Table of Contents:

1. The play, context and ideas presented in the play ..................................Page 3 -5

2. Artistic responses, creative ideas and live experiences........................Page 5 -14

3. Directorial intentions and intended impact on audience.......................Page 14 -17

4. Staging of two moments of the play.......................................................Page 17 -21
The play, context and ideas presented in the play

The plot of Chilean playwright, Ariel Dorfman’s play – “Death and the Maiden” – although extracted out of Chilean context, is not necessarily set in Chile, but in “any country that has given itself a democratic government just after a long period of dictatorship” (Dorfman). The play revolves around three characters, namely – Paulina Salas, Gerardo Escobar and Roberto Miranda. One night, Paulina’s husband, Gerardo’s car breaks down and an hour later, doctor Roberto Miranda, a friendly stranger offers him a lift home. On hearing the doctor, Paulina recognises his voice to be that of the man who had raped her fifteen years ago; she hold him captive and decides to put him on trial and threatens to kill him. The plays end on an ambiguous note as we are unsure if Paulina killed the doctor or let him go; we are unsure, if the doctor was the rapist or just someone who was at the wrong place, at the wrong time. The play does not merely tell a story of personal conflicts, it has a larger political context embedded within.

The Chileans under the dictatorship of Augusto Pinochet, underwent civil repression, abductions and disappearances, torture and murder. Paulina’s character is used to portray the victims of the dictatorship; she was abducted, raped and tortured. They were “grappling with the hidden traumas of what had been done to them while other Chileans wondered if their crimes would now be revealed.” (Dorfman 72).

Paulina has been left to cope with the impact of her traumatic experience. “It’s been years since I murmured even a word, I haven’t opened my mouth to even whisper a breath of what I’m thinking. Years living in a terror of my own.” (Dorfman 37).

The Chileans had so many questions that they were afraid to pose in public; such as - "How can those who tortured and those who were tortured exist in the same land? How to heal a country that has been traumatised by repression if the fear to speak out is still omnipresent everywhere? How do we keep the past alive without becoming its prisoner?" "Are people free
to search for justice and equality if the threat of a military intervention haunts them? ", and perhaps the greatest dilemma of all: how to confront these issues without destroying the national consensus, which creates democratic stability.” (Dorfman 74).

Similar questions are posed by Paulina in the play when she says, “Compromise, an agreement, a negotiation. Everything is this country is done by consensus, isn’t it. Isn’t that what this transition is all about? They let us have democracy, but they keep control of the economy and of the armed forces? The Commission can investigate the crimes but nobody is punished for them? There’s freedom to say anything you want as long as you don’t say everything you want?” (Dorfman 39).

Similarly, Gerardo’s and Miranda’s characters are used to portray different types of people living in a country that has transitioned from dictatorship to democracy. The former represents those people who believe that the traumatic past must be forgotten and crimes forgiven, for the sake of national peace and reconciliation. The latter, who in the eyes of Paulina, is the man who raped and tortured her, represents the criminals under the dictatorship. However, it is not clear if Roberto’s actually guilty or Paulina’s accusations are caused by her fragile state of mind; this lends to the larger questions arising in the play related to justice and reconciliation, which is portrayed by the confrontation between Roberto and Paulina (Maree).

Dorfman explores the theme of justice and reconciliation keeping in mind, both the political and personal context. He wrote the play when Chile had recently been freed from dictatorship and fleshes out the struggles faced by the people in the country in the play through his “character-victims”, Paulina and Gerardo, who deal with difficult decisions regarding ideas such as sacrifice, guilt, forgiveness and revenge. The ambiguous ending suggests that there is no easy way out through such issues and Dorfman leaves it to the audience to reflect upon the issues raised in the play. (Maree)
As stated earlier, the play is not restricted to the Chilean context. The themes present in the play are relevant even today, in a world where justice is still frivolous and is one of the grey areas of society and recent events of the Arab Spring make the play more relevant than ever in today’s world. Quoting Dorfman, the play “addressed the problems that could be found all over the world, all over the twentieth century, all over the face of humanity through the ages.” (Dorfman 74)

Above, is the main theme and the ideas associated with it that are present in the play, that I had mind mapped initially.

**My artistic responses, creative ideas and live experiences of theatre as a spectator**

To begin with, I’m going to talk about my live experiences of theatre that have influenced my ideas. My ideas for the staging of moment two (from Act 3, Scene 1) which I’ve chosen to call – ‘The Confession’, are inspired by a forum theatre workshop that I had attended, conducted by theatre group Shadow Liberation based in Srishti School of Art, Design and Technology, Bangalore, India and led by Evan Hastings, their artistic director. They engage in participatory Shadow theatre and use expressive shadows to address social issues about gender violence and oppression. In Augusto Boal’s tradition of Forum theatre, they invite audience members to interrupt the play, come up on stage, replace the protagonist and
improvise. To make their plays more creative they use Shadow puppetry to tell their stories. The use of shadows is not only a creative element but also has meaning behind it (“Shadows tell a tale”). I noticed that their plays take place both in front of the screen used for shadows, and behind it. The shadows depict an actor’s memory, his/her experience, or a flashback. I found this method really effective because not only does the use of shadows engage and intrigue the audience, it helps present traumatic material associated with gender violence more idealistically. For example, showing a realistic rape scene on stage will be too overwhelming for the audience; instead, the use of shadows to depict a rape scene is less disturbing, while, also allowing the inclusion of such scenes that are perhaps, central to the action of the play. In my staging of ‘The Confession’, I have decided to employ Shadow Liberation’s technique of using Shadow theatre because I believe that it goes very well with the play as Death and the Maiden does involve gender violence and oppression – Paulina being abducted, tortured and raped under the military regime and Roberto Miranda, the accused rapist, being held captive by Paulina in her attempts to exact revenge upon him and gain personal justice. I will elaborate on the use of this concept of Shadow theatre when I explain the staging of two moments of the play.

Another live experience of theatre that influenced me was the staging of the play, ‘Open Couple’ by Daria Fo. The production that I watched was directed by Faraz Khan, held at Jagriti Theatre, Bangalore. This play about sexual politics in marriage, revolves around two characters who are a couple. The director, in his production, used a very minimalistic set design with very few props and heavily depended on lighting to create tension, mood, and to bring out emotions. For example, during a moment where the wife was ranting and crying, the entire stage was filled with red light to express her anger and a spotlight was cast on her in order to show her facial expressions clearly. The entire action of the play took place in their house and yet, the set did not consist of tons of furniture, it only had a toilet seat at
centre stage and windows. What I liked the most, were the windows. They weren’t heavy, fancy windows made out of wood and glass; they were merely cardboard cut outs hung from the top using dark threads, so as to make it look like the windows were fixed into an invisible wall. I found that a minimalistic approach directs the focus of the audience’s attention to the action of the play and the fewer objects on stage become more meaningful. The toilet seat is used because not only does a significant part of the action happen in the toilet, it also adds to the comical nature of the play. I want to incorporate this minimalistic approach while staging Death and the Maiden because the play is relentlessly paced and hardly ever slows down; it requires the audience’s undivided attention.

The set:

- A rectangular stage
- Black backdrop made out of cloth – most of the action happens during the night
- A podium/platform that is 5-6 inches high (at the back) – for the terrace
- Windows
- A drawer
- A small dining table and two chairs

The use of a small dining table and two chairs is an important detail because it is indicative of the small family of two, with no children. Perhaps, it was impossible for her to have children after she was raped and tortured. Also, she might have dealt with the situation differently if there was a child in the house.

I decided to use a lower, less elevated platform for the terrace because, I want the audience to witness the scene in which Shadow theatre is used, at eye level. Also, both the moments that I’ve chosen are partly on the terrace, and it is therefore important that the audience are a
able to see clearly. As for the windows, they will be huge cardboard cut outs that are hung from the top using dark threads. Using dark threads, accompanied by the black backdrop and dim lighting will make the threads invisible and the windows will appear as though they are embedded in the imaginary walls. The windows serve as a separation between the space at the background, which is the terrace and the space in the foreground, which is the living room.

I’ve chosen to foreground the living room as most of the action takes place there. For the scene that uses Shadow theatre, a white screen made out of cloth is brought onto the stage, in front of the terrace.

Fig 1: My own drawing of the set design in my drama journal

Props:

- A gun – used by Paulina
- Rope – to tie up Roberto
• Tape recorder – for ‘The Confession’
• Paper and pen – Roberto writes down the confession

**Lighting:**

The lighting used for this play, in general, will be dim as most of the action happens during the night. Death and the Maiden portrays a darker side of humanity and use of dim lighting helps to signify or support the same. The repetitive references to ‘moonlight’ in the stage directions of the play did not escape my notice, which made me question the use of moonlight. Why moonlight? After a bit of research, the explanation that appealed to me most is that Paulina feels the safest in the natural lighting of the moonlight because bright, artificial lighting like that of the car lights remind her of the electrical shocks that she suffered when she was tortured ("Faculty of Arts » English and Comparative Literary Studies."). Keeping in mind this interpretation, I’ve decided to light up the living room using dim white lighting, whenever a scene takes place there. As for the moon, I initially thought of displaying a full moon using a paper lantern hung on the left side of the stage using a thread, but I discarded this idea because it didn’t seem realistic to me. Therefore, I decided to go with an ellipsoidal (a spotlight) that casts white light, behind the black backdrop made out of cloth. I chose to add a circular blue filter around the border of the ellipsoidal so that it casts a bluish, white light resembling a moonlit night on a beach. In order to be sure that this idea would work, I created a miniature set using cardboard, a black cloth and a phone torch, that depicts the technique.

![Fig 2 - Lighting technique for moment one.](image-url)
This (fig 2) is the lighting technique that I’ll be using in the staging of moment one, that I’ve chosen to call, simply, ‘The Opening Act” as it is the opening scene of the play. All these techniques of lighting are used to set the mood of the play and add to its dark and mysterious nature. Lighting is also used in the play in the form of spotlights to direct focus and highlight an important object in the play. For example, a spotlight is called cast on the tape recorder in moment two, ‘The Confession’.

**Music and Sound:**

The soundtrack ‘Death and the Maiden’ is the most important element of the play. Not only is the title of the play named after this classical piece, it is one amongst the important symbols in the play. Franz Schubert composed the String Quartet No.14 in D minor. In the year 1824 after he fell ill and realised that he was dying. The title ‘Death and the Maiden’ that was given to the quartet, was taken from a song he wrote in 1817 with the same theme. The song he wrote is based on Matthias Claudias’ poem ‘Der Tod und das Madchen’, meaning “Death and the Maiden”( "CLCWeb: Comparative Literature and Culture."), Schubert was going through a turbulent period in his life and his health was deteriorating, which made him realise that there is no possibility of his life returning to the way it was before ("Franz Schubert "Death and the Maiden" ~ Pallimed: Arts and Humanities."). This could explain the track’s connection with the play because Paulina’s belief is similar to that of Schubert’s, in that, she finds it hard to look at life the way she used to before she was raped and tortured. Also, Paulina is very fond of Schubert’s Death and the Maiden and after the same thing was played to her while she was tortured, she can’t enjoy the composition like she used to and therefore becomes a negative symbol of her horrendous experience.

As I’ve decided to limit the set so as to show only the living room of Paulina and Gerardo’s beach house, I will be relying on different sounds in order to communicate certain moments that happen offstage and can only be heard. For example, the part where Roberto arrives to
their house by car is not shown onstage, and only the sound of an approaching car is played. The sound of sea waves lashing onto the shore is used to indicate that the couple lives in a beach house. Other sounds like the sound of the opening and closing of car doors, house doors, firing of a gun, etc. are used according to requirements of the scene. All sounds will be recorded prior to the staging of the play.

**Costumes, Appearance and Make up:**

Costumes will not play a major role in depicting the nature of all the characters. I will only use Paulina’s and Gerardo’s costumes to portray their character. As for Roberto, his appearance is the most important thing. My costume and appearance for Roberto Miranda is inspired by Walter White, the protagonist from the TV series ‘Breaking Bad’. The reason behind this is that I found something to be very similar in White’s and Miranda’s characters. Having lost his job and desperate for money, White starts teaching Chemistry. It doesn’t meet his financial needs and after his encounter with a junkie, he gets tempted to cook meth. Although his intentions were pure at first, in that, he wanted to earn for his family, his journey as a meth cook leads to him discovering the darker person in him, Heisenberg. This is very similar to Miranda’s story in the play. It is important to note that this comparison is made keeping in mind Paulina’s belief that Doctor Miranda is the rapist.

Lines from the confession read: “At first it was for humanitarian reasons. We’re at war, I thought, they wanted to kill me and my family, they want to install a totalitarian dictatorship, but even so, they still have the right to some form of medical attention.” (Dorfman 59).

“At first I told myself it was that it was a way of saving people’s lives……But afterwards, bit by bit, the virtue I was feeling turned into excitement – the mask of virtue fell off it and it, the excitement, it hid, it hid from me what I was doing…” (Dorfman 59). Both characters, who supposedly had pure intentions at first, discover their darker side. Walter’s appearance reminds me of that of a doctor; the glasses and French beard make him look
mysterious and intimidating, in my opinion. Therefore, Doctor Miranda will be groomed by the costume and make up team to look like this (Fig 3):

Fig 4 – Costume for Paulina. Drama journal.

Fig 3 - costume and appearance for Roberto

The costume worn by Paulina is a black, half-sleeved, knee-length dress. I chose to go with this simple design and not make the costume specific to any culture because as Dorfman said, the play could be set in any country and not just in Chile. Her appearance is inspired by a picture of Hollywood actress, Helena Bonham Carter.

Helena Bonham Carter inspired look:
In the play, Paulina is an anxious and paranoid character and sometimes acts like a madwoman. She is a sinister person who is determined to give the doctor the punishment she thinks he deserves. I thought Helena’s peculiar hairstyle in the picture alongside would capture Paulina’s character perfectly. Also, her pale and nude make-up is exactly how I want Paulina’s make-up to be. As most of the action takes place in the house, I want very minimal or no make-up at all on Paulina as it makes it more realistic and relatable for the audience. I’ve chosen to make Paulina’s dress black because I think the colour black helps portray her as a powerful character. When she decides to take action and gain personal justice, she holds Roberto Miranda captive, threatens him, and even her husband has no choice but to act according to her wishes; therefore, I want this assumption of power to be supported by a colour that stands for power amongst many other things. The colour black is also in harmony with the dark atmosphere of the play.

Gerardo Escobar's look is inspired by Jim Gordon's appearance in the movie "The Dark Knight", who is a police commissioner. Gerardo Escobar is elected as the President of the Rettig Commission. So, the actor to be cast as Gerardo Escobar in the play, should take on the appearance that is similar to that of Jim Gordon's as the well-groomed hair, thick moustache and the thick rimmed glasses remind me of the appearance of an official, especially in the 1990s. The clothes worn by the actor playing Escobar will consist of a formal shirt and trousers that are not of tight fit; but this costume is only until he enters the house, as the scenes proceed, he will change into grey track pants and a white t-shirt and possibly a robe over his casuals/nightwear. This will make it more realistic. The reason I’ve chosen to dress him in a white t-shirt is because Gerardo stands for peace, as he is constantly talking about the importance of maintaining peace in the country and also because he is
trying to make peace between his wife Paulina and Doctor Miranda, whom he believes to be innocent; white is often used as a symbolic colour for peace.

Jim Gordon’s appearance in The Dark Knight:

Fig 6 – Gerardo’s appearance.

**Directorial intentions and intended impact on audience**

My directorial intentions are influenced by the theory of the famous playwright, Peter Brook. He recognizes the importance of human connection and believes that an actor is successful only when he/she has aroused the audience’s emotions (Theriault). Therefore, the success of this play is heavily reliant on the actor’s skills. To ensure that the actors give their very best, I intend to corporate techniques from Constantin Stanislavski’s system of ‘method acting’ into rehearsals. The method requires the actors to be completely immersed in their characters in order to maintain authenticity and provide realistic performances, which is accomplished by employing a variety of techniques developed under the system. The three elements/techniques from the system that I want to use while working with my actors are:

**The ‘Magic if’**: The actors need to step into the shoes of the character and question their choice of action. For example, the actor playing Gerardo, after having analyzed the character must ask himself, “What would Gerardo do in this situation?”, whatever the situation might be. This will help the actor think from the character’s point of view so that his actions are more inclined towards the characters’.
Motivation: A little bit of personal context here; when I was practicing a monologue, my teacher made me stop after every one or two lines and reflect on the motivation behind the character choosing a particular course of action or the motivation behind a line said by a character. I realized that, by reflecting in this way, I was analyzing the character and I was using this analysis of the motivation behind a character’s doing to help me choose the way I would say or enact a line. I want to use the same exercise with my actors.

Emotional memory: In scenes where the actor is unable to empathize with the character, I would encourage them to try and recollect a personal experience similar to that of the character. For example, if the cast member playing Paulina is not able to truly feel the need for justice and to exact revenge, I would ask her to think of a personal experience where she has felt that the situation that she has been put in is not fair or a situation in which her feelings have been hurt by someone and she wants to give that person a taste of her own medicine. This kind of insight into a character can help the actors perform in a way that brings out the characters’ personalities (Sawovski). The use of skilled performers are especially important because the set will be minimalistic and therefore the audience will automatically focus on the action of the play. The set used will be minimalistic so that there is not much of set change required and when required, changing the set doesn’t become a tedious and time consuming task. The components of the set, although few, are important and are not placed on the stage without a purpose. For example, a drawer is one of the components of the set, on which the tape recorder will be placed. I want to make the audience curious as to why a drawer, is placed on stage with a tape recorder on top, and not the other common pieces of furniture that one finds in a living room such as a sofa. If they do observe such things, they might come to a conclusion that the drawer is just placed there so that the tape recorder can be kept on it. Later on, the other purpose of the drawer is revealed when Paulina pulls out a gun from it in the ‘Opening Act’. This is unexpected and surprises make the play interesting.
and keep the audience engaged. The audience is again surprised when they realize the importance of the tape recorder, especially in the ‘The Confession’. Placing the tape recorder on stage from the very beginning is a way of foreshadowing; something that the audience learn of, later on, as a mild form of surprise. My set design will consist of a black backdrop and not a scenic backdrop of the sea and night sky, which will look dreamy and the dark, fearful and mysterious nature of the play would be lost.

The audience might miss the symbol of the moonlight, and that is alright because the use of moonlight has other purposes such as, adding a haunting quality to the atmosphere of the set and creating a melancholy mood.

Sound and volume play a major role in creating tension in the ‘Opening Act’ and ‘The Confession’. In the ‘Opening Act’, the moment during which tension is created when Paulina is holding the gun in her hand, trying to overhear her husband’s conversation with the stranger. The tension is created using the sound of the sea waves getting louder (by increasing the volume) accompanied by the sound of thunder. I got the idea of using thunder from regional serials in India that are often extremely dramatic, to indicate astonishment. I want to use this idea to create ample tension and as a means of foreshadowing that something grave and shocking is to follow. A worried and eager frown on Paulina’s face also helps in adding to the tension.

In ‘The Confession’, tension is created during the transition that occurs when Paulina’s voice that is heard through the recorder is overlapped by Doctor Miranda’s. The soundtrack, Death and the Maiden will be used to create tension as the track will be timed to be played in such a way that the crescendo fits into the transition. This accompanied with the absence of lighting (and thus, a dark stage) creates anticipation and confusion amongst the audience as they are clueless about what is to follow. In fact, dim lighting is used throughout the play in order to support the other elements of production in order to produce the best and desired results.
Furthermore, the eeriness of classical music (Death and the Maiden) will not only heighten the tension but also stir up emotions after the audience learn about the significance of the track and the context in which it was played. This can further help in getting the audience to empathize with Paulina.

Finally, I want the play to have a thought provoking impact on the audience. The difficult questions faced by the characters should haunt the audience even after they leave the theatrical environment. This is done by the content of the play itself.

Through this play I hope the audience ponders not only upon the ambiguity of the play (as to whether Roberto is dead or not? / If Roberto is the rapist or not?), but also upon the bigger ideas associated with theme of justice and reconciliation.

**The staging of two moments of the play**

**The Opening Act:** This is the opening scene of the play, Act 1 Scene 1. Only Paulina is on stage. She is sitting on a chair on the terrace, after midnight, when she hears the sound of a faraway car and gets up hastily, and goes to look out the window. She takes out a gun from the drawer and hides behind the curtain as she overhears Gerardo’s conversation with a stranger. I thought this scene to be crucial in portraying Paulina’s character. She seems to be really scared and anxious and her fear is expressed by her mannerisms, which is something that should be reflected in the actor’s mannerisms and be perceived by the audience. Paulina rushing to look out the window, drawing out a gun, hiding behind the curtains can’t go unnoticed and this creates anticipation as the audience wonder why she is acting in that manner. The staging has to capture her fear and the mystery involved in the play. In this moment, lighting is almost completely absent except for the light of the moon. As described earlier in figure 2, the ellipsoidal will be used in order to cast the bluish white moonlight coming from the full moon, created by circular shape of the ellipsoidal. The choice of a full
moon not only creates a better lighting effect, but is also scientifically connected to the creation of tension in the scene, when the sound of sea waves gets louder; it is during a full moon day that the sea is characterized by high tides and this not only captures the turbulent nature of the sea but also of her mind. This scene brings out the significance of the moonlight, as it begins with Paulina sitting on the terrace in the moonlight. Instead of casting a spotlight on Paulina, the light coming from the moon will be made to fall on her. The sound of sea waves will be played, but softly. The scene transitions from a pleasant mood to a tense one, when she hears a car approaching and runs to look out the window. This shouldn’t be mistaken with the window that separates the terrace and the living room; rather, here, when she looks out the window, she is standing near the side wing, looking into the space offstage. Here, since there is no lighting, Paulina won’t be seen; hiding in the dark is indicative of her fear and creates anticipation. Therefore, when the car approaches, the lights from the car are casted on to Paulina from the left wing of the stage (offstage). The flashing of car lights on Paulina allow the audience to get a glimpse of her expressions, which are suggestive of fear and anxiety. The recorded sounds of a car approaching, the car stopping, doors opening and closing and the motor of the car still running, are played. This informs the audience about the happenings.

Fig 7 - My own image of the staging in my drama journal.
without having to stage it. Paulina listens from behind the imaginary curtains, the volume of the sound of sea waves will be increased and the recorded sound of thunder will be played. As Gerardo enters the house, the volume is decreased gradually and the thunder subsides. The moment ends when Gerardo enters the house and calls out Paulina’s name.

. **The Confession:** The second moment is from Act 3, scene 2 from page 57 to 61. The entire scene takes place on the terrace of the couple's house. I chose this scene because it is the part of the play that reveals the suspense of Paulina's experience on the 6th of April, 1975. It is also important because it reveals to us how Gerardo Escobar helps Doctor Miranda without Paulina's knowledge, to free himself from being held captive by Paulina in their house. Paulina who accuses the doctor of being the man who sexually assaulted her, agrees to let him go only after he confesses to her the details of the incident (when she was raped) and apologises for it. However, the doctor pleads innocence and asks Escobar how one can confess about a crime they haven't committed. This is when Escobar convinces Paulina to confess every detail about the incident and records it on the tape, just as one would when they are sitting in front of the commission. He does this so that Dr. Miranda can listen to it and make up a fake confession using the real details in order to fulfil Paulina's wish so that she lets him go. One of the important aspects of this part is the transition from Paulina confessing in front of the tape to Dr. Miranda confessing in front of the tape. The transition is important because it helps create anticipation and foreshadows that something unexpected is to follow – the overlapping of Roberto's voice. Tension is created as the track, Death and the Maiden reaches the crescendo. Also, shadow theatre will be an important part of this moment. The scene takes place in the following manner:

Gerardo and Paulina are sitting behind the white screen, facing each other. A light is cast on the screen from behind, casting their shadows onto the screen. The rest of the stage is dark and a tape recorder is placed towards front of the stage, at the centre. All the talking happens
on stage until Escobar completes his line "Begin with your name" (page 57). Right after this, the light used to cast the shadows go off and the stage is completely dark. The tape recorder is then lit by a white spotlight (like a beam of moonlight because they are on the terrace). Starting from Paulina's line "My maiden name is Paulina Salas...." , the entire confession is heard through the tape recorder and there are no actors speaking on stage. However there is one exception. As Paulina continues to narrate her incident, she talks about a man who stuck a gun in her back when she reached the corner of Huérfanos street, and said "One word and we'll blow you away miss". Just for this part, the spotlight on the recorder goes off and shadow theatre is used to show that particular event of her being threatened by a man with a gun in her back. Right after this, the lights casting the shadow go off again, and the spotlight on the recorder comes back on and the confession goes on. When Paulina's voice through the recorder is heard, saying "the doctor wasn't among them.." (Page 58) , Schubert's Death and the Maiden will start playing (from 0:00 seconds). The transition begins after Paulina's voice from the recorder is heard, saying "when your body is falling apart, when...". There is a moment's pause when she says this and this is when the music gets louder and becomes more intense (at 0:46 seconds). The transition is followed by Dr.Miranda's voice overlapping Paulina's (voice still coming from the recorder) ; the Schubert fades slowly and Dr.Miranda's voice is heard through the recorder (starting at 0:58 seconds of the track). The confession continues and when Dr.Miranda's voice through the recorder is heard saying "Come on, doctor, they would say to me.." the spotlight on the recorder goes off, the stage is completely dark and set change takes place (white screen remains on stage). The table and three chairs are brought in and the tape recorder is now on the table. When the lights come back on, Dr.Miranda, untied, writes on a piece of paper his own words from the recorder as Paulina
and Gerardo watch him. As he listens and writes, we hear his voice from the recorder (except this time, the volume is decreased) and on the screen, the audience will see words appearing; this happens as and when he is writing the confession down. The audience will feel as though they are in Paulina and Escobar's place, reading the confession. For this, a video will be made well in advance of the words of the confession appearing on a piece of paper which will be projected on the screen during the play. This brings us to the end of the moment when Dr. Miranda is done writing and Gerardo switches off the recorder. (page 61)
Works Cited


9. Fig 1 – My own drawing of the set design in my drama journal.


11. Fig 2 – Lighting technique of moment one. My own creation in my drama journal.


16. Fig 4 – Costume for Paulina. My own drawing in my drama journal.


