

# Malinche

AN ORIGINAL MUSICAL DRAMA

**Honors Project Presentation and Defense**

**Kari Kelly and John Persell**

with Karissa Dennis, piano

## Program:

**Dialogue: Act I, Scene 5**  
**Song: My Last**

**Song: I Can Speak**  
**Dialogue: Act I, Scene 7**

**Dialogue: Act II, Scene 4**  
**Song: My Last reprise**

**Questions/Comments**

Wednesday, May 14, 2003  
Main Theatre  
Bangsberg Fine Arts Complex  
Bemidji State University

# *Malinche*

**An Original Musical Drama**

## **Honors Project Proposal**

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Art History Minor  
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**John Persell**  
Vocal Music Education Major  
Spanish Minor  
Patrick Riley, Advisor

**“I have always believed that opera is a planet where the muses work together, join hands, and celebrate all the arts.”**

**—Franco Zeffirelli, director**

Music and theatre are interconnected art forms that have developed through the centuries through efforts of scholars from both disciplines. As future professionals in our chosen fields of study, music and theatre, we will be given opportunities to work as members of a team on any number of projects. Musical and theatrical productions are nearly always collaborative in nature, and by sharing knowledge and skills with each other, the performing arts can further advance.

Opera is the most dramatic combination of music and theatre. From the first operas of the seventeenth century through contemporary productions, this mosaic of costumes, staging, props, lighting, voices, instruments, and direction has become one of the most established and revered art forms.

Drawing on our individual strengths and interests, we have explored the idea of creating the foundations of an original musical drama, *Malinche*. *Malinche* tells the story of the title character, a young native woman who aided Hernan Cortés in his conquest of the Aztecs in the 1500s. Malinche was quite gifted with languages, and served as the interpreter of native tongues during the assault on the Aztecs by Cortés.

Both of us would be highly involved in the research aspects of this project. Historical information would need to be organized and used to produce somewhat authentic—but also artistic—costumes, sets, music and choreography.

Since we would be producing this musical drama from the ground up, we would have to research financial information from various theatre organizations in order to give ourselves a hypothetical yet realistic budget with which to work. From there, possibilities of commissioning music and other services could be determined. Luckily, we live in a thriving arts community with a plethora of resources on which to draw.

General research on the story of Malinche would be divided between us, while more specific information would be gathered according to academic areas of study. For example, Ms. Kelly would be responsible for researching the art history aspects of this project in order to create technical stage design concepts. Mr. Persell would concentrate on more of the musical and linguistic research required of this project. We would then come together in order to create a script and texts for songs. With Ms. Kelly's scriptwriting experience and Mr. Persell's linguistic and musical skills, we feel confident that we could work strongly as a team. Completing this project individually would not be possible. Each of us has specific skills and knowledge that, when shared, would create a working relationship and environment similar to future creative opportunities.

In reality, producing an original musical drama would take more than two people. For this reason, the idea of commissioning music and drawing on other resources is a large part of our project proposal. Also, local scholars could potentially serve as resources if and when questions arise regarding music, art history, or theatrical aspects of this project.

We are aware that the Honors Council has never previously explored collaborative projects, but we feel strongly that this project not only provides us with a personal capstone experience, but also meets the academic goals and ideals of the Honors Program.

Final outcomes of this project would include the following:

- Working script and song texts using English and Spanish
- Budget ideas for initial production
- Set design concepts
- Costume ideas
- Lighting ideas
- Stage movement concepts
- Completed songs commissioned by local composer
- Performance of songs

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## Producer's Comments

The idea for *Malinche* was conceived during the spring of 2001. I first became aware of the story of Malinche, the Nahuátl woman who served as an interpreter, negotiator, and lover for the Spanish conquistador Hernan Cortés, during courses in Spanish literature I took at Bemidji State University. The myths and controversy surrounding Malinche and the Aztec conquest seemed to have a larger-than-life quality that I thought would translate well to the stage. While considering topics for my Honors project, I was continually drawn back to this tale with its dramatic elements of love, war, religion, and the clash of cultures.

Realizing the grand scope a project like this would entail, I approached fellow Honors student Kari Kelly about the possibility of joining forces to move this project forward. She seemed very interested in both the subject material and the collaborative nature of the project since partnerships and group efforts are primary methods of creation in the "real world" of theatre and musical productions.

Kari and I steadily began taking small steps toward bringing this project to life. We read as much as we could about Malinche and Cortés and reviewed the history of the Aztec conquest. During this "study" period, we developed images and sounds in our minds that we wanted to use to portray this story. With a project such as this, the final goal is not necessarily constant, but an evolving product that fits the resources, time, and ideas of the creators at a particular moment.

While Kari and I enjoyed working on this project very much, we certainly wouldn't claim that it was an easy thing to undertake. Through the process of completing our project, Kari and I both realized that ideas and visions come quite easily during bursts of creativity. Translating those thoughts into something more concrete—whether it be written down or entered into a computer—requires greater effort. The act of writing can be quite time-consuming. Sentences and phrases and word combinations that flow so quickly through the brain don't seem to pour out of our fingertips as easily when sitting in front of a computer screen. Song texts and script dialogue and cues don't write themselves the way some essays and prose stories seem to. But this is why Kari and I feel a significant degree of satisfaction with completing our project. It is the result of many hours of research, revision, and constant emails reminding each other of our different assignments.

We have definitely seen bumps in the road on our way to the completion of *Malinche*. Our first commissioned composer backed out on us rather late in the game. Thankfully, Karissa Dennis stepped in and generously donated her time and compositional skills. Kari's and my geographic locations certainly didn't help matters—she currently living in Minneapolis and me student teaching last semester in Thief River Falls and now being back in Bemidji. But we persevered, driven both by our resolve that this project was worthy of our time and effort and by our desire to successfully complete our undergraduate degrees through the Honors Program.

This project was definitely a learning experience for both of us. We both feel that our subject material is strong enough that we should continue to move this project forward in the future. We have enjoyed being collaborators and look forward to having even more resources and knowledge in the future with which to completely bring *Malinche* to life. Special thanks to Karissa Dennis for her amazing talent and for being an exceptional collaborator in her own right.

—John Persell

## Producer's Comments

When John approached me with this idea for a project, I was immediately intrigued. Since we are both in the performing fields, the thought of a collaboration project was thrilling! As we worked together on this creation project, it occurred to me that this project would not end after we completed it. It is something that has taken on a life of its own. It is something that we could actually produce in the future.

We encountered many challenges down the creation road. Some of the bigger challenges were creating a historical drama that was fictional, but based on non-fictional characters and of course the long distance working relationship this past year. I had never written anything based on an actual story. How much of the truth should I keep and where do I draw the line between creative liberties and distorting the facts? These questions were constantly in the back of my mind. This last fall, I moved to Minneapolis. Instead of seeing that as a negative, we turned it into a positive! I was able to tap into some of the many resources available for a theatre artist. When we do produce this show, we can produce our first production at the Minnesota Fringe Festival. Our application fees provide five performances, two qualified technicians, box office staff, venue rental, and we retain seventy percent of the profits. Plus, we would get an audience, exposure, and publicity! Many local critics are audience members of Fringe shows and viewers are encouraged to post reviews on the Fringe Festival website. As members of the Playwrights' Center we would be able to sign up for the general member's roundtable discussion. This means that the Center provides actors for a public reading of our play. Following the reading is a discussion where audience members give feedback. Also through the Center we would receive discounts on rehearsal space rental. John and I felt these to be important aspects to discuss, since we want to give the community of Bemidji a professional production as a "thank you" for fueling our creative fires. We have goals to produce the official premiere of *Malinche* on the BSU Main Stage.

Our conceptual design ideas are taken from a director's standpoint. We developed ideas through research and discussion of Aztec life. The director is the glue and the visionary for the production. The designers take the themes the director has created and use that as a starting point for their creations. With that thought in mind, we decided to describe our concepts as if we were at the first production meeting. At such a meeting, the director reveals his/her visions for the show to the designers through discussion, images and description. It is important that we give them enough information to communicate our ideas, but also give them room to make their own creative decisions.

This project has been a great learning experience. This is a story that should be told and will be told through our eyes. I would like to thank the Departments of Theatre and Music and the Honors Program for encouraging John and me on such a project. In the "real world" of our professions, collaborations are an everyday thing! Thank you for allowing this vision to be created. I know I look forward to the future production of *Malinche*, here where it was born.

—Kari Kelly

## HISTORICAL BACKGROUND

Malinche was born in approximately 1500 and died, according to most accounts, around 1542. Her given name was Malinalli. She was bequeathed *Malinche* by other tribespeople. *Tze*, in the Nahuátl language, is a suffix denoting importance. Thus, "Malinalli" became "Malinche," which is how she is still known. The name *Malinche* and its derivative *malinchista* have become synonymous in Mexico with the English word "traitor." *Malinche* is used as a derogatory term for women who commit acts of betrayal and adultery.

Malinalli was the daughter of a *cacique*, or village chieftain, in the forests of Southeastern Mexico. At the age of seventeen, after her father had died and her mother remarried and bore a new son, Malinalli was given to a distant tribe as a slave so she would not challenge her half-brother for power of her village. Because of her transfer from one tribe to another, she learned to speak the languages of both the interior Nahuátl natives and the more coastal Mayan tribe to whom she was given.

When Cortés and his men first arrived on the shores of present-day Mexico, many natives believed his arrival was that of the god Quetzalcoatl, who was prophesied to arise on great white wings bearing a pale face and a beard. Upon reaching a tribal village, Cortés found a man by the name of Jerónimo de Aguilar, who had been abandoned years earlier on a previous voyage to the New World. Because of his time spent with the natives, he spoke the coastal Mayan dialect, and Cortés recruited him as an interpreter.

Malinche was given to Cortés and his men, along with nearly twenty other native girls, as a gift. Once Cortés realized she spoke the interior Nahuátl language, Malinche became a highly valued interpreter as well. And quick as she was to pick up new tongues, once Malinche mastered Castilian (Spanish), she replaced Aguilar as the primary negotiating tool in Cortés' conquest of Mexico.

Malinche became valuable to Cortés not only for her linguistic skills, but also for more romantic reasons. In fact, Malinche bore Cortés a son, whom he acknowledged as his own. However, since he was married to a woman across the ocean in Spain, Cortés did the honorable thing and gave Malinche to a fellow soldier for marriage. Malinche thus bore more children with this man and died in Spain. Some accounts say she reunited with her mother and half-brother during her travels with Cortés and forgave them for their mistreatment of her. Malinche is also said to have embraced Christianity, although all its virtues must not have been explained to her.

Malinche was not able to share her own firsthand account of her experiences, and in the spirit of creating a work of historical fiction, it should be noted that this is not necessarily a tale of what did happen, but a tale of what could have happened during the time of the Aztec conquest.



# MUSIC

The songs of this show play an integral role in expressing the emotions of each character. The texts were written with musical themes in mind. During the process of collaborating with Karissa, it became necessary to trim some of the words in order to align them with a coherent melody. The songs Karissa provided music for have a definite “pop” feeling—something we all agreed would work well in communicating the variety of moods and situations in which the characters find themselves. The melodic lines are, to our ears at least, catchy and singable. The accompaniments would be expanded in a future production of *Malinche* to incorporate a fuller orchestra. Though we only have written music for two of the songs, they each already have their own personalities in our minds of how they will sound:

<u>SONG</u>	<u>CHARACTER(S)</u>	<u>STYLE</u>
“They Think You’re a God”	Cortés, Diaz, chorus	up-tempo, rousing, harsh
“Answers”	Moctezuma	mid-tempo, pleading, inner turmoil
“Hernan’s Enchantment”	Cortés	mid-tempo, enraptured, mesmerized
“My Last”	Malinche	ballad, heart-wrenching, dramatic
“I Can Speak”	Malinche, Cortés	ballad, earnest, expressive
“Tentative Love”	Malinche, Cortés	ballad, plucked acoustic guitar accompaniment (Spanish style), tentative (obviously)
“La Noche Triste”	Cortés, Moctezuma, chorus	up-tempo, violent, harsh, dissonant, uses theme from “They Think You’re a God”
“This Life”	Malinche, Cortés	mid-tempo, rising emotions—sorrow, anger, resignation)
“My Last” reprise	Malinche	ballad, heart-wrenching, dramatic

Other incidental music we envision:

- Different drumming patterns to underscore native dialects or languages being spoken. For example, while Aguilar is translating for Cortés, and when Malinche is translating for Aguilar and Cortés, and when Moctezuma, the Chieftain, and other natives are speaking.
- Instrumental music representing portions of the battles scenes, especially surrounding “La Noche Triste”

## DESIGN THEMES

The mood of the overall show is dark. It is not your typical happy-go-lucky musical. During the creation process, these specific words presented themselves as a constant theme:

- Desperation
- Uncertainty
- Conflict

There are moments of optimism, especially as we see Malinalli and Cortés falling in love. In those moments it would be appropriate to have brighter lighting and perhaps costuming to match.

There are times of desperation when Moctezuma is searching for answers and during “La Noche Triste” as the chaos becomes uncontrollable.

Malinalli is constantly dealing with feelings of uncertainty: traitor or heroine? Cortés’ has his own battles with his love for Malinalli and with his quest to spread Christianity. Moctezuma is troubled by Quetzalcoatl’s return and is unsure of the implications it holds.

Each character struggles with conflict. There is the obvious conflict between the Spanish and the Aztecs as well as the inner turmoil that the principle characters fight. This inner conflict becomes especially clear through the songs.

## SET DECORATION

The Aztecs were skilled artisans. Sculpture encompassed their city in many shapes and forms including deities, animals and flora. Feathers and jewels adorned their clothing. Stone such as jade and obsidian were in constant use. Bright colors also made their way into Aztec life. During celebrations, elaborate costumes with bold colors such as turquoise, orange, yellows and blacks dominated the style. The Aztecs often used a mosaic theme in a variety of media. We would like to include these same elements in the scenic design.

## COSTUMES

Costumes for the Aztecs would consist of robes, feathered headdresses and primitive sandals. The Spanish wore hats, high-buttoned collared shirts, tall boots and tunics. The chorus members would portray several characters, each requiring different costumes. Exactly how many roles each actor would take on would be determined after casting.

## LIGHTING

Elements used in lighting design should follow the theme of desperation, uncertainty and conflict. Most scenes are dark and harsh—designs should convey this feeling. Specials would be needed for Moctezuma’s chambers, Malinalli’s solos and the battle scenes. For the BSU production, we would use the downstage and upstage scrims for projections—which would be used at the beginning and the ending of the musical.

## SCENE DESIGN

We have included several images of Mesoamerican ruins for design inspiration. Temples were an essential part of Aztec culture. Sculpture adorned entrances to the temples. The Aztecs used many forms of stone to build elaborate monuments. Using these elements would be important to show the strength and intelligence of the Aztec Empire. Our initial idea is to have a 4' tall platform upstage, crossing just over centerstage connected to a 3' platform running along the remaining portion of the stage. The façade of this could incorporate the stone elements. We also would like to include 4 to 6 medium-sized black boxes to use in acting areas. We have discussed use of a ramp on casters that could be mobile to different stage compositions. Our main goal is to keep the scenic design elements minimal, but yet still portray an Aztec environment.

## PROPERTIES

The initial prop list would include weaponry such as spears, shields, and primitive guns. A variety of jewelry and masks would also bring out the Aztec culture. The use of furniture would be minimal, such as a chair for Moctezuma and Cortés. The black acting boxes could also be used to portray different furniture, terrain, viewpoints, and buildings and temples.

## STAGE MOVEMENT

As creators of this musical drama, we certainly have a vision of how we'd like to see the movements of the chorus and characters staged. Each director's interpretation of the music and dialogue will be slightly different, of course, so we'd like to leave some of the artistic decisions up to those who decide to produce our show. However, we do feel strongly that there are a few key ways to best represent some of the scenes in *Malinche* through dance and movement. For example:

- Stylized movements representing the natives' worship and sacrificial rituals.
- Stylized stage combat movements set to music during key battles scenes (including "La Noche Triste").
- Long pieces of red material woven in and out of the crowds of warriors and natives to represent the bloodshed of "La Noche Triste" and human sacrifices.

## BUDGET

Our proposals for costs are centered around the initial production. We would need \$350 for the base fee for the Minnesota Fringe Festival, plus \$100 for the added time request and larger venue request. A general member fee for the Minneapolis Playwrights' Center would be an additional \$40. We would need to gather costumes and props, but to save money we would inquire about borrowing from colleagues, friends and family. Actors used at the Playwrights' Center are paid by the Center itself. Actors involved in the Minnesota Fringe Festival volunteer their time. Realistically, we should add on \$300 for unexpected costs. The total estimated cost is: \$790.

MALINCHE

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An Original Musical Drama in Two Acts  
By  
John Persell and Kari Kelly

Cast of Characters

<u>Hernan Cortés:</u>	Spanish general
<u>Bernal Diaz del Castillo:</u>	Spanish priest
<u>Jerónimo DEAguiar:</u>	Spanish castaway
<u>Moctezuma:</u>	Ruler of the Aztecs
<u>Malinche/Malinalli:</u>	Nahuátl woman
<u>Village Chieftain:</u>	Nahuátl leader
<u>Chorus of Villagers, Nobles, Soldiers:</u>	Mayan, Nahuátl, Aztec, and Spanish

Scene

Outside of Tenochtitlan/ Moctezuma's Temple

Time

Early Summer, 1519

Act I

Scene I

SETTING: The downstage scrim is in place. Lights up on the apron of the stage.

AT RISE: MOCTEZUMA is worshipping in his chambers.

MOCTEZUMA

Heavenly bodies, you have your motives, your signs that I know that I should not question. I pray to you, protect my people. I know I am my father's son, and he proved to be a fierce warrior, but I am not. Please unleash that power in my earthly body! We were sent a sign that insinuated Quetzalcoatl's return. I feel it will happen soon. My watchmen have seen white wings approaching from the sea. Is the revenge that is our destiny? I don't know how to explain this the implications of this prophecy to my people! What do I say to them? Uncertainty seems to be the only certainty.

(Drumming is heard from the back of the house. We hear screams and shouts from the VILLAGERS)

COUNCILMAN

Moctezuma! He's here! He has returned!

MOCTEZUMA

Who has returned?

COUNCILMAN

Quetzalcoatl!

(Lights fade, shouting and drumming gets louder. The DS scrim is backlit and we see VILLAGERS in worshipping poses. As scrim is out, ceremonial dance proceeds, drumming turns into chants of "Quetzalcoatl, White God on White Wings" CORTES enters, along with DIAZ, SOLDIERS, AGUILAR, and VILLAGE CHIEFTAIN.)

AGUILAR

Your nobleness, they think you're a god!

(Chanting is at a maximum now and "They Think You're a God" begins.)

VILLAGERS:

Chant: Quetzalcoatl, white god on white wings

CORTÉS: These creatures act as though they worship me  
Have you ever seen such savagery?  
I can't conceive that they believe that I could be a  
god

It's ludicrous to let them act so foolishly  
When I come here in the name of Christianity  
The name of the Lord God and the king and  
queen of Spain

On the other hand, if my primary mission  
Is to stake this soil for my country  
How could such an innocent deception work  
against me?

DIAZ: *Buen Señor Cortés*, remember your Lord God  
We must remain true to our goal of spreading His  
word

SOLDIERS: They think you're a god!  
CORTÉS: Such foolishness, such savagery!  
SOLDIERS: They think you're a god!  
CORTÉS: The power and the glory!  
SOLDIERS: They think you're a god!  
CORTÉS: What sinister devilry!  
SOLDIERS: They think you're a god!

CORTÉS: Quetzalcoatl, that's me!

I must gain as much information as I can  
If I am to conquer and tame this savage land  
If these creatures want to give me gifts and share  
what all they know  
Why should I refuse them, why not just let go?

DIAZ: Remember *Señor Cortés*, that your God is  
watching over you  
This god they call you, Quetzalcoatl, he is  
nothing but an idol!

SOLDIERS: They think you're a god!  
The sails and the skin!  
They think you're a god!  
A god above all men!  
They think you're a god!

CORTÉS: The blasphemy and sin!  
SOLDIERS: They think you're a god!  
CORTÉS: Now watch me win!!!

(When song ends, VILLAGERS bow.)

CHIEFTAIN

My people, control yourselves! Please! Our visitors do not need to be part of a disturbance. Calm down! I'll update you as soon as I know more about this sudden arrival of strangers. Go back to your work, your homes, your normal lives!

(The CHIEFTAIN and two NATIVE SOLDIERS escort the VILLAGERS offstage. The VILLAGERS bow to CORTÉS. One Village woman, MALINALLI runs to CORTÉS. She takes off her necklace and gives it to CORTÉS. The NATIVE SOLDIERS raise their spears.)

CORTÉS

Please, please, we come in peace!

(The NATIVE SOLDIERS do not understand. They aggressively approach CORTÉS. AGUILAR jumps in front of CORTÉS, speaks in Mayan. Drumming is heard to simulate the different languages. We also see stylized dance moves.)

CORTÉS  
(to AGUILAR)

Helping out strangers? Who might you be, kind gentlemen?

AGUILAR

My name is Jerónimo de Aguilar. I was captured by the Mayans several years ago, but I know who my real King is; it is King Charles! I'm very eager to serve him. You were sent by him, were you not? I recognized the King's emblems on your sails, or shall I say "white wings".

CORTÉS

Why yes, you are correct...but those soldiers...they understood you!

AGUILAR

Yes, while living in the Mayan village, I learned their native tongue.

DIAZ

Are these people "Mayans"?

AGUILAR

No, they are the Nahuátl.

CORTÉS

But they understood you!



I am familiar with some of their dialects.

AGUILAR

Very interesting! These people seem so primitive, yet at the same time they seem so advanced.

CORTES

(The CHIETAIN and NATIVE SOLDIERS  
approach CORTÉS and his men.)

Aguilar, I see you have befriended our visitors.

CHIEFTAIN

He speaks our tongue!

DIAZ  
(to CORTÉS)

Yes sir, they have come in peace.

AGUILAR

Really? That's not what the prophets have told me. We saw you arrive on land with your winged vessels. Our watchmen became very excited.

CHIEFTAIN

Was that what all the fuss was about when I entered the village?

CORTÉS

You match the description of Quetzalcoatl, the serpent god. The village is preparing a sacrifice in your honor. I don't want to seem rude, but who are you and why have you come here?

CHIEFTAIN

I have a message from my King. He wished to share our culture with you, our Christianity.

CORTÉS

I'm afraid I don't know—

CHIEFTAIN

Don't worry, my friend. We can fill you in on all of the details of this wonderful way of life!

DIAZ

May we arrange a meeting tomorrow evening? I would love to learn about your people and your city.

CORTÉS

It is not customary to have such intimate meetings so soon with strangers. I will meet with my council. My guards will find you when it is appropriate.

CHIEFTAIN

Very well. Thank you for your time.

CORTÉS

(CHIEFTAIN and NATIVE SOLDIERS exit.)

CORTÉS

Who was that man?

AGUILAR

He is the highest village Chieftain at Moctezuma's service. He is well respected in the village and the city.

CORTÉS

I assume that Moctezuma is the ruler or emperor of the Aztecs, then? When will I get to meet him?

AGUILAR

I cannot give you an answer, sir. Moctezuma is rarely seen, but has a fierce band of soldiers and councilmen that protect him.

DIAZ

I'm sure in due time, Senor Cortes, you will have a chance to meet Moctezuma, especially when he hears about our good word!

CORTÉS

I should hope so, Diaz. I should hope so.

(BLACKOUT)

(END OF SCENE)

ACT I

Scene 2

SETTING: CORTÉS and his men are at a TEMPLE near the village.

AT RISE: A SHAMAN has gathered the women slaves for a sacrifice.  
MALINALLI is in the middle of the crowd.

(The male VILLAGERS are chanting  
and music underscores the scene.)

CORTÉS

Aguilar, you have been a great help to me already, please join us at our camp—Veracruz—tonight. I could use your expertise and advice.

AGUILAR

It would be my honor, sir!

(SHAMAN sees CORTÉS, approaches  
and bows. He begins to speak in  
Nahuátl. Drumming is used to  
represent this. CORTÉS does  
not understand. MALINALLI has  
been watching this, she is entranced  
by CORTÉS' looks. AGUILAR attempts to  
speak to SHAMAN, but SHAMAN does  
not understand. MALINALLI sees the  
trouble and begins to translate AGUILAR's  
message to SHAMAN.)

CORTÉS

Who is this bold woman?

DIAZ

What is she doing?

AGUILAR

It appears as though she can speak both the Nahuátl and Mayan tongues!

(MALINALLI continues to speak to  
SHAMAN and AGUILAR. We hear  
drumming.)

AGUILAR (Cont.)

She is a slave woman, but her father was a chieftain. She has translated my message to the Shaman!

CORTÉS

What did you tell him?

AGUILAR

I asked him what was the meaning behind all of this, and said our visitors were confused. They are preparing a sacrifice in honor of Quetzalcoatl. They are offering you a gift.

DIAZ

Good heavens! Look at the temple! Is that blood running down the steps? How horrifying!

AGUILAR

It's a tradition here to sacrifice human flesh to keep the gods content.

(SHAMAN approaches CORTÉS.  
He begins to speak. MALINALLI translates  
for AGUILAR and AGUILAR translates to  
CORTÉS.)

The village would like you to have ten of their finest slave women!

CORTÉS

Excellent! Tell them I accept!

DIAZ

Sir, you cannot possibly accept! The women all have blood running down their arms!

AGUILAR

That is the mark of the gods.

DIAZ

Whatever it is—

CORTÉS

Now, now Diaz...to not accept a gift from our new friends would be rude! Aguilar, tell them I will accept!

(AGUILAR passes on the message.)

DIAZ

Senor, that slave translator could be the key to our success!

CORTÉS

I'm quite aware of that, Diaz. Aguilar, tell the woman translator I want her by my side. Now for the rest of you, let us go and enjoy ourselves!

DIAZ

Please, sir, do not forget we are on a mission from our King to spread our good word!

CORTÉS

All work and no play, Diaz? That wouldn't be gaining total knowledge of this culture! Ladies, come with me!

(We hear a reprise of "They  
Think You're a God" as lights  
fade.)

(Blackout)

(End of Scene)

ACT I

Scene 3

SETTING: We are in MOCTEZUMA'S private chambers, he is sitting in a chair.

AT RISE: MOCTEZUMA is alone. CHIEFTAIN and NATIVE SOLDIERS come to give daily reports.

CHIEFTAIN

Your nobleness, the village has given ten slave women to our visitors. Shall we let them continue with the sacrifice? Do you know if it is really Quetzalcoatl?

MOCTEZUMA

I wish I knew if this strange bearded man was the serpent god, but I'm unsure. I can tell you I have my doubts.

CHEIFTAIN

What should I tell the people?

MOCTEZUMA

Let them be. We do not want to alarm them. It is customary to give gifts to greatness. We shall let them continue in the ceremonies.

CHIEFTAIN

But sir, we do not know anything about these people. Are we not deceiving our people if we do not tell them what we know or even what we doubt?

MOCTEZUMA

Our people have waited for Quetzalcoatl's return with great fear. This man comes in peace. Our people are excited and feel that they have nothing to fear now. Quetzalcoatl has returned without destruction.

CHIEFTAIN

We do not know for this to be a true statement!

MOCTEZUMA

I am well aware of this. The best thing to do is to not alarm the village. We don't need any trouble from them. In time, I will tell them the truth.

(The CHIEFTAIN exits.)

I wish I had all of the answers! There is no certainty anywhere in the village or the city! The people need a strong ruler. Why can't I have faith in myself?

(Music for "Answers" starts.)

MOCTEZUMA: I'm well aware that my chest

MOCTEZUMA (cont.):

Holds not the heart of a warrior, as did my  
father's  
But can I trust my mind to guide my people  
Through these uncertain times?

If I cannot trust myself  
Can I expect my people to trust me?  
If I follow my own heart will I lead us into  
tragedy?  
Where can I turn for guidance?

The sun, the stars, the skies high above  
They don't have the answers  
What I need now are answers—who can give me  
answers?

White god, white wings, this man they call Cortes  
How am I to know his intentions  
When all he brings are soldiers—Who can give  
me answers?

I'm well aware of the prophecy of Quetzalcoatl  
and his pale face and beard  
But can I trust this legend to live up to its story  
Or is it all a myth?

If I cannot trust the gods  
Can I expect my people to have faith  
If I trust my intuition will I lead us to new glory?  
Where can I turn for reassurance?

The sun, the stars, the skies high above  
They don't have the answers  
What I need now are answers—who can give me  
answers?

White god, white wings, this man they call Cortes  
How am I to know his intentions  
When all he brings are soldiers—who can give  
me answers?

(BLACKOUT)

(END OF SCENE)

ACT I

Scene 4

SETTING: CORTÉS and his men are at Veracruz, their camp on the coast.

AT RISE: They are sitting around a fire.

CORTÉS

Aguilar, this woman will become very important to our crusade.

DIAZ

She can communicate with the village, inform them of our peaceful mission and spread the goodness of Christianity!

AGUILAR

This is all true, but we have not even entered the city.

CORTÉS

The city?

AGUILAR

Tenochtitlan. It is the heart and soul of the Aztec Empire and very well protected. Many skilled warriors inhabit the city. They may be more skeptical of this "Quetzalcoatl" disguise that was so kindly bestowed upon you.

CORTÉS

Just what are you getting at, Aguilar?

AGUILAR

Please, sir, do not get angry. I'm only saying that this Quetzalcoatl image can only last so long. The villagers outside the city are more naive than the city dwellers.

CORTÉS

We'll just have to make sure we finish the mission before the disguise loses its effect.

DIAZ

Aguilar, you mentioned fierce warriors. I have yet to see any armies or any generals! Don't you think that's odd, especially since we are strangers to this land?

AGUILAR

Well, Moctezuma does not keep a standing army at hand, but the warriors guard all the major entrances to the city. You see, the Aztecs are a feared empire and I think Moctezuma would like to keep it that way. They have the most wealth and the most power over the land right now. None of the other tribes dare to challenge them.



CORTÉS

Maybe it's time another empire challenged the infamous Aztecs.

DIAZ

We are not here for battle—we are here to spread the good word.

CORTÉS

Diaz, please. I know why we're here. But, we may have to challenge them a bit to get them to listen. The girl will have to join us on our journey of peace. She can help us talk to those who know the city and its surrounding towns. She is, after all, one of them right? Perhaps if we formed allies with the other natives around here, the Aztecs would not be so quick to ignore us. Plus, they can give us insight into the layout of the land. Tomorrow we must gather the generals and devise a plan of attack.

DIAZ

A plan of attack?

CORTÉS

An agenda, if you will. Don't worry, my friend. With cooperation our mission will be harmless! Now, I must chat with the girl. Aguilar, come with me. I'll need your help.

(DIAZ begins to follow CORTÉS.)

CORTÉS

Diaz, I'll need you to stay here and make sure things are kept quiet. Aguilar, I need to find out this woman's background and connections to the village and city. I want you to tell her I am entranced by her intelligence and beauty. Please tell her I could use her help for my mission to spread goodness and peace to her people. Ask her to join us in this journey, and tell her I requested that she be a major player in this game.

(Music for "Hernan's Enchantment" begins.)

CORTÉS

There's something about those eyes  
They carry a wisdom that intrigues me  
There's something about her voice  
So assuredly confident, and somehow free

This primitive slave girl  
With her exotic jewels and beguiling figure  
Such a delicate beauty  
With a fiery mind and graceful words

How enticing, how entrancing, how utterly  
enchanting  
Perhaps she could hold the key  
To more than just our victory

How assertive, how expressive, how my heart  
grows restive

CORTÉS (Cont.):

She has an inner light  
That makes a soldier want more than to fight for  
God's might

My mission here is to serve my king  
My Lord, the mighty God above  
Never had I thought to foresee  
The prospect here of finding...love?

Her effortless ease with language  
Her striking intellect amid such peasantry  
Can she assist us in achieving our goals?  
Why do I have this feeling of uncertainty?

How enticing, how entrancing, how utterly  
enchanted  
Perhaps she could guide us on our way  
And remain in my company

How inspiring, how beguiling, should I be relying  
On this rush of emotions  
When more than just my heart is at stake?

How enticing, how entrancing, how utterly  
enchanted...  
Her mind, her body, her face, her voice  
All combined make irresistible her charms

How enticing, how entrancing, how utterly  
enchanted...

(MALINALLI approaches CORTÉS)

CORTÉS

*Ah, mi belleza nativa...¿viendrás conmigo por ese viaje?*

(MALINALLI stares into CORTÉS' eyes and  
he kisses her hand. They exit as lights fade.)

(BLACKOUT)

(END OF SCENE)

ACT I

Scene 5

SETTING: The CHIEFTAIN is in his quarters. There is a chair and table.

AT RISE: CHIEFTAIN is meditating when interrupted by a SOLDIER.

SOLDIER

Sir, Malinalli is here to speak with you. It seems urgent.

CHIEFTAIN

Urgent? Let her in.

(SOLDIER exits and returns  
with MALINALLI)

MALINALLI

Forgive me for interrupting you, sir, but I have something important to discuss with you.

CHIEFTAIN

What is it, Malinalli? Is everything all right?

MALINALLI

It's about the visitor, *Señor Cortés*.

CHIEFTAIN

You were given to him as a gift, Malinalli. I cannot interfere with that.

MALINALLI

I know, sir—that's not it. He has requested that I help him in his mission. He has no knowledge of our language; neither does Aguilar. If I could translate for them, I feel that I could make sure this mission is carried out peacefully. I would be of most help once we got into the city because—

CHIEFTAIN

He plans on entering the city?

MALINALLI

His King has given him a mission to spread peace and serenity through the world. He thinks it will improve our lives!

CHIEFTAIN

Just what sort of peace is he talking about? Don't be so trustful, Malinalli. We do not know anything about this man, his King, or his mission.

MALINALLI

As if I have the choice not to be trustful? I was not given a choice. I did not choose to go to his camp. I was given to him as a gift. What else am I supposed to do?

CHIEFTAIN

Malinalli, do not betray your family or your village.

MALINALLI

Betray my family? My family betrayed me! I was sold as a slave so I would not challenge my brother. I did not have a choice. I have never had a choice when it comes to my life. We did not have a choice. We knew this would happen. Quetzalcoatl vowed to return!

CHIEFTAIN

We are not certain that he is Quetzalcoatl! We cannot be sure he is the white god on white wings! My intuition tells me he was sent by his king to conquer our land and take our power. He is not here to help us. Do not destroy your life for a stranger.

MALINALLI

Such contradictions from a noble! He is here and he will proceed with his mission, whether we like it or not. If I can assist in letting it be a peaceful mission, then I will gladly make that choice for once in my life.

(MALINALLI exits the chambers.)

If I don't take this risk, what life do I have to look forward to? What life do my people have to look forward to?

MALINALLI:

Change cuts through my life like the  
sharpest knife  
And all I can expect is uncertainty

My heart's not free  
It's not beating for me  
My voice is not speaking my own  
words  
I'm at your mercy  
Every choice I have  
Is taken away  
Binding my hands  
Ever more tightly

I made a promise long ago never to  
hold on, never to look back  
Of course, I broke that promise, but I  
didn't know at that time  
That choice I made would be my last

MALINALLI (cont.):

My fate, my life  
It's not up to chance or to me  
What role do I play? Am I a fool  
Just passing the blame?

My world, my truth,  
If this is what I have chosen  
I don't want  
To ever choose again

I made a promise long ago never to  
hold on, never to look back  
Of course, I broke that promise, but I  
didn't know at that time  
That choice I made would be my last

Am I a hero? Am I a traitor?  
Am I all of these things or none of  
these things  
Or nothing at all?

I made a promise long ago never to  
hold on, never to look back  
Of course, I broke that promise, but I  
didn't know at that time  
That choice I made...that choice...  
That choice would be my last

(Lights fade as MALINALLI exits.)

(BLACKOUT)

(END OF SCENE)

ACT I

Scene 6

SETTING: CORTÉS, AGUILAR, DIAZ and SOLDIERS are at Veracruz.

AT RISE: They are looking at box full of gifts, sent by MOCTEZUMA.

CORTÉS

Perhaps we can wear these garments when we enter the city. Maybe they will help us blend into the surroundings.

DIAZ

Is that why Moctezuma sent these things?

AGUILAR

I do not know.

CORTÉS

Look at these beautiful headdresses! The clothing is so colorful!

(DIAZ, holding jewelry)

DIAZ

Is this jade? Look at that! I think that is pure obsidian! Where do they get such things?

CORTÉS

I think I shall don these costumes to see what I'll look like.

AGUILAR

Sir! It's the girl! She has come back to the camp!

CORTÉS

Good! Quick, go talk to her. I don't want her to get away again.

(AGUILAR exits and returns  
with MALINALLI. MALINALLI see  
CORTÉS in the outfit and begins  
to talk excitedly in Nahuátl.)

DIAZ

What is she so excited about?

AGUILAR

I'm only making out bits and pieces...the true serpent god...returned in peace? I'm not quite sure...Quetzalcoatll! She thinks you truly could be Quetzalcoatll!

It must be because of the costumes!

DIAZ

Aguilar, find out what she knows about this serpent god. I'm sure I could use such information for our benefit once again!

CORTÉS

It has been told that you would come to us.

MALINALLI

(All are surprised that she has spoken their language.)

*¡Puedes hablar nuestra lengua!* (You can speak our language!)

CORTÉS

*La estoy aprendiendo.* (I am learning.)

MALINALLI

Oh, how I have longed to hear you speak words I can understand. There is so much I want ask you—so much I want to tell you. Your beauty is entrancing. I've never seen such a graceful woman before. I have admired you since I laid eyes on you. I'm glad you are with us. Please, come back to the camp with me. It would be my honor to have you as my guest.

CORTÉS

(CORTÉS kisses MALINALLI's hand.)

Sir, we are near the city. Shall we continue?

DIAZ

No. There are some things that I've been wanting to see to, and now that Malinalli is here, she can help me. We'll depart at sunrise. Goodnight, Diaz. Please allow Malinalli and me some privacy.

CORTÉS

(BLACKOUT)

(END OF SCENE)

ACT I

Scene 7

SETTING: MOCTEZUMA'S private chambers, he is kneeling.

AT RISE: He is worshipping, still searching for answers.

MOCTEZUMA

Heavenly bodies...I am losing control. Uncertainty is still the only answer to these visitors. I thought I was a strong leader, but in the face of adversity, I turn away. Why can I not confront my predators? My people have taken to this Cortés and his men. They no longer listen to my voice. I have received word of Cortés' advance into the city. Please, someone, something tell me what I should do!

(Chants fill the back of the house.)

It has started and I am lost. Where are the answers?

(Drumming and chanting is heard as MOCTEZUMA exits. Lights up and we see CORTÉS , MALINALLI, and his army entering. There is a reprise of "They Think You're a God" as they travel from native group to native group gaining allies. This happens during the song. As allies join forces, they follow CORTÉS onstage.)

MALINALLI

We are here: Tenochtitlan.

(Cheers of joy from the crowd.)

CORTÉS

Let us continue into the city!

(to MALINALLI)

You have been such an asset to my mission. How will I ever thank you?

MALINALLI

Bringing peace and tranquility to my people is enough thanks to last a lifetime.

CORTÉS

On second thought men, let's rest here. We have covered a lot of ground today. We have found the city, and I found something else I didn't plan on finding.



What is that, sir?

DIAZ

Love, my friend, love. Diaz, I think I'm going to go for a walk.

CORTÉS

Sir?

DIAZ

I'll be all right.

CORTÉS

What about the girl?

DIAZ

She has worked hard today. She deserves rest, too. We won't need to worry about her; we can trust her, Diaz. Malinalli...thank you, your translating could not have been more helpful!

CORTÉS

(AGUILAR has heard this entire conversation and becomes upset. MALINALLI is overcome with emotion. Music for "I Can Speak" begins.)

MALINALLI:

Words that fall like tears from my eyes  
Telling you all that I am feeling inside  
Days go by too quickly  
Breaths come not soon enough  
Trapped in an hourglass  
Waiting for you to hold me by your side

I can speak the words you want me to say  
Can you hear my voice calling out to you?  
I can understand the meaning of your face  
And I can speak these words simple and true

Longing to ask so many questions  
Wondering if I could ever convey  
The way I feel, why I cry  
My heart beats so quickly  
When I hear your voice



ACT II

Scene I

SETTING: We are in the city of Tenochtitlan. Many Aztec statues have been replaced by Spanish guards and other Spanish insignia.

AT RISE: VILLAGERS are trudging their way through the city. We see more Spanish guards and Priests walking with the villagers.

(CORTÉS enters and shortly after, MALINALLI enters.)

CORTÉS

Oh, Malinalli, I never expected to be having these feelings while on this mission!

MALINALLI

Neither did I expect to develop feelings for a foreigner who some claim is a god. I'm confused, but at the same time I feel like I have some control over my life when I'm with you!

(Music for "Tentative Love begins.)

MALINALLI AND CORTÉS:

MALINALLI: The ties that bind my heart are  
reaching for a warmer place  
Not a casual expression of lust, but a  
genuine gesture of passion  
My words have served their purpose  
My mind has served you well  
But my heart wonders if I'm only a  
servant  
Or am I more?

CORTÉS: While hesitant to give you my heart  
completely  
I am drawn to your spirit and body  
I have to ask myself if what I feel is  
only a man's infatuation  
Or an emotion closer to what the  
heavens intended  
My heart pensively beats in sighs of  
longing  
Should I commit to more?

MALINALLI: Is this?

CORTÉS: Could this be?  
Are there deeper implications?

MALINALLI: So much that I don't know about you

CORTÉS: So much that maybe doesn't matter  
Should we?

MALINALLI: Can it be?  
Will this grow or fade away?  
Should I trust my heart and you?

CORTÉS: To my faith should I be true?

BOTH: Or give in to this feeling of...tentative  
love?

MALINALLI: My mind tells me to guard myself  
against heartache  
Unconditional love seems like a fantasy  
In my life I have been my only constant  
So I wonder if I could let another in  
But if I don't open my heart and eyes  
Will I never feel complete?

CORTÉS: When I began this journey my  
intentions were not for love  
But who am I to question what God  
lays before me?  
My body longs for closeness  
But my mind reminds me of my duties  
Is there relief, a sense of calm  
For the storms of my heart?

MALINALLI: Will you?

CORTÉS: With me?

MALINALLI: Can I give you my fragile heart?

CORTÉS: Would this be an impulsive mistake?

MALINALLI: Can I risk letting my heart break?  
Tell me...

CORTÉS: I'll tell you...  
That I need you more than I knew  
I've never been needed before

MALINALLI: I've never needed someone more

CORTÉS: Should we give in to this feeling  
of...tentative love?

BOTH: Should we give in to this feeling  
of...tentative love?

CORTÉS: Can we let this love grow strong?

MALINALLI: Please don't tell me this is wrong  
My wounds may heal but what scars  
remain  
Will always remind me of one more  
heartache

BOTH: Is this?  
Can this be?  
Have we already gone too far?  
CORTÉS: So much that I don't know about you  
MALINALLI: So much that maybe doesn't matter  
BOTH: Can we  
Let this be?  
Will this grow or fade away?  
MALINALLI: Should I trust my heart and you?  
CORTÉS: To my faith should I be true?  
BOTH: Or give in to this feeling of...tentative  
love?

CORTÉS

*Malinalli...Estoy casado...con una mujer en España. (Malinalli...I am married...to a woman in Spain.)*

MALINALLI:

*Señor, yo estaré su esposa aquí. (Sir, I will be your wife here.)*

(AGUILAR enters.)

AGUILAR

*Señor Cortés! Have you forgotten about your meeting? I think your playtime is over!*

CORTÉS

*I have not forgotten about our meeting with our allies' generals and if you address me in such a manner again I'll give you back to the Mayans! Now, Malinalli, I must part from you, but I shall see you soon. Let us go to the Temple, Aguilar.*

(BLACKOUT)

(END OF SCENE)

ACT II

Scene 2

SETTING: CORTÉS has set up his quarters near Templo Mayor. We see DIAZ, SOLDIERS, and NATIVE GENERALS seated at a table.

AT RISE: Men discussing their agenda regarding the city.

AGUILAR

You should have seen him, Diaz! I think he has completely lost sight of the mission! He has become too involved with the girl.

DIAZ

He has been distracted, but he knows why he is here. We have to trust him. He has gotten us this far and he will complete the mission.

(CORTÉS enters.)

CORTÉS

Thank you for your patience, gentlemen. I believe we have some planning to do. Now, Moctezuma did not resist our move into the city, but I think we need to make sure he continues to let us in without trouble—

(GUARD enters.)

GUARD

*Señor Cortés!* The Cuban governor's mercenaries have attacked Veracruz! Our forces there have been greatly weakened!

CORTÉS

What? Men, this sudden news forces us to alter our strategy. Diaz, I need you to come with me to Veracruz. Aguilar, tell the native generals to go back to their cities, stay on guard, and wait for word from us for their next move. Diaz, we must gather our top generals and put Moctezuma under house arrest until my return.

DIAZ

When shall we leave, sir?

CORTÉS

Right away! We cannot waste any more time.

(BLACKOUT)

(END OF SCENE)

ACT II

Scene 3

SETTING: Templo Mayor: upstage platforms

AT RISE: The VILLAGERS are waiting for the return of Quetzalcoatl.

They are getting restless, and we are losing control.

SOLDIER

They are anxious for Cortés' return.

MALINALLI

There have been attacks on my men and they are attacking their own people!

SOLDIER

(SHAMAN is leading a sacrifice. A slave is killed and the blood is placed on a remaining statue.)

My Lord! What is he doing?

MALINALLI

He is leading a sacrifice, it's part of our—

SOLDIER

I have strict orders to keep things under control! Gather the guards! We must stop this before they kill any more!

MALINALLI

No! You'll only upset them! You don't understand! They are trying to please the gods—to keep Quetzalcoatl happy!

(The SOLDIERS attack the ceremony, knocking down statues and VILLAGERS. The VILLAGERS become upset and attack the SOLDIERS.)

(The battle continues upstage as MALINALLI goes to MOCTEZUMA'S temple.)

MOCTEZUMA

What is this? How did you get in here! You shouldn't be here!

MALINALLI

Have you not looked outside your window? Our people are in need of a leader! You have to stop this chaos from getting worse! There is no better time to use your authority than now!

MOCTEZUMA

How dare you speak to me this way.

(He looks outside.)

I'm afraid I have failed my people!

MALINALLI

No! You have one more chance! Please, we need your help!

(MOCTEZUMA and MALINALLI exit and approach the battle. Cortés and Diaz are seen returning. Music for "La Noche Triste" begins.)

MOCTEZUMA, MALINALLI, CORTÉS AND ENSEMBLE:

SPANIARDS: Chant: Hernan Cortés, conquistador!

CHORUS: *La noche triste empieza*  
(The sorrowful night begins)  
*El sangre flue por los caminos*  
(Blood flows through the streets)  
*Tanta gente enferma*  
(So many diseased people)  
*Tanta gente herida*  
(So many people injured)

AZTECS: No time for tears!  
CORTÉS: How can there be peace when there is no compromise?

AZTECS: No time for fear!  
CORTÉS: How can these fools not understand that they're doomed?  
All they have in their hands are broken spears!

AZTECS: No time for peace!  
CORTÉS: Why can't they just accept their fate and submit to me?

AZTECS: No time for death!  
CORTÉS: Why must they continue letting their own suffer



When all they have in their hands are  
broken spears!

CHORUS:

*La noche triste continua*  
(The sorrowful night continues)  
*Moctezuma la trata de calmar*  
(Moctezuma tries to calm them)  
*Tanta gente enojada*  
(So many people angry)  
*Tanta gente asustada*  
(So many people afraid)

MOCTEZUMA:

My people, my people  
Please stop this bloodshed  
We are only losing more lives  
My people, my people,  
Listen to your king  
Stop before all we have left are broken  
spears!

AZTECS:

No time for tears!

CORTÉS:

How can there be peace when there is  
no compromise?

AZTECS:

No time for fear!

CORTÉS:

How can these fools not understand  
that they're doomed?  
All they have before them are broken  
spears!

AZTECS:

No time for peace!

CORTÉS:

Why can't they just accept their fate  
and submit to me?

AZTECS:

No time for death!

CORTÉS:

Why must they continue letting their  
own suffer  
When all they have before them are  
broken spears

MALINALLI:

My words have failed me  
I cannot even bear to watch

AZTECS:

Malinche!

MALINALLI:

My people, if they are my people,  
Are dying before me  
Tired, diseased

AZTECS:

Malinche!

MALINALLI:

My soul has become so hardened

AZTECS:	Malinche!
MALINALLI:	That I can barely fathom The tragedy before my eyes
AZTECS:	Malinche!
MOCTEZUMA:	My people, my people Please, let peace flourish once more AAAAAHHH!
AZTECS:	No time for tears!
CORTÉS:	How can there be peace when there is no compromise?
AZTECS:	No time for fear!
CORTÉS:	How can these fools not understand that they're doomed? All they have before them are broken spears!
AZTECS:	No time for peace!
CORTÉS:	Why can't they just accept their fate and submit to me?
AZTECS:	No time for death!
CORTÉS:	Why must they continue letting their own suffer When all they have before them are broken spears
CHORUS:	<i>¡La noche triste!</i> (The sorrowful night!) <i>¡La noche terrible!</i> (The terrible night!) <i>La noche mala, la noche roja</i> (The night so bad, the night red) <i>El nacimiento de Nueva España</i> (The birth of New Spain) <i>La noche peor de la conquista</i> (The worst night of the conquest) <i>¡La noche triste!</i> (The sorrowful night!)
AZTECS:	Broken spears! Malinche!
SPANIARDS:	Hernan Cortés! <i>¡Conquistador!</i>

II-3-2

(MOCTEZUMA is killed during the song.)

(BLACKOUT)

(END OF SCENE)

ACT IIScene 4

SETTING: Tenochtitlan is in shambles. Natives are being lead by SOLDIERS and PRIESTS.

AT RISE: It is two days after the battle. It is the first time CORTÉS has seen MALINALLI since he left.

MALINALLI

Out of all this death and chaos comes something good! *Señor Cortés, estoy embarazada.* (Señor Cortés, I am with child.)

CORTÉS:  
(after a pause)

*Pues, quizás puedas casarse con...* (Well, perhaps you could marry...)

MALINALLI:

*¿Contigo?* (You?)

CORTÉS:

*Te memoras ya estoy casado.* (Remember that I am already married.)

MALINALLI:

*Pero, ¿estoy tu esposa aquí, no?* (But I am your wife here, am I not?)

CORTÉS:

*Estaría mejor si tu cases con un capitán de mis soldados.* (It would be better if you married one of my captains.)

MALINALLI:

*No quiero tus capitanes. El niño que está dentro mi cuerpo no es de sus capitanes.* (I don't want your captains. The child that is inside my body isn't from your captains.)

CORTÉS:

*No puedo casarme contigo, Malinalli. Casarte conmigo violaría mi religión y mi matrimonio.* (I cannot marry you, Malinalli. To marry you would violate my religion and my marriage.)

MALINALLI:

*¿Su religión? ¿Su matrimonio? ¿Pero su religión y matrimonio les permite tener relaciones conmigo?* (Your religion? Your marriage? But your religion and marriage allow you to have a relationship with me?)

CORTÉS:

*Malinalli...* (Malinalli...)

(Music begins for "This Life.")

MALINALLI AND CORTÉS:

MALINALLI: Have I learned nothing?  
How could I be such a child  
And let my heart beat for someone  
Other than myself?

CORTÉS: Don't be so naïve  
What two people share  
Does not always mean a promise  
For eternity

MALINALLI: How can you be so cold  
When the love that you made to me,  
The moments we shared,  
Made a new life inside of me?

CORTÉS: I accept this life  
I will give this child my name  
But don't ask me to give more of my  
heart  
Situations can't always stay the same

MALINALLI: This life, this life growing inside of me  
And this life that I am living  
Must you tear it apart  
And leave me cold once again

CORTÉS: This life, this love, this place that we  
are  
And this life that we are making  
I must let you know  
You must let me go and set yourself  
free

MALINALLI: Freedom, don't talk to me of freedom  
What a truly foreign concept for me  
More foreign than your face  
For me freedom can never be

In this life, or for the life that I'm soon to  
lead  
The life of my unborn child, its future  
I only see more sorrow, only see more  
pain  
For his father refuses everything but  
his name

CORTÉS: This life is not the one I chose so long ago  
My dreams were not of finding new love  
But new riches and glory and power  
This life...this life...this life

MALINALLI: Only in this life have I known the warmth of love

CORTÉS: Only in this life have I seen the beauty in words

MALINALLI: Only in this life could I have let myself fly away

CORTÉS: But in this life we must now let ourselves say

BOTH: Goodbye to this life  
MALINALLI: Hello to another  
CORTÉS: Goodbye, Malinalli  
MALINALLI: Hello, to a mother

MALINALLI: This life, the life growing inside of me  
This love, this love not wanting to die  
Must you go?

CORTÉS: I must...

MALINALLI: Then I'll close my eyes as you leave  
And open them to a new life...without you

(CORTÉS exits)

MALINALLI

Hernan...Hernan...What about my life? I chose you! Why can't you choose me?

(Music begins for "My Last" reprise.)

MALINALLI:

I made a promise long ago never to hold on, never to look back  
Of course, I broke that promise, but how could I have known  
That choice I made would be my last

My life's not mine  
Through these twists of fortune  
The embers of my heart are dying  
But the sun keeps on rising and setting  
And the world will keep on breathing

II-4-1

I made a promise long ago never to  
hold on, never to look back  
How could I have known  
That choice...this choice would be my  
last

(BLACKOUT)

(THE END)

# My Last

Karissa Dennis, John Persell,  
with melodic contributions from Eric Barnum

Andante

Tenor

My heart's not free - it's not beat - ing for - me, - My  
My fate my destiny - it's not up to chance or to me, - What

Piano

T

voice is not speak - ing my own words - I'm at your mer cy. - - - Ev - 'ry  
role do I play, am I a fool? - Just pass - ing the blame. My

Pno.

T

choice I have - - if - is tak - en a - way. - Bind - ing my hand more  
world my truth - if this is what - I - have chosen, I don't want to ev - er

Pno.



10

T

tight - ly;  
choose again. I made a prom - ise long

Pno.

13

T

go nev - er to hold - on, nev - er to look back. Of course, I broke that

Pno.

17

T

pro - mise. But I did - n't know at that time - that choice I made - would

Pno.

20

T  
 be my last. *rit.*  
 Am I a he - ro Am I a trait - or, Am I

Pno.  
 20 *rit.*

23

T  
 all of these things, or none of these things, or  
 all these things, or noth - ing at all? all? I

Pno.  
 23

27

T  
 made a pro - mise long go nev - er to hold - on, nev - er to look

Pno.  
 27

*extra meas.*

30

T

Pno.

back. Of course, I broke that pro-mise. But I did-n't know at that time - that

33

T

Pno.

choice I made - would be my last.

37

T

Pno.

I made a pro-mise long

41

T

41

Pno.

8

go nev-er to hold - on, nev-er to look back. Of course, I broke that

45

T

45

Pno.

8

pro-mise. But I did-n't know at that time - that choice I made -

48

T

48

Pno.

8

that - choice, that choice would be my last!

# I Can Speak

Karissa Dennis, John Persell,  
*with melodic contributions from Eric Barnum*

Tenor

Piano

Pno

Pno

Words that fall like tears from my eyes, tel - ling you all that I'm  
Longing to ask so ma - ny ques - tions, Wond - 'ring if i cou - ld

10

feel - ing in - side.  
ev - er con - vey

Days go by too quick - ly,  
the way I feel, I cry.

Pno

12

breaths come not soon e - nough.  
My heart beats so quick - ly

Trapped in an hour - glass,  
when I hear your voice,

Pno

14

wait - ing for you to hold me by yo - ur side - .  
wait - ing for you to come to me an - d say - . I can

Pno

18

18

Pno

8

speak the words - you want . me to say, - Can you hear my voice - cal-ling

21

21

Pno

8

out to you? I can un - der - stand - the mean - ing of your face, and I can

24

24

Pno

8

speak these words - - sim - ple and true. So much that I want to

27

Pno<sub>F</sub>

tell you is bur - ied deep in - side my heart. So much that I want you

31

Pno<sub>F</sub>

to say, but can I let my heart go this far?

36

Pno<sub>F</sub>

I can speak the words - you want . me to say, - Can you



39

hear my voice - cal - ling out to you? I can un - der - stand - the

42

mean - ing of your face, and I can speak these words - sim - ple and true.

45



THEATER BEGINS HERE.

## PLAYWRIGHT MEMBERSHIP BENEFITS

As a playwright we offer you an array of services to help you explore your craft, develop your skills, and network with peers throughout the course of your career.

### **National Playwright Members**

While members who live outside of the Twin Cities area may not be able to take advantage of all developmental opportunities at the Center, several programs can be accessed by out-of-town members.

- Discounted One-on-one with a Dramaturg
- Quarterly Member Bulletin/Playwright World Domination
- Weekly e-mail bulletins
- Fellowship/Competitions applications mailed directly to your home.
- Writer Opportunity Packets

If you happen to be visiting the Twin Cities, please make sure to drop by and take advantage of the same benefits as local playwright members.

### **Local Playwright Member Benefits**

Local playwrights, those living within 100 miles of the Twin Cities, have the same benefits as National Members listed above with the following additions.

- General Members' Roundtable
- Free Weekend Workshops
- Discounted classes
- Kinko's Discount card

### **Benefit Descriptions**

#### **ONE-ON-ONE: Working with a Dramaturge**

Playwrights bring their scripts to their fullest potential with the advice and guidance of a professional dramaturge. The dramaturge works for the writer in this unique partnership, asking the right questions and provoking dramatic answers to script problems. Students hire four hours of private dramaturgy with some of the region's finest. Past dramaturges have included Jeffrey Hatcher, Dwight Hobbes, Naomi Iizuka, Patty Lynch, Ian Morgan, Rick Ponzio, Buffy Sedlachek, Chad Sylvain and others. Also available as a correspondence course.

Celebrating 30 years of fueling the theater.

**Contact Kristen Gandrow at 612 332-7481 to choose a dramaturge and schedule sessions.**

Four hours: \$105 members    \$125 non-members

### **Quarterly Member Bulletin**

The Playwrights' Center's quarterly newsletter, the Member Bulletin, provides members with details about upcoming events, available applications, a listing of members accomplishments in "Playwright World Domination" section and other helpful information. The Bulletin is mailed to members' homes.

### **Weekly Email Bulletin**

Option to subscribe to weekly email bulletins listing writer opportunities, opportunities to see members' work in various cities, and events at the Center.

### **Fellowship/Competitions Applications Mailed Directly to Your Home**

The Center regrants over \$100,000 in Fellowship money each year in order to buy you valuable time to write. As a member you will receive your application in advance giving you extra time to prepare in an increasingly competitive environment. The Center offers fellowships for writers at all stages of their careers.

### **Writer Opportunity Packets**

Quarterly Writer's Opportunity Packets are available for Center members that don't have access to E-mail. Complete with the latest information on competitions and open calls for new plays. Writer's Opportunity packets are available for pick-up at the Center.

### **General Members' Roundtable**

The Playwright Members' Roundtable is a member-driven program that offers readings and peer dramaturgical support to Center Playwright Members. The readings are held Thursdays at 6:00 p.m., September-June, and are open to the public. For a current schedule or to sign up for a reading call Matt Everett, Roundtable Facilitator, at (612) 872-4538, or Kristen Gandrow, Director of Playwright Services, at the Center. Travel and housing are not provided.

### **Free Weekend Workshops**

At least twice a year, you can attend special guest artists workshops focusing on different elements of playwriting free of charge.

### **Discounted Classes**

The center hosts a series of introductory and advanced classes for both members and interested writers from the general public. Taught by mid-career professional playwrights, visiting fellows and national guest artists, Center classes provide intensive instruction in the art and craft of writing plays. Members are notified by mail of upcoming classes, and classes are offered at a reduced cost to members.

**Contact Sara Bernstein at 612-332-7481 to register for classes.**

\$125 members

\$150 non-members

**Kinko's IDS 30% Discount Card**

30% Discount at Kinko's IDS, 80 S. 8<sup>th</sup> Street in Downtown Minneapolis, 612-343-8000.  
This offer is valid only at this location.

**Playwrights' Center Space Rental**

Playwright Members may rent space at the Center at half price. Contact the Center for details.

**Theater Tickets**

The Following theaters have agreed to a special discount program for Playwrights' Center Members. Each theater has a different discount policy. Please call the theater in advance and ask them to explain their discount policy for Playwrights' Center Members when you make tickets reservations and present your membership card at the box office to receive your discount.

**Bryant-Lake Bowl Cabaret Theater**

[www.bryantlakebowl.com](http://www.bryantlakebowl.com)

612-825-8949 (Minneapolis, MN)

2 for 1 Tickets to all performances  
(except bands). Reservation only!

Membership must be mentioned  
when reservations are made. No walk ups!

**Fifty Foot Penguin Theatre**

612-879-8090 ex. 2 (Minneapolis, MN)

\$5 off regular ticket price (\$15)

**Theater Mu**

612-824-4804 (Minneapolis, MN)

\$4 off regular ticket price

**Cheap Theatre**

612-870-6583 (Minneapolis, MN)

2 for 1 tickets to Friday, Saturday and Sunday performances of the new play series.

**Illusion Theater**

612-338-8371 (Minneapolis, MN)

\$2 off tickets to any main stage performance

**Park Square Theatre**

651-291-7005 (St. Paul, MN)

\$5 off tickets to any performance.

**St. Croix Festival Theatre**

651-257-2991 (St. Croix Falls, WI)

2 for 1 Tickets

**Red Eye Collaboration** (Updated 7/2/02)

Miriam Must

Mimust@aol.com

Box Office: 612-870-0309 (Minneapolis, MN)

\$2.00 off any ticket of \$8.00 or more

2-for-1 tickets to the annual Works-In-Progress series

\$5 ticket price for works in progress (regular price).

(discount does not apply to co-sponsored productions)

**Theatre in the Round** (Updated 7/2/02)

Contact: Joelle Qetting  
612-333-3010 (Minneapolis, MN)  
2 for 1 tickets to all Friday, Sunday  
and opening Saturday performances.

**Eye of the Storm**

612-728-5859 (Minneapolis, MN)  
\$2 off regular ticket price of Thurs., Friday, Saturday and  
Sunday performances. (This offer cannot be used with other discounts) \$8 ticket price to  
previews and the Monday  
evening of the final week of performances. You must state  
that you are a Playwrights' Center Member when making a reservation and present your member  
card at the box office when you pick up your tickets.

**Pangea World Theater** (updated 7/10/02)

Contact: Meena Natarajan  
Email: meena@pangeaworldtheater.org  
612-377-1728 (Minneapolis, MN)  
2-for-1 Tickets on opening nights  
\$2 off regular ticket price

**Pillsbury House Theatre** (Updated 7/2/02)

Contact: Suzy Messerole  
messerole@puc-mn.org  
612-825-0459 (Minneapolis, MN)  
\$5 off regular ticket price (limit 2 tickets). Wednesday @ the House: the final two Wednesday  
performances of every production are pay-what-you-can performances.

**Great American History Theatre**(Updated 7/2/02)

Contact: Emily Arsenault,  
651-292-4323 ext. 102  
email: earsenauet@historytheatre.com  
Box Office: 651-292-4323 (St. Paul, MN)  
Half price tickets to any performance.

**Penumbra Theatre** (Updated 7/2/02)

Contact: Anita Robinson  
651-224-3180 (St. Paul, MN)

\$3 off adult price tickets to main stage productions (This does not include the Black Nativity)

**Frank Theatre**

612-724-3760 (Minneapolis, MN)

2 FOR 1 TICKETS OPENING WEEKEND ONLY!!! Be a volunteer usher! See the show for free!

**Theatre Unbound** (Updated 7/2/02)

612-978-2699 (Minneapolis, MN)

\$3 off regular ticket price (\$15) Friday and Saturday; \$2 off regular ticket price (\$10) Thursday, Saturday and Sunday

**Stages**

612-979-1111 (Hopkins, MN)

10% off regular Ticket price.

**Theatre de la Jeune Lune** (Updated 7/2/02)

Christy DeSmith

612-332-3968

christy.desmith@jeunelune.org

612-333-6200 (Minneapolis, MN)

2 for 1 Tickets Sunday evening performances only. Call the Box Office for ticket prices. Must state that you are a Playwrights' Center Member when making a reservation and present your member card at the box office when you pick up your tickets.

**The Jungle Theatre** (Updated 7/10/02)

Sonja Wahlberg

direct: 612-278-0145

sonja@jungletheater.com

Box Office: 612-822-7063 (Minneapolis, MN)

\$2.00 off regular Ticket price.

**Bloomington Civic Theatre** (New 7/2/02)

Contact: Diane Darr

Email:Rwdarr@aol.com

952-881-4300

2-for-1 Tickets

**Center for Independent Artists** (New 7/2/02)

Contact Zaraawar Mistry

Email: Z.mistry@chia.org  
612-724-8392 (Minneapolis, MN)  
Half off regular ticket price.

**Commonweal Theatre Company** (New 7/2/02)  
Contact: Christine Winkler  
507-467-2905 ext. 201  
tine@commonwealtheatre.org  
Box Office: 800-657-7025 (Lanesboro, MN)  
\$5 off \$10.00 ticket price

**Youth Performance Company** (New 7/2/02)  
Contact: Sherilyn Howes  
Shows@youthperformanceco.com  
612-623-9080 (Minneapolis, MN)  
www.youthperformanceco.com  
Half off regular ticket price.

**Minnesota Jewish Theatre Company** (New 7/2/02)  
Shauna McDowell, Associate Director  
651-647-4325  
info@mnjewishtheatre.org  
Box Office: 651-647-4315  
www.mnjewshtheatre.org  
2-for-1 Tickets any opening weekend & every Wednesday night performance.

**Actors Theatre of Louisville**  
502-584-1205 (Louisville, KY)  
15% off tickets with a limit of 4 per member. Not valid on certain dates. Call for info.

**Actors Theatre of Phoenix**  
602-253-6701 (Phoenix, AZ)  
Half price for all performances except for Saturday Evenings. You can also attend Writer's Circle. The cost for attending Writer's Circle is a mere \$5.00. Call ahead for dates and times.



# THE PLAYWRIGHTS' CENTER

THEATER BEGINS HERE.

## THE PLAYWRIGHTS' CENTER COMPETITION AND FELLOWSHIP PROGRAMS

**Core and Associate Membership:** Core Members are professionally-oriented theater artists who have first priority access to the Center's developmental resources and make a meaningful contribution to the Center. A Core Membership term is six years; the second three years are contingent upon successful fulfillment of Core Member responsibilities during the first three years. There are no more than 20 Core Members in a given fiscal year (July 1st - June 30th). When Core Membership positions become available, writers may apply for Core Membership if they have a principal residence within a 100-mile radius of the Twin Cities metro area, **and** meet any **one** of the following requirements: they have had two or more different theater pieces fully produced by a professional theater at the time of application; or, they have served as a Core Member, McKnight Fellow, or McKnight Advancement Grantee of The Playwrights' Center. Associate Members have priority access (after Core Members) to the Center's developmental resources and make a meaningful contribution to the center. An Associate Membership term is two years. Associate Members may serve for a maximum of two consecutive or non-consecutive terms. Four Associate Members are chosen each year.

Both Core and Associate Members must join the Center as Playwright Members, paying the \$40 annual membership dues, and are expected to contribute 20 hours per year in service to the Center. Applications for Core and Associate Membership are available in February. The deadline for application is April 1st.

**McKnight Advancement Grants:** The Playwrights' Center McKnight Advancement Grants recognize playwrights whose work demonstrates exceptional artistic merit and potential and whose primary residence is in the state of Minnesota. Applicants must have had a minimum of one work fully produced by a professional theater at the time of application. Grant recipients may not receive any other Playwrights' Center fellowships or grants during the grant year. Applications for the McKnight Advancement Grants are available in December. The deadline for application is February 1st.

**McKnight National Residency and Commission:** The Playwrights' Center offers one \$20,000 McKnight National Residency and Commission. **This program replaces the McKnight Fellowships.** Under this new program, one nationally-established playwright will receive a \$20,000 commission from The Playwrights' Center to develop a new play in concert with a Minnesota professional theatre company. The company will produce the play's professional premiere in The Playwrights' Center's NewStage Directions program the following year. Eligible playwrights will be citizens or permanent residents of the United States, excepting Minnesota. Minnesota-based writers cannot apply to this program. Eligible Minnesota theatre companies will have annual budgets of \$750,000 or less. The

-over-

Celebrating 30 years of fueling the theater.

intention of this program is to enable partnerships between playwrights who have made a significant contribution to the American theatre today, and Minnesota theatre companies who might otherwise not be able to afford to work with them. The award includes the \$20,000 commission and a three-month residency in Minnesota, during which The Playwrights' Center, the playwright, and the theatre company will work together to support the development of the new play. Applications will be accepted from teams of theatre companies and playwrights. The theatres are responsible for making their own pairings with playwrights for the proposals. The Playwrights' Center will provide application materials and information to all eligible Minnesota theatre companies. The deadline for applications from playwright-theatre teams is March 15, 2001.

**The Playwrights' Center Many Voices Program:** The Playwrights' Center awards eight nine-month residencies to artists of color who are interested in developing their playwriting skills and creating theater in a supportive artists' community. The program offers each residency artist a \$1000 stipend; a one-on-one mentorship with an established playwright or theater artist of their choosing; a full scholarship to a Center class; a private script workshop with a professional director, dramaturg, and actors; a public reading with professional actors and an audience discussion; and a one-year Playwrights' Center Membership. Residencies are available to people of color residing in the state of Minnesota or within a 100-mile radius of the Twin Cities at the time of application.

The Playwrights' Center will award two to four Many Voices Multicultural Collaboration Grants of up to \$2000 each to culturally diverse teams of two or more artists for collaboration on the creation and development of new theater pieces. The grants are intended to support early project collaborations, artistic research, and development leading up to first productions. A Minnesota playwright of color must serve as the primary artistic leader of the team. Other team members need not be from Minnesota, and may be from any cultural background. Applications for Many Voices Residencies and Multicultural Collaboration Grants are available in May. The deadline for application is July 1st.

**Jerome Fellowships:** The Playwrights' Center awards five Jerome Fellowships annually, providing emerging playwrights with funds and services to aid them in the development of their craft. Fellows receive a \$7200 stipend and spend a twelve-month residency in Minnesota using Center services, including readings and workshops with professional directors, dramaturgs, and actors. Applicants may not have had more than two different works fully produced by professional theaters at the time of application. Applications for Jerome Fellowships are available in July. The deadline for application is September 15th.

**PlayLabs:** PlayLabs is a nationally recognized developmental workshop for new American plays and playwrights, open to playwrights around the country. Playwrights choose distinguished national directors, dramaturgs, and Twin Cities professional actors to work on their scripts. PlayLabs gives four or more writers 30 - 40 hours of intensive workshop time to explore, refine, and test their scripts. At the conclusion of the conference each play receives a public reading followed by an optional audience discussion of the work. Playwrights receive honoraria, travel expenses, room, and board. Plays must be unproduced and unpublished at the time of the conference. Participants are required to attend all of the conference. The conference is held the last week of July and the first full week of August. Applications for PlayLabs are available in mid-October. The deadline for application is December 1st.

Have YOU ever wanted to ...

*Fringe*  
festival

*RUN away with the circus?*

*STRUT your stuff?*

*say something shocking?  
really LOUD?*

*invite an audience into your  
wildest DREAMS?*

**well, what are you waiting for ?**

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**THE MINNESOTA FRINGE PERFORMANCE  
APPLICATION 2003**

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**What is the Fringe Festival?** Now entering its 10<sup>th</sup> year in Minnesota, our Fringe Festival is part of the worldwide Fringe movement that began 50 years ago in Edinburgh, Scotland. All Fringe Festivals, by definition, and by tradition, are non-juried - no judges, no curators, no selection process. Applications are accepted in the order they are received. **Artistic control of your show is strictly up to you.** Experimentation is encouraged; risks are minimal. The Fringe is all about diversity - drama, comedy, solo, dance, puppetry, juggling, improv, spoken word, new scripts, old scripts, no scripts, you name it - funky, fresh and all yours.

For the first ten days of August, 125 shows perform simultaneously in a dozen different venues in the downtown, Loring Park, Whittier and Lyn-Lake neighborhoods of Minneapolis. Shows perform back-to-back in one-hour time slots, with 30 minutes between shows to allow audiences to walk from venue to venue. **The Festival is similar in structure to a film festival, but better, because it is live performance, non-curated, and we return a big chunk of the box office to you, the artist!**

**Who performs in the Fringe?** People who've never performed before. People who have been performing for 50 years. And everyone in between.

- Playwrights with desks full of original scripts, tired of waiting to be "discovered", get exposure by producing their own work
- Veteran performing companies try something riskier than their usual season lineup - a new genre, a new script, a new style
- Brand new performing companies make their debut, using the momentum of their Fringe success to catapult them into a full season of work
- Daring solo shows give actors new on the scene great exposure and professional (even Equity) actors a chance to stretch their skills
- Companies and artists try new collaborations, mixing people, genres, ideas
- Travelling companies seeing the world and trying their work on new audiences
- From Shakespeare to Beckett, from your script to no script, from classical ballet to performance art, it all finds its way to the Fringe!

**How do I get in?** Fill out this application. Mail it and your application fee of \$350 to:

Minnesota Fringe Festival  
1614 Harmon Place #301  
Minneapolis, MN 55403 USA

**We fill up fast.  
Reserve your spot now!**

**What do I get?** A lot! You get five performances in one of our dozen professional performance venues. You get two experienced, professional technicians. You get box office staff and advance ticket sales service. You get tremendous exposure: the Fringe program has a distribution of 150,000 copies and 500,000 exposures; the web site had 1.5 million visits last year, and the Star Tribune, who published the entire Fringe schedule for both Fringe weekends, has distribution of another 360,000! You get the Fringe Producer's Handbook, an invaluable reference for producing and promoting your own show - not just during the festival, but all year long. You get a current, valuable press contact list for local and regional print and on-air media. You get free admission to a whole day of workshops just for do-it-yourself producers.

You get 70% of all box office sales to your show - a higher door-split than you'll find anywhere in town! You get up to four passes good for free admission to any and all of the other great Fringe shows - at \$100 apiece, these passes alone are a \$400 value! You get to be a part of the largest Fringe Festival in the U.S. You get total artistic freedom. And if you are travelling here from elsewhere, we will do our very best to get you a free place to stay.

**What's the deadline?** Get your application and your fee in as soon as possible. Applications are accepted in the order they are received. Performance venues (theaters) are assigned in the order applications are received. **And most important, applications will not be accepted after March 15!!!** This year we are accepting 125 shows. We fill up quickly, so get your application in soon. Last year we were full by February 1<sup>st</sup>. You can change any of the information on this application up until June 6, 2002, and you can withdraw with full refund up until April 1, 2002. After that date, application fees are non-refundable.

**Then what do I do?** Put together a show between 45 and 60 minutes. Shows must be at least 45 minutes and no longer than 60 minutes (unless you apply for and are accepted into the 90-minute venue). Keep your technical requirements simple. You'll be sharing a venue with 6-9 other shows and you'll need to share a light plot. And with only a 30-minute gap between performances, you'll need to set up in ten minutes, and break down in ten minutes. It sounds tough, but don't panic. Performers with discipline and vision do brilliant work within these constraints every year.

**What if I want to use my own performing space?** The Fringe used to welcome performers to provide their own theater and still be a part of the Fringe. Far-flung locations and funky performance schedules confused audiences. But we hate to exclude very creative shows that really *need* a special space. So, starting in 2003, we will accept Bring Your Own Venue (BYOV) applications, but only for shows that are site-specific; that is, shows that require a non-traditional performance space different from any of the venues we have to offer. For example, a show called "The Car" that is presented while riding around in a car. Or a show called, "Zoo Story" that takes place at a zoo. Consider doing a BYOV. Creative BYOV locations have received a lot of press attention! If you want to do a BYOV show, call Leah Cooper at (612) 872-1212.

**Will anyone come see my show?** Yes! Fringe shows are promoted in the Fringe program, on our web site and through a variety of sneak reviews and press releases. Additionally, the Fringe Producer's Handbook and free workshops will show you how to promote your own show it's well-attended. Local press reviews the Festival aggressively. Online, Fringe audiences post hundreds of reviews on our web. Good reviews definitely fill seats. The Fringe has developed its own avid following over these 10 years, and our audiences are a special breed. They don't expect much in the way of elaborate costumes and sets, but they come seeking the new and unexpected. Fringe audiences talk to each other - if your show is good, word of mouth will fill your house. And Fringe audiences see lots of Fringe shows, so you will enjoy the spillover audiences from other people's shows too. The Fringe is a great way to expose your work to all new audiences.

**What if my show isn't even written or cast yet?** Don't worry; you'll get it put together. There is nothing like a deadline to get you motivated. And you can change any of the information you put in your application later. The most popular show title we see on applications every year is "To Be Determined".

**But I've never produced my own show before - I'm not sure how.** Many theater companies, directors, playwrights and performers self-produce for the very first time at the Fringe Festival. It is a unique opportunity to learn, hands-on. We host several workshops discussing all components of producing a show - plan to attend May 17<sup>th</sup>. You may attend these invaluable workshops at no costs. Don't sit around waiting to be discovered - produce yourself!

**Questions?** Your first and best source of Fringe answers is our web site at [fringefestival.org](http://fringefestival.org). If you can't find it there, contact Leah Cooper at (612) 872-1212 or [Leah@fringefestival.org](mailto:Leah@fringefestival.org). But check out the web site. You will find information about other Fringe Festivals around the world, how we did last year, a discussion forum, and all kinds of other cool stuff.

**Wanna help?** Volunteering at the Fringe Festival is a great way to meet other theater artists and learn new skills. We depend on volunteers to keep the Fringe a vibrant and successful operation. Contact Joe Holladay at (612) 872-1212 or [Joe@fringefestival.org](mailto:Joe@fringefestival.org) to learn more. Tell your friends - volunteering at the Fringe is a great way to both support and see theater for free!

**Important Dates for Fringe 2003**

- NOW!!! Get your application in
- 3 weeks Notification of acceptance or placement on wait list
- Mar 15 Deadline to apply
- Apr 1 Deadline to withdraw with full refund
- Apr 26 Information Meeting - get your performance info & Producer's Handbook early!
- May 1 Performance info & Producer's Handbook by mail
- May 17 Free producers' workshops
- June 6 Deadline for paperwork, final program photo and show description
- July 1 Deadline for liability waiver from all cast and crew members
- July 28 Tech week begins
- July 31 Out-of-towner Sneak Preview for travelling shows
- Aug 1 Opening night!
- Aug 10 Closing night party
- Aug 20 Box office payout by mail

[www.fringefestival.org](http://www.fringefestival.org)      612.872.1212

**Artist or Company Name** \_\_\_\_\_

<b>Contact Info</b>	<b>Primary Contact</b>	<b>Secondary Contact</b>
Name	_____	_____
Email	_____	_____
Phone (day)	_____	_____
Phone (eve)	_____	_____
Phone (mobile)	_____	_____
Address	_____	
	_____	
	_____	

**Show Title (you can change this later)**

\_\_\_\_\_

**Show Description**

This is just for us to know a little bit about what you have in mind. You will be asked to write a 30-word and 60-word description for publication in the program and on the web site later.

\_\_\_\_\_

\_\_\_\_\_

**Venue Options**

The base application fee for all shows is \$350. To reserve your place in the festival, we must receive your application fee. Additional fee(s) will be charged based on special venue options you may request below. You will not be billed for these fees until your venue is assigned on May 1<sup>st</sup>. You will only be billed for those options that you request and that your assigned venue accommodates. If we are unable to accommodate a request, you will not be billed for that option. **If any of the options listed below is absolutely necessary to your show, such that you would prefer to withdraw your application if we can not accommodate the request, please circle that option.**

Please answer all of the questions below. Check one option only for each question. Then please number the following 7 answers in order of importance to you, where 1 is most important and 7 is least. We will try to accommodate your requests in the order you number them.

- \_\_\_\_\_ 1. House Shape  
 Audience on one side     Audience on two or three sides
- \_\_\_\_\_ 2. Stage Shape  
 Square                       Wide                       Deep
- \_\_\_\_\_ 3. Seating Capacity  
 0-99 Seats                       100-149 Seats                       150+ Seats  

**\$25 FEE**
- \_\_\_\_\_ 4. Stage Size  
 0-299 sq. ft.                       300-999 sq. ft.                       1,000+ sq. ft.  

**\$25 FEE**

5. Lighting Needs (you will get a chance to say more about this later)
- Simple       Moderate       Elaborate
- Do you need side lights?      **\$25 FEE**
- No       Yes
6. Do you need a projector?
- No       Yes
- \$25 FEE**
7. Show duration (Note: Shows must be a minimum of 45 minutes in length. If your show is shorter than that, consider teaming up with another short show, and submit one application.)
- 45-60 minutes       61-90 minutes      *If you are placed in a 90-minute venue*
- \$100 FEE**      **no other fees will apply.**
8. This year, we are replacing the tag "family-friendly" with "kid-friendly", because that says more clearly what we mean, it steers clear of the "family values" political agenda and it doesn't presume to tell people what "family" means. Is your show kid-friendly (no content unsuitable for children)?
- No       Yes
9. If your answer to #8 was No, then skip questions 9 and 10. If your answer to #8 was Yes, then children of what age range would most enjoy your show?
- From \_\_\_\_\_ years old to \_\_\_\_\_ years old
10. Additionally, we plan to replace last year's "Kids' Fringe" with a "Kid-Friendly Fringe". Sounds like a small difference, but the marketing will be dramatically different. The Kid-Friendly Fringe will be promoted as Fringe shows that adults can bring kids to, rather than promoted as shows just for kids. The Kid-Friendly Fringe may get its own program **in addition to** the regular Fringe program, but Kid-Friendly Fringe shows will still **also appear in the regular program, mixed together with all Fringe shows.** Kid-Friendly Fringe shows will be promoted through additional events and media targeted to people who have kids. Would you like your show to be in an all kid-friendly venue and promoted as part of Kid-Friendly Fringe?
- Yes, definitely       No, definitely NOT       No preference

**Very Important Instructions!!** Sign below, enclose a check or money order for \$350, made out to the Minnesota Fringe Festival, and send pages 3 and 4 of this application to us at 1614 Harmon Place #301, Minneapolis, MN 55403 USA. **Keep pages 1 and 2 of this application for yourself.** Contact us at (612) 872-1212 with questions or changes in any of the information in this application, especially your contact information.

**Signed Agreement** If your company is accepted into the Minnesota Fringe Festival, this application will be considered a signed agreement between you and the Minnesota Fringe Festival. Companies may withdraw from the Festival with a full refund until April 1, 2002. Cancellations are accepted only from the Primary Contact in writing. Companies who withdraw after April 1, 2002 forfeit their application fee. All performing companies agree to adhere to the laws of Minnesota, the ordinances of the City of Minneapolis and the policies and procedures of the Minnesota Fringe Festival. The Minnesota Fringe Festival reserves the right to cancel any performances of companies not adhering to this agreement. ALL PERFORMERS must individually sign a waiver of liability form and provide a signed copy to the Fringe office. Failure to provide signed forms for all performers within 15 days before the Festival starts will result in cancellation of the show and forfeiture of the application fee.

Signature **X** \_\_\_\_\_  
Primary Contact for the Performing Company

Date \_\_\_\_\_



The central staircase of La Torre.  
Newly discovered stucco work lies beneath each thatched roof.

[Ek Balam Gallery](#)

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You enter the site along one of the sites sacbeob, or raised causeways (center-left).  
This leads to a newly reconstructed freestanding arch (center).  
This entry was once closed off by sealing the arch entryway  
and the creation of defensive walls around the perimeter of the site core (lower-left).

[Ek Balam Gallery](#)

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Multiple rings of defensive walls were used, and existing structures were incorporated into the defensive design.

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[http://studentweb.tulane.edu/~dhixson/  
ekbalam/walls.html](http://studentweb.tulane.edu/~dhixson/ekbalam/walls.html)



Looking back from the ballcourt, the archway can be seen in the background and the backside of the twin temples "Las Gemelas" appears just beyond the ball court's endzone.

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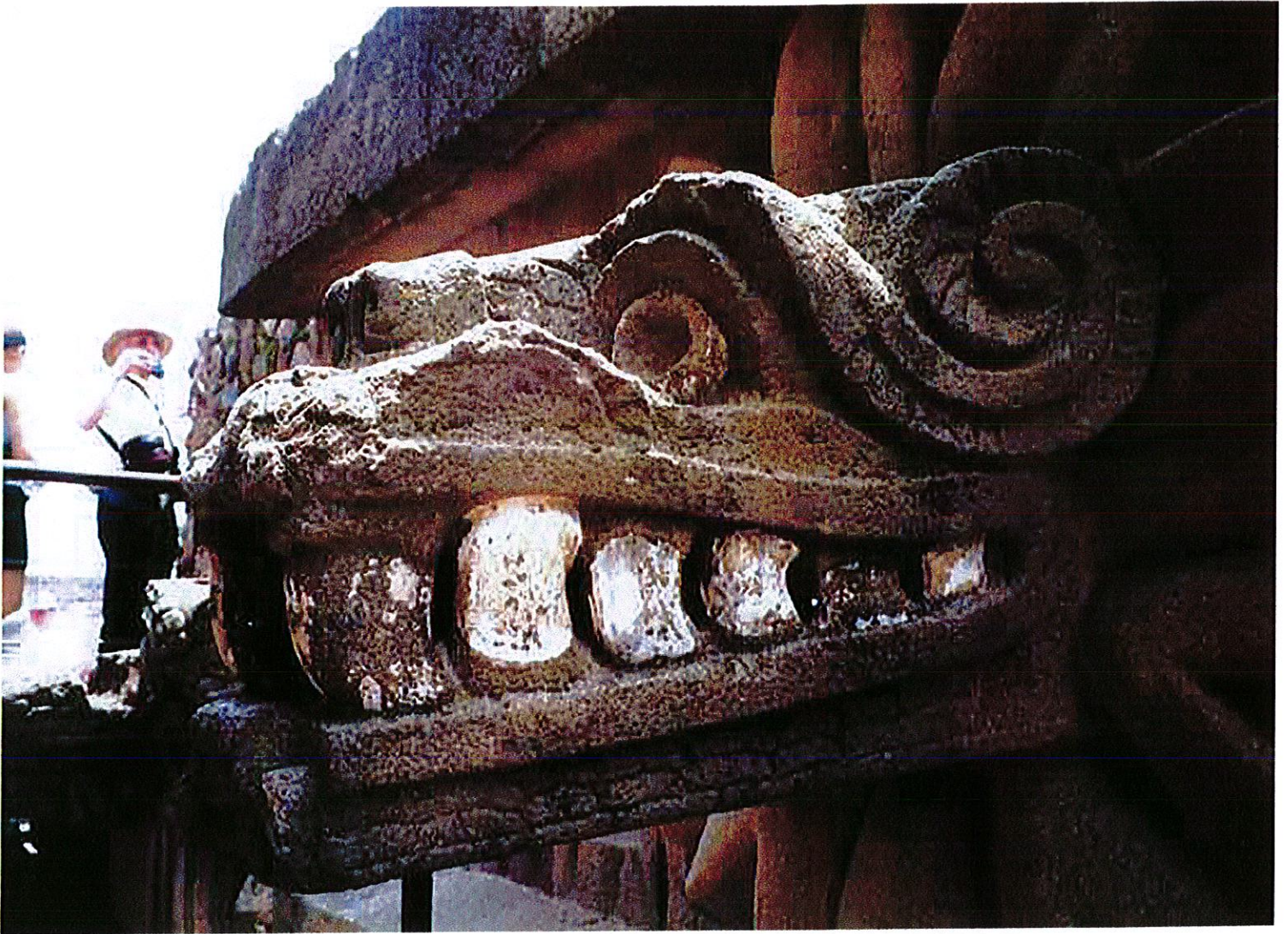
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The "Gemelas" structure forms the west side of the South Plaza at Ek Balam. Its platform supports two identical temples and staircases, lending the structure its name.

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[\[Previous Image of the FSP\]](#)

View of the Feathered Serpent which gives the pyramid its name

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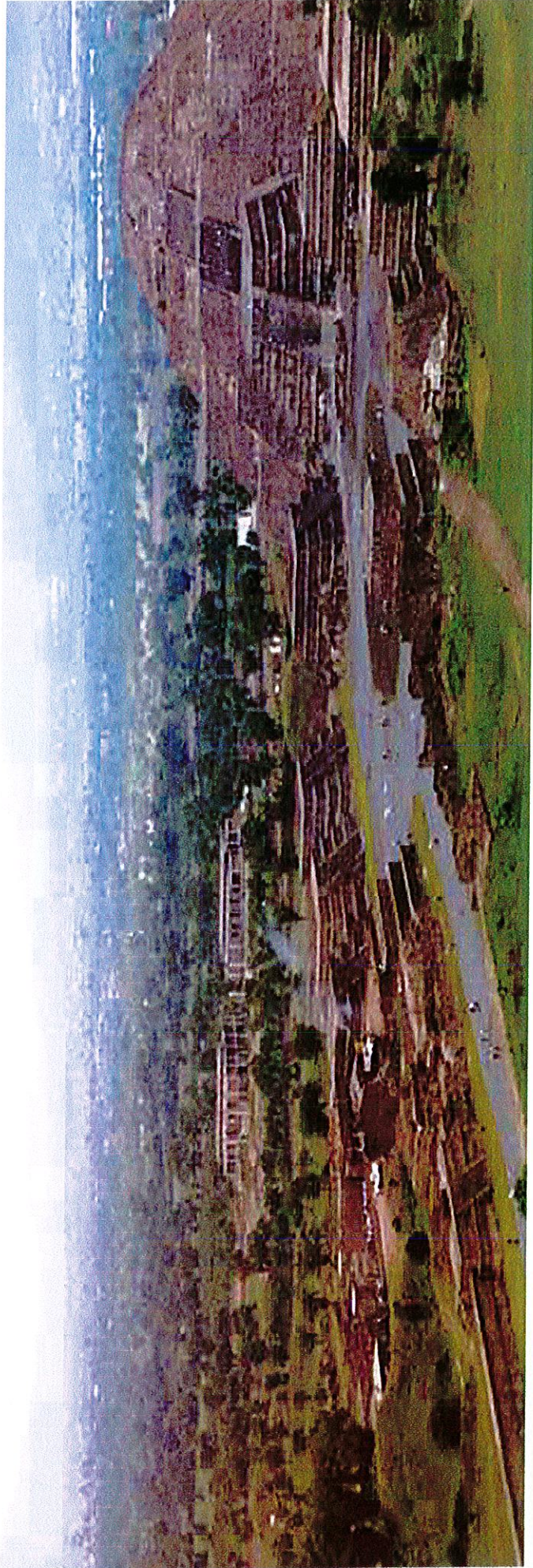


[\[Back to Teotihuacan\]](#)

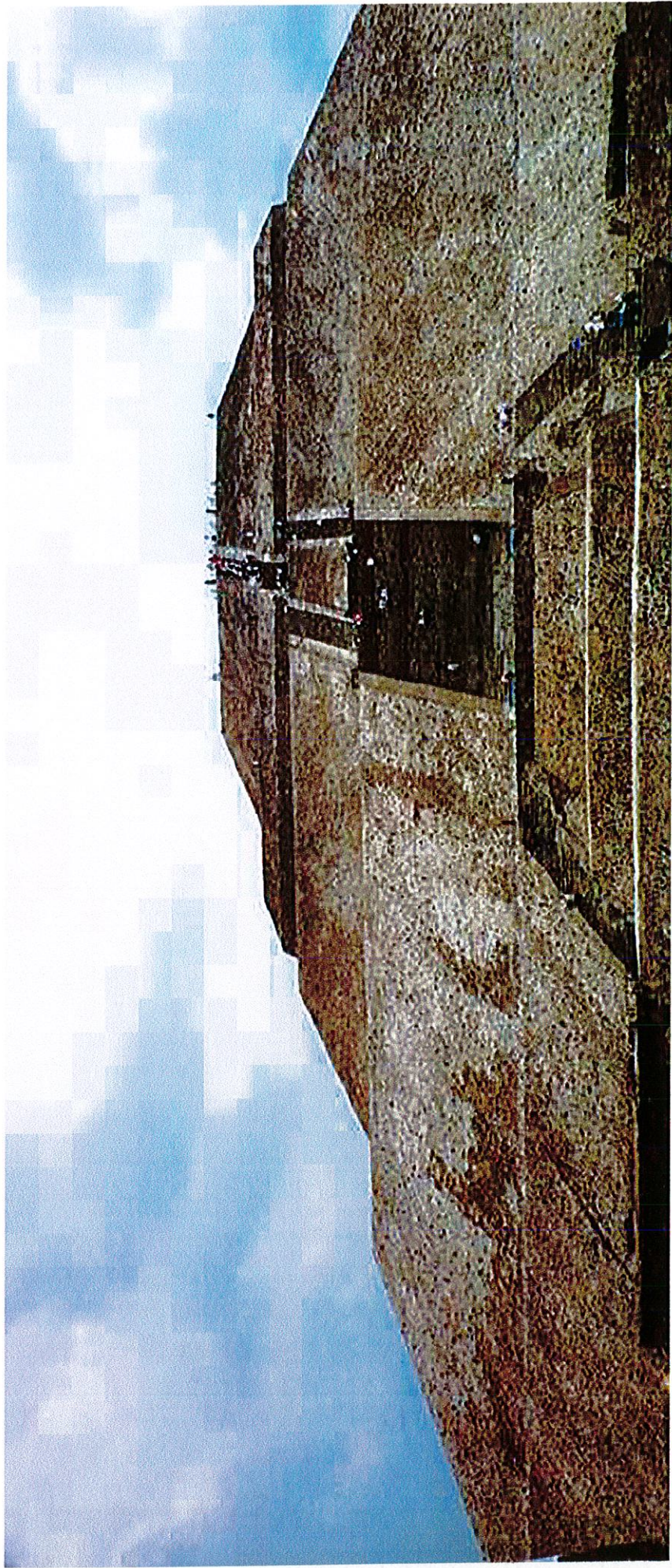
[Zoom In](#)

[\[Next Image of the FSP\]](#)

View of the West façade of the  
Feathered Serpent Pyramid



[Zoom Out](#)



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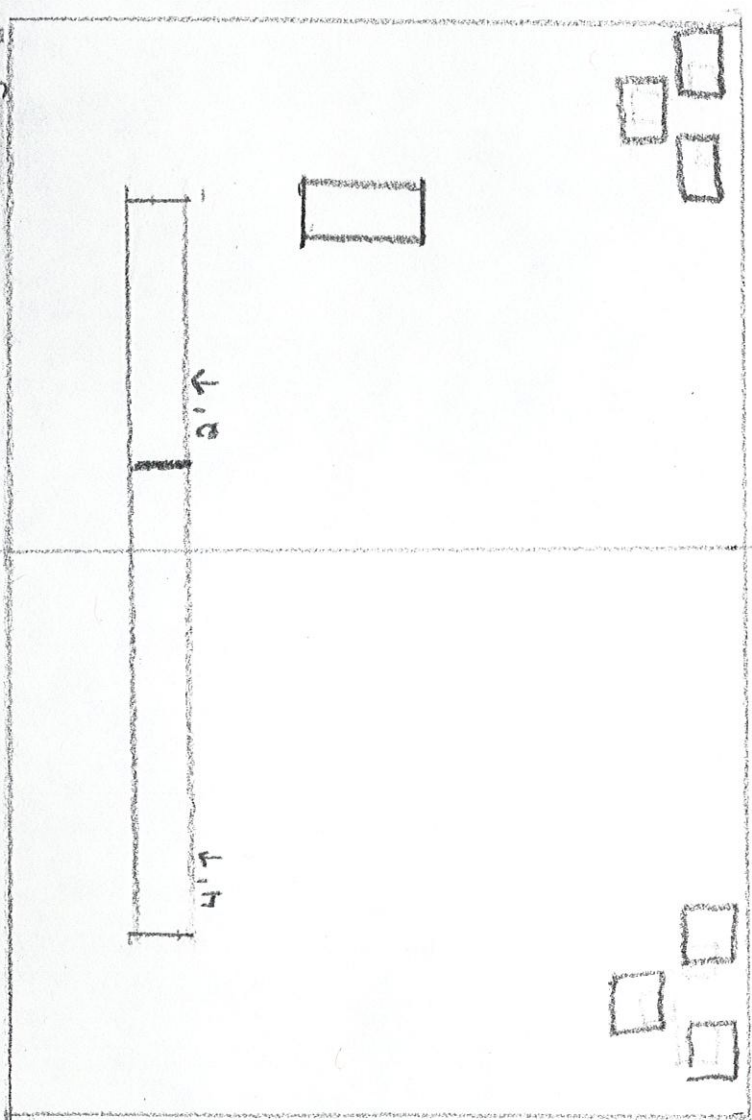




[http://www.geocities.com/a1ma\\_mia/codex/frontispiece.jpg](http://www.geocities.com/a1ma_mia/codex/frontispiece.jpg)



Acting Area



End of stage

CURVE

Honors Project  
Kelly / Peisell

Not to scale

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