

"Hell is other people." Thus goes the famous and perhaps most thematic line from *No Exit*, a play that helped define existential drama and influence the absurdists. What might Sartre have been trying to say? At first glance, there doesn't seem to be much ambiguity in Garcin's definitive conclusion. Indeed, Sartre had reasonable cause to voice a similar conclusion at the time the play was first written and produced—1944. The world was embroiled in global war, and Sartre's city of Paris was under Nazi occupation. He, like so many people at the time, was undoubtedly questioning the sense (or senselessness) of it all. Could the torturers from the hell of mythology be any worse than what we as humans are capable of doing to each other? With this backdrop in mind, it is easier to understand and contextualize Garcin's famous line.

It is also easy to see some of Sartre in Garcin, a man who struggles with a cowardly reputation, despite his personal desire to be both a pacifist and a "man of action." Sartre had been criticized by some of his contemporaries for a failure to be directly involved in the Nazi resistance. Others, like his friend and fellow existentialist Albert Camus, noted that one can also resist through one's writing. Nonetheless, these criticisms likely motivated Sartre to become involved with a number of social and geo-political causes throughout the rest of his life—becoming a polarizing and controversial figure along the way. Near the end of his life he was quoted as saying "I would like people to remember the milieu or historical situation in which I lived,... how I lived in it, in terms of all the aspirations which I tried to gather up within myself."

Ultimately, with respect to the characters of *No Exit*, it would seem that we as humans have a profound ability to make our own versions of hell. If we extend the walls of the room from the play, we are all trapped together with no exit. Thus, it is quite possible that Garcin's famous line is really a call to action consistent with the existentialism for which Sartre is best known. If we are responsible for our own actions, while also acknowledging the humanity and freedoms of others, perhaps we can avoid the hells of our own creation. As Inez says at another point in the play, "You are your life. And nothing else." What we do with that life (and the choices we make) can be the difference between an existence of fulfillment or torture—for both ourselves, and by extension for humanity. This philosophy, when combined with the compelling story, characters, and dramatic structure of *No Exit*, remains relevant in these troubled times of division and discord.

On a related note, the life of the artist often involves collaboration. Theatre and film, by their very nature involve work with many people. This production has been a truly fulfilling experience, and an opportunity to work with a wonderful group of talented artists—contradicting the conclusion that hell is other people. You, the audience, are also a part of that equation. We thank you for your willingness to join (and be trapped) with us. Together, perhaps we'll find our way out.



MARCH 7–9, 2014

FRIDAY @ 2:30 & 7:30 PM, SATURDAY @ 7:30 PM, SUNDAY @ 2:30 PM
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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.



NO EXIT

BY JEAN-PAUL SARTRE

TRANSLATED BY STUART GILBERT

CAST: (in order of appearance)

JOSEPH GARCIN
THE VALET
INEZ SERRANO
ESTELLE RIGAUT
DAVID SOOP
JONATHAN RIEDESEL
BRITNIE J. TUCKER
CAITLIN BARRY

VIDEO CAST: (in alphabetical order)

PETER
GARCIN'S WIFE
ORA CEVALLOS
RYAN BEENE
CHRISTOPHER DELUCA
ESTELLA GRANDERSON
LISA JOHNSON
ROBERT LEIJA
RANDY LYNN
FEMALE RENTER
ESTELLE'S SISTER
FLORENCE'S HUSBAND
NEWSMAN 1/SOLDIER 1
ROGER
NEWSMAN 2/SOLDIER 2
GOMEZ
GARCIN'S MISTRESS
ESTELLE'S HUSBAND
OLGA
ESTELLE'S BROTHER
RYAN BEENE
ORA CEVALLOS
CHRISTOPHER DELUCA
ESTELLA GRANDERSON
LISA JOHNSON
ROBERT LEIJA
RANDY LYNN
KAITLIN MESKER
ANNA MIDKIFF
BRYAN MITTELSTADT
HENRY MOON
JORDAN MORALES
SHANICE PHILLIPS
ZAC REYNOLDS
HANNAH SCHMIDT
JOHN PAUL WODA

No Exit is produced without an intermission. The running time is approximately 100 minutes. Out of respect to the performers and your fellow audience members, we request that the audience not exit during the show. If only seems right.

Music by Hugh Laurie. Artwork by Pablo Picasso.

ARTISTIC STAFF

DIRECTOR & MEDIA DESIGNER
PROFESSOR DAVID LEGORE
SCENIC DESIGNER
PROFESSOR TERRY PRICE
COSTUME & MAKEUP COORDINATORS
PROFESSOR SHANNON LEVY
STAGE MANAGER
SELINA RAMIREZ
CINEMATOGRAPHY
CAROLINE JORDAN
ROBERT LEIJA
HENRY MOON
TIMOTHY GAPINSKI
JOHN PAUL WODA
LISA JOHNSON

LIGHTING DESIGNER & BOARD OPERATOR
AV BOARD OPERATOR
RUNNING CREW
CONSTRUCTION CREW

Members of the company and DRAM 101/111

CREWS

TEXT ANALYSIS & DRAMATURGY
CAITLIN BARRY, ORA CEVALLOS, DAVID SOOP*
STAGE & HOUSE MANAGEMENT
CHRISTOPHER DELUCA, SELINA RAMIREZ*
SCENERY & RIGGING
CONNOR DILLON*, ESTELLA GRANDERSON,
ADRIANA LOPEZ, SEAN LYNCH, ANNA MIDKIFF
JORDAN MORALES, ZACH REYNOLDS
LIGHTING, SOUND, & AV
RYAN BEENE, LISA JOHNSON, TIMOTHY GAPINSKI*
TAYLOR GARDNER*, RANDY LYNN, KAITLIN MESKER
PROPERTY & SCENIC ART
JOHN PAUL WODA
COSTUME & MAKEUP
SHANICE PHILLIPS, TYLER SALINAS, HANNAH SCHMIDT
MARKETING & ARTS MANAGEMENT
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CAROLINE JORDAN*, ROBERT LEIJA, HENRY MOON
*denotes Crew Head

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