

Marisol is fiction. It is also strange. That said, even a story as strange as Marisol, when compared to reality, seems to support the old axiom that truth is stranger than fiction. Truth is also often darker, more sinister, and more brutal than fiction. The events of human history, personal tragedy, and the nightly news prove as much. Broadly categorized, the play is part of a genre called magical realism—where elements of reality collide with fantasy, dreams, and nightmares.

Marisol is a nightmare about humans struggling to survive in an apocalyptic time and place where faith, hope and love are fragile. Though originally written and produced in the early 1990s, the themes continue to resonate. The fictional pre-millennial fears and anxieties of the characters almost seem understated (or perhaps prophetic), when contrasted with the real events of our world in the past decade.

In times of division and discord, it has been human nature to question and debate the role and presence of God. When things get bad, we often turn to God in hopes of direct, divine intervention—assuming of course that God is on our side. Conversely, we despair when God fails to respond or provide in the way we wish. In Marisol (as in life) it is perhaps impossible to see whose side God is on. Indeed, things have gotten so bad in Marisol's world that even the angels are up in arms... literally. The playwright, through the provocative words and actions of several characters, explores these challenging and alienating issues.

Rivera's intent, I surmise, is not to make conclusive statements about the role or presence of God. He seems to know better than to characterize or personify God directly, thus maintaining God's mystery throughout the play. Any symbol for God, reference to God, or criticism of God, is necessarily limited by our inability as humans to fully comprehend and articulate this mystery. If God is present in the world of Marisol, it is quite likely that the characters would fail to recognize that presence in the first place. Should we look for God to be revealed in a kingly crown, or in the tattered rags of a street person?

Thematically, I'm convinced that Rivera is more concerned about our role as humans (and how we treat each other) than he is with the role of the iconic, paternal God of the Christian faith. How do we serve as our brother's and sister's keeper? How do we tolerate, respect, and care for each other—especially when the other is different? How do we comfort each other during times of sickness, loss, and grief? How do we manifest faith, hope, and love on earth? If we knew and could apply the answers, in a way that is pleasing to God, that would truly be a strange reality.

—David Legore



SPECIAL THANKS

The Department of Dramatic Media expresses appreciation for the special contributions made by the following friends and supporters:

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Dramatic Media is storytelling by way of the stage or screen, through the fusion and study of text, performance, design, and technology.



MARISOL

by José Rivera

Produced through special arrangement with Dramatists Playservice, Inc.

CAST: in order of appearance

STREET PEOPLE

Ora Meagan Cevallos

Michele' Crowder

Taylor Gardner

Eddie Gomez II

Randy Lynn

Shanice Phillips

Nolan Schmidt

Arthur J. Babcock

Sean Lynch

Berenice Guzman*

SKINHEADS

MARISOL

MAN WITH GOLF CLUB

SUBWAY ANNOUNCER

ANGEL

VOICE #1

VOICE #2

VOICE #3

JUNE

RADIO ANNOUNCER

MAN WITH ICE CREAM

LENNY

WOMAN WITH FURS

MAN WITH SCAR TISSUE

ANGELS

Cody Broadhurst

Arthur J. Babcock

Jasmine Hernandez

Ora Meagan Cevallos

Shanice Phillips

Eddie Gomez II

Betsey Wolff

Sean Lynch

Ryan Sozzi

David Soop

Rebecca Girlinghouse

Winter Johnson

Tess Brömme

Ora Meagan Cevallos

Michele' Crowder

Andrea Jameson

THE MOON CARRIES THE SOULS OF DEAD PEOPLE TO HEAVEN.
THE NEW MOON IS DARK AND EMPTY.
IT FILLS UP EVERY MONTH WITH NEW GLOWING SOULS
THEN IT CARRIES ITS SILENT BURDEN TO GOD.

ARTISTIC STAFF

DIRECTOR

PRODUCTION DESIGNER

TECHNICAL DIRECTOR

COSTUME & MAKEUP CONSULTANT

STAGE MANAGER

VIDEO DESIGNER

STUDENT COSTUME & MAKEUP CREW

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Tess Brömme

Andrea Jameson

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Tabatha Steakley

Carrie Strowd

Betsey Wolff

Tess Brömme

Andrea Jameson

Fletcher Wright

Tim Gapinski

Connor Dillon

Victoria Hoppes

Alexandria James

Chazity Sepeda

Tabatha Steakley

Carrie Strowd

Alyssa Tieman

King's X

PROPERTIES

LIGHT BOARD OPERATOR

SOUND and VIDEO OPERATOR

ADDITIONAL CREW

MUSIC

SETTING

SCENE: Various locations in New York City

TIME: 1999

* in partial fulfillment of DRAM 436 Senior Capstone

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