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Appropriate for ages 8+

AUDIENCE PLAY GUIDE

Thank you to both Sage Foundation and ArtsFund for their generous support of the 2020-2021 Audio Book-It Season.

SYNOPSIS

*Contains Spoilers

Arorró, mi niños and we'll tell you a story of "many years after once-upon-a-time and long before happily-ever-after."

Maximiliano Córdoba liked to climb to the top of a bridge in Santa Maria, his home, to make up stories about the how's and why's of the world. Max had many questions that his Papá didn't want to answer, his father preferred reality. So, Max's stories would have to do. But even as his gaze wandered over the ruined tower on the hill, La Reina Gigante, with all its haunted possibilities, his mind came back to fútbol try-outs the next month. Now that he was 12, he could try out for the village team, a championship team! He couldn't wait for him and Chuy, his best friend, to make it. Hopefully, he'd be as good as Papá and Buelo both were. To play on the national team would be something else. His picture would be in the paper and maybe his mother, wherever she is, would even see it. But his Papá wouldn't let him go to the clinic, and wouldn't buy him new shoes, and didn't even have a copy of his birth certificate to prove he's the right age to play!

To make it up to him, Papá let Max go to La Reina Gigante to gather stones for a new bridge he's building. Max would be the first boy to cross that threshold, so I guess it's better than nothing. As they worked, Papá told Max an amazing secret about his family—they were all Los Guardianes de los Escondidos, helping people flee from war and oppression. His family, and his mother, were heroes! Not that he could tell anyone, not even Chuy. Holding this secret, Max felt lost and alone and returned to La Reina by himself for answers. There, he saw the names of the Hidden Ones, the people the Guardians helped, etched in stone. There he saw his mother's name, too! Now, he had even more questions and no one to give him answers.

One night while Max was home alone, Father Romero showed up looking for a Guardian. This was Max's chance to prove he's worthy, and maybe find his mother, too! Convincing Father Romero that Papá had told him everything, Max set off to find the Hidden One who needed help. He was not expecting a little girl! Or a kitten. But a little girl with a cat were the ones waiting. Fine, he and his dog, Lola, would take Isadora and Churro to Mañanaland. They set off from La Reina, following a map of Buelo's, with stories and sandwiches to see them on their way. But luck wasn't with them. A man in a green truck heard them splashing in the river, and there's a reward out for a missing girl. Max and Isadora were cornered, and the only way out was to leap off the bridge into the river! Thank goodness, they made it!

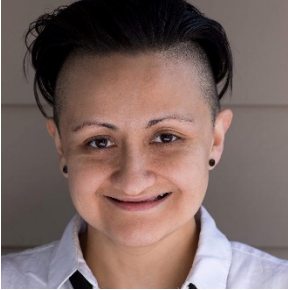
Tired and hungry and unsure of himself, Max finally found the cove they'd been seeking—the safe place he was meant to bring Isadora. Yadra welcomed them and would see Isadora on, but Max could go no further. After their adventures, Max realized how hard it was saying goodbye, even when it's to make sure someone is safe. Maybe like his mother had to do with him. Max realized he'll probably never meet his mother, but he was so lucky to have a home and family who love him.

Max made very good time on his journey home and just as he caught sight of La Reina—there's Papá. They walked home, telling each other everything, so happy to be back together.

Weeks later, after new shoes and making the village fútbol team, Max, Papá, Buelo, Lola, and Churro settle in for an evening at home with stories to share.

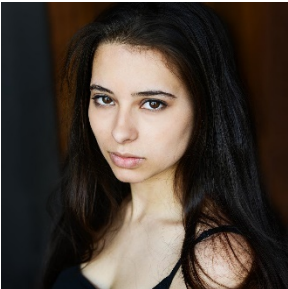
BIOS

THE CAST



Jordi Montes (*Maximiliano Córdoba* and *Co-Adapter*) is a huge fan of Book-It and is lucky enough to, once again, work with them on this beautiful story. She has been an artist of the Seattle theatre scene for about 10 years, and though this year is unlike any other, she is beyond grateful to be able to be creating art in some form! She has been seen on stage working with theatre companies such as Book-It, 14/48 Productions, Annex Theatre, Fantastic Z Theatre, Forward Flux, Live Girls!, and Unexpected Productions. This is her first time voicing a character in an audio drama. She believes this story has the ability and beauty to relate to everyone in some way or another, and she hopes you

give in to its magic and find yourself on your own journey to holding tomorrow in the palm of your hand.



Beth Pollack (*Renata/Ensemble*) is a Seattle-based performer, teaching artist, and arts administrator. As an educator, Beth has worked with New York's Mad and Merry Theatre Company, Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, The 5th Avenue Theatre, Book-It, Jet City Improv, and ACT. Seattle credits include work with Dacha Theatre's "Dice" series, for which she memorized the entirety of *Twelfth Night*, *Hamlet*, *As You Like It*, and *Pride and Prejudice*. She was also a cast member of Seattle Shakespeare Company's Educational Touring

Program for two years and was preparing to go on the road playing the title role in a Spanish-English bilingual production of *Hamlet* when Covid-19 hit. Beth holds a BA in Theatre Studies and the Historicization of Dramatic Literature from NYU's Gallatin School of Individualized Study and would be happy to explain what that means.



Alan E. Garcia (*Papà/Ensemble*) is humbled to make his Book-It debut with this mythic and beautiful tale. The proud son of two Honduran immigrants, Alan was awarded the full-ride Gates Millennium Scholarship and graduated summa cum laude from St. John's University with a B.S. in Film & Television Production. Past credits include Moritz in *Spring Awakening* (SecondStory Repertory), Evan in *The Aliens* (ReAct Theatre), and Ken in *Red* (SecondStory Repertory). Dedicated with all his love to his *familia* and his Family: Coop, LoLo, Ru, LW. In memory of Lil' Jess and Ketan.



Michael D. Blum (*Buelo/Police Officer* and *Dialect Coach*) has been an actor and director since childhood. Over the years, he has co-founded two Latino theatre companies; La Compañía De Teatro De Alburquerque, Inc. in the 1980's; and more recently, Teatro Nuevo México, where he served as co-artistic director for four years. His work has been seen as far afield as Europe, Mexico, and South America, including a stint with the National Theater of Venezuela. Recent roles in Seattle include Agustín in Quiara Alegría Hudes' *The Happiest Song Plays Last* and Oberon in an ASL adaptation of *A Midsummer Night's*

Dream. He is an award-winning voice talent in both English and Spanish, providing voices for advertising, theatre, television, audio books, and video games. He also holds the position of instructor at the Seattle Voice Academy. He occasionally regrets having chosen theatre over sleep.



Rose Cano (*Yadra/Tío Rodrigo/Miss Dominguez*) is a graduate of Cornish College. Since 2010, Rose is a founding member of eSe Teatro: Seattle Latinos Take Stage, serving as artistic director from 2012-2019. She is a bilingual actor, playwright, director, storyteller, and lyricist. Her plays *Don Quixote & Sancho Panza*, *Homeless in Seattle* (2014) and *Bernie's Apt.* (2016) were produced with ACT, in Seattle, where she also directed and translated the international premiere of *The Journey of the Saint*, by Cesar de Maria, in 2018. Due to the magic of ZOOM, she recently directed *Shoe*, by Marisela Treviño Orta, for ACT. Cano is the playwright/lyricist for CREATIVE HIATUS

productions, with composer David Nyberg. Their first musical, *Imaginary Opus: A Sensory Experience in Two Acts*, was produced with Sound Theatre Company of Seattle, in 2018. The cast album of their second musical, *People in the Square*, was released on November 19th, 2020, produced by Trial and Error Productions. www.CreativeHiatusProductions.com



Sophie Franco (*Tía Mariana/Gui/Señorita Villa*) is a bilingual, Peruvian-American theatre artist and interrupter of the status quo working in the Seattle area. They evaluate the world and their artistic work through the lenses of the sociopolitical, the intimate, and the mysterious. They have worked professionally as an actor, director, playwright, dancer, bilingual text coach, and teaching artist for companies in the Seattle area, including Seattle Shakespeare Company, Intiman, The 5th Avenue Theatre, Upstart Crow Collective, ACTLab, Burien Actor's Theatre, Seattle Public Theater, On the

Boards, Horse in Motion, Umbrella Project, and Annex Theatre. Franco is currently the director of food-based joy at Washington Ensemble Theatre, where they have been an ensemble member and resident actor since 2017.



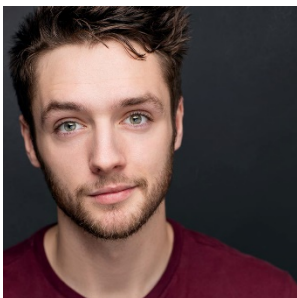
Keagan Estes (*Chuy*) is beyond thrilled to make his debut at Book-It Repertory Theatre. Keagan started musical theatre at age 6. He warmed the hearts of the audience at ACT as he delivered the iconic message, “God bless us, everyone,” when he played Tiny Tim in *A Christmas Carol* two years in a row (2016, 2017). He was also one of twelve lucky kids who were cast in *Matilda* for Village Theatre, in 2018. Keagan was honored to play Little Joe in the world premiere of *Black Beauty* at Seattle Children’s Theatre, in 2019. What truly opened the door of opportunities for him in professional theatre was when he played Jerome, as his sisters played Ngana, in *South*

Pacific at Seattle Musical Theatre, in 2016. He was in several shows with his sisters at Seattle Children’s Theatre, Village Theatre KidStage, Studio East, and Edge Performing Arts, which have been a lot of fun for them—the “Estes Trio.” His favorite national, and international, TV commercial is Garmin Vivo Jr. playing the Star Wars Boy. When not on stage, you will see Keagan shooting hoops and playing defense in soccer. None of these would be remotely possible if not for his parents, who give their unconditional love and support in all that he does. The directors that he has worked with over the years have helped him develop his skills as a young actor. He is exceedingly grateful to Ms. Arlene Martínez-Vázquez for believing in him.



Carolina Lora Ramirez (*Isadora*) is making her Book-It debut with this play. Carolina's love for the arts started at an early age. She has been in Broadway Bound productions for 5 years, with her most recent role as Silly Girl in *Beauty and the Beast*. She has also been in Villa Academy productions for 4 years, with her main role as Tigger in *Disney’s Winnie the Pooh*. In addition to theatre, Carolina has performed with the Seattle Girls Choir for 5 years, in several local concerts, including a Seattle favorite winter concert, “A Gift of Song.” She has danced at the Paramount Theatre with the *Great Russian Nutcracker* as a Party Girl and Snow Maiden and studied ballet with Pacific

Northwest Ballet for 9 years. Carolina has also performed in music concerts, playing piano with Creative Minds Music Studio, cello with Villa Academy’s Orchestra, and clarinet with Villa Academy’s Middle School Symphonic Band and Seattle Academy’s Instrumental Band. Carolina is currently in 6th grade at Seattle Academy of Arts and Sciences. She loves to spend time baking, singing, playing piano, dancing, and enjoying time with her puppy, Caramelo. She also enjoys playing sports as part of her school volleyball, soccer, and basketball teams. She would like to give a huge warm thanks to her family, cast, friends, and everyone who took part in creating this great production of *Mañanaland*.



Jason Treviño (*Coach Hector Cruz*) was most recently seen live on University of Washington’s stages as Ralph in *Frozen*, by Bryony Lavery; Demetrius in *A Midsummer Night’s Dream*; and Lepin in Moliere’s *Learned Ladies*. Jason has also recently performed in Seattle Public Theater’s digital reading of *Halcyon*, by Danielle Mohlman. Jason is a proud graduate of the Foster Care system and would like to thank his friends, family, and partner for their support in his pursuit of a career in the arts.

The Artistic Team

Gillian Jorgensen (*Co-Adapter*) is the education director of Book-It Repertory Theatre. Her storytelling and teaching skills were honed through 25 years of devoted work as a teaching artist and playwright, specializing in devised work and creative drama. Gillian has adventured through imaginary worlds with thousands of children, from Seattle to Tokyo, making up new games, characters, and lore along the way. Her original scripts include *The Nut-Brown Girl* and *Tigery and Heavens-to-Betsey Get Lost in the Salad Bar* (Seattle Public Theater), *No Way Out* (Live Girls Theater), and *My Pet and My Dead Pet* (14/48 Projects). She also created and developed Youth Theatre Northwest's *Haunted Forest* series and Annex Theatre's *Ghosty* series. Gillian holds a BS in Theatre from Northwestern University, with continued education as a referee for Seattle Derby Brats and PFM Roller Derby. She is thrilled with her ever-growing TBR pile of books in all genres for all ages.

Jordi Montes (*Maximiliano Córdoba* and *Co-Adapter*) see Cast Bios

Arlene Martínez-Vázquez (*Director*) is a bilingual storyteller and resource-sharer based in Seattle, since 2009. Her vision is to create spaces where everyone feels seen, safe, and able to do their best work. A kind and rigorous director, Arlene values humanity and welcoming the whole human (not just the artist) into the creative process. In her own words, "Theatre provides me with the opportunity to craft worlds that invite empathy and understanding, and I enjoy when my vision is expanded by the contributions of the artists in the room." Arlene is grateful to Book-It for the opportunity to tell this story of social responsibility, legacy, and self-growth.

Patricia Mazuela (*Sound Designer*) A true muse within the artistic realm, Mazuela is a musician, playback theatre director, and event developer in Washington State. She is a co-founder of the band Sin Fronteras and playback theatre troupe Pasajer@s. In 2007, Sin Fronteras composed original music for *Arauco Domado*, a play centered on the Spanish invasion of Mapuche land in 1550's, Chile, directed by Darren Lay. Mazuela brings audiences a fusion of Latin America folklore and classical instrumentation, mapped out with improvisation. Her latest inspiration: combining music with Reiki.

Michael D. Blum (*Buelo/Police Officer* and *Dialect Coach*) see Cast Bios

Antonieta Carpio (*Rehearsal Stage Manager*) as a Design and Dramatic Arts graduate from the University of California, Davis, Antonieta has worked both on and off stage. Her most recent credits include The August Wilson Competition (Seattle Rep), as a production manager; and stage managing *End of Sex* (Victory Theater), *The Times* (Teatro Luna, her resident theater company), and *Dr. Dubois and Miss Ovington* (Robey Theatre Company). Her previous training also includes costume, properties, and sound design. Originally from El Salvador, by way of Los Angeles, Antonieta is skilled in producing events that allow diverse groups, particularly Latinx, to collaborate and showcase. She is excited to bring her skillset to Seattle and stoked that she got to exhibit just that in *Mañanaland!*

Benjamin Radin (*Technical Director/Recording Engineer*) has worked as an audio engineer, doing both live and recorded work for theatre, music, and short films. He especially enjoys mixing live music. Most recently, Ben worked as the primary audio engineer for Book-It's 2019 production of *Howl's Moving Castle*. Previous work includes mixing live performances at venues such as ACT and MoPop. He is excited to be a part of the first-ever Audio Book-It season and is looking forward to a new way of bringing stories to life for our audience.

Kyle Thompson (*Associate Audio Engineer*) was thrilled to take on the design for the first of Book-It's exciting new audio shows, *Childfinder*. He has worked with Book-It extensively in the past, having designed for *Returning the Bones* (Gregory Award Nominated for Outstanding Sound Design), *American Junkie*, *Jane Eyre*, *The Brief Wondrous Life of Oscar Wao*, and *Treasure Island*. Outside of Book-It, Kyle has designed sound for over 50 productions in the greater Seattle area, including: *The Merry Wives of Windsor*, *Love's Labor's Lost* (Wooden O/Seattle Shakespeare Company); *Our Country's Good*, *The Pavilion*, *Take Me Out* (Strawberry Theatre Workshop); *The Happiest Song Plays Last*, *Annapurna*, *Water By The Spoonful* (Theatre22); and *Mothers and Sons*, *4,000 Miles* (ArtsWest). He is excited to see how other theaters continue to find creative ways to still produce art during these very strange and difficult times.

Zenaida Smith (*Assistant Production Manager/Casting Associate*) strives to build community and advocate for underrepresented voices in all her work, and she is proud to help give life to this vital season. In addition to her work for Book-It, Zenaida is a producing director for MAP Theatre, a freelance actor, and an occasional director. She moved from her native Nebraska in 2013, and since, has worked with notable Seattle companies: Seattle Public Theater, Pork Filled Productions, The 14/48 Projects, Annex Theatre, Theater Schmeater, Washington Ensemble Theatre, and others.

Leanna Keith (*Theme Composer and Performer*) is a freelance flutist, artist, improviser, and composer in the Seattle area. Leanna delights in creating sound experiences that make audiences laugh, cry, and say, "I didn't know the flute could do that!" Her performance artworks have focused on cultural connection and the breaking of audience/performer boundaries. Leanna is the professor of flute at Cornish College of the Arts. www.leannakeithflute.com



DISCUSSION QUESTIONS:

We all have a story to tell, the story of our life lived so far. If you were going to write your own brief bio (biographical statement) in 150 words or less, what would you include? Do you have an idea of what your best friend would include in theirs? Or your family members?

Audience Play Guide produced by
Torrie McDonald
Gillian Jorgensen
Jordi Montes
Gus Menary
Jose "Jojo" Abaoag

Sharing Stories with Gillian & Jordi

In Mañanaland, we hear a family sharing their experiences through story, and a community built around tales of guardians and hidden ones. Many families have a rich folklore that help define them, their place in the world, and their relationship to each other through generations. We asked our co-adapters, Gillian Jorgensen and Jordi Montes, who are also Book-It's Arts Education team, to share stories from their families.



Gillian Jorgensen & Jordi Montes sharing "Two Problems for Sophia" in the Book-It office, pre-pandemic.

What were family dinners like when you were growing up? What are they like now? (Defining family however you like.)

JORDI: We didn't have family dinners growing up actually. Sometimes we would sit for a meal together for like a birthday or holidays, but it wasn't a regular occurrence. When we would visit my dad's parents, we would sit and have food together. My grandma loved to cook for us...so much food! And it was delicious. But the adults were separated from the kids. I remember wanting to be old enough to sit at the "big table," but it never quite happened, unfortunately. By the time I was "old enough to" we weren't able to visit them very much anymore. Now, I love being able to get together with people and eat a meal. It's actually kind of a big deal to me and wish I was able to do it more. It's a big way to connect and communion with someone—to eat a meal together. I wish it was something I had more of.

What were the foods your grandma cooked?



Nopales cactus

JORDI: Oh my goodness, thinking about it makes my mouth water! She would have rice and beans and fresh tortillas for us when we got home from school. There was one time she made us nopales (cactus). We were out walking the neighborhood and she saw a cactus and then told me to run home and bring her her gardening shears and she just cut a big ole piece of that cactus right off, and then we went home; and she cooked it up, and it was delicious!

GILLIAN: My mouth is watering, too! When I was a kid, we would eat together most nights as our own family of six, but larger family dinners were rarer. We lived in the same town my dad grew up in and most of his brothers also lived in the same town, and later his sister moved there, too. Between my dad and his five siblings, there were 28 grandkids. There were 15 of us that played together at each other's houses or in different combinations at my grandparents. My grandmother was a terrible cook, rest her generous spirit, and the time we spent at her home did not include much prepared food. When it did, we had the same "kids' table" set up that Jordi mentioned, and I remember being incredibly outraged that my cousin got to sit at the grown-ups table before I did, even though I was older than he was. The best food that I remember was from my grandmother's garden: it was huge

and amazing—there was even a small orchard! I have many fond memories of hanging out with my cousins and eating raspberries or string beans straight from the vine or climbing in the apple trees to sneak apples or to climb in the walnut trees and, well, mostly to dodge one particular cousin chucking green walnuts at everyone. Now, when we're able to, extended family meals are usually cozy affairs—my husband and our two kids, plus my sister, here in Seattle; or up to Bellingham at my mother's, with one of my brothers and my niece. My mother is an incredible cook, and I've really been missing being able to drive up to visit and eat with her.

JORDI: Oh man, how upsetting that your guy cousin got to sit at the adult table! Grrrr.

Did your family have anything like a family trade or business, like the Córdobas' bridges?

JORDI: No, we didn't really have too much to claim, as far as that goes, but we did have a tradition that had been passed down through the years to make these specific cookies for Christmas. My grandma made them from scratch, and of her own recipe, and then we would help decorate them—it was so much fun, and they would always taste the same every year, and it was like Christmas wasn't Christmas without them! All three of my sisters and I were passed down the recipe to keep the tradition going, and my oldest sister made them this most recent Christmas. I think maybe I'll start making them during Christmas soon, too, though!!

GILLIAN: Oh, my goodness! I want to make these cookies with you! What did they taste like?

JORDI: I will totally make you some!! They tasted like...Christmas! I mean they were kind of almond-based, and then kinda sugar cookie-ish, but also shortbread-y. I can't even describe it. They were amazing and one of my favorite parts of Christmas, if I'm being honest!

GILLIAN: It seemed like there was a Jorgensen family trade because my father, one of my uncles, and my grandfather were all farmers, and all their land was near each other; and that's also where we all lived. We would play in the flatbed trucks, when they were filled with grain, and watch little green grasshoppers jump around in the freshly harvested wheat or walk through the soybean fields to pull and bury dodder [a parasitic plant from the morning glory family], so it wouldn't strangle the plants. We also had summer chores of changing water—I can still set a siphon with a single pump, and I'm maybe overly proud of that. One year my father grew sunflowers—just the one year because it wasn't very lucrative, but it was so magical, it looked like something out of a story. That's the piece of the farm that is still with me. Many of the stories I make up, or plot lines for creative drama adventures, are heavily based in farm lore. None of the real things like driving tractors or planting fields, but the magical things like little creatures emerging from under a leaf or frogs singing lullabies or secret passageways through underground wells...all the things that come from spending hours in the dirt and sun.



Northwest Field Dodder

JORDI: It is pretty amazing...the things we did or saw or experienced in childhood stay with us and continue to affect us, good or bad, throughout the rest of our lives. And then, we pass those stories on to our kids, and then give them experiences that they will take with them, and on and on. It's kinda like in a way, little pieces of us continue on to exist forever and ever, generation to generation. Cool.

DISCUSSION QUESTIONS:

Do you have a favorite family story? Is it one from your own life or before you were born? Do you know the family story of your best friend?

What kind of music do you like listening to when you read, if any? Does the music help build the atmosphere of the story?

Does your family have a recipe that's been passed down? Have you ever made it? If you don't have one, think of your favorite food and find a recipe to pass along.

Having conversations can be difficult when the topics are challenging or complex. Here are some resources for talking with children about the refugee crisis.

Lutheran Immigration and Refugee Service (LIRS): https://www.lirs.org/talking-to-your-kids-about-the-refugee-crisis-8-activities-for-families/?gclid=CjwKCAiA6aSABhApEiwA6Cbm_gxvSwQcq_RJvAqgHxGqOv1e7n2bl6057yCSlZRhPGQJhIUBcJxEhoCecgQAvD_BwE

UNHCR: The UN Refugee Agency: <https://www.unhcr.org/en-us/teaching-about-refugees.html>

UNICEF Kid Power: <https://www.unicefkidpower.org/how-to-talk-about-refugees-with-children/>

Info About Kids: <https://infoaboutkids.org/blog/how-to-talk-to-your-child-about-immigration-recommendations-for-parents/>

Seattle Area Resources for Refugees:

<https://www.rewa.org/>

Refugee Women's Alliance (ReWa) "advocates for social justice, public policy changes, and equal access to services while respecting cultural values and the right to self-determination."

<https://worldreliefseattle.org/>

World Relief Seattle "envision[s] every local refugee and vulnerable immigrant welcomed by community, rooted in community, and empowered for community."

<https://www.immigrationadvocates.org/>

Immigration Advocates Network works "to increase access to justice for low-income immigrants and strengthen the capacity of organizations serving them."

<https://www.elcentrodelaraza.org/>

El Centro De La Raza works to "build the Beloved Community through unifying all racial and economic sectors; to organize, empower, and defend the basic human rights of our most vulnerable and marginalized populations; and to bring critical consciousness, justice, dignity, and equity to all the peoples of the world."

LEXICAL MATRIX

By Kathleen Love, Rain City Reading



FOR STUDENTS AND CARING ADULTS:

We hope you enjoy exploring this lexical matrix! Studying the word <bridge> felt perfect for *Mañanaland*, for both the bridges built and the bridging of communities that happened. We hope you enjoy connecting other word parts (like a bridge!) to see what other words you can build.

Only one spelling change happens when joining the parts of this matrix: we replace the single <e> at the end of a base or suffix when we connect another suffix that starts with a vowel (<bridge + ing → bridging>, not *bridgeing). Some are more familiar with this rule in constructions like <make + ing → making>.

FOR TEACHERS:

This lexical matrix shows separate structures (morphemes) of some words built from the base <bridge>, denotation 'causeway.' Build words by putting together morphemes from left to right in a line without skipping over a box. You can start with the main base, bridge, or the other bases that compound with it to form different words.

The bases in this matrix are in bold font. All the other morphemes on this matrix are suffixes, like <-ed> in bridged.

Kids enjoy putting these word parts together to see the bigger meaning, like a puzzle or building a...bridge! Bridge offers a great opportunity to explore how many English words can function both as nouns and verbs! It also provides an excellent opportunity to explore what phoneme the grapheme <dg> spells and when it's used and why (to help, think about how we'd read it without the <d>).

This specific matrix highlights one important spelling change that happens when suffixes join to another morpheme. When a suffix begins with a vowel and is added to a base or suffix ending in a single, nonsyllabic <e>, that <e> will get replaced. We see this in the following word sum: <make + ing → make>. Similarly, <bridge + ing → bridging> and not bridgeing.

The Music of MAÑANALAND

In audio dramas, sound becomes more important than ever. In Mañanaland, Musician Patricía Mazuela helps create atmosphere and build the world of Santa Maria for us. We asked Mazuela a few questions and had her give a description of each instrument you'll hear in the show.

Q: How old were you when you started playing music?

I was 7 years old when I started learning how to play the guitar. I practiced daily while my dad took his naps. He would have me perform at family gatherings, making a stage for me and silencing the crowd to make sure they paid attention. It made me feel responsible and important, so I would practice even more.

Q: What was the first instrument you picked up?

The guitar. With it I studied classical music in high school. It formed the base of my understanding of music. Guitar continues to be my main go-to when it comes to instrument comfortability.

Q: Do you have a favorite instrument?

My favorite instrument is the charango, though I consider myself a beginner. The range of sound reminds me of my hometown and the energy of the Andes mountains. It is a very versatile instrument, sometimes almost harp-like. The notes convey so many forms of escape: meditative, solitude, water, trees, mountains...

Q: How does your music reflect your personal story or background?

My music is my story. In the beginning, I was introduced to many folkloric styles, as was the trend at the time. But shortly after, my country underwent a military dictatorship. A new movement in music emerged called “canto nuevo,” a blend of folk rhythms and Andean instrumentation. The lyrical message of this music spoke of social justice, of love, of the people. I loved it, it spoke to me, so I did my best to learn as much as I could. However, my thrill was short lived: the dictatorship prohibited the music and most of the musical groups went into exile. It wasn't until I left Chile and came to Seattle that I was able to immerse myself once more in “canto nuevo.” It is the genre that most inspires me: lyrics and melodies with a tone of melancholy, but that are rich in its combination of rhythm and Latin American folklore. It is these elements, along with some classical methods and my own flair, that I put into my style of music. It reflects who I was and who I have become. The transition of leaving my first home and becoming an immigrant in the second.



Patricía with the instruments from our show.

Q: Was this your first foray into creating music for audio theatre? How was it different from live theatre?

This is my first experience producing original music for a play, and I loved the challenge! The biggest difference between an audio play and a live performance is that it gave me much more freedom of creation and selection. My mind was completely immersed in the development of ideas. The book and its magic transported me to my travel experiences in Mexico, Chile, and Nepal. It was this combination of different landscapes that inspired the use of a wide variety of instruments. I was fascinated by this exploration. The COVID scenario allowed me to explore on a more intimate level, playing with instruments I usually only use for workshops. It was a tremendous gift to create in this way.

Q: What are you reading? And what music do you listen to while you read?

Lately, I have been loading up on my personal growth, so my reading material consists of the Enneagram and reiki. It gives me a fuller understanding of the why to my essence and those around me. Because I also practice reiki, I have been using music to relax for quite some time now. To get in this mode, I could listen to anything from singing bowls, to Andean wind instruments, to charango or ronroco melodies, or quite simply I will open the window and just listen to the birds sing.

WHAT ARE THE INSTRUMENTS USED IN OUR SHOW?



CLASSICAL GUITAR (SPAIN)
Nylon string guitar or Spanish guitar. The primary instrument in most of the songs.

CENCERRO (SPAIN)
Cencerro is a Spanish animal cowbell, generally cylindrical, made of copper or iron, it is hung from the neck of the animal. Traditionally used by farmers to locate and identify the animal that carries it. The sound of the burro's bell and cart.



JARANA JAROCHA (MEXICO)
The jarana is an eight-string instrument typically used in son jarocho music from Veracruz, Mexico. Traditionally, made out of cedrela odorata, also known as Spanish Cedar. Used for "Buelo's Song".



ZAMPOÑA (BOLIVIA & CHILE)

A traditional Andean panpipe, made out of bamboo shoots. It is a wind instrument of the Pan flute family, made up of flute-like tubes, open at one end and closed at the other, arranged vertically in one or two rows, all of different lengths and diameters. The most common zampoñas usually consist of 1 or 2 rows, with about 6 or 7 tubes. Several types were used to make bird and falcon noises.

ZAMPOÑA CROMÁTICA (CHILE)

A special instrument made in Chile by a professional luthier. It has three rows, the first two being normal, high and low tones and the third corresponds to medium tones. Also contributed to the bird, falcon, and ocean sounds.



DAF (KURDISTAN)

The Daf is an ancient frame drum that is used extensively all over Asia and the Middle East. Its handmade frame is covered with a natural skin, which gives the Daf its strong and dramatic sound. It has different sizes and can appear with or without metallic rings on its rim. It served as the sound for rainy and stormy weather.



BOMBO LEGÜERO (ARGENTINA)

An Argentine drum traditionally made of a hollowed tree trunk and covered with cured skins of animals. It is an essential instrument of Argentine folklore. A soft-headed mallet and a stick are used to strike the drumhead and wooden rim, alternating between deep and sharp sounds. "Legüero" means that you can supposedly hear it a league away. Used for sound effects such as the door knock.

YAK BELL (NEPAL)

A handcrafted bell hung around the necks of yaks. It is one of the most common unnatural sounds to be heard in the rugged trails of the Himalayas. It is not traditionally used as an instrument but was used in this show to create effects of magical spirits.



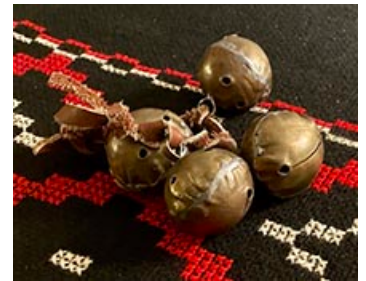


KULTRUN (CHILE)

A ceremonial drum and the most important musical instrument in Mapuche culture, an indigenous group of inhabitants originating from Chile. A hemispherical drum about forty centimeters in diameter, which, representing half the universe, is commonly made of cinnamon or laurel wood, and sometimes contains sacred objects such as stones, feathers, or medicinal herbs within it. It is considered to represent the earth and the connection of humans to nature. The kultrun was used to convey suspense, magic, spirits, and the sound of running.

CASCAHUILLA (CHILE)

Another percussion instrument of the Mapuche people, the cascahuilla or cascahuillas are used as an accompaniment when the kultrun is played in religious ceremonies. It is usually a leather band or belt tied to the hand, to which some bronze bells are attached. The name comes from the Mapundung word for "rattle." These are rare in authenticity and hard to find. Used for splashing sound effects.



CHULLU CHULLU (BOLIVIA)

Chullu chullu is a kind of Bolivian rattle made with several goats' or llamas' hooves. The general Andean name is chajchas and they are widely used in Andean folklore and present in Andean rites and ceremonies. The hooves are sewn and joined together in a piece of cloth that supports them. They are generally used in pairs and are made to percuss with the hand which causes a very particular sound. Likewise, there are many Andean dances

where the chajchas are placed on the legs and arms of the dancers as bells. Also used for splashing sounds.

QUIJADA (MEXICO)

The quijada, charrasca, or jawbone, is an idiophone percussion instrument created from the jawbone of a donkey, horse, or mule. It produces a powerful reverberating sound, a deep sort of rattle. It can be struck either with the hand or a stick. Used for a variety of sound effects including the truck.



SONAJA (CHILE)

A percussion rhythm instrument or rattle, of the idiophone family. It consists of groups of metal sheets that are grouped, crossed by one or more wires that are attached to a ring in the shape of a circle or semicircle, such as wooden or plastic rectangles, with or without a handle. The sound emission is achieved by shaking or beating. Employed for the dog sound.

CASTAÑUELAS (SPAIN)

Castañuelas or castanets, are a percussion instrument of the clapper family, consisting of two hollowed-out pear-shaped pieces of hardwood and hinged together by a cord. Used to make duck noises.



MARACAS (VENEZUELA)

Maracas Venezolanas are an idiophone, oscillating instrument used in pairs, made from the fruit of the tapara and filled with seeds called capachos. Their origin is of various indigenous tribes, mainly the Orinoco, who used them for ceremonial purposes long before the arrival of the Spanish, although usually not in pairs. Also used to convey duck sounds.

GÜIRO (ECUADOR)

A traditional güiro is an instrument of Pre-Columbian origin: it consists of an open-ended hollow gourd, made from the fruit of the higüero tree. It has parallel notches cut in on one side and is played by rubbing a stick along the notches to produce a ratchet sound. Used with a wooden hairbrush to create the sound of raking leaves.



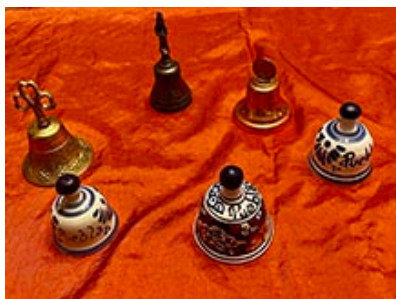
PALO DE LLUVIA (CHILE)

Palo de lluvia, rainstick in English, are musical instruments of various sizes, material, and design. The rainstick is believed to have been invented by the Aztecs and was played in the belief it could bring about rainstorms. Rainsticks are usually made from any of several species of dried out cactus. The spines are removed and then driven into the cactus like nails. Pebbles, or some small objects, are placed inside the rainstick with the ends sealed. A sound like falling water is made when the rainstick has its direction changed to a vertical position.

TAMBOR TRUENO (CHILE)

A tambor de trueno, or thunder drum, is a percussion instrument with a spring attached to the diaphragm. When it is shaken the spring moves and creates a continuous resonance through the body of the instrument. This results in a sound very much like thunder.





BELL ASSORTMENT (CHILE, MEXICO, UNITED STATES, ENGLAND, SPAIN)

A large collection of bells, accumulated over time from various countries, were used to create the sounds of church, magic, and spirits.

PANDERETA (CHILE & COLOMBIA)

The pandereta, or tambourine, is a small frame drum normally played with bare hands. Attached to it are variations of jingles or snares. Two different styles of panderetas were used to form the sounds of rowing on water.



WASHBOARD (UNITED STATES)

The origin of the washboard being used as an instrument dates back to African slaves making do with whatever they had on hand in order to create music within their suppression in the United States. At the time, the enslavers feared communication amongst the slaves between plantations, so drums were prohibited. Jug bands were formed, with everyday objects such as jugs, spoons, or washboards producing the instrumentation. After

emancipation, freed slaves in New York came into contact with Irish immigrants and a fusion of music emerged, forging what we now know as tap dancing. This ingenious instrument was used to portray an array of effects such as chess pieces moving, a door chain, and a water splash.

SINGING BOWLS (NEPAL)

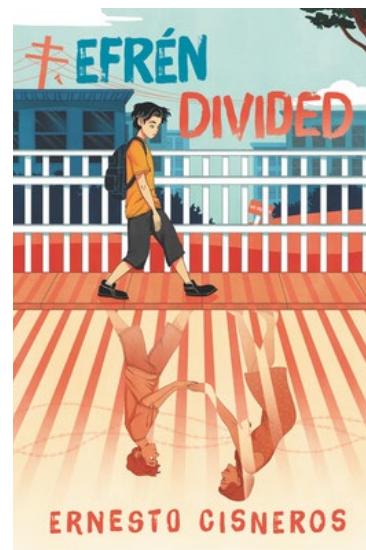
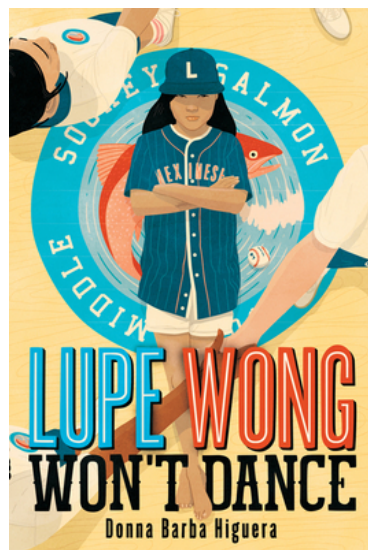
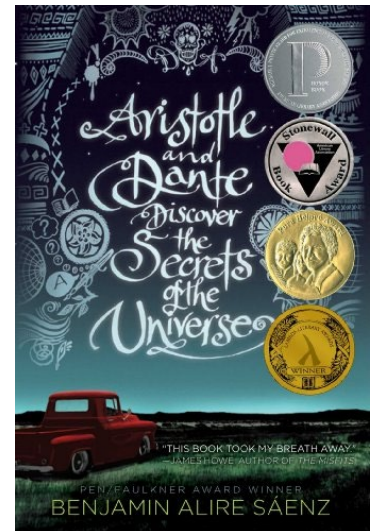
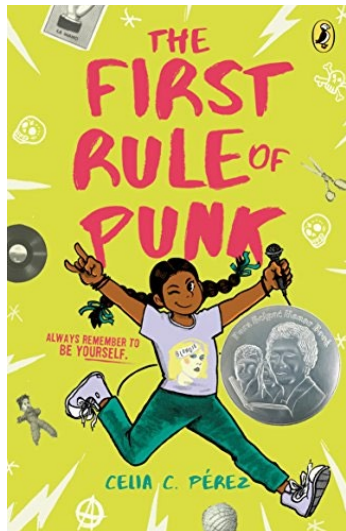
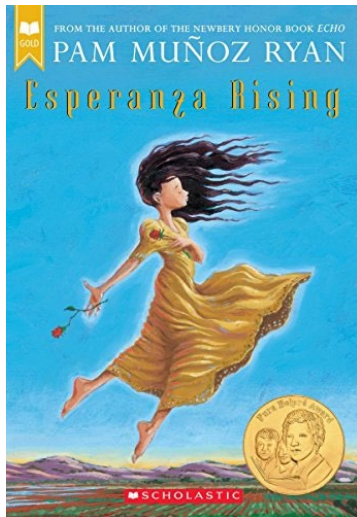
Singing bowls are a type of bell that resonates and produces a rich, deep tone when hit with a mallet. They are said to promote relaxation and so were the ideal sound choice to convey spirits, dreams, and magic.



CHARANGO (Bolivia)

A small lute instrument from the Altiplano of the South American Andean region, which originally used the dried armor of an armadillo as a sound box. Nowadays, the sound box is mainly made of wood and strung with five double-strings. Played in the song "Mañanaland."

To Read, To Watch, To Check Out



MOVIES:

- *Spider-Man: Into the Spider-Verse*: Netflix
- *Mosquitos y Mari*: Kanopy
- *Raising Victor Vargas*: Prime
- *Spy Kids*: Amazon Prime
- *Tortilla Soup*: Amazon Prime or Netflix

WEBSITES:

- <https://coloursofus.com/>
- <https://latinosinkidlit.com/>
- <https://latinostories.com/>
- <https://www.spanishplayground.net/>
- <https://hispanicreader.com/>