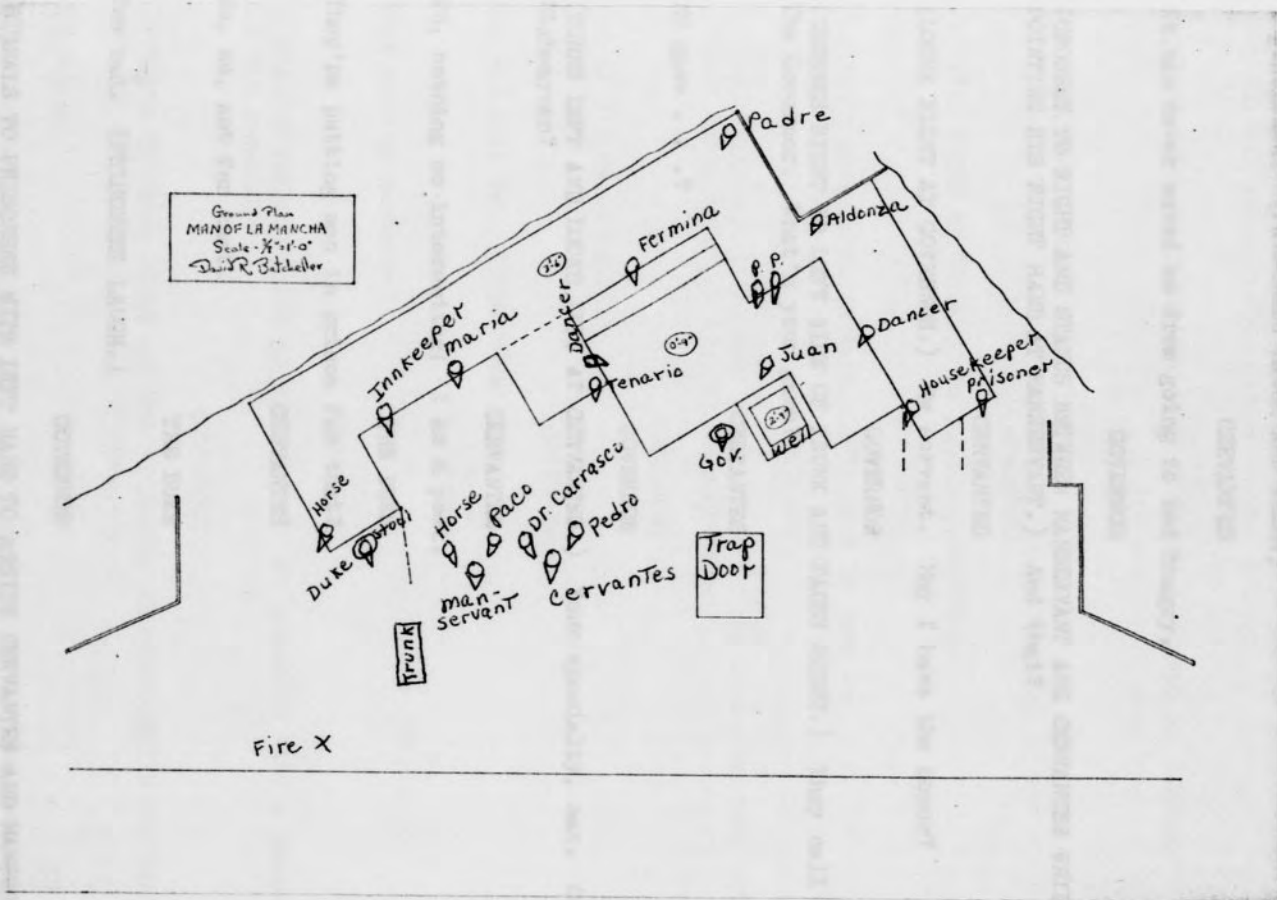


Figure 3

GOVERNOR

A gentlemen! (PRISONERS LAUGH AND YELL.)

CERVANTES

It has never saved me from going to bed hungry.

GOVERNOR

(CROSSES TO RIGHT AND STANDS BETWEEN MANSERVANT AND CERVANTES WHILE POINTING HIS RIGHT HAND AT MANSERVANT.) And that?

CERVANTES

(LOOKS RIGHT AT GOVERNOR.) My servant. May I have the honor?

GOVERNOR

(CROSSES RIGHT TO LEFT SIDE OF TRUNK AND FACES RIGHT.) They call me The Governor. What's your game?

CERVANTES

My game . . . ?

GOVERNOR

(TURNS LEFT AND LOOKS LEFT AT CERVANTES.) Your specialty, man. Cutpurse? Highwayman?

CERVANTES

Oh, nothing so interesting! I am a poet.

THE DUKE

They're putting men in prison for that?

CERVANTES

No, no, not for that.

THE DUKE

Too bad. (PRISONERS LAUGH.)

GOVERNOR

(SIGNALS TO PRISONERS WITH LEFT HAND TO ASSIST CERVANTES AND MANSERVANT TO STAND.) Well, let's get on with the trial! (CERVANTES AND MANSERVANT STAND AND PRISONERS HOLD THEIR HANDS BEHIND THEIR BACKS.)

CERVANTES

(STRUGGLES AND FREES HANDS FROM PRISONERS.) Excuse me . . . what trial?

GOVERNOR

(CROSSES DOWN STAGE TO LEFT SIDE OF TRUNK.) Yours, of course.

CERVANTES

But what have I done?

GOVERNOR

(LOOKING RIGHT AT TRUNK.) We'll find something.

CERVANTES

You don't seem to understand. I'll only be here --

GOVERNOR

(INTERRUPTING HIM.) My dear sir, no one enters or leaves this prison without being tried by his fellow prisoners.

CERVANTES

And if I'm found guilty?

GOVERNOR

Oh, you will be. (DUKE OPENS TRUNK.)

CERVANTES

What sort of sentence?

GOVERNOR

(RUMMAGING THROUGH TRUNK ON HIS RIGHT.) We generally fine a prisoner all his possessions.

CERVANTES

(ATTEMPTS TO CROSS RIGHT AND TWO PRISONERS STANDING BEHIND HIM GRAB HIS ARMS AND RESTRAIN HIM.) All of them . . .?

GOVERNOR

It's not practical to take more. (PULLS OUT A SWORD IN A SCABBARD FROM THE TRUNK.)

CERVANTES

(WRESTLES FREE FROM TWO PRISONERS AND CROSSES RIGHT BETWEEN GOVERNOR AND MANSERVANT.) One moment! These things are my livelihood.

GOVERNOR

(TURNS LEFT TO FACE CERVANTES.) I thought you said you were a poet.

CERVANTES

Of the theatre! (THE BLADE OF THE SWORD FLOPS ABOUT AS THE GOVERNOR BRANDISHES IT WITH HIS RIGHT HAND.)

GOVERNOR

(LOOKING AT SWORD DISAPPOINTEDLY.) False!

CERVANTES

Costumes and properties. You see, actually I'm a playwright and an actor. So of course these poor things could not possibly be of any use to . . . to . . . (REACHES WITH RIGHT HAND FOR THE SWORD. THE GOVERNOR TOSSES SWORD TO THE PRISONER STANDING FURTHEST UP RIGHT CENTER AND COUNTERS UP STAGE BEHIND TRUNK. THE MANSERVANT FREES HIS HANDS FROM THE PRISONERS AND ATTEMPTS TO CATCH THE SWORD BUT THE PRISONERS GRAB HIS HANDS. CERVANTES ATTEMPTS TO CATCH THE SWORD AND MISSES, SEES THE DUKE RUMMAGING THROUGH THE TRUNK AND CROSSES TO LEFT SIDE OF TRUNK TO RETRIEVE A PACKAGE. THE GOVERNOR CROSSES DOWN TO LEFT SIDE OF CERVANTES. THE DUKE GRABS THE PACKAGE FROM CERVANTES AND TOSSES IT TO THE GOVERNOR.)

FIGURE 4

MANSERVANT

(STRUGGLES TO FREE HIMSELF FROM THE TWO PRISONERS.) Master--!

CERVANTES

(CROSSES LEFT TWO STEPS TO GOVERNOR'S RIGHT SIDE AND PLEADS.) No . . . please . . . not that -- please!

GOVERNOR

Heavy! Valuable?

CERVANTES

Only to me.

GOVERNOR

We might let you ransom it.

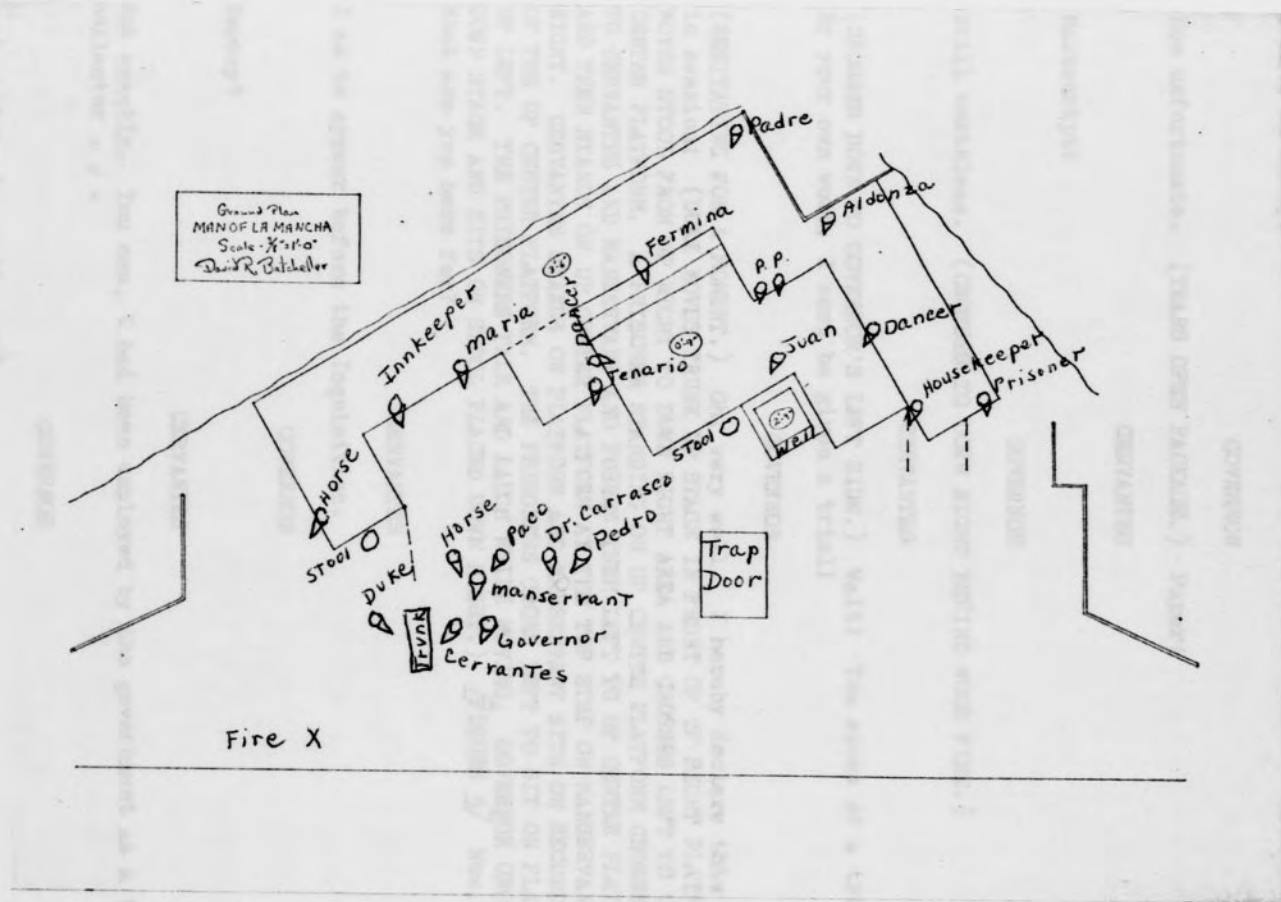


Figure 4

CERVANTES

I have no money.

GOVERNOR

How unfortunate. (TEARS OPEN PACKAGE.) Paper!

CERVANTES

Manuscript!

GOVERNOR

Still worthless. (CROSSES TO DOWN RIGHT BEHIND WOOD FIRE.)

CERVANTES

(CROSSES DOWN TO GOVERNOR'S LEFT SIDE.) Wait! You spoke of a trial. By your own word, I must be given a trial!

GOVERNOR

(HESITATING FOR A MOMENT.) Oh, very well. I hereby declare this court in session! (DUKE MOVES TRUNK UP STAGE IN FRONT OF UP RIGHT PLATFORM AND MOVES STOOL FROM UP RIGHT TO DOWN RIGHT AREA AND CROSSES LEFT TO UP LEFT CENTER PLATFORM. A PRISONER STANDING ON UP CENTER PLATFORM CROSSES RIGHT TO CERVANTES AND MANSERVANT AND PUSHES THEM LEFT TO UP CENTER PLATFORM AND THEN STANDS ON UP CENTER PLATFORM AT THE TOP STEP ON MANSERVANT'S RIGHT. CERVANTES STANDS ON PLATFORM AND MANSERVANT SITS ON SECOND STEP OF THE UP CENTER PLATFORM. THE PRISONERS CROSS LEFT TO SIT ON PLATFORMS UP LEFT. THE PRISONERS TALK AND LAUGH WHILE MOVING. GOVERNOR CROSSES DOWN STAGE AND SITS ON STOOL PLACED DOWN RIGHT.) /FIGURE 5/ Now, then. What are you here for?

CERVANTES

I am to appear before the Inquisition.

GOVERNOR

Heresy?

CERVANTES

Not exactly. You see, I had been employed by the government as a tax-collector . . .

GOVERNOR

Poet, actor, tax-collector?

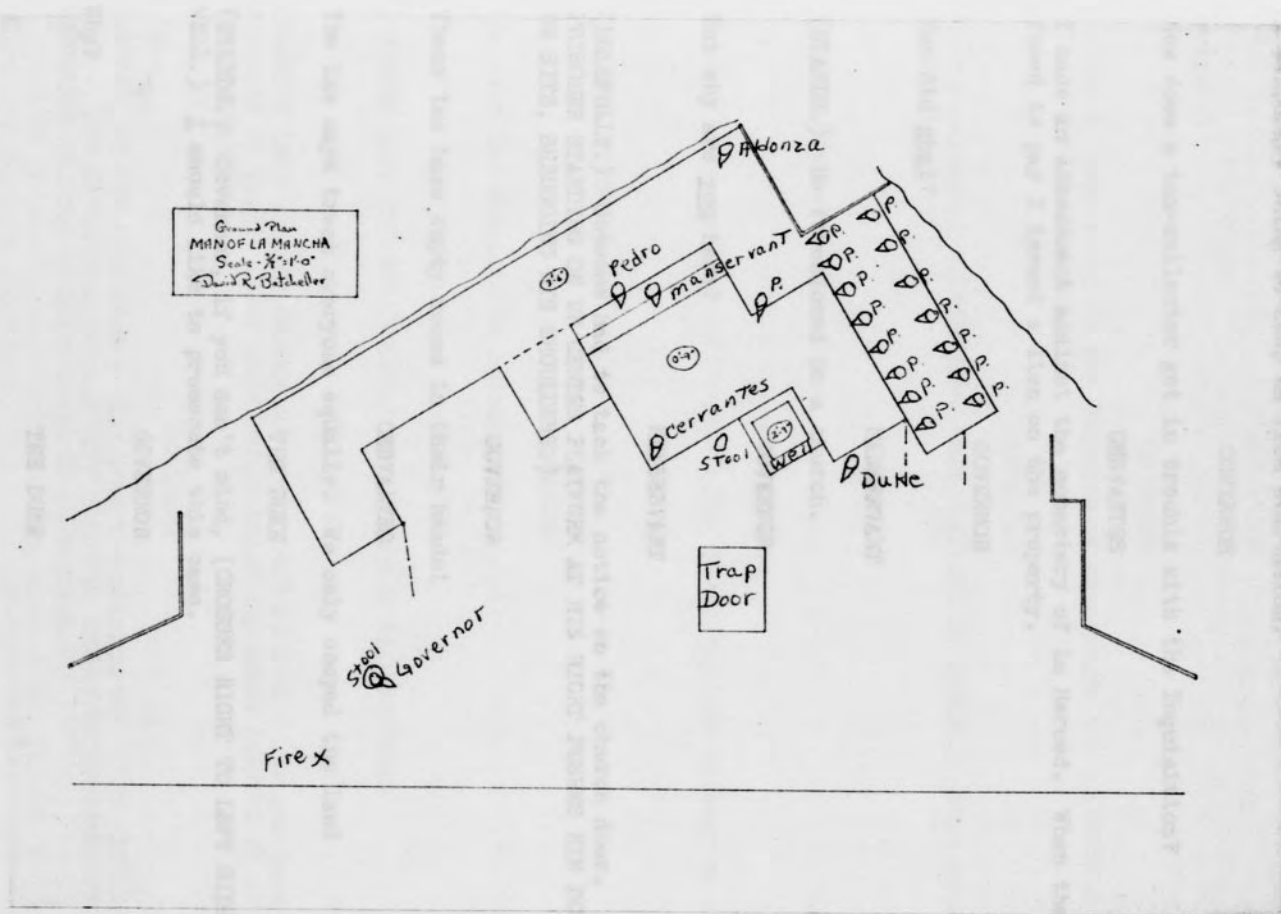


Figure 5

CERVANTES

A temporary thing to keep us from starvation.

GOVERNOR

How does a tax-collector get in trouble with the Inquisition?

CERVANTES

I made an assessment against the monastery of La Merced. When they refused to pay I issued a lien on the property.

GOVERNOR

You did what?

MANSERVANT

(STANDS.) He foreclosed on a church.

GOVERNOR

But why are you here?

MANSERVANT

(DOLEFULLY.) Someone had to tack the notice on the church door. (THE PRISONER STANDING ON UP CENTER PLATFORM AT HIS RIGHT PUSHES HIM DOWN AND HE SITS, SHRUGGING HIS SHOULDERS.)

GOVERNOR

These two have empty rooms in their heads!

CERVANTES

The law says treat everyone equally. We only obeyed the law!

THE DUKE

(STANDS.) Governor, if you don't mind, (CROSSES RIGHT TO LEFT SIDE OF WELL.) I should like to prosecute this case.

GOVERNOR

Why?

THE DUKE

(CROSSES RIGHT TO RIGHT CENTER.) Let us say I dislike stupidity. Especially when it masquerades as virtue. (TURNS LEFT TO FACE CERVANTES.)

Miguel de Cervantes! I charge you with being an idealist, a bad poet, and an honest man. How plead you?

CERVANTES

Guilty.

GOVERNOR

(RISES.) Bravo! It is the judgment of this court . . . (CROSSES DOWN STAGE TO FIRE DOWN RIGHT.)

CERVANTES

Your Excellency? (STEPS DOWN FROM PLATFORM UP CENTER.) What about my defense?

GOVERNOR

But you just pleaded guilty.

CERVANTES

Since I have admitted guilt, isn't the court required to hear me out?

GOVERNOR

For what purpose?

CERVANTES

The jury may chose to be lenient.

THE DUKE

(CROSSES LEFT TO LEFT CENTER.) He is trying to gain time!

CERVANTES

(CROSSES LEFT TO LEFT CENTER AND LOOKS LEFT AT DUKE.) Do you have a scarcity of that? (DUKE COUNTERS UP STAGE AND LEANS AGAINST UP LEFT CENTER PLATFORM.)

GOVERNOR

(AMUSED, TO THE PRISONERS.) Any urgent appointments? (THE PRISONERS LAUGH. THE GOVERNOR WAVES HIS LEFT HAND FOR CERVANTES TO CONTINUE. CERVANTES CROSSES UP STAGE THREE OR FOUR STEPS.)

CERVANTES

(LOOKING AROUND AT PRISONERS UP LEFT.) It is true I am guilty of these charges. An idealist? I have never had the courage to believe in nothing. A bad poet? That comes a bit more painfully . . . still . . . (AN IDEA SEEMS TO STRIKE HIM.)

GOVERNOR

Let's hear your defense!

CERVANTES

(TURNS RIGHT TO FACE GOVERNOR.) Your Excellency, if you've no objection I should like to present it in the manner I know best . . . in the form of a charade --

GOVERNOR

Charade?

CERVANTES

An entertainment, if you will -- (PRISONERS YELL AND LAUGH.)

THE DUKE

Entertainment!

CERVANTES

At worst it may beguile your time. (LOOKING AND BECKONING WITH LEFT HAND TO PRISONERS.) And if any of you should care to enter in . . . (PRISONERS YELL "YES!")

THE DUKE

(CROSSES RIGHT TWO OR THREE STEPS AND LOOKS RIGHT AT GOVERNOR.) Governor! I should like to protest!

GOVERNOR

(STANDS.) No, no, let's hear him out.

CERVANTES

Then . . . may I set the stage? ("MAN OF LA MANCHA" MUSIC BEGINS. THE GOVERNOR GESTURES "YES" WITH LEFT HAND AND CROSSES UP STAGE TO SIT ON UP RIGHT PLATFORM. MANSERVANT GESTURES WITH RIGHT HAND FOR PRISONER TO RETURN TO ORIGINAL POSITIONS. TWO PRISONERS EXIT RIGHT TO WALK SAW HORSES. CERVANTES GESTURES TO MANSERVANT TO BRING STOOL. MANSERVANT CROSSES TWO STEPS RIGHT AND PICKS UP A STOOL AND CROSSES RIGHT TO TRUNK

AND PICKS UP A MAKEUP CASE, CROSSES DOWN RIGHT, PICKS UP SECOND STOOL, THEN CROSSES LEFT TO PLACE STOOLS DOWN CENTER, ONE UP STAGE OF THE OTHER, ABOUT TWO FEET APART AND PLACES MAKEUP CASE ON DOWNSTAGE STOOL. CERVANTES CROSSES DOWN STAGE BETWEEN STOOLS AND FACES AUDIENCE. MANSERVANT CROSSES RIGHT TO TRUNK UP RIGHT AND TAKES OUT DON QUIXOTE'S COSTUME.) I shall impersonate a man . . . (PAUSE.) com, (INVITINGLY TO THE AUDIENCE.) enter into my imagination and see him! (SITS ON STOOL DOWN CENTER FACING AUDIENCE.) His name . . . Alonso Quijana . . . a country squire, (BEGINS TO APPLY MOUSTACHE, BEARD, AND EYE BROWS.) no longer young. Bony, hollow-faced . . . eyes that burn with the fire of inner vision. Being retired, he has much time for books. He studies them from morn to night, and often through the night as well. And all he reads oppresses him . . . fills him with indignation at man's murderous ways toward man. He broods . . . and broods . . . and broods -- and finally from so much brooding his brains dry up. (MOTIONS TO MANSERVANT TO BRING COSTUME. MANSERVANT CROSSES LEFT TO RIGHT SIDE OF CERVANTES AND ASSISTS HIM IN PUTTING ON ARMOR AND HANDS HIM A HELMET, A LANCE AND A SWORD.) He lays down the melancholy burden of sanity and conceives the strangest project ever imagined . . . to become a knight-errant and sally forth into the world to right all wrongs. No longer shall he be plain Alonso Quijana . . . but a dauntless knight known as -- (STANDS.) Don Quixote de La Mancha!!! (PRISONERS LEAN FORWARD.)

DON QUIXOTE

(LIGHTS FADE TO ROAD SCENE. PROJECTION OF A ROAD APPEARS ON LEFT SCRIM. MANSERVANT PICKS UP STOOLS AND MAKEUP CASE AND CROSSES UP RIGHT TO PLACE STOOLS IN FRONT OF UP. RIGHT PLATFORM AND MAKEUP CASE IN TRUNK. SINGING.)

Hear me now, oh thou bleak and unbearable world!
 Thou art base and debauched as can be;
 And a knight with his banners all bravely unfurled
 Now hurls down his gauntlet to thee!

I am I, Don Quixote,
 The Lord of La Mancha,
 My destiny calls and I go;
 And the Wild Winds of fortune will carry me onward,
 Oh withersoever they blow.

Withersoever they blow,
 Onward to Glory I go!

(CROSSES RIGHT TO BRING ON STAGE THE TWO PRISONERS DRESSED IN HORSES' HEADS AND WALKING SAW HORSES ON WHEELS. THE MANSERVANT CROSSES DOWN LEFT TO DOWN CENTER AND FACES THE AUDIENCE.)

SANCHO

I'm Sancho! Yes, I'm Sancho!
 I'll fflow my master till the end.

I'll tell all the world proudly
I'm his squire! I'm his friend!

(SANCHO CROSSES RIGHT TO HORSES DOWN RIGHT AND DON QUIXOTE CROSSES LEFT TO CENTER AND FACES AUDIENCE.)

DON QUIXOTE

Hear me, heathens and wizards and serpents of sin!
All your dastardly doings are past;
For a holy endeavor is now to begin,
And virtue shall triumph at last!

(DON QUIXOTE MOUNTS A HORSE AND SANCHO CROSSES RIGHT AND MOUNTS A HORSE. BOTH HORSES WALK LEFT, SHAKE THEIR HEADS AND PAW THEIR FEET. DON QUIXOTE'S HORSE LEADS UP STAGE OF SANCHO'S HORSE.)

DON QUIXOTE

I am I, Don Quixote,
The Lord of La Mancha,
My destiny calls and I go;
And the wild winds of fortune
will carry me onward,
Oh withersoever they blow!

SANCHO

I'm Sancho! Yes, I'm Sancho!
I'll follow my master till the
end.
I'll tell all the world proudly
I'm his squire!
I'm his friend!

DON QUIXOTE AND SANCHO

(BOTH HORSES STOP DOWN CENTER.)

Withersoever they blow,

(DON QUIXOTE HOLDS LANCE UP WITH LEFT HAND.)

Onward to glory we go!

(DON QUIXOTE AND SANCHO DISMOUNT AND SANCHO LEADS HORSES TO WELL UP LEFT CENTER. THE HORSES FEIGN DRINKING WATER FROM WELL.)

DON QUIXOTE

(TURNING LEFT TO FACE SANCHO.) Well, Sancho--how does thou like adventuring?

SANCHO

(CROSSES DOWN STAGE TO DOWN LEFT CENTER.) Oh, marvelous, Your Grace. But it's peculiar -- to me (GESTURES WITH LEFT HAND.) this great highway to glory looks exactly like the road to El Toboso where you can buy chickens cheap.

DON QUIXOTE

Like beauty, my friend, 'tis all in the eyes of the beholder. Only wait and thou shalt see amazing sights.

SANCHO

What kind? (THE ENCHANTER MUSIC BEGINS.)

DON QUIXOTE

(CROSSES TO LEFT CENTER.) Why, knights and nations, warlocks, wizards . . . a cavalcade of vast, unending armies! (HORSES' HEADS BOB UP FROM WELL AND LOOK AT EACH OTHER. SANCHO LOOKS AROUND.)

SANCHO

They sound dangerous!

DON QUIXOTE

They are dangerous. But one there'll be who leads them . . . and he will be most dangerous of all!

SANCHO

(CROSSES RIGHT TWO OR THREE STEPS AND LOOKS RIGHT AT DON QUIXOTE.) Well, who is he? Who?

DON QUIXOTE

The Great Enchanter. Beware him, Sancho . . . for his thoughts are cold and his spirit shrivelled. He has eyes like little machines, and where he walks the earth is blighted. But one day we shall meet face to face . . . and on that day -- ! (SHAKES HIS LANCE FEROSCIOUSLY WITH LEFT HAND. MUSIC FADES.)

SANCHO

(DON QUIXOTE LOOKS AROUND SEARCHINGLY.) Well, I wouldn't get upset, Your Grace. As I always say, have patience and shuffle the cards.

DON QUIXOTE

(SIGHTING SOMETHING UP RIGHT, CROSSES UP STAGE AND STANDS ON UP CENTER PLATFORM LOOKING UP RIGHT.) Do you never run out of proverbs?

SANCHO

(CROSSES LEFT TO DOWN LEFT.) No, Your Grace. I was born with a bellyful of them.



DON QUIXOTE

(POINTING UP RIGHT AND CROSSES UP TWO STEPS ON UP CENTER PLATFORM.)
Aah-hah!

SANCHO

What is it?

DON QUIXOTE

How long since we sallied forth?

SANCHO

(CROSSES RIGHT ONE OR TWO STEPS.) About two minutes?

DON QUIXOTE

So soon shall I engage in brave, unequal combat!

SANCHO

(LOOKS AROUND.) Combat? Where?

DON QUIXOTE

(POINTING UP RIGHT WITH RIGHT HAND. ROAD PROJECTION FADES AND WINDMILLS PROJECTION APPEARS ON UP RIGHT SCRIM.) Canst not see? There below!
A monstrous giant of infamous repute!

SANCHO

(LOOKING UP RIGHT, CROSSES UP TO LEFT SIDE OF UP CENTER PLATFORM.) What
giant?

DON QUIXOTE

It is that dark dreaded ogre
By the name of Matagoger!
You can tell him by the four great arms awirling on his back!

SANCHO

It's a windmill.

DON QUIXOTE

(SHOUTING.) Ho! Feckless giant standing there! (CROSSES RIGHT ON PLAT-
FORM IN HALF RUN.) Avast! Avaunt! On guard! (PAUSE.) Beware!
(EXITS STAGE RIGHT. "FIGHT OF THE WINDMILLS" MUSIC BEGINS.)

SANCHO

(CROSSES DOWNSTAGE TO CENTER AND LOOKS AT WINDMILL PROJECTION UP RIGHT. HORSES WATCH SCRIM UP RIGHT.) No, no, Your Grace, I swear by my wife's little black moustache, that's not a giant, it's only a -- (DON QUIXOTE BEHIND SCRIM, DUCKS AND FIGHTS THE ARMS OF THE WINDMILL WITH GROANS AND YELLS. SANCHO WATCHES HORRIFIED. THE WINDMILL PROJECTION FADES, QUIXOTE'S HELMET AND BROKEN LANCE FLY OUT ON STAGE FROM STAGE RIGHT. DON QUIXOTE ENTERS FROM STAGE RIGHT CRAWLING ON HIS HANDS AND KNEES TO DOWN STAGE RIGHT. SANCHO CROSSES RIGHT, HELPS DON QUIXOTE STAND UP AND BOTH FALL AND ROLL OVER ON THE FLOOR. BOTH SIT UP ON KNEES. MUSIC FADES.) Didn't I tell you? Didn't I say, "Your Grace, that's a windmill?"

DON QUIXOTE

(HOLLOWLY.) The work of my enemy.

SANCHO

The Enchanter? (HORSES LOOK AT EACH OTHER, THEN LOOK AT DON QUIXOTE.)

DON QUIXOTE

(STRUGGLING TO GET UP.) At the last moment, he transformed that ogre into a windmill. (AN IDEA HAS STRUCK HIM.) Sancho, it comes to me!

SANCHO

(RISES.) What, Your Grace?

DON QUIXOTE

(SANCHO HELPS HIM TO STAND.) How he was able to upset me. It is because I have never properly been dubbed a knight.

SANCHO

That's no problem. Just tell me how it's done and I'll be glad to attend to it.

DON QUIXOTE

Thank you my friend, but it may only be done by another knight.

SANCHO

(CROSSES LEFT TWO OR THREE STEPS.) That's a problem. (STOPS AND TURNS RIGHT, LOOKING AT DON QUIXOTE.) I've never seen another knight.

DON QUIXOTE

The lord of some castle would do. Or a king or even a duke.

SANCHO

(CROSSES RIGHT TO DON QUIXOTE AND TAKES HIS LEFT ARM AND BOTH CROSS UP LEFT TO DOWN CENTER VERY SLOWLY.) Very well, Your Grace. I'll keep an eye out for any kings or dukes as we go. By the way, does Your Grace know where we're going?

DON QUIXOTE

Wherever the road may lead . . . (GESTURES WITH LEFT HAND TO STAGE LEFT.) Ahaaaa! (FADE OUT WINDMILL, FADE IN CASTLE.)

SANCHO

(LOOKS LEFT AT DON QUIXOTE.) Now what?

DON QUIXOTE

The very place!

SANCHO

Where?

DON QUIXOTE

(GESTURES WITH LEFT HAND TO STAGE LEFT.) There!

SANCHO

If Your Grace would just give me a hint . . . ?

DON QUIXOTE

(POINTING.) There in the distance. A castle!

SANCHO

(PEERING VAINLY OFF.) Castle?

DON QUIXOTE

Rockbound amidst the crags!

SANCHO

Crags?

DON QUIXOTE

And the banners -- ah, the brave banners flaunting in the wind!

SANCHO

Anything on 'em?

DON QUIXOTE

(CROSSES LEFT TO DOWN LEFT CENTER TWO OR THREE STEPS WITH LEFT HAND CUPPED OVER HIS EYES.) I see a cat crouching on a field tawny . . . and beneath it the inscription, "Miau"! Undoubtedly the insignia of some great lord.

SANCHO

(CROSSES LEFT TWO OR THREE STEPS AND LOOKS LEFT.) Oh, that's fine, Your Grace. Maybe this is where you can get yourself drubbed.

DON QUIXOTE

Dubbed. (CROSSES RIGHT TO DOWN CENTER BESIDE SANGHO.) Blow thy bugle that a dwarf may mount the battlements and announce our coming! (RAISES BUGLE, PAUSES, THEN LOWERS IT.)

SANCHO

(LOOKS OFF LEFT.) But I don't see a castle. (CROSSES LEFT THREE OR FOUR STEPS.) I do see something (TURNS RIGHT TO LOOK AT DON QUIXOTE.) . . . maybe it's an inn.

DON QUIXOTE

An inn.

SANCHO

We'd better pass it by, Your Grace. These roadside places are full of rough men and women.

DON QUIXOTE

(CROSSES UP LEFT TO EXIT STAGE LEFT.) Come. We shall ride straight to the drawbridge of yon castle, and there thy vision may improve! (SANGHO CROSSES UP STAGE TO WELL AND LEADS HORSES OFF STAGE LEFT. LIGHTS SLOWLY CROSS FADE TO PRISON SCENE. ROAD PROJECTION FADES OUT ON UP LEFT SCRIM. "MAN OF LA MANCHA" MUSIC BEGINS. THE PRISONERS, ORIGINALLY SEATED ON UP STAGE RIGHT PLATFORM AND UP RIGHT CENTER PLATFORM CROSS RIGHT TO ORIGINAL POSITIONS. THE TWO PRISONERS, PORTRAYING HORSES, ENTER STAGE RIGHT AND CROSS UPSTAGE TO SIT ON UP RIGHT PLATFORM. THE GOVERNOR PICKS UP STOOL IN FRONT OF UP RIGHT PLATFORM, CROSSES DOWN STAGE AND SITS.

CERVANTES AND MANSERVANT ENTER STAGE LEFT AND CROSS RIGHT TO RIGHT CENTER STAGE.) /FIGURE 6/

CERVANTES

(LOOKING DOWN RIGHT AT GOVERNOR.) And here is an example of how to the untrained eye one thing may seem to be another. (GESTURES WITH LEFT HAND TO MANSERVANT.) To Sancho, an inn. To Quixote, a castle. To someone else -- whatever his mind may make of it. But for the sake of argument, let us grant Sancho (LOOKS LEFT TO MANSERVANT.) his vision. An inn . . . (GESTURES WITH RIGHT HAND TO PRISONER SITTING ON UP RIGHT PLATFORM.) A kindly innkeeper . . . (GESTURES WITH LEFT HAND TO FEMALE PRISONER SITTING ON UP RIGHT CENTER PLATFORM.) his less kindly wife . . . (GESTURES TO PRISONERS SITTING ON UP LEFT AND UP CENTER PLATFORMS.) Rough men -- muleteers -- fifteen miles on the road today. And in most particular a woman called -- (GESTURES TO FEMALE PRISONER SITTING UP LEFT CORNER OF UP LEFT PLATFORM.) Aldonza! (LIGHTS CROSS FADE TO INN SCENE. "IT'S ALL THE SAME" MUSIC BEGINS. CERVANTES AND MANSERVANT PICKING UP LANCE AND HELMET ON STAGE RIGHT FLOOR CROSS RIGHT AND EXIT STAGE RIGHT. FERMINA, SEATED UP CENTER, RISES, CROSSES DOWN STAGE AND PICKS UP DISHES UNDER UP CENTER PLATFORM AND CROSSES UP STAGE WITH DISHES AND SITS ON UP RIGHT CENTER PLATFORM. THE TWO GUARDS, NOW PRISONERS, ENTER STAGE RIGHT AND CROSS LEFT TO SIT ON UP RIGHT CENTER PLATFORM. THE DUKE, NOW PORTRAYING ANSELMO, STANDS IN FRONT OF UP LEFT CENTER PLATFORM, CROSSES RIGHT, AND SITS ON STOOL UP CENTER AT TABLE. ALDONZA RISES AND CROSSES RIGHT TO UP RIGHT CENTER PLATFORM, TAKES DISHES FROM FERMINA AND STANDS. THE DANCERS SITTING ON UP RIGHT PLATFORM CROSS LEFT AND SIT ON UP LEFT PLATFORM. PEDRO AND TENORIO, SEATED ON UP RIGHT PLATFORM, LIFT PLATFORM TOP AND CROSS DOWN LEFT TO PLACE IT ON WELL FOR A TABLE. PEDRO CROSSES DOWN STAGE AND SITS DOWN STAGE OF TABLE. TENORIO CROSSES LEFT AND SITS ON UP LEFT CENTER PLATFORM. PACO CROSSES LEFT FROM UP RIGHT CENTER PLATFORM AND SITS UP STAGE OF WELL BESIDE JUAN ON UP CENTER PLATFORM. JUAN SITS UP STAGE OF WELL ON UP CENTER PLATFORM. THE GOVERNOR PICKS UP STOOL AND CROSSES UP STAGE, PLACES IT UNDER UP RIGHT PLATFORM, SWINGS GATE ATTACHED TO UP RIGHT PLATFORM DOWN STAGE AND SITS ON UP RIGHT PLATFORM. MUSIC FADES.) /FIGURE 7/

MULETEERS

(ALDONZA CROSSES LEFT TO UP CENTER PLATFORM AND THROWS A TIN PAN AT MULETEERS SITTING AROUND TABLE. THE MEN DODGE IT AND CONTINUE YELLING.) Aldonza, Aldonza, Aldonza, etc. (ALDONZA, CARRYING DISHES AND POT, CROSSES DOWN STAGE TO UP RIGHT EDGE OF TABLE BESIDE JUAN.)

ALDONZA

You want it on the table or over your lousy heads? (MULETEERS LAUGH.) (ALDONZA PLACES POT ON TABLE WITH A CRASH.) There, swine. Feed! (SPITS INTO POT AND CROSSES LEFT BETWEEN JUAN AND PACO. PACO PUTS HIS RIGHT ARM AROUND HER WAIST.)

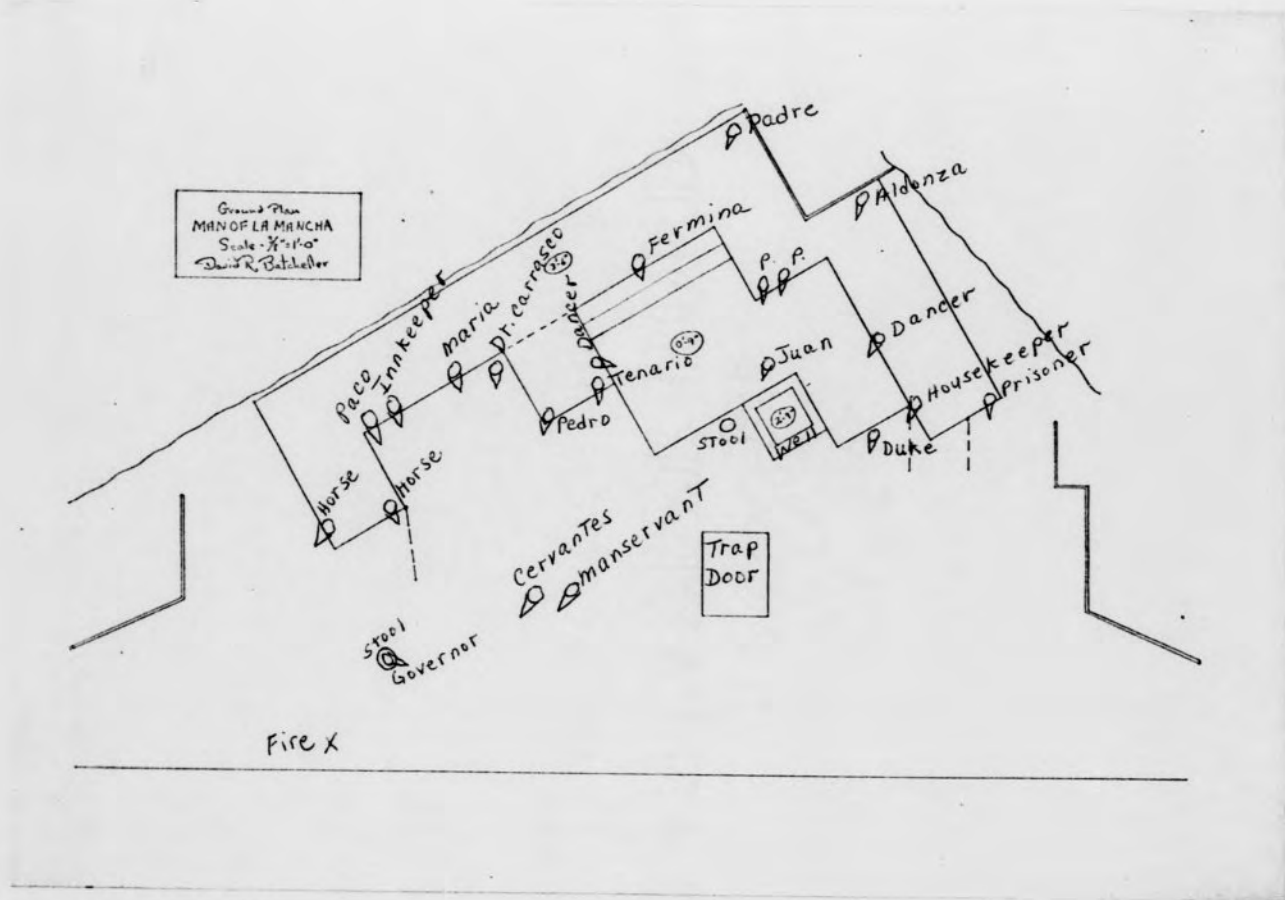


Figure 6

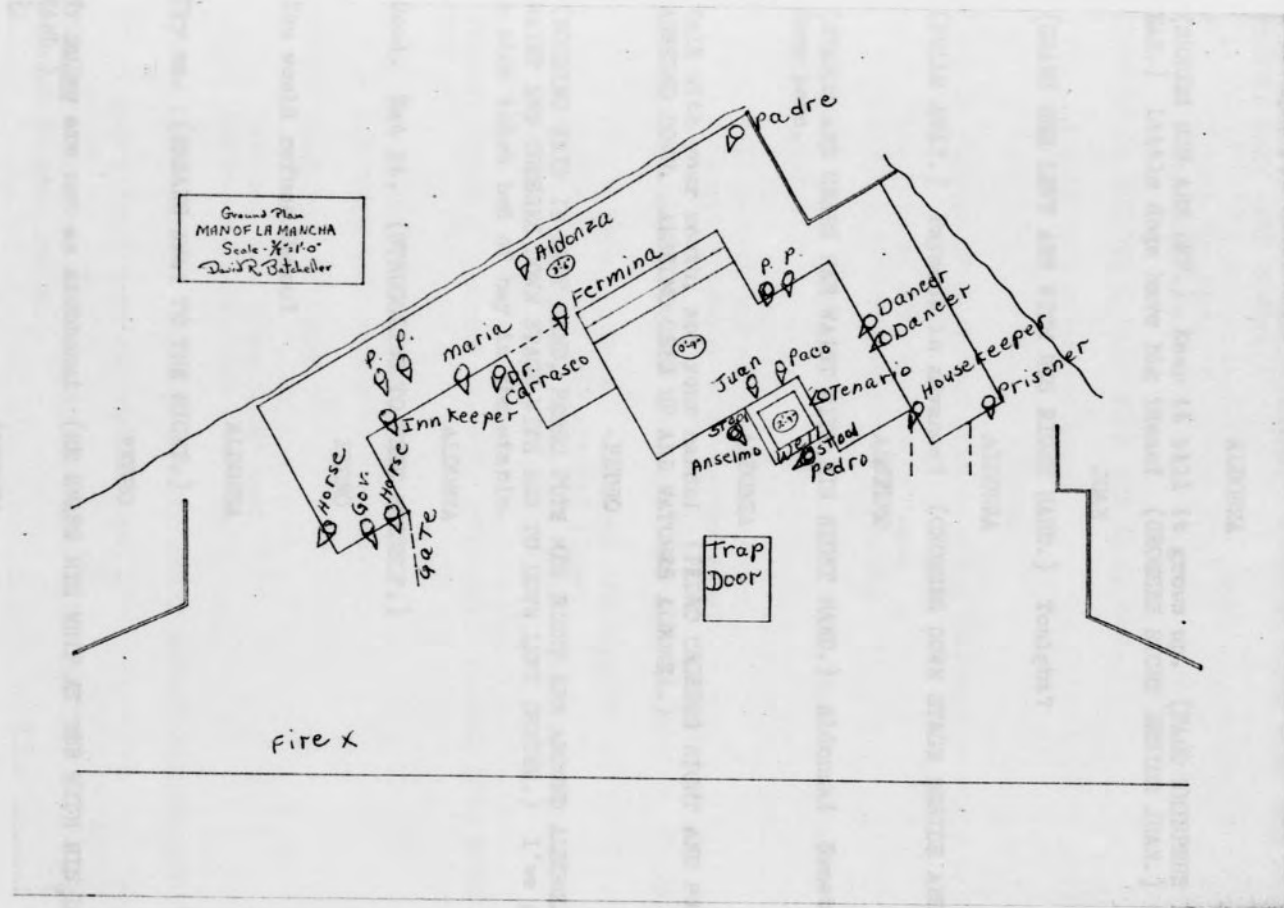


Figure 7

PACO

I brought you something.

ALDONZA

(SHRUGS HIS ARM OFF.) Keep it till it grows up. (PACO WHISPERS IN HER EAR.) Little dogs have big ideas! (CROSSES RIGHT BESIDE JUAN.)

JUAN

(GRABS HER LEFT ARM WITH HIS RIGHT HAND.) Tonight?

ALDONZA

(PULLS AWAY.) Payment in advance? (CROSSES DOWN STAGE BESIDE ANSELMO.)

ANSELMO

(STANDS AND GRABS HER WAIST WITH HIS RIGHT HAND.) Aldonza! Sweetheart. Come here.

ALDONZA

Talk with your mouth, not your hands! (PEDRO CROSSES RIGHT AND PUSHES ANSELMO DOWN. ANSELMO GETS UP AND WATCHES ALDONZA.)

PEDRO

(HOLDING WHIP IN LEFT HAND, PEDRO PUTS HIS RIGHT ARM AROUND ALDONZA'S WAIST AND CROSSES DOWN STAGE WITH HER TO DOWN LEFT CENTER.) I've got a nice thick bed of hay in the stable.

ALDONZA

Good. Eat it. (STRUGGLING TO FREE HERSELF.)

PEDRO

You would refuse Pedro?

ALDONZA

Try me. (BREAKS AWAY TO THE RIGHT.)

PEDRO

My mules are not as stubborn! (HE SNAPS HIS WHIP AT HER WITH HIS LEFT HAND.)

ALDONZA

(TURNS LEFT TO LOOK AT ANSELMO.) Fine! Make love to your mules!

MULETEERS

("IT'S ALL THE SAME" MUSIC BEGINS. MULETEERS CROSS DOWN LEFT TO ENCIRCLE ALDONZA DOWN LEFT CENTER.)

I come for love,
I come for love,

(PACO GRABS ALDONZA'S WAIST WITH HIS RIGHT HAND.)

I come to Aldonza for love!

ALDONZA

(ANSELMO CROSSES UP STAGE AND SITS ON STOOL IN FRONT OF TABLE.)

One pair of arms is like another,
I don't know why or who's to blame,

(CROSSES UP STAGE LEFT TO ANSELMO. JUAN, JOSE, TENORIO AND PACO COUNTER UP STAGE LEFT.)

I'll go with you or with your brother,
It's all the same, it's all the same!

(ANSELMO RUNS RIGHT HAND UP ALDONZA'S LEFT LEG.)

This I have learned: that when the light's out,
No man will burn with special flame,
You'll prove to me, before the night's out,
You're all the same, you're all the same!

(THROWS ANSELMO'S HAND OFF HER WITH LEFT HAND. CROSSES DOWN RIGHT TO PEDRO.)

So do not talk to me of love,
I'm not a fool with starry eyes,

(OFFERS RIGHT HAND TO PEDRO.)

Just put your money in my hand,
And you will get what money buys!

(LOWERS RIGHT HAND. TENORIO CROSSES RIGHT BETWEEN ALDONZA AND PEDRO.)

One pair of arms is like another,

(TENORIO PUTS RIGHT HAND AROUND ALDONZA'S WAIST AND CROSSES DOWN STAGE WITH HER TO DOWN CENTER.)

I don't know why or who's to blame,
I'll go with you or with your brother,

(PEDRO CROSSES DOWN RIGHT TO ALDONZA AND GRABS HER RIGHT ARM AND PULLS HER TO HIM. TENORIO CROSSES UP LEFT AND SITS ON STOOL AT LEFT EDGE OF TABLE.)

It's all the same, it's all the same!

(CROSSES LEFT THREE OR FOUR STEPS.)

Oh, I have seen too many beds,

(PEDRO CROSSES LEFT TO ALDONZA AND RUNS HIS RIGHT HAND DOWN HER BODY.)

But I have known too little rest,

(PEDRO KNEELS. ALDONZA PUTS RIGHT FOOT ON PEDRO'S KNEE. PEDRO RUNS RIGHT HAND DOWN ALDONZA'S LEG.) /FIGURE 8/

And I have loved too many men
With hatred burning in my breast.

(PUSHES PEDRO'S LEFT SHOULDER WITH RIGHT HAND.)

I do not like you or your brother
I do not like the life I live,

(CROSSES RIGHT TWO OR THREE STEPS IN FRONT OF PEDRO WHO STANDS AND LOOKS AT ALDONZA.)

But I am me, I am Aldonza,
And what I give, I choose . . .

(PEDRO REACHES IN POCKET WITH RIGHT HAND AND PULLS OUT POUCH WITH COINS AND REACHES RIGHT TO JINGLE THEM IN ALDONZA'S FACE. ALDONZA REACHES FOR THE POUCH WITH HER LEFT HAND. PEDRO TOSSES POUCH LEFT ON STAGE FLOOR. ALDONZA LOOKS LEFT AT POUCH AND THEN AT PEDRO AND SPITS ON POUCH. PEDRO GRABS HER LEFT ARM WITH HIS RIGHT HAND AND PICKS UP POUCH WITH HIS LEFT HAND. SHE FREES HER LEFT ARM AND CROSSES DOWN STAGE TWO OR THREE STEPS.)

One pair of arms is like another

(PEDRO CROSSES DOWN STAGE TO ALDONZA.)

It's all the same, it's all the same!

(PEDRO BEGINS TO KISS AND CARESS ALDONZA WITH BOTH HANDS. ALDONZA BREAKS AWAY AND CROSSES UP CENTER TO EXIT FROM THE SCENE AND SITS ON UP RIGHT PLATFORM. MUSIC FADES.)

ANSELMO

Payment before delivery?



Figure 8

PACO

She won't deliver.

PEDRO

She'll deliver! (MULETEERS PHYSICALLY FIGHT AMONG THEMSELVES. THE INNKEEPER FOLLOWED BY MARIA AND FERMINA ENTER FROM UP RIGHT PLATFORM AND CROSS DOWN STAGE TO DOWN CENTER TO ANSELMO STILL SEATED AT TABLE. MARIA AND FERMINA CROSS DOWN TO TABLE AND PICK UP DISHES.)

INNKEEPER

Well gentlemen, everything in order? (THE MULETEERS RETURN TO ORIGINAL POSITIONS AND SIT AT TABLE.)

ANSELMO

Did you feed the mules?

INNKEEPER

They're eating as well as you.

PEDRO

God forbid! (FERMINA CROSSES UP STAGE AND SITS ON UP RIGHT PLATFORM.)

INNKEEPER

He jokes! It's well known that I set the finest table between Madrid and Malaga. My patrons have always -- (THE BUGLE IS BLOWN OFF STAGE RIGHT.)

PEDRO

What in the name of--? (BUGLE SOUNDS AGAIN.)

INNKEEPER

It's the pig-butcher! I didn't expect him till tomorrow. (CROSSES RIGHT TO STAGE RIGHT, FOLLOWED BY MARIA.) Coming, Senor Butcher, coming! (DON QUIXOTE FOLLOWED BY SANCHO ENTER STAGE RIGHT AND INNKEEPER AND MARIA STOP SHORT TO LOOK AT THEM.)

DON QUIXOTE

(LOOKING LEFT AT INNKEEPER.) Is the lord of the castle at hand? (NO REPLY FROM FLABBERGASTED INNKEEPER.) I say, is the Castellano here? (OPENS GATE AND CROSSES LEFT TO CENTER STAGE FOLLOWED BY SANCHO.)

INNKEEPER

I am in charge of this place.

DON QUIXOTE

(CROSSES LEFT TO RIGHT CENTER.) We waited, sire, for a dwarf to mount the battlements and announce us, but none appeared.

INNKEEPER

The . . . the dwarfs are all busy. (DON QUIXOTE GESTURES TO SANCHE TO BEGIN REHEARSED SPEECH.)

SANCHE

Noble lords and ladies. (CROSSES DOWN TWO OR THREE STEP AND LOOKS RIGHT AT INNKEEPER.) My master, Don Quixote, knight-errant and defender of the right and pursuer of lofty undertakings (LOOKS LEFT AT DON QUIXOTE FOR APPROVAL. DON QUIXOTE NODS "YES.") implores the boon of hospitality! (LOOKS RIGHT AT INNKEEPER.)

DON QUIXOTE

Well, sir? Is it granted?

INNKEEPER

ABSOLUTELY! This inn -- I mean, this castle -- is open to everybody.

MARIA

(PULLS INNKEEPER DOWN STAGE TWO OR THREE STEPS IN AN ASIDE.) He's a madman!

INNKEEPER

(PATTING MARIA'S LEFT ARM WITH HIS RIGHT HAND.) Madmen are the children of God. (CROSSES LEFT TO CENTER STAGE.) Sir knight, you must be hungry.

DON QUIXOTE

Aye, that I am.

INNKEEPER

There's food aplenty, and for your squire, too. I'll just help him stable your animals. (INNKEEPER, FOLLOWED BY SANCHE AND MARIA, CROSS LEFT AND EXIT LEFT STAGE.)

DON QUIXOTE

Gentle knights! Fair chatelaine! If there be any among you that require assistance, you have but to speak and my good right arm is at your service. (ALDONZA ENTERS UP CENTER AND CROSSES DOWN STAGE TO RIGHT EDGE OF TABLE.) Whether it be a prince held for ransom, an army besieged and awaiting rescue, or merely . . . (CROSSES LEFT TWO OR THREE STEPS, LOOKING LEFT AT ALDONZA.) Dear God . . . it is she! (ALDONZA LOOKS AROUND.) Sweet lady . . . fair virgin . . . (WORSHIPFULLY.) I dare not gaze full upon thy countenance lest I be blinded by beauty. But I implore thee -- speak once thy name.

ALDONZA

(LOOKS RIGHT AT DON QUIXOTE.) Aldonza.

DON QUIXOTE

My lady jests.

ALDONZA

(LOUDLY.) Aldonza!

DON QUIXOTE

(OFFERS LEFT HAND TO ALDONZA AND ASSISTS HER STEPPING OFF UP CENTER PLATFORM.) The name of a kitchen-scullion . . . or mayhap my lady's serving-maid?

ALDONZA

(SHRUGS AWAY FROM DON QUIXOTE AND CROSSES DOWN TWO OR THREE STEPS.) I told you my name! Now get out of the way.

DON QUIXOTE

Did my lady think to put me to a test? Ah, sweet sovereign of my captive heart, ("DULCINEA" MUSIC BEGINS. ALDONZA CROSSES RIGHT TO RIGHT CENTER. DON QUIXOTE CROSSES RIGHT TO RIGHT CENTER.) I shall not fail thee, for I know. (SINGING.)

I have dreamed thee too long,
 Never seen thee or touched thee, but known thee with all of my
 my heart,
 Half a prayer, half a song,
 Thou hast always been with me, though we have been always apart.

Dulcinea . . . Dulcinea . . .
 I see heaven when I see thee, Dulcinea,
 And thy name is like a prayer an angel whispers . . .
 Dulcinea . . . Dulcinea!

(ALDRONZA CROSSES LEFT TO LEFT CENTER; DON QUIXOTE FOLLOWS HER.)

If I reach out to thee,
Do not tremble and shrink from the touch of my hand on thy hair.
Let my fingers but see
Thou art warm and alive, and no phantom to fade in the air.

Dulcinea . . . Dulcinea . . .
I have sought thee, sung thee, dreamed thee, Dulcinea!
Now I've found thee, and the world shall know thy glory.
Dulcinea . . . Dulcinea!

(KNEELS AT ALDONZA'S FEET. ALDONZA TURNS RIGHT TO LOOK AT HIM.)

INNKEEPER

(ENTERS RIGHT AND CROSSES TO CENTER STAGE FOLLOWED BY MARIA.) Come along, Senor Knight! I'll show you to your quarters. (TAKES DON QUIXOTE'S LEFT ARM AND HELPS HIM STAND, THEN BOTH CROSS RIGHT AND EXIT RIGHT.)

MARIA

(CROSSES LEFT TO CENTER STAGE AND GESTURES WITH LEFT HAND TO ALDONZA.)
Ay, Dulcinea! (CROSSES UP STAGE AND EXITS UP CENTER AND SITS ON UP
RIGHT PLATFORM.)

ANSELMO

(MULETEERS STAND. ANSELMO CROSSES LEFT AND GRABS TENORIO AROUND THE
WAIST IN A HALF-KNEELING POSITION. TENORIO CLASPS HIS HANDS IN PRAYING
POSITION. SINGING.) Dulcinea . . .

MULETEERS

Dulcinea . . .
I see heaven when I see thee, Dulcinea.

ANSELMO

(CROSSES RIGHT TO LEFT CENTER AND REACHES FOR ALDONZA.)

And thy name is like a prayer an angel whispers . . .
Dulcinea . . .

(ALDONZA KNEES ANSELMO WITH HER LEFT KNEE. ANSELMO HOLLERS AND COVERS
HIS CROTCH WITH BOTH HANDS, ALMOST COLLAPSED. TENORIO CROSSES DOWN
STAGE, GRABS ANSELMO, BOTH CROSS UP STAGE AND ANSELMO SITS ON STOOL IN
FRONT OF TABLE. TENORIO STANDS RIGHT OF ANSELMO.)

MULETEERS

Dulcinea . . .

(ALDONZA CROSSES UP TO WELL AND TAKES BUCKET OFF TABLE TO THROW WATER ON PEDRO. JUAN GRABS BUCKET OUT OF ALDONZA'S HANDS, WHICH IS LIFTED OVER HER HEAD. ALDONZA FALLS BACK AND SITS ON TABLE FACING AUDIENCE.)

Dulcinea . . . Dulcinea . . .

I have sought thee, sung thee, dreamed thee, Dulcinea!

(THE MULETEERS PICK UP TOP OF THE WELL WITH ALDONZA SEATED ON IT AND CROSS RIGHT TO PLACE IT ON UP RIGHT CENTER PLATFORM. WHEN WELL TOP IS IN PLACE, ALDONZA STANDS ON IT AND KICKS RIGHT LEG AT MULETEERS TO DRIVE THEM AWAY. MULETEERS BACK AWAY, RETURN TO THEIR ORIGINAL PLACES IN THE PRISON. JUAN AND JOSE PLACE STOOLS AROUND TABLE UNDER UP LEFT CENTER PLATFORM.)

Now I've found thee, and the world shall know thy glory,
Dulcinea . . . Dulcinea!

(MUSIC FADES. LIGHTS FADE TO PRISON SCENE. THE MULETEERS RETURN TO THEIR ORIGINAL PLACES IN THE PRISON.)

THE DUKE

(DOUBLING AS A MULETEER, THE DUKE REMAINS IN HIS POSITION RIGHT CENTER AND FACES RIGHT TO LOOK AT GOVERNOR. GOVERNOR PULLS TRUNK FROM UNDER UP RIGHT PLATFORM AND PLACES IT IN FRONT OF PLATFORM AND CROSSES WITH STOOL DOWN STAGE TO DOWN STAGE RIGHT. CERVANTES ENTERS STAGE RIGHT AND CROSSES TO CENTER STAGE. SANCHO FOLLOWS DON QUIXOTE AND CROSSES TO UP LEFT CENTER.) Governor! Governor! If you don't mind -- this man proposed to offer a defense!

CERVANTES

But this is my defense.

THE DUKE

The most curious I've ever heard!

CERVANTES

(CROSSES RIGHT ONE OR TWO STEPS.) But if it entertains . . .?

THE DUKE

The word is "diverts." I think your purpose is to divert us from ours.

CERVANTES

Precisely! And now if I may get on with it . . .?

GOVERNOR

Continue your defense! (PRISONERS REACT WITH YELLS. "I'M ONLY THINKING OF HIM" MUSIC BEGINS.)

CERVANTES

(CROSSES UP RIGHT TO TRUNK IN FRONT OF UP RIGHT PLATFORM AND REMOVES FOUR BUNDLES OF CLOTHES.) Imagine now the family of our brave knight left behind! Not the lords and ladies and retainers of Don Quixote de la Mancha, but the simple womenfolk of a country squire known as Alonso Quijana. (CROSSES LEFT TO CENTER STAGE.) Imagine their shock as news of the master's madness reaches them! (THROWS FIRST BUNDLE TO FEMALE PRISONER SITTING ON UP RIGHT PLATFORM. SHE TAKES BUNDLE OF CLOTHES AND CROSSES LEFT TO EXIT STAGE LEFT.) To his niece, Antonia -- who is worried about its effect on her forthcoming marriage. (THROWS SECOND BUNDLE TO FEMALE PRISONER SITTING ON UP LEFT PLATFORM. SHE TAKES BUNDLE AND CROSSES LEFT TO EXIT STAGE LEFT.) To his housekeeper of many years -- who is worried about even darker matters. (THROWS THIRD BUNDLE TO PRISONER SITTING ON EXTREME UP LEFT CENTER PLATFORM. HE TAKES BUNDLE AND PUTS ON PADRE'S ROBES.) To the local padre who has known Alonso all of his life. And shortly there will enter a character whose philosophy, I think, will appeal enormously -- to you! (THROWS FOURTH BUNDLE TO PRISONER STANDING ON LEFT EDGE OF UP RIGHT CENTER PLATFORM. HE TAKES BUNDLE AND PUTS ON CARRASCO'S ROBE.) Alonso's niece and his housekeeper hurry to the neighborhood church. (GESTURES WITH LEFT HAND TO MANSERVANT.) Sancho, may we have a church? (MANSERVANT CROSSES TO UP RIGHT PLATFORM, PUSHES TRUNK UNDER UP RIGHT PLATFORM AND REMOVES A GRILL FROM RIGHT SIDE OF PLATFORM, THEN CROSSES TO STAGE LEFT TO UP LEFT PLATFORMS AND SWINGS A GRILL ATTACHED TO THE PLATFORM OUT AND ATTACHES THE OTHER GRILL TO THE RIGHT OUTSIDE EDGE. MANSERVANT PULLS OUT THREE STOOLS FROM UP LEFT PLATFORM AND PLACES ONE BETWEEN THE TWO GRILLS TO SIMULATE A CONFESSORIAL AND ONE ON EACH SIDE OF THE GRILL, THEN CROSSES RIGHT TO UP CENTER PLATFORM AND SITS ON DOWN RIGHT EDGE. CERVANTES GESTURES WITH LEFT HAND FOR PADRE TO COME DOWN STAGE. PADRE CROSSES DOWN STAGE TO DOWN CENTER SMILING AND STANDS LEFT OF CERVANTES.) Anguished by this terrible situation -- and not unaware of what the neighbors may think -- (TAKES LEFT HAND AND WAVES IT IN FRONT OF PADRE'S SMILING FACE. PADRE'S SMILE DISSIPATES.) they seek help and advice from the Padre. (GESTURES WITH LEFT HAND TO PADRE TO JOIN ANTONIA AND HOUSEKEEPER AT STAGE LEFT. PADRE CROSSES LEFT TO JOIN THEM.) The Padre. But in spite of the trouble which the Squire's madness may bring down upon her head, you may be sure she is only thinking of him! (LIGHTS FADE TO CONFESSORIAL SCENE. THE GOVERNOR CROSSES UP STAGE WITH STOOL AND PLACES STOOL IN FRONT OF UP RIGHT CENTER PLATFORM AND SITS ON UP RIGHT PLATFORM. THE DUKE CROSSES RIGHT AND SITS ON UP RIGHT PLATFORM BEHIND GOVERNOR. CERVANTES CROSSES UP STAGE AND SITS BESIDE MANSERVANT ON UP CENTER PLATFORM. THE PADRE CROSSES LEFT AND SITS ON STOOL STAGE LEFT. ANTONIA CROSSES RIGHT AND SITS ON RIGHT SIDE OF GRILL. HOUSEKEEPER CROSSES RIGHT AND SITS ON LEFT SIDE OF GRILL. ALL THREE FACE AUDIENCE. "I'M ONLY THINKING OF HIM" MUSIC BEGINS.) /FIGURE 2/

ANTONIA

(SHE SINGS.) I'm only thinking of him,
I'm only thinking of him,

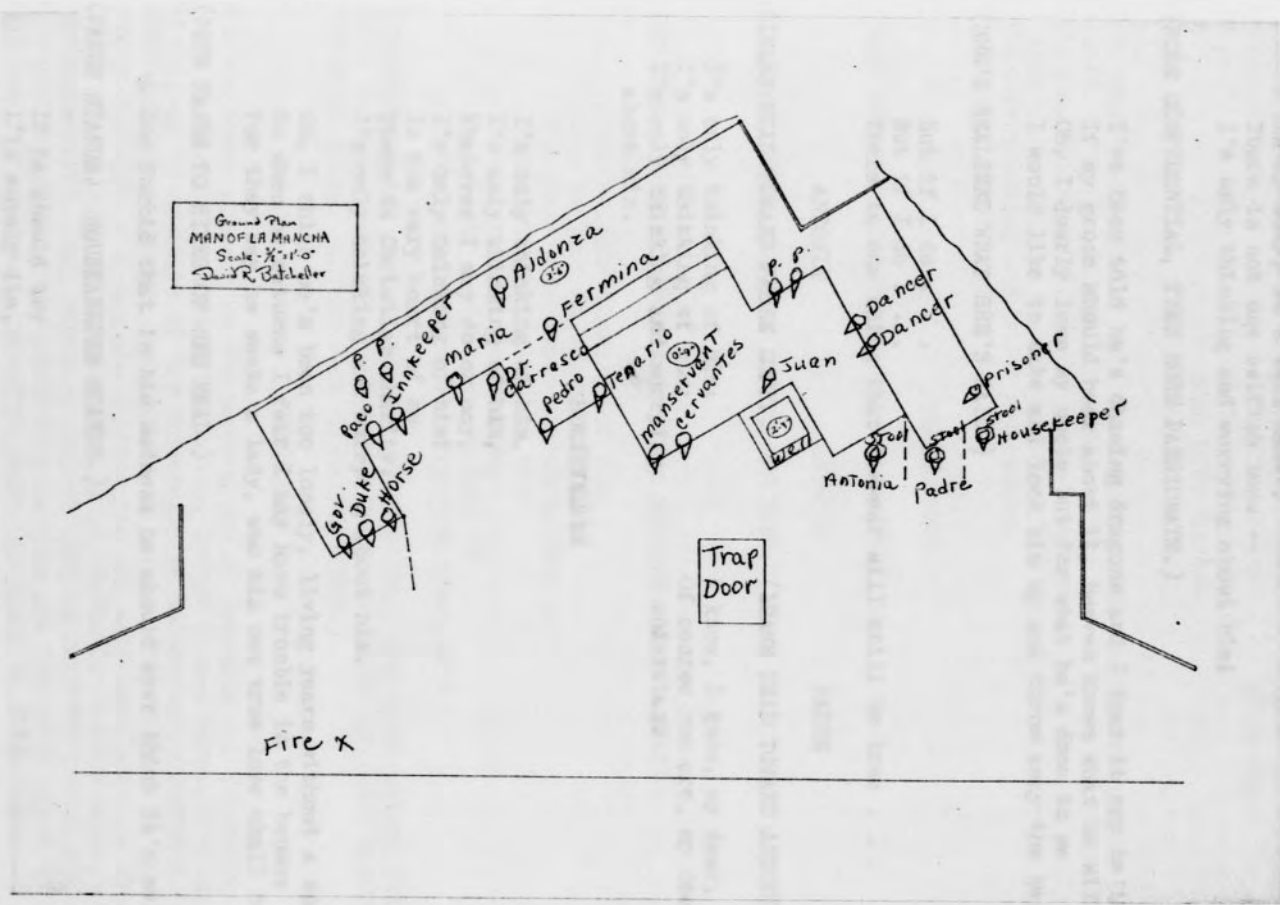


Figure 9

Whatever I may do or say,
 I'm only thinking of him!
 In my body, it's well known,
 There is not one selfish bone --
 I'm only thinking and worrying about him!

(MORE CONFIDENTIAL, THEN MORE PASSIONATE.)

I've been told he's chasing dragons and I fear it may be true.
 If my groom should hear about it, heaven knows what he will do!
 Oh, I dearly love my uncle but for what he's done to me
 I would like to take and lock him up and throw away the key!

(SHE'S REALIZED WHAT SHE'S SAID.)

But if I do . . .
 But if I do . . .
 There is one thing that I swear will still be true . . .

ANTONIA

PADRE

(LEANS HEAD TOWARD PADRE LEFT.)

(LEANS HEAD TOWARD ANTONIA RIGHT.)

I'm only thinking of him;
 I'm only thinking of him;
 I'm only thinking and worrying
 about him.

I know, I know, my dear,
 Of course you are, my dear;
 I understand.

HOUSEKEEPER

I'm only thinking of him,
 I'm only thinking of him,
 Whatever I may do or say,
 I'm only thinking of him!
 In the very heart of me
 There is Christian charity.
 I'm only thinking and worrying about him.

Oh, I think he's been too lonely, living years without a spouse,
 So when he returns I fear I may have trouble in the house;
 For they say he seeks a lady, who his own true love shall be;

(PUTS HANDS TO SIDES OF HER HEAD.)

God forbid that in his madness he should ever think it's me!

(PADRE STANDS. HOUSEKEEPER STANDS.)

If he should try
 I'll surely die,
 And I will grimly guard my honor as I cry --

HOUSEKEEPER

(LEANS HEAD TOWARD
PADRE LEFT.)

I'm only thinking of
him;
I'm only thinking of
him;
I'm only thinking and
worrying about him.

PADRE

(LEANS HEAD LEFT
AND RIGHT ALTER-
NATELY, TRYING TO
HEAR BOTH CONFES-
SIONS.)

I know, I know, my
dear;
Of course you are,
my dear;
I understand.

ANTONIA

(LEANS HEAD TOWARD
PADRE RIGHT.)

Woe, woe, etc.

HOUSEKEEPER

(BODY WEAVES IN CIRCULAR MOTION AND SITS.) Woe!

ANTONIA

(BODY WEAVES IN CIRCULAR MOTION AND SITS.) Woe!

PADRE

(ANTONIA AND HOUSEKEEPER ROCK THEIR BODIES BACK AND FORTH.)

They're only thinking of him,
They're only thinking of him,
How saintly is their plaintive plea --
They're only thinking of him!
What a comfort, to be sure,
That their motives are so pure --
As they go thinking and worrying about him!

(HOUSEKEEPER AND ANTONIA STAND. MUSIC FADES. THE PADRE SWINGS THE LEFT GRILL BACK AND PUTS THE RIGHT GRILL AND STOOL UNDER UP LEFT PLATFORM. CERVANTES RISES. LIGHTS FADE TO PRISON SCENE.)

CERVANTES

And now there appears on the scene a man of breeding . . . intelligence . . . logic. He is Antonia's fiancee, Doctor Sanson Carrasco -- Bachelor of Science -- graduate of the University of Salamanca! (GESTURES WITH RIGHT HAND TO PRISONER, NOW DRESSED IN CAP AND GOWN SITTING ON UP RIGHT CENTER PLATFORM.) A man who carries his own self-importance as though afraid of breaking it. (GESTURES FOR DR. CARRASCO TO JOIN PADRE, ANTONIA AND HOUSEKEEPER. DR. CARRASCO CROSSES LEFT TO JOIN THE OTHERS STAGE LEFT. CARRASCO BEGINS TALKING LOUDLY WITH ANTONIA AND THE PADRE TALKS LOUDLY WITH THE HOUSEKEEPER. CERVANTES CLAPS HIS HANDS TO QUIET THEM.) I had forgotten that family quarrels have a way of getting out of hand. With so much at stake in the game, let us rearrange the pieces! (GESTURES

WITH LEFT HAND FOR ANTONIA TO STAND ON RIGHT CORNER OF UP CENTER PLATFORM. ANTONIA CROSSES RIGHT TO RIGHT CORNER OF UP CENTER PLATFORM AND STANDS.) The queen -- clever! (GESTURES WITH LEFT HAND FOR HOUSEKEEPER TO STAND ON LEFT CORNER AT RIGHT EDGE OF WELL OF UP CENTER PLATFORM. HOUSEKEEPER CROSSES RIGHT AND STANDS WHERE INDICATED.) The castle -- formidable! (GESTURES WITH LEFT HAND FOR PADRE TO STAND DOWN STAGE. PADRE CROSSES DOWN RIGHT AND STANDS DOWN CENTER.) The bishop -- charmingly diagonal! And now -- the problem of the knight! (GESTURES WITH LEFT HAND FOR CARRASCO TO STAND DOWN STAGE. CARRASCO CROSSES DOWN STAGE AND STANDS DOWN LEFT CENTER. CERVANTES MOTIONS TO MANSERVANT TO FOLLOW AND BOTH CROSS RIGHT AND LEAN AGAINST UP RIGHT CENTER PLATFORM. CERVANTES CLAPS FOR ACTION TO COMMENCE. LIGHTS FADE TO CHESS SCENE.)
FIGURE 10

ANTONIA

Sanson!

PADRE

Have you heard?

CARRASCO

On my way here I was informed by at least ten people. (TURNS UP RIGHT TO LOOK AT ANTONIA.) My dear, your uncle is the laughing-stock of the entire neighborhood. (TURNS RIGHT TO LOOK AT PADRE.) Padre? What do you know of this?

PADRE

Only that the good Senor Quijana has been carried away by his imagination.

CARRASCO

Senor Quijana has lost his mind and is suffering from delusions.

PADRE

Is there a difference?

CARRASCO

Exactitude of meaning. I beg to remind you, Padre, that I am a doctor.

ANTONIA

Please don't argue, we must do something about him!

CARRASCO

I'm a little more concerned about us.

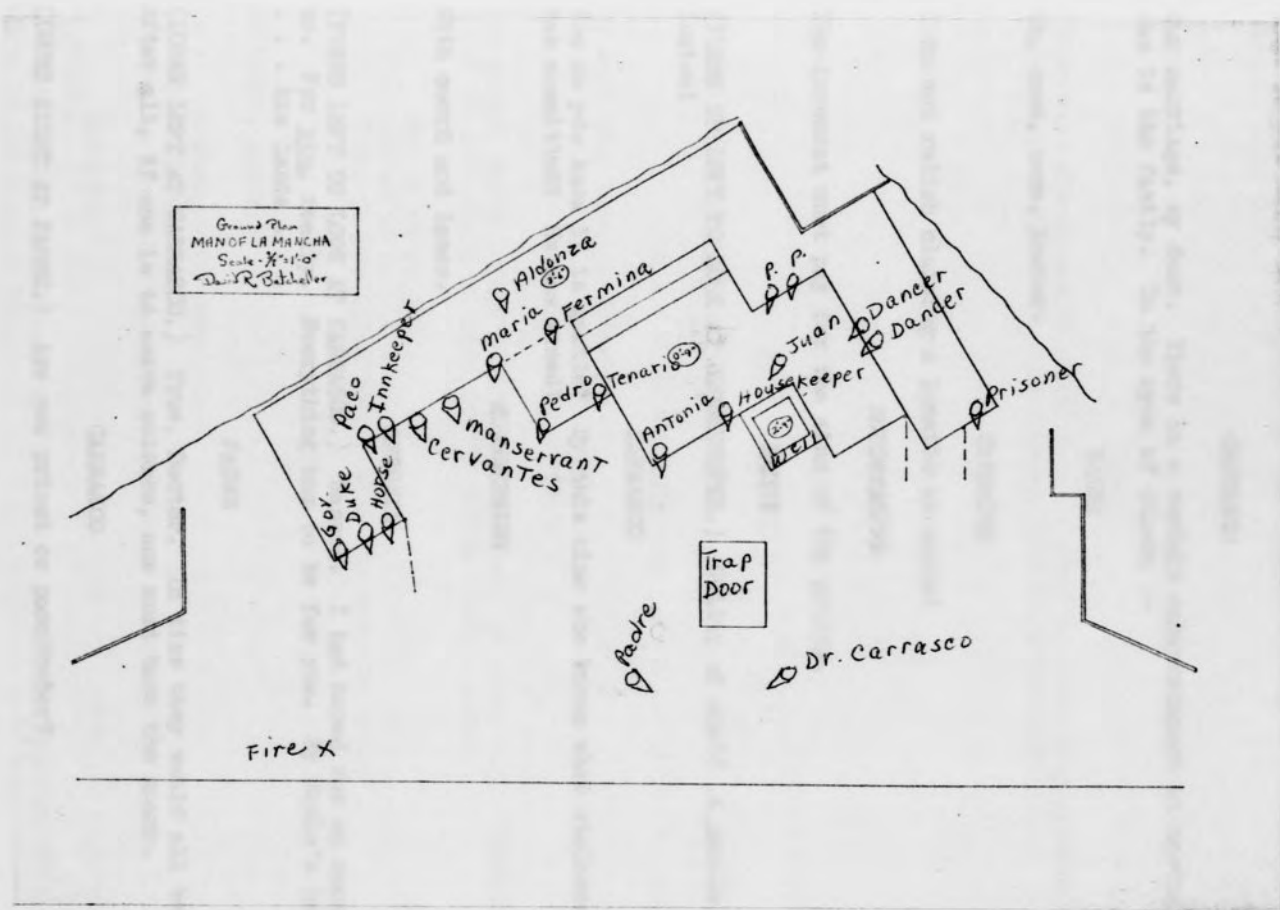


Figure 10

ANTONIA

What do you mean, us?

CARRASCO

Our marriage, my dear. There is a certain embarrassment at having a madman in the family. In the eyes of others --

PADRE

Oh, come, come, Doctor.

CARRASCO

I do not relish claiming a lunatic as uncle!

HOUSEKEEPER

The innocent must pay for the sins of the guilty.

PADRE

(TURNS UP LEFT TO LOOK AT HOUSEKEEPER.) Guilty of what? A gentle delusion!

CARRASCO

How do you know it is gentle? By this time who knows what violence he has committed! He was armed?

HOUSEKEEPER

With sword and lance.

ANTONIA

(TURNS LEFT TO LOOK AT CARRASCO.) Sanson. I had hoped for so much for us. For you, really. Everything was to be for you. My Uncle's house . . . his lands . . .

PADRE

(LOOKS LEFT AT CARRASCO.) True, Doctor. In time they would all be yours. After all, if one is to serve science, one must have the means.

CARRASCO

(LOOKS RIGHT AT PADRE.) Are you priest or pawnbroker?

PADRE

What I meant was -- consider the challenge.

CARRASCO

Challenge?

PADRE

Think what cleverness it would take to wean this man from madness. To turn him from his course and persuade him to return home.

CARRASCO

(PAUSES.) Hmm . . . that is a challenge.

PADRE

Impossible.

CARRASCO

He can't have gotten far?

PADRE

No more than a day's journey!

CARRASCO

Get ready, Padre. (MUSIC STARTS.) We shall go after him. (CROSSES RIGHT TO DOWN STAGE TO DOWN CENTER BESIDE PADRE. SINGS.)

But as we go . . .

But as we go . . .

There is one thing that I want the world to know!

PADRE

(SINGING, ASIDE.)

I feel, with pain,

That once again,

We now will hear a very often hear refrain.

CARRASCO

PADRE

I'm only thinking of him,
I'm only thinking of him,

He's only thinking of him,

ANTONIA & HOUSEKEEPER

PADRE

(CROSS DOWN STAGE TO DOWN LEFT
CENTER STAGE BESIDE PADRE.)

You're only thinking of him --

He's only thinking of him,
Just him.

CARRASCO

ANTONIA & HOUSEKEEPER

Whatever I may do or say
I'm only thinking of him.
In my body, it's well known,
There is not one selfish bone . . .
I'm only thinking of him!

Whatever you may do or say
You're only thinking of him.

PADRE

They're only thinking of him.

ANTONIA & HOUSEKEEPER

He's only thinking and worrying
about him!

(MUSIC FADES. LIGHTS FADE TO PRISON SCENE. PADRE AND CARRASCO CROSS RIGHT AND EXIT RIGHT. ANTONIA AND HOUSEKEEPER CROSS LEFT AND EXIT LEFT. AS THEY CROSS THE UP CENTER PLATFORM, ONE OF THEM PLACES THE STOOL FROM UNDER UP CENTER PLATFORM AT UP RIGHT CORNER OF UP CENTER PLATFORM. ALDONZA CROSSES FROM UP RIGHT PLATFORM DOWN AND RIGHT TO EXIT RIGHT. SANCHO CROSSES LEFT AND EXITS LEFT. CERVANTES CROSSES DOWN TO DOWN RIGHT CENTER. "DULCINEA" MUSIC BEGINS.)

CERVANTES

(FERMINA ENTERS CARRYING A POT UP RIGHT CENTER AND CROSSES DOWN STAGE TO RIGHT CENTER BESIDE CERVANTES.) Let us return now to the inn. To the kitchen of the inn. A kitchen, if you please! (FERMINA HANDS POT TO CERVANTES WITH RIGHT HAND AND CROSSES STAGE TO UP RIGHT CENTER PLATFORM AND SITS.) Thank you. (SNIFFS POT.) Ah, yes, yesterday's onion stew . . . chicken tripe, (CROSSES TO FIRE DOWN RIGHT STAGE.) with peppers . . . ough . . . (PLACES POT ON STAND OVER FIRE.) Now then! As everyone knows, it is imperative that a knight shall have a lady -- (GESTURES WITH RIGHT HAND FOR ALDONZA TO ENTER STAGE RIGHT.) for a knight without a lady is like a body without a soul. (ALDONZA ENTERS RIGHT CARRYING A PLATE AND SPOON, CROSSES LEFT TO POT, SPOONS OUT BEANS ONTO PLATE, THEN CROSSES TO UP RIGHT CORNER OF UP CENTER PLATFORM WITH POT AND PLATE, SETS THEM ON PLATFORM UP RIGHT CENTER, SITS ON STOOL FACING RIGHT AND EATS.) To whom would he dedicate his conquests? What vision sustain him when he sallies forth to do battles with ogres and with giants? Don Quixote, having discovered his lady, sends his faithful squire to her with a missive. (MUSIC

FADES. LIGHTS FADE TO ALDONZA'S KITCHEN. DON QUIXOTE CROSSES LEFT AND SANCHE ENTERS LEFT AND CROSSES DOWN RIGHT. BOTH STOP AT DOWN LEFT CENTER. DON QUIXOTE WHISPERS IN SANCHE'S EAR, REACHES IN HIS LEFT POCKET AND HANDS HIM A PAPER. DON QUIXOTE EXITS STAGE LEFT. SANCHE CROSSES TO UP LEFT CORNER OF UP CENTER PLATFORM AND HESITANTLY STANDS BEHIND ALDONZA AND DANGLES LETTER IN FRONT OF ALDONZA'S FACE WITH HIS LEFT HAND.)

ALDONZA

(STOPS EATING.) Missive? What's a missive?

SANCHE

A sort of a letter. My master warned me to give it only into your hand.

ALDONZA

(GRABS LETTER WITH LEFT HAND.) Let's see it. (EXAMINES LETTER.) I can't read. (HANDS LETTER TO SANCHE OVER HER SHOULDER WITH HER LEFT HAND.)

SANCHE

Neither can I. But my master, foreseeing such a possibility, recited it to me so I could commit it to heart.

ALDONZA

What made him think I couldn't read?

SANCHE

Well, as he explained it, noblewomen are so busy with their needlework --

ALDONZA

Needlework?

SANCHE

Embroidering banners for their knights. He said they had no time for study.

ALDONZA

What's it say? ("MISSIVE" MUSIC BEGINS. ALDONZA BEGINS TO GOBBLE HER FOOD.)

SANCHE

"Most lovely sovereign and highborn lady -- "

ALDONZA

Ho.

SANCHO

"The heart of this, thy vassal knight, faints for thy favor."

ALDONZA

Ha. (WIPES HER MOUTH WITH BACK OF HER LEFT HAND.)

SANCHO

"Oh, fairest of the fair, purest of the pure, incomparable
Dulcinea --"

(STANDS AND TURNS LEFT.)

ALDONZA

That again. (SLAPS LETTER FROM SANCHE'S LEFT HAND WITH HER RIGHT HAND.)
My name is Aldonza!

SANCHO

(BACKS AWAY TWO OR THREE STEPS.) My master calls you Dulcinea.

ALDONZA

Why?

SANCHO

I don't know, but I can tell you from experience that knights have their
own language for everything, and it's better not to ask questions because
it only gets you in trouble. (ALDONZA SITS ON STOOL FACING RIGHT.)

"I beg thee grant that I may kiss the nethermost hem of
thy garment -- "

ALDONZA

(LIFTS FORK UP TO MOUTH.) Kiss my (TURNS HEAD LEFT FACING AUDIENCE.)
which?

SANCHO

If you keep interrupting, the whole thing will be gone out of my head!

ALDONZA

(PUTS FORK DOWN.) Well, what does he want?

SANCHO

I'm getting to it!

"-- And send to me a token of thy fair
Esteem that I may carry as my standard
Into battle."

(HANDS ALDONZA THE LETTER OVER HER SHOULDER WITH HIS LEFT HAND.)

ALDONZA

What kind of a token?

SANCHO

He says generally it's a silken scarf.

ALDONZA

(HOLDING LETTER IN HER LEFT HAND, STANDS AND TURNS LEFT TO FACE SANCHO.)
Your master's a crackbrain!

SANCHO

Oh, no!

ALDONZA

(CROSSES LEFT TWO OR THREE STEPS BACKING UP SANCHO.) Oh, yes!

SANCHO

Well, they say one madman makes a hundred and love makes a thousand.

ALDONZA

What does that mean?

SANCHO

I'm not sure.

ALDONZA

You're crazy too! (CROSSES DOWN RIGHT AND SITS ON DOWN RIGHT EDGE OF UP
CENTER PLATFORM FACING RIGHT.) Well, what are you waiting for?

SANCHO

(CROSSES DOWN RIGHT TWO OR THREE STEPS HESITANTLY.) The token.

ALDONZA

I'll give him a token. Here! (TAKES DIRTY RAG FROM APRON POCKET WITH LEFT HAND AND THROWS IT OVER HER SHOULDER TO SANCHO.)

SANCHO

(CATCHES RAG AND LOOKS AT IT.) But my lady --

ALDONZA

(RISES AND TURNS LEFT TO FACE SANCHO.) Don't you "my lady" me too or I'll crack you like an egg! (SANCHO TURNS LEFT AND CROSSES TWO OR THREE STEPS ON TIP TOES.) Wait a minute. Come here. Come here. (SANCHO STOPS AND TURNS RIGHT.) Sit. (SANCHO CROSSES RIGHT TWO OR THREE STEPS.) Sit! (TAKES SANCHO'S RIGHT HAND IN HER LEFT AND PULLS HIM DOWN. SANCHO SITS ON UP DOWNSTAGE RIGHT CORNER OF UP CENTER PLATFORM.) Why do you follow him?

SANCHO

Oh, that's easy to explain, I . . . I . . .

ALDONZA

Why? ("I LIKE HIM" MUSIC BEGINS.)

SANCHO

I like him.
I really like him.
Tear out my fingernails one by one, I like him!

(RISES AND CROSSES RIGHT TO CENTER STAGE.)

I don't have
A very good reason.
Since I've been with him cuckoonuts have been in season --

(CROSSES LEFT TO LEFT SIDE OF WELL AT LEFT CENTER.)

But there's nothing I can do,
Chop me up fer onion stew,
Still I'll yell to the sky,
Though I can't tell you why,
That I like him!

ALDONZA

(CROSSES LEFT ON PLATFORM TO UP STAGE OF WELL AND PLACES MISSIVE IN LEFT POCKET OF APRON.) It doesn't make any sense!

SANCHO

That's because you're not a squire.

ALDONZA

(CROSSES LEFT AND SITS ON DOWN LEFT CORNER OF WELL.) All right, I'm not a squire. How does a squire squire?

SANCHO

(CROSSES RIGHT TWO OR THREE STEPS TO LEFT EDGE OF WELL BESIDE ALDONZA.) Well, I ride behind him . . . and he fights. Then I pick him up off the ground . . .

ALDONZA

But what do you get out of it?

SANCHO

What do I get? Oh! Why, already I've gotten . . . I've gotten . . .

ALDONZA

You've gotten nothing! Why do you do it?

SANCHO

(SINGING.)

I like him.
I really like him.
Pluck me naked as a scalded chicken, I like him!
Don't ask me
For why or wherefore,
'Cause I don't have a single good "because" or "therefore."

You can barbecue my nose,
Make a giblet of my toes,
Make me freeze, make me fry,
Make me sigh, make me cry,
Still I'll yell to the sky,
Though I can't tell you why,
That I . . . like . . . him!

(CROSSES LEFT AND EXITS. MUSIC FADES. ANTONIA ENTERS STAGE RIGHT AND

CROSSES TO UP RIGHT CENTER. PUTS ON HORSE'S HEAD AND KNEELS IN FRONT OF UP RIGHT CENTER PLATFORM. THE HORSE SEATED ON UP RIGHT PLATFORM JUMPS DOWN AND PUTS ON HORSE'S HEAD TO KNEEL RIGHT OF OTHER HORSE IN FRONT OF UP CENTER PLATFORM. ALDONZA PICKS UP BUCKETS UNDER UP RIGHT CENTER PLATFORM AND CROSSES RIGHT BETWEEN HORSES AND TURNS RIGHT TO FACE AUDIENCE.)

ALDONZA

(SETS BUCKETS IN FRONT OF HORSES.) Ay, there, old hack . . . little burro. Here's something to warm your heart and cover your bones. There you are -- eat! (HORSE ON STAGE RIGHT SIDE LOOKS AT BUCKET AND TURNS HEAD RIGHT. HORSE ON LEFT SIDE EATS. ALDONZA TURNS RIGHT FACING STAGE RIGHT HORSE.) What's the matter, not good enough? (HORSE ON STAGE RIGHT NODS "YES." ALDONZA SWITCHES BUCKETS.) Just like people. You always want what the other one's got. (HORSE ON STAGE RIGHT LOOKS AGAIN AT BUCKET BUT REFUSES TO EAT.) It's the same as I get. Maybe better. A fine pair, just as crazy as your master. (BOTH HORSES SHAKE THEIR HEADS "NO.") Oh, I'm sorry. I apologize! You've got no choice -- do as you're told -- ("WHAT DOES HE WANT OF ME" MUSIC BEGINS. ALDONZA SITS ON STOOL UP RIGHT CENTER BESIDE STAGE RIGHT HORSE AND FACES DOWN STAGE LEFT.) But who can figure him out? (SINGS.)

Why does he do the things he does?
 Why does he do these things?
 Why does he march through that dream that he's in,
 Covered with glory and rusty old tin?
 Why does he live in a world that can't be
 And what does he want of me?

(TAKES MISSIVE OUT OF LEFT POCKET OF APRON AND LOOKS AT IT. HORSE ON STAGE RIGHT SIDE TRIES TO NIBBLE AT LETTER.)

Why does he say the things he says?

(PUSHES HORSE'S HEAD AWAY FROM LETTER AND PUTS LETTER IN APRON POCKET.)

Why does he say these things?

(HORSE ON LEFT SIDE TILTS HEAD LEFT AND LOOKS RIGHT AT ALDONZA.)

"Sweet Dulcinea" and "missive" and such,

(HORSE ON LEFT SIDE LAYS HEAD IN ALDONZA'S LAP.)

"Nethermost hem of thy garment I touch,"
 No one can be what he wants me to be,
 Oh, what does he want of me . . .
 What does he want of me?

(RISES, PICKS UP BUCKETS AND CROSSES LEFT TO CENTER STAGE.)

Doesn't he know he'll be laughed at wherever he'll go?
And why I'm not laughing myself . . . I don't know.

(HORSES LIE DOWN AND SLEEP.)

Why does he want the things he wants?
Why does he want these things?
Why does he batter at walls that won't break?
Why does he give when it's natural to take?
Where does he see all the good he can see,
And what does he want of me?
What does he want of me?

(HORSES RAISE HEADS, LOOK LEFT AT ALDONZA, SHAKE THEIR HEADS, AND LIE BACK DOWN. MUSIC FADES. LIGHTS FADE TO INN SCENE. ALDONZA SETS ONE BUCKET UNDER UP CENTER PLATFORM AND CROSSES UP STAGE TO UP RIGHT CENTER PLATFORM AND SITS. HORSES REMOVE HEADS AND PLACE THEM UNDER UP RIGHT CENTER PLATFORM AND SIT ON UP RIGHT PLATFORM AS PRISONERS. MULETEERS CROSS LEFT AND EXIT LEFT. HOUSEKEEPER ENTERS STAGE LEFT AND SITS ON UP LEFT PLATFORM. THE GUITAR PLAYER, SEATED ON UP RIGHT CENTER PLATFORM, CROSSES LEFT AND DOWN STAGE TO SIT ON UP STAGE RIGHT EDGE OF WELL AND BEGINS "LITTLE BIRD" MUSIC.)

ANSELMO

(CERVANTES ENTERS STAGE LEFT, FOLLOWED BY ANSELMO, AND CROSSES RIGHT THREE OR FOUR STEPS.)

Little bird, little bird,
In the cinnamon tree,
Little bird, little bird,

(DON QUIXOTE TURNS LEFT TO DIRECT ANSELMO IN SONG.)

Do you sing for me?
Do you bring me word
Of one I know?

ANSELMO AND MULETEERS

(THE MULETEERS ENTER STAGE LEFT AND GATHER AROUND ANSELMO. THEY JOIN HIM SINGING.) FIGURE 11

Little bird, little bird,
I love her so,
Little bird, little bird,
I have to know,
Little bird, little bird.

(ALDONZA CROSSES DOWN STAGE TO RIGHT SIDE OF WELL.)

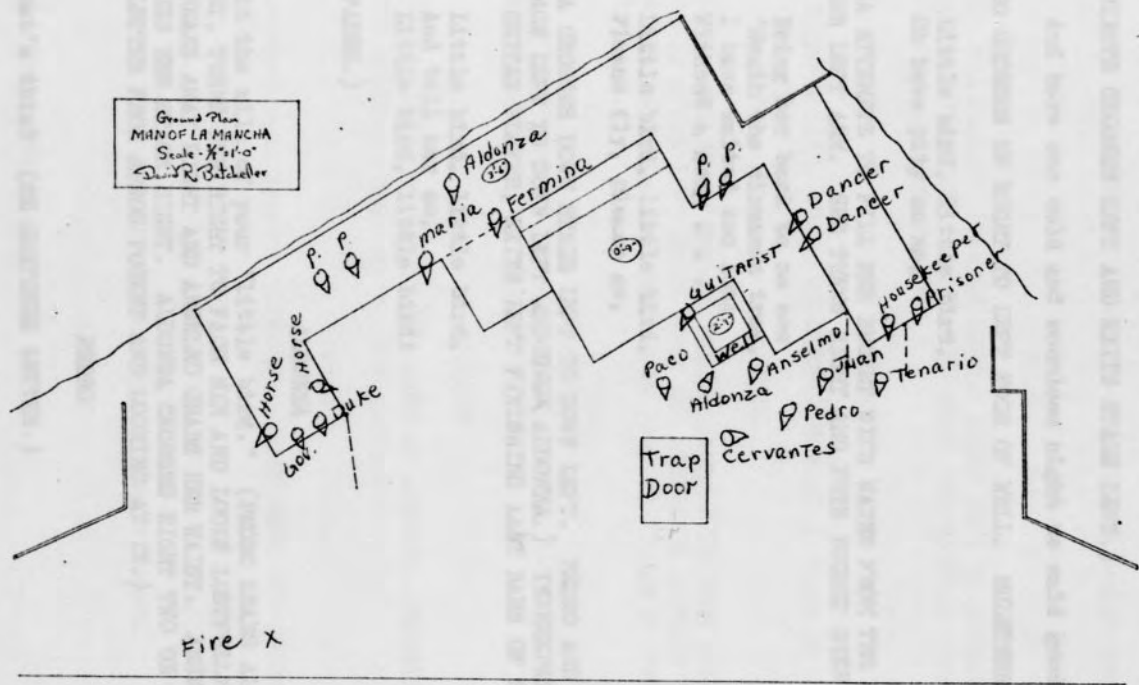


Figure 11

ANSELMO AND PEDRO

Beneath this tree, this cinnamon tree,
 We learned to love, we learned to cry;
 For here we met and here we kissed,

(DON QUIXOTE CROSSES LEFT AND EXITS STAGE LEFT.)

And here one cold and moonless night we said goodbye.

(ANSELMO CROSSES UP RIGHT TO LEFT EDGE OF WELL. MULETEERS JOIN SINGING.)

Little bird, little bird,
 Oh have pity on me,

(ALDONZA ATTEMPTS TO FILL HER BUCKET WITH WATER FROM THE WELL. PACO GRABS HER LEFT ARM. SHE TURNS RIGHT AND PUTS BUCKET OVER HIS HEAD.)

Bring her back to me now
 'Neath the cinnamon tree,
 I have waited too long
 Without a song . . .

Little bird, little bird,
 Please fly, please go,

(ALDONZA CROSSES DOWN STAGE LEFT TO DOWN LEFT. PEDRO AND ANSELMO CROSS DOWN STAGE LEFT TO DOWN LEFT AND BLOCK ALDONZA.) INNKEEPER, PORTRAYING ROLE OF GUITAR PLAYER, EXITS LEFT FINISHING LAST BARS OF MUSIC.)

Little bird, little bird,
 And tell her so,
 Little bird, little bird!

(MUSIC FADES.)

ALDONZA

I spit in the milk of your "little bird." (PEDRO GRABS ALDONZA AROUND THE WAIST, TURNS HER RIGHT TO FACE HIM AND LOOKS LUSTFULLY AT HER. ALDONZA BREAKS AWAY RIGHT AND ANSELMO GRABS HER WAIST. ANSELMO LAUGHS AND PUSHES HER STAGE RIGHT. ALDONZA CROSSES RIGHT TWO OR THREE STEPS TAKING LETTER FROM APRON POCKET AND LOOKING AT IT.)

PEDRO

Here, what's this? (HE SNATCHES LETTER.)

ALDONZA

(CROSSES RIGHT THREE OR FOUR STEPS AND REACHES FOR LETTER.) Give it back!

PEDRO

(PUTS HAND HOLDING LETTER OVER HIS HEAD.) It's a letter.

ALDONZA

(REACHING ON TIP TOES FOR LETTER.) That's how stupid you are. It's a missive!

PEDRO

Missive? Who reads? (THROWS LETTER STAGE LEFT TO ANSELMO. PACO CROSSES DOWN STAGE LEFT BEHIND ALDONZA AND HOLDS HER WAIST.) Sh-h-h! (PLACES LEFT HAND OVER ALDONZA'S MOUTH.)

ALDONZA

(BITES PEDRO'S HAND, PEDRO RELEASES HIS HAND.) Sons of whores!

ANSELMO

(CROSSES LEFT TO DOWN LEFT AND READS LETTER WITH SOME DIFFICULTY. TWO MULETEERS ON STAGE LEFT CROSS DOWN AND LOOK OVER ANSELMO'S SHOULDER.) "Most lovely sovereign and high-born lady -- !" It's from her knight. A love letter!

ALDONZA

It's a stupid joke.

TENORIO

(TENORIO, STANDING DOWN STAGE AND LEFT OF ANSELMO, CROSSES DOWN STAGE ONE OR TWO STEPS.) Then why so hot about it?

PEDRO

Has he touched your heart? (ALDONZA BREAKS AWAY AND CROSSES DOWN LEFT TO ANSELMO.)

ALDONZA

(GRABS LETTER FROM ANSELMO.) Nobody touches my heart.

ANSELMO

All those fine words . . .!

ALDONZA

Fine words. He's a man, isn't he? All right, he wants what every other man wants . . . (CROSSES RIGHT TWO OR THREE STEPS.)

PEDRO

(CROSSES DOWN STAGE AND GRABS HER ARM.) Aldonza?

ALDONZA

(BREAKS AWAY FROM PEDRO'S GRIP.) Later . . . when I'm finished in the kitchen. (CROSSES UP STAGE AND EXITS TO SIT ON UP CENTER PLATFORM. MULETEERS LAUGH AND RETURN TO ORIGINAL PLACES AROUND WELL. JOSE CROSSES LEFT AND EXITS STAGE LEFT TO PORTRAY THE BARBER. PADRE FOLLOWED BY CARRASCO ENTER STAGE RIGHT.)

PADRE

(CROSSES LEFT TO LEFT CENTER STAGE.) I confess I shall not know what to say to him.

CARRASCO

In that case, leave it to me.

PADRE

He may not even know us!

CARRASCO

I am prepared for that contingency. Should he fail to recognize us . . . (DON QUIXOTE ENTERS STAGE RIGHT.)

DON QUIXOTE

(CROSSES RIGHT TO LEFT CENTER.) Who is it crieth help of Don Quixote de la Mancha? Is there a castle beleaguered by giants? A king who lies under enchantment? An army besieged and awaiting rescue? Why, what is this? (CROSSES RIGHT TO RIGHT CENTER BESIDE CARRASCO.) My friends!

CARRASCO

You know us?

DON QUIXOTE

Should a man not know his friends, Dr. Carrasco? --Padre Perez!

PADRE

(CROSSES LEFT BETWEEN CARRASCO AND DON QUIXOTE.) Ah, Senor Quijana --

DON QUIXOTE

I should prefer that you address me properly. I am Don Quixote, knight

errant of La Mancha. (PADRE SINKS AND DR. CARRASCO LEADS HIM UP STAGE TO STOOL IN FRONT OF UP RIGHT PLATFORM. PADRE SITS.)

CARRASCO

Senor Quijana -- (CROSSES DOWN STAGE TWO OR THREE STEPS BESIDE DON QUIXOTE.)

DON QUIXOTE

Don Quixote.

CARRASCO

There are no giants. No kings under enchantment. No chivalry. No knights. There have been no knights for three hundred years.

DON QUIXOTE

(LOOKS AT PADRE.) So learned -- yet so misinformed.

CARRASCO

These are facts.

DON QUIXOTE

Facts are the enemy of truth.

SANCHO

(ENTERS STAGE RIGHT AND CROSSES RIGHT THREE OR FOUR STEPS.) Your Grace --

DON QUIXOTE

(CROSSES RIGHT FOUR OR FIVE STEPS TO MEET SANCHO.) Well? Did she receive thee? (SANCHO NODS "YES." Ah, most fortunate of squires! And the token. What of the token? (SANCHO PROFERS THE RAG FROM BEHIND HIS BACK. DON QUIXOTE TAKES THE RAG IN HIS RIGHT HAND AND HOLDS IT UP ADMIRINGLY.) Gossamer. (TURNS LEFT CLUTCHING RAG TO HIS BREAST. PADRE SINKS AGAIN. CARRASCO CROSSES UP STAGE TO PADRE AND PLACES HIS LEFT HAND ON PADRE'S SHOULDER.) Forgive me. I am overcome.

SANCHO

(LOOKING UP LEFT TO PADRE AND CARRASCO.) It's from his lady.

CARRASCO

(LOOKING LEFT AT PADRE.) So there's a woman!

DON QUIXOTE

(LOOKING UP LEFT AT PADRE AND CARRASCO.) A lady! The lady Dulcinea. Her beauty is more than human. Her quality? Perfection. She is the very meaning of woman . . . and all meaning woman has to man.

PADRE

To each his Dulcinea. ("BARBERS SONG" BEGINS.)

DON QUIXOTE

(HEARING BARBER SINGING OFF STAGE RIGHT, DON QUIXOTE FOLLOWED BY SANCHE CROSSSES RIGHT FOUR OR FIVE STEPS.)
Someone approaches . . .!

SANCHE

Just an ordinary traveler.

DON QUIXOTE

(POINT WITH RIGHT HAND TO STAGE RIGHT.)
But see what he wears upon his head!
Get thee to a place of hiding Sancho.
(CROSSES UP STAGE FOLLOWED BY SANCHE AND CROUCHES UNDER UP RIGHT CENTER PLATFORM.)

SANCHE

Oh, dear!

BARBER

(ENTERS STAGE RIGHT AND CROSSES LEFT TO CENTER STAGE.)

If I slip when I am shaving you

(DON QUIXOTE CROSSES LEFT BEHIND BARBER TAKING BIG STEPS AND LIFTING FEET HIGH IN THE AIR, STOPS AND LOOKS FOR SANCHE BEHIND HIM. GESTURES FOR SANCHE TO FOLLOW. HE AND SANCHE STEP TOGETHER. WHEN THEY REACH THE BARBER'S STRIDE, DON QUIXOTE DRAWS HIS SWORD WITH HIS LEFT HAND AND PUTS THE BLADE POINT IN THE BARBER'S BACK.)

And cut you to the quick,
You can use me as a doctor,
'Cause I also heal the sick.

(MUSIC STOPS. THE BARBER STOPS AND TURNS RIGHT, FEELS THE SWORD'S TIP WITH HIS RIGHT HAND AND BEGINS TO FOLLOW BLADE WITH HIS RIGHT HAND UNTIL

HE REACHES DON QUIXOTE'S HAND, LOOKS UP AT DON QUIXOTE AND TURNS LEFT QUICKLY.)

By the beard of St. Anthony -- I could swear I see before me a knight in full armor! (PAUSES.) That's ridiculous! There aren't any knights. (DON QUIXOTE ROARS AND RAISES SWORD IN THE AIR.) I was wrong! (TURNS RIGHT AND FALLS ON HIS KNEES, CLASPING HELMET WITH BOTH HANDS.) Forgive me, Your Worship, I thought I'd been touched by the sun!

DON QUIXOTE

Thou wilt be touched by far worse if thou dost not speedily hand over that Golden Helmet!

BARBER

Golden helmet? (THROWS HANDS OUT TO SANCHEO QUESTIONINGLY. SANCHEO REPEATS SAME GESTURE TO THE BARBER. BARBER REALIZES DON QUIXOTE MEANS HIS HELMET AND TAKES IT OFF AND OFFERS IT TO DON QUIXOTE.) But this is a shaving basin!

DON QUIXOTE

(CONTEMPTUOUSLY.) Shaving basin!

SANCHEO

I must say, Your Grace, it does look like a shaving basin.

BARBER

(STANDS.) Of course! You see, I am a barber. (IMITATES SNIPS WITH TWO FINGERS OF HIS RIGHT HAND.) A barber? I ply my trade from village to village, and I was wearing this on my head to ward off the rays of the sun, so that's how Your Highship made the mistake of --

DON QUIXOTE

(WAVES SWORD IN FRONT OF BARBER.) Silence! (BARBER BACKS AWAY ONE OR TWO STEPS. DON QUIXOTE TURNS RIGHT TO ADDRESS PADRE AND CARRASCO.) Know thou what this really is? The Golden Helmet of Mambrino! When worn by one of noble heart it renders him invulnerable to all wounds! (WAVING SWORD IN BARBER'S FACE.) Misbegotten knave -- where didst thou steal it?

BARBER

(BENDING BODY BACK AND LOW.) I didn't steal it!

DON QUIXOTE

Hand it over.

BARBER

But it cost me half a crown!

DON QUIXOTE

(TAKING SWIPE AT BARBER WITH SWORD. BARBER THROWS BASIN UP AND TO THE RIGHT, THEN FALLS ON HIS BACK. SANCHO CATCHES BASIN. DON QUIXOTE PUTS HIS LEFT FOOT ON BARBER'S STOMACH AND SWORD TIP AT HIS THROAT.) Hand it over or I shall --!

SANCHO

(LOOKING AT BASIN.) It is worth half a crown. (PADRE STANDS WITH HELP FROM DR. CARRASCO.)

DON QUIXOTE

Fool! ("GOLDEN HELMET" MUSIC BEGINS. DON QUIXOTE SINGS. THE BARBER ATTEMPTS TO GET UP BUT DON QUIXOTE PUSHES HIM BACK WITH HIS LEFT FOOT WITHOUT LOOKING AT HIM.)

Thou golden helmet of Mambrino
With so illustrious a past,
Too long thou has been lost to glory,
Th'art rediscovered now at last!

(PUTS HIS SWORD IN HIS BELT. REACHES RIGHT FOR HELMET. SANCHO GIVES IT TO HIM.)

Golden helmet of Mambrino,
There can be no
Hat like thee!
Thee and I, now,
'ere I die, now,
will make golden
History!

(DON QUIXOTE CROSSES UP RIGHT TO PADRE AND CARRASCO. SANCHO CROSSES LEFT TO BARBER. BARBER ATTEMPTS TO RISE AND SANCHO PUTS LEFT FOOT ON HIS STOMACH.)

BARBER

I can hear the cuckoo singing in the cuckooberry tree . . .

SANCHO

If he says that that's a helmet, I suggest that you agree . . .

BARBER

But he'll find it is not gold and will not make him bold and brave

Well, at least he'll find it useful if he ever needs a shave!

(DON QUIXOTE CROSSES DOWN LEFT TO SANCHE AT CENTER AND GIVES HELMET AND RAG TO SANCHE. SANCHE REMOVES LEFT FOOT FROM BARBER AND BARBER STANDS. SANCHE GIVES HELMET TO BARBER AND WHILE BARBER HOLDS HELMET, TIES RAG AROUND THE BRIM. PADRE FOLLOWED BY CARRASCO CROSSES DOWN LEFT TO CENTER STAGE BESIDE DON QUIXOTE. SANCHE OFFERS HELMET TO PADRE. DON QUIXOTE KNEELS FACING THE AUDIENCE. PADRE CROSSES UP STAGE LEFT BEHIND DON QUIXOTE. THE MULETEERS CROSS DOWN STAGE AND DOWN RIGHT TO SURROUND DON QUIXOTE.) FIGURE 12 (PADRE CROWNS DON QUIXOTE WITH BASIN.)

DON QUIXOTE

Thou golden helmet of Mambrino,
They deeds the world will not forget;
Now Don Quixote de la Mancha
Will bring they greater glory yet!

SANCHE, BARBER & MULETEERS

(BARBER SINGS LOUDER THAN
ANYONE ELSE.)

DON QUIXOTE

Golden helmet of Mambrino,
There can be no hat like thee,
Thee and I now,
'Ere I die now,
Will make golden history!

-- Helmet of Mambrino,
There can be not hat like thee,
Golden helmet of Mambrino
Will make golden history!

(MUSIC FADES. BARBER MOUTHS, "THAT'S MY HAT" TO SANCHE. MULETEERS LAUGH AND TALK AS THEY CROSS LEFT AND EXIT STAGE LEFT. SANCHE CROSSES LEFT AND EXITS STAGE LEFT. PADRE AND CARRASCO CROSS RIGHT AND EXIT STAGE RIGHT.)

INNKEEPER

(ENTERS STAGE RIGHT AND CROSSES LEFT TO CENTER STAGE.) Your friends have departed?

DON QUIXOTE

(TAKES HELMET OFF AND OFFERS IT TO INNKEEPER.) Sir Castellano --

INNKEEPER

(LOOKING AT HELMET.) Here, here, what's this?

DON QUIXOTE

I would make a confession.

INNKEEPER

To me?

DON QUIXOTE

(RISES.) I would confess that I have never actually been dubbed a knight.

INNKEEPER

Oh. That's bad!

DON QUIXOTE

And yet I am well qualified, my lord. (PUTS HELMET ON HEAD.) I am brave, courteous, bold, generous, affable and patient.

INNKEEPER

Yes . . . that's the list.

DON QUIXOTE

Therefore I would beg a boon of thee.

INNKEEPER

Anything! Within reason.

DON QUIXOTE

Tonight I would hold vigil in the chapel of thy castle, and at dawn receive from thy hand the ennobling stroke of knighthood.

INNKEEPER

Hmm. There's one difficulty. No chapel.

DON QUIXOTE

What?

INNKEEPER

That is -- its being repaired. But if you wouldn't mind holding your vigil someplace else . . .?

DON QUIXOTE

(CROSSES LEFT THREE OR FOUR STEPS AND LOOKS AROUND.) Here in the courtyard. Under the stars . . .!

INNKEEPER

Fine! At sunrise you'll be dubbed a knight.

DON QUIXOTE

I think thee.

INNKEEPER

Now will you have some supper?

DON QUIXOTE

(CROSSES RIGHT THREE OR FOUR STEPS BESIDE INNKEEPER.) Supper? Before a vigil? No, my lord, on this night I must fast and compose my spirit. ("TO EACH HIS DULCINEA" MUSIC BEGINS. INNKEEPER CROSSES RIGHT AND EXITS STAGE RIGHT. DON QUIXOTE CROSSES UP TO RIGHT SIDE OF UP CENTER PLATFORM. ALDONZA CROSSES LEFT TO LEFT EDGE OF UP CENTER PLATFORM.)

PADRE

(ENTERS STAGE RIGHT FOLLOWED BY CARRASCO AND CROSSES LEFT TO LEFT CENTER.) There is either the wisest madman or the maddest wise man in the world.

CARRASCO

He is mad.

PADRE

Well . . . in any case we have failed.

CARRASCO

Not necessarily. We know the sickness. Now to find the cure. (CROSSES RIGHT AND EXITS STAGE RIGHT.)

PADRE

The cure. May it not be worse than the disease. (SINGING.)

To each his Dulcinea,
That he alone can name . . .
To each a secret hiding place
Where he can find the haunting face
To light his secret flame.

(CROSSES TO CENTER STAGE.)

For with his Dulcinea
Beside him so to stand,
A man can do quite anything,
Outfly the bird upon the wing,
Hold moonlight in his hand.

(LOOKS UP RIGHT AT DON QUIXOTE FACING STAGE RIGHT WHO IS IN "LIGHT SPECIAL" AND LOOKING AT HELMET WITH RAG ON IT.)

Yet if you build your life on dreams
It's prudent to recall
A man with moonlight in his hand
Has nothing there at all.

(LOOKS UP LEFT AT ALDONZA FACING STAGE LEFT WHO IS IN "LIGHT SPECIAL" AND READING HER LETTER.)

There is no Dulcinea
She's made of flame and air,
And yet how loevely life would seem
If every man could weave a dream
To keep him from despair.

("LIGHT SPECIALS" FADE. ALDONZA CROSSES LEFT AND EXITS STAGE LEFT.)

To each his Dulcinea
Though she's naught but flame and air!

(CROSSES RIGHT AND EXITS STAGE RIGHT. ALDONZA CROSSES LEFT AND EXITS STAGE LEFT.)

DON QUIXOTE

("TO EACH HIS DULCINEA" MUSIC FADES. "IMPOSSIBLE DREAM" MUSIC BEGINS.)
Now I must consider how sages of the future will describe this historic night. (CROSSES THREE OR FOUR STEPS LEFT ON UP CENTER PLATFORM.) 'Long after the sun had retired to his couch, darkening the gates and balconies of La Mancha, Don Quixote, with measured tread and lofty expression, held vigil in the courtyard of a mighty castle! (CROSSES THREE OR FOUR STEPS RIGHT.) Oh, maker of empty boasts. On this, of all nights, to give way to vanity. Nay, Don Quixote -- take a deep breath of life and consider how it should be lieved. (KNEELS FACING STAGE RIGHT.) Call nothing thy own except thy soul. Love not what thou art, but only what thou may become. Do not pursue pleasure, for thou may have the misfortune to overtake it. (ALDONZA ENTERS STAGE LEFT AND CROSSES RIGHT THREE OR FOUR STEPS AND STOPS TO LOOK AT DON QUIXOTE.) Look always forward; in last year's nest there are no birds this year. Be just to all men. Be courteous to all women. Live in the vision of that one for whom great deeds are done . . . she that is called Dulcinea. (MUSIC FADES.)

ALDONZA

Why do you call me that?

DON QUIXOTE

(TURNS LEFT ON HIS KNEES.) My lady!

ALDONZA

(CROSSES RIGHT TO LEFT CENTER.) Oh, get up from there. Get up! (DON QUIXOTE STANDS.) Why do you call me by that name?

DON QUIXOTE

Because it is thine.

ALDONZA

My name is Aldonza!

DON QUIXOTE

I know thee, lady.

ALDONZA

My name is Aldonza and I think you know me not. (TURNS LEFT.)

DON QUIXOTE

All my years I have known thee. Thy virtue. Thy nobility of spirit.

ALDONZA

(CROSSES RIGHT TO RIGHT CENTER STAGE, STOPS, TURNS LEFT AND TAKES OFF CAPE.) Take another look!

DON QUIXOTE

I have already seen thee in my heart.

ALDONZA

(CROSSES RIGHT THREE OR FOUR STEPS.) Your heart doesn't know much about women!

DON QUIXOTE

(CROSSES DOWN RIGHT BESIDE ALDONZA.) It knows all, my lady. A woman is the very soul of man . . . the radiance that lights his way. A woman is . . . glory!

ALDONZA

(STOPS, TURNS LEFT TO FACE DON QUIXOTE.) What do you want of me?

DON QUIXOTE

Nothing.

ALDONZA

Liar!

DON QUIXOTE

(TURNS LEFT AWAY FROM ALDONZA.) I deserved the rebuke. I ask of my lady --

ALDONZA

Now we get to it.

DON QUIXOTE

(TURNS RIGHT TO FACE ALDONZA.) . . . that I may be allowed to serve her. That I may hold her in my heart. That I may dedicate each victory and call upon her in defeat. And if at last I give my life I give it in the sacred name of Dulcinea.

ALDONZA

(CROSSES RIGHT TO DOWN RIGHT STAGE.) I must go . . . Pedro is waiting . . . (STOPS.) Why do you do these things? (TURNS TO FACE DON QUIXOTE.)

DON QUIXOTE

(CROSSES DOWN RIGHT TO DOWN RIGHT STAGE BESIDE ALDONZA.) What things?

ALDONZA

These ridiculous . . . the things you do!

DON QUIXOTE

I hope to add some measure of grace to the world.

ALDONZA

The world's a dung heap and we are maggots that crawl on it!

DON QUIXOTE

My lady knows better in her heart.

ALDONZA

What's in my heart will get me halfway to hell. And you, Senor Don Quixote -- you're going to take such a beating!

DON QUIXOTE

Whether I win or lose does not matter.

ALDONZA

(CROSSES RIGHT ONE OR TWO STEPS.) What does?

DON QUIXOTE

Only that I follow the quest.

ALDONZA

(TURNS LEFT AND SPITS ON THE FLOOR.) That for your quest. (TURNS RIGHT AND CROSSES RIGHT ONE OR TWO STEPS. STOPS AND TURNS LEFT.) What does that mean -- quest?

DON QUIXOTE

It is the mission of each true knight . . . ("THE IMPOSSIBLE DREAM" MUSIC BEGINS.) . . . his duty -- nay, his privilege! (ALDONZA TURNS RIGHT. DON QUIXOTE SINGS, LOOKING RIGHT AT ALDONZA.)

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go.

To right the unrightable wrong,
To love, pure and chaste, from afar,
To try, when your arms are too weary,
To reach the unreachable star!

(CROSSES LEFT TO DOWN CENTER STAGE AND FACES ALDONZA.)

This is my quest, to follow that star,
No matter how hopeless, no matter how far,
To fight for the right without question or pause,
To be willing to march into hell for a heavenly cause!

And I know, if I'll only be true to this glorious quest,
That my heart will lie peaceful and calm when I'm laid to my rest.

And the world will be better for this,
That one man, scorned and covered with scars,
Still strove, with his last ounce of courage,
To reach the unreachable stars!

ALDONZA

(TURNS LEFT TO FACE DON QUIXOTE.) Once--just once--would you look at me as I really am?

DON QUIXOTE

(TAKES A STEP BACK TO LOOK AT HER.) I see beauty. Purity. I see the woman each man holds secret in his heart. Dulcinea. (PEDRO ENTERS STAGE RIGHT AND CROSSES RIGHT. ALDONZA BACKS TWO OR THREE STEPS AND BUMPS INTO PEDRO.)

PEDRO

(TURNS ALDONZA AROUND BY THE SHOULDERS.) Keep me waiting, will you?

ALDONZA

I wasn't--I didn't--

PEDRO

My lady. My princess! My little flower . . . (SLAPS ALDONZA WITH HIS RIGHT HAND. ALDONZA FALLS ON THE STAGE.)

DON QUIXOTE

Monster!

PEDRO

Stay clear!

DON QUIXOTE

(HOLDS HIS LANCE HIGH IN THE AIR WITH HIS RIGHT HAND.) Thou wouldst strike a woman?!

PEDRO

Stand back or I'll break your empty head!

DON QUIXOTE

Oh, thou heart of flint and bowels of cork! Now shall I chastise thee! ("THE COMBAT" MUSIC BEGINS. DON QUIXOTE CROSSES RIGHT BESIDE PEDRO WITH LANCE DRAWN. PEDRO CROSSES LEFT TO CENTER STAGE WITH DON QUIXOTE FOLLOWING HIM.)

PEDRO

I warn you -- ai-e-ee! (DON QUIXOTE PUSHES PEDRO DOWN WITH HIS LANCE. PEDRO FALLS ON HIS STOMACH UP LEFT CENTER. DON QUIXOTE PROCEEDS TO PRY HIM UNDER THE BUTTOCKS WITH THE END OF THE LANCE.) Oh-h-h, I am killed. (JUAN ENTERS STAGE LEFT WITH WHIP IN HIS RIGHT HAND. CROSSES RIGHT TO LEFT CENTER STAGE.) Muleteers! To the rescue!

DON QUIXOTE

(CROSSES DOWN TO LEFT CENTER STAGE.) Come one, come all! Don Quixote will vanquish armies!

PEDRO

Beware the lance! (JUAN CRACKS WHIP AND CATCHES LANCE. DON QUIXOTE THROWS JUAN AND JUAN FALLS ON STAGE FLOOR DOWN RIGHT. PEDRO RISES AND DON QUIXOTE PICKS UP LANCE AND CROSSES LEFT. DON QUIXOTE AIMS LANCE AT PEDRO AND PUSHES HIM DOWN AGAIN, THEN CROSSES DOWN RIGHT TO HOLD LANCE ON JUAN. ALDONZA RISES AND CROSSES TO CENTER STAGE.)

ALDONZA

(LOOKING LEFT AT PEDRO.) Let him be!

PEDRO

(DRAWS SWORD AND ATTEMPTS TO RISE.) Back, whore!

ALDONZA

(GRABS SWORD WITH LEFT HAND.) I said let him be! He's worth a thousand of you!

PEDRO

You want the same, eh? (ALDONZA HITS PEDRO IN THE STOMACH WITH THE SWORD. PEDRO FALLS IN THE WELL.) Ai-e-ee!

(PACO ENTERS STAGE LEFT WITH SWORD IN RIGHT HAND AND CROSSES RIGHT TO CENTER STAGE. DON QUIXOTE CROSSES LEFT TO CENTER STAGE. PACO AND DON QUIXOTE CROSS LANCE AND SWORD. DON QUIXOTE PUSHES PACO BACK AND PACO COMES UP UNDER HIM WITH THE SWORD AND THEY CIRCLE AND REVERSE POSITIONS. THEY CIRCLE ONE MORE TIME. PEDRO GETS OUT OF WELL AND SITS ON STOOL DOWN STAGE OF WELL. TENORIO ENTERS STAGE RIGHT WITH POT IN HIS HAND AND CROSSES LEFT TO CENTER BEHIND DON QUIXOTE. DON QUIXOTE PUSHES PACO OFF, PACO DROPS SWORD. DON QUIXOTE STANDS LANCE UP, TENORIO PUTS POT OVER DON QUIXOTE'S HEAD. PACO HITS POT WITH HIS RIGHT FIST AND CROSSES LEFT HOLDING SORE FIST; EXITS STAGE LEFT. ALDONZA CROSSES DOWN RIGHT AND CHASES PACO WITH SWORD IN A CIRCLE AROUND THE STAGE. TENORIO ENDS CIRCLE CROSSING LEFT AND EXITS STAGE LEFT. SANCHO ENTERS STAGE RIGHT, SEES DON QUIXOTE WANDERING BLINDLY AROUND WITH A POT OVER HIS HEAD AND CROSSES RIGHT TO CENTER STAGE BESIDE DON QUIXOTE. SANCHO PULLS POT OF DON QUIXOTE'S HEAD AND SETS IT ON STAGE FLOOR. DON QUIXOTE FALLS. JUAN TRIES TO RISE DOWN STAGE RIGHT AND SANCHO CROSSES DOWN AND SITS ON HIS BACK. DON QUIXOTE RISES AND STEPS RIGHT FOOT IN POT. ALDONZA CROSSES DOWN RIGHT AND TAKES JUAN'S HANDS WHILE SANCHO TAKES JUAN'S FEET AND BOTH STRETCH HIM. DON QUIXOTE GETS FOOT OUT OF BUCKET WHILE JUAN IS BEING STRETCHED. ANSELMO, PACO AND TENORIO ENTER STAGE LEFT WITH A

LADDER AND CROSS TO LEFT CENTER. DON QUIXOTE CROSSES LEFT AND MEETS THEM LEFT CENTER, THEN PUSHES LADDER WITH LANCE UP STAGE. MULETEERS CROSS DOWN WITH LADDER BROADSIDE AND DON QUIXOTE CHARGES IT WITH HIS LANCE WHICH STICKS THROUGH THE LADDER AND CATCHES DON QUIXOTE. ANSELMO GRABS LANCE AND CROSSES UP LEFT TO WELL AND WATCHES. PACO AND TENORIO PICK UP LADDER WITH DON QUIXOTE FALLING FORWARD ON IT AND BEGIN CIRCLING. ALDONZA CROSSES UP LEFT AND KICKS ANSELMO IN THE FACE. ANSELMO FALLS BACK IN THE WELL. DON QUIXOTE GETS FEET ON THE FLOOR AND TURNS LADDER UP AND BEGINS WHIRLING IT AROUND UNTIL PACO FALLS STAGE LEFT WHEN ONE END HITS HIM IN THE STOMACH AND TENORIO FALLS DOWN LEFT WHEN THE OTHER END HITS HIM. DON QUIXOTE DROPS THE LADDER AND FALLS CENTER STAGE, EXHAUSTED. MUSIC FADES.) /FIGURE 13/

DON QUIXOTE

(RAISING RIGHT HAND HIGH IN AIR.) Victory!

SANCHO

(CROSSES UP LEFT TO CENTER STAGE BESIDE DON QUIXOTE.) Victory!

ALDONZA

(BRANDISHING THE SWORD.) Victory!

INNKEEPER

(ENTERS STAGE RIGHT AND CROSSES LEFT TO CENTER STAGE.) What is this? All the noise--! (LOOKS AROUND AT MULETEERS.) Oh! Oh! What dreadful thing . . . ?

ALDONZA

What glorious thing!

DON QUIXOTE

Sir Castellano -- I would inform you -- that the right has triumphed.

SANCHO

(BENDING DOWN BESIDE DON QUIXOTE.) Your Grace! Are you hurt?

DON QUIXOTE

No, Sancho . . . a little weakness . . . temporary and of no . . .
(PASSES OUT.)

ALDONZA

Oh, he is hurt! (CROSSES RIGHT TO DON QUIXOTE AND BENDS DOWN BESIDE HIM.)

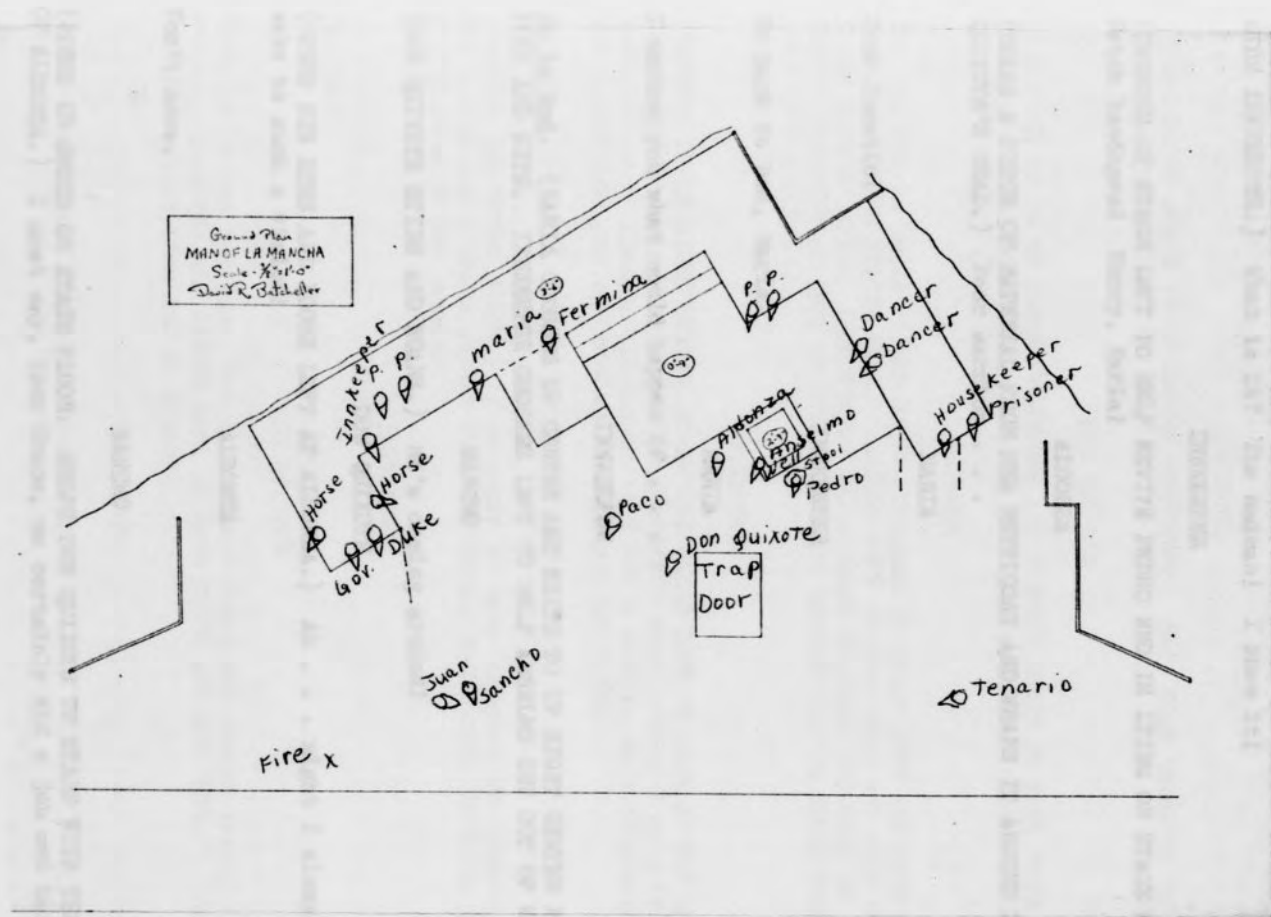


Figure 13

MARIA

(ENTERS UP CENTER PLATFORM AND CROSSES DOWN STAGE TO CENTER STAGE BESIDE INNKEEPER.) What is it? The madman! I knew it!

INNKEEPER

(CROSSES UP STAGE LEFT TO HELP REVIVE PEDRO WHO IS LYING ON STAGE FLOOR.) Fetch bandages! Hurry, Maria!

ALDONZA

(TEARS A PIECE OF MATERIAL FROM HER PETTICOAT AND WRAPS IT AROUND DON QUIXOTE'S HEAD.) Poor warrior . . .

MARIA

Poor lunatic!

INNKEEPER

Go back to bed, Maria.

MARIA

I warned you what would happen if . . .

INNKEEPER

Go to bed. (MARIA CROSSES UP CENTER AND EXITS TO UP RIGHT CENTER PLATFORM AND SITS. INNKEEPER CROSSES LEFT TO HELP ANSELMO GET OUT OF WELL.)

SANCHO

(DON QUIXOTE STIRS AND MOANS.) He's coming around!

DON QUIXOTE

(OPENS HIS EYES AND LOOKS LEFT AT ALDONZA.) Ah . . . might I always wake to such a vision!

ALDONZA

Don't move.

SANCHO

(PICKS UP SWORD ON STAGE FLOOR. HELPS DON QUIXOTE TO STAND WITH THE HELP OF ALDONZA.) I must say, Your Grace, we certainly did a job out here.

DON QUIXOTE

We routed them, did we?

ALDONZA

(CROSSING UP STAGE TO UP CENTER PLATFORM.) Ha! That bunch'll be walking bowlegged for a week.

DON QUIXOTE

(STEPPING UP ON UP CENTER PLATFORM AND TURNING RIGHT TO FACE FRONT.) My lady! It is not seemly to gloat over the fallen.

ALDONZA

Let 'em rot in hell! (JUAN RISES, CROSSES UP STAGE LEFT AND SITS ON UP CENTER PLATFORM BEHIND WELL. ANSELMO GETS UP FROM WELL AND SITS ON STOOL RIGHT SIDE OF WELL. PACO STANDS AND CROSSES UP STAGE AND SITS ON UP LEFT CENTER PLATFORM AT LEFT OF WELL. TENORIO REMAINS ON THE STAGE FLOOR AT DOWN LEFT STAGE.)

INNKEEPER

(CROSSES TO UP RIGHT CENTER, STOPS AND TURNS LEFT TO LOOK AT DON QUIXOTE WHILE SANCHE AND ALDONZA HOLD DON QUIXOTE'S ARMS.) Sir, I am a tame and peaceful man. Please, Sir Knight -- I don't like to be inhospitable -- but I must ask you to leave as soon as you are able.

DON QUIXOTE

(CROSSES TWO STEPS RIGHT.) I am sorry to have offended the dignity of thy castle and I shall depart with daylight. But first, my lord, I must remind thee of thy promise.

INNKEEPER

Promise?

DON QUIXOTE

True, it is not yet dawn, but I have kept vigil and proven myself in combat. (ALDONZA AND SANCHE LOOK AT EACH OTHER AND NOD "YES.") Therefore I beg that thou dub me knight.

INNKEEPER

Oh-h. Certainly. Let's get it over with.

DON QUIXOTE

(LOOKS RIGHT AT SANCHE.) Will be good enough to fetch my sword? (LOOKS LEFT AT ALDONZA.) Lady, I cannot tell thee how joyful I am that this ceremony should take place in thy presence.

ALDONZA

Be careful, now!

DON QUIXOTE

It is a solemn moment which seals my vocation . . . (SANCHE CROSSES TWO STEPS RIGHT AND HANDS THE INNKEEPER THE SWORD.)

INNKEEPER

Are you ready?

DON QUIXOTE

I am.

INNKEEPER

Very well, then. Kneel! (SANCHE AND ALDONZA ASSIST DON QUIXOTE TO KNEEL FACING DOWN STAGE RIGHT. "THE DUBBING" MUSIC BEGINS. INNKEEPER SINGS AND HOLDS SWORD IN BOTH HANDS TO TOUCH DON QUIXOTE'S SHOULDERS.)

Don Quixote de la Mancha!
I hereby dub thee knight.

(HANDS SWORD TO SANCHE AND TURNS RIGHT TO WALK AWAY.)

DON QUIXOTE

Your Lordship . . . (INNKEEPER STOPS.)

INNKEEPER

(TURNS LEFT TO LOOK AT DON QUIXOTE.) What's the matter? Didn't I do it right?

DON QUIXOTE

If your Lordship could make some mention of the deeds I have performed to earn this honor . . .?

INNKEEPER

Oh . . . of course. (SANCHE HANDS SWORD TO INNKEEPER. TOUCHES SHOULDERS IN SAME MANNER AS BEFORE.)

Don Quixote de La Mancha,
 Having proved yourself this day
 In glorious and terrible combat,
 And by my authority as lord of this castle --
 I hereby dub thee knight!

(GIVES SWORD TO SANCHO AND TURNS RIGHT.)

DON QUIXOTE

Your lordship . . .

INNKEEPER

(TURNS LEFT TO LOOK AT DON QUIXOTE.) Something else?

DON QUIXOTE

It is customary to grant the new knight an added name. If Your Lordship could devise such a name for me . . .? (MUSIC FADES. SANCHO HANDS THE SWORD TO THE INNKEEPER. INNKEEPER CROSSES RIGHT THREE OR FOUR STEPS.)

INNKEEPER

Hmmmm. (SINGING.)

Hail, Knight of the Woeful Countenance!

(LOOKS LEFT AT DON QUIXOTE AND DON QUIXOTE SMILES.)

Knight of the Woeful Countenance!
 Wherever you go
 People will know
 Of the glorious deeds of the Knight of the Woe --
 Ful Countenance!

Farewell and good cheer, oh my brave cavalier,
 Ride onward to glorious strife.

(CROSSES LEFT TO LEFT CENTER.)

I swear when you're gone I'll remember you well
 For all of the rest of my life.

Hail, Knight of the Woeful Countenance!
 Knight of the Woeful Countenance!
 Wherever you go,
 Face to the foe,
 They will quail at the sight of the Knight of the Woe --
 Ful Countenance!

Oh valorous knight, go and fight for the right,
 And battle all villains that be.
 But oh, when you do, what will happen to you
 Thank God I won't be there to see!

(MOTIONS FOR ALDONZA AND SANCHE TO JOIN HIM IN THE CEREMONY.)

INNKEEPER, ALDONZA AND SANCHE

(INNKEEPER CROSSES RIGHT TO RIGHT CENTER STAGE.)

Hail, Knight of the Woeful Countenance!

(ALDONZA CROSSES DOWN TO LEFT CENTER STAGE.)

Knight of the Woeful Countenance!

(SANCHE CROSSES DOWN TO RIGHT CENTER STAGE.)

Wherever you go
 People will know
 Of the glorious deeds of the Knight of the Woe --
 Ful Count---te---nance!

(ALL THREE GESTURE WITH UP STAGE HAND OUTSTRETCHED TO DON QUIXOTE STAND-
 ING ON UP CENTER PLATFORM.)

DON QUIXOTE

I thank thee. (WITH BOTH ARMS OUTSTRETCHED FORWARD AND BENDS SLIGHTLY
 FORWARD IN A BOWING POSITION.) I thank thee.

INNKEEPER

(CROSSES UP STAGE AND HANDS DON QUIXOTE HIS SWORD.) Now, Sir Knight,
 I am going to bed. And I advise you to do the same! (CROSSES UP STAGE
 TO UP CENTER PLATFORM AND CROSSES TO UP RIGHT PLATFORM AND SITS.)

DON QUIXOTE

Knight of the Woeful Countenance . . .

ALDONZA

(CROSSES UP RIGHT TO UP CENTER PLATFORM AND KNEELS BESIDE DON QUIXOTE.)
 It's a beautiful name.

SANCHE

(CROSSES UP LEFT TO UP CENTER PLATFORM AND TAKES DON QUIXOTE'S RIGHT ARM
 AND HELPS HIM RISE. Come, Your Grace. (ALDONZA TAKES DON QUIXOTE'S
 LEFT ARM AND HELPS HIM RISE.)

DON QUIXOTE

Not yet. I owe something to my enemies.

ALDONZA

That account's been paid!

DON QUIXOTE

No, my lady. I must raise them up and minister to their wounds. (BEGINS UNBANDAGING HIS HEAD.)

ALDONZA

What?

DON QUIXOTE

Nobility demands.

ALDONZA

It does?

DON QUIXOTE

Yes, my lady. Therefore I shall take these -- (LOOKING AT BANDAGES IN HIS OUTSTRETCHED LEFT HAND.)

ALDONZA

(REACHES WITH RIGHT HAND FOR BANDAGES.) No, you won't. I'll take them. I'll minister.

DON QUIXOTE

But --

ALDONZA

They were my enemies, too.

DON QUIXOTE

Oh, blessed one . . .!

SANCHO

(LEADS DON QUIXOTE BY THE RIGHT ARM AND GROSSES TWO OR THREE STEPS RIGHT.)
Come, Your Grace.

DON QUIXOTE

(STOPS AND LOOKS LEFT AT ALDONZA.) Blessed one! Blessed one! (SANCHO AND DON QUIXOTE CROSS RIGHT AND EXIT STAGE RIGHT. "THE ABDUCTION" MUSIC BEGINS. LIGHTS BLACK OUT. DURING BLACKOUT, PEDRO AND JUAN CROSS RIGHT TO UP RIGHT CENTER PLATFORM AND LEFT TOP, THEN CROSS LEFT AND PLACE IT ON TOP OF THE WELL. JUAN CROSSES LEFT AND STANDS ON RIGHT EDGE OF CENTER PLATFORM. PEDRO CROSSES LEFT AND SITS ON STOOL AT DOWN RIGHT CORNER OF WELL. ANSELMO CROSSES DOWN STAGE TO CENTER STAGE AND PICKS UP LADDER AND PLACES IT UNDER UP LEFT PLATFORM, THEN STANDS AT RIGHT CORNER OF UP LEFT CENTER PLATFORM. PACO CROSSES DOWN STAGE TO DOWN LEFT AND PICKS UP SWORD AND CROSSES UP TO PLACE IT UNDER UP LEFT PLATFORM, THEN STANDS AT LEFT CORNER OF UP LEFT CENTER PLATFORM. TWO PRISONERS CROSS DOWN STAGE FROM UP RIGHT CENTER PLATFORM AND PICK UP HORSES' HEADS UNDER UP RIGHT CENTER PLATFORM AND EXIT STAGE RIGHT. TWO FEMALE PRISONERS SITTING ON UP LEFT CENTER PLATFORM CROSS LEFT AND EXIT. TWO PRISONERS SEATED ON UP LEFT PLATFORM CROSS UP STAGE AND SIT EXTREME UP LEFT ON UP LEFT PLATFORM. LIGHTS FADE UP FOR RAPE SCENE.) /FIGURE 14/

PEDRO

(ALDONZA RISES AND CROSSES DOWN STAGE TO DOWN LEFT BESIDE TENORIO WHO IS LYING ON HIS STOMACH.) What do you think you're doing?

ALDONZA

(BENDING OVER TENORIO.) I'm going to minister to your wounds.

PEDRO

You're going to what?

ALDONZA

Nobility demands. Turn over, you poxy goat! (AS ALDONZA ROLLS TENORIO OVER, HE GRABS HER WAIST AND PULLS HER DOWN, THEN ROLLS OVER ON TOP OF HER. ALDONZA PUSHES HIM OFF, RISES, AND KICKS HIS STOMACH WITH HER LEFT FOOT. ANSELMO AND PACO CROSS DOWN STAGE BEHIND ALDONZA AND DRAG HER BY THE ARMS TO STAGE LEFT IN FRONT OF UP LEFT PLATFORM. PACO HOLDS ALDONZA'S HANDS BEHIND HER BACK, ANSELMO SLAPS HER FACE AS SHE STRUGGLES TO FREE HERSELF. ANSELMO RUNS HANDS DOWN HER BODY IN A SENSUOUS MANNER. PEDRO CROSSES LEFT AND GRABS ANSELMO, TURNS HIM RIGHT AND KNOCKS HIM ACROSS THE TABLE. PEDRO CROSSES LEFT TO ALDONZA AND FONDLES HER BREASTS. ALDONZA KICKS HIS LEGS AND PEDRO SLAPS HER WITH HIS RIGHT HAND. PEDRO AND TENORIO CARRY ALDONZA TO TABLE AND LAY HER DOWN HOLDING HER LEGS IN STRADDLE POSITION. ANSELMO CROSSES DOWN STAGE AND HOLDS HER ARMS OVER HER HEAD. PEDRO JUMPS FROM UP LEFT PLATFORM TO WELL AND CROUCHES OVER ALDONZA IN A STRADDLING POSITION. PEDRO KISSES HER. ALDONZA FREES RIGHT LEG AND KNEES HIM ON THE UPPER THIGH. PEDRO SLAPS HER WITH HIS RIGHT HAND, JUMPS DOWN FROM WELL AND GESTURES TO MULETEERS TO BRING HER TO HIM. ANSELMO PUSHES HER TO PACO AND TENORIO WHO HOLD HER HANDS BEHIND HER BACK.

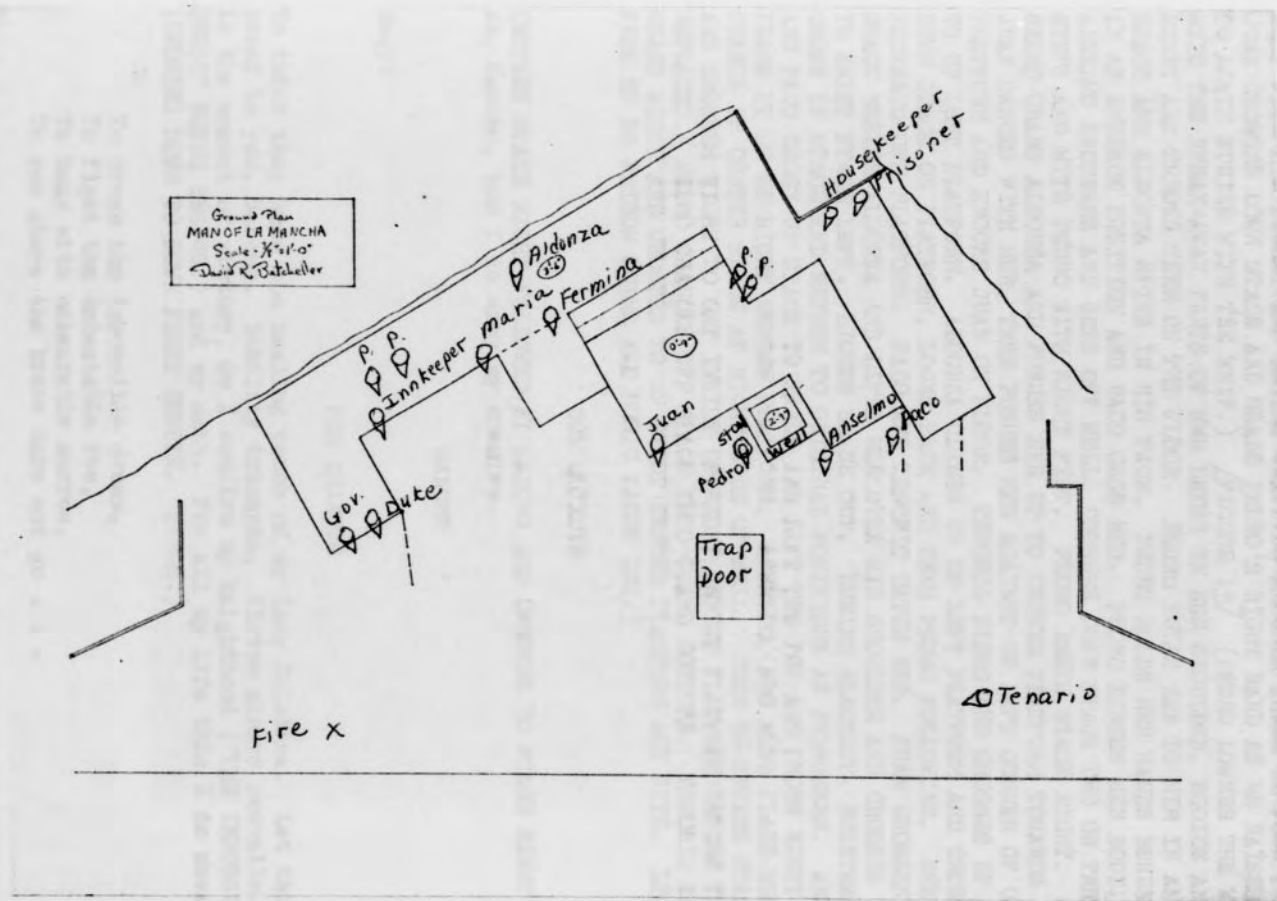


Figure 14

PACO AND TENORIO CROSS DOWN STAGE TO DOWN LEFT AND STAND ON EACH SIDE OF ALDONZA AND STRETCH HER ARMS OUT. ALDONZA FACES AUDIENCE. PEDRO GETS WHIP FROM HIS POCKET AND BEGINS WHIPPING ALDONZA THREE OR FOUR TIMES. JUAN CROSSES DOWN STAGE AND GRABS PEDRO'S RIGHT HAND AS HE RAISES IT TO AGAIN STRIKE WITH THE WHIP.) FIGURE 15 (PEDRO LOWERS THE WHIP, RIPS THE BREAK-AWAY PARTS OF HER DRESS ON HER SHOULDER, BODICE AND SKIRT AND THROWS THEM ON THE FLOOR. PEDRO PULLS HER TO HIM IN AN EMBRACE AND ALDONZA SPITS IN HIS FACE. PEDRO HOLDS HER HANDS BEHIND HER IN AN EMBRACE POSITION AND PACO GAGS HER. PEDRO KISSES HER BODY. ANSELMO RECOVERS AND GETS OFF WELL, CROSSES DOWN STAGE TWO OR THREE STEPS AND HITS PEDRO WITH RIGHT FIST. PEDRO REELS STAGE RIGHT. ANSELMO GRABS ALDONZA AND PUSHES HER UP TO CENTER PLATFORM TOWARDS JUAN. JUAN DANCES WITH HER, THEN PUSHES HER AGAINST UP LEFT CORNER OF UP LEFT PLATFORM AND KNOCKS JUAN ON FLOOR. TENORIO RISES AND CROSSES UP STAGE TO UP LEFT PLATFORM. ALDONZA CLIMBS ON UP LEFT PLATFORM AND CROSSES DOWN STAGE ON PLATFORM, LOOKS BACK AND SEES PEDRO FOLLOWING. SHE FALLS BACKWARD OFF PLATFORM. PACO AND TENORIO CATCH HER. JUAN CROSSES DOWN STAGE BESIDE ALDONZA AND LIFTS HER OVER HIS SHOULDER AND CROSSES LEFT TO EXIST STAGE LEFT. LIGHTS BLACK OUT. DURING BLACKOUT, MULETEERS CROSS UP STAGE AND RETURN TO ORIGINAL POSITIONS AS PRISONERS. ANSELMO AND PACO CROSS UP STAGE TO TABLE AND LIFT THE TOP AND CROSS RIGHT TO REPLACE IT ON UP RIGHT CENTER PLATFORM. ANSELMO, WHO ALSO PLAYS DUKE, STANDS UP CENTER STAGE AT RIGHT SIDE OF WELL. JUAN RE-ENTERS STAGE RIGHT AND CROSSES RIGHT TO GET INSIDE UP RIGHT CENTER PLATFORM BEFORE TOP IS REPLACED. PEDRO CHANGES OFF STAGE INTO GUARD COSTUME. TENORIO ENTERS STAGE RIGHT AND CROSSES TO UP RIGHT CENTER PLATFORM AND SITS. LIGHTS FADE UP TO PRISON SCENE AND MUSIC FADES OUT.)

DON QUIXOTE

(ENTERS STAGE RIGHT FOLLOWED BY SANCHO AND CROSSES TO STAGE RIGHT CENTER.)
Ah, Sancho, how I do envy my enemies.

SANCHO

Envy?

DON QUIXOTE

To think they know the healing touch of my lady Dulcinea. Let this be proof to you, Sancho. Nobility triumphs. Virtue always prevails. Now in the moment of victory, do I confirm my knighthood ("THE IMPOSSIBLE DREAM" MUSIC BEGINS.) and my oath. For all my life this I do swear -- (CROSSES DOWN TO DOWN RIGHT CENTER. SINGS.)

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go . . .

(WHILE LIGHTS CROSS FADE OUT IN SLOW CROSS FADE, SANCHO CROSSES LEFT TO CENTER STAGE. THE GOVERNOR CROSSES DOWN STAGE TO DOWN STAGE RIGHT WITH



Figure 15

STOOL AND SITS. PRISON LIGHTS FADE UP AND MUSIC FADES OUT. "THE INQUISITION THEME" MUSIC BEGINS.)

CERVANTES

(LOOKS LEFT TOWARDS STAGE LEFT.) That sound . . . ?

GOVERNOR

The Men of the Inquisition.

CERVANTES

(LOOKS RIGHT AT GOVERNOR.) What does it mean?

PRISONER

(PRISONER SITTING DOWN ON DOWN STAGE RIGHT PLATFORM.) They're coming to fetch someone.

PRISONER

(SITTING ON DOWN LEFT PLATFORM.) They'll haul him off -- put the question to him.

PRISONER

(SITTING ON RIGHT CENTER PLATFORM.) Next thing he knows -- he's burning!

CERVANTES

Are they coming for me?

THE DUKE

Very possibly. Are you afraid, Cervantes? Where's your courage? Is that in your imagination, too? (CROSSES DOWN RIGHT AND BACKS CERVANTES TO STAGE LEFT ON LEFT SIDE OF TRAP DOOR.) No escape, Cervantes. This is happening. Not to your brave man of La Mancha, but to you. Quick, Cervantes -- call upon him. Let him shield you. Let him save you, if he can, from that! (THE TRAP DOOR IS OPENED BY A GUARD, PEDRO, ASCENDING FROM BELOW. THE GUARD, FOLLOWED BY THE CAPTAIN, CROSSES UP TO UP RIGHT CENTER PLATFORM, LIFTS THE TOP AND DRAGS OUT A PRISONER. THE GUARD PUSHES HIM DOWN STAGE AND THE PRISONER FOLLOWED BY THE GUARD AND THE CAPTAIN, DESCENDS THE STAIRSTEPS. THE CAPTAIN CLOSSES THE TRAP DOOR. THE MUSIC FADES. THE MANSERVANT CROSSES UP LEFT AND PICKS UP STOOL IN FRONT OF WELL AND CROSSES DOWN LEFT AND PLACES IT BEHIND CERVANTES. GOVERNOR SNAPS HIS FINGERS AND FERMINA CROSSES WITH A CASK OF WINE FROM UP LEFT PLATFORM TO DOWN LEFT AND HANDS THE CASK TO CERVANTES. HE DRINKS.)

GOVERNOR

Better?

CERVANTES

(GIVES CASK TO FERMINA. SHE CROSSES UP STAGE TO UP STAGE LEFT PLATFORM AND SITS.) Thank you . . .

GOVERNOR

Good, let's get on with your defense!

CERVANTES

If I might just rest for a moment . . .

THE DUKE

(CROSSES RIGHT TO LEFT CENTER.) This place La Mancha -- (TURNS LEFT AND LOOKS AT CERVANTES.) what is it like?

GOVERNOR

An empty place. Great wide plans.

PRISONER

(SITTING ON UP LEFT PLATFORM.) A desert.

GOVERNOR

A wasteland.

THE DUKE

(CROSSES RIGHT TO RIGHT CENTER.) Which apparently grows lunatics.

CERVANTES

I would say, rather . . . men of illusion.

THE DUKE

(CROSSES LEFT TO LEFT CENTER.) Much the same. Why are you poets so fascinated with madmen?

CERVANTES

I suppose . . . we have much in common.

THE DUKE

You both turn your backs on life.

CERVANTES

We both select from life what pleases us.

THE DUKE

A man must come to terms with life as it is!

CERVANTES

My friend, I have lived almost fifty years, and I have seen life as it is. Pain, misery, hunger . . . cruelty beyond belief. I have heard the singing from taverns and moans from bundles of filth on the streets. I have been a soldier and seen my comrades fall in battle . . . or die more slowly under the lash in Africa. I have held them in my arms at the final moment. These were men who saw life as it is, yet they died despairingly. No glory, no gallant last words . . . only their eyes filled with confusion, whimpering the question: "Why?" I do not think they asked why they were dying, but why they had lived. (RISES.) When life itself seems lunatic, who knows where madness lies? Too much sanity may be madness. To seek treasure where there is only trash. Perhaps to be practical is madness. And maddest of all, to see life ("MAN OF LA MANCHA" MUSIC BEGINS.) as it is and not as it ought to be. (MAN-SERVANT PICKS UP STOOL AND GROSSES UP RIGHT AND PLACES IT IN FRONT OF WELL. FAST CROSS FADE OF LIGHTS FROM PRISON TO EPISODIC SCENE.)

DON QUIXOTE

(GROSSES DOWN CENTER THREE OR FOUR STEPS, GOVERNOR GROSSES UP STAGE WITH STOOL AND PLACES IT IN FRONT OF UP RIGHT PLATFORM AND SITS.)

I am I, Don Quixote,

(HORSES ENTER STAGE RIGHT AND CROSS TO RIGHT CENTER.)

The lord of La Mancha,
 Destroyer of evil am I,
 I will march to the sound of the trumpets of glory,
 Forever to conquer or die!

(MUSIC FADES. DUKE GROSSES UP RIGHT TO UP RIGHT PLATFORM AND SITS.)

SANCHO

(GROSSES DOWN STAGE TO DOWN CENTER BESIDE DON QUIXOTE.) I don't understand.

DON QUIXOTE

(PUTS LEFT HAND ON SANCHEO'S RIGHT SHOULDER.) What, my friend?

SANCHEO

Why you're so cheerful. First you find your lady, then you lose her.

DON QUIXOTE

Never lost!

SANCHEO

Well, she ran off with those mule drivers . . . ?

DON QUIXOTE

Undoubtedly with some high purpose.

SANCHEO

High purpose with those low characters?

DON QUIXOTE

(CROSSES UP RIGHT TO HORSES.) Sancho, Sancho, always thine eye sees evil in preference to good.

SANCHEO

(CROSSES UP RIGHT BESIDE DON QUIXOTE.) There's no use blaming my eye, it doesn't make the world, it only sees it. ("MOORISH DANCE" MUSIC BEGINS. TWO GYPSY GIRLS AND ONE GYPSY MAN ENTER STAGE LEFT AND CROSS RIGHT TO RIGHT CENTER STAGE. ANOTHER GYPSY MAN ENTERS STAGE LEFT AND CROSSES LEFT TO RIGHT CENTER STAGE IN FRONT OF HORSES.) Anyway, (LOOKING STAGE LEFT AT GYPSIES.) there's something my eye sees truly enough. Gypsies! Moors! (LOOKS RIGHT AT DON QUIXOTE.) Let's make a wide track around them, for they're a scurvy lot, and Your Grace can't deny that!

DON QUIXOTE

(CROSSES WITH SANCHEO DOWN STAGE TWO OR THREE STEPS.) There, thou hast fallen into the trap of thy peasant mind again. Have I not taught thee that appearance is not reality?

SANCHEO

They're not thieves and murderers? (THE GYPSY MAN STANDING DOWN STAGE OF THE GROUP PUSHES THE GYPSY GIRLS STANDING IN FRONT OF HIM AND THE THREE CROSS DOWN STAGE TO DOWN CENTER BESIDE SANCHEO.)

DON QUIXOTE

Sancho, never condemn before thou knowest! (THE GYPSY MAN STANDING UP STAGE CROSSES RIGHT TO STAND BETWEEN HORSES UP RIGHT CENTER. THE GYPSY GIRL BESIDE SANCHO CROSSES RIGHT TO LEFT OF DON QUIXOTE. THE SECOND GYPSY GIRL CROSSES RIGHT BESIDE SANCHO.) FIGURE 16 You see . . . a young innocent approaches. (BOTH GIRLS UNDULATE THEIR BODIES. THE GIRL IN FRONT OF SANCHO FACING AUDIENCE STROKES HIS FACE WITH HER RIGHT HAND. SANCHO THROWS HER HAND OFF WITH HIS RIGHT HAND. THE TWO GYPSY MEN BEGIN A HIGH NASAL WHINE TO ACCOMPANY THE GIRLS WHILE THEY DANCE.) Charming! Utterly charming!

SANCHO

But she's a trollop, and he -- (POINTS LEFT TO THE GYPSY MAN STANDING DOWN LEFT CENTER.) -- he's nothing but her . . .

DON QUIXOTE

Have done with these foul suspicions! Dost not understand their language? These two are brother and sister, offspring of the noble African lord, Sidi ben Mali.

SANCHO

(THE GYPSY GIRL IN FRONT OF DON QUIXOTE TURNS RIGHT TO FACE HIM AND PRESSES HER BODY AGAINST HIM.) Brother and sister?

DON QUIXOTE

Sweet maiden, what wilt thou? (THE GYPSY GIRL IN FRONT OF HIM TURNS LEFT AND STANDS IN FRONT OF HIM AGAIN UNDULATING HER HIPS, FACING AUDIENCE. THE GIRL IN FRONT OF SANCHO UNDULATES HER HIPS.)

SANCHO

I think I know what she wilt! (THE GIRL IN FRONT OF DON QUIXOTE REACHES BEHIND HER AND TAKES HIS RIGHT HAND AND PUTS IT ON HER RIGHT BREAST.)

DON QUIXOTE

She wishes me to feel the beating of her heart. And such is her innocence she does not even know where it is. (THE GIRL REACHES FOR DON QUIXOTE'S LEFT HAND AND PUTS IT ON HER LEFT BREAST.)

SANCHO

Or even how many she has! (DON QUIXOTE REMOVES HIS HANDS FROM HER BREASTS AND THE GIRLS DANCE IN AN UNDULATING MANNER. THE GYPSY MEN SING IN A FOREIGN LANGUAGE.)

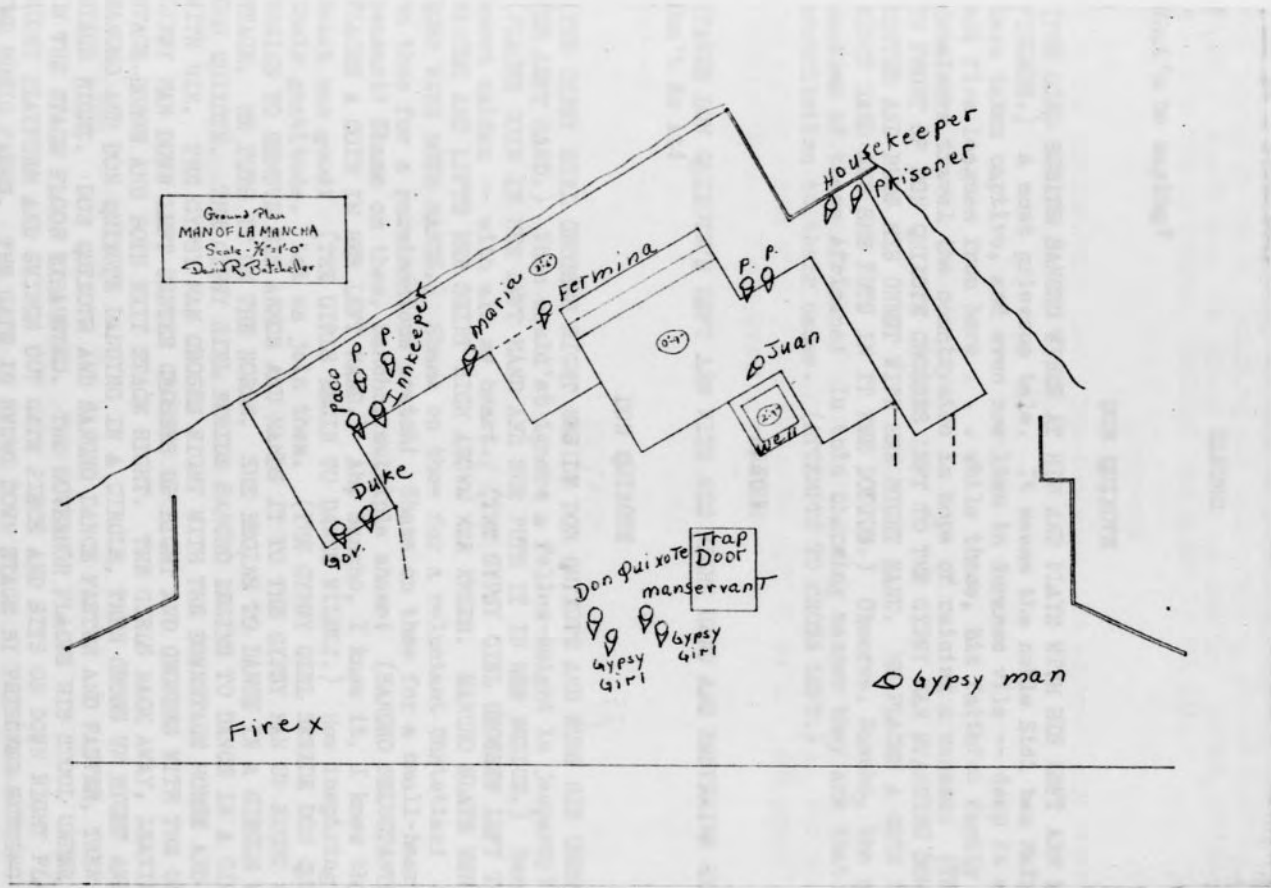


Figure 16

DON QUIXOTE

Much as I surmised.

SANCHO

What's he saying?

DON QUIXOTE

(THE GIRL BESIDE SANCHO WINKS AT HIM AND PLAYS WITH HIS LEFT ARM WITH HER FINGERS.) A most grievous tale. It seems the noble Sidi ben Mali has been taken captive, and even now lies in durance vile -- deep in a dungeon, not five leagues from here . . . while these, his faithful family and retainers travel the countryside in hope of raising a ransom. (THE GIRL IN FRONT OF DON QUIXOTE CROSSES LEFT TO THE GYPSY MAN STANDING DOWN LEFT CENTER AND RUBS HIS CHEST WITH HER RIGHT HAND. HE PLACES A COIN IN HER RIGHT HAND AND SHE PUTS IN IT HER BODICE.) Observe, Sancho, the quaint customs of these Africans! In this charming manner they ask that I make contribution to their cause. (ATTEMPTS TO CROSS LEFT.)

SANCHO

(TAKES DON QUIXOTE'S LEFT ARM WITH HIS RIGHT HAND AND RESTRAINS HIM.)
Don't do it!

DON QUIXOTE

(THE GYPSY GIRL CROSSES RIGHT BESIDE DON QUIXOTE AND RUBS HIS CHEST WITH HER LEFT HAND.) Thou would'st ignore a fellow-knight in jeopardy? (PLACES COIN IN HER LEFT HAND AND SHE PUTS IT IN HER BODICE.) Here, sweet maiden -- with all my heart. (THE GYPSY GIRL CROSSES LEFT TO SANCHO AND LIFTS HER SKIRT HIGH ABOVE HER KNEES. SANCHO SLAPS HER SKIRT DOWN WITH BOTH HANDS.) Shame on thee for a reluctant Christian! Shame on thee for a parsimonious wretch! Shame on thee for a small-hearted peasant! Shame on thee, Sancho, multiple shame! (SANCHO RELUCTANTLY PLACES A COIN IN HER LEFT HAND.) Ah, Sancho, I knew it, I knew thy heart was good! (THE GIRLS BEGIN TO DANCE WILDLY.) How inspiring is their gratitude. Let us join them. (THE GYPSY GIRL BESIDE DON QUIXOTE BEGINS TO REMOVE HIS ARMOR AND HANDS IT TO THE GYPSY MAN UP RIGHT CENTER STAGE. HE PUTS IT ON THE HORSE. SHE BEGINS TO DANCE IN A CIRCLE WITH DON QUIXOTE. THE GYPSY GIRL BESIDE SANCHO BEGINS TO DANCE IN A CIRCLE WITH HIM. THE GYPSY MAN CROSSES RIGHT WITH THE DOWNSTAGE HORSE AND THE GYPSY MAN DOWN LEFT CENTER CROSSES UP RIGHT AND CROSSES WITH THE UP STAGE HORSE AND BOTH EXIT STAGE RIGHT. THE GIRLS BACK AWAY, LEAVING SANCHO AND DON QUIXOTE DANCING IN A CIRCLE, THEN CROSS UP RIGHT AND EXIT STAGE RIGHT. DON QUIXOTE AND SANCHO DANCE FASTER AND FASTER, THEN FALL ON THE STAGE FLOOR EXHAUSTED. THE GOVERNOR PLACES HIS STOOL UNDER DOWN RIGHT PLATFORM AND SWINGS OUT GATE PIECE AND SITS ON DOWN RIGHT PLATFORM. THE MUSIC FADES. THE GATE IS SWUNG DOWN STAGE BY PRISONER SITTING ON UP RIGHT PLATFORM. LIGHTS CROSS FADE INTO THE COURTYARD SCENE. "THE DUB-BING" MUSIC BEGINS.)

MARIA

(CROSSING FROM UP CENTER PLATFORM TO DOWN RIGHT CENTER, TRYING TO BLOCK THE INNKEEPER WHO IS FOLLOWING HER CROSS FROM UP CENTER PLATFORM. MUSIC FADES.) Don't open the gates! Don't let him in! (STOPS, TURNS LEFT TO BLOCK THE INNKEEPER, THROWING HER HANDS IN THE AIR.)

INNKEEPER

It's the pig-butcher. Don't you remember? We expected him yesterday. (STARTS TO PASS HER DOWNSTAGE.)

MARIA

(BACKING UP WITH ARMS STILL UP IN AIR.) No, no! Don't open!

INNKEEPER

(PASSES MARIA AND OPENS GATE ON STAGE RIGHT. MARIA SCREAMS AND CROSSES LEFT TO UP CENTER PLATFORM AND SITS ON UP RIGHT PLATFORM. DON QUIXOTE AND SANCHO ENTER STAGE RIGHT AND CROSS LEFT TO GATE.) Not again? (CLOSING GATE.) This place is closed.

SANCHO

But --

INNKEEPER

This castle has gone out of business!

DON QUIXOTE

Thou wouldst deny sanctuary?

INNKEEPER

I hate to, but --

DON QUIXOTE

And to a knight dubbed by thy own hand?

INNKEEPER

It doesn't seem right . . .

DON QUIXOTE

Not by any rule of chivalry! (OPENS GATE. DON QUIXOTE CROSSES LEFT AND SITS ON UP CENTER PLATFORM. SANCHO CROSSES UP CENTER AND STANDS BEHIND DON QUIXOTE. THE INNKEEPER CLOSSES THE GATE.)

INNKEEPER

(TURNING LEFT TO LOOK AT DON QUIXOTE.) More muleteers?

SANCHO

Gypsies. Moors. They stole our money.

DON QUIXOTE

Have done, Sancho.

SANCHO

They stole our animals.

DON QUIXOTE

Must thou harp on it?

SANCHO

They stole everything we had.

INNKEEPER

Why don't you declare a truce?

DON QUIXOTE

And allow wickedness to flourish?

INNKEEPER

I'm afraid wickedness wears a thick armor.

DON QUIXOTE

And for that wouldst thou have me stop trying? Nay, let a man be overthrown ten thousand times, still must he rise and again do battle.
(ALDONZA ENTERS STAGE LEFT AND CROSSES RIGHT TO UP CENTER PLATFORM.)
The Enchanter may confuse the outcome, but the effort remains sublime!

ALDONZA

Lies. Madness and lies. (TAKES A STEP ON THE LEFT SIDE OF THE UP CENTER PLATFORM.)

INNKEEPER

Aldonza! What happened?

ALDONZA

(WITH BACK TO AUDIENCE, TURNS HEAD LEFT AND LOOKS DOWN AT DON QUIXOTE.)
Ask him.

INNKEEPER

(CROSSES LEFT TO UP CENTER PLATFORM BETWEEN SANCHE AND DON QUIXOTE AND
EXITS TO UP RIGHT PLATFORM AND SITS.) Maria! Maria!

DON QUIXOTE

(CROSSES LEFT BESIDE ALDONZA.) I shall punish them that did this crime.

ALDONZA

Crime. You know the worst crime of all? Being born. (TURNS LEFT, STEP-
PING DOWN FROM PLATFORM, AND CROSSES DOWN LEFT TWO OR THREE STEPS.) For
that you get punished your whole life!

DON QUIXOTE

(CROSSES DOWN LEFT FROM PLATFORM AND CIRCLES DOWN STAGE OF ALDONZA TO
BLOCK HER EXIT.) Dulcinea --

ALDONZA

Enough of that! (TURNS RIGHT AND CROSSES RIGHT TO LEFT CENTER.) Get
yourself to a madhouse. Rave about nobility where no one can hear.

DON QUIXOTE

(TAKES TWO OR THREE STEPS RIGHT.) My lady --

ALDONZA

(TURNS LEFT. "ALDONZA" MUSIC BEGINS.) I am not your lady! I am not
any kind of lady! (LOOKING LEFT AT DON QUIXOTE. SINGS.)

I was spawned in a ditch by a mother who left me there
Naked and cold and too hungry to cry!
I never blamed her, I'm sure she left hoping
That I'd have the good sense to die!

(TURNS RIGHT AWAY FROM DON QUIXOTE.)

Then, of course, there's my father--I'm told that young ladies
Can point to their fathers with maidenly pride;
Mine was some regiment here for an hour,
I can't even tell you which side!

(CROSSES RIGHT TO CENTER STAGE.)

So of course I became, as befitted my delicate birth,

(CROSSES RIGHT TO CENTER STAGE BESIDE ALDONZA.)

The most casual bride of the murdering scum of the earth!

DON QUIXOTE

(KNEELS ON HIS KNEES FACING ALDONZA.) And still thou art my lady.

ALDONZA

(TURNS LEFT AND LOOKS AT DON QUIXOTE.) And still he torments me! Lady!
How should I be a lady? (STANDS WITH LEGS SPREAD APART.) /FIGURE 17/

For a lady has modest and maidenly airs
And a virtue I somehow suspect that I lack;

(CROSSES RIGHT THREE OR FOUR STEPS.)

It's hard to remember these maidenly airs
In a stable laid flat on your back!

(TURNS LEFT AND CROSSES LEFT TO CENTER STAGE BESIDE DON QUIXOTE.)

Won't you look at me, look at me, God, won't you look at me,
Look at the kitchen slut reeking of sweat!
Born on a dunghheap to die on a dunghheap,
A strumpet men use and forget!

(LIFTS SKIRT WITH RIGHT HAND.)

If you feel that you see me not quite at my virginal best,

(STRETCHES LEFT HAND OUT IN FRONT OF DON QUIXOTE'S FACE.)

Cross my palm with a coin and I'll willingly show you the rest!

DON QUIXOTE

Never deny thou art Dulcinea.

ALDONZA

Take the clouds from your eyes (STRETCHES BOTH ARMS OUT AT SIDES.) and
see me as I am! (CROSSES RIGHT TO RIGHT CENTER.)

You have shown me the sky, but what good is the sky
To a creature who'll never do better than crawl?
Of all the cruel bastards who've badgered and battered me,

(TURNS LEFT TO LOOK AT DON QUIXOTE.)



Figure 17

You are the cruelest of all!

(TURNS RIGHT AWAY FROM HIM. HE RISES, CROSSES RIGHT BESIDE ALDONZA.)

Can't you see what your gentle insanities do to me?

(CROSSES LEFT TO LEFT CENTER STAGE.)

Rob me of anger and give me despair!
Blows and abuse I can take and give back again,
Tenderness I cannot bear!

So please torture me now with your "Sweet Dulcineas" no more!
I am no one! I'm nothing!

(TURNS RIGHT FACING DON QUIXOTE.)

I'm only Aldonza the whore!

DON QUIXOTE

(MUSIC FADES. HE KNEELS FACING STAGE LEFT.) Now and forever thou art
my lady Dulcinea!

ALDONZA

(SCREAMS.) No-o-o! (COLLAPSES ON THE FLOOR. "KNIGHT OF THE MIRRORS"
MUSIC BEGINS. DON QUIXOTE RISES AND CROSSES LEFT BESIDE ALDONZA. SANCHE
CROSSES RIGHT TO GATE, OPENS IT, STOPS AND LOOKS.)

SANCHE

(CROSSES LEFT TO LEFT CENTER BESIDE DON QUIXOTE.) Master . . . (MUSIC
FADES. KNIGHT OF THE MIRRORS ENTERS STAGE RIGHT FOLLOWED BY TWO ATTEND-
ANTS. CROSSES LEFT TO DOWN RIGHT CENTER.) /FIGURE 18/ (ALL THREE CARRY
SHIELDS BACKED WITH MIRRORS IN EACH HAND.)

KNIGHT OF THE MIRRORS

Is there one here calls himself Don Quixote de la Mancha? If there is --
and he be not afraid to look upon me -- let him stand forth!

DON QUIXOTE

(CROSSES RIGHT TO CENTER STAGE.) I am Don Quixote, Knight of the Woeful
Countenance.

KNIGHT OF THE MIRRORS

Now hear me, thou charlatan! Thou art no knight, but a foolish pretender.
Thy pretense is a child's mockery, and thy principles dirt beneath my
feet!

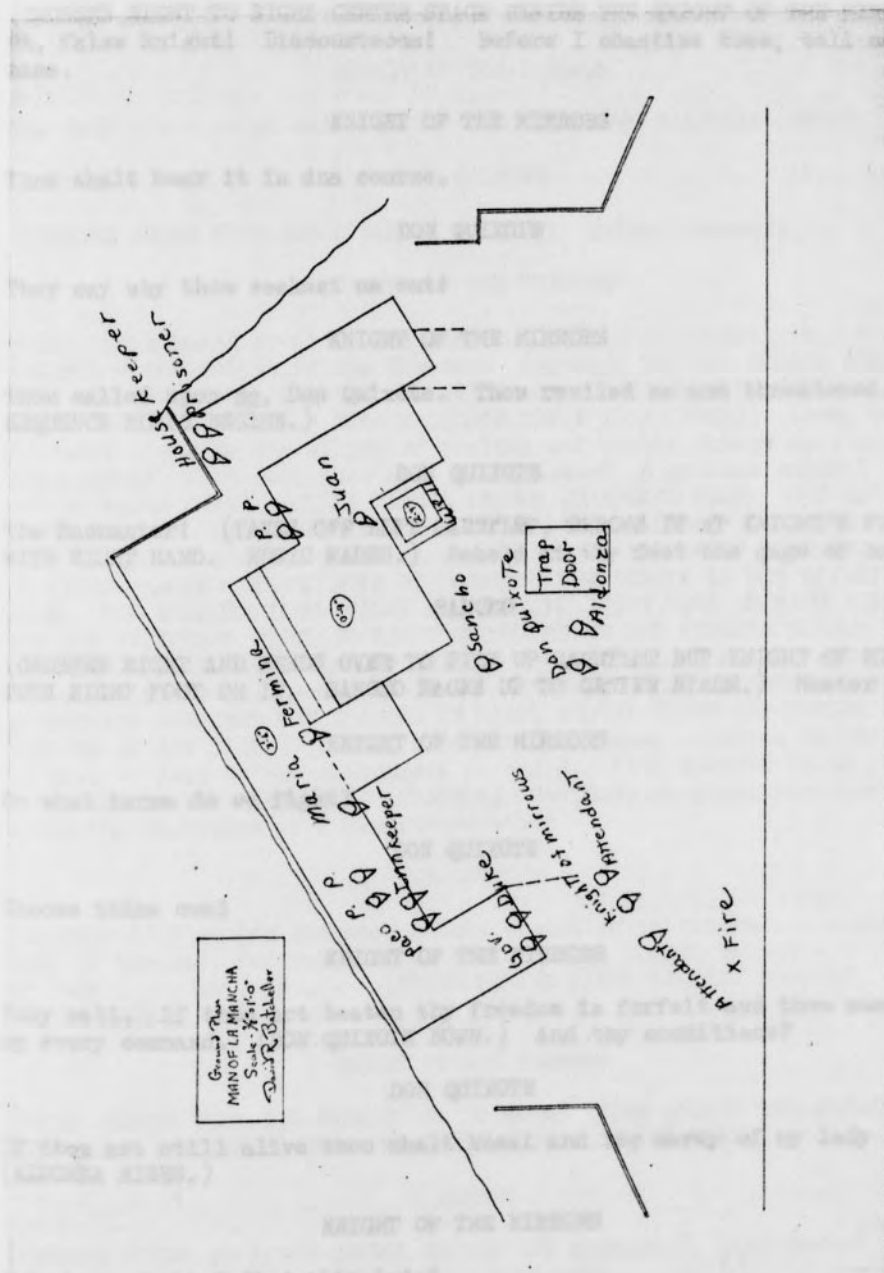


Figure 18

DON QUIXOTE

(CROSSES RIGHT TO RIGHT CENTER STAGE BESIDE THE KNIGHT OF THE MIRRORS.)
Oh, false knight! Discourteous! Before I chastise thee, tell me thy name.

KNIGHT OF THE MIRRORS

Thou shalt hear it in due course.

DON QUIXOTE

They say why thou seekest me out!

KNIGHT OF THE MIRRORS

Thou called upon me, Don Quixote. Thou reviled me and threatened. (FIGHT SEQUENCE MUSIC BEGINS.)

DON QUIXOTE

The Enchanter! (TAKES OFF LEFT GAUNTLET, THROWS IT AT KNIGHT'S FEET WITH RIGHT HAND. MUSIC FADES.) Behold at thy feet the gage of battle!

SANCHO

(CROSSES RIGHT AND BENDS OVER TO PICK UP GAUNTLET BUT KNIGHT OF MIRRORS PUTS RIGHT FOOT ON IT. SANCHO BACKS UP TO CENTER STAGE.) Master -- no!

KNIGHT OF THE MIRRORS

On what terms do we fight?

DON QUIXOTE

Choose thine own!

KNIGHT OF THE MIRRORS

Very well. If thou art beaten thy freedom is forfeit and thou must obey my every command. (DON QUIXOTE BOWS.) And thy conditions?

DON QUIXOTE

If thou art still alive thou shalt kneel and beg mercy of my lady Dulcinea. (ALDONZA RISES.)

KNIGHT OF THE MIRRORS

And where shall I find this lady?

DON QUIXOTE

(POINTS WITH LEFT HAND TO ALDONZA.) There she stands.

KNIGHT OF THE MIRRORS

Thy lady . . . is an alley cat! (ALDONZA TURNS HER HEAD LEFT.)

DON QUIXOTE

(DRAWING SWORD WITH RIGHT HAND.) Monster! Defend thyself!

KNIGHT OF THE MIRRORS

Hold! Thou asked my name, Don Quixote. Now I shall tell it. I am called -- the Knight of the Mirrors! (REACHES FOR HIS SECOND MIRROR FROM THE ATTENDANT STANDING ON HIS RIGHT AND FLASHES IT LEFT IN FRONT OF DON QUIXOTE'S FACE. STROBE LIGHTS BEGIN TO FLICKER.) Look, Don Quixote! Look in the mirror of reality and behold things as they truly are. Look! What dost thou see, Don Quixote? A gallant knight? Naught but an aging fool! (HOLDS MIRROR IN DON QUIXOTE'S FACE. DON QUIXOTE BACKS AWAY TWO OR THREE STEPS AND TURNS LEFT.) Look! Dost thou see him? A madman dressed for a masquerade! (AN ATTENDANT STANDING LEFT OF KNIGHT BLOCKS DON QUIXOTE BY FLASHING THE MIRROR IN DON QUIXOTE'S FACE. DON QUIXOTE TURNS RIGHT AND CROSSES RIGHT FOUR OR FIVE STEPS AND THE ATTENDANT STANDING RIGHT OF KNIGHT OF THE MIRRORS BLOCKS HIS CROSS BY THROWING HIS MIRROR IN DON QUIXOTE'S FACE.) Look Don Quixote! See him as he truly is! See the clown! (KNIGHT OF THE MIRRORS AND THE TWO ATTENDANTS SURROUND DON QUIXOTE AT RIGHT CENTER STAGE AND THRUST THEIR MIRRORS IN HIS FACE.) Drown, Don Quixote. Drown -- drown in the mirror. Go deep -- deep -- the masquerade is ended. (DON QUIXOTE FALLS TO HIS KNEES FACING THE AUDIENCE.) Confess! Thy lady is a trollop, and thy dream the nightmare of a disordered mind!

DON QUIXOTE

(DAZEDLY.) I am Don Quixote, knight errant of La mancha . . . and my lady is the Lady Dulcinea. I am Don Quixote, knight errant . . . and my lady . . . my lady . . . (SINKS TO THE FLOOR WEEPING AUDIBLY. STROBE LIGHTS FADE.)

KNIGHT OF THE MIRRORS

(TAKES CASQUE FROM HIS HEAD.) It is done! (THE KNIGHT AND ATTENDANTS TURN THEIR MIRRORS SO THAT THE SHIELD SIDES ARE NOW SEEN.)

SANCHO

(CROSSES RIGHT TO RIGHT CENTER BESIDE DON QUIXOTE.) Your Grace! It is Doctor Carrasco! It is only Sanson Carrasco!

CARRASCO

Forgive me, Senor Quijana. It was the only way. (CROSSES RIGHT BESIDE SANGHO WHILE LIGHTS CROSS FADE TO PRISON SCENE. THE KNIGHT, ATTENDANTS AND ALDONZA CROSS RIGHT AND EXIT STAGE RIGHT. THE TWO GYPSY GIRLS, DRESSED IN PRISONER COSTUMES, ENTER STAGE RIGHT, CROSS LEFT AND SIT ON UP LEFT CENTER PLATFORM. HOUSEKEEPER CROSSES DOWN STAGE AND LEFT FROM UP LEFT CENTER PLATFORM AND EXITS STAGE LEFT. THE MALE HORSE ENTERS STAGE RIGHT, CROSSES LEFT AND SITS ON UP RIGHT PLATFORM. THE GOVERNOR CROSSES DOWN AND STANDS DOWN RIGHT.)

CAPTAIN

(THE TRAP DOOR OPENS AND THE CAPTAIN EMERGES, CROSSES LEFT TO DOWN LEFT EDGE OF TRAP DOOR AND TURNS RIGHT LOOKING AT DON QUIXOTE.) Cervantes! Cervantes! Prepare to be summoned!

CERVANTES

By whom?

CAPTAIN

The Judges of the Inquisition!

GOVERNOR

Captain! How soon?

CAPTAIN

Soon! (CROSSES RIGHT AND EXITS DOWN STEPS OF TRAP DOOR.)

GOVERNOR

But not yet. (CROSSES LEFT THREE OR FOUR STEPS.) Good. You'll have time to finish the story.

CERVANTES

But the story is finished. (PRISONERS REACT WITH "NO'S.")

GOVERNOR

What?

CERVANTES

At least as far as I know it.

GOVERNOR

I don't think I like this ending. (PRISONERS REACT WITH "NO'S".) I don't think the jury likes it, either. Miguel de Cervantes, I'm afraid you've failed. It is the sentence of this court --

CERVANTES

(CROSSES RIGHT THREE OR FOUR STEPS BESIDE GOVERNOR.) Wait!

GOVERNOR

For what?

CERVANTES

If I could have a little more time?

GOVERNOR

(CROSSES RIGHT THREE OR FOUR STEPS.) Oh, I'll grant it. But the Inquisition . . .?

CERVANTES

(CROSSES RIGHT THREE OR FOUR STEPS BESIDE GOVERNOR.) A few moments only! (GOVERNOR TURNS LEFT.) Let me . . . Let me improvise . . . ("I'M ONLY THINKING OF HIM" MUSIC BEGINS WHILE LIGHTS SLOWLY CROSS FADE FROM PRISON TO DEATH SCENE. TWO ATTENDANTS FOR KNIGHT OF THE MIRRORS, NOW DRESSED AS PRISONERS, ENTER STAGE LEFT AND CROSS DOWN RIGHT WITH BLANKET, PILLOW AND NIGHTGOWN. ONE PRISONER PLACES THE BLANKET AND PILLOW ON THE STAGE IN FRONT OF OPEN TRAP DOOR. THE OTHER ASSISTS CERVANTES IN PUTTING ON THE NIGHTGOWN. THE TWO PRISONERS CROSS UP STAGE AND SIT ON UP LEFT PLATFORM. GOVERNOR CROSSES UP TO UP RIGHT PLATFORM AND SITS. DON QUIXOTE LIES AGAINST TRAP DOOR WITH BLANKET COVERING HIM. HOUSEKEEPER ENTERS STAGE LEFT AND CROSSES RIGHT, THEN STANDS DOWN LEFT EDGE OF TRAP DOOR. PADRE FOLLOWED BY CARRASCO AND ANTONIA ENTER STAGE RIGHT, CROSS LEFT AND STAND DOWN RIGHT EDGE OF TRAP DOOR. MUSIC FADES.) /FIGURE 19/

ANTONIA

Can you do nothing?

PADRE

(TURNS RIGHT, LOOKING AT ANTONIA.) I'm afraid there'll be more need of my services than his. Where is he, I wonder? In what dark cavern of the mind?

CARRASCO

According to recent theory --

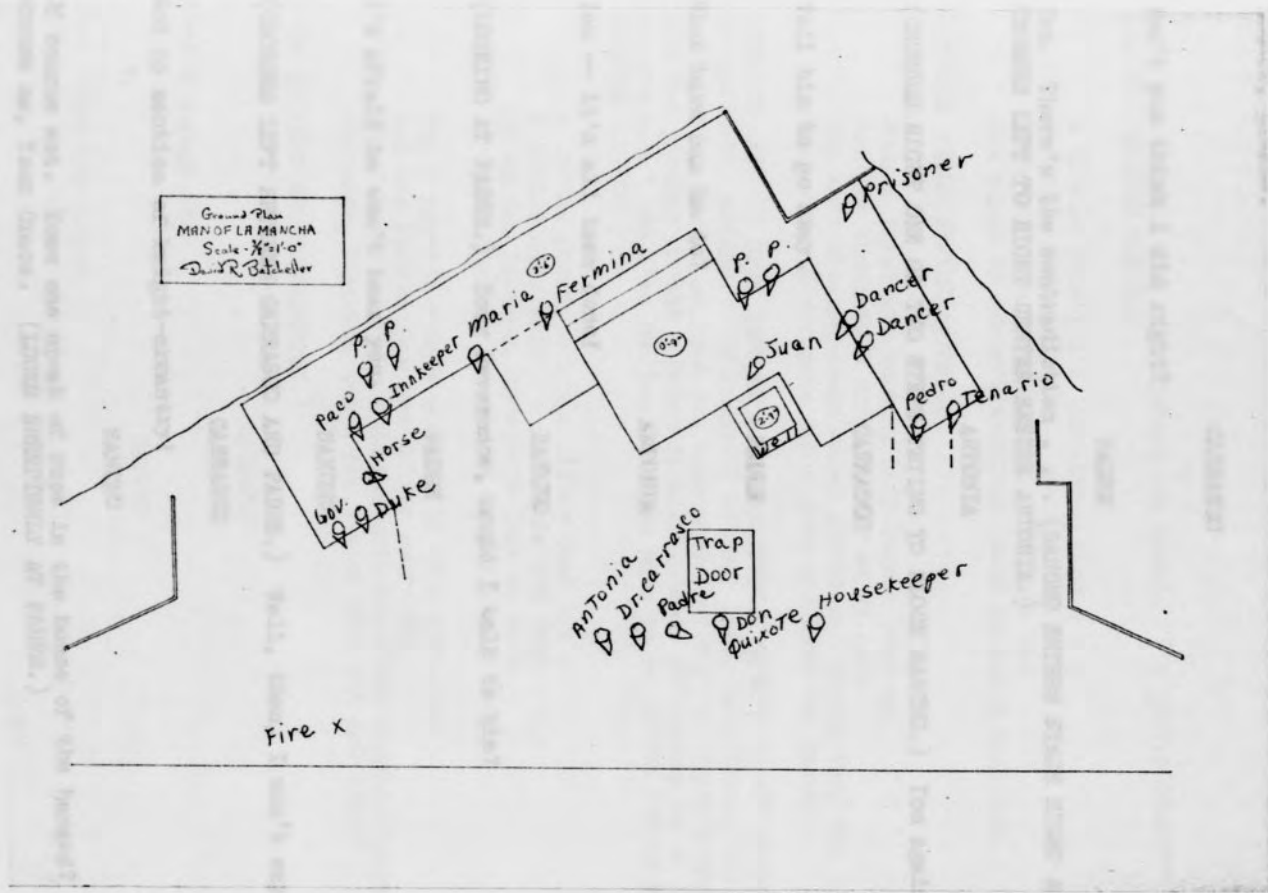


Figure 19

PADRE

Doctor, please.

CARRASCO

Don't you think I did right?

PADRE

Yes. There's the contradiction . . . (SANCHO ENTERS STAGE RIGHT AND CROSSES LEFT TO RIGHT CENTER BESIDE ANTONIA.)

ANTONIA

(CROSSES RIGHT ONE OR TWO STEPS TRYING TO BLOCK SANCHO.) You again?

CARRASCO

Tell him to go away.

PADRE

What harm can he do?

ANTONIA

Yes -- it's all been done!

SANCHO

(LOOKING AT PADRE.) Your Reverence, could I talk to him?

PADRE

I'm afraid he won't hear you.

SANCHO

(CROSSES LEFT BETWEEN CARRASCO AND PADRE.) Well, then, I won't say much.

CARRASCO

And no mention of knight-errantry!

SANCHO

Of course not. Does one speak of rope in the house of the hanged? Oh -- excuse me, Your Grace. (LOOKS SHEEPISHLY AT PADRE.)

ANTONIA

Your Grace.

SANCHO

Just a few words . . . to lighten his heart. ("A LITTLE GOSSIP" MUSIC BEGINS. SANCHO SINGS.)

A little gossip . . . A little chat . . .
 A little idle talk . . . of this and that . . .
 I'll tell him all the troubles I have had
 And since he doesn't hear, at least he won't feel bad.

(CROSSES RIGHT BESIDE ANTONIA.)

When I first got home my wife Teresa beat me,
 But the blows fell very lightly on my back.
 She kept missing every other stroke and crying from the heart
 That while I was gone she'd gone and lost the knack!

(CROSSES LEFT TO DOWN LEFT EDGE OF TRAP DOOR. STOOPS TO GET CLOSER TO DON QUIXOTE. SPEAKS.) Of course I hit her back, Your Grace, but she's a lot harder than I am, and you know what they say -- "Whether the stone hits the pitcher or the pitcher hits the stone, it's going to be bad for the pitcher." So I've got bruises from here to -- (SITS BESIDE DON QUIXOTE. SINGS.)

A little gossip . . . a little chat . . .
 A little idle talk . . . of this and that . . .
 If no one listens, then it's just as well,
 At least I won't get caught in any lies I tell!

Oh, I haven't fought a windmill in a fortnight
 And the humble joys get duller every day,
 Why, when I'm asleep a dragon with his fiery tongue a-waggin'
 Whispers, "Sancho, won't you please come out and play?"

(DON QUIXOTE ROUSES SLIGHTLY.)

CARRASCO

That's enough now!

SANCHO

Why? What did I do?

CARRASCO

I warned you!

SANCHO

I didn't do anything, I was only trying to --

DON QUIXOTE

(BARELY AUDIBLE.) My friend.

SANCHO

Did Your Grace say something?

DON QUIXOTE

You're a fat little bag stuffed with proverbs.

SANCHO

Yes, Your Grace. As I was saying --

ANTONIA

(CROSSES LEFT AND KNEELS BESIDE DON QUIXOTE. PADRE COUNTERS.) Uncle!

DON QUIXOTE

(LEANS FORWARD.) My dear . . . (PADRE STEPS DOWN STAGE ONE OR TWO STEPS.)
Good morning, Padre . . . or is it evening?

PADRE

Alonso . . .

CARRASCO

(STEPS DOWN STAGE ONE OR TWO STEPS.) How do you feel, sir?

DON QUIXOTE

Not well, my friends.

CARRASCO

Can you speak your name?

DON QUIXOTE

Should a man not know his own name?

CARRASCO

If you would say it . . .?

DON QUIXOTE

Alonso Quijana. (PADRE TURNS RIGHT TO DR. CARRASCO WITH A TRIUMPHANT SMILE ON HIS FACE.) Padre . . .

PADRE

Here beside you.

DON QUIXOTE

I should like to make a will.

PADRE

Of course. (CROSSES RIGHT TO UP STAGE RIGHT OUT OF STAGE LIGHTS.)

ANTONIA

(DON QUIXOTE CLOSSES HIS EYES AND LEANS BACK.) Uncle . . .?

DON QUIXOTE

(OPENING HIS EYES.) Forgive me, my dear. When I close my eyes I see a pale horse . . . and he beckons me -- mount.

ANTONIA

No, Uncle. You will get well!

DON QUIXOTE

Why should a man get well when he is dying? It would be such a waste of good health. Come closer, my friends. (SANCHO, ANTONIA, CARRASCO, AND HOUSEKEEPER LEAN TOWARDS DON QUIXOTE.) In my illness I dreamed so strangely . . . Oh, such dreams! I though I was . . . (PAUSES.) . . . no . . . I dare not tell you lest you think me mad. (PADRE RE-ENTERS FROM UP RIGHT AND CROSSES DOWN LEFT WITH QUILL AND SCROLL BETWEEN ANTONIA AND CARRASCO.)

ANTONIA

Put them from your mind!

DON QUIXOTE

They are gone, my dear . . . nor do I know what they meant. Padre . . .? (ANTONIA RISES AND CROSSES TO RIGHT CENTER BESIDE CARRASCO. PADRE CROSSES LEFT TWO OR THREE STEPS BESIDE DON QUIXOTE.)

PADRE

Speak, my friend, and I shall write.

DON QUIXOTE

(PADRE WRITES.) I, Alonso Quijana . . . with one foot in the stirrup and the agony of death already upon me . . . (A KNOCK IS HEARD FROM STAGE RIGHT. HOUSEKEEPER CROSSES RIGHT AND EXITS STAGE RIGHT.)

ANTONIA

Don't admit anyone.

DON QUIXOTE

. . . do hereby make the following disposition of my estate. The bulk I bequeath to my beloved niece, Antonia Quijana . . . (WOMEN'S VOICES ARE HEARD OFF STAGE RIGHT.) -- with the exception of certain personal bequests which are as follows -- (HOUSEKEEPER BACKS IN FROM STAGE RIGHT WITH ALDONZA PUSHING HER. SANCHO RISES.)

HOUSEKEEPER

You cannot! I say you cannot!

ANTONIA

What is this? Sanson!

ALDONZA

Get out of my way, you hag --

CARRASCO

(CARRASCO CROSSES RIGHT TO STAGE RIGHT AND STANDS IN FRONT OF ALDONZA AS ALDONZA PUSHES HOUSEKEEPER DOWN STAGE RIGHT.) It's that slut from the inn.

HOUSEKEEPER

I tried to stop her! She threatened to --

ALDONZA

Tear your eyes out!

CARRASCO

(BACKING ALDONZA RIGHT STAGE.) Get out of here.

ALDONZA

And if you touch me again, by God --

CARRASCO

(GRABS HER LEFT HAND WITH HIS RIGHT HAND.) Get out of here!

ALDONZA

Not before I see him! (BREAKS AWAY AND CROSSES LEFT TWO OR THREE STEPS.)

CARRASCO

(CROSSES LEFT AFTER ALDONZA, GRABS HER RIGHT ARM WITH HIS LEFT HAND, STOPPING HER.) I'm warning you -- go quietly or I'll --

DON QUIXOTE

Let be.

CARRASCO

Senor Quijana --

DON QUIXOTE

In my house there will be courtesy! (CARRASCO RELEASES ALDONZA'S ARM.)
Come closer, girl. (ALDONZA CROSSES LEFT TO DOWN RIGHT EDGE OF TRAP
DOOR BESIDE DON QUIXOTE. "ALDONZA" MUSIC BEGINS.) Now then. What is
it you want?

ALDONZA

Don't you know me?

DON QUIXOTE

Should I?

ALDONZA

I am Aldonza!

DON QUIXOTE

I am sorry. I do not recall anyone of that name.

ALDONZA

(GESTURES WITH LEFT HAND TO SANCHEO.) He knows! Please, my lord!

DON QUIXOTE

Why do you say "my lord?" I am not a lord.

ALDONZA

You are my lord, Don Quixote!

DON QUIXOTE

Don Quixote. (PAUSES.) You must forgive me, I have been ill . . . I am confused by shadows. It is possible I knew you once, but I do not remember.

CARRASCO

(CARRASCO CROSSES LEFT AND TAKES ALDONZA'S RIGHT ARM TO LEAD HER AWAY. MUSIC FADES. CARRASCO AND ALDONZA CROSS STAGE RIGHT SIX OR EIGHT STEPS. "DULCINEA" MUSIC BEGINS. ALDONZA STOPS AND RUNS LEFT TO DOWN LEFT EDGE OF TRAP DOOR AND KNEELS BESIDE DON QUIXOTE AND SANCHO COUNTERS UP LEFT ONE OR TWO STEPS.)

ALDONZA

Please! Try to remember!

DON QUIXOTE

Is it so important?

ALDONZA

Everything. My whole life. You spoke to me and everything was -- different!

DON QUIXOTE

I . . . spoke to you?

ALDONZA

And you looked at me! And you called me by another name! (SHE SINGS, PLEADINGLY.)

Dulcinea . . . Dulcinea . . .
Once you found a girl and called her Dulcinea,

(CARRASCO, HOUSEKEEPER, PADRE AND ANTONIA GATHER RIGHT CENTER AND CONVERSE IN PANTOMIME.)

When you spoke the name an angel seemed to whisper --
Dulcinea . . . Dulcinea . . .

(CARRASCO CROSSES LEFT AND TAKES ALDONZA'S RIGHT ARM AND PULLS HER, CROSSING RIGHT FIVE OR SIX STEPS.)

Dulcinea . . . Dulcinea . . .

(ALDONZA STOPS AND STRUGGLES TO FREE HERSELF.)

Won't you please bring back the dream of Dulcinea . . .

(CARRASCO CROSSES ANOTHER TWO OR THREE STEPS RIGHT WITH ALDONZA, WHO IS STRUGGLING TO FREE HERSELF.)

Won't you bring me back the bright and shining glory

(ALDONZA STOPS AND LOOKS LONGINGLY AT DON QUIXOTE.)

Of Dulcinea . . . Dulcinea . . .

(MUSIC FADES.)

CARRASCO

I'm afraid I must insist --

DON QUIXOTE

Let be! (CARRASCO RELEASES ALDONZA'S ARM AND SHE RUNS LEFT TO DOWN RIGHT EDGE OF TRAP DOOR AND KNEELS BESIDE DON QUIXOTE.) Then perhaps . . . it was not a dream . . .

ALDONZA

You spoke of a dream. And about the quest!

DON QUIXOTE

Quest?

ALDONZA

How you must fight and it doesn't matter whether you win or lose if only you follow the quest!

DON QUIXOTE

The words. Tell me the words! ("THE IMPOSSIBLE DREAM" MUSIC BEGINS.)

ALDONZA

(SPEAKING THE WORDS AND LEANING FORWARD.)

"To dream the impossible dream . . ."
 But they're your own words!
 "To fight the unbeatable foe . . ."
 Don't you remember?
 "To bear with unbearable sorrow . . ."
 You must remember!
 "To run where the brave dare not go -- "

DON QUIXOTE

(SINGING AND SITTING UP RIGHT.)

To right the unrightable wrong,

ALDONZA

Yes . . .

DON QUIXOTE

To love, pure and chaste, from afar,

ALDONZA

Yes . . .

DON QUIXOTE

To try when your arms are too weary,
 To reach the unreachable star!

(TAKES ALDONZA'S LEFT HAND AND KISSES IT.)

ALDONZA

Thank you, my lord!

DON QUIXOTE

(TRYING TO RISE.) But this is not seemly, my lady, On thy knees? To me?

ALDONZA

(PUSHING DON QUIXOTE BACK.) My lord, you are not well!

DON QUIXOTE

Not well? (TRYING TO RISE.) What is sickness to the body of a knight-errant? What matter wounds? For each time he falls he shall rise again -- and woe to the wicked! Sancho!

SANCHO

(CROSSES DOWN RIGHT TWO OR THREE STEPS.) Here, Your Grace!

DON QUIXOTE

My armor! My sword! (MUSIC SEGUES INTO "MAN OF LA MANCHA" MUSIC.)

SANCHO

More misadventures! (CLAPS HANDS.)

DON QUIXOTE

Adventures, old friend! (ALDONZA AND SANCHO HELP DON QUIXOTE TO RISE.)
BENDING FORWARD SLIGHTLY, HE SINGS.)

Oh the trumpets of glory now call me to ride,
Yes, the trumpets are calling to me,
And whoever I ride, ever staunch at my side,
My squire and my lady shall be.

(CROSSES DOWN STAGE LEFT TWO OR THREE STEPS. SANCHO AND ALDONZA FOLLOW
SLIGHTLY BEHIND HIM.)

I am I, Don Quixote --

DON QUIXOTE, ALDONZA, AND SANCHO

The lord of La Manch,
Our destiny calls and we go!

(CROSSES DOWN STAGE LEFT TWO OR THREE STEPS WITH SANCHO AND ALDONZA
FOLLOWING.)

And the wild winds of fortune shall carry us onward
Oh, withersoever . . .

(FALTERS.)

ALDONZA

(GRABBING HIS RIGHT ARM.) My lord -- !

SANCHO

(GRABBING HIS LEFT ARM.) Master --!

DON QUIXOTE

(SHRUGS AWAY FROM ALDONZA AND SANCHO AND STANDS WITHOUT HELP.)

DON QUIXOTE

Withersoever they blow,
Onward to glo ----

(FALTERS TO A KNEELING POSITION.)

Ahhhh! I . . . go . . .

(SANCHO COUNTERS TO THE LEFT AND KNEELS AS DON QUIXOTE CRUMPLES IN SANCHO'S ARM.)

ALDONZA

(CROSSES LEFT ONE OR TWO STEPS AND KNEELS BESIDE DON QUIXOTE.) My lord . . . (ANTONIA TURNS RIGHT AND PUTS HER HEAD ON PADRE'S CHEST, WEeping. PADRE PUTS ARMS AROUND HER TO COMFORT HER. HOUSEKEEPER WEEPS INTO HER HANDKERCHIEF. CARRASCO TURNS ANTONIA LEFT AND PUTS HIS ARMS AROUND HER. PADRE CROSSES DOWN LEFT BESIDE DON QUIXOTE, KNEELS, BENDS OVER TO LISTEN FOR HEART BEAT, RISES, NODS "NO" TO SANCHO AND ALDONZA, THEN CROSSES UP STAGE BEHIND DON QUIXOTE. MUSIC SEGUES INTO "THE PSALM.")

PADRE

(ALDONZA RISES, CROSSES UP STAGE LEFT BEHIND SANCHO AND STANDS BESIDE SANCHO.) FIGURE 20 De profundis clamo ad te domine, domine, audi vocem meam (MAKES SIGN OF THE CROSS.)

SANCHO

He is dead. My master is dead.

PADRE

(CONTINUES.) *fiant aures tuae intentae ad vocem obsecrationis meae memariam serva neris . . .* (MAKES SIGN OF THE CROSS.)

ALDONZA

A man died. He seemed a good man, but I did not know him.

SANCHO

But --

ALDONZA

Don Quixote is not dead. (PLEADINGLY.) Believe, Sancho. Believe.

SANCHO

Aldonza . . . ?

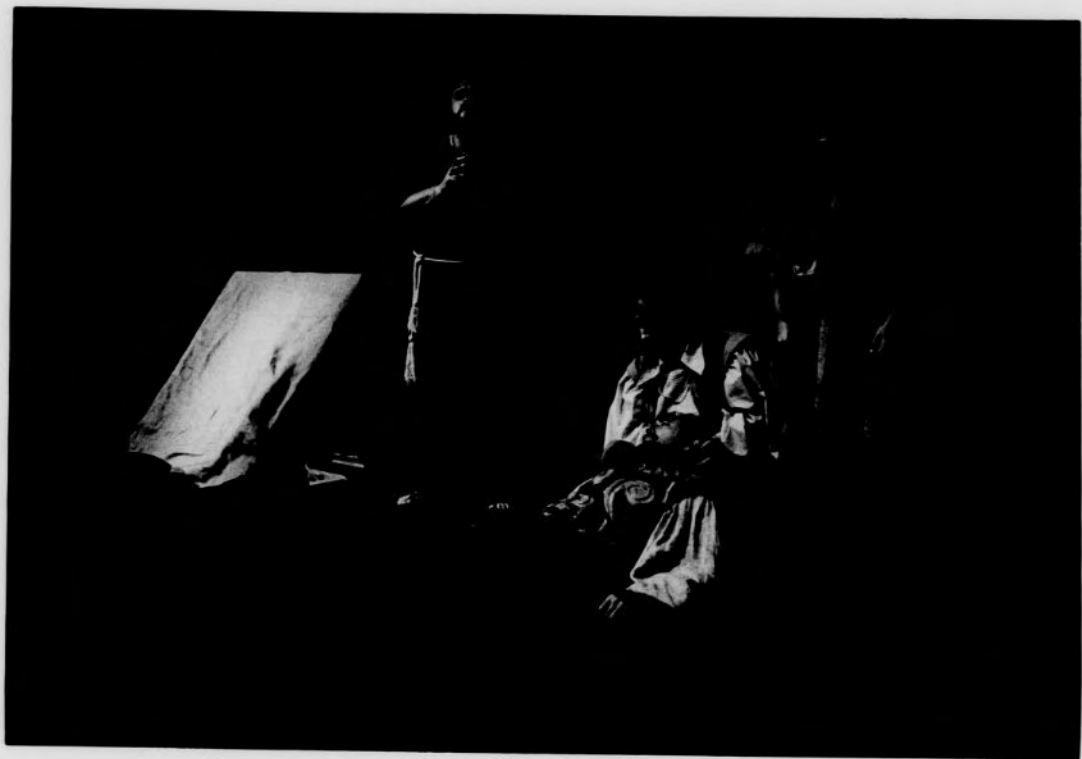


Figure 20

ALDONZA

(PAUSES, STRAIGHTENS BODY AND STATES PROUDLY.) My name is Dulcinea . . . (MUSIC FADES. DURING BLACKOUT, HOUSEKEEPER, ANTONIA, CARRASCO AND PADRE REMOVE COSTUMES AND CROSS TO UP CENTER PLATFORM AND SIT. JUAN CROSSES DOWN STAGE ON UP CENTER PLATFORM AND SITS AT DOWN LEFT EDGE OF WELL. DON QUIXOTE TAKES OFF NIGHTGOWN, HANDS GOWN TO ALDONZA AND KNEELS FACING DOWN LEFT STAGE. SANCHE RISES AND REMAINS UP STAGE OF DON QUIXOTE. ALDONZA CROSSES UP STAGE WITH NIGHTGOWN, BLANKET AND PILLOW AND SITS ON UP RIGHT PLATFORM. CAPTAIN ENTERS STAGE LEFT AND CROSSES TO LEFT CENTER STAGE. TENORIO CROSSES LEFT FROM UP LEFT PLATFORM AND EXITS STAGE LEFT. LIGHTS FADE UP ON PRISON. GOVERNOR CROSSES WITH PACKAGE IN HIS HAND DOWN AT DOWN RIGHT AND STANDS.)

CAPTAIN

(HOLDING SCROLL.) Under authority of the Holy Office of the Inquisition! By reason of certain offenses committed against His Majesty's Most Catholic Church, the following is summoned to give answer and submit his person for purification if it be so ordered: Don Miguel de Cervantes.

CERVANTES

(REMOVES BEARD AND MOUSTACHE.) How popular a defendant I am. Summoned by one court before I've quite finished with another. Well? How says the Judge? (CROSSES RIGHT TO RIGHT CENTER FOLLOWED BY THE MANSERVANT.)

GOVERNOR

(WEIGHING PACKAGE IN BOTH HANDS.) I think I know what this contains. The history of your mad knight? (CERVANTES NODS "YES." GOVERNOR HANDS HIM PACKAGE.) Plead as well there as you did here and you may not burn.

CERVANTES

I've no intention of burning. (TURNS LEFT LOOKING AT MANSERVANT.) Shall we go, old friend? (MANSERVANT LOOKS FEARFUL.) Courage! (PATS MANSERVANT ON BACK WITH LEFT HAND AND CROSSES LEFT TO CENTER STAGE FOLLOWED BY MANSERVANT.)

GOVERNOR

Cervantes. (CERVANTES AND MANSERVANT STOP.) I think Don Quixote is brother to Don Miguel.

CERVANTES

(TURNS RIGHT LOOKING AT GOVERNOR.) God help us -- we are both men of La Mancha. ("FINALE" MUSIC BEGINS. TRAP DOOR OPENS AND A HOODED GUARD ASCENDS AND STANDS BESIDE DOWN LEFT EDGE OF TRAP DOOR. THE CAPTAIN CROSSES RIGHT AND DESCENDS FOLLOWED BY HOODED GUARD AND SANCHE.)

ALDONZA

(STANDS ON UP RIGHT PLATFORM. SINGS.)

To dream the impossible dream,
To fight the unbeatable foe,

(DON QUIXOTE CROSSES LEFT TO TRAP DOOR AND LOOKS AROUND AT ALL THE PRISONERS. PADRE STANDS ON UP LEFT CENTER PLATFORM. SINGS.)

To bear with unbearable sorrow,

(DUKE STANDS DOWN RIGHT EDGE OF UP CENTER PLATFORM. SINGS.)

To run where the brave dare not go . . .

(DON QUIXOTE LOOKS DOWN AT STAIRSTEPS AND DESCENDS SLOWLY, CLOSING TRAP DOOR.)

To run where the brave dare not go,

(ONE BY ONE, ALL PRISONERS STAND AND SING.)

Though the goal be forever too far,
To try, though you're wayworn and weary,
To reach the unreachable star . . .

(THE FOUR PRISONERS ON UP CENTER PLATFORM CROSS DOWN STAGE IN FRONT OF PLATFORM ON STAGE FLOOR. THE PRISONER ON UP LEFT CENTER PLATFORM CROSSES DOWN STAGE ON STAGE FLOOR IN FRONT OF PLATFORM. THE PRISONERS ON THE PLATFORMS TAKE ONE STEP FORWARD.)

To reach the unreachable star,
Though you know it's impossibly high,
To live with your heart striving upward

(ALL PRISONERS LOOK UP AND RAISE ARMS SLIGHTLY HIGHER THAN SHOULDER LEVEL.)

To a far, unattainable sky!

(LIGHTS FADE TO A BLACKOUT.)

(CURTAIN.)

CHAPTER III
CRITICAL EVALUATION

The four areas of evaluation will include the following. (1) The relationship of interpretation to the actual performance, (2) the evaluation of actor-director relationships through analyzing specific problems which occurred in rehearsal and during performance, (3) the evaluation of the audience reaction to the production, and (4) the evaluation of the total production based on observations by the director.

Achievement of Interpretation for
the Production

As the director indicated in Chapter I, Man of La Mancha is based on Cervantes' novel, Don Quixote, and emphasizes the chivalry and madness themes. To achieve this interpretation, the director made use of the contrast written in the script between the prison scenes featuring Cervantes and the episodic scenes featuring Don Quixote. Contrast was also used to define the play-within-the-play from the narrative. The prison scenes were dark and slow-moving whereas the episodic scenes were bright and fast moving.

Since the actors were not familiar with the historical background, the director held special conferences with the leads to aid them in interpreting their roles. The conferences covered the modes of chivalry, the author's intentions as the director interpreted them, the description of the countryside of Spain, and the everyday life of the Spaniards in

the seventeenth century. The director felt that the dialogue was sufficiently infused with Cervantes' commentary on the seventeenth century and Wasserman's commentary on the life of the author to warrant comment to the cast. The leads expressed a greater enthusiasm for the historical aspects of the play as a result of these conferences.

Stylistically, the play consists of a synthesis of styles, selected realism and theatricalism. The director chose to use selected realism in the prison scenes for four primary reasons: (1) to show contrast because the actor plays both Cervantes and Don Quixote, (2) to heighten the tension of the Spanish Inquisition, (3) to separate Wasserman's account of Cervantes' life from Don Quixote's episodic scenes based on Cervantes' novel, and (4) to show the prisoners and Cervantes represent true-life people whereas the episodic scenes represent fictional characters. The realistic approach applied to costumes, makeup, movement, line interpretation, and scene design.

The theatrical approach was used in the episodic scenes for four primary reasons: (1) the musical numbers, songs, and dances were written for them, (2) the dialogue described these scenes as a play to be performed for and with the prisoners, (3) the stage was to be set in front of the audience and prisoners, and (4) the musicians were to be placed in full view of the audience. The theatricalistic approach was used in makeup, costumes, line interpretation, scene design, and included the musical numbers.

The director believes that mood was successfully achieved through music, choreography, lighting effects, stage movement, and area usage, with two exceptions, the rape scene and the mirrors scene. The mood

could have been heightened in these two scenes with a larger orchestra because the overall sound was light in quality. The orchestra consisted of three pieces; piano, bass, and drums. Having the orchestra situated on the stage left extension instead of the pit added another element in the presentational style to further enhance the mood.

The choreography was not completely effective in the rape scene and the mirrors scene, hindering the development of mood. The use of choreography for the musical numbers was essential to embellish the mood set by the music. The director held several conferences with the choreographer to explain the motivations and style of physical actions needed to sustain the mood. The director heard complaints and agreed that the rape scene was not convincingly brutal and needed more physical action. Three problems existed and only one was overcome. The physical action was insufficient and too weak to sustain the proper amount of tension. Also, the muleteers were inexperienced actors and were reluctant to perform the necessary movements to simulate raping Aldonza. The music was too lengthy for the physical actions to sustain a prolonged amount of tension. The actors overcame their reluctance to touch Aldonza's body through repeated rehearsals. After receiving audience acceptance and rehearsing prior to every performance, the actors gained the necessary confidence to perform the rape scene convincingly for the last two performances. In retrospect, the director should have cut some of the music, insisted on stronger physical actions, and given the actors even more rehearsal time.

The second problem, the mirrors scene, also lacked the impact of the proper mood. Only three knights were used and a force of numbers, at

least six, were needed to properly overwhelm Don Quixote. Holding mirrors, the three knights surrounded Don Quixote but could not effectively use enough stage area to produce the desired effect of stalking and finally subduing him. The choreographer convinced the director that time would permit choreographing only three of the inexperienced actors and to add three more would further delay the progress of the scene. The director should have insisted on scheduling extra rehearsals.

The stage lighting was the single most important element in establishing mood. The episodic scenes were bright and reflected the time of day while the prison scenes were darkened with muted light and shadows. Special lighting effects were used in the prison, windmill, dubbing, and mirrors scenes. The darkened effect in the prison scenes was produced by a linnebach projector using a clear glass painted with large blobs of colors to give a mottled light. For the windmill scene, the arms of the windmill were seen in silhouette behind a scrim. A lens projector without lens was focused and the stage manager turned the wooden paddles in front of the light. In the dubbing scene, the lights consisted of three spots which produced a conglomerate of colors giving a romantic effect. The strobe effect seen in the mirrors scene was produced by two lobster scopes which helped to establish Don Quixote's imagined world flickering away.

Movement patterns also helped determine the mood in the production. The director was concerned with two problems, the use of a trap door instead of stairsteps and a limited number of entrances and exits. The first problem arose when the director was confronted with the lack of time and budget to build the stairway usually associated with the

prison scene. The stairsteps set the mood for Don Quixote's entrance, descending into a prison dungeon, and his exit, ascending as a liberated man from a kangaroo court. Having Don Quixote reverse this movement pattern to accommodate the use of the trap door in the stage floor was not satisfactory in setting the proper mood. This problem was never overcome because of the physical limitations.

The director was concerned that the set would limit the crosses to horizontal and diagonal since a scrim encircled the set, but downstage areas solved the problem. The areas used were extreme down right, extreme down left, and extreme down center, which added variety and established intimacy with the audience. The fire used in the prison scene was pre-set down right to bring the action into that area and later a pot was hung over the fire to add variety of movement to the missive scene which was placed up center. The down center area was used when Cervantes applied his makeup for the role of Don Quixote. This area established greater intimacy with the audience when Don Quixote invited the audience to enter into his imagination. The down left area was used for the rape scene whipping of Aldonza. Since the rape scene was played up left, the use of down left added variety and brought the actors closer to the audience when Pedro whipped Aldonza and ended the scene.

Horizontal crosses were used in the prison scenes to move the prisoners from one platform to another to establish variety and balance. When the upstage areas were established, diagonal crosses were used for the actors ascending from the stage floor to a platform. For example, Don Quixote ascended the center platform to see the windmills. The prisoners, already seated on the stage, made slightly curved crosses

when entering into the episodic scenes to play their roles. The curved crosses were used to show the reluctance of the prisoners to participate in Cervantes' play.

The rhythm, tempo, and pace in Man of La Mancha must be a vital consideration, therefore the director's task is to keep the show moving for ninety minutes and to keep the audience interested through the long period without the benefit of an intermission. The descriptive and expository prison scenes simulated the heartbeat rhythm with periods of calm, anxiety, and fear. The narrative episodic scenes flowed in a comic rhythm, lively and spirited. The tempo of the movement, speech, and action maintained an even pace until the stronger emotional moments required speeding up the rate. The tempo remained even as was evidenced by the same running time for the five performances.

Actor-Director Relationships

The relationships between the director and her cast were extremely close and satisfying. No serious problems ever developed and a fine cooperative spirit prevailed.

The cast was composed of four undergraduate drama students, one graduate with a B.A. in drama, nine undergraduates in various fields, and twelve townsmen. The director believes she had the best cast available.

Undoubtedly the single most difficult problem the director encountered was with the actor playing the role of Padre. The actor, a townsman, had no stage experience and did not realize the rudimentary importance of learning lines by a specified time. The director spoke to him privately on at least four occasions. The actor would promise

to learn his lines but failed to do so. In an effort to keep the show progressing, the director announced to the cast that any member who came to rehearsals unprepared would be replaced immediately. The director added that the production was a collective effort and one laggard could endanger the success of the show. The actor spoke to the director immediately following the speech and once more promised to learn his lines and subsequently succeeded.

The actress playing Aldonza was an undergraduate drama major with limited stage experience. The major problem the director faced with this actress was one involving vocal placement problems when singing and pushing for volume when speaking. The director spoke to the music director and enlisted her cooperation in transposing the song, "It's All the Same," to a lower key. During rehearsals, the director stopped the actress every time she pushed her voice to help her become aware of ultimate vocal damage. The actress listened to the director's rehearsal tape which helped her to hear and understand the harsh quality she was projecting. The director found this actress to be most cooperative in trying to correct her problem.

The actor playing the dual role of Cervantes and Don Quixote was a townsman who had experience as a night club performer. The dual role presented him with a challenge and he was most cooperative with the director and cast members. This actor came to rehearsals prepared and greatly inspired the other actors.

The actor playing Sancho was a recent graduate of The University of North Carolina at Greensboro Department of Drama and Speech. The director found this actor to be well disciplined and cooperative in every way.

The director encouraged all cast members to be creative with their roles. Some of the cast members portrayed prisoners with no lines and the director felt it was essential that each of these actors develop a character and motivations for interaction with one another. Each cast member had a private conference with the director to discuss his character and motivations. All cast members were made to feel equally important and the actors responded with enthusiasm and respect for the director's decisions.

Audience Reaction

Man of La Mancha was given five performances in the W. Raymond Taylor Drama and Speech Building July 5 through 9, 1972 to an audience of two thousand and fifty one. The production was very favorably received by the audience as witnessed by standing ovations at every performance. Each performance was sold out and a Sunday matinee was added to accommodate the numbers turned away every night.

Doug Waller, staff writer for The Greensboro Record, wrote in his review: "Without a doubt its best show of the season, the UNC-G Theatre has scored a smashing success with Dale Wasserman's adaptation of 'Don Quixote.'"¹ Mr. Waller further stated, "Skillful directing by Doris Johnson keeps 'La Mancha' moving at a brisk pace."²

Joe Knox of the Greensboro Daily News wrote in his review, "The first night audience attending Man of La Mancha gave the company of 25

¹Doug Waller, "'La Mancha' Is Smash Hit," The Greensboro Record, July 6, 1972, sec. B, p. 5.

²Ibid.

players a standing ovation when Dale Wasserman's stirring play-within-a-play was concluded."³

The audience was attentive and responsive with laughs and applause. When Don Quixote's death scene played, there was noticeable sobbing. The desired audience response was achieved as was proved in the statements by Mr. Waller and Mr. Knox. Mr. Waller stated: "The conflict for the plot of course is Cervantes'--truth in the absurd versus logic."⁴ Mr. Knox stated:

Don Quixote would amount to nothing without his illusions and these have made the Cervantes character an ageless symbol for men, commonly recognized as fools, who believe that a free spirit can accomplish impossible dreams.

With Don Quixote, facts were never allowed to get in the way of truth. This accounts for the immense appeal of "Man of La Mancha," its sad and gentle humor, its inspiring message for all who struggle against great odds.⁵

The director heard the same general comments from audience members that agreed with Mr. Knox and Mr. Waller.

Personal Observations

The rehearsal and production problems were minimal and minor. The director attributed the lack of serious problems to the combined efforts of cast and production staff. The two problems the director anticipated never materialized.

Since the production was scheduled for summer, the director feared that the necessary number of actors wouldn't be available. The

³Joe Knox, "'Man of La Mancha' Receives and Merits Standing Ovation," The Greensboro Daily News, July 6, 1972, sec. C, p. 13.

⁴Waller, "'La Mancha' Is Smash Hit," sec. B, p. 5.

⁵Knox, "Standing Ovation," sec. C, p. 13.

majority of drama students were home for the summer holidays and the townsmen would be vacationing. Fortunately, the auditions produced more than the production needed and a role was assigned to all. The second problem the director anticipated was a slim audience since the past record of the previous summer show showed small attendance.

The director had desired for two years to direct Man of La Mancha. The ultimate success of the show had been the director's impossible dream and Miguel Unamuno said it best when he said, "Only he who attempts the absurd may achieve the impossible."⁶

⁶Cervantes, Don Quixote, p. 208.

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APPENDIX I

Reviews

C13 Greensboro Daily News, Thursday, July 6, 1972

'Man Of La Mancha' Receives And Merits Standing Ovation

A Review
BY JOE KNOX
Daily News Staff Writer

The first-night audience attending "Man of La Mancha," presented Wednesday by UNC-G Theater in the Taylor Building, gave the company of 25 players a standing ovation when Dale Vasserman's stirring play-with-in-a-play was concluded.

Especially deserving of this tribute was James S. Harvey in the dual role of the indomitable knight, Don Quixote, and his creator, Miguel de Cervantes.

Harvey was, in my opinion, magnificent.

He had total command of his complex characters, and his rich baritone voice was thrilling as he sang the great memorable songs, "Man of La Mancha," and "The Impossible Dream."

Johnny Clontz also deserves special praise for his portrayal of Don Quixote's blindly devoted

servant, Sancho. He was appealing and effective, a delightful comic.

Randy Bergman seemed to grow in her role as Aldonza as the 100-minute (no intermission) play progressed. Her performance increased in strength, and in the concluding scenes she was very excellent.

A rape scene, in which she is attacked by a band of muleteers, did not have the impact that seemed demanded, though it certainly held one's attention.

In spite of weaker performances among others of the large cast, I must say attention does not wander at any of the scenes.

This musical play is rich in humor, satirizing a romantic's view of life.

Don Quixote would amount to nothing without his illusions, and these have made the Cervantes character an ageless symbol for men, commonly recognized as

fools, who believe that a free spirit can accomplish impossible dreams.

With Don Quixote, facts were never allowed to get in the way of truth. This accounts for the immense appeal of "Man of La Mancha," its sad and gentle humor, its inspiring message for all who struggle against great odds.

The director of "Man of La Mancha," the only play scheduled this summer by UNC-G Theater, is Doris Johnson, a candidate for a master of fine arts degree.

The interesting set, involving

some very clever lighting and projections, was designed by David Batcheller, director of UNC-G Theater.

James Parker accounted for the excellent costuming, and Franklin Holder for the choreography.

Music, under the direction of Cynthia Clarke, was provided by piano, bass and drums, which seemed a bit light for this play, but the execution was flawless.

"Man of La Mancha" will be presented again tonight, Friday and Saturday. Curtain time is 8:30 p.m.

Playing At UNC-G

B6 The Greensboro Record, Thursday, July 6, 1972

'La Mancha' Is Smash Hit

BY DOUG WALLER
Record Staff Writer

You start with Cervantes' classic of a misplaced romantic in a fairy tale of noble deeds and ideas, and one playwright with a talent for bringing comedy to a stage, sprinkle in a host of hit songs with powerful lyrics, wrap it all up with a superb cast, and what have you got?

"Man Of La Mancha" now playing on the UNC-G campus.

Without a doubt its best show of the season, the UNC-G Theatre has scored a smashing success with Dale Wasserman's adaptation of "Don Quixote."

Set in a framework plot, the action takes place during the Spanish Inquisition where Cervantes, imprisoned in a stone vault in Seville, pleads his case in front of his fellow inmates. In order to defend the fantasy of his manuscript before the prisoners, the author acts out his novel, "Don Quixote." And so the tale begins of the rusty dreamer who slays a windmill, dubs a local pub his castle, and makes a lady out of a kitchen maid.

With his trusty sidekick, Sancho, Don Quixote fumbles his way to that "impossible dream", knighthood, honor and total escape from reality. His illusion shatters when his final battle with the Knight of the



Mirrors reveals he's only an old fool with visions of grandeur. The absurd fails to logic.

All appears lost until the final scene when the woman who scorns his fantasy the most,

Aldonza (the kitchen maid), realizes the dignity he bestowed her and rejuvenates Don Quixote's nobility.

The conflict for the plot of course is Cervantes' — truth in the absurd versus logic. The vitality of the play belongs to Wasserman, who, with music by Mitch Leigh and lyrics by Joe Darion, presents a forceful exposure of Cervantes' imagination.

The story is doctored up for Broadway; however, the comedy springs from rich characters rather than manipulated dialogue.

The showstopper for the UNC-

G Theatre's "Man of La Mancha" is James S. Harvey's portrayal of Don Quixote. In a flawless performance, Harvey captivates the audience with his superb acting and excellent voice.

Sancho, played by Johnny Clontz, delivers the best laughs. Clontz keeps the comedy rolling as he keeps his master in line. He brings the house down with the song "I Really Like Him."

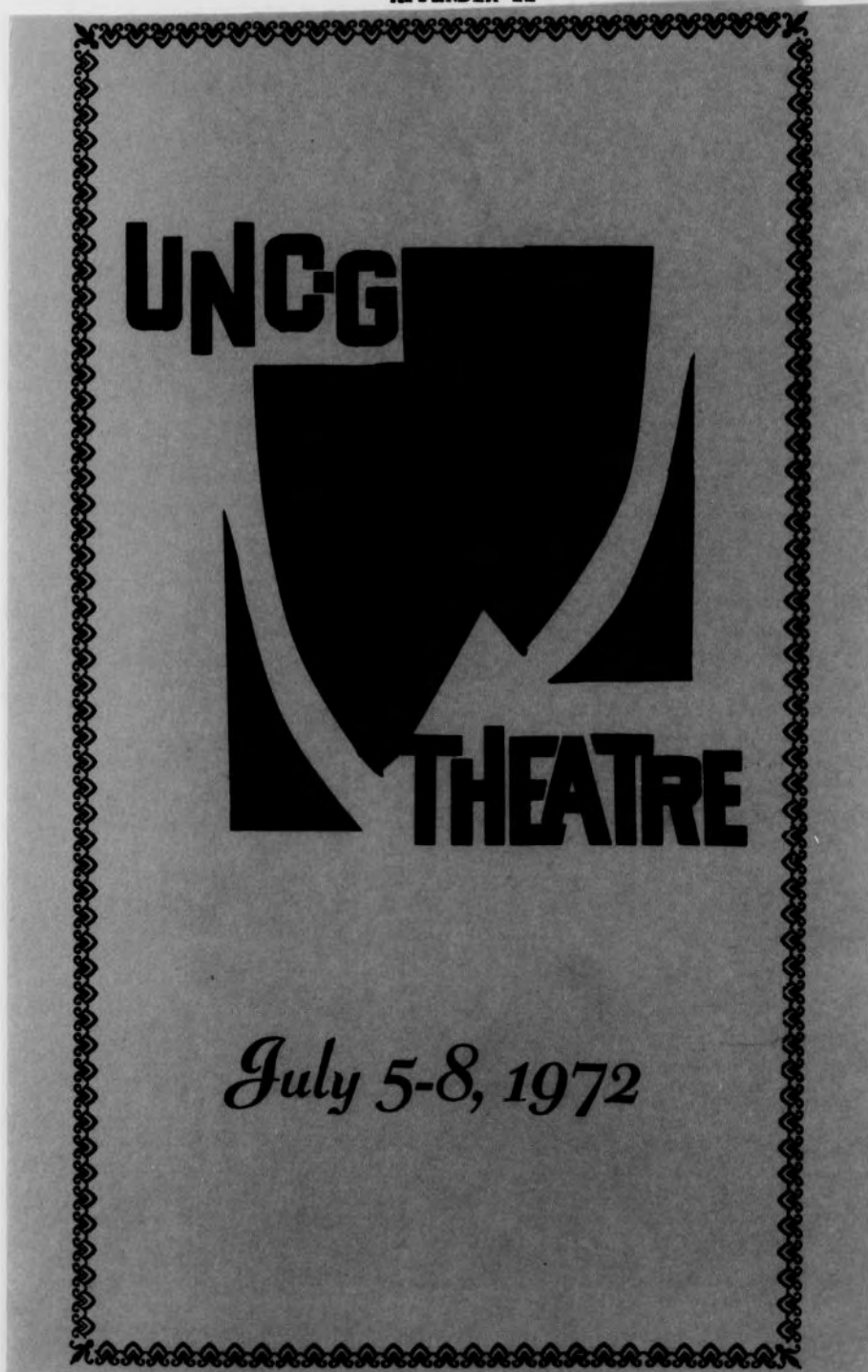
Randy Bergman turns in a good showing as the cold Aldonza. At times, she's a bit too harsh for her character. The scene where she's attacked by the brawlers in the pub could move a little smoother. But in spite of a few rough spots, Miss Bergman measures up well to the intensity her part demands.

Best moments in a minor role go to Whit Joyner who plays the Padre. The scene where the priest hears the confessions of Antonia, played by Marnie Andrews and the housekeeper, Jeanne B. Irvin, are hilarious.

The rest of the cast should be commended for fine displays in their supporting roles.

Skillful directing by Doris Johnson keeps "La Mancha" moving at a brisk pace. Set design was by David R. Batcheller; choreography, Franklin Holder; music direction, Cynthia Clarke; costume design, James Parker.

APPENDIX II



July 5-8, 1972