

NATIONAL PLAY BUREAU 5470 (62)

WORKS PROGRESS ADMINISTRATION  
FEDERAL THEATRE PROJECT  
1697 Broadway - New York City  
Francis Bosworth - Director

# DON QUIXOTE

adapted for

THE MARIONETTE THEATRE

by

ROBERT LARSON

MUSIC BY

EDDISON VON OTTENFELD

NATIONAL  
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CHARACTERS

BOY  
PUPPET MASTER, human being  
DON QUIXOTE  
HOUSEKEEPER  
GUITAR PLAYER            )  
MANDOLIN PLAYER         ) Trio  
DWARF VIOLIN PLAYER     )  
NARRATOR  
PLOUGH BOY  
ROZINANTE, the horse  
DULCINEA, a peasant girl  
TWO PEASANT GIRLS  
DONKEY  
DOG  
CAT  
PIGEONS  
CHICKENS  
SOW  
PIGLETS  
MICE  
SPIDER  
BAT  
WIZARD                    )  
HERALD                    )  
LADY                      )  
TROUBADOR                )  
TWO KNIGHTS              )  
TWO MOUNTED KNIGHTS    ) Phantoms  
GIANT                     )  
HUNTER                    )  
KNIGHTS                   )  
DRAGON                    )

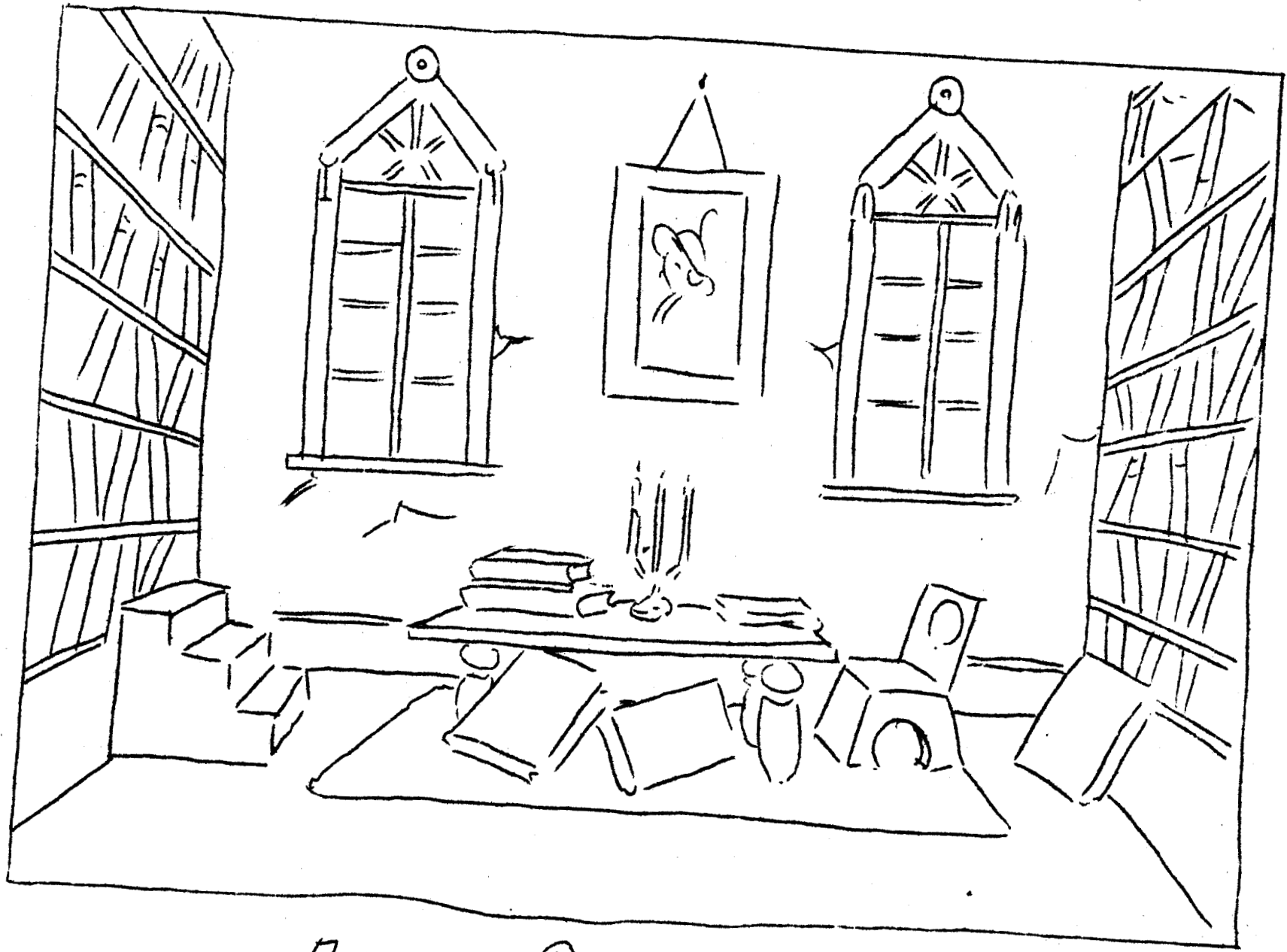
SYNOPSIS OF SCENES

ACT ONE

|             |                       |
|-------------|-----------------------|
| SCENE ONE   | Don Quixote's library |
| SCENE TWO   | The Same              |
| SCENE THREE | The Same              |

ACT TWO

|             |                       |
|-------------|-----------------------|
| SCENE ONE   | The Cellar            |
| SCENE TWO   | The Field             |
| SCENE THREE | Don Quixote's Library |
| SCENE FOUR  | A Farmyard            |
| SCENE FIVE  | The Plains            |



Act I - DON QUIXOTE'S LIBRARY

PRODUCTION NOTES

"The First Episode of the Complete Adventures of Don Quixote de la Mancha" was first presented by the Federal Marionette Theatre of Los Angeles.

"The following script contains the complete business of the above production, with many improvements and suggestions derived from observation of the play in actual performance.

In reproducing it the following general suggestions may be observed:

The entire performance should run not less than an hour and twenty minutes, including a ten minute intermission after Act One. The recorded scenes are naturally determined in advance as to time but the spoken scenes may be lengthened or shortened at the discretion of the producer.

A microphone should be included with the sound equipment, and the VOICE of DON QUIXOTE spoken through it, eliminating the difference in effect between the recorded voices and the natural one. The actor reading the Voice should do so as musically as possible. This is not to say that the lines are to be sung or to cover a wide range, but the phrasing must be rhythmic and the key words sustained.

Throughout, the producer should strive for pictorial effects rather than for bits of business which are in themselves entertaining. The figure of Don Quixote should by all means be in the hands of a first-rate manipulator and should constantly dominate the scene. Neither the business of other marionettes nor the lighting should at any time take away from the central figure. Even the actor reading the Voice should take his cues from the pantomime of the marionette and should be seated in a position where he can at all times observe it. The projection of the records should not be too loud; if anything, the Voice of Don Quixote should be slightly louder in effect.

Additional marionettes would add considerably to the production. In particular the following improvements ought to be provided for:

A SPECIAL ROLL-CURTAIN of canvas, painted with a modernistic scene of knights in battle and containing in simple, severe lettering the title: "AVENTURAS COMPLETAS DE DON QUIXOTE DE LA MANCHA". This should

be in dull, faded colors: grey, brown, tawny yellow, etc. It is to be installed directly behind the main draw curtains, separating the fore-stage from the stage-proper.

MARIONETTES FOR THE TRIO. This group, originally a Quartette may be combined together thus: The TALL FIGURE in black should hold the large guitar and have larger logs than the FAT FIGURE in brown. The SHORT FIGURE should hold the mandolin and have the head of the Fat Figure on him. The DWARF'S suit should be black and a huge padded hump inserted under his cape. All three masks to be in brighter colors, that must be tried out under the lighting. All three should have workable jaws. Thus the TRIO will consist of the Tall Figure with the large guitar, the Short Figure with the fat head and the mandolin, and the Dwarf with violin, all clad in black.

A new figure, the NARRATOR must be made, similar to the Trio but having many feathers in his hat and holding a long regal staff or cane. He should be well-joined and capable of many graceful gestures, especially with his hands. His movable jaws must be very prominent.

ALL THE PHANTOMS should be re-designed according to a uniform, simplified idea, eliminating all fussy details. They may be done largely in white, with patterns of greys, silver, and black...but the colors must be the same throughout. Stippling of blue-grey should be used on them in such a way as to break up the outlines and reduce their realistic appearance as much as possible.

THE PHANTOM GIANT should have shorter arms and smaller hands.

THE PHANTOM TROUBADOR should be re-made so that he can easily kneel down on one knee.

THE WALKING KNIGHTS should have larger legs and feet.

If additions to the Phantoms are contemplated, the following are suggested: two extra WALKING KNIGHTS, without shields or helmets and capable of drawing swords from scabbards. At least one must be able to kneel gracefully. Another LADY, with a crown like a Queen. A PAGE, capable of holding her train up, and bringing in a throne for her to sit on. A DRAGON, either marionette or cut-out.

DON QUIXOTE should have a larger jaw, out of all realistic proportion, and this should be used constantly while he is talking. His spectacles should be made of a solid material so that they show under any light

angle. Wears black doublet and hose.

A new figure of DON QUIXOTE IN ARMOR may be made, not necessarily in metal. He should be slightly taller and considerably heavier, and joined so that he has more range of gesture, especially in walking and with his hands, even at the expense of changing the design of the armor. The same head in the helmet can be used, but the lower part should articulate and be used while he is talking.

Two new PEASANT GIRLS, similar to Dulcinea.

A LABORER to be used in plowing scene. (This character might be Sancho Panza, in anticipation of further episodes.) He should be able to doff his hat and pull it down over his eyes.

TWO MICE & A SPIDER for the Cellar Scene. Chickens in Dulcinea scene might be made in 3 dimensional figures; also the Donkey might be made in complete figure.

PHANTOM CUT-OUTS AND EFFECTS may be enlarged according to the capacity of the stage and the equipment.

THE STAGE

Both fore and aft-stages are used. Manipulators operate over the front and back of both bridges.

THE FORE-STAGE should be at least three feet deep. It should also be on a lower level ( 6 inches ) than the stage proper. The space under the front bridge which includes the proscenium and curtains may be formed of a 3 inch step, so that there are three levels in all. No front curtain before the fore-stage is used; the fore-stage should seem like a part of the auditorium.

THE AFT-STAGE should extend back as far as the space in the theatre permits. The space under the back bridge may be devoted to Phantom cut-outs. The Scrim in the Library Scene hangs under the back bridge, as far forward as possible. Behind the back bridge a ramp or level on which marionettes may be operated.

THE RAMP should contain an endless belt revolving on drums at either end and passing underneath. Detachable ground-rows are fastened to it for the Plowing Scene and the Final Plain Scene.



## DON QUIXOTE DE LA MANCHA

## ACT ONE

## SCENE ONE

## Introduction

PLACE: Fore-stage. FOOTLIGHTS and SPOT CENTER  
FORE-STAGE on. Houselights remain on.

AT RISE: THE BOY enters left fore-stage, carrying a chair which he holds by means of a nail in his hand. He places it right stage as far off-stage as possible, returns, walking slowly and indolently, disappears left, pops back in for a moment and looks at audience, disappears and returns with another chair, during which:

HOUSELIGHTS and FOOTS dim off leaving spot center only.

The head of the PUPPET MASTER, a human being, appears between the curtains. He is swarthy, bearded, wears a dirty handkerchief on his head and ear-rings. He glowers at the BOY.

PUPPET MASTER

(speaking in a hoarse whisper)

Hey! You good-for-nothing, wooden blockhead! Haven't I told you five thousand times to have the stage ready before the public arrives? Look out there!

BOY

(trembles and looks at audience with his blank expression)

PUPPET MASTER

We are ready to begin and here you are still parading on the stage as if you were a part of the play! Every performance! Always the same monkeyshines! Always late! Get a move on you now! Presto! Adelante! Andaste!

BOY

(runs off, reappears with third and last chair which he drops in his confusion in the center of the stage)

PUPPET MASTER

Ass! Villain! Clown!

(he lifts the Boy up by the strings and shakes his fist at him)

May the devil string you up and make you dance in the fire! One more exhibition of this kind and you will ruin my reputation as a showman! The public have paid their good, round money to get into the theatre, they are waiting to see the play! And the first thing you do is to drop chairs!

(THE PUPPET MASTER swings the BOY out of sight and arranges the chairs himself. These chairs are for the Trio; the positions should be marked: SPECIAL RECORDING OF GUITAR, VIOLIN AND MANDOLIN TUNING UP. A BARITONE VOICE TRYING OUT JOINS IN. THE MANDOLIN PLAYS A FEW BARS OF A MELODY)

PUPPET MASTER

(calling off stage)

Let the play begin!

(PUPPET MASTER disappears. This character does not appear again)

As soon as he is out of the way, the SPECIAL "DON QUIXOTE" CURTAIN is rolled down behind the main draw curtains. Enter from left fore-stage, TRIO OF MUSICIANS, the DWARF VIOLIN PLAYER first, MANDOLIN PLAYER second and GUITAR PLAYER last. THEY take center stage and stand in a group. The NARRATOR follows them and stands a little to the left. He raps on the floor with his cane. DRAW CURTAINS part revealing special Curtain with inscription, "Aventuras Completas de don Quixote de la Mancha" painted on it high enough to be over the heads of the Trio. 'TRIO all look at NARRATOR, who raps with his cane again.

## ACT ONE

## SCENE ONE

## RECORDED

PLACE: Same as Scene One - Introduction.  
RECORD NO 1 instrumental prelude.

AT RISE: The DWARF, who is a violin player, beats time to the first measures with his fiddlestick. One by one all join in synchronisation. As swinging starts they move mouths.

## TRIO

Dearly beloved,  
Loved and honored,  
Honored, respected ladies and gentlemen!  
Please have the kindness,  
Kindness and patience,  
Patience and courtesy  
To hear our history.

## GUITAR PLAYER

(lowers guitar, puts hand to mouth, clears throat  
and sings in a baritone voice)

Down in a village  
Somewhere in La Mancha  
There lived not very long ago  
An elderly bachelor,  
Lean as a greyhound  
With Lantern jaws and spindle legs!  
Some say his surname was  
Quixada or Quosada  
But it was probably: Quixana!

## NARRATOR

(moves towards center elbowing the guitar player aside)  
But that is unimportant so don't let it bewilder you,  
Dearly beloved ladies and gentlemen.  
Let it be known rather  
That this same gentleman  
Employed his leisure moments  
Reading books of chivalry!  
Fictitious books of chivalry,  
Chivalry and adventure,  
Such as the credulous  
Are pleased to believe in.

## DWARF and GUITAR PLAYER

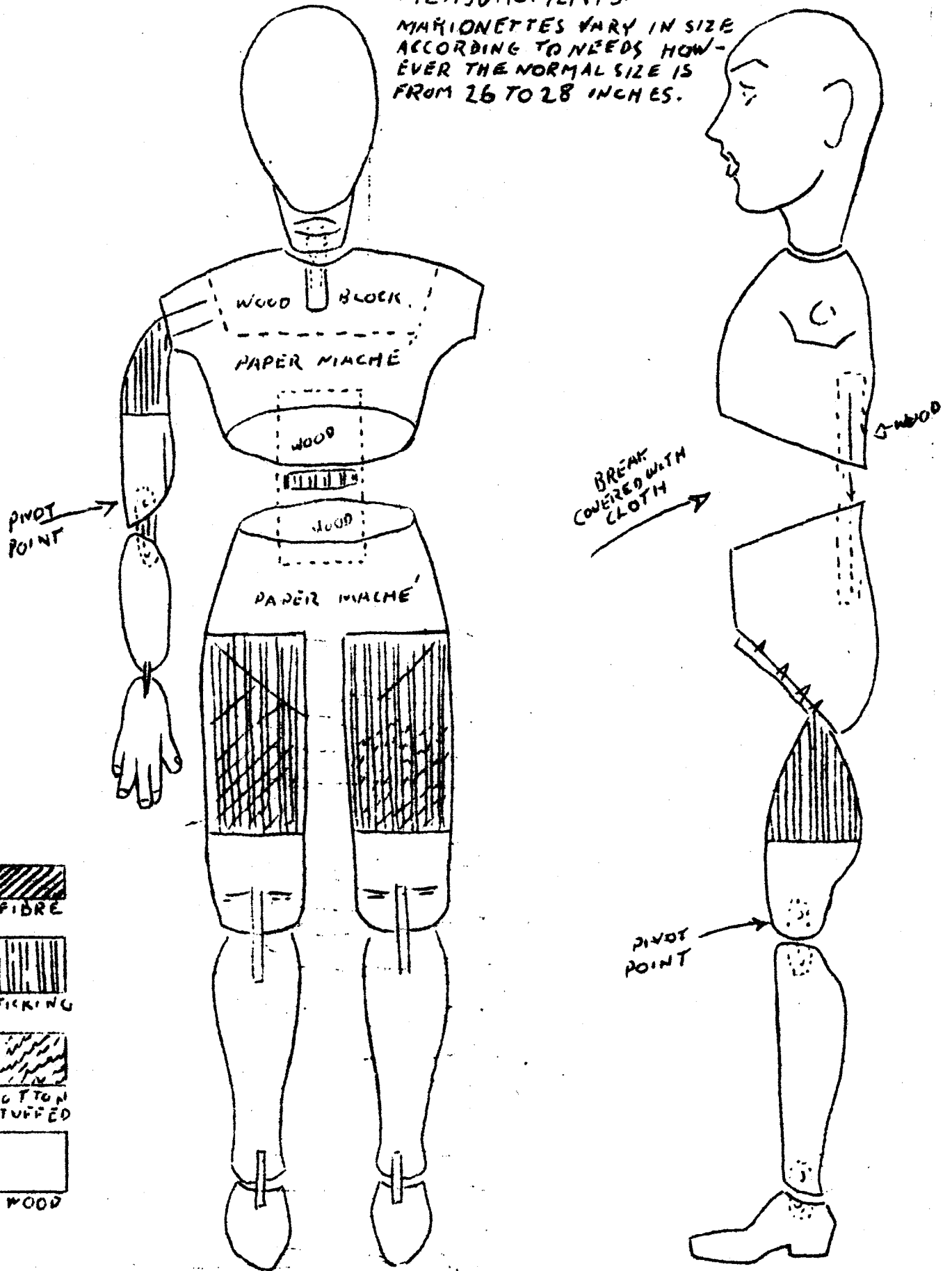
(INSTRUMENTAL INTERLUDE - - 6 MEASURES  
FOLLOWED BY MANDOLIN SOLO, 6 MEASURES

Step aside giving MANDOLIN PLAYER full center stage)

# MARIONETTE Construction Drawing -

## MEASUREMENTS:

MARIONETTES VARY IN SIZE  
ACCORDING TO NEEDS HOW-  
EVER THE NORMAL SIZE IS  
FROM 26 TO 28 INCHES.



## DWARF and GUITAR PLAYER (Cont'd)

(INSTRUMENTAL INTERLUDE 6 MEASURES, FOLLOWED  
BY MANDOLIN SOLO, 6 MEASURES.)

Step aside giving Mandolin Player full center stage)

INSTRUMENTAL INTERLUDE

(At the end of solo, NARRATOR raps with his cane. TRIO  
move slowly towards chairs right stage)

GUITAR PLAYER

(turning towards audience to sing)

Permit us to raise the curtain  
And show you the chamber where he reads  
Racking his brains to comprehend  
The nature of Knight-Errantry!

(TRIO and NARRATOR all turn backs on audience.  
NARRATOR raps loudly with his cane)

SPECIAL CURTAIN rolls up very slowly, revealing:

## ACT ONE

## SCENE ONE

## SPOKEN

PLACE: Don Quixote's Library

AT RISE: Two large flats on either side representing bookshelves, set on a rake. Backdrop of SCRIM, representing wall with windows. Upstage center a large table laden down with huge books and a candleabra. A chair at left end of table, and on the table by it a PRACTICAL BOOK, controlled from backbridge. Against Right Bookshelf a taboret and a pile of books on the floor. Against Left Bookshelf a LIBRARY TYPE LADDER. Downstage center a small TRAP DOOR, in which the PHANTOM WIZARD is already placed ready to be pulled up. Behind the table the PHANTOM HERALD is hidden, ready to be pulled up. Upstage, behind Right Bookshelf, a PRACTICAL DOOR, out of sight at curtain, but which shows when it is open. Behind the SCRIM, out of sight at Curtain, a ramp on which marionettes can be operated from the back of the back-bridge; it is disguised by Cut Out Rocks. Behind it a Cut-out Setting of rocks and castles. Cyclorama in back. Directly behind the Scrim, a break-away cut-out of a castle door with portcullis.

RECORD NO 1 (cont'd)

## NARRATOR

More than a hundred volumes  
Has he collected.  
Handsomely bound and studded  
They represent a great investment!

(the DOOR in the setting begins to open slowly)

Early in the morning the key turns in the lock  
And the old gentleman enters!

END OF RECORD NO 1

(the TRIO are seated in the chairs. TRIO & NARRATOR hung up in position if manipulators are needed for Phantom Scenes)

## DON QUIXOTE

(after a pause, enter DON QUIXOTE through the door, followed by the DOG. Both operated from back-bridge; DOG passed later to front. Don Q's spectacles are on his forehead.

DON Q. goes to center, looks to the right and left and upstage to table. DOG sniffs at furniture right stage side. DON Q. crosses to left, DOG follows him wagging his tail. DON Q. mounts the Ladder and examines books on shelves. DOG places forepaws on ladder and looks up at him)

Amadis of Gaul, Esplandian,

Amadis of Greece and all the sequels

(DON QUIXOTE turns and faces audience)

That have been written to Amadis

Even to the Fiftieth Generation!

(he begins to descend the ladder, and crosses to center. DOG passed to front-bridge, he remains left stage sniffing at furniture)

I have them all! Friends, I salute ye!

(DON QUIXOTE bows to right and left, goes to Right stage end of table and places hand reverently on pile of books)

Now by the holy splinters of the Cross,

I swear there is no company

More entertaining or more profitable

Than these delightful books

(begins to cross left towards chair)

And I would give my house and housekeeper

As well as my niece into the bargain

Rather than lose a single one!

(strikes table emphatically. Gets into position for sitting, and lays his hand on the Practical Book)

And of them all none pleases me more

Than this by Feliciano Silva

Whose brilliant prose and intricate style

Are infinitely precious

(he bends over, kisses the book - sound made by manipulator - sits in the chair, settles himself, opens the book, looks, turns to audience and places spectacles over his eyes and then looks at the book again. During the above, the DOG lies down at his feet)

Ah! Ah!

(as though reading)

The reason of your unreasonable treatment of my reason

So enfeebles my reason that with reason

I complain of your beauty.

(he shakes his head)

Hm.....That's rather hard to follow....

But all the greater for that very reason!

(he turns a page in the book and begins to read again)

The heavens that with your divinity

Divinely fortify you with the stars

Render you meritorious of the merit

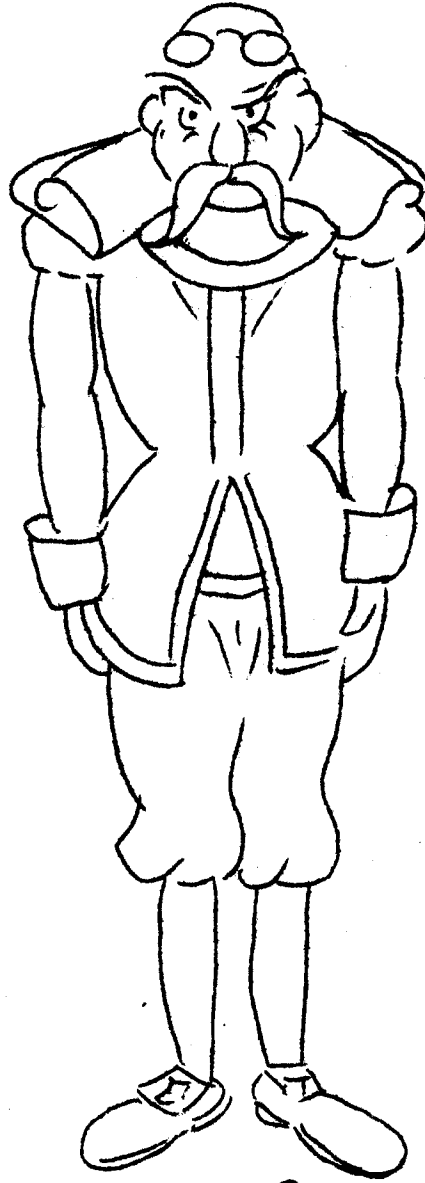
Merited by your greatness.



NARRATOR



Plough Boy



Don Q



HOUSEKEEPER



## DON QUIXOTE (Cont'd)

(shakes his head again, looks at audience and  
pushes specs up onto his forehead)

That's hard; that's very hard .....

Yet in it's difficulty lies it's merit!

(gets up from chair, walks to right stage and  
back to left, head hanging, hands behind his back)

Rendor you meritorious of the merit

Merited by your greatness.

It's hard, but I will work it out

Until I understand it perfectly.

(stops left center and addresses the whole world  
with a sweeping gesturo)

Chivalry is a study that wants concentration.

He who would learn it must apply himself

As zealously as any Benedictino Monk.

And so I will! And so I will!

## ACT ONE

## SCENE TWO

## RECORDED

PLACE: Same as SCENE ONE - RECORDED

AT RISE: TRIO rise from their seats. The DOG looks up startled at the determined note of the speech.

DON QUIXOTE sits in chair again, replaces specs, turns a page, and begins to read again.

RECORD NO 2

## TRIO

(play and sing)

Now to unravel  
The meaning of such rhapsodies  
Is more than Aristotle could  
If he rose up from the dead!

## NARRATOR

(steps instage as far as he can without covering  
DON QUIXOTE)

But he became infatuated  
With this kind of nonsense  
Reading his books ....

## TRIO

Reading his books!

(enter HOUSEKEEPER through the door, bearing a tray of food. She stops at right end of table, raises tray. DON QUIXOTE pays no attention but the DOG lifts up head and cocks ears)

## GUITAR PLAYER

Many a meal he left uneaten  
Many a night he did not close his eyes!  
His flesh wasted away!

(HOUSEKEEPER crosses up to DON Q., lifts the tray again. HE looks up and waves her away. SHE turns to audience and shrugs her shoulders. The DOG gets up and sniffs at the tray)

And on his farm  
Everything went to wrack and ruin!  
Acres of land he sold  
That he might purchase books!

RECORD NO 2 (Cont'd)

(HOUSEKEEPER again offers tray. DON Q. turns another page, ignoring her. SHE shrugs again, crosses right and leaves the tray on the taboret. The DOG follows her. SHE shoos him away, exits by the door, and DOG immediately goes for the food which he eats.

During this business, general illumination begins to dim out leaving only a single spot from right stage on DON Q. The DOG exits by the door)

DON QUIXOTE

(turns another page)

The wolf came to his door!  
Poverty stared him in the face!

INSTRUMENTAL INTERLUDE

NARRATOR

And thus with little sleeping  
And much excess of reading  
His brains dried up  
And he went mad!

(light on Cyclorama dims up revealing shadow cut-outs seen in silhouette thru Scrim back-drop: Cut-out gate with portcullis, which goes up slowly. The gate breaks away and is drawn off in sections from both sides, disclosing cut-out set of rocks and castles. Meanwhile the NARRATOR continues without interruption)

Lo! his imagination  
Teemed with fantastic visions:  
Enchantments, battles, tournaments,  
Courtships, armours and wounds!  
And so insane was he at last  
That he believed these fictions true  
And swore there was no history  
Quite so authentic!

FULL ORCHESTRA PHANTOM MUSIC BEGINS ON THE  
SAME RECORD.

(during the following pantomime DON Q. remains in the same position turning a page from time to time. The TRIO and NARRATOR are hung in position and do not move



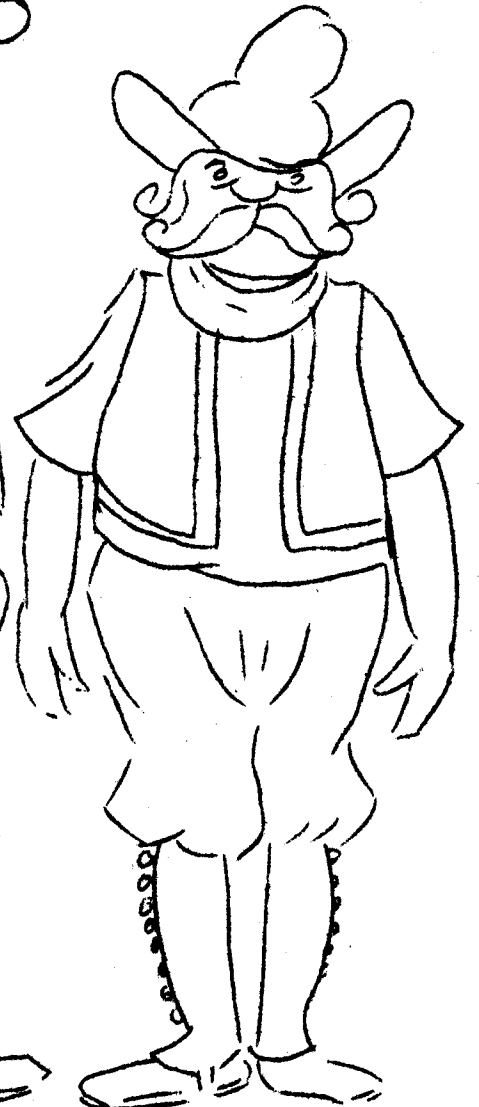
PHANTOM WIZARD



PHANTOM HERALD



PHANTOM TROUBADOR



PHANTOM HUNTER

## ACT ONE

## SCENE TWO

## PHANTOM PANTOMIME

PLACE: Same as SCENE TWO - RECORDED

AT RISE: The music is divided into a series of distinct themes which shall be used at the discretion of the producer to form background for the following business. There is no singing or speaking.

Throughout the Pantomime, projection of KNIGHTS in various attitudes, fade in and out of the cyclorama,

## PHANTOM WIZARD

(rises from the trap door, downstage center in a puff of smoke. He sways eerily from side to side waving his wand and then floats around the set, ending by the table where, with a wave of his wand he conjures up)

## PHANTOM HERALD

(who has been hidden behind the table. WIZARD floats off. HERALD leaps onto table and blows his trumpet in several directions. Then HE leaps into the air and flies out through the doorway like a cherub)

## PHANTOM LADY

(enters down right, turns gracefully as tho dancing a pavanne)

## PHANTOM TROUBADOR

(SIMULTANEOUSLY)  
(enters down left, with a lute. He slowly approaches the lady and kneels down, serenading her. They separate as

## TWO KNIGHTS

(run in together on the ramp behind the back-bridge, one from each side. THEY raise their swords alternately, strike, kneel, cross and exit)

## TWO MOUNTED KNIGHTS

(enter, same manner, caracole with their steeds, clash together, retract, pass and exit. When THEY are off, detachable helmets are removed and different one replaced)

PHANTOM LADY and  
PHANTOM TROUBADOR

(again draw near the center of stage: same business as before)

## PHANTOM GIANT

(enters, down right. Stops and gestures with long waves of his arm. The LADY and TROUBADOR turn and run off left stage, GIANT following. GIANT clutches LADY, holds her high above his head, turns, crosses right and exits down right)

## KNIGHTS

(SIMULTANEOUSLY)

(on the ramp. Same business as before this time with opposite sides showing and different helmets on mounted knights)

## PHANTOM HUNTER

(enters on the ramp, right stage, caracoles his horse. The HAWK on his arm flaps wings, flies up and around and they exit slowly to the last strains of the music)

(NOTE: If additions to the Phantoms are used, an extra pair of KNIGHTS is suggested to battle down-stage at the same time others are battling on the ramp)

## PHANTOM DRAGON

(either cut-out or marionette, may fly across behind back-bridge. If this is used, the repetition of the KNIGHT business may be eliminated, but a single KNIGHT may enter and fight with the DRAGON)

## PHANTOM GIANT

(business may be elaborated thus: Troubador and Lady exit first pantomime and an additional Lady with additional Knight may enter to Second Troubador music. When the Giant enters the Knight attacks him, lifts up the Lady and carries her off to safety)

(during the last part of the Pantomime all lights behind scrim begins to dim out, leaving only the spot on DON QUIKOTE)

RECORD NO 3 BEGINS IMMEDIATELY AFTER  
RECORD NO 2 USING DOUBLE TURNTABLE.

## ACT ONE

## SCENE THREE

## RECORDED

PLACE: Same as SCENE ONE - RECORDED

AT RISE: NARRATOR approaches the center of the fore-stage. TRIO begins to play.

## NARRATOR

Now was his judgment completely gone!  
His mind unhinged! his reason overthrown!  
And all his faculties destroyed!  
(general light on Library set begins to dim up  
slowly, reaching full at end of this record)  
And then he was seized ....  
He was seized with one of the strangest  
Maddest fancies  
That ever siezed a madman!

## TRIO

One of the strangest ...  
One of the Maddest ...  
Fancies that siezed a madman!

(NARRATOR goes left to position)

END OF RECORD NO 3

## ACT ONE

## SCENE THREE

## SPOKEN

PLACE: Same as SCENE ONE - SPOKEN

AT RISE: DON QUIXOTE slowly looks up from the book, puts glasses on forehead, and stares straight before him, off stage right)

## DON QUIXOTE

Oh, happy golden age of chivalry  
When men were something more than men:  
Virtuous, just and full of courage!  
(he rises, and closes the Book)

One should not dissipate one's life  
And live contented in a quiet chamber.  
(places right hand on sword hilt and  
advances downstage center)

I will revive the age of chivalry!  
I will become myself a knight-errant  
After the noble antique pattern.  
(begins to walk right stage, turns and walks  
left. DOG pokes his head in at the door and  
follows him)

And wander in the earth  
Thru solitudes and deserts,  
Armed and mounted  
In quest of adventures!  
Redressing every grievance,  
Amending errors! Reforming abuses,  
Discharging debts,  
Protecting widows and orphans.  
(strikes heroic attitude downstage center as  
far as possible. DOG sits on haunches and  
cocks his ears)

And exposing myself withal to dangers  
That I might overcome them  
And earn thereby for myself and country  
Eternal glory and renown!  
(HE draws his sword and flourishes it. DOG  
leaps in the air)

CURTAIN drawn quickly.  
Houselights up.

TRIO and NARRATOR EXIT to both sides as quickly  
and quietly as possible)

END OF ACT ONE



## ACT TWO

## SCENE ONE

## RECORDED

PLACE: Fore-stage

AT RISE: House lights remain on as at opening. NARRATOR ENTERS left, raps with his cane. Draw curtains part, revealing special "DON QUIXOTE" curtain. DOG follows NARRATOR in. NARRATOR shoos HIM away with his cane. DOG EXIT left. Houselights and foots dim out. NARRATOR waits, no one appears. HE crosses to right stage and whispers in the wings. DOG REENTERS. NARRATOR shoos him away again, stands in center nervously, takes out handkerchief and coughs. TRIO ENTER right stage, GUITAR PLAYER first, MANDOLIN PLAYER, then the DWARF. THEY synchronise with record as at opening.

RECORD NO 4 INSTRUMENTAL PRELUDE 3 MEASURES.

NARRATOR

(takes full center. TRIO group towards the right)  
Now is our scene changed!  
Secretly the old man leaves the chamber!

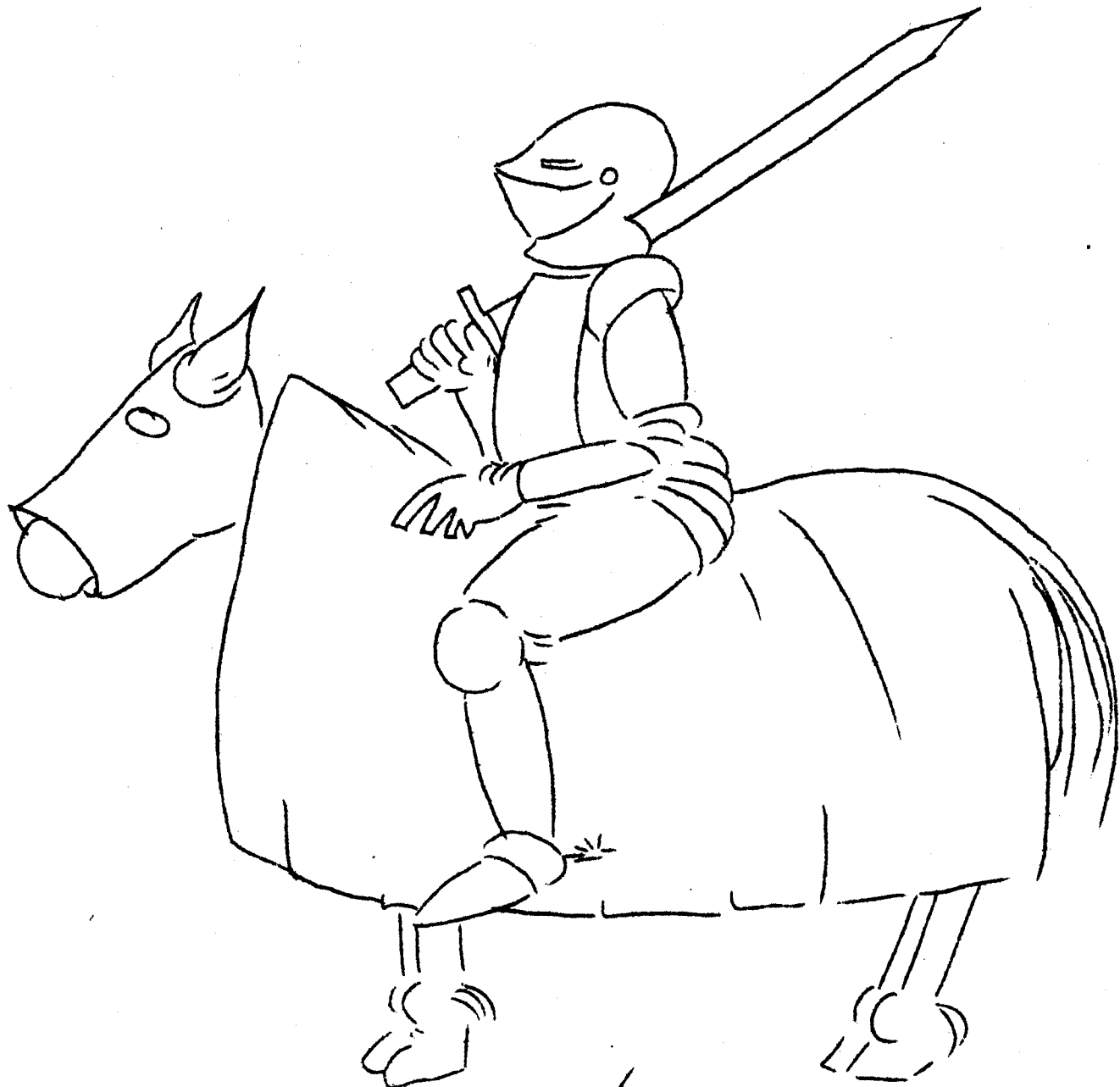
GUITAR PLAYER

Lulled in a cradle of delusions  
And borne away by pleasant dreams  
He hastens to make ready  
To start upon his wanderings!

(TRIO sit in chairs)

NARRATOR

For in his opinion  
The world suffers from his delay.  
Secretly, secretly, lest anyone  
Discover his mad design  
He leaves the chamber  
And goes down to the cellar.  
(NARRATOR raps with his cane and crosses RIGHT.  
SPECIAL CURTAIN rolls up slowly, revealing -



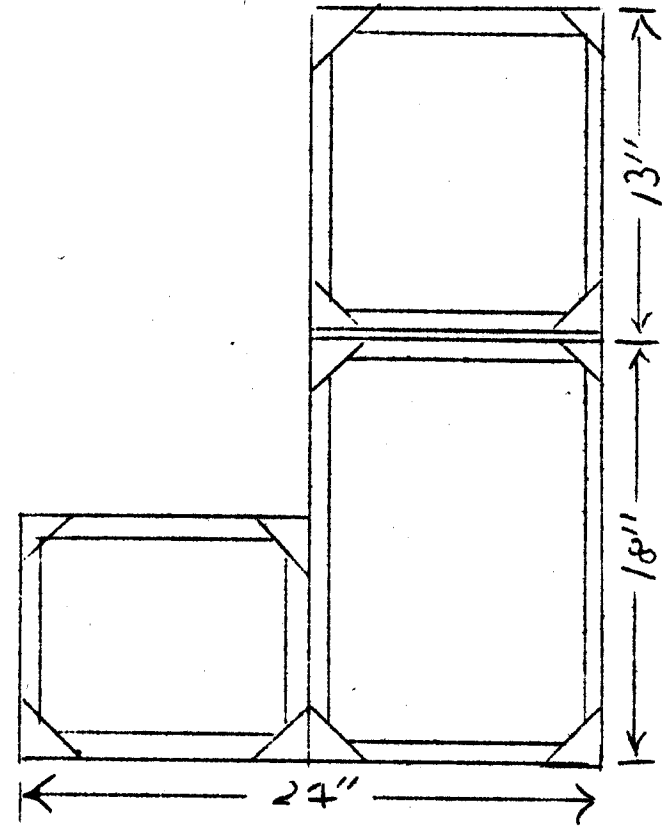
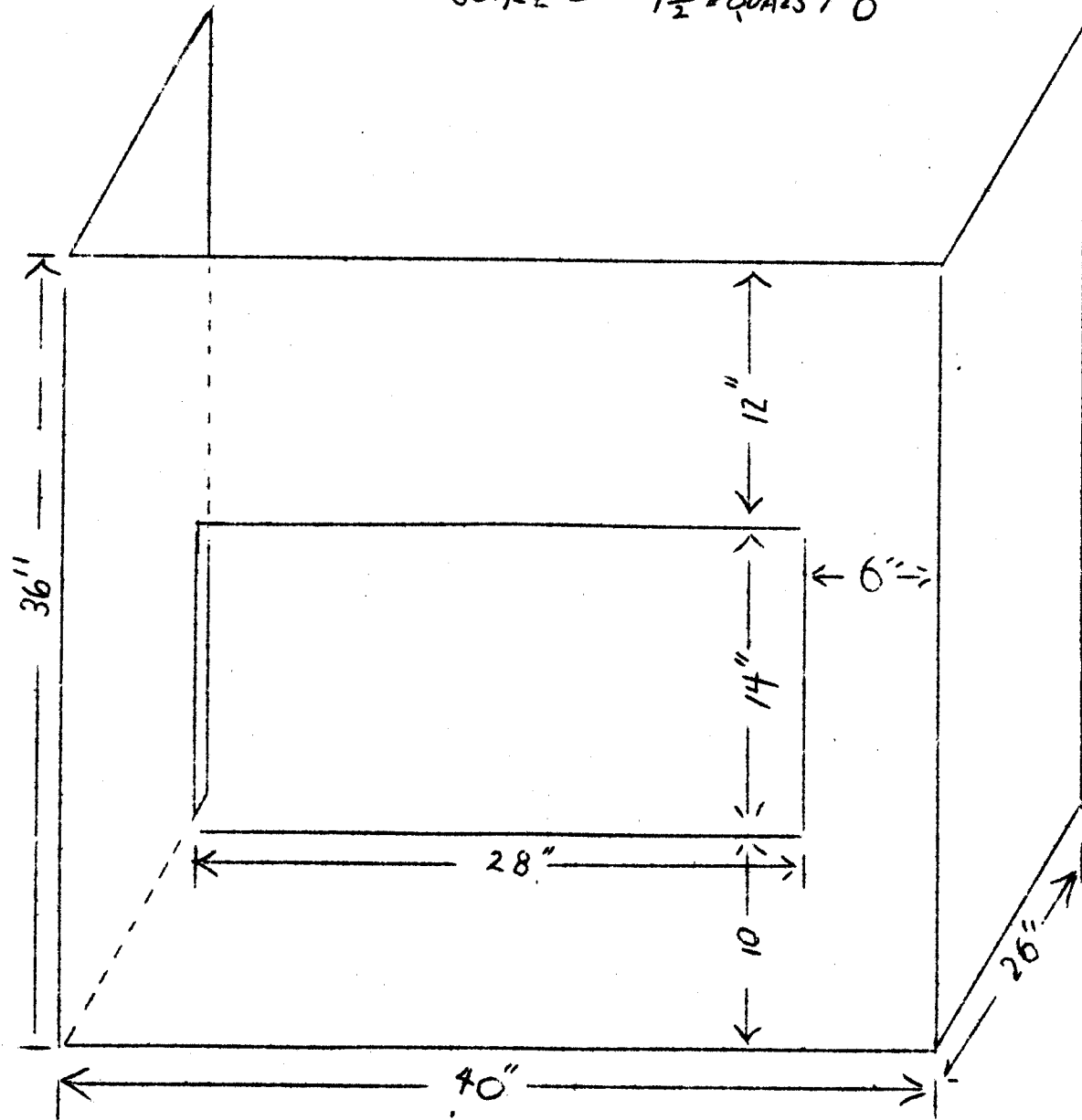
PHANTOM KNIGHT -



DRAGON - CUTOUT

# MARIONETTE STAGE and PROSCENIUM

SCALE -  $1\frac{1}{2}''$  EQUALS  $1'0''$



## ACT TWO

## SCENE ONE

PLACE: THE CELLAR

AT RISE: Dim lighting. Downstage right, the end of a stairway. A low half-arch springs from the lowest step on an upstage angle towards the left, spanning most of the stage. Where it joins with the leftstage wall, a dilapidated suit of armor leaning in the corner. Blue spot picks it out. A BAT is fastened by means of a pin center stage above the arch. Another BAT is concealed within the helmet of the armor, the visor of which is controlled by a string so that it opens. THE BAT is pulled from the wall and flies about. TWO MICE scamper about. A BLACK CAT appears from behind the armor and stalks the MICE.

RECORD NO 4 (Cont'd) INSTRUMENTAL INTERLUDE,  
MISTERIOSO.

## NARRATOR

(points with his cane)

Behold! In a dark corner  
Amidst discarded lumber  
By the light of his lantern  
An ancient suit of armor  
Worn by his great grandfather!  
Rusty it was and full of dents  
Covered with dust and cobwebs  
The dwelling place of spiders!  
Mice gnawed at the straps!  
Bats lurked in the helmet!

(NARRATOR moves to left side. CAT leaps for the MOUSE who escapes. BOTH run out left. At the top of the stairway appears a circle of light formed by a flashlight operated from the front-bridge. DON QUIXOTE APPEARS holding a candelabra in right hand. The flashlight follows HIM as HE descends, stops on landing, looks under arch, sees armor, crosses to it quickly and begins to examine it up and down, back to the audience, GENERAL LIGHT dims up slightly. A SPIDER descends onto the helmet. DOG follows DON QUIXOTE and sniffs about the collar)

## RECORD NO 4 (Cont'd)

NARRATOR

But the lunatic was overjoyed!  
In his disordered mind  
Frenzy prevailed over reason  
And black appeared white!  
He admired the rusty thing  
As if it were chased with silver  
And set with rubies!  
And he determined to wear it!  
Already in his imagination  
He pictures himself in heroic tableaux!

(DON QUIXOTE opens the visor of the helmet and a  
BAT flies out. HE stops back a few paces, startled.  
THE SPIDER crawls up his thread)

Conquering armies  
Besieging cities  
Winning battles  
And marrying infantas!

END OF RECORD NO 4

## ACT TWO

## SCENE ONE

## SPOKEN

## DON QUIXOTE

(standing center, addresses audience. Center spot  
dims up on him)

Clad in this noble creation  
The work no doubt of some skilled dwarf  
Worthy of the immortal hand of Vulcan  
I shall be properly accoutred  
In a manner befitting a hero who appears  
In the lists, the field of war,  
Or in the Court of Emperors.  
Everywhere I shall be recognized  
And honored for what I am.

(GENERAL LIGHT dims down also BLUE on armor, leaving  
nothing but Center Spot on DON QUIXOTE. PHANTOM  
MOUNTED KNIGHT enters downstage right, caracoles,  
crosses stage, caracoles again, turns and EXITS  
right, during)

Scarce shall I appear to view  
In breastplate and morion,  
Lance in hand, buckler on arm,  
When all shall surround me, crying:  
This is the Knight of the Sun  
Or the Knight of the Serpent!

(as soon as KNIGHT EXITS, PHANTOM HERALD flies  
from stairway, lands on floor, blows trumpet  
in various directions, and flies out by the  
stairway, during)

From mouth to mouth shall my exploits  
Be blazoned abroad  
And my fame hasten before me!

(as soon as HERALD EXITS, all WALKING KNIGHTS  
enter in a group downstage left, holding  
shields towards the audience. Shortly after,  
both LADIES enter downstage right with the  
PAGE, during)

Princes and Kings shall come forth  
To welcome me with a close embrace  
And shall personally conduct me  
Before their Queens and Daughters  
To satisfy an universal curiosity!

(THE KNIGHTS raise their swords; LADIES bow and  
ALL make a quick EXIT both sides. TRIO rise  
and get ready for Interlude. DON QUIXOTE  
advances downstage center. GENERAL LIGHT dims  
up again)

## DON QUIXOTE (Cont'd)

Scholars shall describe my figure  
And perpetuate my deeds  
In the eternal pages of books.

(HE points to armor with left hand)

And my career shall shine  
Even as this polished metal,  
A light in the darkness!

(he raises the candelabra dramatically. NARRATOR  
raps with his cane. CURTAINS draw together  
quickly. TRIO take Center stage. Houselights  
remain out but SPOT center fore-stage dims up)

END OF SPOKEN SCENE NO ONE

NOTE: As the action from this point on is continuous,  
without intermission, the sets must be struck and set  
up during the Recorded Interludes. Only a very  
limited time is allowed; the scene shifting must be  
rapid and well-rehearsed.

ACT TWO

SCENE TWO

RECORDED

RECORD NO 5

GUITAR PLAYER

Thus was he armed!  
A curious sight to say the least!  
His skinny ribs encased in plate,  
His bony jaws  
Locked in the helmet with straps!  
But had his armor been plate  
Brand new  
It would not have been more dense  
Than the madness of his wits!

INSTRUMENTAL INTERLUDE

Now is he eager  
To realize his ambition  
He goes out to the field  
To visit his horse!

(TRIO go right-stage. NARRATOR steps out to center and raps with his cane. CURTAINS draw apart, revealing



## ACT TWO

## SCENE TWO

PLACE: THE FIELD

AT RISE: Simple setting, dominated by the horse, ROZINANTE. The horse is hitched to a plow which is held by a LABORER (or else the BOY of the Prologue) THEY remain stationary downstage center, facing leftstage. Their feet move as if walking and a Ground Row on an endless belt passing below the stage, moves behind them from left to right. A stationary Furrow is attached to plow and disappears offstage right. Additional stationary furrows between it and the moving rows upstage. Behind the moving Rows, as far back as possible, a row representing the PLAIN and behind it one of Mountains. Cyclorama. THE MOVING GROUND ROW is divided into short sections in order to pass over the drums at either end of the endless belt. These sections must be detachable. They represent the boundary of the field.....a broken down adobe wall, cactus plants, a tree stump, a cow lying down, etc., etc. TWO PIGEONS ride on the back of the HORSE)

RECORD NO 5 (Cont'd)

NARRATOR

(points to HORSE with his cane)

Leaner than his master,  
Sway-backed, galled and spavined,  
The nag had more blemishes  
Than the steed of Gonela

Qui tantum pellis et ossa fuit

Which is in Latin: All skin and bones!

(NARRATOR goes to left. ENTER DON QUIXOTE.

Seated on the moving fence, and riding in on it.  
DOG also ENTERS, seated at his feet. As they  
arrive at a position right center, HORSE,  
LABORER and GROUND ROWS all stop. DON QUIXOTE  
rises, goes to LABORER who doffs his hat. The  
PIGEONS fly off the ground. DOG chases them off  
LABORER begins to remove HORSE'S traces. DON  
QUIXOTE pats the HORSE and examines him from  
rump to head, during

## NARRATOR (Cont'd)

Yet in his Master's eyes  
Which no longer beheld  
The sordidness of facts  
He seemed like a prizewinner  
From the finest Arabian stud!

(DON QUIXOTE, leftstage, adjusts spectacles  
and examines the HORSE'S teeth)

Strong, well-proportioned  
With glossy coat and flowing mane!  
Quick under the spur!

(HORSE hangs head. PIGEONS RE-ENTER and alight  
on him. HORSE turns around, indolently swishes  
tail. The PIGEONS rise and settle again)

And he swore to himself  
That neither the Mount of Alexander  
Nor yet the famous Babieca  
Could be compared to him!

END OF RECORD NO 5

## ACT TWO

## SCENE TWO

## SPOKEN

PLACE: Same as SCENE TWO - THE FIELD

AT RISE: DON QUIXOTE begins to harangue with gestures.

## DON QUIXOTE

O, thou sage whose lot it shall be  
To record the history of my adventures,  
Do not neglect to mention  
In your astonishing chronicle  
The excellences of my milk-white charger!

(DOVES fly away. DOG comes running left.  
LABORER looks up in astonishment at the  
speech)

Upon whose shapely back I shall be seen  
Frequently in the toils of knighthood!

(light dims down, LABORER makes gesture of  
ridicule and exits right. PHANTOM KNIGHT  
rides in on ramp, behind back-bridge, from  
right, caracoles, crosses, turns and ANOTHER  
KNIGHT enters same side. THEY clash, pass  
and exit as in Act One)

Storming impenetrable fortresses  
Rescuing damsels in enchanted castles  
Or jousting in some tournament!  
Do not forget, I beg Thee, my good Rozin.

(goes to plow sits on it upstage side, meditates.  
HORSE looks around and flicks him with tail.  
DOG lies at his feet)

Nay! It is not very seemly  
That a horse so excellent,  
Appertaining to a Knight so famous,  
Should go by the vulgar name of Rozin  
Which is in Spanish: ploughhorse!  
I must discover a more appropriate.

(HORSE begins to move around, nibbling on the  
ground)

For nothing could be more reasonable  
Than when the Master changes his estate  
The horse should change his name  
Assuming a pompous appellation  
Becoming the order he now professes!

(DON QUIXOTE rises. HE, the HORSE and the DOG  
all walk back and forth and NARRATOR comes to  
center forestage and addresss audience,  
during)

ACT TWO

SCENE THREE

RECORDED  
(COMBINED WITH VOICE)

PLACE: Same as SCENE TWO - SPOKEN

RECORD NO 6

NARRATOR

Several days went by:  
Having devised, altered, shortened  
And rejected many names  
He finally decided on ....

MUSICAL BACKGROUND TO VOICE CONTINUES ON THE  
RECORD - PIANO ONLY.

(NARRATOR moves back left. HORSE has by this time  
turned and faces DON QUIXOTE who is right-stage.  
Big sudden gesture from DON QUIXOTE)

DON QUIXOTE

(SPOKEN OVER MUSICAL BACKGROUND)

Rozinante! It shall be Rozinante!

(HORSE stops nibbling and looks up. DOG leaps  
up against DON QUIXOTE)

A name lofty and sonorous  
And full of much meaning  
Since it imports that he has been a ROZINANTE, or before, his  
present condition.

(DON QUIXOTE goes to HORSE who turns facing downstage.  
DON QUIXOTE places his arm around his neck. DOG  
places forepaws against DON QUIXOTE so that all  
form a group)

And now that he is Ante, or before,  
All of the Rozins in the world!

(NARRATOR raps with his cane. CURTAINS draw  
quickly. TRIO approach center, playing)

GUITAR PLAYER

Having honored the nag  
Thus to his satisfaction  
He deemed it expedient  
To invent a name for himself.

NARRATOR

For if Rozin was a name  
Too vulgar for his new estate  
No less was his own: Quixana  
Which is in Spanish: jawbone!

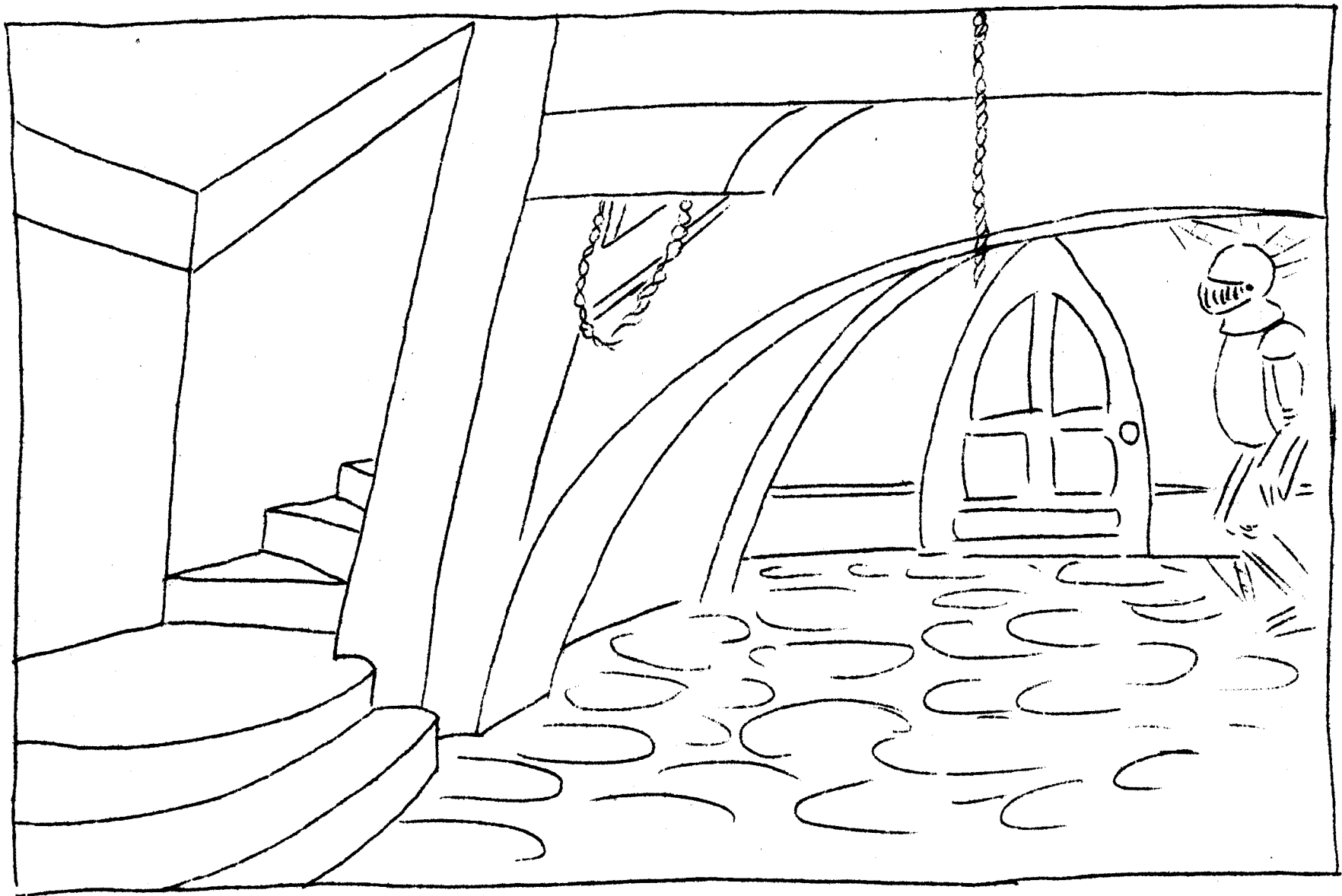
INSTRUMENTAL INTERLUDE

(TRIO and NARRATOR move to positions at sides  
as DON QUIXOTE in armor enters fore-stage left,  
crosses NARRATOR and takes full center, during)

TRIO .

And in this consideration  
Was he earnestly employed  
Eight days further  
Inventing at length....

END OF RECORD NO 6



ACT II - THE CELLAR

ACT TWO

SCENE THREE

SPOKEN

PLACE: Same as SCENE THREE - RECORDED

AT RISE: DON QUIXOTE in armor begins to speak to audience at once, without pause after the record. TRIO sit.

DON QUIXOTE

QUIXOTE! DON QUIXOTE!  
It shall be Don Quixote!  
A name which is patrician,  
Elegant, commanding respect  
And yet not too presumptuous  
Since it derives from that of my family  
Which is Quixana or jawbone!  
And to it I add La Mancha  
Whereby I may proclaim in full  
My lineage and my country!

BLACKOUT

(DON QUIXOTE in armor is taken off, the NARRATOR'S cane is heard rapping, and CURTAINS are drawn as rapidly as possible, revealing)

## ACT TWO

## SCENE THREE

PLACE: DON QUIXOTE'S Library.

AT RISE: The suit of armor used in the cellar is placed at the right end of table. DON QUIXOTE sits at left end in the chair, the effect being that the two are sitting at the table together.

## DON QUIXOTE

And now my armor being furnished  
I and my horse with names  
Nothing is wanting but a Lady.  
A Fair Lady to be my love!

(enter downstage right, PHANTOM LADY and KNIGHT,  
walking together as tho the KNIGHT were pursuing  
the LADY)

For a knight without the tender passion  
Is as a leafless, fruitless tree,  
A body without a soul!

(the KNIGHT kneels, the LADY spurns him and floats  
to left stage. HE rises and pursues HER)

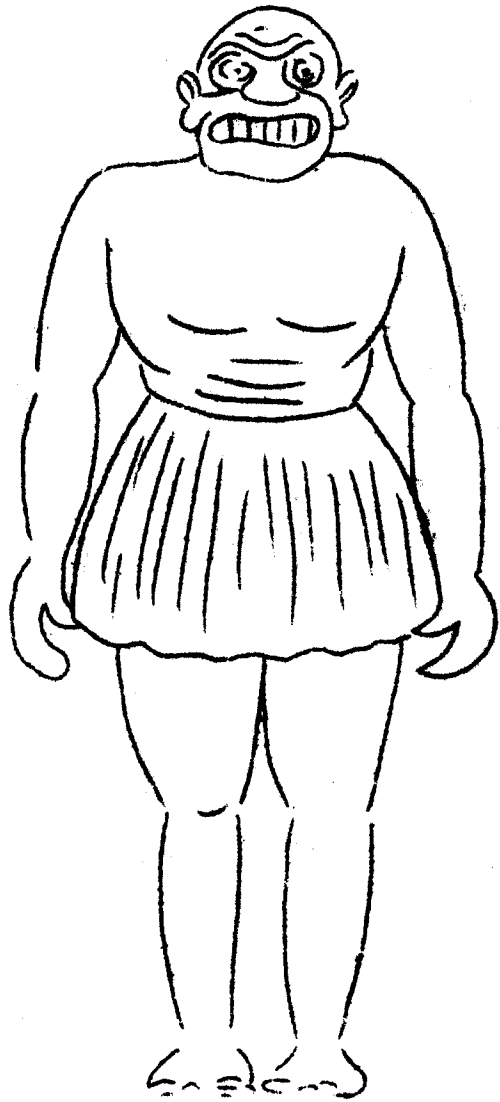
What does it avail the bravest Knight  
To be however brave, however perfect  
To win however many unequal combats  
If he wear not the chains of love?  
Among all that I have read about  
I have not yet encountered  
A single knight without his mistress.  
It is as natural for them to love  
As for the sky to sparkle with stars.

(KNIGHT and LADY same business leftstage. SHE  
returns right, gesturing "Go" with her hand.  
The KNIGHT hangs HIS head. DON QUIXOTE rises  
and places hand on sword hilt)

Consider now, if, for my sins,  
Or rather through my good luck  
I chance upon some wicked giant  
An ordinary thing for knights.

(PHANTOM GIANT enters down right. LADY flees  
in terror to the KNIGHT and hides behind HIM.  
KNIGHT approaches GIANT cautiously, raising  
his sword. DON QUIXOTE draws his sword in  
frenzy. The KNIGHT strikes the GIANT, DON  
QUIXOTE pantomiming same business with his armor)





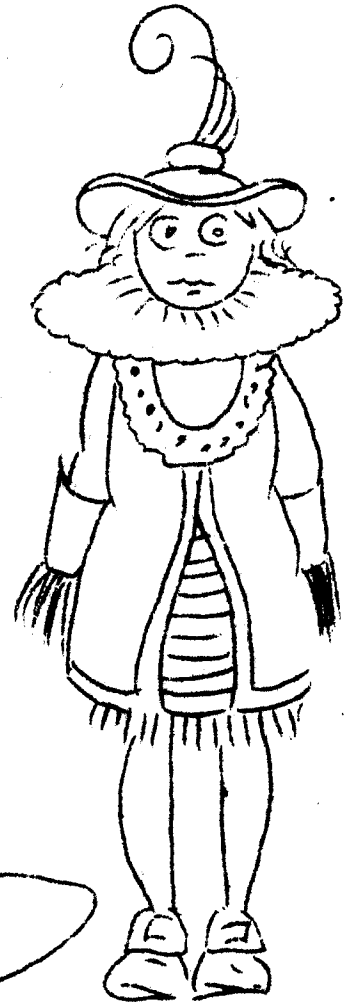
GIANT



OULCINEA



PHANTOM LADY



PHANTOM PAGE



## ACT TWO

## SCENE FOUR

## RECORDED

PLACE: Same as SCENE FOUR - EXTRA

AT RISE: NARRATOR nods and then raps his cane.  
TRIO play.  
RECORD NO 7 begun again from the beginning.  
Instrumental interlude.

## NARRATOR

How pleased he was with himself  
After this long harangue  
And how much more so  
When he had found a mistress.

## INSTRUMENTAL INTERLUDE

(NARRATOR yawns)

AAAAAAAAAH.....

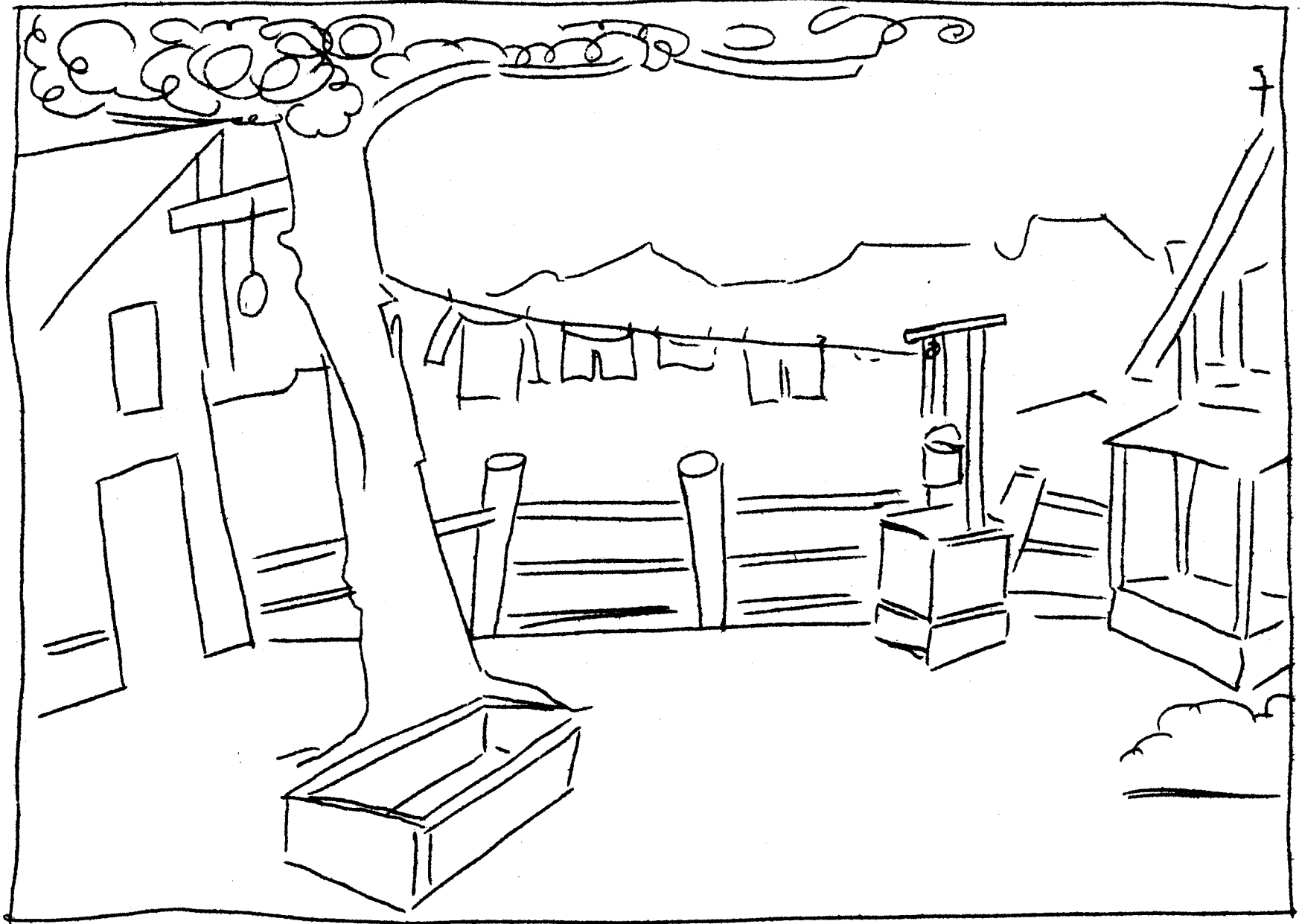
RECORD NO 7 (Cont'd)

## NARRATOR

Now it was said  
That in a nearby village  
A village called Toboso,  
There lived a buxom peasant girl  
Whom he once loved  
Altho it seems  
She never knew about it.

## INSTRUMENTAL INTERLUDE

(NARRATOR raps with his cane. TRIO go to  
chairs. CURTAINS draw, revealing)



SCENE IV FARMYARD

## ACT TWO

## SCENE FOUR

PLACE: A farmyard. Farmhouse leftstage. Barn right. Angled fence backstage with a well center. Trough down-center. Tree upright. Plains and mountains as in field scene. DONKEY'S head showing behind the barn. CHICKENS pecking on the ground. PIGEONS flying and settling here and there. Wash hung out on line between tree and well.

AT RISE: DULCINEA centerstage, is filling the trough from a bucket in her hand. During the following SHE GOES BACK to the well, fills her bucket by dipping it in, leaning far over and showing her pantaloons under her skirt, rinses out the bucket and empties it over the wall.

RECORD NO 7 (Cont'd)

## GUITAR PLAYER

Buxom, lusty, rustic,  
Strong as a man!  
When she called the hogs  
Her voice could be heard  
For leagues round about!

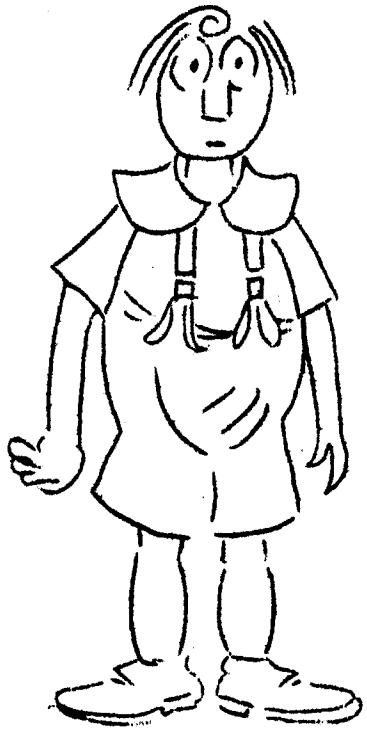
(DULCINEA raises left hand to mouth and calls offstage right)

## NARRATOR

And this was the lady whom he chose  
To be his paramour  
The keeper of his heart!

(enter upstage right behind the barn, A SOW followed by three little PIGS. All go to the trough. The SOW obstructs the way for the last little pig turning around whenever the pig attempts to get round her. DULCINEA pushes SOW out of the way and goes to DONKEY HEAD, places arm around DONKEY'S neck and stands watching PIGS. The LABORER is seen backstage on the ramp, bent over, hoeing)

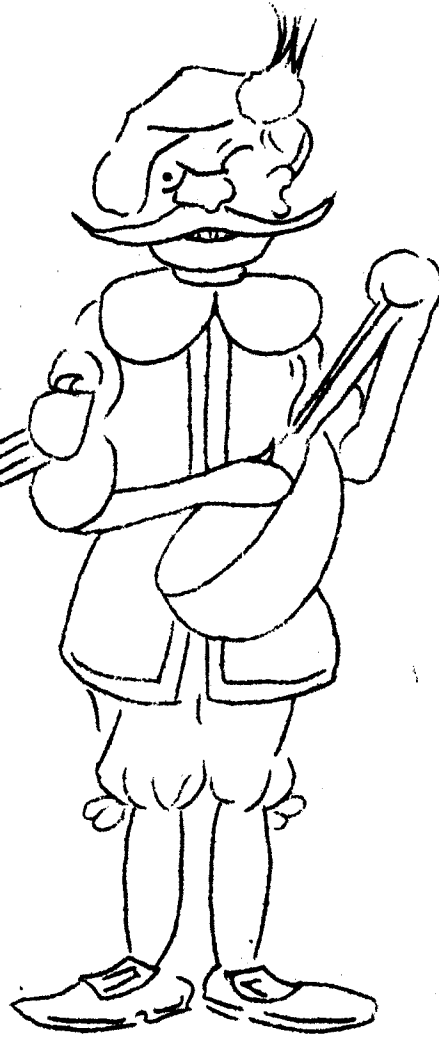
And seeking a name for her also  
One that would resemble her own  
And yet accord harmoniously



BOY



GUITAR PLAYER



MANDOLIN PLAYER



DWARF VIOLIN PLAYER

## NARRATOR (Cont'd)

With those he had chosen  
He fished another week  
Reviewing high-flown names  
With which his books abounded:  
Queens, Princesses, Duchesses,  
Countesses, Ladies, Maidens,  
Shepherdesses!

(by this time the PIGS have finished and lie  
down round the trough. Two PEASANT GIRLS  
enter on the ramp backstage and converse  
with the LABORER. DULCINEA waves to them,  
THEY exit and reappear on the stage proper  
(marionettes swung around the end of the  
bridge)

END OF RECORD NO 7

## ACT TWO

## SCENE FOUR

## SPOKEN

PLACE: Same as SCENE FOUR - RECORDED

AT RISE: The THREE GIRLS form a group around the well. DULCINEA center, one girl on either side. THEY put their heads together and whisper. DON QUIXOTE enters on the fore stage left, in time to be able to begin the following speech as soon as the RECORD NO 7 stops. NARRATOR crosses right and stands by the TRIO.

## DON QUIXOTE

Dulcinea Del Toboso!  
 For that is a name harmonious,  
 Harmonious and uncommon,  
 Uncommon and expressive,  
 Worthy of so great a lady  
 And one that also flatters  
 The proud Country of Toboso  
 Which heaven has bounteously favored  
 By lending it so rich a treasure  
 To be it's sovereign!

(the GIRLS give a burst of laughter Manipulator's voices). DULCINEA hops up on the well. The LABORER comes to the back of the fence and looks over at the girls, a hoe in his hand. During the following, PHANTOM LADY with PAGE holding her train enters downstage left, and TROUBADOR enters downstage right. THEY turn and bow slowly as tho dancing, and exit slowly just before the end of the speech. DON QUIXOTE gestures eloquently with arms on fore stage, facing the audience)

In whom are realized  
 All the attributes of beauty  
 That poets sing about!  
 For her hair is gold,  
 Her forehead the Elysian Fields,  
 Her eyebrows rainbows  
 And her eyes are stars!  
 Her cheeks roses, her lips coral,  
 Her teeth pearls, her neck alabaster,  
 Her bosom marble, her hands ivory,  
 Her whiteness snow ...



## DON QUIXOTE (Cont'd)

(by this time the PHANTOMS are out. DULCINEA raises her bucket imperiously, the TWO GIRLS curtesy very low, one on either side of her, and the LABORER bows behind the fence, as DON QUIXOTE finishes.)

And all her person  
Without it's equal in earth or heaven!

(another burst of laughter from the GIRLS.  
NARRATOR raps with his cane. CURTAINS draw  
together quickly)

## ACT TWO

## SCENE FIVE

## RECORDED

PLACE: Same as SCENE FOUR - SPOKEN

AT RISE: TRIO begin immediately to play, still sitting down.

RECORD NO 8

INSTRUMENTAL INTERLUDE, 12 MEASURES.

(during the interlude, DON QUIXOTE walks off fore stage left. NARRATOR takes centerstage. TRIO rise and form a group by their chairs)

NARRATOR

At last it seemed  
That everything was ready  
And he no longer waited  
To execute his plan!

(NARRATOR goes left center. TRIO take center)

GUITAR PLAYER

Therefore one morning,  
Very early, before daylight,  
In the sultry month of July  
He armed himself cap-a-pie  
In his armor  
And commended himself devoutly  
To heaven and the Lady Dulcinea!  
He stole out of the house  
And mounted Rozinante.

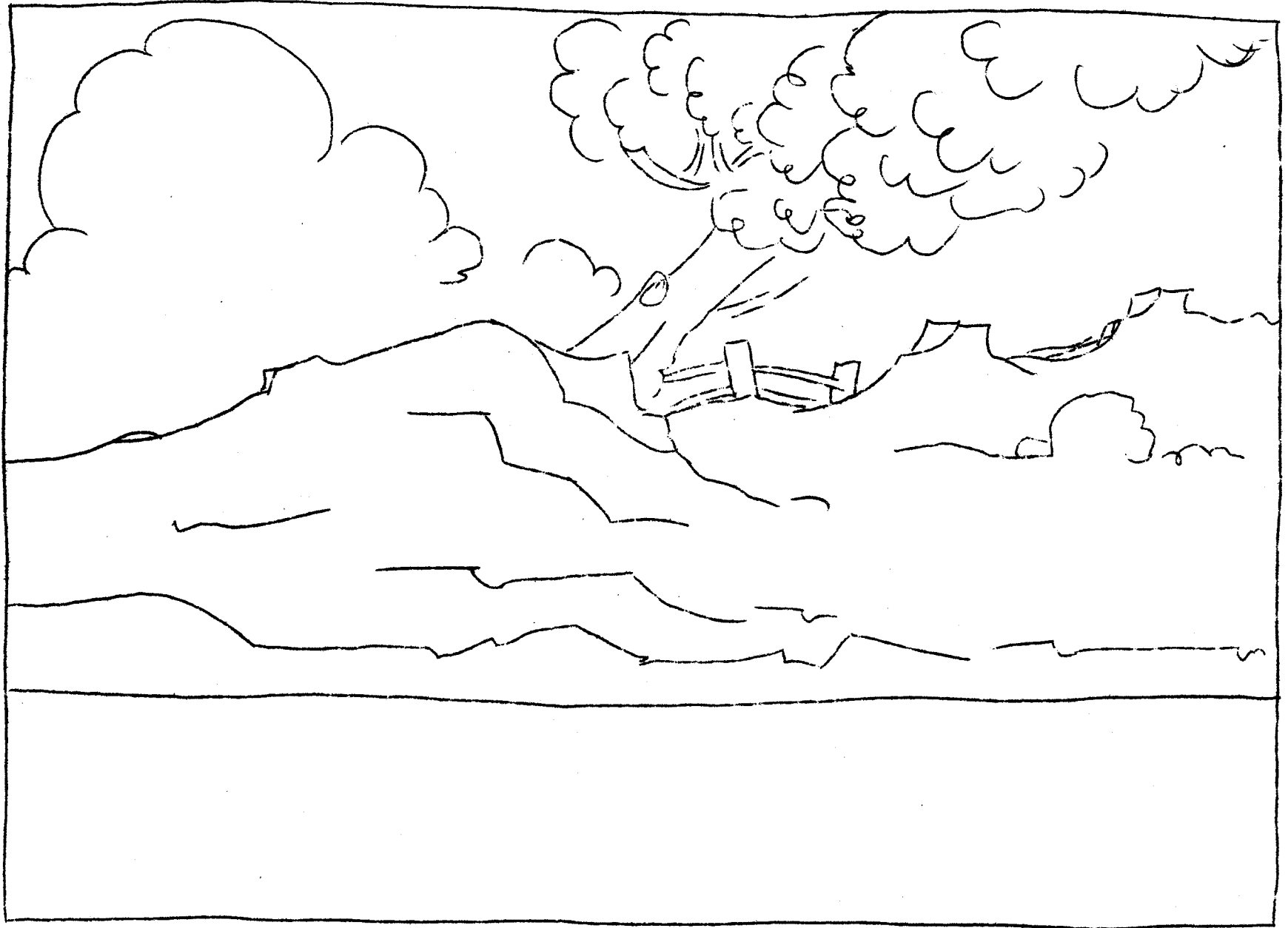
(TRIO go rightstage)

NARRATOR

Wholly secluded  
He rode through a private gate  
Through the slooping village  
Into the open country  
Just as the cocks were crowing  
And the sun arose.

INSTRUMENTAL INTERLUDE

(NARRATOR goes leftstage after a couple of measures, raps with his cane. CURTAINS open very slowly, revealing)



SCENE III — THE FIELD  
ALSO SCENE V

## ACT TWO

## SCENE FIVE

PLACE: THE PLAINS. Simple setting similar to the field scene. The endless bolt is used in the opposite direction - from right to left. On it is seen a series of cut-outs representing the village, which fill most of the stage at opening. Behind the stage, the plain and mountains as in the last scene. Dim light. Night effect in the sky and the village almost in silhouette.

AT RISE: DON QUIXOTE in armor and mounted on ROZINANTE center stage, facing right. DON QUIXOTE holds a lance. THEY remain absolutely motionless forming a tableau during the following song. A red spot on DON QUIXOTE'S face slowly dims up and a daylight effect gradually begins to replace the night effect on the sky and village. The horse's head hangs but DON QUIXOTE sits upright holding the lance erect. The DOG stands behind the HORSE on downstage side, almost lost in the shadow.

RECORD NO 8 (Cont'd)

## NARRATOR

Clad in iron  
 Armed with a lance,  
 The strangest figure  
 Ever seen in those parts!  
 Happy as a child  
 Exalted in spirit  
 And bent on the strangest mission  
 Ever conceived of.

## INSTRUMENTAL INTERLUDE, 2 MEASURES

(DON QUIXOTE turns head around, looks behind him, shuts visor of helmet and digs spurs into ROZINANTE, who begins very slowly to move his feet as the walking. The endless bolt revolves, the village is drawn off left. As the last houses go by they are followed by fences, etc., all dwindling down in size until they seem to run into the ground. The belt then stops. From then on the PLAINS AND MOUNTAINS, stationary, form the background for the remainder of the scene)

## TRIO

Slowly, slowly, slowly they proceed!  
 Slowly, slowly, slowly o'er the plain!

## INSTRUMENTAL INTERLUDE

(full daylight lighting is up by this cue)

## NARRATOR

The summer sun arose  
 With such intensity it was enough  
 To melt his brains  
 Had he had any left!

(ROZINANTE stumbles, and walks more and more  
 awkwardly. DON QUIXOTE sways in the saddle.  
 Off-stage sound effect of metal clanking - not  
 too loud)

The awkward Rozinante  
 Jolted him in every bone.  
 His armor chafed.  
 Dust and sweat covered him.

(DOG, who has been running after them begins to lag  
 behind which is done by drawing HIM offstage left.  
 When HE lags behind out of sight, HE makes a  
 sudden spurt and catches up again and the same  
 business is repeated. During the following, HE  
 lags behind for the last time and disappears at  
 end of speech)

RECORD NO 8 (Cont'd)

## NARRATOR

But he was oblivious to these discomforts  
 And even welcomed them,  
 Convinced in his madness  
 That every inconvenience  
 Was proper to his calling!  
 And he soothed himself with speeches  
 In the florid style of his books.

(ROZINANTE stops. By this cue the village and cut-  
 outs should have just about disappeared so that  
 DON QUIXOTE is standing against the open plain  
 for a background)

## ACT TWO

## SCENE FIVE

## SPOKEN

PLACE: PLAIN.

AT RISE: DON QUIXOTE is standing against the open plain for a background. Lighting should be brightest at this point, flooding both the set and DON QUIXOTE. DON QUIXOTE opens visor and addresses audience with large gestures. HORSE droops head and sags, occasionally almost collapsing and giving DON QUIXOTE a shaking.

DON QUIXOTE

Who doubts but that in future times  
When the true book of my famous deeds  
Is brought to light, the author  
Will in this or a similar manner  
Describe my first sally:

(ROZINANTE staggers. Visor drops over his face.  
Offstage sound effect of metal clanking. HE raises  
it again)

Scarcely had ruddy Phoebus spread  
Over this wide and spacious earth  
The filaments of his burning hair  
When the renowned Paladin  
Don Quixote De La Mancha,  
Quitting the slothful down,  
Mounted his charger, Rozinante,  
And rode o'er the ancient Plain of  
La Mancha!

(ROZINANTE staggers again. Same business with visor)

Now that I may enter my profession  
In the true spirit of adventure  
I will not hold the reins in check  
But let my horse select the road.

(ROZINANTE immediately turns around and begins to  
trot in the reverse direction, shaking DON QUIXOTE  
whose visor falls again. The ground row on the  
belt passes in reverse direction until the last  
house of the village is seen, at which point DON  
QUIXOTE collects himself, reins in ROZINANTE and  
reins HIM around)

With this exception, Rozinante,  
That you be pleased to continue  
In yonder general direction  
Which leads across the plain,  
For the things we seek are not found  
On the road that leads homeward.

## ACT TWO

## SCENE SIX

## RECORDED

PLACE: Same as SCENE FIVE - SPOKEN

AT RISE: Having ROZINANTE under control again, DON QUIXOTE digs in the spurs and THEY begin to march right, as before. From this point on the lighting begins to dim down on the plain, leaving DON QUIXOTE in a spot at the end of the following song.

RECORD NO 9

## TRIO

Endlessly, endlessly, the barren plain  
Spreads out before him,  
A desolate wasteland!

## GUITAR PLAYER

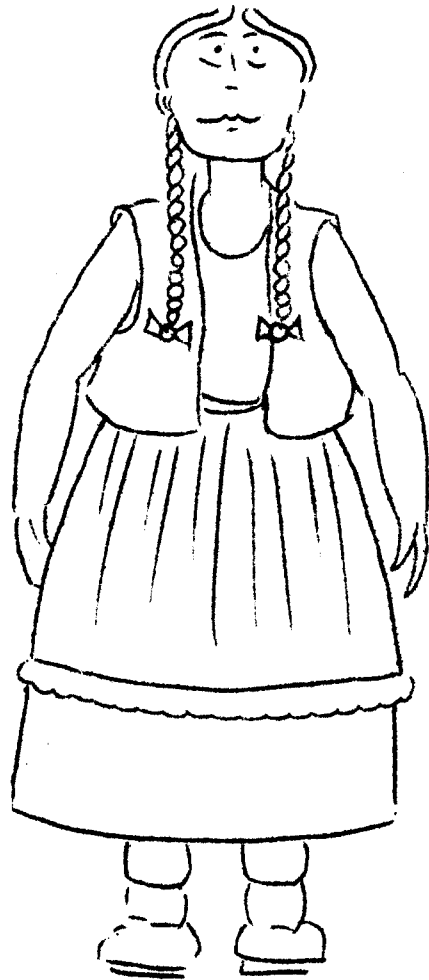
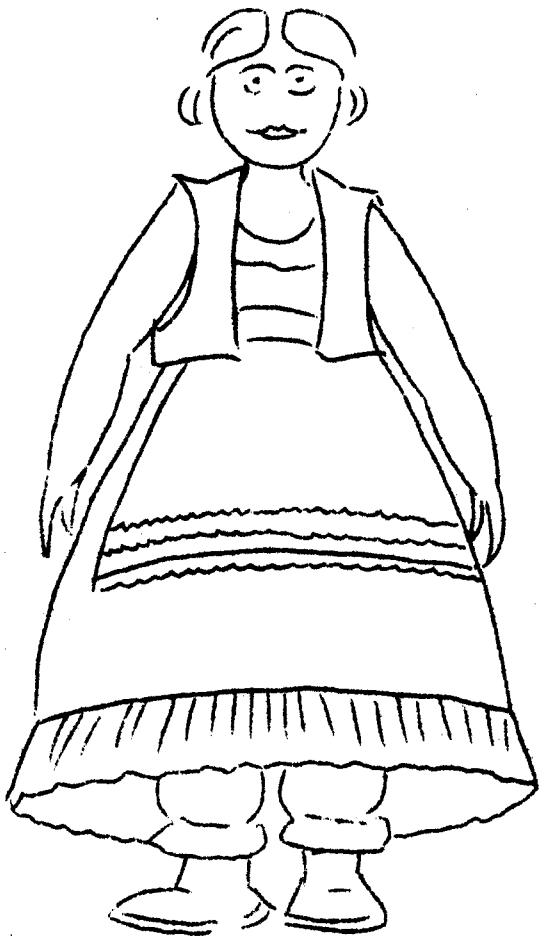
Nothing was seen, man nor house,  
Neither bird nor beast!  
Nothing disturbed  
The eternal silence  
Nor broke the monotony!  
Only the road. Only the road,  
The dusty road he had chosen.

## INSTRUMENTAL INTERLUDE

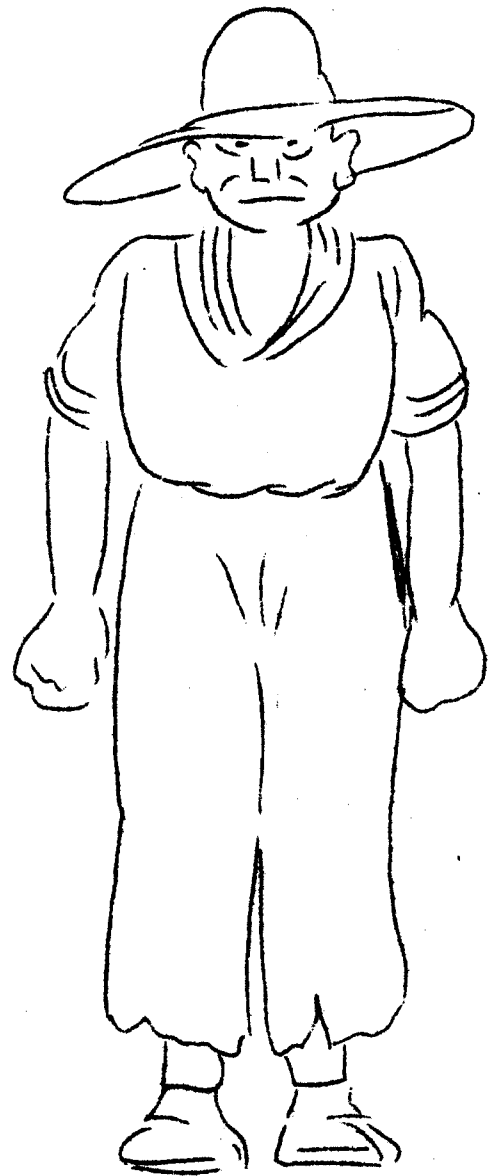
Convinced of his destiny  
His mind preceded him  
Into the future!  
And he dreams of that longed-for time  
When his fame shall resound  
In every hamlet ...  
His name be heard  
On every lip!

FULL ORCHESTRAL PHANTOM MUSIC CONTINUES ON SAME RECORD.

(TRIO and NARRATOR begin quietly and unobtrusively to sneak off. On the cyclorama which is practically in darkness, projections used in act one, of KNIGHTS in various attitudes begin to dim in. During the following speech, PHANTOMS ride in and accompany DON QUIXOTE. First a MOUNTED KNIGHT enters on the ramp left, crosses rapidly to rightstage, caracoles and proceeds to pantomime walk just as ROZINANTE is doing. After a couple of lines, PHANTOM GIANT strides in from downstage left crosses with huge steps and takes position right stage down, out of the spotlight. Simultaneously the PHANTOM HUNTER enters on the ramp and takes position in center behind DON QUIXOTE.



PEASANT GIRLS -



LABORER



After a couple of lines SECOND PHANTOM KNIGHT  
enters on ramp and takes position left and ALL  
WALKING KNIGHTS enter downstage left and take  
walking positions near their entrance)

## ACT TWO

## SCENE SIX

## SPOKEN

(Combined with PHANTOM MUSIC  
on RECORD NO 9)

PLACE: Same as SCENE SIX - RECORDED

AT RISE: RECORD NO 9 continues without interruption.  
After three measures, DON QUIXOTE begins  
following speech which is spoken in rhythm  
with the music. The phrasing must coordinate  
with that of the music, in such a manner  
that the speech ends first allowing enough of  
the record to follow to cover the business of  
the FINALE.

## DON QUIXOTE

O, happy era, happy age,  
When my great deeds shall be revealed!  
Deeds as inspiring as any  
That ever graced a scholar's page!  
Deeds worthy of the engraver's plate,  
The sculptor's marble, the poet's pen,  
The painter's pencil and the singer's voice!  
Deeds that will be enshrined forever  
In the eternal niches of history,  
Preserved with glory  
In the deathless memory of men  
And crowned with the everlasting laurels  
Of universal recognition!  
(pause until new theme in music begins)

Deeds that will astound the simple,  
Enchant the jaded and inspire the strong!  
Deeds that will herald the rebirth  
Of a golden age upon the earth!

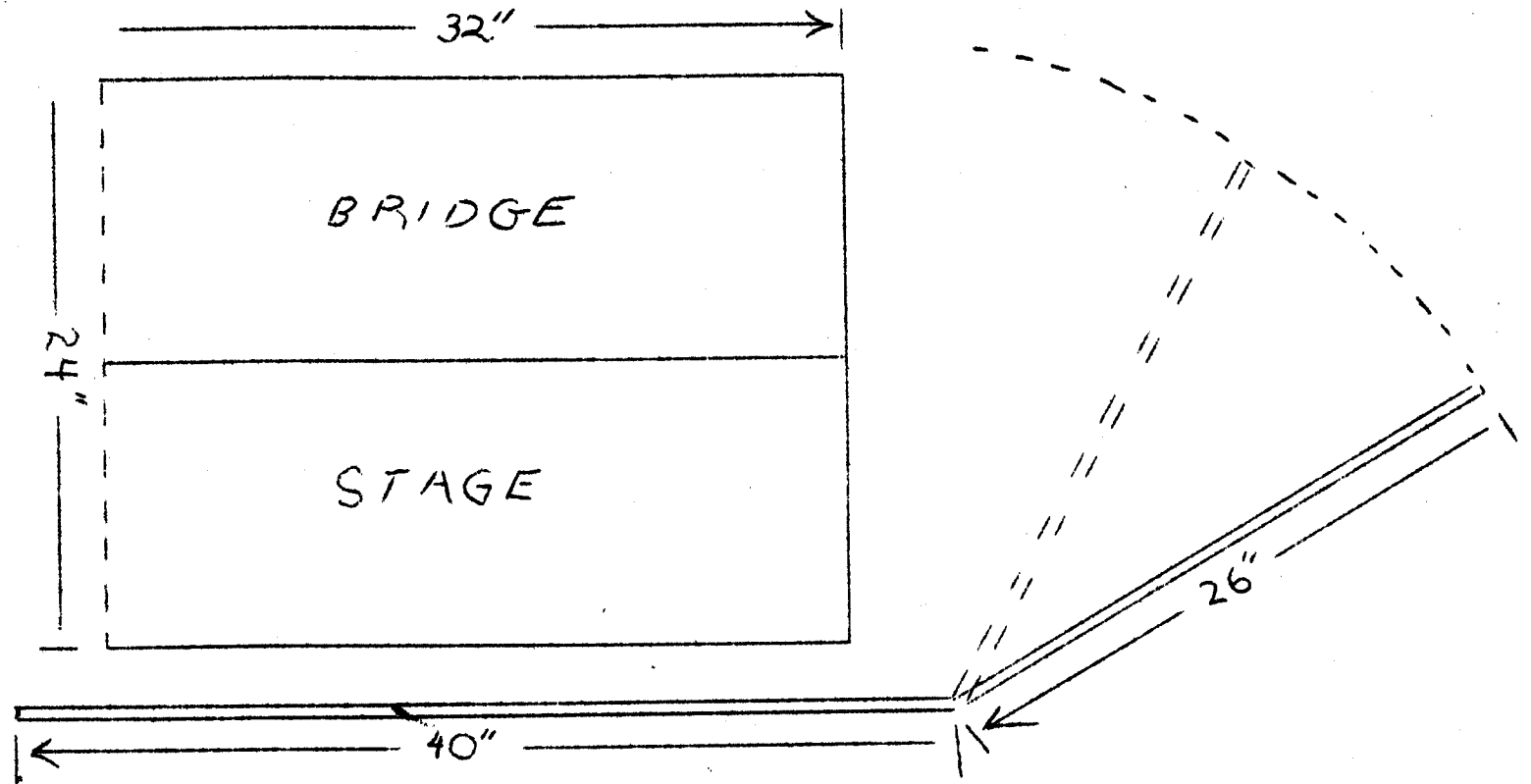
(at this point all the PHANTOMS should be in position.  
DON QUIXOTE stops and turns ROZINANTE facing the  
audience. PHANTOMS all turn to the audience)

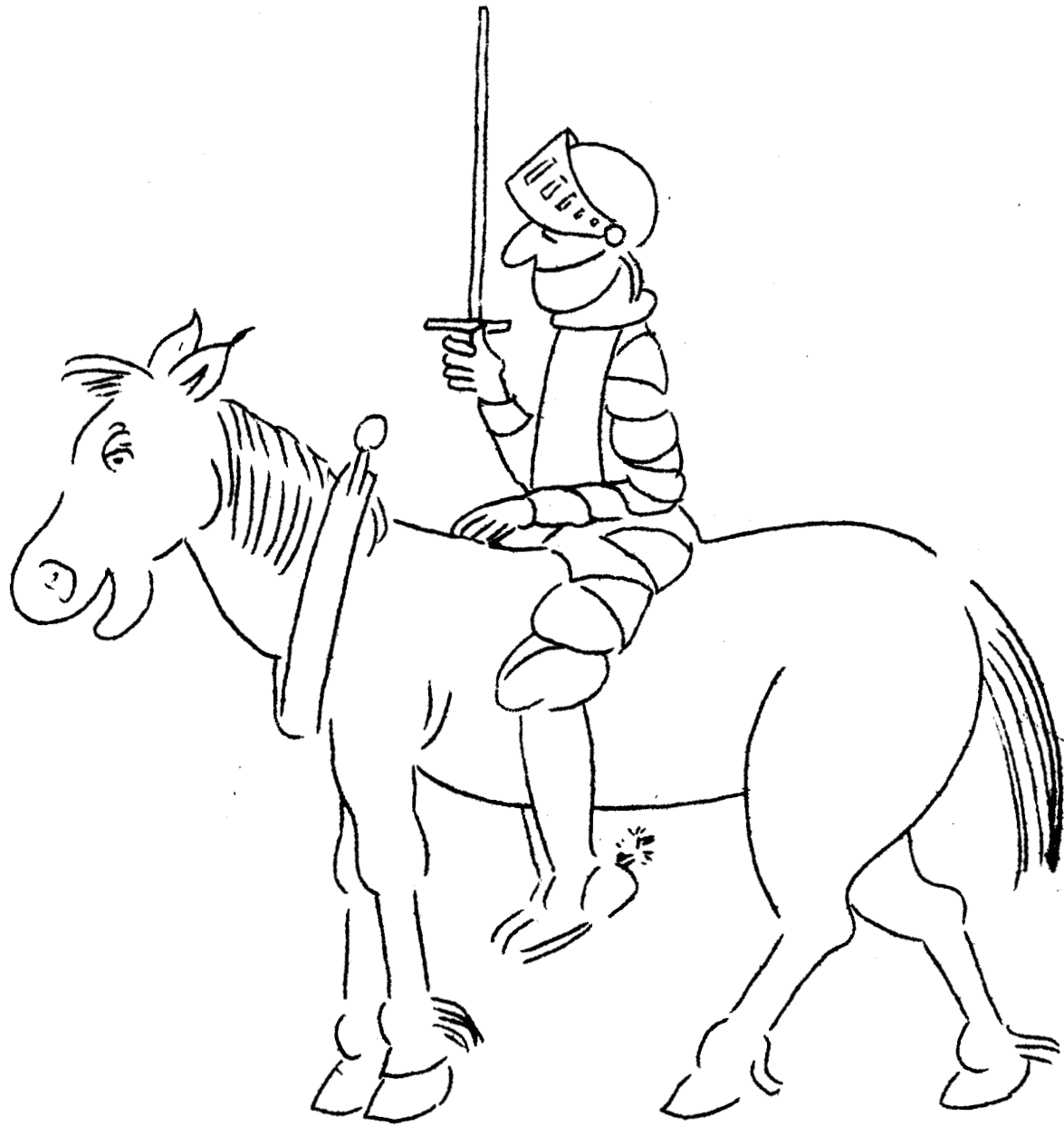
## BEGINNING OF NEW THEME OF THE MUSIC

Unhappy generation! do not despair!  
For a knight has arisen:  
Don Quixote De La Mancha!  
Bearing the torch of the glorious past!

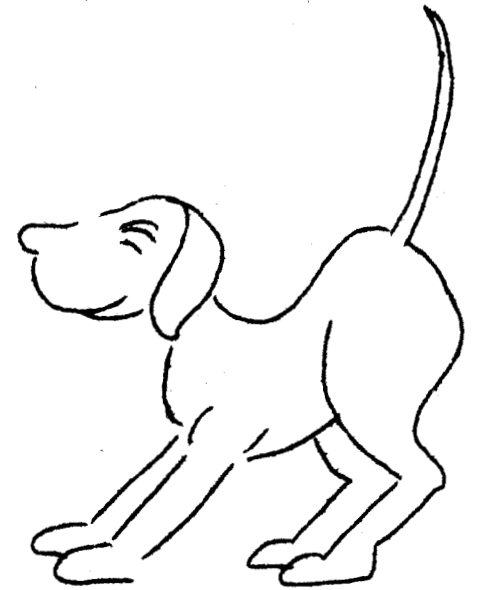
# MARIONETTE STAGE <sup>9<sup>th</sup></sup> PROSCENIUM

SCALE 1/2" EQUALS 1'0"





ROZINANTE AND Don



Dog

DON QUIXOTE (Cont'd)

Who brings you retribution and justice!  
And leads by his heroic example  
The way for others to follow!  
That the spirit of chivalry  
May not disappear from the earth!

(DON QUIXOTE elevates his spear. The PHANTOMS  
rear their horses and the KNIGHTS raise their  
swords. The GIANT raises his club)

BEGINNING ON NEW THEME OF MUSIC

This day he sets forth, armed and ready  
For whatever trials may prove his courage  
And at this very moment  
His adventures begin!

END OF VOICE

(the foregoing speech must be so timed as to leave  
enough music to cover the following business: ALL  
turn facing right again, and begin to walk. After  
about six measures choosing a point where the  
themes change, the PHANTOMS slowly precede DON  
QUIXOTE off right, taking about six measures to  
exit. The projections stop on the cyclorama and  
nothing remains but DON QUIXOTE in the spot. The  
business must be so timed that he is alone for  
two or three measures and then:

HUMMING PASSAGE BEGINS ON THE RECORD.

Spot slowly begins to dim off. At end of humming  
passage, blackout)

END OF RECORD NO 9

END OF FIRST EPISODE