The Routledge Companion to Latine Theatre and Performance

Edited by Noe Montez and Olga Sanchez Saltveit

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CONTENTS

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32

MATERIAL BODIES AND OBJECT VITALITY

Octavio Solis's *Don Quixote* and *Quixote Nuevo*

Carla Della Gatta

In 2009, the Oregon Shakespeare Festival staged Octavio Solis's *Don Quixote* as a full-scale production with a cast of twenty-four actors and twenty-five puppets. An adaptation of Book I of *Don Quijote de la Mancha* by Miguel de Cervantes Saavedra, the play used puppets from a variety of international traditions for animals, the fantasy love interest Dulcinea, and the Enchanter. The use of puppetry forced the audience to negotiate the intersections of fantasy and reality, theatricalizing a primary theme of Cervantes's novel through a dramaturgical aesthetic that sought to give the 21st-century American audience the experience of the 17th-century Spanish reader. Cervantes, with book in hand, was a character in the play, acting as an intermediary to the action onstage and observer to the action; the play ended with Cervantes leaving the stage in triumph.

Less than a decade later, in 2018, Solis adapted his play anew, this time as *Quixote Nuevo*, set in the present day with an all-Latinx/Indigenous cast of characters. *Quixote Nuevo* addressed immigration, fears of deportation, Indigeneity, and life on the border, through a fantastical world that included Chicanx musical genres and Indigenous celebrations. The puppets that were central to his earlier play disappeared completely, replaced by re-fashioned objects from daily life. After several stagings and then a hiatus due to COVID-19, *Quixote Nuevo* premiered afresh at Round House Theatre in Bethesda, Maryland, in 2021, this time with puppetry and a new intermediary between audience and actor, Latinidad and Indigeneity, and life and death.

In this chapter, I attend to the function of material objects in these three stage versions of the *Quijote*, which transition from Cervantes's commentary on chivalric romances to recovery of a past trauma of border crossings. Solis's adaptation trajectory engages the question of how to theatricalize fantasy: from the first, which used the materiality of the puppets and the presence of Cervantes to distance the audience from the play's fantastical elements, to the second, which created an embodied and folkloric fantastical world through a rasquache aesthetic of found objects, to its most recent, which used puppetry for flashbacks and found objects for fantasy. Strikingly, through the interplay of vitality in the (human and nonhuman) matter onstage, and the human (character and audience)

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recognition of object agency, *Quixote Nuevo* extends the boundaries of borderlands theatre and arrives at a place of trauma resolution.

Don Quijote, the Puppet Play

In incorporating puppets and material objects into his adaptations of Cervantes's *Don Quijote*, Solis engages with a long-standing interpretative tradition, in which Cervantes's novel is presented for stage or film through a condensed version that is dominated by puppets.[1] Such stagings allude to the early modern Spanish tradition of including *gigantes*, or large puppets, in ritual and religious celebrations, while also directly building on an episode in Book II of the *Quijote*: the scene of Master Peter's puppet show. Esther Fernández Rodríguez, who writes about puppetry in *Quijote* adaptations, describes "the privileged place occupied by these inanimate bodies in the [Master Peter] scene in the early 20th century due to their skills and dehumanizing anti-realistic expression."[2] The act of watching an inanimate object such as a puppet be powered by the actor or puppeteer to express human sentiment displaces the actor–audience relationship. This intervening pronouncement of theatricality highlights the theatricality not just of the inanimate puppets but also of the human characters and the production itself. Solis did not write puppetry into any of his versions of the *Quijote*; rather his scripts left the space open for the design and directorial collaborators to interpret for the stage. Ultimately, puppetry helps centralize the themes of fantasy and imagination that are found in Cervantes's *Quijote* through its distancing effect and self-reflexive theatricality.

Don Quixote at OSF

Just as Cervantes burlesqued the popular chivalric romances of the time, playwright Octavio Solis, director Laird Williamson, and puppeteer Lynn Jeffries worked together to blend various puppetry styles and traditions, human characters and puppet animals, musical numbers and contemporary English to render a 21st-century commentary on this romance tradition. These disjunctive elements came together for a full-length historical costume drama commissioned by the Oregon Shakespeare Festival (OSF). Solis's play stands outside the tradition of puppetry of *Quijote* productions due to the way that it plays with what Julie Taymor dubs the "double event," the encounters and intersections between the human and the puppet.[3] Although Solis's play is not strictly a work of puppet theatre (and, in fact, his original script did not include puppets), it is usefully understood through the three-part "braided" metaphor established by Dassia Posner. She writes,

> Visual narrative, in my proposed definition, is comprised of images that support, interpret, contrast with, or otherwise interact directly with text or story. Visual metanarrative is the visual grammar the artist uses to engage in self-reflexive theatrical dialogue with the audience about the performance itself and its aesthetic values. Lastly, visual ur-narrative encompasses visual elements of performance that exist independently of plot or spoken text, but that generate a distinctive through line of emotive and visceral audience response.[4]

In Solis's play, the visual narrative was executed through costuming, props, and other elements of design, especially including puppetry, which made visual the animals, nature,

and fantastical elements of the novel. For example, puppet ducks on sticks came onstage controlled by actors, and vultures (made of motorcycle tires) and owls (made of used work gloves) were both part of the landscape of the story. Shadow puppetry was used to create the windmill scene, while the forest was represented by two actors, each with a large branch that controlled tree limbs. They would sway to create the effect of wind, and their presence reinforced a sense that "realistic" stage sets would be inappropriate for the fantastical world onstage.

Puppets were also employed for the visual meta-narrative. Rocinante, Quixote's horse, was powered by two actors, one in the front and one in the rear. When Quixote dismounted the horse, the actor playing Quixote merely stepped out of the configuration and the remaining actors in the horse costume would get closer together to make the horse appear as one. This ongoing metatheatrical trope got a laugh from the audience each time. With this staging, Quixote's ability to control the horse mirrored his ability to control anything else; his will transported him to new adventures yet it was continuously framed as limited, and merely his fantasy. Sancho Panza's donkey, Dapple, was made of a child's tricycle, giving him questionable control over his mobility and imitating a different sensibility as he was physically too large for his mode of transportation.

Also key to the visual meta-narrative of Solis's play were two puppet-characters (the Enchanter and Dulcinea) and one actor-character (Cervantes). The Enchanter, a character created by Solis but drawn on motifs from the novel, was a sort of disembodied master puppeteer of Quixote.[5] This puppet was over seven feet tall and hung above the stage, with a large face upstage and two separate, clawed hands downstage, on either side of Quixote. The presence filled up the stage space, and ominous lighting and sound effects contributed to the dominating effect. The Enchanter appeared somewhat like the Wizard of Oz, with its puppeteers visible onstage. In this way, the Enchanter puppet echoed famous theatrical constructs of magicians and ghosts to situate Solis's play within these aesthetic legacies.[6] Dulcinea, in contrast, was half the size of the humans onstage. In the novel, Dulcinea exists only in Quixote's imagination, his fanciful reinvention of the peasant girl Aldonza, who is never directly introduced to readers. In the play, she exists only as a puppet controlled by a male puppeteer; in neither iteration is she truly "real," whether compared to the other characters or to the body of the actor onstage. But Quixote, too, is not real: he is the imagined construct of the character Alonso Quijano, and he is a literary creation. OSF's staging made Dulcinea a literal object for the audience and a material presence for Quixote, in opposition to the humanness of the live actor's portrayal of Quixote.

Alongside these two puppet-characters, Solis included one other character in his adaptation that does not directly appear in Book 1 of *Quijote* – Cervantes himself. In the novel, the author interjects through his narrative voice to comment on the action in the story. In Solis's play, Cervantes carried the book that is *Don Quijote* throughout the show, either writing in it or reading from it. The book as object represented the narrative that he wanted to tell; but the physicality of that object exposed how he could not be free of that narrative. Cervantes wrote *Don Quijote* to poke fun at those who fall for fiction because they think it is real. How can Cervantes, like Alonso Quijano, become his own person rather than a character in the story? At OSF, audiences were forced to engage with actor, actor-as-author, puppet, and puppeteer, and to negotiate the realism and humanity of the various intersecting performance levels.

Finally, the visual ur-narrative of Solis's play was carried through its use of found materials. Puppeteer Jeffries used found materials to anchor the production to the local

community and to help convey the rugged landscape that the audience needed to imagine offsetting the imposing Elizabethan stage behind. For example, puppet sheep were made of old, dirty white socks, donated by members of the community.[7] In incorporating these materials, Jeffries drew on "reinvented traditions from Bunraku-style sweatered geese, to Bread and Puppet-like papier-mâché demon masks, to shadow-puppet windmills. . . . This folk-art aesthetic emphasized human creativity over hydraulics."[8] The range of style and scale resulted in a pastiche that allowed for movement between the countryside and inns, Alonso Quijano's imagination, and the audience's ability to envision a Spanish rural landscape without a backdrop or stage set.

Significantly, the relegation of puppetry to the fantastical and natural worlds distinguished Solis's play from most stage adaptations of the novel. Toward the end of the play, after Sancho Panza's donkey is stolen, the horse Rocinante walked off by herself, signaling the two-person puppet's autonomy in the very moment that Quixote was physically beaten. Quixote had lost all control, and the puppet world (read: natural world) proved it did not need him. Scholar John Bell argues that performance with objects "is humans coming to terms with the material world, a momentary alliance or bargain between humans and the stuff of, or literally stuff *in* performance."[9] Rocinante, powered by two actors from within (rather than by visible puppeteers, as with the other puppets), proved that she was not dependent on Quixote's imagination or outside puppeteers for agency. The animating quality of Rocinante seemingly came from the puppet itself.

In contrast with *Don Quijote* theatrical productions that attempt a condensed and cohesive narrative, Solis's play retained Cervantes's interrupted narrative by incorporating different styles of puppetry so that one aesthetic, and one story, did not run consistently throughout the production. Solis's *Quixote* clearly suggests that puppetry can make visual interwoven narratives by layering in material objects to disrupt a dominant staging technique or genre, reinforcing the audience's (previously, reader's) need to alter his perspective. The OSF production negotiated the line between truth and fantasy by creating two intersecting worlds, one of puppetry and one of humans. But it is Quijote, and Cervantes, that presses us not to distinguish between the two.

From *Don Quixote* to *Quixote Nuevo*

Solis would later rework his play in different forums, from a playwriting workshop at Stanford University, to two 2015 productions (at California State University, Dominguez Hills, and at the Cornish Playhouse in Seattle), to a 2017 production at Shakespeare Dallas, for which Solis, a Texas native, incorporated more Spanish and set the action in rural Texas of the 1920s. But it was with the 2018 commission at California Shakespeare Theater in Orinda, California, that Solis released his play from Cervantes's eight-hundred-page novel, creating a new text that repositions the viewer as complicit in Quixote's self-deception.

Quixote Nuevo is set in the modern-day fictional border town of La Plancha, Texas. For the 2018 premiere production, Cervantes, his book, and all the puppets were cut and replaced with Day of the Dead skeletons, or *calacas*. This new version included music in Spanish and concerns about border control and deportation. The Quijano character, now named José, is a retired literature professor, suffering from dementia. His sister wants to place him in an assisted living facility, which he resists and is then chased by the doctors, his family members, and a priest for the remainder of the play. He believes that he is a knight from a romance novel, and with his costume of tin pieces and a hubcap, he searches for

Dulcinea. The Sancho character, Manny Diaz, is the local ice cream man who accompanies him and has a painted *paletero* (ice cream cart) on the front of his bicycle, with an umbrella over it to block the sun. With noted director KJ Sanchez at the helm and an all-Latinx cast, the show made a startling sharp turn from its prior iterations. The show was then produced at the Huntington Theatre Company in Boston in 2019. Sanchez and lead actor Emilio Delgado remained, as they did when the show had a co-production between Hartford Stage and the Alley Theatre in early 2020.

Solis and the production team offered a fundamentally different relationship to material objects in *Quixote Nuevo* than had appeared in the earlier OSF production: no longer theatre with puppets, this later play was in fact object theatre. In *Don Quixote*, the audience sees onstage the character of Cervantes, who has created Quijano, who pretends he is Quixote, who imagines the hobby horse, made of found objects and powered by people, is a donkey. In *Quixote Nuevo*, Quixote builds a large tricycle and attaches an animal skull to it to create Rocinante. Quixote believes it to be a horse, but for the audience, it remains a bicycle; the audience is positioned to see both the objects as they are and Quixote's vision. The characters can pretend, but the audience always knows the truth of the stage, which makes the audience complicit in permitting Quixote his fantasy. Even when the audience does see what Quijano sees – when his therapist and his priest reference assisted living and suddenly "turn monstrous" through body contortions, dramatic lighting, and sound changes – the audience yet recognizes these as Quijano's fantastical visions, not "real" transformations.

With no author-figure present in *Quixote Nuevo*, the author-function is transferred in full to the audience. In the novel, Cervantes consistently tells the reader how to read; he claims that another writer wrote the tale and that he simply translated it. In Solis's first *Quixote* play, Cervantes served not as a narrator but more as part of the scenery; he and his book were seen more than heard. But *Quixote Nuevo* is the story of a Cervantine scholar, not an everyday fiction reader, who has internalized fiction and takes on the role of Alonso Quijano, who thinks he is a knight. Quijano switches – at times abruptly – between his knight fantasy and the reality of ageing and feebleness. Magdalena, Quijano's sister, says, "I love you, Pepe, but you take up so much space!" to which he replies, "Don't worry, soon all I'll need is room enough to lie in."[10] Quijano's cognizance of his physical decline accompanies his understanding of his diminished space in the world; his desire to take up space (as an act of being in the world) is overpowered by the presence of the calacas (calaveras), which chase him throughout the play. These figures, skeletons associated with the Aztec roots of Day of the Dead, shift the aesthetic emphasis from the legacy of hegemonic Spanishness to the dominant presence of Indigeneity in Latinx culture. In Solis's play, the calacas do not appear in clichéd skeleton-drawn bodysuits; instead, the playwright wanted them to be "Mexican punk . . . to feel like a nightmare."[11] The calacas become soldiers on both sides of the border, docile sheep that Quijano attacks, drunken singing cowboys in a bar, and braceros.

The leader of the calacas is Papa Calaca (or Papa Muerte), death himself. Papa Calaca finds strength in the found (material) objects, exclaiming to Quixote, "Encrusted in your suit of salvaged auto parts! With your weaponized junk shop fashion sense! Rolling like a scrap metal Aztec commando god!"[12] This mode of making do, or upcycling, is known as a rasquache aesthetic, and it involves a Chicanx relationship to creatively adapting available resources. This mode resonates with Jeffries's design choices for *Don Quixote*, but here the characters upcycle the objects. This is a shift from objects as theatrical props to inventions of Chicanx characters to improve their reality. The worth of what is often

and wrongly disregarded as "scrap metal" becomes a metaphor for the centrality of Indigeneity – which Papa Muerte represents – to Latinx identity. The protean relationship to the material world is the act of creativity that is the engagement with the *Quijote*. But it is *Quixote Nuevo* that resourcefully models for us how to make do in today's world.

John Bell argues that "Playing with the dead world is ultimately what object performance is about, and the fundamental juxtaposition of living and dead provokes a continually charged situation."[13] The audience sees this explicitly in Papa Calaca/Papa Muerte, who is named Vivaldo, not just because he is death embodied, but because later in the play the same actor plays the border control officer Captain Viedma, who chases Quixote for stealing a drone. Viedma says to Quixote that he is "*El* Border Popo. Policing the line between one plane and the next. I always get my man."[14] The line he refers to is not just that between Mexico and Texas, but also that between life and death, fantasy and reality, human and object. The audience also, however, sees this "juxtaposition of living and dead" centered in one key object in the play: the trigger finger of the revolutionary Pancho Villa. This finger – which in real life is a tourist fascination, long available at a pawn shop in El Paso for $9,500 – is a permanent prop in the show, kept in a pickle jar at a bar, used as a "holy relic" to dub Quixote a knight, and eventually eaten by Sancho, who mistakes it for a pickle.[15] In actuality, the finger was a permanent prop, first seen in Act One in a pickle jar. But in Act Two, it was replaced with a radish and had to be carved into the shape of a finger each night; a new "finger" had to be constructed to be consumed. In consuming this object, Sancho internalizes the lack of regard for the Mexican or Chicanx body for which the finger is metonym, and he immediately echoes Donald Trump: "Those are some bad hombres for sure." Soon after, Magdalena and Quijano's niece Antonia respond that they built a fake wall for Quixote to attack in the "parking lot of the Senior Care" to lure him there. Sancho protests, "And you can't fool him. You'll never fool Don Quixote!" and then "strips off his costume and storms off."[16] The once-living object, the finger, must be internalized for Sancho – and Quixote – to remove his costume and return to the real world.

With Quixote and Sancho, Solis depicts and critiques American attitudes toward Mexican Americans and Mexican immigrants, particularly those who must travel in search of safety through the wasteland called "The Devil's Swing, where they come to die. *Los illegals*."[17] In this version, there were flashbacks of Quijano as a younger man, played by another actor. The audience learns that his trauma extends further back; Quijano was beaten by his father, who had the young Mexican girl who worked on the farm deported as undocumented. Written during the middle of the Trump presidency (2016–20), the play text includes direct references to Trump's promise to build "a wall with ads for Mara Lago [sic] on them!" Quixote asks, "Mara Lago? Is that an evil enchanter?" and Sancho says, "Close enough." Papa Muerte/Vivaldo echoes Trump's racist comments about Mexicans, "They're bringing drugs, they're bringing crime, they're rapists,"[18] comments that as of this writing, sustain trauma due to his policies at the border. But it would take another iteration of *Quixote Nuevo* for this play, overtly political and of the moment, to become a play that models how to confront and move beyond trauma.

Affective Objects in the New *Quixote Nuevo*

In September 2021, a new iteration of *Quixote Nuevo* opened at the Round House Theatre in Maryland under the direction of Lisa Portes, and with puppetry by Helen Huang.[19] The script was not significantly revised from earlier productions, but Portes made a sweeping

change to the staging – and the resultant meanings – by the choice to include puppetry. If the ontological question of animacy of material objects persists in daily life and onstage,[20] it seems to have been answered in the relationship of the rasquache aesthetic of the found objects, Huang's puppets, and the human cast.

This staging of *Quixote Nuevo* makes even more evident than the earlier productions that this play is rooted within a paradigm of object theatre. Bell writes, "in object performance, performer and spectator are both focused on the object, not on each other."[21] For example, José Quijano entered with a book in one hand, a sword in another. In this way, he called on Solis's earlier Cervantes character, and the affective quality of the book is the authority of shaping imagination from Cervantes to Quijano: as an object, it carried with it not just literary history, but Solis's own theatrical history.[22] Jane Bennett argues that objects have vitality, that they "act as quasi agents or forces with trajectories, propensities, or tendencies of their own."[23] This was evidenced repeatedly throughout Portes' staging, including when the actors who accompanied Papa Muerte dressed as shadows, head to toe in black fabric, each holding a cross with a different color fabric. The audience could not see the faces of these actors; amid this absence, the fabric (both the black fabric and the brightly colored fabrics) had its own affective energy equal to, if not exceeding, that of the human actors.

Unlike Solis's *Don Quixote* at OSF, in which the puppets were relegated to the fantastical world, here large puppets were used to dramatize the past. When Quijano imagines his own past, another, younger actor appeared onstage with a large puppet dressed and with the face of a young Quijano. Three Quijanos exist simultaneously: the character established from the outset who runs throughout, the younger character, and the puppet. The younger character and his ventriloquist puppet were joined by an actress dressed in white who carried a large stick with a glowing ball. The young Quijano imagines a girl on the other side of the border, whom he wants to make real by sending "a message to her from the skies."[24] The puppet Quijano holds the glowing object in his hands, and both the object and the large puppet are imbued with life. Later, another flashback sequence involves the same young Quijano puppet and this time a puppet of the same size and style – this is his Dulcinea. Atypical for puppeteers, the actors wear the same clothes as their puppets, giving the objects their vitality and the audience the affective experience of seeing identical human and nonhuman bodies onstage. As Quijano watches the scene where his younger self leaves his Dulcinea to pursue his education in literature, he blows her a kiss goodbye, which is actualized through the object of the glowing ball.

The human actors took on movements of both fictional-historical characters and material objects. Papa Muerte functions like the iconic El Pachuco of Luis Valdez's *Zoot Suit* (1979), with lunges, a slanted lean as a signature move, and an onstage presence at times in the background and other times in disguise as a nonspeaking character. In this way, Papa Muerte was both the ambassador to the world of the dead and a ghost of prior theatrical characters. While the choreography made these connections across time through the actor's body, it also chipped away at the binarism of living and nonliving forms. Mel Y. Chen's research on matter "interrogates how the fragile division between animate and inanimate . . . is relentlessly produced and policed."[25] The choreography transferred the movements of material items to human bodies. In an early dance number, Papa Muerte's friends dangled their arms from their elbows so that their hands waved disjointedly like the hands of a clock. In this moment, the explicit connection between object and human ruptures the antithetical modality that is typically thought to distinguish them.

As the play progressed, objects and human actors began to melt into each other. When female actors portrayed sheep with large puppet heads and fur, male actors became rams with horns on their heads. The horns of the puppet head caused Quixote to bleed, a physical manifestation of his imagination and of the object's agency. A different type of relationship, one of alterations in scale between humans and objects, gave physical domination to the objects. When a massive border balloon appeared, signaling danger to Dulcinea and others on the border, the calacas were not performed as embodied by actors. Instead, calaca heads were placed on large sticks (akin to the size of protest signs), and the actors turned their bodies away from the audience so that the faces and torsos of the calacas appeared to be the top half of the actors' bodies. As they sang, Papa Muerte appeared shrunken in comparison. Even with him standing on a small trunk, the objects representing the dead were physically larger than the human actor.

In the final moments of the play, the actors with the ventriloquist-puppet young Quijano and Dulcinea appeared to relay the story of how he got too scared to bring her across the border. Near death, Quixote envisions a larger-than-life memory, and the actors reappear with new puppets, now one-and-one-half times as large as the actors. In this grand vision, Quixote's memory produces the oversize puppets, which physically and affectively overtake him; it is after this incident that he dies. Here objects are a memory, not a fantasy, and it is when this memory becomes larger than reality that Quixote/Quijano transitions to the next world.

Strikingly, and as only becomes crystalized with this latest staging, *Quixote Nuevo* engages all the elements that compose borderlands theatre. It takes up the immigration situation at the geographic border, utilizes variations of Chicanx Spanglish and language play, and causes the audience to reevaluate its own passivity, when prejudice and threats against marginalized people, senior citizens, and immigrants become the reality. But Solis extends this genre to include the borders of reality and fantasy and the transition of theatre with puppets to object theatre; he violates Cervantes's novel to get the spirit of it, thus challenging the lines between his adaptation, *Don Quixote*, and his play inspired by the *Qujiote*'s themes, *Quixote Nuevo*. Ultimately, Solis's path from his first engagement with the *Quijote* led him from theatricalizing a Spanish novel to relegating it to a found object that he used to create something new – a play that was written to be performed as theatre. It is this collaborative aspect of the art form that involves more perspectives than that of the writer (and narrator); the written component shapes and is shaped by dramaturgical choices and additions, such as puppetry and rasquache aesthetics. To find the affective experience of the borders of memory and fantasy, Spanish heritage and Indigenous storytelling, and the move from props and puppets to objects with their own vitality that are re-creations that address our current world and past trauma, Solis adapted and re-adapted, and left open for Portes to re-formulate how memory and fantasy can serve as a bridge. The border is a liminal space, a site of crossings, ambivalence, and creativity. *Quixote Nuevo* depicts the border and the borderlands, and its creation from novel to theatre is an act of crossing.

Notes

1 Examples include Manuel de Falla's 1923 *Master Peter's Puppet Show* and, more recently, productions by the Center for Puppetry Arts in Atlanta (2009), Valencian theatre company Bambalina (2015), and the Royal Shakespeare Company (2016).

2 My translation. Esther Fernández Rodríguez, "Escenarios Alternativos: El Lenguaje de los Títeres en la Ficción Cervantina," *Hipogrifo* 1, no. 2 (2013): 17–29, 20.

3 See Dassia N. Posner, "The Dramaturg(ies) of Puppetry and Visual Theatre," in *The Routledge Companion to Dramaturgy*, ed. Magda Romanska (New York: Routledge, 2014), 335–41, 337.
4 Ibid., 335–36.
5 The Enchanter is most similar to Friston in Cervantes' novel; Friston (El Sabio Frestón) is a magician whom Quijote envisions as responsible for turning the windmills into giants. Here, these fabrications of Quijote's mind come together as a giant wizard, the Enchanter.
6 Octavio Solis, telephone interview, November 2, 2020. Solis also notes that he was inspired by the surrealist conceits of director Terry Gilliam's art and animation.
7 Christine Papalexis and Lynn Jeffries, "The Puppets of La Mancha," *Puppetry Journal* 61, no. 1 (2009): 15–16, 15.
8 Sonja Arsham Kuftinec, "Oregon Shakespeare Festival," *Theatre Journal* 62 (2010): 93–98, 95.
9 John Bell, *American Puppet Modernism: Essays on the Material World in Performance* (New York: Palgrave Macmillan, 2008), 4.
10 Octavio Solis, "Quixote Nuevo" (unpublished script, October 8, 2019), 6.
11 Solis, interview with the author.
12 Solis, *Quixote Nuevo*, 14.
13 Bell, *American Puppet Modernism*, 6.
14 Solis, *Quixote Nuevo*, 87.
15 Ibid., 20.
16 Ibid., 84–85.
17 Ibid., 68.
18 Ibid., 28, 50.
19 Herbert Siguenza, a member of the performance troupe Culture Clash and a playwright and solo performer in his own right, took the lead role.
20 See Andrew Sofer, "Getting on with Things: The Currency of Objects in Theatre and Performance Studies," *Theatre Journal* 68 (2016): 673–84.
21 Bell, *American Puppet Modernism*, 5.
22 For a theoretical history of how props function in this manner, see Andrew Sofer, *The Stage Life of Props* (Ann Arbor: University of Michigan Press, 2003).
23 Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010), viii.
24 Solis, *Quixote Nuevo*, 38.
25 Mel Y. Chen, *Animacies: Biopolitics, Racial Mattering, and Queer Affect* (Durham, NC: Duke University Press, 2012), 2.

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