

MARIELITA

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Marielita ACT 1 Scene 6 - The Knock

It is a party at the Lopez residence, a traditional salsa tune, and a guest is dancing with Hildita and singing about how she is his best salsa student. He stops singing and begins playing an instrument as Hildita continues to dance. Her mother dances in with food and sings, Dr. Lopez and a guest who is an artist then begin lyrics about Dr. Lopez's artwork and artwork of Hilditas (which will be actually the artwork of the grown Hilda painted in Miami) The salsa lyrics will describe what they see in the colorful artwork - her father's nose, and different shapes and symbols in the street. In some places, they will see phallic symbols and they begin looking closely at the artwork and singing about the curious mind of Hildita and her father sings about her spending so much time in the library with his anatomy books.

But then another guest shows up and is sad, he is lamenting in Bachata that his son at the university has been thrown into prison. His bachata turns to reggaeton as he angrily repeats words from Castro's speeches and tells the story in lyrics of Che Guevera torturing Cuban dissidents even Castro was afraid of Che and helped Che off to south america where he was killed and now Castro honors Che as Castro honors his #2 that died in a plane crash....and everyone knows Castro had the plane crash intentionally. The men's reggaeton lyrics go back and forth while Hildita stands back and the women look on in sadness and horror. But then there is a knock at the door and everyone freezes in place. As they see a communist party vehicle outside with several people. There is no sound but pounding on the door. Louder and louder. They all look in terror thinking that they were overheard and will be taken away as they had previously been singing about the party bosses showing up in those types of vehicles and taking people away to interrogation, torture, and death.

Finally, Senora Lopez walks to the door and opens it, and a woman outside with some form of dress or cap sings a sad bachata begging for help. Her son cannot breathe and can Dr Lopez help him. She continues to sing a begging plea as Senora Lopez motions her in and the two uniformed men with her carry in her son and lay him in the middle of the living room floor. Everyone in the room is still frozen and she pleads in song and dance toward her dying son and dr lopez to please save him despite their political differences.

Dr Lopez breaks his trance and rushes out of the room and returns with medicines to save her son's life. By the end of her sad song her son has risen from the floor and she laments the persecution of those like Lopez's artist friends, the artists, the homosexuals the dissidents, the university students, and the business people that had their businesses taken away.

And all for what, for a revolution that can not
Save a child in distress and in need of simple medicine
And I must go to those who are reviled by my masters
And ask them for aid, in humility, as a pawn of the regime (*as she picks up a pawn from Lopez's chessboard, lifts it, and looks up to it as if she is singing to it to comfort it as an image of herself or her son*)

But they don't see me as a political being
They see me, they see my son as a human
Humans suffer as we all are suffering
From the hate of a regime that hates us

With hate that must come from dark hearts
Hearts that hate themselves for much time
Without knowing why or even knowing that they hate
But they hate and take and destroy all that is good

All that is good about this beautiful isle
And this beautiful city along a beautiful sea
And with beautiful mountains and plains
All that beauty of nature crying for one man's ugly heart

"A man who cares not for the lives of ordinary Cubans" (This is the ending line that foreshadows a line that will be sung by Hildita as to what she saw that made her become an American - "that Americans care more for the bodies of dead Cubans than Castro cared for the lives of living Cubans.")

In the final stanzas, each of the Lopez family members adds their line of sadness and they sing the final notes together as the party member, her son, and the two soldiers who carried him in embrace each of the Lopezs and guests and slowly exit the home. .

NOTE - The sadness on the faces of everyone foreshadows the coming severe depression of Dr. Lopez and Hildita, which results in her being sent off to the communist boarding school

NOTE - El Comandante will often be referred to as “the father of bastards” “of the boss of thieves” or some other derogatory term for Castro that all Cubans know or identify with. The lyrics will mock his pomposity, long-winded speeches, etc. Che and others will be ridiculed so that the songs are clearly about them but the audience will leave the performance forever associating the derogatory words with Che and Castro even while they will forever associate MARIEL with Hildita the heroine of the story.

Musical Style Examples: