

Marisol

by JOSÉ RIVERA

directed by BRIAN MERTES

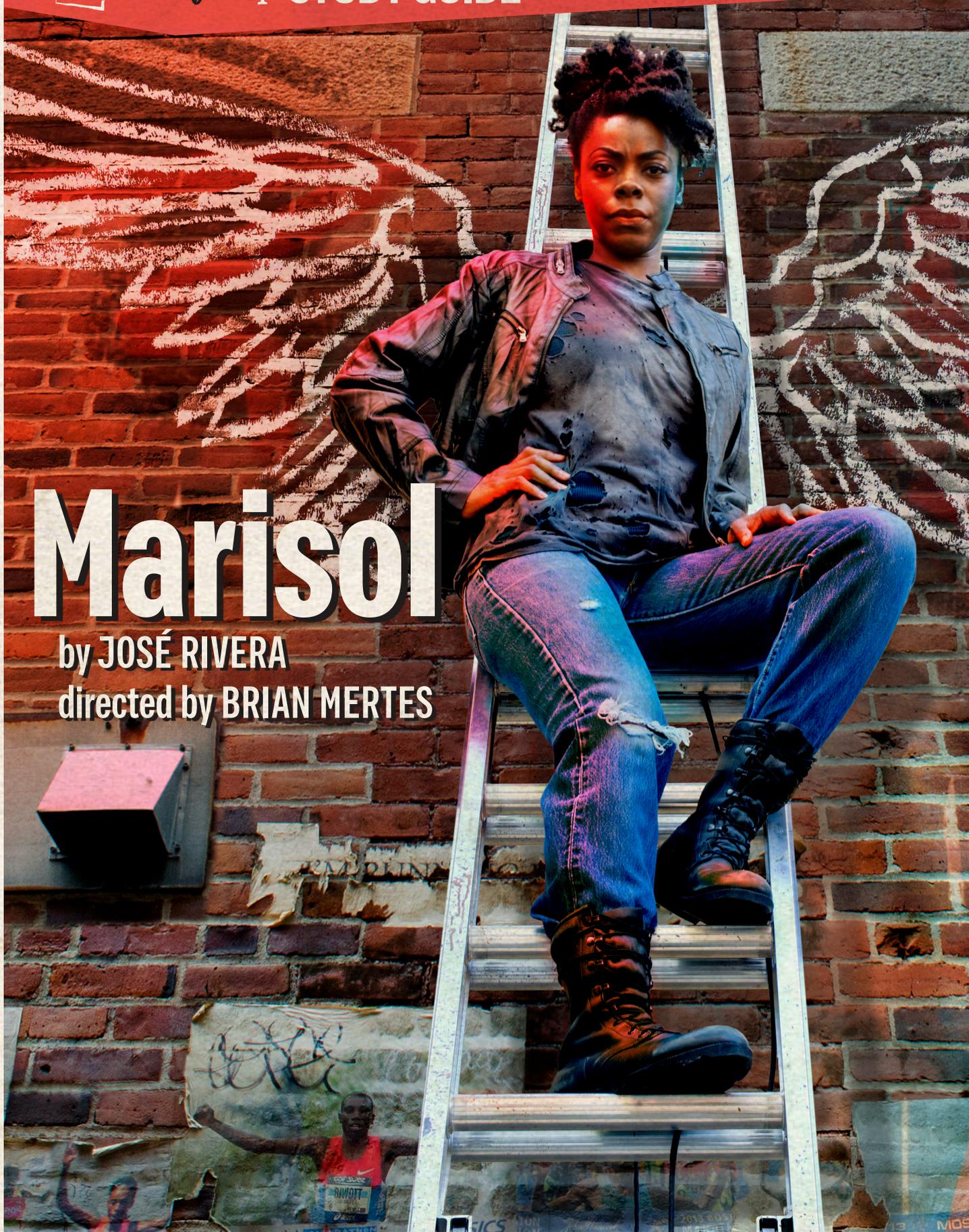


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Support for Trinity Rep's education programs comes from the Dexter Donation Trust, The Norman and Rosalie Fain Family Foundation, Phyllis Kimball Johnstone & H. Earl Kimball Foundation, Mary Dexter Chafee Fund, The McAdams Charitable Foundation, Rhode Island State Council on the Arts, Shakespeare in American Communities, Textron Charitable Foundation, Theatre Forward The Yawkey Foundation, Otto H. York Foundation, and many individual donors

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Theater Etiquette

PLEASE READ CAREFULLY AND GO OVER WITH YOUR CLASS 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 your discussions. Thank you for your help and enjoy the show!

ETIQUETTE:

What is the role of an audience in a live performance? How is it different from seeing a film? Why can't you chew gum or eat popcorn at a live theater performance? Why can't you talk? What can happen at a live theater performance that can't happen in cinema? Reiterate that students may not chew gum or talk during the performance. Please make sure all cell phones or other devices that may create sound are off. Recording devices and cameras are strictly prohibited. If there is a disturbance, they will be asked to leave and the class will not be invited back to the theater. Students are not permitted to 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 and 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 versus posters. Which do they feel is more valuable? Why?

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?

SEND LETTERS TO THE ACTORS!

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

Using This Guide In Your Classroom

**A LETTER FROM ASSOCIATE
EDUCATION DIRECTOR MATT TIBBS**

Welcome to Trinity Rep and the 53rd 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:

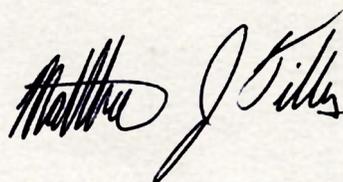
- Community Building in Your Classroom
- Inspiration and Background on the Artist
- Entering and Comprehending Text
- Creating Text for Performance
- Performing in Your Class
- Reflecting on Your Performance

Trinity Rep's Project Discovery student matinees 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



2018–19 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

Marisol *by José Rivera*

THE ARTISTIC TEAM

Directed by **Brian Mertes**
Original Music Composed by **Ashley Frith and Kei Soares Cobb**
Musical Direction by **Ashley Frith**
Violence Design by **Orlando Pabotoy**
Set Design by **Eugene Lee**
Associate Set Designer **Patrick Lynch**
Costume Design by **Cait O'Connor**
Lighting Design by **Cha See**
Sound Design by **Broken Chord**
Production Stage Managed by **Meg Tracy Leddy***
Assistant Stage Manager **Julia Perez***

May 16 – June 16, 2019

in the Sarah and Joseph Dowling, Jr. Theater



Trinity Rep's 55th Season is sponsored by



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

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ON THE COVER: MIA ELLIS • COSTUME BY AMANDA DOWNING CARNEY
IMAGE BY MICHAEL GUY

THE CAST

Marisol **Octavia Chavez-Richmond***
Angel **Mia Ellis*‡**
June **Angela Brazil*‡**
Lenny **Charlie Thurston*‡**
Young Woman, Woman with Furs, Ensemble **Jackie Davis***
Man with Golf Club, Radio Announcer, Ensemble **Mauro Hantman*‡**
Subway Announcer, Man with Scar, Ensemble **Brian McEleney*‡**
Man with Ice Cream, Ensemble **Joe Wilson, Jr.*‡**
Viola **Ashley Frith**

Marisol will be performed **with one intermission.**

Production Director **Laura E. Smith**

** Member of Actors' Equity Association, the union of professional actors & stage managers
‡ Trinity Rep Resident Acting Company member*

Original New York production by The New York Shakespeare Festival

Originally commissioned and developed by INTAR Hispanic American Arts Center through a grant from the Rockefeller Foundation

World premiere in the 1992 Humana Festival of New American Plays at Actors Theatre of Louisville

Subsequently produced by La Jolla Playhouse and Hartford Stage Company

Marisol is presented by special arrangement with Dramatists Play Service, Inc., New York.

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.**

A Conversation with Brian Mertes



BRIAN MERTES is the Director of this production of *Marisol*. Brian is Head of the Brown/Trinity Rep MFA Directing Program, and an associate director at Trinity Rep, where he directed *Steel Magnolias*, *Clybourne Park*, *Crime and Punishment*, *A Lie of the Mind*, *The Glass Menagerie*, and *Appropriate*. He has taught directing for Columbia and NYU film programs and has been a guest director at North Carolina School of the Arts, SUNY Purchase, NYU Grad, UT Austin, and Yale. Brian has directed many world premieres, including working with Christine Jones on *Theater For One*, David Greenspan's *The Myopia* for the Foundry Theater at the Atlantic and José Rivera's *Massacre* at Rattlestick Playwrights Theater in NYC. He has developed new work at Ensemble Studio Theater, Manhattan Class Company, Naked Angels, Manhattan Theater Club, The Public, PS 122, Actors Theatre of Louisville, Playwrights Center Minneapolis, New Dramatists, Ars Nova, Playwrights Rep, PlayPenn, Mahogany Opera and BACA. He was a guest director at Juilliard for over two decades, most recently on a multimedia theater work based on Sam Shepard's *Paris, Texas* with alt-country rocker, Jim White. Brian has directed for ABC, CBS, NBC, and Fox, garnering three Emmy and three DGA nominations, and an Emmy for directing. From 2013-2017, his production of *Jedermann*, co-directed with Julian Crouch, was the centerpiece of the Salzburg Festival and his feature film *I Am A Seagull* premiered in 2019 at The Public Theater's Under The Radar Festival and Mass MoCa and will be featured at the Spoleto and Noorderzon Festivals in Europe this summer.

WE SAT DOWN WITH BRIAN TO GET INTO THE WORLD OF MARISOL:

TELL US A BIT ABOUT MARISOL HERSELF.

BRIAN MERTES: She is a woman who works in Manhattan, has a good job, and lives in the Bronx. She's a good person, she tries to come from love. She comes up with these plans of teaming up and living together that she thinks are good plans. She's always looking for others and ways to survive.

TYPICALLY, THIS PLAY IS APPROACHED AS AN APOCALYPTIC PIECE. CAN YOU SPEAK TO YOUR THOUGHTS ON THAT?

MERTES: The play doesn't appear as a dystopia or end of the world for me, I don't see it that way. I see it as absolutely real and feeling like life. I hope that people coming to see this have a moment of saying to themselves "that feels like my life" and recognizing an experience.

WHAT IS IT LIKE TO BE PUTTING ON THIS PLAY BY JOSÉ RIVERA FOR THIS POINT IN TIME, THE YEAR 2019?

MERTES: I consider José Rivera to be a prophet. He wrote this play in the 1990s and I think this world now is actually meeting this plan. There's a different understanding of how this play is happening now. Marisol is on a journey across Manhattan: it's confusing and it's chaos. She comes across all of these things, she comes across Lenny who is pregnant. She lives in a world now where that is the case: where male identifying people can have babies? Everything is different.

WHAT IS AT THE CORE OF THIS PIECE?

MERTES: There is this great conflict between God, the angels and the human beings. And when the angels and the human beings join forces, maybe there's a chance they can win. Win what though? I've been playing with this image of a crown: to crown oneself, to build a hierarchical system where power

flows from above. I'm trying to create this space where there is this opportunity for love. In the framing of this, I wanted to use a well known national song – *My Country Tis of Thee*. Ashley Firth, who is the violinist and Musical Director of the show did research on this song and found it's used by 25 different nations as their national anthem. So it's a real sign of nationalism. I like that Ashley is doing the research and breaking it apart. It creates spaces where we can consider our own relationship to national pride, our patriotism, our beliefs, our communities, our families, and our identities. My effort is to create an experience that every person can attend and enjoy: I want children, parents, and grandparents to see this and I want them to see it together.

WHAT ARE YOU MOST EXCITED ABOUT FOR A YOUNGER AUDIENCE TO BE SEEING THIS SHOW? OR WHAT DO YOU THINK THEY'LL BE TALKING ABOUT AFTERWARDS?

MERTES: I think it's going to be shocking, I think it's going to catch their attention even if they're on their phones for a second. We've found ways to say phrases in an unexpected way like logic was executed by a firing squad and that idea is exciting and big. I think they'll certainly be attached to *Marisol*. There's a lot of surprises, a lot of language and I think they'll think it's all cool.

About José Rivera, the writer of *Marisol*

JOSÉ RIVERA



Born on March 25, 1955, José Rivera was raised in Arecibo, Puerto Rico for the earliest parts of his life until his parents migrated to New York City in 1959 when he was 4 years old. Rivera's family settled down in Long Island, the environment of the small town serving as an influence for his work.

As a child, he enjoyed the TV series *The Twilight Zone* and *The Outer Limits*, inspirations that can clearly be seen in his work. His inspiration for *Marisol* came from the experiences of his homeless uncle.

Rivera realised he wanted to write plays at the age of 12 after watching a traveling company perform the play *Rumpelstiltskin* at his school. Rivera has won two Obie awards for his achievements in playwriting, and his work on the screenplay for *The Motorcycle Diaries* was nominated for an oscar.

Culture: In Our Nation and In Performance

THE FOLLOWING QUOTES ARE EXCERPTS FROM A SPEECH THAT PLAYWRIGHT JOSÉ RIVERA GAVE ON CULTURE AND HOW IT IS A VITAL PART TO OUR NATION AND TO CONTEMPORARY WORKS AND PERFORMANCES:

Culture teaches and molds our minds and sustains us – and betrays us –
from the nursery to the nursing home.

Culture takes decades to change and it changes by the minute.

We let culture transform our lives and then, five minutes later, we forget all
about it and crave the next life-changing cultural experience.

We are all experts in judging culture, yet we are permanent amateurs in the
face of the absolute complexity and extravagance of culture.

We are practitioners in culture yet we don't know what we're doing half the
time and to master its many mysteries will take us all a lifetime.

Culture determines what's valuable therefore what laws are written to
protect privilege and wealth – therefore it determines who goes to prison and who puts them there.

Culture tells us what to drive and what to wear and what to watch and where
to buy and how to read and therefore those who fix our cars and deliver our
clothes and stock our libraries are engaged in the culture of our time no less than the artists among us.

Culture transforms us for the better,
when it asks us to contemplate truths that are not easy, bite-sized bundles.

When it asks us to slow down and think.

When it demands that every answer be followed by twenty more questions.

When it asks us to hear the noise between the sharps and flats and see the impurities between the frames.

I don't know where our culture of life is going next.

I don't even know if it's going to survive.

But I do thank my lucky stars that I'm a fighter in its ranks,

that I have the support and love of fellow artists,

that in rooms like these, and countless other gatherings,

that the future of our culture of life looks fierce and hopeful indeed.

JOSÉ RIVERA

Magical Realism

Magical realism can feel more nebulous than your average genre. The very name sounds contradictory. If there is magic involved, isn't it fantasy? How can it be realism if there are magical elements? What is magical realism? The definition has come to encompass a few different functions of fantastic elements in stories that are unwilling to confirm or deny for the reader that these elements exist in its world. It can sometimes feel unsettling or give the story a dream-like quality.

Magical realism can be found in most art forms throughout the world, however the literary movement of magical realism was spearheaded by Latin American authors. There is a subgenre under magical realism of political subversion; just as the fantastic and magical elements are presented as normal, the standard structure of reality is put into question. Essentially, magical realism is a chance for authors to show an alternative to an accepted reality, which can be an incredibly powerful tool against political regimes.

As more and more works were created by Latin American authors, the genre has become blended and conflated with other styles. Surrealism, which upends the accepted realities of the mind and inner self, and fabulism, which puts fables and myths into a contemporary setting, are two genres that have become part and parcel of the magical realism mode. Ultimately, magical realism uses magical elements to make a point about reality. The realities being questioned can be societal, familial, mental, and emotional.



The Plot of Marisol

Marisol Perez has worked hard to get where she is. She's working a white-collar job in Manhattan at a science textbook publishing company, she has a coworker, June, who is a good friend, and her life is "normal," for what it is.

Though she works in Manhattan, Marisol still lives in an unstable and dangerous part of the Bronx, which is where she grew up. One night on her commute home, she is nearly assaulted by a man on the train. Narrowly escaping death, she returns to her apartment only to hear the violence of her neighborhood as she tries to get some sleep.

As she sleeps, Marisol is visited by her guardian angel. The angel reveals to Marisol that she has been protecting her for her entire life. The angel then explains to Marisol that God is dying and can no longer take care of the world that he created. The angels have decided that they must protect the earth and try to bring order back into the world and that the only way to do this is to go to war with God. The angel tells Marisol that she is on her own now since she must take up arms with the fellow angels so she can no longer protect Marisol and leaves her to fend for herself.

Marisol is left to wander the world alone. Now that the angels are gone, the world has turned into an apocalyptic landscape where all food has turned to salt, people are beaten for having credit card debt, and Nazis roam the city and murder the homeless. Suddenly, the world is no longer safe and Marisol finds herself searching for answers, food, and shelter in a world that seemingly has none. Without the angel, Marisol is in charge of her own destiny and she must decide what she is going to do, how to survive, and what she's really fighting for.

The Characters



MARISOL

A young Puerto Rican woman working as a copy editor for a Manhattan publisher. Left to fend for herself in the apocalyptic wasteland that is New York after her guardian angel leaves to fight in the war against God. Played by Octavia Chavez-Richmond.



ANGEL

Marisol's guardian angel who has to leave the one she swore to protect in order to save the world from an old and senile God. Played by Mia Ellis.



JUNE

Marisol's co-worker and close friend. Works together with Marisol to survive the apocalypse, until tragedy strikes. Played by Angela Brazil.



LENNY

June's brother, has an obsession with Marisol, an eye for the arts, and violent tendencies. Played by Charlie Thurston.

OTHER CHARACTERS OF THIS APOCALYPTIC WORLD INCLUDE



**YOUNG WOMAN /
WOMAN IN FURS**

Played by Jackie Davis.



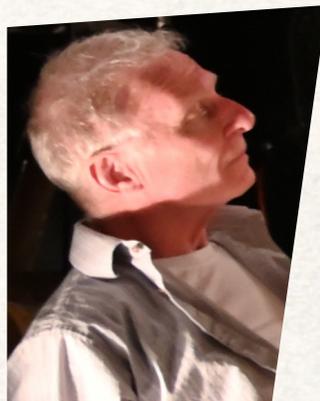
**MAN WITH GOLF CLUB /
RADIO ANNOUNCER**

Played by Mauro Hantman.



**SUBWAY ANNOUNCER /
MAN WITH SCAR**

Played by Brian McEleney.



MAN WITH ICE CREAM

Played by Joe Wilson, Jr.

ENSEMBLE / VOICES

JACKIE DAVIS

MAURO HANTMAN

BRIAN MCELENEY

JOE WILSON, JR.

Major Themes of Marisol

ANGELIC WARFARE

Marisol pushes the bounds of conventional theology. In this world, God is senile and dying; he cannot maintain order or uphold what is good. The guardian angels of the world unite and start a revolution to restore the goodness. But in order to do so, they have to abandon those they have been guarding and watching over on earth. Marisol's guardian angel comes to her to tell her she can no longer protect her or provide spiritual comfort. Marisol finds herself in the middle of this angelic warfare as it spills from the heavens into her own, crumbling neighborhood. Ultimately, attempting to create peace above throws the world into complete chaos.

MENTAL HEALTH DECLINE AND ILLNESS

As the world is deteriorating around them, so is the mental health of the individuals left to survive within this world. Abandoned by their guardian angels, sense of hope and stability have gone. Resources are slim and everyone is struggling to have their basic needs met and to stay safe in this apocalyptic world. Some cannot believe it is real or grasp what their lives have come to, sending them into a madness and only adding to the nature of this environment Marisol finds herself in.

DISINTEGRATION OF MODERN SOCIETY

Marisol has worked all of her life to get herself to the place she was: an intelligent young woman, working a white-collar job in Manhattan as a copy editor for a science publishing company. Though she still lives in the Bronx, she created a path that she felt would distinguish herself. Now, without guardian angels actively protecting human life, the world is in shambles along with the societal structures that upheld it. People are fighting for their lives and doing what they must do to survive alone.

Not Your Typical Apocalypse

The play *Marisol* typically is seen as being a piece of apocalyptic literature because it fills many criteria that classify it as this such as:

- » Written from a context of oppression, persecution and despair
- » A heavenly intermediary appears to interpret visions or reveal secret knowledge
- » Sharp dualism: a contrast between the present time and the near future and where good and evil live in these times
- » A tendency to be pessimistic about the possibility for positive change during the present time; what is needed is radical divine intervention
- » Filled with symbolism
- » Tend to be deterministic: there is an inescapable future
- » Events that are contemporary to the author or playwright are often portrayed as if they were prophesied long ago

While *Marisol* does fulfill all of these characteristics, the director, Brian Mertes has approached the text in a different way: seeing the world around as a dream like sequence, or in many cases, a nightmare. In an interview with the *Providence Journal*, actress Octavia Chavez-Richmond, who is playing Marisol in this production, says "It's like a veil has dropped and she sees the world as it really is. It's almost like feeling as if you died and it's scary because the celestial beings are otherwise preoccupied so earth is being neglected."

Las Alas | The Wings Lobby Display

Trinity Rep and Rhode Island Latino Arts are proud to display this arts installation, created by Providence-based RILA Artist, Helen Santana, in the Trinity Rep lobby.

Helen is a paper artisan, born and raised in the Dominican Republic. She started doing crafts as a child in her mom's shop. She loves to work with her hands, and her current medium of expression is paper. Helen's inspiration comes from her community and her desire to create pieces that bring people together.

LAS ALAS | THE WINGS is an interactive paper installation that was birthed as a collaboration between Helen and her sister poet, Sussy Santana. The piece explores the concept of Divine Intervention and Divine Justice. What is Divine in us? How does creation manifest in our lives? Feel free to stand before **LAS ALAS | THE WINGS** and take a picture of your divine self.



Las Alas | The Wings on display at LUNA LOBA, 2018

Exercises

EXERCISE 1: APOCALYPSE NOW!

Oh no! The world as you know it is crumbling around you. Shelter is gone, resources are scarce, and everything out there wants mankind eliminated. You are on your own. Think of your game plan and the following questions:

- » Where do you sleep/find shelter?
- » What do you do for food?
- » Who do you trust?
- » How do you protect yourself?
- » What do you think is essential for your survival?
- » How will you overcome this apocalypse?
- » What do you hope to have in a year?

Share your game plan with your fellow survivors of the apocalypse!

EXERCISE 2: GUARDIAN OF YOUR GALAXY

Guardian Angels play an important role within *Marisol*. They watch over, protect, and provide a sense of stability and hope to those they serve. If you lived in the world of *Marisol*, what would your guardian angel look like to you?

On a piece of paper, draw what you envision to be your own, personal guardian angel. Think of:

- » What kind of being they are
- » What about them provides a sense of peace to you
- » How they communicate with you, if they do at all

Share your guardian angels with those around you!

EXERCISE 3: NAVIGATING THE NEW WORLD

Any environment that you live in has specific physical characteristics that in turn, affect your physical being and the way that you respond to it. Imagine the world that you knew has been destroyed, you are placed in a new and unfamiliar place.

Have students in the classroom stand up and walk around the space (you can choose to clear desks or keep them as actual physical barriers to navigate around). As they walk, ask them how these different situations affect their body and how they move around in this space. These situations are happening individually and are unrelated. You should give the students at least 15-20 seconds in each physical experience:

- » A building has collapsed in front of you
- » You have sustained an injury
- » You are afraid of the dangers around you
- » You haven't had water for days
- » You haven't had a shower or bath in a **MONTH**
- » You cannot find shelter
- » There is an untrusted person following you
- » Everything you have has been taken

EXERCISE 4: MAGICAL REALISM

Magical Realism is a style of writing that incorporates a fantastical element into the world of the story. This element is presented as being "normal" to highlight a problem in the world. This problem can be political, societal, familial, emotional, or mental. Use the elements of magical realism to make a small plot for a play!

Fill in the following elements:

The normal world of the play looks like: _____

The fantastical element introduced is: _____

This is meant to represent the problem of: _____

How does the normal world change because of this fantastical element?:

Now turn these into a summary!

Scenes & Monologues

SCENE 4, PAGE 17

ANGEL

A man is worshipping a fire hydrant on Taylor Avenue, Marisol. He's draping rosaries on it, genuflecting hard. An old woman's selling charmed chicken blood in see-through ziplock bags for a buck. They're setting another homeless man on fire in Van Cortlandt Park. (*Rattles the metal gate.*) Cut that shit out you fucking Nazis! (*Goes to Marisol's door and checks the lock. She stomps cockroaches. She straightens up a little.*) I swear, best thing that could happen to this city is immediate evacuation followed by fire on a massive scale. Melt it all down. Consume the ruins. Then put the ashes of those evaporated dreams into a big urn and sit the urn on the desks of a few thousand oily politicians. Let them smell the disaster like we do. (*The Angel goes to Marisol's bed and looks at her. Marisol's heart beats faster and she starts to hyperventilate.*) So what do you believe in Marisol? You believe in me? Or do you believe your senses?

MARISOL

(*In her sleep.*) No? Then what is it? Are you real or not? 'Cause if you're real and God is real and the Gospels are real, this would be the perfect time to tell me. 'Cause I once looked for anges, I did, in every shadow of my childhood — but I never found any. I thought I'd find you hiding inside the notes I sang to myself as a kid. The songs that put me to sleep and kept me from killing myself with fear. But I didn't see you then. (*The Angel doesn't answer. Her silence — her very presence — starts to unhinge Marisol.*) C'mon! Somebody up there was to tell me why I live the way I do! What's going on here, anyway? Why is there a war on children in this city? Why are apples extinct? Why are they planning to drop human insecticide on overpopulated areas of the Bronx? Why has the color blue disappeared from the sky? Why does common rain water turn your skin bright red? Why do cows give salty milk? Why did the Plague kill half my friends? AND WHAT HAPPENED TO THE MOON? Where did the moon go? How come nobody's seen it in nearly nine months...?



SCENE 5, PAGE 25

MARISOL

(With growing surprise) "...salt is in the food and mythology of cultures old and new. Ancient writers believe that angels in heaven turned into salt when they died. Popular mythology holds that during the Fall of Satan, angels who were killed in battle fell into the primordial ocean, which was then fresh water. Today, the oceans are salted by the decomposed bodies of fallen angels..." *(The Man with Ice Cream enters the office. This man wears a business suit. He holds an ice cream cone. He smiles at Marisol, who looks at him instantly sensing trouble.)*

ICE CREAM

I was in the movie *Taxi Driver* with Robert De Niro and the son-of-a-gun never paid me.

MARISOL

Uhm. Are you looking for someone?

ICE CREAM

The 2nd A.D. said this is where I go to collect my pay for my work in *Taxi Driver*.

MARISOL

This isn't a film company. We publish science books. I think there's a film company on the tenth floor.

ICE CREAM

No, this is the place. I'm sure this is the place.

MARISOL

Well... you know, sir... maybe if I called security for you...

ICE CREAM

I worked real hard on that picture. It was my big break. And of course, working with a genius like De Niro is like Actor Heaven, but, c'mon, I still need the money!

MARISOL

I'm a busy woman, sir, I have a department to run —

ICE CREAM

I mean, I don't want to get tempermental, but *Taxi Driver* came out a long time ago and I still haven't been paid!

MARISOL

Yeah, I'll call security for you —

ICE CREAM

(In despair.) Christ, I have bills! I have rent! I have a toddler in a Catholic preschool! I have an agent screaming for his ten percent! *And how the fuck am I supposed to pay for this ice cream cone? Do you think ice cream is free? Do you think Carvel gives this shit out for nothing?*

MARISOL

(Calling out.) June? Is somebody on this floor?!

ICE CREAM

(Turning to her.) Don't fuck with me, Lady. I once played a Nazi skinhead in a TV movie-of-the-week. I once set a man on fire in Van Cortlandt Park for CBS! *And I really liked that role! (The Man throws the ice cream into Marisol's face.)*

Scenes & Monologues

ACT 2, PAGE 39

MARISOL

Excuse me, Miss? *(No answer from the Woman With Furs, who doesn't look at her.)* Where the hell are we? *(The Woman With Furs ignores her. Marisol gets closer.)* I'm — I'm supposed to be on 180th Street. There's supposed to be a bodega right *here*. A public school right *there*. They sold crack on that corner. It was cold this morning. *(The Woman With Furs speaks out to the air, as if in a trance.)*

WOMAN WITH FURS

God help you, you get in my face. *(Marisol begins to examine the altered space with growing fear.)*

MARISOL

No buildings. No streets. No cars. No noise. No cops. There are no subway tokens in my pocket.

WOMAN WITH FURS

I have no money.

MARISOL

(Realizing) It's what she said, isn't it? She was going to drop her wings of peace... and I wouldn't recognize the world...

WOMAN WITH FURS

Don't you know where you are either?

MARISOL

(Trying to think it through.) ...I have to... I have to... reclaim what I know: I need June. Where's June? Brooklyn. South. I gotta go south, find my friend, and restore her broken mind. *(Marisol tries to run away, hoping to find the subway to Brooklyn, but it's impossible to find anything familiar in this radically altered landscape.)*

WOMAN WITH FURS

I had tickets to *Les Misérables*. But I took a wrong turn. Followed bad advice. Ended up on this weird street.

(Marisol sees something in the distance that makes her freeze in her tracks.)

MARISOL

(To herself.) The Empire State Building? ...what's it doing over there?! It's supposed to be south. But that's north... I'm sure... isn't it? *(In her panic, she runs to the Woman With Furs and tries to grab her arm.)* You have to help me! *(The Woman With Furs instantly recoils from Marisol's touch. She starts to wander away.)*

WOMAN WITH FURS

I have to go. But I can't find a cab. I can't seem to find any transportation.

MARISOL

You're not listening! There's no transportation; forget that; the city's *gone*. You have to help me. We have to go south together and protect each other. *(Marisol grabs the Woman With Furs' arm roughly, trying to pull her off-stage. The Woman With Furs seems to snap out of her trance and pull back. The Woman With Furs is suddenly shaking, tearful, like a caged animal.)*

WOMAN WITH FURS

Oh God, I thought you were a nice person — !

MARISOL

(Grabbing the Woman.) I am a nice person, but I've had some bad luck —

WOMAN WITH FURS

(Struggling.) Oh God, you're hurting me —

MARISOL

(Letting go.) No, no, no, I'm okay; I don't belong out here; I have a job in publishing; I'm middle-class —

WOMAN WITH FURS

(Freaking, pointing at golf club.) Oh please don't kill me like that barbarian killed Marisol Perez. *(Marisol lets the Woman*

With Furs go. The Woman With Furs is almost crying.)

MARISOL

I'm not what you think.

WOMAN WITH FURS

... Oh God, why did I have to buy that fucking hat?! God... God... why?

MARISOL

Please. June's not used to the street, she's an indoor animal, like a cat...

WOMAN WITH FURS

I just bought a fucking hat on credit and everything disintegrated!

MARISOL

South. Protection. *(The Woman With Furs takes off her fur coat. Underneath she wears ripped pajamas. We can see the bruises and cuts on her arms clearly.)*

WOMAN WITH FURS

There is no protection. I just got out of hell. Last month, I was two hundred dollars over my card limit because I bought a hat on sale. And you know they're cracking down on that kind of thing. I used to do it all the time. It didn't matter. But now it matters. Midnight. The police came. Grabbed me out of bed, waving my credit statement in my face, my children screaming, they punched my husband in the stomach. I told them I was a lawyer! With a house in Cos Cob! And personal references a mile long! But they hauled me to this... huge windowless brick building in Brooklyn... where they tortured me... they... *(The Woman With Furs cries. Beat. Marisol goes to her and covers her up with the fur coat. Marisol holds her.)*

MARISOL

That can't happen.

WOMAN WITH FURS

A lot of things can't happen that are happening. Everyone I know's had terrible luck this year. Losing condos. Careers cut in half. Ending up on the street. I thought I'd be immune. I thought I'd be safe.

MARISOL

This is going to sound crazy. But I think I know why. *(The Woman With Furs looks at Marisol, suddenly very afraid.)*

WOMAN WITH FURS

No. No. *(The Woman With Furs tries to get away from Marisol. Marisol stops her.)*

MARISOL

It's angels, isn't it? It's the war.

WOMAN WITH FURS

(Panicking.) God is great! God is good! It didn't happen! It didn't happen! I dreamed it! I lied!

MARISOL

It happened to me! I was so shocked!

WOMAN WITH FURS

I'm not going to talk about this! You're going to think I'm crazy too! You're going to tell the Citibank MasterCard people where I am so they can pick me up and torture me some more!

MARISOL

I wouldn't. *(The Woman With Furs grabs the golf club out of Marisol's hand.)*

WOMAN WITH FURS

I know what I'm going to do now. I'm going to turn *you* in. I'm going to tell the Citibank police you stole my plastic! They'll like me for that. They'll like me a lot. They'll restore my banking privileges! *(The Woman With Furs starts swinging wildly at Marisol. Marisol dodges the Woman With Furs.)*

MARISOL

I am not an animal! I am not a barbarian! I don't fight at this level!!

WOMAN WITH FURS

(Swinging.) Welcome to the new world order, babe!

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