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Dramatic Publishing

Miguel de Cervantes

Don Quixote



Comedy Adventure adapted by
Anne Ludlum and David Quicksall



Don Quixote

**Comedy/Adventure. Adapted by Anne Ludlum and David Quicksall.
Based on Don Quixote, Parts I and II, by Miguel de Cervantes.**

Cast: 7m., 3w. (May be expanded to approximately 50 actors, with many opportunities for gender flexibility.) Don Quixote and Sancho Panza ride again! Here they are guided by their creator, Miguel de Cervantes, in person. In this “buddies on the road” saga, the intrepid Don Quixote and his loyal squire, Sancho Panza, are spurred on by Cervantes to battle giants—or are they windmills? Rescue princesses—or are they swineherds? Attack armies—or are they sheep? Their world, the vital, dangerous La Mancha region of 17th-century Spain, is peopled with fools and shysters, nobles and priests, merchants and actors. Idealistic Don Quixote and pragmatic Sancho Panza learn to deal with the unexpected and the inexplicable as they travel and quarrel through the arid plains of La Mancha. Their friendship deepens as their adventures grow more challenging and complex. This script brings the whole story to life with the excitement, the bawdy humor and the deeply moving humanity of the masterpiece intact. Act One, based on Cervantes’ 1605 novel, can be performed as a complete play (one hour). Act Two, based on Cervantes’ 1615 sequel, follows the subsequent adventures of Don Quixote and Sancho Panza as renowned literary celebrities; it includes the death of Don Quixote. Spanish phrases and words are used throughout the script and are always rendered into English, giving an added appeal to bi-lingual audiences. Unit set. Approximate running time: 2 hours.

Front and back cover artwork: Fay Jones.

13 ISBN: 978-1-58342-374-5

10 ISBN: 1-58342-374-5

Code: D94



www.dramaticpublishing.com

Cover design: Jeanette Alig-Sergel



Printed on Recycled Paper

DON QUIXOTE

A Play in Two Acts

Adapted by

ANNE LUDLUM and DAVID QUICKSALL

From the novels of
MIGUEL DE CERVANTES



Dramatic Publishing

Woodstock, Illinois • England • Australia • New Zealand

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ISBN: 1-58342-374-5

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“First commissioned, produced and developed in the ‘Book-It style’™
by Book-It Repertory Theatre,™ founded in 1990 in
Seattle, Washington (www.Book-It.org).”

DON QUIXOTE was first presented in celebration of the 400th anniversary of the publication of Miguel de Cervantes' *Don Quixote* by Book-It Repertory Theatre at Center House Theatre in Seattle, Washington, September 2005.

CAST (in order of appearance)

Wesley Rice* Cervantes
Gene Freedman* Don Quixote
Marissa Price. Antonia, Aldonza, Basque Lady, Actor,
Duchess
Rose Cano. Housekeeper, Landlady, Actor, Emerencia
Troy Fischnaller. Carrasco, Innkeeper, Pedro
John Bianchi Padre Pérez, Barber, Monseñor Gomez
Nick O'Donnell. Nicolás Basque Man, Actor, Duke
Walter James Baker* Sancho Panza
John Farrage Landlord, Actor, Major-Domo
Rachel Glass* Dorotea, Maritornes, Tomé, Altisidora

Plus a rogue's gallery of monks, shepherds, wenches and assorted inhabitants of La Mancha

ARTISTIC AND PRODUCTION STAFF

David Quicksall Director
Fay Jones. Scenic Designer
Jessica Trundy Lighting Designer
K.D. Schill Costume Designer
Nathan Wade Composer & Sound Designer

Jen Matthews* Production Stage Manager
Lenore Bensinger Dramaturg

Jodi Sauerbier. . Properties Master/Assistant Stage Manager
Larry Rodriguez Technical Director
Hans Altwies. Fight Choreographer
Tristan Dalley. Drafting/Scenic Assistant
Seattle Scenic Studios Set Construction
Whitman Taylor Sound Operator
Robert J. Aguilar Master Electrician & Light Board
Operator

* Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

LIST OF EPISODES

ACT ONE

Introduction.

At the house of Don Quixote/Alonso Quixada.

1. Don Quixote's first Sally from his Habitation.
At the First Inn—"knighting" of Don Quixote.
2. Of the profound Scrutiny of our Gentleman's Library.
In Quixote's house—burning of books/preparations for second sally.
3. A heretofore totally Unimagined Adventure of the Valiant Don Quixote.
On the road—windmills/"giants."
4. Wherein the Valiant Man from La Mancha encounters a Daring Basque—and sundry other Travelers.
On the road—battle against Basques, etc.
5. Of an Exalted Adventure.
On the road—"Helmet of Mambrino."
6. Of what happens to our Knight at a Second Inn.
At the Second Inn—Maritornes mix-up/brawl/
blanketing of Sancho.
7. In which is related a most Rare Adventure.
On the road—sheep/"armies."

8. Of what Don Quixote undertakes in the Sierra Morena, being one of the most Mysterious Adventures ever.
In the mountains—Quixote’s “madness”/letter to Dulcinea.
9. Which treats of New and Delightful Adventures that befall Sancho Panza, Padre Pérez, and Nicolás in the Sierra Morena.
In the mountains—Sancho’s meeting with Padre Pérez and Nicolás/appearance of Dorotea.
10. Of the beautiful Damsel’s Discretion and other Entertaining Particulars.
In the mountains—Dorotea’s scheme.
11. What befalls Don Quixote and his Company at the Inn.
At the Second Inn (again)—Quixote’s fight with “giant”/Quixote’s return home.

ACT TWO

12. At the house of Don Quixote/Alonso Quixada—next sally of Quixote and Sancho.
13. Outside El Toboso—meeting with three wenches.
14. On the road—encounter with band of actors.
15. In a grove at night—meeting with “Knight of the Mirrors” and “squire.”

16. On the road—invitation of Duchess to “castle.”
17. In the “castle” of Duke and Duchess—banquet/
rewarding of Sancho’s governorship.
18. In the “castle” of Duke and Duchess—appearance of
“Merlin.”
19. In the “castle” of Duke and Duchess—Altisidora’s
serenade.
20. In the “castle” of Duke and Duchess/On the “Island of
Barataria”—Sancho’s governorship.
21. In the country—Quixote’s nightmare.
22. In Barcelona—defeat of Quixote by “Knight of the
White Moon.”
23. In the house of Don Quixote/Alonso Quixada—the
death of Quixote/Quixada.

DON QUIXOTE

A Play in Two Acts

For 7m., 3w. (May be expanded to approximately 50 actors, with many opportunities for gender flexibility.)

CHARACTERS (in order of appearance)

1. Miguel de Cervantes
2. Don Quixote/Alonso Quixada
3. Aldonza, a pig herder
4. Antonia, the Niece
5. Housekeeper
6. Innkeeper
7. Padre Pérez, the Curate
8. Nicolás, the Barber
9. Sancho Panza
10. Basque Man
11. Basque Lady
12. Basque Porter #1
13. Basque Porter #2
14. Benedictine Monk #1
15. Benedictine Monk #2 (played by Cervantes)
16. Monk's Servant #1
17. Monk's Servant #2
18. Itinerant Barber
19. Landlady
20. Landlady's Daughter
21. Landlord
22. Maritornes
23. Pedro Martínez, a Mule Driver
24. Tailor from Sevilla

25. Wool Carder
26. Master Cutlery Maker (played by Cervantes)
27. Shepherd #1
28. Shepherd #2
29. Dorotea
30. Sansón Carrasco, the Bachelor
31. Tomé Cecial
32. 1st Wench
33. 2nd Wench
34. 3rd Wench
35. Death Actor
36. Devil Actor
37. Angel Actor
38. Knight Actor
39. Emerencia
40. Altisidora
41. Duchess
42. Duke
43. Majordomo
44. Monseñor Gómez
45. Barataria Townsperson #1
46. Barataria Townsperson #2
47. Barataria Tailor
48. Barataria Old Man
49. Barataria Country Woman
50. Barataria Swineherd
51. Enchanted Dulcinea
52. Residents of Barcelona

Throngs of people populate the public places in Cervantes. In this play, inns, villages, roadways, the Court and the city of Barcelona can be filled with as many extra characters as are available.

**SUGGESTED DOUBLING FOR A CAST OF
7 MEN AND 3 WOMEN**

ACTOR 1: Don Quixote

ACTOR 2: Sancho Panza

ACTOR 3: Miguel de Cervantes

- 2) Benedictine Monk #2
- 3) Master Cutlery Maker at Second Inn

ACTOR 4: Padre Pérez (the Curate)

- 2) Monk's Servant #2
- 3) Wool Carder at Second Inn
- 4) Itinerant Barber
- 5) 3rd Wench
- 6) Monseñor Gómez
- 7) Barataria Townsperson #2
- 8) Barataria Tailor
- 9) Barataria Swineherd
- 10) Resident of Barcelona

ACTOR 5: Nicolás (the Barber)

- 2) Basque Man
- 3) Tailor from Sevilla at Second inn
- 4) Devil Actor
- 5) Duke
- 6) Resident of Barcelona

ACTOR 6: Carrasco (the Bachelor)

- 2) Innkeeper at First Inn
- 3) Monk's Servant #1
- 4) Shepherd #1
- 5) Pedro Martínez, a Mule Driver at Second Inn
- 6) Barataria Townsperson #1
- 7) Barataria Old Man
- 8) Barataria Country Woman

ACTOR 7: Landlord at Second Inn

- 2) Benedictine Monk #1
- 3) Shepherd #2
- 4) Knight Actor
- 5) 1st Wench
- 6) Majordomo
- 7) Resident of Barcelona

ACTRESS 1: Dorotea

- 2) Aldonza
- 3) Basque Porter #2
- 4) Maritornes
- 5) Tomé CECIAL
- 6) 2nd Wench
- 7) Altisidora
- 8) Enchanted Dulcinea
- 9) Resident of Barcelona

ACTRESS 2: Antonia

- 2) Basque Lady
- 3) Landlady's Daughter at Second Inn
- 4) Angel Actor
- 5) Duchess
- 6) Resident of Barcelona

ACTRESS 3: Housekeeper

- 2) Basque Porter #1
- 3) Landlady at Second Inn
- 4) Death Actor
- 5) Emerencia
- 6) Resident of Barcelona

ACT ONE

INTRODUCTION

(Blackout. Lights up on Alonso Quixada's library with its profusion of books scattered about. QUIXOTE/QUIXADA, sitting on the floor amidst his books, is engrossed in his reading. CERVANTES, holding aloft an ancient and battered sword, stands nearby. He proudly declaims:)

CERVANTES.

*El valor de don Quijote
toma a mi brazo
por instrumento
de sus hazañas.*

*Él pelea en mí.
Él vence en mí.
Y yo vivo, y respiro en él—
en él tengo vida y ser¹*

¹ *Don Quixote's valor
takes my arm
to be the instrument
of his exploits.*

*He fights through me.
He conquers through me.
And I live and breathe in him—
in him I have life and meaning.*

(Bows to audience.) Miguel de Cervantes a vuestras órdenes. En un lugar de la Mancha... (Pauses; switches into English.) In a certain town of La Mancha, the name of which I do not care to recollect, there lives an *hidalgo*—an idle gentleman born into the rural gentry—he is known as Alonso Quixada. Our *hidalgo* borders on the age of fifty; he has a spare figure, gaunt features and is as weathered as the parched plains of La Mancha itself. He possesses a modest plot of land and a meager income which scarcely covers the cost of his daily lentils and his Sunday stew. He is a lonely man...his life is dull... dry...

(ALDONZA crosses stage. QUIXOTE/QUIXADA rises; watches her with extreme longing.)

CERVANTES. He has never known love...

(QUIXOTE/QUIXADA returns to his reading. CERVANTES picks up books; peruses them.)

CERVANTES. For all that, he is an early riser and an honest gentleman, who spends his time of leisure—which is most of the year—devoted to constant study...

DON QUIXOTE. ...the avid reading of old tales of ancient chivalry.

(ANTONIA, HOUSEKEEPER enter, pick up books, sweep.)

CERVANTES. He shares his household with his niece, Antonia, and his housekeeper.

ANTONIA. Uncle, you neglect the management of your dwindling estate and continue to sell the few remaining acres of land to buy volume after volume of outmoded fiction.

HOUSEKEEPER. You do nothing but read old dusty books from night to morning, morning to night.

(ANTONIA, HOUSEKEEPER exit.)

DON QUIXOTE. Of particular interest are the knights-errant of centuries past...

CERVANTES. ...those traveling gentlemen, who allied themselves to no nobleman's court but lived under the cloak of heaven.

DON QUIXOTE. They rode out ready to face unknown dangers on behalf of the needy and the frail.

CERVANTES. Who was the most illustrious knight: Arthur of England or El Cid?

DON QUIXOTE. Reinaldos de Montalbán...

CERVANTES. ...Amadís of Gaul...

DON QUIXOTE. ...the Knight of the Flaming Sword!

CERVANTES. Fantasies fill his head with everything he reads. Enchantments!

DON QUIXOTE. Battles!

CERVANTES. Challenges!

DON QUIXOTE. Giants!

CERVANTES. Wounds!

DON QUIXOTE. Tournaments!

CERVANTES. Ravishments!

DON QUIXOTE. Raptures!

CERVANTES. Our gentleman becomes so caught up in reading that his brains dry up...and he loses his mind!

(*CERVANTES hands QUIXOTE/QUIXADA the ancient sword.*)

DON QUIXOTE. AAAARRRRGGGGHHH! (*Brandishing sword.*) HAH! ¡Vive Dios! ¡Justicia! ¡Arma! ¡Guarda!

(*HOUSEKEEPER, ANTONIA rush on. QUIXOTE/QUIXADA attacks them.*)

DON QUIXOTE. HAH! ¡A la victoria!

(*LADIES exit.*)

CERVANTES. Then he has the strangest thought any lunatic ever had—

DON QUIXOTE. I will become a knight-errant! I shall forsake my books and sally forth to expose myself to perils of unimagined terror! I shall clad myself in...

(*CERVANTES brings on rusty armor; helps QUIXOTE/QUIXADA into it.*)

CERVANTES. ...the rusty, antique armor of a long-dead ancestor...

DON QUIXOTE. ...and travel the world in search of wrongs to be righted. Thus will I bring glory to my name and...oh, but I must choose a title and a name in the style of the heroes of literature. *Señor...señor—*

CERVANTES. Not *señor—*Don!

DON QUIXOTE. Don! Don...er...Don...

CERVANTES. Don Quixote!

DON QUIXOTE. Don Quixote! Don Quixote of—of—surely not of this meager town.

CERVANTES. Of this whole region! Don Quixote de La Mancha!

DON QUIXOTE. Don Quixote de la Mancha! Thus will I reflect honor upon my lineage and upon my homeland! And, according to the books I have read, I must chose some lady to be my love. Whom shall I select?

CERVANTES. Who would be most worthy of adoration?

(ALDONZA enters, disheveled and dirty. She swats a stick; herds her pigs.)

DON QUIXOTE. A young maiden from the neighboring town of El Toboso...Aldonza Corchuelo...

CERVANTES. ...daughter of the local hog butcher—

DON QUIXOTE *(correcting him)*. —a damsel! With whom I was once in love.

CERVANTES. Name her something sweet.

DON QUIXOTE. *Dulce...dulce...Dulcinea...Dulcinea del Toboso.*

ALDONZA *(herding pigs off)*. SOOOOOWWEEEE!

(CERVANTES brings in ROCINANTE.)

CERVANTES. Then he goes to his bone-lean, sway-backed horse—

DON QUIXOTE *(correcting him)*. —his celebrated steed—

CERVANTES. ...whose hooves have more cracks than his master's brain-pan.

DON QUIXOTE *(patting him)*. I shall call you ROCINANTE! *(QUIXOTE mounts ROCINANTE.)*

CERVANTES. “Rocinante” means “The nag that goes before”—thus, our gentleman’s horse is the foremost nag in all the world.

DON QUIXOTE (*spurring ROCINANTE*). HAH! (*QUIXOTE is “on the road.”*)

EPISODE #1

(CERVANTES displays placard #1, it reads: I: Don Quixote’s first Sally from his Habitation.)

CERVANTES. *Episodio número uno: “Que trata de la primera salida de su tierra que hace don Quijote.”* Deeply imbued as he is with the ornate style used in antiquated books of chivalry, Don Quixote evokes the prose of those novels as he travels forward.

DON QUIXOTE. Doubtless in future ages, when my history is written it will begin thus: (*Speaks in an over-blown manner.*) “Scarce had the little painted warblers hailed the arrival of rosy Aurora, when lo! the illustrious Don Quixote de la Mancha, up-swinging from his tranquil couch, commenced his...” (*Pulling on reins; halting ROCINANTE.*) ;SOOO! I am assaulted by a dreadful thought! According to the laws of chivalry, until I have been duly knighted, I can neither challenge an antagonist of high degree nor enter any tournament.

(CERVANTES cues in INNKEEPER, who posts a sign that reads: UNA POSADA/AN INN.)

CERVANTES. But, what does he see by the road?

DON QUIXOTE. A castle! (*Seeing INNKEEPER.*) And is the lord-master himself come out to greet me? (*Dis-mounts; bows deeply to INNKEEPER.*) Oh, gentle prince, never was a man so honored!

INNKEEPER (*wondering at the odd figure*). Do you want lodging?

DON QUIXOTE. Armor is my shelter.

INNKEEPER. Food?

DON QUIXOTE. My nourishment is the fray. I do ask, however, that special care be given to my mount, Rocinante.

INNKEEPER. That nag?

DON QUIXOTE. A more elegant piece of horseflesh never chewed an oat.

INNKEEPER. *Sin duda.* (*Placing feedbag on ROCINANTE.*)

DON QUIXOTE (*kneeling*). I humbly beg your lordship to grant me one favor—

INNKEEPER. ¿*Qué quiere?*

DON QUIXOTE. Never will I rise from this supplicant posture, thrice valiant knight, until you assure me that this boon shall be granted.

INNKEEPER. ¿*Señor?*

DON QUIXOTE. I entreat you to make me a knight that I may traverse the world redressing wrongs and delivering solace to the needy.

INNKEEPER. What?

DON QUIXOTE. My books tell me that it was common practice for one knight to dub another. (*Rises.*) Shall we adjourn to the castle chapel for the ceremony?

INNKEEPER. Chapel? Uhh...it's...closed—"closed for renovation." But other rooms are available. Before you

go into the “castle,” though, let me ask—do you have money?

DON QUIXOTE (*proudly*). Not a *real*.

INNKEEPER (*removes feedbag; slaps ROCINANTE*). Stop eating, you miserable scrag! (*To QUIXOTE*.) And you—back down on your knees.

DON QUIXOTE. Right here—now?

(*CERVANTES hands INNKEEPER a club-like stick*.)

INNKEEPER (*swinging stick with relish*). Any place will do for this. (*QUIXOTE kneels*.)

INNKEEPER. It’s the dubs on the neck that matter. (*Hits QUIXOTE hard*.) And the smacks on the shoulders. (*More hits*.) Plus the whacks on the back. (*Pummels him*.) You’re a knight!

DON QUIXOTE (*flattened, groaning in pain*). ¡*Gracias!* In my boundless gratitude, I offer my services to you in anything you command.

INNKEEPER. Carry cash.

DON QUIXOTE. I have never read in all the histories of chivalry that any knight-errant troubled himself with such an encumbrance.

INNKEEPER. Look—those writers can’t mention every single item a traveler needs: money, food, medicine, money, clean underwear, money, and, oh, a servant, to carry the baggage and to take care of that money.

DON QUIXOTE. Heaven preserve your worship, I will follow your advice in every particular—

(*INNKEEPER gives QUIXOTE one final kick; shoves ROCINANTE*.)

INNKEEPER. ¡Váyanse! (*INNKEEPER removes inn sign; exits.*)

CERVANTES. Don Quixote...

DON QUIXOTE (*groaning*). Ohhhh...

CERVANTES. ...takes refuge in his usual remedy—he thinks about his books and...

DON QUIXOTE. Dulcinea! (*Recites.*)

Oh, Dulcinea,
Where art thou, lady of my heart,
So heedless of my misery?
In El Toboso, there thou art—
While I suffer here for thee.

CERVANTES. But before our gentleman commences another verse, it so happens that his fellow townsmen come upon the scene. Padre Pérez, the village priest...

(*Cervantes ushers on PADRE PÉREZ, the Curate, and NICOLÁS, the Barber.*)

PADRE PÉREZ. who is a graduate of a university—

NICOLÁS. —of a minor university—

PADRE PÉREZ. but is a man of some learning nonetheless.

CERVANTES. And Nicolás—

PADRE PÉREZ. the barber. (*Sees QUIXOTE.*) Bless us, our neighbor Alonso Quixada is here.

NICOLÁS (*to QUIXOTE*). Has something happened?

DON QUIXOTE. I lie here injured in the field...

PADRE PÉREZ. Where have you been?

DON QUIXOTE (*looking at PADRE PÉREZ*). Ahh...noble Marqués de Mantua, where have I not been?

PADRE PÉREZ. I'm Padre Pérez—the priest...your confessor.

NICOLÁS. Do you hurt?

DON QUIXOTE (*looking at NICOLÁS*). ...valiant Don Rodrigo de Narváez, my whole body throbs with one continuous bruise...

NICOLÁS. I'm Nicolás—the barber...your barber.

DON QUIXOTE. ...occasioned by a fearful engagement with giants!

PADRE & NICOLÁS. Giants?

DON QUIXOTE. *Sí. ¡Gigantes—gigantes enormes!* Ten of the most insolent giants that ever appeared upon the face of the earth!

PADRE PÉREZ. Tell us, *señor*, do you know who you are?

DON QUIXOTE (*pause; speaks seriously*). Of course. I know very well who I am.

(They help QUIXOTE to his feet as night falls.)

CERVANTES. And so, as night falls, they return to the village.

(ANTONIA, HOUSEKEEPER enter.)

ANTONIA. Uncle!

DON QUIXOTE. Open the gates and carry me to bed. Search out the great enchantress Urganda that she may appear and minister to the hurts, which I have acquired through no fault of my own.

HOUSEKEEPER. Your enchantress can go to the Devil—we will nurse you ourselves. Curse those books a hundred times!

(LADIES take QUIXOTE off. PADRE PÉREZ inspects QUIXOTE's books.)

PADRE PÉREZ. By the sign of the Cross, I perceive that one of the finest minds in all of La Mancha has been perverted by an extravagance of reading.

(LADIES re-enter.)

ANTONIA. My uncle does frequently read these books for two days and nights together.

HOUSEKEEPER. Then he throws one book on the ground, pulls out his sword and attacks the very walls.

PADRE PÉREZ. These books are detrimental to the nation...so stuffed with improbable nonsense...they must be banished—like unproductive people—from Christian nations!

HOUSEKEEPER. Padre, sprinkle them with holy water!

PADRE PÉREZ. No! There is no remedy but excommunication— *(NICOLÁS, LADIES react in horror.)* ...excommunication of these books of chivalry! *(NICOLÁS, LADIES sigh in relief.)* We will try them each in order and condemn the guilty to the flames! *(PADRE PÉREZ points at books in a very "inquisitorial" fashion. A bonfire appears.)* Blesséd be the function of my faith.

(PADRE PÉREZ piously crosses himself; OTHERS follow suit. Ominous liturgical MUSIC.)

end of excerpt -- production notes

PRODUCTION NOTES

(These notes reflect the premiere production at Book-It Repertory Theatre, Seattle, Wash., September 20-October 16, 2005.)

SET & PROPERTIES

Due to the requirements of fast scene changes and multiple locations, the stage was bare. There were two 4' X 8' platforms stage right, arranged like "bunk beds," which were used primarily for the "inn" scenes.

A triptych of three large painted drops depicting the vast, arid countryside of La Mancha was hung upstage, in front of a cyclorama. The drops were arranged in various configurations throughout the play.

Simple hand props were used.

All swords were stage combat capable; all duels, fights, and battles were staged by a certified expert in stage combat.

COSTUMES

Costumes were evocative of 17th-century Spain, although the play could be costumed any number of ways. Because this production had seven men and three women playing all the roles, each actor was underdressed with a base costume that was layered with additional costume pieces as needed.

SOUND & MUSIC

For the premier production, an original score incorporating both sound and music was composed and pre-recorded. The co-adapters believe that subsequent productions should incorporate music and sound that are stylistically appropriate: live or recorded.

THE ATTACK ON THE WINDMILLS

This challenge can be met in many different ways. This production used a large 8' X 8' flat on wheels, painted with the image of a Manchegan windmill. The flat was rolled on by an actor, and as Quixote attacked, the actor spun the flat around. Several other actors used large windmill sail-type paddles to beat Quixote as he charged after the flat. The use of exaggerated windmill sounds enhanced the effect.

STEEDS

This play calls for two horses and one donkey.

ROCINANTE was a wooden “sawhorse”-type structure on wheels with a detachable head. He was cut out of flat plywood and was painted in a “cartoon-like” manner on both sides. Quixote could sit on him, ride him, lead him by the reins, etc. The head was attached to a dowel that was inserted into a socket drilled into the horse’s structure. Whenever Quixote charged or fought on horseback, he simply

pulled the head out of its socket, straddled the dowel “hobbyhorse”-style, and galloped around.

RUCIO was a barrel-shaped chest on wheels with a large, painted papier-mâché donkey head attached. It was very low to the ground and equipped with saddlebags. Sancho could ride and lead him by the reins. Rucio’s head was not removable. To create the classic silhouette of Quixote and Sancho, Rucio was much closer to the ground than Rocinante.

CARRASCO’S HORSE was a flat plywood head attached to a wooden dowel that was ridden “hobbyhorse”-style. The fight on horseback between Carrasco and Quixote was performed using lances and only the heads of the “hobby-horses.”

SHEEP

The two flocks of sheep were created by the sound of sheep bleating. When Quixote attacked, the bleating morphed into an abstract/grotesque soundscape of battle.

STYLE AND LANGUAGE

In *Don Quixote*, Cervantes includes episodes from several different literary genres, including travel narrative, chivalric adventure, slapstick comedy, pastoral romance, satirical farce, meditative commentary. Consequently, he incorporates a variety a modes of expression. In shaping the material into a play, the co-adapters endeavored to reflect both

the spirit and the wording of the various episodes in the play. They studied the original Spanish text with the assistance of the 1611 Covarrubias Castilian dictionary (blessings on Inter-Library Loan Services) and they consulted a variety of translations, the earliest being that of Tobias Smollett, a comic novelist in his own right. To be consistent with the sensibility of Cervantes, they tried to restrict their vocabulary to words that were in use in Spanish and in English during the 17th century. The result: a mixture of tones in both action and utterance—sometimes robust, sometimes stilted, sometimes crude, sometimes poetical, sometimes ribald, sometimes elegant. The co-adapters hope that their script conveys a sense of the multifaceted glory of Cervantes' wondrous work.

When a Spanish word or phrase appears in the script, the meaning is made clear by the dramatic context or by a translation in the adjacent dialogue. In a few instances, a translation appears in a footnote.

The co-adapters understand that this version may contain some passages that are inappropriate for particular productions; the co-adapters should be contacted through Dramatic Publishing Company about the possibility of making adjustments in the script.