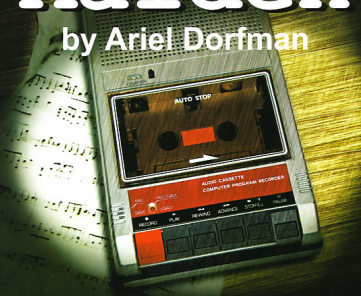


Death and the Maiden

by Ariel Dorfman



Criterion Theatre

Berkeley Road South, Earlsdon, Coventry
 Sat 6th Feb - Sat 13th Feb 2010
 Performances start at 7.30 pm
 The Criterion is an equal access company
 This is a notice to members

Box Office Direct: 024 7667 5175
 Box Office Voicemail: 05601 277975
 £2.00 Guests, £7.00 Members, Under 16's £5.00
 Credits and Debit cards accepted
 By arrangement with Samuel French Limited
 www.criteriontheatre.co.uk

Cast
 The Lawyer: Gerado Escobar Andrew Bayliss
 His Wife: Paulina Escobar Libby McKay
 The Visitor: Roberto Miranda John Fenner

Where
 A country which has been under Fascist rule and is now a democracy but not yet a fully thriving one.

Setting
 Gerado Escobar's house on the coast (scenes 1-7)
 A concert hall (scene 8)

When 1990

The play is in 8 scenes. There will be an interval of 15 minutes.

Crew
 Director: Geoff Bennett
 Stage Manager: Clair Henrywood
 Set Design: Simon Sharpe
 Set Construction: Simon Sharpe (i/c), Pete Bagley, Francis Dixon, Dave Holmes, Mike Tooley, Joe Sharpe, Kevin Woods
 Set Painters: Paul Wilkins, Judy Talbot, Martin Roddis
 Properties: Annie Woodward (i/c), Kai Cooper, Tony Cutofford, Sharon Evans, Mike Hammond, Simon Heer, Chris Jones, Pete Jones, Andy Stamper, Les Rahilly
 Lighting Design: Ian Knight
 Lighting Technician: Joe Fallowell
 Sound Design/Technician: Dave Cornish
 Wardrobe: Wendy Andersson
 Prompt: Wendy Andersson

DEATH AND THE MAIDEN, Criterion Theatre, Earlsdon, Coventry, until February 13. Running time 2 hours.

A SUPERBLY atmospheric set and three gripping performances sum up Death And The Maiden, the latest production at the Criterion Theatre, Coventry.

Set in the Chile of 1990 and written by Ariel Dorfman, who spent 17 years in exile because of his opposition to the dictatorship of General Pinochet, this could easily be the story of any number of other victims. In this case Paulina, played with a finely judged mix of terror and malice by Libby McKay.

When Paulina's lawyer husband Gerado (Andrew Bayliss), is given a lift home by a random stranger, she recognises the voice of her former torturer. Or does she?

The play makes great use of the Criterion's space and experienced director Geoff Bennett doesn't take his foot off the dramatic pedal for a minute as we are propelled into Paulina's living nightmare. Only this time she's the one with the gun.

"Good Samaritan" Roberto (John Fenner) can only protest his innocence. He reminds Paulina of the cycle of revenge; of the need to bury the past; of how if she kills him then in 15 years time his children will come to kill her.

Meanwhile, Gerado has been appointed to a new transitional government commission which has promised to investigate all deaths during the former regime - but actually prosecute nobody. It's time to look forward, he tells his vengeful wife. But does he, or she, really believe that?

A fascinating, thought-provoking evening.

Barbara Goulden



