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Dramatic Publishing

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Inspired by Miguel de Cervantes'
Don Quixote de la Mancha

Quixote



Book by Flip Kobler and Cindy Marcus
Music by Dennis Poore
Lyrics by Flip Kobler

Quixote

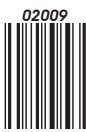
“The smart and witty script takes a serious look at teen angst—with enough comedy to keep the show from drowning in heavy drama ... Dennis Poore’s brilliant musical score spans the Latin rhythm gamut from salsa to mariachi—and beyond ... This is the kind of musical that makes you leave the theater humming—AND thinking.”

—*The Signal Newspaper*, Santa Clarita, Calif.

Musical. *Inspired by Miguel de Cervantes’ Don Quixote de la Mancha. Book by Flip Kobler and Cindy Marcus. Music by Dennis Poore. Lyrics by Flip Kobler. Cast: 4m., 10w., 11 m. or w. May be doubled to a cast of 13 or expanded to up to 50.* Cervantes’ masterpiece *Don Quixote de la Mancha* gets an extreme makeover. Set in modern-day La Mancha, New Mexico, the story follows the tale of Alonzo Quijana, a student at La Mancha High School. Alonzo is an outcast who doesn’t fit into any of the preapproved social groups. He’s a loner who dreams of a better time: when a single man could change the course of tomorrow and knights upheld justice, chivalry and all things good. But, like most outcasts, he’s bullied and picked on until the pressures of high school become too much. Alonzo’s mind snaps. He sheds his old skin and is reborn as Don Quixote de la Mancha. Teaming with another former misfit, Sancho Panza, Quixote arms himself with a wooden sword, a street sign lance and his old Schwinn bike and sets out to right all the wrongs in the world. Exploring the real-world violence of places like Columbine and Virginia Tech, *Quixote* is a musical comedy that takes a serious look at teen angst. *Flexible staging. Approximate running time: 80 minutes. Code: QD5.*

Cover photo: The Hub Theater, North Hollywood, Calif., featuring (l-r) Beatriz Reyes, Ian Gilmore and Bridgete Peterson. *Photo: Showdown Stage Company. Cover design: Jeanette Alig-Sergel.*

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QUIXOTE

A Totally Teen Musical

Book by

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Lyrics by

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Music by DENNIS POORE
Lyrics by FLIP KOBLER

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(QUIXOTE)

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QUIXOTE made its world premiere at the Francis Wilson Playhouse in Clearwater, Florida, during the summer of 2006. Musical direction by Mark Jelks, choreography by Domenic Bisesti, costumes by Mickey Bronson, set design by Flip Kobler and lighting design by James Grenelle. The production was directed by Cindy Marcus.

Original Cast

Alonzo	Jeremy Moranski
Donna	Annie Horak
Sancho	Lauren Field
Denise	Leah Radel
Izod	Garrett Stewart
Preacher Dan	John Austin
Barber	David Gregorio
Mallory	April Zinobar
Sugar	Nicole Cormack
Saffron	Haley Merker
Sage	Lauren Bone
Cowboy Buck	Duncan Smith
Corporal Gomez	Trevor Auxier
Pvt. Vasquez	Brittany Betts
Pvt. Rodriguez	Michael Hankinson
Cassie	Samantha Huffman
Pepe	Max Zeimann
Ramon	Aubry Cheek
Jessie	Adina Snapstailer
Turbo	Veronica Martinez
Velocity	Alex Papis
Thrush	Sofi Gil
Daphne	Brooke Wendt
Daisy	Kelly Young
Daffodil	Mallory Gabardi

QUIXOTE

CHARACTERS

(all are high-school age)

ALONZO QUIJANA/DON QUIXOTE (m) – A troubled, picked-on kid who dreams of a better world. As Don Quixote he sets out to right all the wrongs as a true knight.

SANCHO PANZA (f) – The neglected nerdy girl who willingly becomes Quixote’s squire in exchange for having one true friend.

DONNA (f) – The hard-edged cynical girl. You could cut diamonds on her soul.

DENISE (f) – Alonzo’s loving sister.

IZOD (m) – Denise’s boyfriend. Smart and smooth. Running for class president has made him see everything to his own political advantage.

PREACHER DAN (m or f) – Izod’s friend. He believes he’s out to save souls so tends to talk like a revival-tent preacher.

BARBER (m or f) – Izod’s friend. Loyal and trustworthy, but not brightest bulb in the pack. Gets his idioms mixed up.

MALLORY (f) – The most popular girl. Will do whatever it takes to stay that way.

SUGAR (f)
SAFFRON (f) Called The Spices. Mallory’s entourage
SAGE (f) and yes men.

COWBOY BUCK (m) – The jock who wears cowboy hats and boots and talks like he’s still in the saddle.

CORPORAL GOMEZ (m) – Leader of the ROTCs. Drill sergeants are afraid of this guy.

PVTS. VASQUEZ & RODRIGUEZ (m) – ROTC recruits.

CASSIE (f) – Assistant manager at the El Dorado Castle. Wants to do everything by the book so she can get a promotion and be a real manager and everything.

PEPE (m or f)
RAMON (m or f) Workers at the El Dorado Castle.
JESSIE (m or f)

VELOCITY (m or f) The Gearheads. Everything
TURBO (m or f) they do is about cars. Think
THRUSH (m or f) about cars. Talk about cars.

DAPHNE (f) The cash-hungry skank who will fake anything for a buck.

DAISY (f) – The baby-doll skank who's used to getting her way.

DAFFODIL (f) – The biker skank who'll kick your butt if she doesn't get her way.

By doubling the ROTCs, the El Dorado Workers, the Gear Heads and the Skanks the show can be performed with a cast of 13.

The cast can also be expanded. Adding more of The Spices, Cowboys, ROTCs, Eldorado Workers, Gearheads and various Chorus the show can be done with a cast up to 50 performers.

MUSICAL SELECTIONS

1. Blah-Blah Cha-Cha
2. All for the Best
 - 2A. Gomez Attacks (Stings)
3. Let Don Quixote Sing
 - 3A. Alonzo to Don Quixote (Scene Change)
 - 3B. To the Toboso (Scene Change)
 - 3C. Donna and Mallory Showdown (Sting)
4. Don't Mean a Thing
 - 4A. Donna Sweeps (Underscore)
 - 4B. Fight Scene (Underscore)
 - 4C. Leaving Toboso (Scene Change)
 - 4D. On to Adventure (Scene Change)
 - 4E. Windmill Fanfare (Sting)
 - 4F. On to El Dorado (Scene Change)
5. Friday Knight
 - 5A. Back to Toboso (Scene Change)
 - 5B. The Letter (Underscore)
 - 5C. Sancho to Eldorado (Scene Change)
6. Skank Tango
 - 6A. Enter the Gearheads (Scene Change)
 - 6B. The Golden Helmet (Sting)
7. I'll Be Okay
 - 7A. Denise Searches (Scene Change)
 - 7B. Izod's Idea (Scene Change)
8. Mi Corazon
 - 8A. The Green Knight (Sting)
9. All for the Best (Reprise)
 - 9A. Don Quixote's Breakdown (Underscore/Scene Change)
10. Let Dulcinea Sing

QUIXOTE

(As the houselights dim a Latin intro is heard. The lights come up on a rolling chalkboard. BOOK REPORT TODAY scrawled in chalk. ALONZO stands in front of it, reading...)

SONG 1: BLAH-BLAH CHA-CHA

ALONZO. Book report for world history. Fourth period. By Alonzo Quijana. My report is based on sixty-seven different books about knight errantry. It was a better time and very different than today. *(A cha-cha beat sneaks up under us.)* In this long-lost feudal system, everybody belonged to a certain group. Nobles, scholars, warriors, merchants, peasants, slaves. You were part of a group, or you died. Nobody stood alone.

(Now the GOTH KIDS come on, chanting over ALONZO's report. One by one the other groups will enter, each talking over the other, making a cacophony that drowns out ALONZO. They circle him, surround him, until he can't take it anymore.)

THE GOTHS *(chanted)*.

Dark mascara...silver chains

Self-made scars to show my pain

Skull and bones...all in black
Tattoos up and down my back
Killer music...poetry
Depression and apathy
Do not care...do not feel
That's the only way to deal

(While they repeat, the next group comes on, and then the next, one after the other. Through all this, ALONZO keeps giving his report, louder and louder.)

ALONZO. Only the knights stood alone. They were the sole protectors of what was good and right in the world. They used their might for right. They helped the weak. Gave to the poor. Served the nobles. Rescued distressed damsels. They were the last great champions of all that was decent. A knight could only become a knight if he were dubbed by a worthy noble. It was every knight's dream to change the world for the better—

MALLORY & THE SPICES.

LOUIS VITTON
DONNA KARAN
GUESS GIVENCHY
VOGUE AND TIFF'NY

SAKS MERCEDES
KLEIN CASSINI
CHASE MANHATTAN
GOLD AND PLAT'NUM

IZOD & THE SMART ONES (*spoken*).

Chemistry, geometry
Algebra biology
Poly sci, calculus,
Computer program,
English Lit,

THE ROTCs.

I DON'T KNOW BUT I'VE BEEN TOLD
I DON'T KNOW BUT I'VE BEEN TOLD
GOTTA KEEP THE STATUS QUO'D
GOTTA KEEP THE STATUS QUO'D
I DON'T KNOW BUT IT'S BEEN SAID
I DON'T KNOW BUT IT'S BEEN SAID
HIGH SCHOOL MESSES WITH YOUR HEAD
HIGH SCHOOL MESSES WITH YOUR HEAD

BUCK & THE COWBOYS. Hoo. Hah. Hoo. Hah
ALONZO. Stop!

(ALONZO claps his hands over his ears. Everyone freezes. Sound cuts off like an ax. Lights blackout until he alone is in a pool of light. He basks in the quiet of his mind for a moment, then...)

MALLORY. Uno, dos, tres, quatro.

(Lights up and the MUSIC kicks into high gear.)

THE CAST.

CAN'T STOP THE MUSIC
CAN'T MAKE IT ON YOUR OWN

DON'T TURN YOUR BACK
UPON YOUR PACK
OR YOU GET LEFT ALONE

CAN'T FIGHT THE CURRENT
CAN'T STOP THE SUMMER THAW
WALK THE WALK
AND TALK THE TALK
AND DO THE BLAH-BLAH CHA-CHA

ALONZO.

THERE WAS A TIME WHEN DAYS WERE NOT
SO LOUD
AND DREAMS STRETCHED PAST THE
HORIZON
THE WORLD COULD HEAR A LONE VOICE IN
THE CROWD
AND NIGHTS WERE FILLED WITH PASSION

ALONZO.

THERE WAS A TIME
A MAN COULD STAND
ALONE

AND CHANGE THE COURSE
OF TOMORROW

THE SUN ROLLS ON

OUR PATHS ARE CARVED IN
STONE
AND WE ARE DOOMED
TO FOLLOW

THE CAST.

CAN'T STOP THE MUSIC

CAN'T MAKE IT ON YOUR
OWN
DON'T TURN YOUR BACK
UPON YOUR PACK
OR YOU GET LEFT ALONE
CAN'T FIGHT THE
CURRENT
CAN'T STOP THE SUMMER
THAW
WALK THE WALK
AND TALK THE TALK
AND DO THE BLAH-BLAH...

(ALONZO can't be heard anymore. Once again he's swallowed by the crowd.)

THE CAST.

CAN'T STOP THE MUSIC
 CAN'T MAKE IT ON YOUR OWN
 DON'T TURN YOUR BACK
 UPON YOUR PACK
 OR YOU GET LEFT ALONE

ALONZO.
 LEFT ALONE.

CAN'T FIGHT THE CURRENT
 CAN'T STOP THE SUMMER THAW
 WALK THE WALK
 AND TALK THE TALK
 AND DO THE BLAH-BLAH CHA-CHA
 THE BLAH-BLAH CHA-CHA
 THE BLAH-BLAH CHA-CHA
 THE BLAH-BLAH CHA-CHA

(Song ends and ALONZO is downstage, clutching his huge stack of books. He reads. From the back of the theater comes CORPORAL GOMEZ, leading PRIVATES SANCHEZ and RODRIGUEZ, dressed in fatigues and carrying an ROTC sign.)

CORPORAL GOMEZ. I DON'T KNOW BUT I'VE BEEN TOLD
 VASQUEZ & RODRIGUEZ. I DON'T KNOW BUT I'VE BEEN TOLD.
 CORPORAL GOMEZ. ROTC MEN ARE BOLD
 VASQUEZ & RODRIGUEZ. ROTC MEN ARE BOLD.
 PRIVATE VASQUEZ. And women!

CORPORAL GOMEZ. JOINED THE CORPS SO I
COULD BE

VASQUEZ & RODRIGUEZ. JOINED THE CORPS SO I
COULD BE.

CORPORAL GOMEZ. ALL THE MAN THAT I COULD
BE

VASQUEZ & RODRIGUEZ. ALL THE MAN THAT I
COULD BE.

PRIVATE VASQUEZ. And woman!

CORPORAL GOMEZ. Private Vasquez!

PRIVATE VASQUEZ. Sir, yes sir.

CORPORAL GOMEZ. Quit sayin' that women thing.
You're throwing off the song.

PRIVATE VASQUEZ. Sir, it's a sexist song, sir.

CORPORAL GOMEZ. What?

PRIVATE RODRIGUEZ. I don't think it's all that sexy.

Have you seen that Paris Hilton commercial. Yoinks.

CORPORAL GOMEZ. Button it up, Rodriguez.

PRIVATE RODRIGUEZ. Sir, yes sir.

PRIVATE VASQUEZ. Sir, I am not a man, but I still want
to be one of the greatest warriors in the world. Sir.

CORPORAL GOMEZ. Good for you, soldier, but quit
screwin' up the song. (*He turns and bumps head on into
ALONZO, who drops his books.*) What's the matter with
you, civilian, you're in the middle of a training exercise.

ALONZO. Sorry...

CORPORAL GOMEZ. Are you the invisible boy?

ALONZO. I don't...

CORPORAL GOMEZ. I did not see you there, so you
must be the invisible boy?

ALONZO. I don't think...

CORPORAL GOMEZ. I cannot hear you. Sound off like you got a pair.

ALONZO. No.

CORPORAL GOMEZ. No what?

ALONZO. No, I'm not invisible.

CORPORAL GOMEZ. You say no SIR.

ALONZO. No sir.

(There's a SCREAM from off stage. ALONZO drops to pick up his books.)

PRIVATE RODRIGUEZ. Sir, flag on approach, sir.

CORPORAL GOMEZ. 'Ten HUT. Prepare to salute the flag. Salute.

(They do as MALLORY comes on with her cronies. SUGAR, SAFFRON and SAGE. They have a pair of boxer shorts flying from a pole. SANCHO is running after them, trying to get her underwear.)

SANCHO. Come on, you guys. That's not funny. I need those.

CORPORAL GOMEZ. Prepare to capture the flag.

PRIVATE RODRIGUEZ. Sir, yes sir.

CORPORAL GOMEZ. Capture the flag!

(They chase SANCHO who is chasing MALLORY and the girls. They vanish offstage. ALONZO keeps picking up his books when his sister DENISE enters.)

DENISE. Alonzo. What are you doing? You left without your lunch again. Look at you, are these yesterday's clothes?

ALONZO. I dunno. Maybe.

DENISE. That means yes. How late were you up last night?

ALONZO. Not late.

DENISE. I heard you bangin' around at four thirty.

ALONZO. That's early.

DENISE. What were you doing?

ALONZO. Research. Look, I found this great passage about Sir Belvery. Did you know he wasn't born noble. He became a knight through deeds. And look at this one, Armondo of Spain was nobody, until he changed his name to Don—

DENISE. I'm sure it's great.

ALONZO. It's better than great. These were the greatest men of their time.

DENISE. Alonzo.

ALONZO. They gave up everything to go out and try to right the wrongs in the world.

DENISE. Alonzo.

ALONZO. They helped the helpless. They didn't ask for anything in return. How cool is that? They made a difference. They changed things.

DENISE. Alonzo! You gotta stay focused here, bud. What did Doctor Clark say about letting your imagination run away with you? Are you taking your medication?

ALONZO. I hate that stuff.

DENISE. Mom and Dad won't be back from the conference until Monday. If you go insane before then, they'll kill me. Sane until Monday, crazy on Tuesday. Right?

(She hands over a bottle of pills. MUSIC sneaks up.)
Come on. The doctor read us the riot act, all right. It's not so bad.

SONG 2: ALL FOR THE BEST

DENISE.

JUST ENOUGH TO SILENCE THE NOISE
GIVE THE VOICES A REST
SAND THE EDGES DAMPEN THE FIRE
BELIEVE ME IT'S ALL FOR THE BEST

YOU KNOW IT KEEPS THE NIGHTMARES AT
BAY

ALONZO.

IT TAKES THE DREAMS AWAY TOO

DENISE.

IMAGINATION WON'T RUN AWAY

ALONZO.

IT'S GOT NOWHERE TO RUN TO

DENISE.

IT'S ALL FOR THE BEST
YOU KNOW WHAT TO DO

ALONZO.

I DON'T WANT TO DO THIS UNLESS
THERE'S NO OTHER ANSWER

DENISE.

I WISH THAT WERE TRUE
BELIEVE ME IT'S ALL FOR THE BEST

CALMS THE WAVES ON YOUR STORMY SEAS

ALONZO.

AND I WILL MAKE IT ASHORE
BE MY LIGHTHOUSE GUIDE ME ON HOME

DENISE.

THAT'S WHAT SISTERS ARE FOR

IT'S ALL FOR THE BEST

ALONZO.

IF YOU SAY IT'S TRUE

DENISE.

I LOVE YOU MORE THAN YOU CAN GUESS
I KNOW YOU CAN DO THIS

ALONZO.

I LOVE YOU TOO

BOTH.

BELIEVE ME IT'S ALL FOR THE BEST
ALL FOR THE BEST
ALL FOR THE BEST

*(Song ends as he takes the bottle of pills. She hands over
a lunch bag.)*

DENISE. Okay. Here. I made you tuna fish.

ALONZO. I love tuna fish.

DENISE. Like I don't know.

(There's a moment of genuine sibling love here. Then IZOD, PREACHER DAN and BARBER enter, passing out flyers. BARBER bellows through a megaphone.)

IZOD. Vote for me.

BARBER. Vote for Izod.

PREACHER DAN. Amen, brother.

IZOD. Senior class president.

PREACHER DAN. Preach on.

BARBER. Remember a vote for Izod is like a chicken in a bucket.

PREACHER DAN. Hallelu—what?

IZOD. A chicken in a bucket?

PREACHER DAN. What does that mean?

BARBER. Well, it's like a slogan.

PREACHER DAN. Chicken in a bucket?

BARBER. It's a work in progress.

PREACHER DAN. Chicken in a bucket?

BARBER. Hey, if at first you don't succeed... Just keep doin' stuff and maybe you will sometime.

PREACHER DAN. I worry for you. I really do.

IZOD. Denise.

DENISE. Hi baby. *(They kiss like high school sweethearts.)*
I love you.

IZOD. I love you too. *(PREACHER DAN and BARBER sigh like we're at the taping of a sitcom.)*

DENISE. How goes the campaign?

IZOD. Great. It's going great.