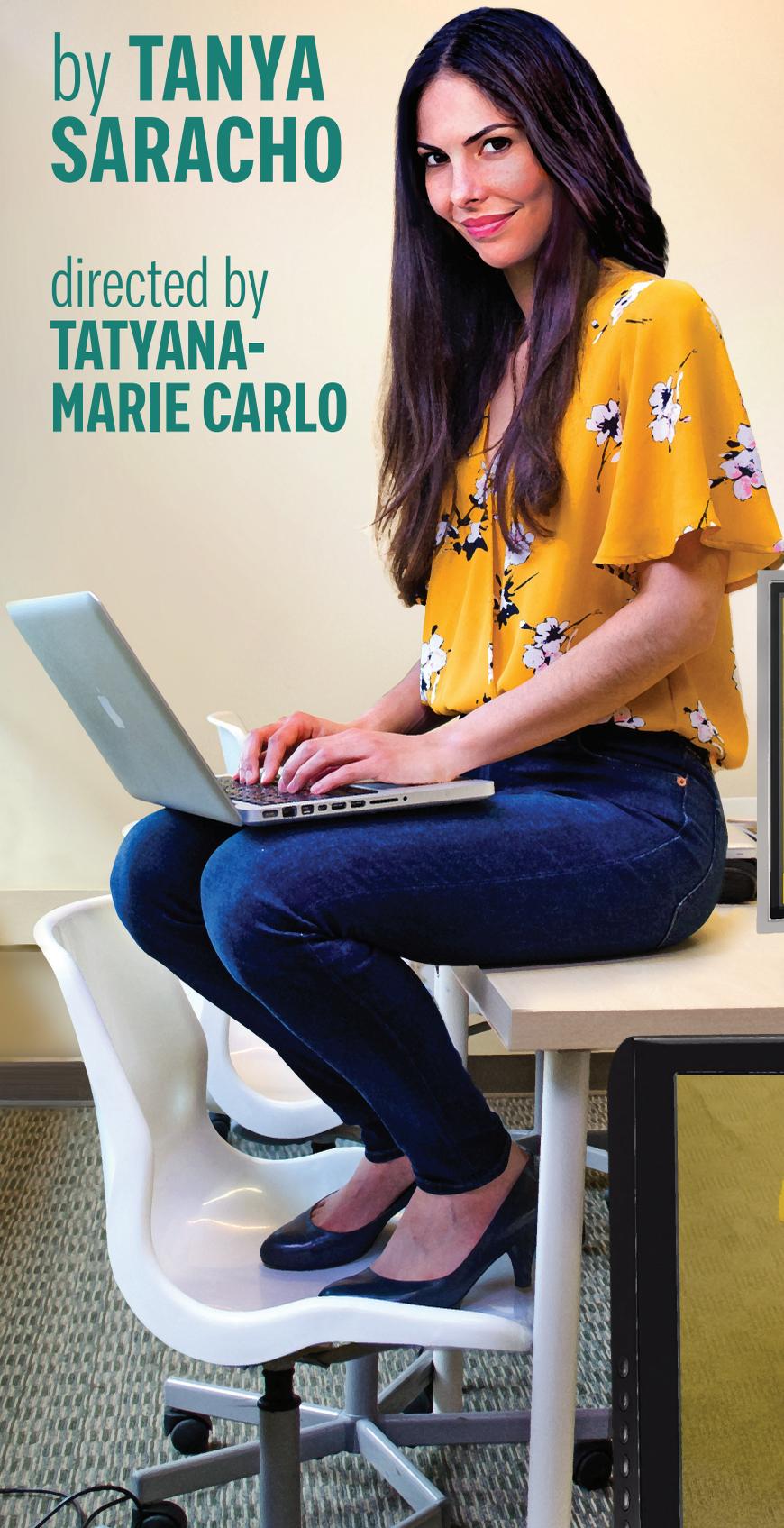


FADE

trinityrep **STUDY GUIDE**

by **TANYA SARACHO**

directed by
TATYANA-MARIE CARLO





Education

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Prepared by Trinity Rep's Education Department and Joi Wright

Designed by ZoDezign

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THEATER AUDIENCE

ETIQUETTE & DISCUSSION

PLEASE READ CAREFULLY AND GO OVER WITH YOUR CLASSES BEFORE THE SHOW

TEACHERS:

Speaking to your students about theater etiquette is ESSENTIAL. Students should be aware that this is a live performance and that they should not talk during the show. If you do nothing else to prepare your students to see the play, please take some time to talk to them about theater etiquette in an effort to help the students better appreciate their experience. It will enhance their enjoyment of the show and allow other audience members to enjoy the experience. The questions below can help guide the discussions. Thank you for your help and enjoy the show!

ETIQUETTE:

What is the role of the audience in a live performance? How is it different from seeing a film? Why shouldn't you talk during the play? What can happen in live theater that cannot happen in cinema? Reiterate that students may not talk during the performance. Please make sure all cell phones and alarms are turned off. Recording devices and cameras are strictly prohibited. If there is a disturbance, they will be asked to leave and the class may not be invited back to the theater. Students may not leave the building during intermission.

DISCUSSION QUESTIONS

BEFORE SEEING THE SHOW AT TRINITY REP

What are the differences between live theater and cinema? (Two dimensional vs. three dimensional; larger than life on the screen vs. life-size; recorded vs. live, etc.) Discuss the nature of film as mass-produced, versus the one-time only nature of live performances. Talk about original art works vs. posters. Which do they feel is more valuable? Why? What is the responsibility of an audience when watching a play? What is the responsibility of an audience when watching a Shakespeare play?

Observation #1:

When you get into the theater, look around. What do you see? Observe the lighting instruments around the room and on the ceiling. Look at the set. Does it look realistic or abstract? Try to guess how the set will be used during the show.

Observation #2:

Discuss the elements that go into producing a live performance: The lights, set, props, costumes, and stage direction. All the people involved in the "behind the scenes" elements of the theater are working backstage as the play unfolds before the students' eyes. Tell them to be aware of this as they watch the show. Observe the lighting cues. How do special effects work? How do the actors change costumes so fast? Pay attention to when you're excited about something on stage. What excited you? Pay attention to when you're bored. Why were you bored? What would you have done differently to make the play more interesting?

Actors in a live performance are very attuned to the audience and are interested in the students' reactions to the play. Ask the students to write letters to the actors about the characters they played and to ask questions of the actors.

SEND THESE LETTERS TO:

Trinity Repertory Company, c/o Education, 201 Washington St., Providence, RI 02903 or **email to:** education@trinityrep.com.

USING THIS STUDY GUIDE IN YOUR CLASSROOM

A Letter from Associate Education Director Matt Tibbs

Welcome to Trinity Rep and the 54th season of Project Discovery! The education staff at Trinity Rep had a lot of fun preparing this study guide and hope that the activities included will help you incorporate the play into your academic study. It is also structured to help you to introduce performance into your classroom through the following elements:

- **COMMUNITY BUILDING IN YOUR CLASSROOM**
- **INSPIRATION AND BACKGROUND ON THE ARTIST**
- **ENTERING AND COMPREHENDING TEXT**
- **CREATING TEXT FOR PERFORMANCE**
- **PERFORMING IN YOUR CLASS**
- **REFLECTING ON YOUR PERFORMANCE**

Trinity Rep's Project Discovery student matinées help high school students in the following common core areas (for more information on the National Core Arts Standards, visit <http://nationalartsstandards.org/>):

- Initiate and participate effectively in a ranges of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively (CCS.ELA-LITERACY.SL.9-10.1)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme (CCSS.RL.9-10.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (CCSS.RL.9-10.4)
- Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work (TH: Cn10.1.I.)
- Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works (TH: Re8.1.I.)
- Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices (TH: Re7.1.I.)
- Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective (TH: Re9.1.I.)

Enjoy the show!



Matt Tibbs, Associate Education Director



2019–20 Season at the Lederer Theater Center

under the direction of

Curt Columbus

The Arthur P. Solomon and

Sally E. Lapidés Artistic Director

Tom Parrish

Executive Director

Fade by Tanya Saracho

THE ARTISTIC TEAM

Directed by **Tatyana-Marie Carlo**

Set Design by **Efren Delgadillo, Jr.**

Costume Design by **Amanda Downing Carney**

Co-Lighting Design by **Pablo Santiago**

& Ginevra Lombardo

Sound Design by **David R. Molina**

Production Stage Managed by **Kristen Gibbs***

December 5, 2019 – January 5, 2020

in the Sarah and Joseph Dowling, Jr. Theater

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Trinity Rep's 56th Season is sponsored by



Supporting Season Sponsor

Trinity Rep gratefully acknowledges the past support of the B.B. Lederer Sons Foundation, the State of Rhode Island, and the City of Providence.

Southwest Southwest is the official airline of Trinity Rep.

THE CAST

Lucia **Elia Saldana***

Abel **Daniel Duque-Estrada****

Understudies **Alfredo Antillon, Jihan Haddad**

Fade is performed **with no intermission.**

Production Director **Laura E. Smith**

* Member of Actors' Equity Association, the union of professional actors & stage managers

** Trinity Rep Resident Acting Company member

Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

Originally developed and produced at the Denver Center Theatre Company, a division of the Denver Center for the Performing Arts, Kent Thompson, Artist Director

New York City premiere at Primary Stages (Casey Childs, Founder and Executive Producer; Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director), Feb. 2017

PLEASE TURN OFF cell phones and alarms during the performance. Texting and cell phone use are limited to intermission, outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

PICTURED ON THE COVER: ELIA SALDANA & DANIEL DUQUE-ESTRADA
COSTUMES BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

UNIT 1 Background

A conversation with the Director: Tatyana- Marie Carlo

Fade director Tatyana-Marie Carlo has had an exciting year — filled with a lot of directing and a lot of theater, and she wouldn't have it any other way. She is about to graduate from the Brown/Trinity Rep MFA program in directing, so 2019 started off with a production for that program of Qui Nguyen's *She Kills Monsters*. Before the semester even ended, she was deep in the process of directing *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* for Teatro en El Verano, the collaboration between Trinity Rep and Rhode Island Latino Arts that brings free, bilingual-theater around the state each summer. Once that show was on its feet, she was off to Williamstown Theater Festival in western Massachusetts where she was named the 2019 Matt Harris Directing Fellow. As soon as that wrapped up, she raced back to Providence for her final MFA project — a production of José Rivera's *References to Salvador Dalí Make Me Hot*. Last month, she worked with Manton Avenue Project directing a special bilingual musical written by their young playwrights. Now, she's at the helm of our current production of *Fade*. We're excited for our audiences to get to know her better. You'll see her work on stage, but you can learn more about her history here. Our marketing intern Audrey Rowland recently sat down to get to know her.



Elia Saldana as Lucia, *Fade*, 2019

Audrey Rowland: How did you get started in directing?

Tatyana-Marie Carlo: I was in undergrad, in a conservatory program for acting. Most of the students were female, and they were doing plays with predominantly male leads and there wasn't really a focus on the women. We revolted, and the Dean asked us what we wanted to do. It was up to us to figure it out. They allowed us to put on our own production of *Twelve Angry Women* and it was my first time directing. After that, I spoke with my mentor, who encouraged me to direct, advised me and helped me along the way.

AR: Before you discovered your love for directing, what were your plans for the future?

TMC: I wanted to be an actor! I thought for a long time that's what I loved to do, before I discovered directing. Thom Jones, who teaches at Brown/Trinity Rep, talks about leaning into the thing that's pulling you. Directing was that thing.

AR: What's something you wish people knew about directing?

TMC: How much prep goes into it! You don't just walk in on the first day and direct a play. *References to Salvador Dalí Make Me Hot* opened this October, and I started working on it in March 2019. Imagine if you're someone who is doing plays all over the country! The process of the play could start six, maybe even seven months before your first rehearsal.

AR: How would you describe yourself as a director?

TMC: I'm a very collaborative director. I love for every single person in the room to have a voice and agency over what they're doing. I have a particular vision, and I'll try to execute that vision, but I always try to leave space for the actors, designers, and other collaborators to also see themselves in the piece. It takes a village.

AR: You had some experience directing a show in this same space when you were the assistant director for *The Song of Summer*. What was that experience like?

TMC: *The Song of Summer* was so great! I was really included in the process. [Director] Taibi Magar, who just finished directing *The Prince of Providence*, always included me in her ideas or decisions. Whenever there was something I didn't understand in her directing process, she would explain why she did it and how it helped her. There was one moment when she started listening to a certain scene facing away from the stage, which I thought was strange. She said that sometimes, you have to shift your perspective in order to hear the scene in a new way.

AR: The characters in *Fade* speak Spanish to each other during some moments in this show. You've also directed bilingual characters for the Teatro en El Verano production of *The Tempest/ La Tempestad* and *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* What is it like to direct a show that uses more than one language?

TMC: It's so fun. One thing that I love about bilingual theater is that it has a larger reach. My grandmother, who is 91 years old, does not speak English, and I have cousins that don't speak Spanish. All of us together as a family can watch a bilingual play and understand it if it's executed correctly, with both language and physicality telling the story. It brings people together and it creates fewer barriers.

“ I’m a very collaborative director. I love for every single person in the room TO HAVE A VOICE and agency over what they’re doing. ”

Biography of the Playwright:

TANYA SARACHO

Tanya Saracho was born in Sinaloa, México. She is a playwright and television writer who's worked on *How To Get Away With Murder* and HBO's *Looking*, among other shows. Currently, she serves as the creator and show-runner of the series *Vida* on Starz. She is also developing a television series called *Brujas* with Big Beach, which deals with the intersection between Brujería culture and feminism.

Named Best New Playwright by *Chicago Magazine*, Saracho has had plays produced at: Dallas Theater Center, Victory Gardens Theatre, Theatreworks, Primary Stages and 2nd Stage in NYC, Denver Theatre Center, Oregon Shakespeare Festival, The Goodman Theatre, Steppenwolf Theatre, Teatro Vista, Teatro Luna, Fountain Theater, Clubbed Thumb, NEXT Theater, and 16th Street Theater.

Saracho was named one of nine national Latino Luminarios by *Café* magazine and given the first Revolucionario Award in Theater by the National Museum of Mexican Art. She is the founder of Teatro Luna (all-Latina theater company) as well as the founder of ALTA (Alliance of Latino Theatre Artists). She is currently under commission with South Coast Repertory Theatre and Two River Theatre.



Biography of the director:

TATYANA- MARIE CARLO

Tatyana-Marie Carlo (she/her/hers), is a proud Puerto Rican director from Miami, FL who received her BFA in Acting from the New World School of the Arts. During her undergraduate career, she developed a passion for bilingual theater that continues to influence her work. As the Artistic Director of Micro Theater Miami, Tatyana-Marie integrated English-language plays, where previously all the plays were performed in Spanish.



While leading the creation process of 15-minute plays in 20' X 8' shipping containers, she was also able to establish Micro-Theater for kids, which was never before seen in the United States. Soon after she became the Associate Director of Seminole Theatre, a performing arts center in Homestead, FL. In her role she aided in the re-establishment of the theater which had been closed for 40 years. Currently Tatyana-Marie is a third year MFA Directing candidate at Brown/Trinity Rep where she has directed a diverse body of work including: *The Last Days of Judas Iscariot* by Stephen Adly Guirgis; *She Kills Monsters* by Qui Nguyen; *Commedia de las Equivocaciones*, a bilingual Spanish/English adaptation by Kufa Castro of Shakespeare's *The Comedy of Errors*; and *References to Salvador Dalí Make Me Hot* by José Rivera She has also had the opportunity to direct the workshops of *Miku and the Gods* by Julia Izumi and *Saltfish* by Kyla Searle. During her time in Providence, Tatyana has worked closely with the team members of the Trinity Rep and Rhode Island Latino Arts (RILA) partnership over the last two summers on their *Teatro en el Verano* bilingual adaptations of *The Tempest/La Tempestad* and *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* She has directed plays locally and nationally including: *Clybourne Park*, *Real Women Have Curves*, and *Five Women Wearing the Same Dress*. Most recently Tatyana was named the 2019 Matt Harris Directing Fellow at Williamstown Theater Festival.



Elia Saldana as Lucia, *Fate*, 2019

PLOT SYNOPSIS

*By Shanel
LaShay Smith*

The story begins when Lucia Ballesteros, a Mexican-born novelist launching her career as an entry level TV writer. Lucia has been hired to write for a television show with a Latina lead at a major production company in Los Angeles; however, she quickly realizes that she is the “diversity hire” meant to fulfill a “quota”. During her first few weeks she finds it difficult to contribute to conversations in the writers room, and hasn’t made a single friend since her move from Chicago to LA. Lucia feels out of place in a white-male dominated work environment often feeling undervalued and ignored, but she was able to find her voice when she befriends a custodian named Abel.

Abel is of Mexican descent born in El Sereno, CA who becomes a friend and confidant for Lucia and eventually the inspiration behind Lucia’s TV writing debut. Abe is someone who keeps to himself and doesn’t have many friends, but as time passes their relationships is able to grow when Abel opens up to Lucia. Lucia eventually decides to use very personal information about Abel for the new character she is adding to her tv-show without Abel’s permission. This leads to the end of their relationship as Abel feels betrayed and hurt. Although her relationship with Abel didn’t last, Lucia continued to excel in her career and eventually becomes an executive at her production company.

Both characters in this play come from a Mexican heritage, one being born in Mexico (Lucia) the other in the United States (Abel); however, they come from very different socio-economic backgrounds. Lucia comes from a wealthy family from Mexico City, while Abel is from a working class family. Their upbringing affects how they view the world around them and how they navigate different spaces. The play showcases classism within the Latinx community, and how status does not change who you are at your core.



The Characters

LUCIA:

28, Mexican-born, acculturated. When in Mexico one would call her a “Fresa” but here, she’s just an Americanized Mexican who navigates the code-switching between Spanish and English as well as the rest of her (globalized) generation. (This is the “Tuitear” and “Googlear” Generation.)

ABEL:

Early 30’s, born in the U.S., Mexican-American but quite Mexicanized. Born and raised in LA, proud of his Mexican heritage. Oh, by the way, don’t ask about his tattoos because it really bothers him to talk about them, okay? Just don’t.

The Cast

Elia Saldana (Lucia)

Regional Theaters: *Destiny of Desire* at Oregon Shakespeare Festival, Goodman Theatre, Arena Stage, and South Coast Repertory; *Ella Enchanted: The Musical* and *Ivy + Bean: The Musical*, South Coast Repertory; *The Mother of Henry* and *A Mexican Trilogy: An American Story*, *The Latino Theater Company*; *Olivério: A Brazilian Twist*, *Main Street Theatre*; *Buddy: The Buddy Holly Story*, Theater League Regional Tour; Workshops with New York Stage and Film, and Denver Center for the Performing Arts. **Film/Television:** *Criminal Minds*, *Jane the Virgin*, *The Cleveland Show*, *Street Level*, *Cry Now*. **Other:** B.A. in Theatre from the University of California, San Diego. Best Actress Award at the Nosotros American Latino Film Festival.

Daniel Duque-Estrada '13 (Abel)

Trinity Rep: Pablo Del Valle, *Native Gardens*; *Lodovico, Othello*; Alonso/King Ferdinand of Aragon, *Like Sheep to Water, or Fuente Ovejuna*; Lysander, *A Midsummer Night’s Dream*; *A Christmas Carol*. **Off-Broadway:** WP Theater, Second Stage, PlayCo. **Other Theaters:** Oregon Shakespeare Festival, Dallas Theater Center (former Brierly Resident Acting Co. member), Shakespeare Dallas, Brown/Trinity Playwright’s Rep, California Shakespeare Theater, Shakespeare Santa Cruz, The Shotgun Players, Intersection for the Arts/Campo Santo, The Cutting Ball Theater. **TV:** *Second Chance*. **Other:** Daniel has been a counselor and teaching artist with Trinity Rep’s Young Actor’s Summer Institute. Graduate of the Brown/Trinity Rep MFA Acting program; BA from UC Berkeley.

UNIT

2 Entering the Text

Exercise 1:

OTHERING

Have your students discuss gender, what it means in the context of the play, and in the context of the world they know. Broaden the discussion to include non-gender othering, which happens all the time but does not get as much attention. Have each student think of a group that they consider themselves to be a part of. The students may choose any sort of group except for gender. The more unique the choice, the better – they may consider themselves to be jocks, or vegetarians, or introverts, or believers in the flying spaghetti monster – anything they want. Have them prepare a presentation (either a short oral presentation, a written piece to be read to the class, or even a short scene with another one of the students) that answers the following:

- What are some of the characteristics that define your group?
- Why do you consider yourself to be a part of it?
- What is a group that you would consider to be “opposite” yours?
- How would you feel if members of this opposite group were to be assigned to work on a project with you? Sit at your lunch table? Move into your house?
- What have your real-life interactions been like with this other group?
- Have you ever felt you were the target of discrimination by them or by some other group because of the group with which you associate yourself? (If the presentation is taking the form of a scene, it might be easier to answer this question in the post-scene discussion.)

Exercise 2:

WHAT'S IN A ROLE?

In small groups, have each individual note which gender they would traditionally expect in that position off the top of their head. Afterwards, have the small groups discuss their answers and the reasons for them..

- **Caretaker**
- **Doctor**
- **Nurse**
- **Actor**
- **Lab technician**
- **Stay at home parent**
- **Clothes maker**
- **Teacher**
- **Computer programmer**
- **Photographer**
- **Model**
- **Construction worker**

Discussion Questions:

- 1.** Why did you assign the genders to these roles?
- 2.** What did you discover about the expectations you and your small group have for traditional (fe)male roles?
- 3.** Discuss in your group what it might look like to have a person of another gender in each of these work roles. Is it hard to picture? Why is that?

Exercise 3:

I'M NOT BAD, I'M JUST DRAWN THAT WAY

One of the most important jobs for an actor is to figure out why their character does what they do. Even if an actor is playing a villain, it is important that the actor not judge or criticize their character's actions—instead, they must play them truthfully.

1. Assign each student (or depending on the class, a group of students) one character from the play. They must take an in-depth look at that character.
2. Have them come up with things that the character say about themselves and lines that other characters say to describe them.
3. Each student or group of students must then make a presentation as to why their character is not so bad after all. Whether or not they actually believe it, encourage students to think about their character's motivations for their actions in the play.
4. Discuss with your students how actors, writers and directors must always ask why people behave the way they do.

Exercise 4:

LETTERS TO A CHARACTER

The first part of the following activity gives students the opportunity to interact with the characters and plot points of the story. The second half of this activity allows students to get inside the character's head and understand the story from his or her perspective.

1. Have your students choose a character from the play and, using any of the following prompts, write a letter to that character: What advice would you give the character at this point in the story? What is something important that you want this character to know right now? Tell this character about an event in the story that hasn't happened yet.
2. Once everyone has finished, collect the letters and redistribute them to other students in the class.
3. Now, each student must imagine that they are the character that the letter is addressed to, and respond to it from his or her perspective.
4. Optional performance opportunity: your students could also write their responses in the form of a monologue and perform them for the class.
5. Afterwards, take a moment to debrief with your students: which part of the activity did they like the best?

Exercise 5:

101 WAYS TO READ A MONOLOGUE

A monologue, or soliloquy, is a long speech made by one person. Sometimes it can be a challenge for a young actor to take on a piece of text and perform it on his or her own, so this activity is a way to get your students to forget their inhibitions and have fun with it. Pick one or more of the monologues below, and hand them out to your students. You can assign or let them choose which monologue they want to do, and give them a few minutes to read it over a few times and familiarize themselves with it.

- In partners, let them read it out loud to one another a few times in whichever way they want to.
- After this, using your own suggestions and those of your students, throw out different ways to read the monologue. Feel free to be as wacky as you want -- this is supposed to be fun. You can filter the suggestions, and pick one that you think would work and let them do it that way. Some examples of different ways to read it include (but are definitely not limited to): an aerobics instructor, an army general, a drunk, someone who desperately has to go to the bathroom, a squirrel, the laziest person in the world, singing it, whispering it, telling it like it's a scary story, like an interpretive dancer, like they are in a musical, like a President, or a King... you can even use celebrity names and have them imitate them using the monologue.
- This can be done with all of the students working in partners or on their own at the same time. If this is a particularly brave group, you can challenge them to take your suggestions and perform individually in front of the class.
- After every willing student has performed, take some time to talk about what they got from it. Did it help them understand the monologue better? If so, how? Did they find that any of the interpretations, as silly as they may have been, actually worked and made some sense? Which ones, and why? How does this help them as actors?

Monologues and Scenes

LUCIA [Monologue 1]

Ah, magic. Oh, wow. There's like a big window and everything. And a little fridge. It smells in here though. I don't know, like something. It smells like, like "misjudgment" and "miscalculation." I'm not being negative. I'm not. But what the hell am I doing here, baby? I know. See? I should have sold the rights when I had the chance now I'm a hag that has to take a fucking whatever this is. And you know what's crazy? No one has bothered to check if I can actually do what I was hired to do. Which I thought was to write for television, right? I thought there'd be actual writing involved. But I come to realize, after today — ooh, I can see them shooting something on the lot from here — sorry, I come to find out that writing for this is basically talking over each other in an airless room while trying to out-wit each other. It's just... Oh, God, it was a nightmare in there. And they're all men. And old. I must be the youngest by like, at least a decade. At least. There's one guy who might be 40. Babe, why do I feel like I've stooped to the lowest of lows? What? Shuddup, don't be a mush. Okay fine, be mushy.

LUCIA [Monologue 2]

No. I wish. He has a lounge in Chicago. Like a bar. And he's opening up this yuppie bowling lane-lounge thing now, which means he's never going to come. I knew that though. (beat) There are so many things I didn't think through before saying yes to this — because in a way, it came out of nowhere. Yeah, I didn't think it out. Like about Jay and being so far away from him. Far away from my friends. Who knew it was so difficult to make friends as an adult, huh? How do you even go about doing that? God this city makes you feel so lonely, no? I can honestly say I've never been more lonely. And I know I've only been here three weeks, but... I don't know. Where does one meet people when nobody like walks anywhere here? You're just in your car or you're at work.

ABEL [Monologue 3]

Ha. You're never going to live in Boyle Heights. You wouldn't last. But it was okay for us and for like around six months everything was good. Pretty nice actually. And then, I don't know what happened but she started — truth be told is I think she was sniffing, but I still can't prove that. She had this aunt that came to live with us and she would always start drama with us. And the thing is, it was like affecting the baby. She'd leave with her aunt God-knows-where and I'd come home and the baby would be all alone, crying in the crib. Yeah. But if I would say anything, the both of them would pounce on me. Para no hacertela larga we split up and then it got, just, it got bad.

ABEL [Monologue 4]

So I run over there and all her cousins — well, that's who she says they are, but I never met no cousins of her's before — they're like six of them in the front yard. And something didn't look right. The whole thing — God, I've played it back in my mind, over and over. Drove me nuts while I was locked up. Something just wasn't right that day. Anyway, I go in and she's like half dressed and all wyled out. Sweaty and hyper. The baby crying on the floor there with like two big Salvatrucha looking dudes.

Daniel Duque-Estrada as Abel, *Fade*, 2019



Scene 1

LUCIA

Wait, what did you say? Did you say, "I can't help where I'm from?" What is that supposed to mean?

ABEL

You're Mexican, right?

LUCIA

Yeah.

ABEL

From Mexico. Born there?

LUCIA

Yeah?

ABEL

Raised in a specific kind of way

LUCIA

What do you mean?

ABEL

The way you talk. Little fresita accent.

LUCIA

You're calling me a fresa?

ABEL

Not as an insult. Just what it is.

LUCIA

I'm so not a fresa! I have to have a job, first of all,* and my clothes are not...

ABEL

I'm just saying that you can't help where you're from.

Scene 2

ABEL

You wanna crank the window?

LUCIA

Yeah, I think* I'm going to open it.

ABEL

It has sort of a... there's a little trick to it. You want me to crank it open for you?

LUCIA

No, I don't need you to "crank" it for me,* thank you.

ABEL

Ok, but they're from the 40's when this studio got built so they're a little tricky.* You just gotta crank it.

LUCIA

I got it. Thanks.

ABEL

Well. Give a holler if you need my help.

LUCIA

I'm fine.

ABEL's like "suit yourself She-Rah," and bounces. LUCIA starts to hit the pane with her shoulder. After a while, ABEL comes back.

ABEL

You sure you don't need help cranking it?

She hits it.

ABEL (CONT'D)

Te digo que tiene maña.

The Spanish makes her stop and look at him.

LUCIA

Well, look at that. He does speak Spanish after all.

Scene 3

LUCIA

Oh, it's not even the same. The corn tastes different here.* But then again, it's also deadlier over there, so it's a trade off. You know I got typhoid from eating on the street?

ABEL

Why do Mexicans always say that...?

ABEL (CONT'D)

Typhoid? Does that even exist anymore?

LUCIA

Oh, very much. There are like outbreaks. I used to bribe my maid* with hair

Accessories...

ABEL

You bribed your "MAID."

LUCIA

Yeah, Chatita, our maid. I loved her so much.

ABEL

And you still maintain you're not a fresa?

LUCIA

Everyone in Mexico has a maid, it doesn't make you a fresa.

Over there it's not like a thing, like it is here.

ABEL

I can assure you my grandparents didn't have a maid.

LUCIA

But that was the olden days. Now, everyone's got one.

Even maids have maids now.* Anyway, I used to make Chatita walk me down to get creamed corn, even though she hated it because my mother would, of course, forbid any and all street food. Oh, my God. My mom was horrified when she found out what was happening. She took me to the doctor to get like a million shots.

ABEL

...oh, man

Scene 4

LUCIA

I'm sorry. Me assuming you speak Spanish wasn't like an insult. It was like a good thing. I do it cuz, I mean, it's actually what I'm most comfortable with. And it's a little like, "we're in this together" when I do it, you know what I mean?

ABEL

We're in what together?

LUCIA

I'm just saying that it's my comfort tongue, so whenever I get a chance to speak it, it's like taking off your tight belt, you know? Like...

She makes a sound like she just unbuckled her pants.

LUCIA (CONT'D)

Wait. Are you even Mexican*...? I'm sorry, I totally just assumed...

ABEL

Of course. No, I am. I just try not to speak it at work, you know?

LUCIA

Wait. Why?

ABEL

Why I try not to speak Spanish at work?

LUCIA

Yeah.

ABEL

I don't know. Maybe because this is America?

LUCIA

Are you serious?

ABEL

Yeah. Last I checked.

LUCIA

Whoa. Jingoist much?* Just kidding.

ABEL

What?

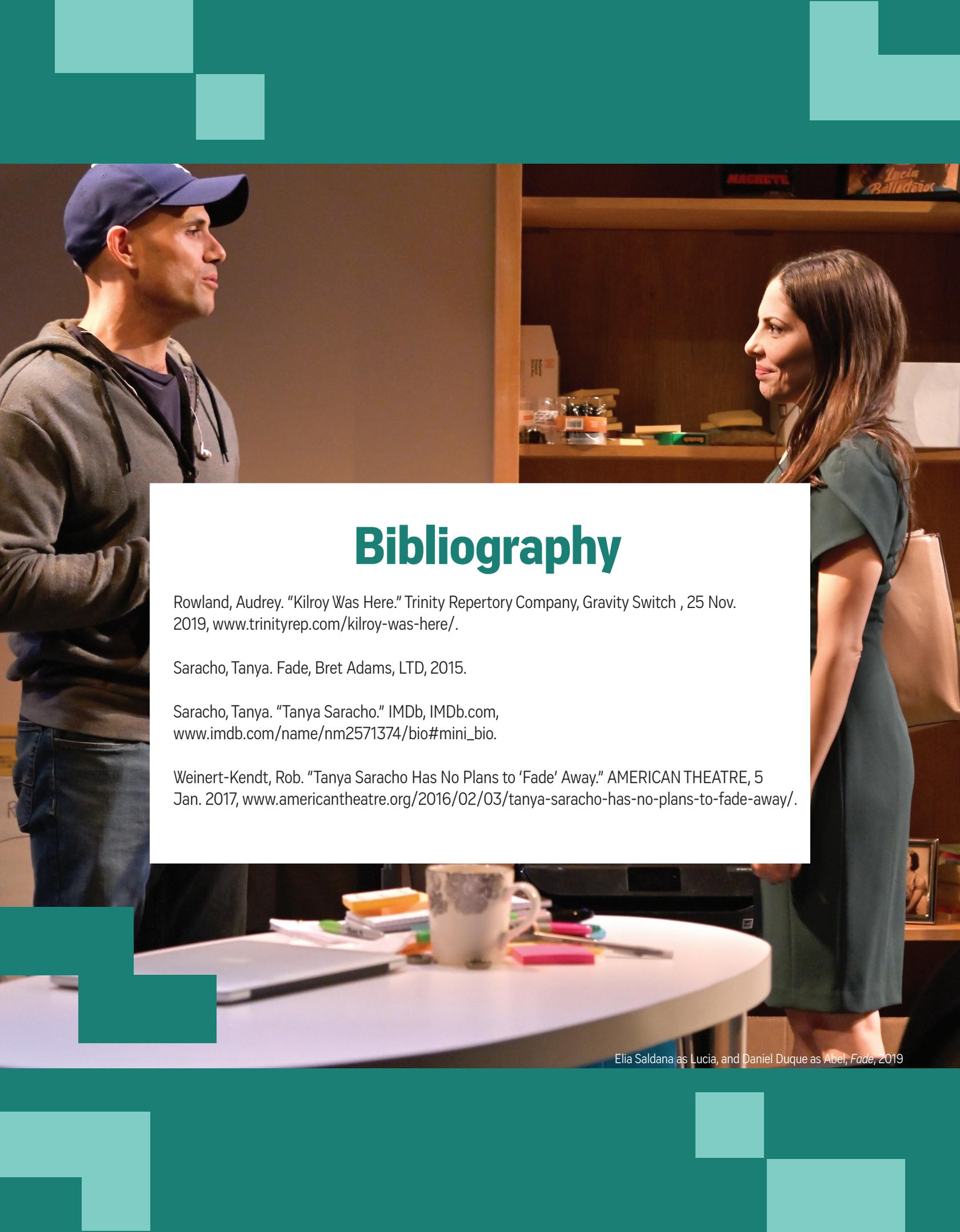
LUCIA

Nothing. Just kidding.

Tense.

ABEL

I'm gonna get back to my floors



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