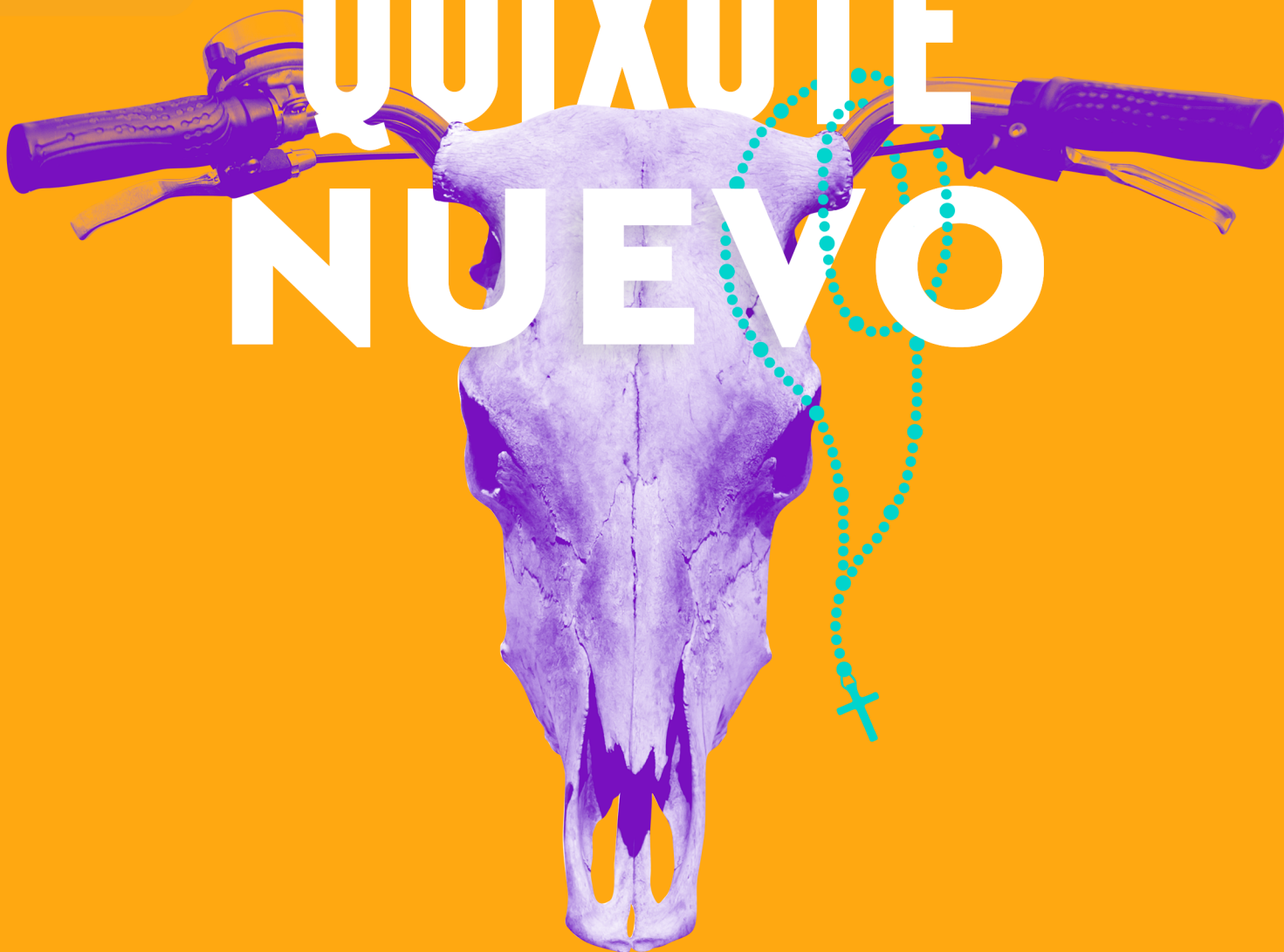


SEATTLE REEP

QUIXOTE NUEVO



YOUTH GUIDE

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A NOTE FROM SEATTLE REP

Bienvenidos a Seattle Rep and our production of *Quixote Nuevo*! This is a beautiful show full of dazzling visuals, moving music, and an achingly lovely story. You are going to have a great time.

This production is what theater people call a “co-pro”. A co-pro (short for “co-production”) is a collaboration between two or more theater companies on the creation of one production. All theaters involved contribute creatively and financially to put on a co-pro, and once it’s been built and rehearsed, each theater gets to perform the show in their respective locations. This co-pro of *Quixote Nuevo* is with Portland Center Stage and South Coast Repertory (and a remount of the original production at Denver Center for the Performing Arts). One of the cool things about theater is this sense of community and collaboration, even at an institutional level across state lines.



We also have a sense of community at an individual, local level. One of the actors you will see featured in the cast of *Quixote Nuevo* is Viviana Garza. I met them at Centerstage Theatre in Federal Way, WA, when we were both in a play called *El Coquí Espectacular and the Bottle of Doom*. This past summer, I got to see them perform here in Seattle Rep’s *The Tempest* through our Public Works program. And now, I get to watch Viviana succeed at theaters all along the West Coast! Viviana wrote on their Instagram when *Quixote Nuevo* opened at South Coast Rep: “I’m holding my family closely in my thoughts today and trying to remember that I’m the product of generations of trauma, heartache, dreams, and love.” I’m so proud of Viviana and their role in the theater community.

As Latine artists, sometimes we don’t feel like many opportunities are available to us. It’s so exciting to see things are changing. Not only are casts more diverse, but our stories are getting more visibility as well. *Quixote Nuevo* is a story that may resonate not only with many Mexican American audience members, but also universally, as it deals with aging, memory, love, and identity. Part of the magic of theater is that the themes of one community’s story often ring true for us all. As novelist and poet James Joyce wrote, “In the particular is contained the universal.”

As an audience member, you are a part of the Seattle Rep community! You are a vital part of theatermaking (what is a show without an audience?). We are honored to have you here and invite you to explore universal truths alongside us.

Con alegría,

A handwritten signature in black ink, appearing to read 'Deanna Martinez'.

Deanna Martinez

Director of Arts Engagement

WHO IS OCTAVIO SOLIS?

Author of over 20 plays, Octavio Solis is considered by many to be one of the most prominent Latino playwrights in America. With works that both draw on and transcend the Mexican American experience, he is a writer and director whose style defies formula, examining the darkness, magic, and humor of humanity with brutal honesty and characteristic intensity. His imaginative and ever-evolving work continues to cross cultural and aesthetic boundaries, solidifying him as one of the great playwrights of our time.

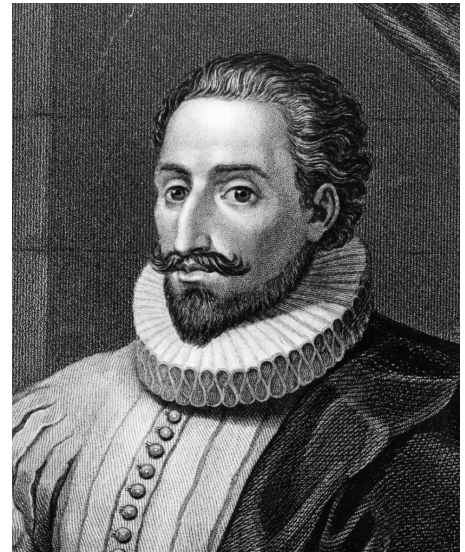
Learn more at: octaviosolis.net



Ernie González, Jr. and Herbert Siguenza in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

WHO IS MIGUEL DE CERVANTES?

Miguel de Cervantes (born September 29?, 1547, Alcalá de Henares, Spain—died April 22, 1616, Madrid) was a Spanish novelist, playwright, and poet, the creator of *Don Quixote* (published in two parts in 1605 and 1615) and the most important and celebrated figure in Spanish literature. His novel *Don Quixote* has been translated, in full or in part, into more than 60 languages. Editions continue regularly to be printed, and critical discussion of the work has proceeded unabated since the 18th century. At the same time, owing to their widespread representation in art, drama, and film, the figures of Don Quixote and Sancho Panza are probably familiar visually to more people than any other imaginary characters in world literature. Cervantes was a great experimenter. He tried his hand in all the major literary genres save the epic. He was a notable short-story writer, and a few of those in his collection of *Novelas Exemplares* (1613; *Exemplary Stories*) attain a level close to that of *Don Quixote*, on a miniature scale.



Learn more at: <https://www.britannica.com/biography/Miguel-de-Cervantes>



The famous 1955 sketch titled *Don Quixote* by Pablo Picasso. The sketch features Spanish literary hero Don Quixote on his horse, Rocinante, and his sidekick, Sancho Panza.

CHARACTER BREAKDOWN

Get to know some of the people inhabiting the world of *Quixote Nuevo*, and some of their ties to the characters in the original Cervantes novel, *Don Quixote*.



POTENTIAL SPOILERS AHEAD!

Jose/Joe Quijano ("Don Quixote"):

A frail, old, and retired literature professor fascinated by Miguel de Cervantes' novel *Don Quixote*. Jose lives in the fictional town of La Plancha, Texas with his sister, Magdalena, and niece, Antonia. He is experiencing dementia and yearns to be a hero. When told by his family that they are sending him to an assisted living facility, Jose enters a fantasy world in his mind. Cue Don Quixote, the titular character of Cervantes' novel, who vows to fight for the weak and innocent and battle injustice. Truly believing he is Don Quixote, Jose escapes his family's home, jumps on his "horse" named Rocinante (in reality, a tricycle), and takes off to find his lost love, Dulcinea. Jose/Quixote is accompanied on his journey by the "noble squire Sancho Panza," in reality his neighbor, Manny.

Manny Diaz ("Sancho Panza"):

Is married to Juana, loves his three kids, and rides Dapple, his beloved bicycle vending cart from which he sells paletas (also known as ice pops, a favorite Mexican dessert). As his neighbor, Manny discovers Jose in distress. Jose mistakes Manny for Sancho Panza, Quixote's squire in the novel *Don Quixote*. Believing Jose is drunk, Manny goes along with the idea that the old man is Quixote and consents to taking on the role of Sancho. After Jose/Quixote mentions that gold and glory await them on their journey, Manny is ready to join the adventure in search of Dulcinea. Manny follows, protects, and advises Jose throughout the play.

Magdalena:

Jose's sister, who is stressed and tired of being a caretaker for him. She mentions to her daughter Antonia that their insurance barely covers Jose's medicine bills. Magdalena asks the town priest, Padre Perez, and Jose's therapist, Dr. Campos, to help relocate her brother to an assisted living facility. She believes Dulcinea is simply a character in a dumb book.

CHARACTER BREAKDOWN

Antonia:

Refers to Jose as Tío (Uncle) Joe. She brings Jose food and reads *Don Quixote* to him. Antonia does not want Jose to relocate to an assisted living facility. She believes her uncle is trying to find his Dulcinea.

Calacas:

A Spanish-language term for “skeletons” in Mexico. At the beginning of the play, we see the calacas tell Jose/Quixote that “it’s time to go.” They represent various characters showing up as death, shadows, and dementia playing with the mind. There is a “leader” of the calacas, Papa Calaca/Papa Muerte.

Dapple:

The donkey that is painted on the side of Manny’s paleta cart. Dapple is also the name of Sancho Panza’s donkey in the original *Don Quixote* novel.

Dulcinea:

Jose/Quixote’s long-lost love. The first time she appears to Jose is as a tattooed dream girl, and next working within a group of **braceros** (Mexican citizens who take on temporary farm work in the U.S.) in the agriculture fields. Dulcinea exists across different realities. These images of Dulcinea ask Jose to find her.

Young Jose Quijano:

The younger version of Jose Quijano. He doesn’t speak Spanish very well. Jose meets Dulcinea after admiring her from afar in the fields. He offers her a delicate rosary that belonged to his mother. Jose and Dulcinea keep in touch through writing letters. From these gestures of love, Young Jose decides to study literature, poetry, and novels.

Juana:

Is married to Manny and used to be a fashion designer. Juana joins the search party to find Jose and Manny, and she repeatedly yells loudly for Manny (annoying her fellow searchers) along the way. Juana loves Manny and the life they have created together.

CHARACTER BREAKDOWN

Padre Perez:

The Catholic town priest at Nuestra Senora de la Soledad. He is a longtime friend of Jose who helps Magdalena plan to relocate him to an assisted living facility. When Jose fights back and runs away, Padre Perez thinks there might be a demon inside Jose. Padre Perez joins the search party for Jose, worried for his soul.

Dr. Campos:

Jose's therapist since his days as a professor. She helps Magdalena and Padre Perez with their plan to relocate Jose to Fountainbleu Assisted Living Center. We later learn that Dr. Campos and Jose would discuss *Don Quixote de la Mancha: Part One* during therapy sessions. She becomes part of the search party looking for Jose in the desert.

Rosario and Bruno Castillo:

The owners of Rosario's Lounge and Karaoke. They play along with Jose's delusion and pretend their bar is a castle. Bruno dubs Jose a knight with "the trigger finger of Pancho Villa" (the Mexican revolutionary), which he says he found in a pawn shop in El Paso.



Lakin Valdez, Raúl Cardona, Maya Malan-Gonzalez, and Herbert Siguenza in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

DETAILED SYNOPSIS



POTENTIAL SPOILERS AHEAD!

ACT ONE

The play opens upon a bleak landscape. An old, frail man with an aged sword appears—he is Jose Quijano, an aging former literature professor who taught Miguel de Cervantes’ work in his prime. He is swinging the sword at something invisible. A group of calacas (skeletons) appear, led by Papa Calaca. They sing to Jose, telling him that he has been forgotten and that it’s time for him to remember his past and the people who affected him most before he dies.

Jose wakes up—he has been dreaming. He is in his family’s home in La Plancha, a Texas border town. His niece Antonia enters, worried that he has gotten out of bed. Jose is confused. He doesn’t remember that she is his niece. Jose starts calling her Dulcinea, but Antonia reminds him that Dulcinea is just a character in one of his books.

Antonia’s mother and Jose’s sister, Magdalena, enters. She is frustrated with Jose and urges Antonia to make sure he takes his medicine with his meals, though Antonia says that he has stopped eating. Jose asks if he is sick. Magdalena says that she’s the one who’s sick—of him.

After Antonia leaves the room, Magdalena laments that Antonia had ever started reading Jose’s old books to him. She reminds him that people at the college where he used to teach mocked him and wonders why he’d want to be reminded of that experience. Jose doesn’t want to talk about it.

Padre Perez and Dr. Campos enter with Antonia, who asks why the two have come. Magdalena has arranged with the Padre and Doctor to take Jose to Fountainbleu Assisted Living Center in town. Jose doesn’t recognize the priest or doctor and thinks they are ghosts. Antonia is surprised by this plan and pleads to let Jose stay at home in her care. Magdalena says she has told Jose many times that she is moving him to assisted living, but he keeps forgetting.

DETAILED SYNOPSIS

In Jose's mind, the Padre and Doctor become monsters, telling him that he is not really going to Fountainbleu, but to a dungeon where he will be tormented. Jose swings his sword at them. Everyone is very concerned, worried Jose is going to hurt someone. Jose then declares that he is Don Quixote, a knight. Pretending he is on a horse, Jose grabs a bundle of letters and gallops away, with the calacas and Antonia in tow. Antonia re-enters, saying that Jose has escaped into the desert, and that he said he was taking "Rocinante"—the name of Quixote's horse in *Don Quixote* and Jose's dead childhood horse—on an adventure. The group goes to find him.

In the desert, Jose enters riding Rocinante—not a real horse, but a bicycle, to which he has attached the skull of his beloved childhood horse named Rocinante. Jose tells Papa Calaca that he has begun his adventure to find his long-lost love, Dulcinea. Papa Calaca turns Jose towards a "castle" on the horizon, which is really Rosario's Lounge. Jose enters the Lounge. Bruno Castillo, one of the owners, asks if he is lost. Jose refers to the place as Bruno's "castle" and asks for "royal wine." Bruno and the other owner, Rosario, play along with their "royal guest." Jose asks if they have seen or heard of Dulcinea. He tells another woman in the Lounge, Perla, that Dulcinea is the queen of his heart.

Jose asks Bruno to dub him with a title, and Rosario tells Bruno to do it with a "holy relic." Using a severed finger from a jar on the shelf (which purportedly belonged to Mexican revolutionary Pancho Villa), Bruno dubs Jose as knight Don Quixote de La Plancha. Jose pledges to protect the rights of the innocent, defend the poor, and fight for the undocumented, all in the name of Dulcinea. The Lounge fades away.

Jose comes across and saves a terrified boy from being whipped by his father with a belt. In his delusion, Jose thinks the boy is a young damsel in distress being struck by her master. Jose tells the man to leave, saying that he, Don Quixote de La Plancha, doesn't allow injustice. The man hits Jose on the head, then the boy and man run off.

Suddenly a vision appears to Jose: it's Dulcinea. She says that, while she's just an apparition, her real self is "somewhere 'cross the waters of being."

DETAILED SYNOPSIS

Jose takes this to mean she is across El Rio Bravo/the Rio Grande, the large nearby river on the border to Mexico. Dulcinea says Jose should find and save her, and the apparition disappears.

Jose's neighbor, Manny Diaz, enters. He is riding on a bike with a paleta cart, from which he sells the frozen Mexican dessert. Jose doesn't recognize Manny right away, but then "recognizes" him as Sancho Panza—Don Quixote's squire in the novel. Jose tells Manny about his plan to save Dulcinea and that she is in Mexico. Manny is concerned as the border is heavily patrolled. He decides to call Magdalena, but Jose convinces Manny to hear him out.

Jose tells Manny that on their adventure to rescue Dulcinea they will find "riches beyond imagination," and that once Jose finds her, he will become king and will give Manny a kingdom to rule. Manny agrees to take on the role of Sancho Panza and accompany Jose. Jose sees a donkey painted on the side of Manny's paleta cart and says he looks like Dapple—in *Don Quixote*, Sancho Panza's donkey's name. The two ride off on their bicycles.

Padre Perez, Dr. Campos, Magdalena, and Antonia enter as they search for Jose. Antonia thinks Jose ran away to prove himself to Dulcinea. Magdalena reiterates that Dulcinea is just a character in one of Jose's books, but that when they were children, Jose would write to a secret pen pal and saved all her letters. Padre Perez asks if this was the bundle of letters that Jose grabbed as he ran away. Antonia had recently seen Jose crying looking at the letters.

The group meets Juana, Manny's wife, who is worried as he has gone missing. They come across a man asking for the group to call him an Uber to the hospital. He was working a yard sale when an old man stole a bedpan from his sale items, called it "the helmet of Mambrino," hit the seller on the head, and ran away. The seller says the old man was accompanied by a guy on a paleta cart, and Juana realizes Manny is with Jose. The group splits up to search for them.

We return to Manny and Jose, who is wearing the stolen bedpan on his head like a helmet. A vision of young Jose appears to his older self, wishing for an unseen girl to notice him, then disappears. A herd of sheep passes by calmly. Jose thinks the sheep are an invading army and attacks them. Jose is hurt but says that "the great Balm of Fierabrás" will cure him, "a potion that heals all wounds".

DETAILED SYNOPSIS

Jose and Manny sit with a group of braceros, who are resting after completing work in the field. Jose is reminded of his father who grew cotton. One of the workers on the cotton farm had a daughter around Jose's age at the time. A memory of Jose's arises: We see young Jose and a young girl working on Jose's father's cotton farm meeting for the first time.

Time passes in this memory. The girl says she has to leave as the field is all picked and she won't come back until the next season. Young Jose wants to see her off, but she says she lives "on the other side" in Las Cenizas, Mexico. He gives her his late mother's rosary. The memory fades.

Jose says the girl never came back, but he found her years later. He wishes he had gone to find her in Las Cenizas when they were younger. Manny wants to call Juana, but his phone died. Manny tells Jose how he and Juana met. Jose is inspired by Manny's love story and realizes their quest is all for love.

A border patrolman walks by the group of braceros and threatens them, asking for their papers and proof of citizenship. The patrolman approaches a bracero, the one who had just appeared to Jose as the young girl/Dulcinea in the visions of his youth. Suddenly, Jose hits the patrolman and tells the braceros to run.

The patrolman follows the scattering braceros. Manny becomes angry and tells Jose to wake up from his delusions—they are in serious trouble, and they need to return home before they are arrested. Jose insists that he needs to break down the border wall and save Dulcinea. Overhead Jose sees a border surveillance balloon with cameras, but in his mind, he thinks it's a giant. Jose attacks the surveillance balloon, and it explodes.

ACT TWO

We re-enter Jose's fantasy, with the calacas singing to him about how clueless he is. Jose wakes up back in Rosario's Lounge where he is being tended to by the Castillos. Perla says everyone in town is talking about how Jose released the braceros and that he's a hero, he's even trending on TikTok. She offers Jose a sip of her purga (medicine with laxative properties), but he does not take it.

DETAILED SYNOPSIS

Bruno asks Manny to call Jose's family. Manny says he can't call them yet, as he needs to help Jose finish his quest. Perla checks Jose's pulse and says he's not breathing. Papa Calaca emerges and slowly approaches Jose, but suddenly Jose wakes up. Papa Calaca leaves. Jose gets up and steals Perla's purga without anyone noticing.

Jose goes to leave. Bruno and Rosario ask him and Manny to pay their bill, but they don't have any money. The Castillos "blanket" Manny for trying to dine and dash. They wrap Manny in a blanket and begin tossing him in the air. Everyone in the Lounge becomes a calaca. Jose leaves.

Now alone, Jose talks to Rocinante about how lonely he feels. Manny enters, angry that Jose ran away from the Lounge and left Manny to be "blanketed," and that his paleta cart has been lost. Jose perks up with Manny's reappearance. Manny remembers that in the Lounge, all the patrons who were throwing him in the air had turned into calacas—Manny is starting to see the visions that Jose has seen all along.

Manny says they should go home. Jose says no, they should instead drink "The Balm of Fierabrás" to heal themselves and keep going, which is Perla's purga Jose had stolen. They take sips and immediately become sick.

In Jose's delirium and illness, he sees a vision of his younger self and the young girl/Dulcinea. Dulcinea asks if it was Jose's father that deported her years ago, and he says yes. The girl says even the river, wall, and distance between them haven't stopped them from writing to each other.

Young Jose says he's going to college to study literature and become a teacher. Dulcinea asks if Jose will still come for her. He says he can't right now, but he will. Old Jose looks on and calls his younger self stupid and an idiot. Young Jose says he will write to her and come back after he finishes school and has a good job, then marry her so they can be together in the U.S.

The vision ends. Jose tells Manny that they are entering "The Devil's Swing," the area of the desert where undocumented people "come to die," a "migrants' boneyard."

DETAILED SYNOPSIS

They come across a “near-naked wild man,” who introduces himself as Cardenio. He escaped his home in El Salvador with his family, after gangs came for his 14-year-old daughter. They rode freight trains to Mexico and walked north. He says los gringos, Americans, treated him and his family like they were gangsters and feared them, but that they had to go to the U.S. anyway to survive. They got lost in the desert and found themselves in The Devil’s Swing. Suddenly Jose and Manny see scarecrow-like effigies around them, made of sticks and the clothes of dead people. After five days without water, Cardenio is the only one of his family left alive. He only feels at home there in the desert, with his family. Jose thanks Cardenio for entrusting his story with them, removes Rocinante’s skull, and gives the man his bike. Cardenio rides away.

Manny is surprised that Jose gave up his bike. Jose says that Cardenio was just an illusion, “a ghost of the canyon.” Jose then says he must pay his penance. He takes out one of his letters, the last words he wrote to the young girl/Dulcinea long ago. Jose asks Manny to take the letter and leave. Manny leaves, but without the letter. Jose accompanies Papa Calaca further into the desert.

Elsewhere, Padre Perez and Dr. Campos come across Juana. They find themselves in The Devil’s Swing and discover Manny, alone, who thinks they are all mirages at first. The Padre asks where Jose is. Manny says he is not Manny but Sancho of the House of Panza. He says Jose is off paying his penance. Manny thinks he lost Jose’s letter and apologizes to Dulcinea. Juana is mad at Manny for leaving her to take care of their life while he was away. Manny apologizes and says that their life together is what makes him real, and they reconcile.

Antonia enters riding Manny’s paleta cart that she found in the desert, alongside Magdalena. Manny tells them all that Jose is going to break down the wall at the river and save Dulcinea. Dr. Campos is inspired by what Manny has said about Jose’s fantasy world. She says they need to get Jose back to Rosario’s Lounge. Someone dressed as Dulcinea will be waiting for him, who will tell him he needs to go to the assisted living facility. Dr. Campos goes to get Jose, the rest go to set up their plan at the Lounge.

DETAILED SYNOPSIS

Back in the desert, Jose gives up on his quest. He is cold and lights his bundle of letters on fire, but not before saving the final letter he meant to send to Dulcinea. Dr. Campos finds him and addresses him as Don Quixote. Jose laments that he failed in his mission to save Dulcinea, but Dr. Campos says she brings word from Dulcinea. She says Dulcinea received the letter Jose sent with Manny and is waiting for him at the wall by the river. Jose leaves with Dr. Campos to meet Dulcinea.

They return to Rosario's Lounge, which has been decorated. Padre Perez tells everyone that they need to treat Jose with the respect of a knight, what he deserves. Antonia saw Jose on his way in and says her mom was right to send him to assisted living, he doesn't look good.

A border patrol agent enters the bar looking for the men who took down a surveillance balloon and released "illegal aliens," and shows Manny video footage of the incident. Manny denies he was there. The agent decides to stick around as he's not done with Manny.

The group has taped cardboard boxes together to make a "wall." Manny is angry that everyone is trying to fool Jose and leaves. As Jose is led inside, everyone bows. Jose doesn't recognize them but finds the Lounge familiar. Magdalena cries, but Jose says it's ok, as he's joining his queen, Dulcinea, at last.

Suddenly the patrol agent becomes Papa Calaca, who snaps and freezes the action. Papa Calaca tells Jose that he's being tricked and is going to be taken to assisted living. Jose asks if he has a choice. Papa Calaca says he believes Jose is a real knight who has battled the difficulties of life with chivalry. He asks if he should take Jose with him now, while Jose is happily in his fantasy world, or let Jose fade away in the facility. Jose says he wants to pretend he is meeting his Dulcinea and then he will go anywhere. He says Papa Calaca can take all his memories away, except those of Dulcinea. Papa Calaca unfreezes the scene.

The group performs a grand procession, bringing Dulcinea forward, who is really Antonia dressed as the Virgen de Guadalupe. As Dulcinea, Antonia tells Jose that she sees happiness ahead for him and asks Jose to take down the wall so they can be together.

DETAILED SYNOPSIS

Manny enters and tells Jose that he's being tricked, that he wants to be Jose's Sancho and believe in his fantasy world. Jose says going to assisted living may not actually be that bad, at least he wouldn't be lonely. Jose takes out his saved letter to Dulcinea.

Jose says that when he was in college, he left class early to go to Dulcinea in Las Cenizas, Mexico, marry her, and take her to the U.S. He went to the border and was ready to smuggle her into the country, but he became afraid to lose everything if he was caught—his job and reputation. Jose left without Dulcinea and wrote this letter to her to explain, but Jose never sent it. Months later, he saw on the news that a young woman's body was found in The Devil's Swing with a rosary in her hands. He knew it was his love who died in the desert.

Manny gives Jose his sword, and Jose breaks down the cardboard wall. He sees a vision of his younger self and Dulcinea, together at last. Jose collapses, breathing his last breath, as Papa Calaca watches. Manny goes to Jose and says he (Sancho), Rocinante, and Dapple will be with him forever.

END OF PLAY



Raúl Cardona and Herbert Siguenza in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

MAKING IT NUEVO

A CONVERSATION WITH THE PLAYWRIGHT

Considered one of the most prominent Latino playwrights in North America, Octavio Solis has been produced from New York to California and everywhere in between. As rehearsals for *Quixote Nuevo* began, he spoke with Hartford Stage's production's dramaturg, J. Sebastián Alberdi, about his play, the characteristic humor of the play, and what keeps him writing.

How did you become a writer?

I've been interested in literature since childhood and I dreamed of becoming a writer, but when I could find no other living writers in the phone book, I abandoned that dream. Then I was stage-bit in high school and actively pursued training for a career as an actor, from my sophomore year all the way through grad school. I occasionally wrote some poetry and got it published in college literary journals, but nothing ever took hold with me until I devised some punk one-acts that I wrote and directed to feature my acting talent. My theater folks all loved the writing, but my acting not so much. So that's where I made a complete shift to playwriting.

The title of the play, *Quixote Nuevo*, suggests a new re-imagining of Cervantes' novel. How do you see this play in relationship to its 17th century source material?

The title does suggest a rethinking of the Quixote saga, but note that I chose the word "nuevo" as opposed to "new." I wanted to claim the saga as a Latino story, not as a European one. The play adheres to the spirit of the original in its depiction of a

comical hero who doesn't really cope with the harsh world as it is but as it used to be. My Quixote goes out into the desert of West Texas to right the wrongs of his past; and like Cervantes' knight, conflates his readings of chivalric exploits with his own sad, pathetic life. So, just as in the classic novel, my Quixote explores a world of the lower-income denizens of La Plancha, Texas for the first time in his life and wreaks havoc on the rules that everyone lives by.

Your play engages with topics society associates with "difficult" conversations—aging, cultural identity, racism—yet your play is also deeply funny. In a way, that seems to be one of the strongest through lines between the original novel and your reimagining of it for the stage.

To my thinking, Cervantes' novel represents the first instance of a comic epic in the canon. Back then, he was dismayed at how everyone had immersed themselves in the cheap novellas of the time, stories and poems detailing the adventures of knights-errant and dragons and damsels in distress, to the same degree that people are immersed in sword and sorcery books, films, and video games today.

MAKING IT NUEVO

So he determined to give his readers a story of a pretend knight in order to have them cope with the harsh realities of 16th century Spain, peopled with merchants, shepherds, milkmaids, convicts, and obsequious clerics who live in a bankrupt country ravaged by years of war. The juxtaposition of fantasy with reality can result in either a tragic collision or a comical discordance. This is one among the chief lessons I learned from this novel.

In this current moment, "The Wall" immediately conjures the physical border between Mexico and the United States. But the number of walls in this play seems endless: walls between regret and acceptance, youth and old age, memory and myth.

The Wall, as the former administration's monument to xenophobia, dominates our consciousness, and there are as many varied and disparate attitudes toward it as there are people in this country, but in the final analysis, it is only as real as we wish it to be. In this play, it's the barrier between reality and fantasy; Quixote rides along one side and Sancho along the other, each seeing the world that is exclusively familiar to them, denying the other's assertions...until one of them (Sancho, usually) dares to peek over the wall into the other's way of seeing, or until reality smashes them both over the head with brutal, unyielding bluntness. But it's also a metaphor for the invisible wall that the Rio Grande already represents, a

line on a map that defines otherness and creates a schism in Quixote's mind, which is riven in two by his love and his fear, thereby erecting yet another wall inside him, each brick forged in denial. Then there is the wall between life and death, the last barricade of our existence, one which Quixote must bravely confront in order to complete his mission, if he is to feel like he's atoned for all the mistakes of his life. Walls are everywhere in this work, but none of them are insurmountable.

Anyone familiar with your plays or your book of autobiographical stories *Retablos*, would know that your work is oftentimes set in the Texas Borderlands, like *Quixote Nuevo* is. Apart from being from El Paso, what is it about this landscape that captures your imagination?

For me, this part of the country is a story mill. There are so many struggles and tensions that are wrought in this desert town of El Paso, and almost all of them come as a result of the friction between the two worlds at once separated and united by the Rio Grande border. The hopes and dreams of people swirl in the eddies of this river, and in the hard-scrabble earth baked by the unrelenting sun, lives are lived and lost with casual aplomb. Every time I go home, I can almost hear the ghosts whispering their stories to me through the soles of my feet. What alternative do I have except to write them down?

MAKING IT NUEVO

Questions for Discussion

- 1.** Why do you think it is important that the playwright, Octavio Solis, chose to tell a story that deals with today's issues? What do you think he is trying to accomplish? Why is it important for us as an audience to be aware of such stories?
- 2.** How does the modern setting of the play affect the story? How would it be different if it was set in another time period?
- 3.** Why do you think Young Quixote chooses to leave Dulcinea behind? What are his reasons?
- 4.** Quixote's love was divided by a physical border. Are there any other borders, physical or not, surrounding love in today's world?

Interview originally conducted in 2019 at Hartford Stage

AN OLD STORY MADE NEW

What to know about *Don Quixote de la Mancha* (1605) to understand *Quixote Nuevo* (2019)

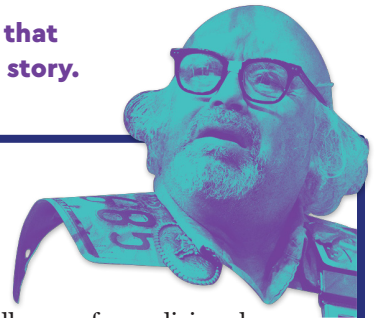
By Nina Pinchin

! WARNING: POTENTIAL SPOILERS AHEAD!

Octavio Solis' play *Quixote Nuevo* is inspired by Miguel de Cervantes Saavedra's book *Don Quixote de la Mancha* written in 1605: perhaps the most famous novel ever written in the Spanish language. To understand the play, it is useful to know a little about the original

Don Quixote de la Mancha is an episodic journey of an old man stuck between reality and the romantic ideals he has read about in literature all his life. The man, Alonso Quixano, goes mad and in his senility imagines he has truly become a knight-errant or wandering knight named Don Quixote. He enlists the service of a squire in his neighbor Sancho Panza, and, believing every knight should have a lady fair, creates a fictitious lover modeled after a farm girl he once knew. He aims to devote his life to protecting the honor of his lady, Dulcinea. When reality does not match with the world of his imagination, the old knight insists that evil enchanters have bewitched the viewers' eyes so they cannot see the truth.

Below are some important characters, objects, and terms that appear in both the 1605 and 2019 Solis retelling of this epic story.



DON QUIXOTE: The name the old man chooses for himself as a knight-errant.

- **1605:** In Cervantes' original story, he was born Alonso Quixano and lives in La Mancha, Spain with his housekeeper and niece.
- **2019:** In Octavio Solis' adaptation, the old man is called Jose Quijano, or Joe. He is a retired college professor, living along the Texas-Mexico border with his sister, Magdalena, and niece, Antonia. For this Quixote, the threat of assisted living and dementia drives the onset of his madness. Quixote is dubbed a knight in a bar called Rosario's Lounge and Karaoke Bar he believes to be a castle. The barkeepers, Bruno and Rosario, dub Quixote a knight using the closest thing they have to a religious relic: the petrified trigger finger of Pancho Villa purchased in a pawn shop in El Paso.



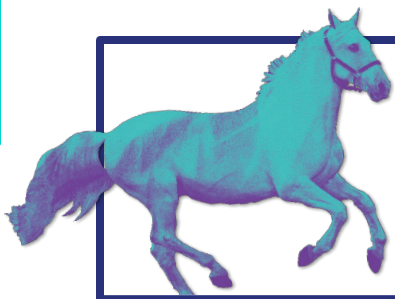
SANCHO PANZA: Quixote's neighbor and sidekick who he convinces to become his squire (or knight's servant) by promising to make him governor of the first island kingdom he conquers.

- **1605:** Sancho leaves his wife and many children with the hopes of returning a wealthy man; he often ends up beaten and bruised for Quixote's fantasies and mistakes.
- **2019:** Manny Diaz is very much in love with his wife and childhood sweetheart, Juana.

DAPPLE

- **1605:** Sancho Panza's donkey. Since the short and portly Sancho is not accustomed to walking, he brings his donkey "Dapple" along on the journey.
- **2019:** Manny sells ice cream out of a small cart with a donkey sticker on its side.



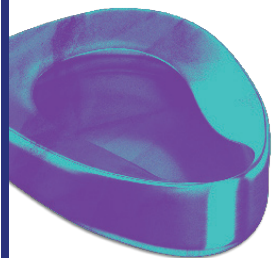
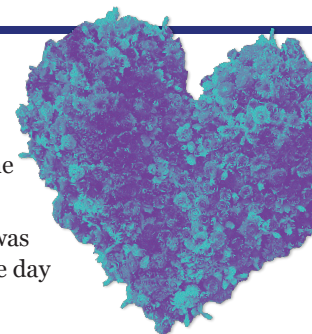


ROCINANTE

- **1605:** Cervantes has Quixote name his horse, a boney fly-bitten old nag, “Rocinante,” and imagines him a valiant charger.
- **2019:** Joe Quijano also had a horse of that name—it had been his mother’s before her death—but now, as an old man, he has attached the dead horse’s painted skull to the handlebars of his bicycle.

DULCINEA

- **1605:** In Cervantes’ story, Quixote’s heart belongs to a woman he calls Dulcinea. Since he has no great love, he creates his idol based on a young farm woman named Aldonza Lorenzo, on whom he may once have had a crush, though she was never aware of it.
- **2019:** For Joe Quijano, Dulcinea is a migrant worker he met and fell in love with as a child. She was deported back to Mexico but he exchanged letters with her and remains devoted to the idea of one day finding her and bringing her to the United States.



MAMBRINO'S HELMET

- **1605:** A legendary magical golden helmet that would make the wearer invincible. Quixote and Sancho come across a barber who is using his brass shaving bowl to cover his head in the rain and, believing the shiny object is Mambrino’s Helmet, Quixote steals it from him and wears it in battle.
- **2019:** At a yard sale, Joe and Manny find a hospital bedpan used by a sick woman who could not get out of bed to go to the bathroom. Convinced it is the magical helmet he has been looking for, Joe takes it, and, wearing the potty on his head like a hat, runs off without paying.

WINDMILLS

- **1605:** Thinking he is slaying a giant, Quixote plows his lance into the sail of an enormous windmill and is spun up into the air, crashing down with his horse on top of him.
- **2019:** For Joe Quijano, the giant he sees is the oppression of a border separating him from his Dulcinea in Mexico. He uses his lance to attack a U.S. government border surveillance balloon.



BALM OF FIERABRÁS

- **1605:** An elixir said to be used by medieval knights to cure wounds. When injured, Don Quixote mixes together a home remedy and it makes him vomit and pass out.
- **2019:** Without knowing what it is, Joe and Manny take swigs of a strong detox/intestinal cleansing laxative belonging to one of the women they meet in Rosario’s Lounge and Karaoke Bar, resulting in a lot of vomit and diarrhea.

BORDER GLOSARIO: FRONTERA GLOSSARY

***Quixote Nuevo* is a play that welcomes both English and Spanish speakers into its audience. There are phrases in Spanish; however, most are translated into English phrases immediately following or before the phrase is spoken in Spanish.**

"It was important for me to douse the language of *Quixote Nuevo* with the idioma of my borderland. The characters glide easily from English to Spanish to colloquial Spanglish because that is how we speak in my house. Additionally, this is how I was interested in wresting Cervantes' novel from the vise of Spain and making it New World, making it Nuevo. Therefore, the characters express themselves through high-flown lyricism like the original novel, but also in language that's profane and kooky, codeswitching from English to Spanish and vice versa at will and inventing their own neologisms. But it's also an expression of how languages can so easily defy borders and nationalities, in art and in life." — Octavio Solis, *playwright*

Below are a few words your ear might encounter as you follow Don Quixote on his journey through La Plancha, Texas.

CALACA: colloquial Mexican Spanish word for skeleton

CABALLERO: a knight, or horseman, lately a term meaning "gentleman"

MUERTE: death

GÜEY: the Mexican slang equivalent of dude; or sometimes idiot

MITOTE: commotion, uproar, ruckus

INFANTA: a Spanish or Portuguese royal princess

PALETAS: ice lollies, sometimes sold by a paletero

YONQUE: junk

LOCURA: madness, craziness

DALE GAS: go for it (literally "give it gas!")

CHANTE: home (corruption of "shanty")

BORDER GLOSARIO: FRONTERA GLOSSARY

COLLIGE VIRGO ROSAS: Latin term generally meaning “gather ye rosebuds while ye may ,” synonymous with the Latin sentiment expressed by Roman lyric poet Horace, carpe diem, or “seize the day” (“don’t wait, do it now while you can, as you only live once/life is short.”)

MOLE: a slang term for blood (also a type of dark Mexican sauce)

CUCUY: boogeyman

ATORMENTAS: torture

CENIZAS: ashes (also a small town in the state of Querétaro Arteaga, Mexico)

CHUCO: filthy

MIGRA: border patrol

OLIVIDADO: forgotten



Maya Malan-Gonzalez, Alexis B. Santiago, Lakin Valdez, Laura Crotte, and Sol Castillo in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

A PICTURE OF LIFE ON THE BORDER

By Sally Lobel

Much of *Quixote Nuevo* takes place in aging professor Joe Quijano's "fever dream" as he struggles with encroaching dementia. Throughout the play, we're provided a window into Quijano's imagination—a karaoke bar becomes a castle, a herd of sheep sounds like a dragon. While these fantastical elements are important, the play is ultimately grounded in a much more realistic setting: a tiny desert town in Texas, on the border between the United States and Mexico. Themes of migration, fear, and belonging run deeply through the play, and influence all of Quijano's actions.

It can be difficult to get a sense of what border towns are actually like, especially for people living thousands of miles away from the border, which stretches from the tip of South Texas to the Pacific Ocean (Almond, CNN). It is a particular challenge because the border has increasingly become a symbolic place representing a contentious political divide. Those in favor of a border wall often refer to "the crisis" along the border, invoking the dangers of drugs and crime. However, those with more personal experience of border towns paint a different picture. Ron Nixon, homeland security correspondent for *The New York Times*, noted that "in many ways, border cities and towns and the people who live there are no different from those who live in the rest of the United States." Nixon notes that while drug smuggling and other crime does occur, most of the border crossings between the U.S. and Mexico are much more mundane. Almost one million people per day cross for their commute to work, or for recreational activities like shopping.

To be sure, living in a border town does pose unique challenges. The intense heat and vastness of the desert can quickly become dangerous. According to a guide on desert survival, desert air temperatures often reach 100°F or more, while ground temperatures can hit a scorching 150°F. Many desert plants grow low to the ground and don't provide cover from the intense heat of the sun. Many border towns are tiny communities separated by vast areas of uninhabited desert. An article on West Texas towns notes that these "small cities and towns... are slowly turning into...ghost towns....in many places the...residents must drive hundreds of miles to get medical care" (Reinhold, 1985).

A PICTURE OF LIFE ON THE BORDER

This ghost town transformation can be explained by the shifting needs of the population. With a growing shift away from agriculture, younger residents often leave their small communities in order to find jobs in larger Texas cities.

Despite these challenges, or perhaps because of them, residents of border towns are fiercely proud of where they live, and ultimately push back against how they are often portrayed in the media. The former mayor of Laredo, Texas, Pete Saenz, was quoted by *The New York Times*: “We don’t see people across the river as living in another country. We see them as our family, as part of the same community.” The former mayor of McAllen, Texas, Jim Darling, when interviewed by *TIME* magazine, said, “...just saying there’s a crisis on the border: it affects border towns. We’re a vibrant area.” Darling continued by cautioning against fear-mongering and frightening rhetoric about the border, noting that while it may create a dramatic story for the media to sell, it hurts border towns and their residents.



Ernie González, Jr., Herbert Siguenza, and Raúl Cardona in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

THE ROLE OF DEMENTIA IN *QUIXOTE NUEVO*

By Grace Clark

In *Quixote Nuevo*, the main character Joe Quijano suffers from dementia in which he loses touch with reality, and believes he is Don Quixote, a knight character from a 17th century novel. We talked with Esther Corcoran, North Central Program Director from the Connecticut Alzheimer's Association, to get more insight on this illness and how it would have affected the character in *Quixote Nuevo*.

Dementia is an overarching mental condition that can include Alzheimer's disease. Dementia itself is not a disease or diagnosis, but rather a group of symptoms, said Corcoran. It refers to a group of symptoms that result in "the loss of behavioral abilities and cognitive functioning—thinking, remembering, and reasoning—to such an extent that it interferes with a person's daily life and activities." Corcoran added that "dementia has many causes, such as dehydration, vitamin deficiency, thyroid issues, brain injury, medication, stress, depression, or anxiety."

In *Quixote Nuevo*, Don Quixote blends elements from his past with events from the novel *Don Quixote*, experiencing both in such a way that he can't tell what is real and what is not. Wearing a homemade costume reminiscent of the fictional Don Quixote, our protagonist embarks on chivalrous adventures to find his long-lost love, Dulcinea, a girl from his childhood in La Plancha, Texas. On this journey, he is not sure if a young woman found clutching a rosary made of bones is the same girl he remembers working in his father's field, but continues his pursuit to find her. With his dementia, "this could be indicative of impaired reasoning and judgment," said Corcoran. "Individuals may experience changes in judgment or decision-making." Meanwhile, Don Quixote's family is worried about his competence and makes plans to move him to a senior center. For the families of patients affected by dementia, this action is commonly taken with the goal of helping their loved one cope with their challenges in a safe, understanding, nurturing environment, and with supervision.

Corcoran said other warning signs of dementia in real life include memory loss that disrupts daily life; challenges in planning or solving problems; confusion with time or place; trouble understanding visual images and spatial relationships; misplacing things;

THE ROLE OF DEMENTIA IN *QUIXOTE NUEVO*

decreased or poor judgment; withdrawal from work or social activities; and changes in mood or personality. At least two of these core mental functions must be significantly impaired for symptoms to be considered as dementia: memory, communication, language, ability to focus and pay attention, reasoning and judgment, and visual perception. People with dementia may have problems with short-term memory, keeping track of a purse or wallet, paying bills, planning and preparing meals, remembering appointments, or traveling out of the neighborhood. Symptoms of dementia gradually worsen over time. There is no known cure.

Alzheimer's disease is the most prevalent form of dementia, both of which are more often seen in people who are older in age. A person may have dementia without having Alzheimer's Disease, which also impacts each person differently. According to the National Institute on Aging, dementia cases are projected to increase globally to 75 million by 2030 and "the number of sufferers is estimated to triple by 2050." Dementia reportedly affects about 47 million people worldwide.

Questions for Discussion

1. This play focuses on themes of reality and truth. What are the differences, if any, between these two themes? Was Quixote's reality based in truth?
2. How does our society view our elders? How does our society view elders with memory loss?
3. Why do you think Sancho/Manny is going along with Quixote's fantasy? Are Quixote's memories just part of his imagination? Do you believe any of his stories to be real events?
4. Do you think the use of Spanglish is important to conveying the story of the play? Why or why not?

QUIXOTE NUEVO AUDIENCE RESOURCES

Quixote Nuevo explores many challenging themes. If you are looking for support around these topics within the Puget Sound region, check out the following organizations.

Creative Outlets Serving Individuals with Dementia

- **Frye Art Museum:**

Provides art conversations and creative arts programming to older adults, including those living with dementia who are being cared for at home in the Seattle area.

- **The Memory Hub: Maude's Garden:**

Located next door to the Frye Art Museum, this memory garden is uniquely designed to enhance the lives of people living with dementia and their families, as well as provide a relaxing, restorative space for all. The garden serves as a spot for drop-in exploration, socializing, and nature-based activities.

- **Lutheran Community Services Northwest:**

All activity sessions provide a great opportunity for seniors to socialize in a safe setting, make new friends, and enjoy activities that are free of charge. Check out the Opening Minds through Art and Music & Memories programs.

- **Momentia:**

Momentia is a grassroots movement that empowers persons with memory loss and their loved ones to remain connected and active in the community.

QUIXOTE NUEVO AUDIENCE RESOURCES

Caretaker Resources

- If you are in a crisis situation right now, contact [Crisis Connections](#), Caregiver Information and Assistance Line: 206.436.2975
- Seattle Rep's Public Works partners at the **Ballard Northwest Senior Center** offer a variety of support group opportunities for caregivers. [Visit their website](#) for a full listing of support groups and counseling services and how to register. Parent organization [Sound Generations](#) also has an extensive list of additional senior centers with caregiver support opportunities.
- **[Memory Cafés](#)**: organized by Lutheran Community Services Northwest. Memory Cafés offer social gatherings for those with any stage of dementia and their friends, family, and caregivers to connect and socialize.
- **[Washington State Department of Social and Health Services Caregiver Resources](#)**:
If you are helping care for a family member or friend, you are not alone! More than 820,000 Washington state citizens provide care to an adult who needs help with care. Find ways to find some information, resources, and people that can help through DSHS.

Immigration Resources

- **[Northwest Immigration Rights Project](#)**:
Northwest Immigrant Rights Project promotes justice by defending and advancing the rights of immigrants through direct legal services, systemic advocacy, and community education.
- **[Washington Immigrant Solidarity Network](#)**:
WAISN is the largest immigrant-led coalition in Washington. They are a volunteer-driven network of immigrant and refugee-rights organizations and individuals distributed across the state that strives to protect, serve, and strengthen communities across the state.

QUIXOTE NUEVO AUDIENCE RESOURCES

Latine Mental Health Resources

- **[Zócalo Health:](#)**

An innovative health care service designed by Latinos, for Latinos. Their team helps remove barriers to health care by offering convenient, transparent, and culturally aligned care.

- **[Latinx Therapy:](#)**

Latinx Therapy works to destigmatize mental health in the Latinx community and provide culturally grounded services to the community. Check out their bilingual podcast and national directory to find a Latinx Therapist (98% of their directory are Spanish speakers).

- **[Latino Center For Health at UW:](#)**

Through community partnerships and capacity building, the Latino Center for Health provides leadership through innovative research that promotes culturally responsive evidence-based practices, informs health policy, and advances the health and well-being of our growing Latinx community.

- **[Los Centros de Salud Comunitarios Sea Mar:](#)**

Providing quality, comprehensive health, human, housing, educational and cultural services to diverse communities, specializing in service to Latinos.

Get Involved with More Local Community Organizations

- **[WashMasks Mutual Aid:](#)**

An all-volunteer mutual aid working to provide care, creative joy, and community to Washington farmworkers, their families, and other BIPOC rural communities. Contribute to Seattle Rep's [Winter Book Drive](#), supporting WashMasks in their goal to provide one thousand books to the children and youth of Washington farmworkers, now through February 11, 2024.

QUIXOTE NUEVO AUDIENCE RESOURCES

- **Para Los Niños:**

A grassroots community serving the immigrant, Spanish-speaking population in South King County. In all its work, Para Los Niños and its programs represent the desire of a community change that can support all immigrant families in their complex journey through the educational system in the United States.

- **Hugo House:**

Hugo House is a nonprofit literary arts organization that aims to make writing accessible. Like Jose Quijano in *Quixote Nuevo*, become the hero of your story by writing your own and find support to help you along the way at Hugo House. Everyone has a story to tell.



Herbert Siguenza and Ernie González, Jr., in *Quixote Nuevo* at South Coast Repertory (2023). Photo by Jenny Graham.

ACTIVITY: POCKET NICHOS

By Gloria Gonzáles García

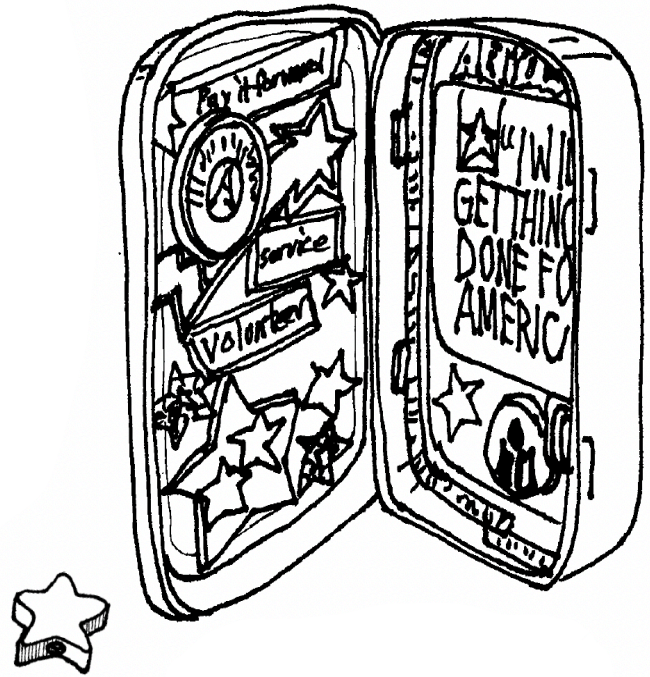
Altars, retablos, and nichos are an art form in many Latinx cultures. **Nichos**, or three-dimensional tin frames, are traditionally used for pictures of loved ones or as portable shrines for patron saints.

Lesson Description:

Use Altoids tins (or other small containers) to create a mixed-media assemblage—providing a stage-like place for what is important—using paints, textiles, collaged items, and small objects with personal mementos.

Materials:

- Altoids Tins (or other pocket-sized containers)
- Sharpies
- Watercolor
- Colored Pencils
- Vinyl Erasers
- Paint Brushes
- Acrylic Paint Markers
- Glue Sticks
- Mod Podge, Tacky Glue
- Glue Brushes
- Magnetic Adhesive Sheets
- Sequins, Jewels, Foam Shapes
- Charms, Beads
- String, Ribbon, Yarn, Wire
- Fabric Scraps
- Tissue Papers, Scrapbook Papers, Papers, Cardstock
- Found Objects: Small Rocks, Shells, Twigs, Small Pinecones
- Buttons (Animal/Nature shapes)
- Game Pieces, Lotería Cards, Maps, Candy Wrappers, Fortune Cookie Messages



Drawing by Gloria Gonzáles García.

ACTIVITY: POCKET NICHOS

Tools:

- Scissors
- Decorative Scissors
- Hole Punches
- Rulers

Printouts:

- Altoids Tin Template
- Numbered Pyramids
- Life Goals, Coping Strategies, and Positive Characteristics in a variety of fonts
- Graphic Symbols representing personal identity (cultural, etc.)

LID—OUTSIDE

BASE—INSIDE

BASE—OUTSIDE

LID—INSIDE

ACTIVITY: POCKET NICHOS

Lesson Steps:

Use a variety of mixed-media materials that represent your messages/ideas/personal narrative. Select images, text and objects for your design—consider color, texture, shape and layering.

- Cut out the templates for the tins LID and BASE—insides and outsides—for the best fit
- Trace these onto the materials so they match in shape and size to your pocket nicho
- Cut out the shapes and text, and select the objects for the insides and outsides
- Arrange the items the way you want your nicho to look
- Review your design before attaching anything...will your nicho close securely?
- Glue or attach objects securely.

Consider words, phrases, symbols, or objects that represent:

- What are your best coping strategies when you are challenged?
- What empowers you with: Joy? Peace? Focus? Positive Energy? Resiliency? Strength?
- What helps you stay strong in your identity?
 - o Your culture/ethnic background—an ancient symbol or totem/animal spirit?
 - o Your faith/spiritual/religious background
 - o Your passions/characteristics—a motto, mantra, or quote
 - o Your best quality or quality you would like to possess
 - o Reminds you of an accomplishment, goal or dream, or what is most important to you
- You: Birthstone/Birth flower; Zodiac sign—astrological, Chinese, Aztec, Mayan, and/or Native American; Birthplace—region, state, or country; Family Crest; Personal Logo
- Family, friends, or team, who are/were important; Or an interest or period of your life
- Figures/Leaders who represent your beliefs; a saint or social justice leader
- Your favorite things: animal, color, number, flower, season, clothing/accessory; a song/poem/artwork/movie; a treat/reward, or hobby/activity/volunteer work/cause.

Demonstrate how to use scissors to cut:

The best and easiest way to cut is from where the two scissor blades connect—not from the tips—squeezing the blades as you follow the lines, turning the paper as needed.

ACTIVITY: POCKET NICHOS

Demonstrate how to glue:

Adhesives will vary depending on the materials used and may affect the bond and/or drying time. Materials can be attached by tying, sewing, wrapping, etc. using string, yarn, or wire.

- Glue Sticks: Quick drying, but bonds are often weaker
- Liquid Glues: Slow drying, but typically stronger bond than glue sticks
 - Mod Podge is also a finish sealer that is brushed on
 - Tacky glue is good for thicker/heavier papers, and objects, but will take time to dry
- Hot-Glue Gun with Glue Sticks: Bonds quickly for heavier or non-porous objects. Supervise this tool, as it may cause burns. Consider icepacks and a first-aid kit.

Using a scrap piece of paper, lay the smaller material that you want glued to the larger surface, face down. Working quickly, starting from the center of the smaller piece and apply glue toward the edges. Flip over and apply to the surface with attention to the edges for a good bond.



OPPORTUNITIES FOR YOUTH AT SEATTLE REP

Do you love all things theater? Have you always wanted to be on stage but never had the chance? Do you want to see more theater in your life? Seattle Rep has options for youth to engage with theater all season long! We've included some of our upcoming programs and ongoing ticket options. Learn about our Family Friendly programming, age recommendations, and more at: seattlerep.org/forfamilies

Ticket Discounts

Seattle Rep believes theater is for everyone. We offer these discount programs and many more to make ticket prices accessible to all.

- **\$5 TeenTix:** Become a member of TeenTix for free (for ages 13 – 19) and get \$5 to every show at Seattle Rep! Seattle Rep honors a 2 for \$10 offer on Friday nights to all TeenTix pass holders (you can bring anyone of any age with you as your Friday plus-one!).
- **Student Tickets:** We offer a discount for youth under 18 or current students of any age for \$18 each.
- **Pay What You Choose:** Seattle Rep offers Pay What You Choose tickets for all of our performances.
- **Free Tickets for Native Individuals:** Seattle Rep offers free tickets for self-identified Native individuals to see all our shows.

More details, discounts, and options:



OPPORTUNITIES FOR YOUTH AT SEATTLE REP

Teen Nights

On select Fridays throughout our 2023/24 Season, teens are invited to see our shows for \$5 (with a TeenTix membership) with a free pre-show reception, fun activities, and a chance to hang out in a youth-only space! Pre-show Teen Night events begin at 6:30 p.m., followed by a 7:30 p.m. performance.

2023/24 Teen Nights

- **Quixote Nuevo** – Friday, February 2, 2024
- **Sanctuary City** – Friday, March 3, 2024
- **Fat Ham** – Friday, April 26, 2024
- **Jinkx Monsoon & Major Scales: Together Again, Again!** – Friday, June 14, 2024

Next Narrative Monologue Competition

Act on Seattle Rep's biggest stage and have the chance to perform at the legendary Apollo Theatre on an all-expenses-paid trip to New York City... what more could you ask for! **The Next Narrative Monologue Competition (NNMC)** features newly written monologues from fifty of America's leading contemporary Black playwrights. Students select a monologue, memorize and workshop the piece with talented theater professionals, and compete for the chance to perform both at Seattle Rep and in NYC!

All high school-aged youth (grades 9-12) living in Washington state can join. It's totally free to participate! **Learn more NNMC info and sign up below:**



Check out all of Seattle Rep's Youth Engagement offerings!



THERE'S MORE TO EXPERIENCE IN OUR LOBBY!

When you come to Seattle Rep, arrive to the show early and enjoy these engagement opportunities in our lobby.

ART WALK

While Seattle Rep is known for its art on stage, you don't want to miss the powerful art in our lobby, too. As the season progresses, check out the ever-changing work in our lobby Art Walk, located to the left of the Bagley Wright Theater Doors 4 and 1, near the main-level Bagley restrooms and Wellness Room. We will be highlighting three different local artists this year whose art and/or intersectional identities reflect the themes you will see on stage. This program is in partnership with local gallery organization A/NT Gallery.

A/NT Gallery has been a pillar at Seattle Center as a welcoming, non-juried art space with new FREE shows opening each month. If you are interested in displaying your own art or want to discover more local artists, contact A/NT Gallery at: info@antgallery.org or 206.233.0680.

LISTENING STATION

In the Seattle Rep lobby, check out our Listening Station, located under the big staircase as you enter the theater. Look out for rotating music and podcasts at our Listening Station that elevates the motifs of the shows on stage.

QUIXOTE NUEVO

