



## DEATH AND THE MAIDEN

Ariel Dorfman was born in Argentina in 1942. He became a Chilean citizen but was forced into exile after the military coup led by General Pinochet in 1973.

The idea for this play began many years ago but did not come to fruition until Dorfman's return to Chile in 1990. Having originally envisaged it as a novel, Dorfman gradually realised it needed the dramatic form. Knowing he risked being accused of rocking the boat, he still felt he had to "answer the mating call of my characters and break the silence which was weighing upon so many of my self-censored compatriots". He felt that revealing the damage done by the sick country to its citizens was the only way to avoid its repetition.

Once he had made this decision the play came quickly and was completed in weeks. It was first seen in this country as a rehearsed reading at the ICA in 1991 and first performed to critical acclaim at the Royal Court in the same year.

*Death and the Maiden* is not just about Chile. It confronts problems found throughout the 20th century world. When a modern state takes to itself the ultimate power over its citizens, the power to break their bodies in order to control their minds, then no one is accountable. The torturer boasts as the victim screams, "No one will hear you", and this silence is the end of hope. Only when the victim's voice is restored, her sufferings publicly acknowledged, is the torturer's power negated.

As for the torturers – they are not the drooling monsters of our imagination, but normal well adjusted people. Hannah Arendt concluded that direct cruelty does not require a sadistic personality and once the state gives its permission, ordinary people will act with terrible cruelty. The famous study by Stanley Milgram *Obedience to Authority* in which "victims" were apparently given massive electric shocks by college students bears this out.

The doctor in this play advises psychiatric treatment for Paulina Salas but it was also a doctor who tortured her. There is a circularity here and torture is more and more becoming a branch of medicine. It is not medicine she needs but law. The new democracy does not give

her that redress however for fear the whole democratic edifice will collapse; undermined by those who have a vested interest in concealing the truth.

As Gerardo, Paulina's husband, seeks to prevent this happening, the audience's sympathies shift from one character to another, and we are forced to answer some deeply moral and political questions.

This year is Amnesty International's *Year of the Woman*, and they have taken our Charity Performance on Monday night to raise funds. In Dorfman's play, a woman takes power, and we, the comfortable citizens of so-called civilized nations have the power to affect the fate of others who share our small globe if we use our voices too.

A. NEVILLE

### THE QUESTORS LIMITED TO ALL MEMBERS

Notice is hereby given that the

### FORTY-SIXTH ANNUAL GENERAL MEETING OF THE QUESTORS LIMITED

will take place in the Bernard Shaw Room, The Questors Theatre, Mattock Lane, Ealing, London W5 5BQ on Monday, 19th February 1996 at 7.45pm.

To receive and adopt the Report of the Committee of Management and Accounts for the year ended 31st August 1995.

To elect members to the Committee of Management.

To consider, and if thought fit to pass, any Ordinary Resolutions.

By Order of the  
Committee of Management.

Susan Blake  
Company Secretary  
1st November 1995

# Death and the Maiden

by *Ariel Dorfman*

*First performance of this production Saturday 2 December 1995*

## THE CAST

Paulina Salas ..... *Mary Davies*  
Gerardo Escobar ..... *Mike Langridge*  
Roberto Miranda ..... *Robin Ingram*

The time is the present and the place, a country that is probably Chile, but could be any country that has given itself a democratic government just after a long period of dictatorship.

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*The play lasts approximately 1 hr 40 mins.*

*There will be no interval*



THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS NOW POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.



THE PLAYHOUSE IS EQUIPPED WITH A LIFT, WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

## PRODUCTION

Director ..... *Anne Neville*  
Designer ..... *Mike Britton*  
Stage Managers ..... *Jon Webster*  
*Katy Gallantry*  
Deputy Stage Manager ..... *Jane Melbourne*  
Assistant Stage Managers ..... *Jude Allman*  
*Ian Buckingham*  
*Huma Malik*  
*Paul Norris*  
Lighting Designer ..... *Martin Stoner*  
Lighting Operator ..... *Cecile Paulin*  
Sound Designer ..... *Frank Wood*  
Prompt ..... *Annie Harries*  
Wardrobe ..... *Anne Gilmour*  
Construction ..... *Jon Webster*  
*John Horwood*  
*Nick Hawker*  
Poster and Programme Design ..... *Nic Renn*

*Thanks to:*

*Nigel Bamford, Anne Leaming*

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike.

## ART EXHIBITION IN THE UPPER FOYER

11 November - 9 December 1995

### WILL J. C. REDPATH

Will Redpath was born in 1928 in Edinburgh. After studying architecture at Edinburgh College of Art he worked as an architect and planner in the West Indies, Aden, Germany and Latin America as well as in this country and taught for a time at the Architectural Association School.

Throughout that career he has painted occasionally but, since retirement, has taken up painting in earnest – joining a long family tradition.

His work is represented in private collections in Austria, Switzerland, Colombia and Britain.

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## ART EXHIBITION IN THE GRAPEVINE GALLERY

16 December 1995 - 6 January 1996

### JOHN STACEY

John Stacey was Head of Design for several years at The Questors and has designed over 40 plays here. At the moment he is concentrating on painting.

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## BUY YOURSELF A FRIEND FOR CHRISTMAS

Give a Questors membership as a Christmas present to someone you like. It shows more imagination than socks or handkerchiefs or chocolate.

Since a membership is not just for Christmas, they'll be thanking you all year.

And the great thing for you is that you'll have someone else to come to Questors with.

Whether it be to get involved in the productions, get merry in The Grapevine, or just to see the shows.

For details of what to do ask Santa's little helper, Alice Pennicott, in the office or call 0181 567 0011 during office hours.

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## INFORMATION

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### THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which is now open to all members. The Bar is open every evening plus lunchtimes on Sundays. Questors members are requested to sign in their guests when entering the bar.

### THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30pm and 8.00pm during the run of Playhouse productions, and coffee, tea, and cakes are served during the interval. No hot food will be provided at the Sunday matinées.

### NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.

### BACKSTAGE PREVIEW

Why not attend one of our new, or prospective members evenings, and have a conducted tour of the Theatre complex. Tours start and finish at the Grapevine Bar, 8.00pm every Wednesday.

### THE STUDENT GROUP

The Questors runs a two year part time student course in Acting; details can be obtained from the office.

### YOUNG PEOPLE'S GROUPS

There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

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### For The Questors Theatre

Artistic Director	Spencer Butler
Artistic Directorate	John Horwood, Norman Wilkinson
Director of Studies	David Emmet
Chair	John Davey
Vice-Chairman	Steve Hames
Company Secretary	Sue Blake
Club Secretary	Christine Garland
Finance Director	Ken Kettle
Stage Director	Nick Hawker
Marketing Director	Simon Green
Theatre Manager	Elaine Orchard
Productions Secretary	Christine Greening
Membership Secretary	Alice Pennicott
Marketing Officer	Fleur Lloyd
Programme Editor	Vincent McQueen
Questopics Editor	Nigel Lawrence
Sponsorship	Geoffrey Sellman
Box Office Management	Ken Parker
Programme Sales Organiser	Val Blaxland
Front of House Manager	Eric Lister
Press Relations	Trish Fox
Haberdashery	Tootal Craft
Wardrobe Equipment	Wilkinson Sword Scissors..Fiskars Ltd
Wardrobe Care	Persil, Comfort and Stergene courtesy of Lever Bros. Dry-cleaning by C.D.S.

### Administration

The Questors office is open from 9.30am until 5.00pm every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 0181-567 0011.

### Membership

If you wish to become a member please fill in the application form (copies in the Foyers); just send it to the Theatre with the appropriate subscription. 0181-567 8736.

### Box Office

For personal callers the box office is open every Wednesday evening 6.45pm to 8.30pm; Monday to Friday 11.00am to 12 noon; during productions 6.45pm to 8.30pm; Sunday matinées 2.00pm to 2.30pm; Studio productions 6.45pm to 8.00pm.