



PANGEA

WORLD THEATER

presents

CLASSIFIED

From: October 25, 2024

To: November 2, 2024

[REDACTED]

[REDACTED] *Death* [REDACTED] *and* [REDACTED]

[REDACTED] *the Maiden* [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] written [REDACTED] by [REDACTED]

[REDACTED] *Ariel Dorfman* [REDACTED]

[REDACTED] directed by [REDACTED]

[REDACTED] *Ismail Khalidi* [REDACTED]

[REDACTED]

Pangea World Theater Studio
711 West Lake Street
Minneapolis, MN 55408
pangeaworldtheater.org



Pangea World Theater strives to build a just world by creating multi-disciplinary theater that embodies decolonizing practices of solidarity, sustainability and equity.

Acknowledgements

Pangea World Theater gratefully acknowledges that we are on the sacred traditional lands of the Dakota people. It is an honor to live, work and create art and community alongside Dakota, Ojibwe and other Indigenous people in the Twin Cities.

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Pangea World Theater is a proud member of Twin Cities Theater of Color Coalition (TCTOCC), along with Penumbra Theater, Teatro del Pueblo, New Native Theater, and Mu Performing Arts. It is a coalition to engage in shifting conversations of Equity and Social Justice and remapping Philanthropy.

Pangea World Theater is also a member of the Consortium of Asian American Theater and Artists, National Performance Network, Network of Ensemble Theaters, Theater Communications Group and a collaborating partner of the national Intercultural Leadership Institute.

Pangea World Theater presents

Death and the Maiden

written by Ariel Dorfman

directed by Ismail Khalidi

October 25–November 2, 2024

Pangea World Theater Studio

711 W. Lake Street, Minneapolis, MN 55408

Death and the Maiden tells the story of Paulina Salas, her husband Gerardo Escobar, and Dr. Roberto Miranda, all citizens in an unnamed country recovering from the after-effects of a violent dictatorship. When Gerardo's car breaks down one night, a kindly stranger named Roberto Miranda offers to drive Gerardo back to his beach house.

A grateful Gerardo offers Roberto a room for the night, but after hearing Roberto's voice, Gerardo's wife Paulina becomes convinced that their houseguest is the doctor who raped and tortured her after she was abducted by the secret police fifteen years earlier. Determined to mete out her own brand of justice, Paulina puts Roberto on trial for the crimes she believes he has committed. Gerardo, however, has recently been appointed to an Investigating Commission that the country's new democracy has set up to examine crimes of the dictatorship, and tries to convince her to let Roberto go.

Cast

PAULINA ESCOBAR. Claudia Veronica Garcia
 GERARDO ESCOBAR Tyler Stamm
 DR. ROBERTO MIRANDA Tom Whalen*

* Actor Equity Association Membership

Artistic Personnel

Director Ismail Khalidi
Lighting Designer Jasmin Garcia
Set Designer. Sadie Ward
Assistant Set Designer Briana Boden
Set Construction. Orin Herfindal
Costume Designer Claire Frederick
Sound Designer Dameun Strange
Sound Board Operator Diego Vasquez Rios
Choreographer Leila Awadallah

Production Staff

Stage Manager Suzanne Victoria Cross
Production Assistant Janet Sanchez
Production Assistant Noelle Awada
Production Assistant Moe Kojima

Additional Support

Public Relations Nemer Fieger
Photographer Gisell Calderon
ASL Interpretation Rosalinda Estrada-Alvarez & Micahjane Draeger



Scan the code for our Performance Guide
or visit bit.ly/DeathAndTheMaidenGuide

Content guidelines

Use of prop gun on stage. One instance of gun shot sound. Mentions of sexual, physical, psychological abuse and assault. Recommended for individuals 16 and older.



Our world is on fire in more ways than one. Fascism lurks much closer to home than many would like to admit, and not only in the form of the most obvious and buffoonish (albeit dangerous) proponents of hate and intolerance amongst us. Our country, under both parties, has for decades supported not only the rise of the racist carceral state at home, but endless war, occupation and right wing dictatorship abroad. The torture and disappearances rampant in the dungeons and back-alleys of Latin America's U.S.-backed regimes in the second half of the 20th century have never really closed, but rather migrated to other detention centers and black sites run by other similarly undemocratic regimes elsewhere — all of them backed by bipartisan consensus in D.C.

Ariel Dorfman's award-winning play is startling and trenchant in its reimagining of the personal and public aftermaths of the unimaginable violence (especially against women) of one such regime. And while the country in question remains unnamed in the play, it is clearly in reference to Dorfman's Chile and the atrocities committed by the CIA-backed Pinochet regime that ruled the country from 1973-1990. That said, the play could just as easily take place in almost any country in Latin America, or elsewhere for that matter. It is an elegant but difficult piece of theater. And it is unmistakably a play born from the rage and sorrow of an exile's pen. It is a story which reminds us that in the face of unspeakable crimes against humanity — whether in Chile, Argentina, the Congo, Palestine, Sudan, South Africa or elsewhere — any process of truth and reconciliation is bound to fail without justice for the most silenced and vulnerable victims of empire and real accountability for even its most 'respectable' handmaidens.

Ismail Khalidi
Director

Ariel Dorfman, 2010.
(PEN American Center/Beowulf Sheehan)



Ariel Dorfman (Playwright)

Born in Buenos Aires on May 6, 1942, Ariel Dorfman is an Argentine-Chilean-American novelist, playwright, essayist, academic, and human rights activist. He is the author of numerous works of fiction, plays, operas, musicals, poems, journalism and essays in both Spanish and English. Ariel Dorfman spent ten years as a child in New York, until his family was forced out of the United States by the anti-

communist frenzy stirred by Joe McCarthy. The Dorfmans ended up in Chile, where Ariel spent his adolescence and youth, living through the Allende revolution and the subsequent resistance inside Chile and abroad after the dictatorship that overthrew Allende in 1973. Accompanied by his wife Angélica, he wandered the globe as an exile, finally settling down in the United States, where he is now Walter Hines Emeritus Professor of Literature at Duke University. Dorfman's acclaimed work, which includes the play and film *Death and the Maiden* (written in 1990) and the classic text about cultural imperialism, *How to Read Donald Duck*, covers almost every genre available (plays, novels, poetry, short stories, fiction, essays, journalism, opinion pieces, memoirs, screenplays). His books have been published in over fifty languages and his plays performed in more than a hundred countries. His most recent books are the novels *Darwin's Ghosts and Cautivos*, as well as the children's story, *The Rabbits' Rebellion*. He contributes regularly to major newspapers and magazines around the world and is active in the defense of human rights.



Historical Context

Before the play's text begins in earnest, Dorfman specifies that the action takes place in a country that is "probably Chile" and is certainly undergoing a painful transition from military dictatorship to democracy. The play is a response to the overthrow of Salvador Allende's socialist government by General Pinochet's brutal military dictatorship in 1973. The United States, who disapproved of Allende's government, is alleged to have supported and even aided Pinochet's actions in the takeover. Not long after that coup, Argentina too underwent similar turmoil—both countries saw widespread civil repression, "disappearances," torture, and murder. *Death and the Maiden* is less about life under an authoritarian dictatorship, however, and more fundamentally concerned with what happens after—that is, how a country both practically and emotionally recovers from pain, what its people need to do to properly move on, and whether a nation can ever truly put the past behind it.

The Commissions

There were two Investigating Commissions in Chile: "The National Commission for Truth and Reconciliation" (also known as "Rettig-Commission") and "The National Commission on Political Imprisonment and Torture" (also known as "Valech Commission"). The first was founded by Patricio Aylwin on April 25, 1990. Aylwin was the first elected president of Chile after Pinochet. The commission investigated the disappearances and deaths caused by the Pinochet regime. The head of the commission was Raúl Rettig, who the "Rettig Report" issued in February 1991 is named after. The report stated that 1,068 people were killed, 957 people disappeared after their arrest, and 90 were killed by politically motivated private citizens during Pinochet's regime. Many people criticized the report claiming that it only covered the dead and disappeared victims but not other human rights violations. As a result, "The National Commission on Political Imprisonment and Torture" was founded and convened in 2003. The report stated 27,255 victims of human rights violations. However, this number likely does not cover the full number of violations since there was limited time for individuals to provide a testimonial.

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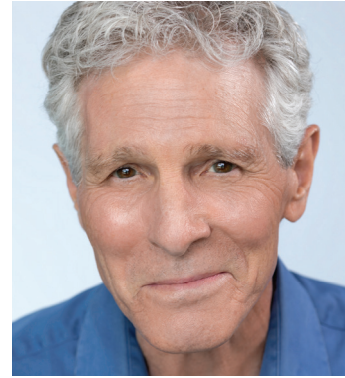
Claudia Veronica Garcia as Paulina Escobar

Claudia is an actor and singer, born and raised in the Twin Cities. She received her B.A. degree in political science from Concordia College Moorhead. By day, she is a Spanish-speaking immigration paralegal, dedicated to supporting all immigration matters. Claudia has been fortunate to have worked with New Arab American Theater Works, Teatro del Pueblo, and Minnesota Opera. She was recently seen performing in New Arab American Theater Works's play by William Nour, *ROSETTE*, in her role as IDA (Rosette's mother) at Mixed Blood Theatre. She is beyond excited to make her debut performance with Pangea World Theater. Claudia is humbled and honored to be a voice for the voiceless and to be a part of telling this powerful story.



Tyler Stamm as Gerardo Escobar

Tyler Stamm is a muppet who takes himself too seriously. After graduating from Viterbo University (B.A. Theatre Studies 2011), he interned at Heart of the Beast and worked with Missoula Children's Theater traveling the country before making Minneapolis his home. He's worked as an educator, painter/designer/illustrator, carpenter, actor, director, and producer. For five and a half years, he forged beautiful community and play spaces for kids with Adventures in Cardboard (2018-2023). Some favorite roles he's performed include Mercutio in *Romeo & Juliet*, both Benedick and Don Pedro in *Much Ado About Nothing*, Tupolski in *The Pillowman*, Andrei in *Three Sisters*, and Clown 1 in *The 39 Steps*. After playing Odysseus in *Hecuba* by Marina Carr last spring, Tyler is pleased to be back working with Pangea World Theater. Tyler is here to make art with excellent people, reimagine power structures, and foster community in honoring our ancestors and creating space for our young people.



Tom Whalen as Dr. Roberto Miranda

Tom has recently moved to Minneapolis, St. Paul from Michigan where he has lived for the past 40 years. He is an alumni of the University of Minnesota. In Michigan, Tom has worked on stage and in Industrial Training films as well as driving over-the-road trucking for several van lines. He has performed at many of Michigan's regional theatre's including The Meadow Brook Theatre, JET, The Performance Network, The Attic, Flint Repertory, The Purple Rose Theatre, The Baci, The Hilberry and The Gem. His stage work includes performances in *The Glass Menagerie*, *Kimberly Akimbo*, *The Ride Down Mt. Morgan*, *Guys On Ice*, *Flanagan's Wake* and *Romeo and Juliet* to name a few. Here at Pangea with this cast, crew and all associates, it is his most cherished opportunity. Thank you to all.



The Artistic Personnel & Production Staff

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Ismail Khalidi (Director)

Born in Beirut to Palestinian parents, Ismail Khalidi is a playwright, screenwriter and director. Khalidi's own plays include *Truth Serum Blues* (Pangea World Theater 2005), *Tennis in Nablus* (Alliance Theatre 2010), *Foot* (Teatro Amal 2016), *Sabra Falling* (Pangea 2017), and *Dead Are My People* (Noor Theatre 2018). He also co-adapted two novels for the stage with Naomi Wallace; Ghassan Kanafani's *Returning to Haifa* (Finborough Theatre 2018; Pangea 2023) and Sinan Antoon's *The Corpse Washer* (Actors Theatre of Louisville 2019). Khalidi's directorial debut was the Chilean premiere of *Foot*, which was produced in Valparaiso and then Santiago in 2016-17. He co-edited *Inside/Outside: Six Plays from Palestine and the Diaspora* (TCG 2015) and his plays have been published in numerous anthologies, including the upcoming collection, *Until I Return: The Selected Works of Ismail Khalidi* (Bloomsbury, 2025). His writing has been featured in *American Theatre Magazine*, *The Kenyon Review*, *The Nation*, *Mizna*, *Guernica*, *Al-Jazeera*, *The Dramatist* and *ReMezcla*. Khalidi was the 2023 Artist-in Residence at Boston University's Center on Forced Displacement and is a Directing Fellow at Pangea World Theater. He holds an MFA from NYU's Tisch School of the Arts.

Jasmin Garcia (Lighting Designer)

Jasmin Garcia is a recent graduate from the University of Nevada, Las Vegas, where she earned her MFA in Lighting Design. Originally from San Antonio, Texas, she has cultivated a diverse and rich background in technical theater and lighting design across various productions. Her recent lighting design credits include *Le Comte Ory*, *Cinderella*, *a Pantomime* for Las Vegas, and *Turn of the Screw* at the Nevada Conservatory Theatre. Jasmin's professional journey encompasses a wide range of roles, including her work as a lighting technician at Spiegelworld's *Atomic Saloon Show*, Wynn's *Awakening*, and Cirque du Soleil's iconic shows, *The Beatles' Love* and *Mad Apple*. Before making her mark in the Las Vegas theater scene, she honed her technical skills at Texas Outdoor Musical and SeaWorld San Antonio. Jasmin is known for her creative vision, technical skill, and ability to transform spaces through lighting. She is passionate about storytelling through design and approaches each project with a focus on enhancing the audience's emotional experience. Now, with her MFA in hand, she is excited to continue pushing boundaries in lighting design, bringing a unique perspective shaped by her wide-ranging experience in both large-scale productions and intimate theater settings.

Sadie Ward (Set Designer)

Sadie is very excited to be designing this set for Pangea World Theater. You may have seen her scenic and prop designs around town at Theatre in the Round, Theatre Pro Rata, History Theatre, Lyric Arts, Lake Shore Players, Pangea World Theatre and Viterbo University. Sadie received her undergraduate degrees BA Theatre Studies, and BFA Arts Administration from Viterbo University and has a diploma in Architectural Technology from MCTC. Sadie started the Minneapolis chapter of the Broadway Green Theatre Alliance. Sadie also works as a Theatre Specialist at Schuler Shook.

Brianna Boden (Assistant Set Designer)

Brianna Boden is new to the Twin Cities, but since her time here she has been welcomed into the theatre scene. She is grateful for the opportunity to work alongside Sadie Ward on this project as an assistant set designer. She has always had a passion for combining her love for art, theatre, and the environment. She is now doing so through her art. By creating unique and environmentally conscious immersive production, creating art from up-cycled materials, and having a company that spreads the word called BriEco Productions. You can follow BriEco Productions on instagram and Facebook to stay up to date: @BriEcoProductions

Orin Herfindal (Set Construction)

Orin is a native Minnesotan, a father of four and an artist. Orin studied at the University of Minnesota, yet most of his knowledge and skills are developed from working at life. He has been on the design team of the Science Museum and the Children's Museum. His past work with Pangea includes set design for *Little Boy*, *5 Weeks*, and *Mother Courage* among others. He finds that working with Pangea World Theater is wonderful because he is able to assist the artists in creating the space where they tell their story.

Claire Frederick (Costume Designer)

Claire is excited to be costuming again after a hiatus. You can find Claire both on and off the stage in the Twin Cities in a variety of roles and positions. She'd like to give special thanks to Pangea, the cast, the crew, her family and friends (especially Cassi) who continue to support and believe in her.

The Artistic Personnel & Production Staff

Dameun Strange (Sound Designer)

Dameun Strange is a sound explorer, multi-instrumentalist, composer, and sound designer whose conceptual electronic and improvised electro-acoustic works focus on stories and themes of the African diaspora, often using surrealist and afro-futurist aesthetics. He currently lives in the Frogtown Community of Saint Paul, MN with his wife, Corina, and their inquisitive daughter, Ezra.

Diego Vasquez Rios (Sound Board Operator)

Diego Vasquez Rios was born in Mexico City, Mexico and migrated to the United States when he was very young with his mom, dad, and three siblings. He has worked as an audio and visual technician in Minneapolis and sound designer for Pangea World Theater, including *Murmurations* in 2023. Diego has a unique ability for listening to the smallest details to create an impactful mix. He enjoys recording music of his own and loves to stay active by running and lifting weights.

Leila Awadallah (Choreographer)

Leila Awadallah (she/her) is a dancer, choreographer, and film wanderer based in Minneapolis, Mni Sota Makoce and often in Beirut, Lebanon. Her research in dance centers movement that activates relationships to land / place / peoples, rooted in the context of her own skin as a Palestinian, Arab-American, Sicilian and mixed Mediterranean body in motion. She is the founder of the Body Watani Dance project and practice in collaboration with Noelle Awadallah. Their work, *TERRANEA* premiered at Red Eye Theater in April 2023. Leila is a collaborator of the Theatre of the Women of the Camp made up of Palestinian women from the Borj el Barajneh refugee camp (Lebanon). Mentored by Ananya Chatterjea, she trained, taught and performed with Ananya Dance Theatre as a company member (2014-2019) and is a founding member of the Kelvin Wailey dance trio (2015-2023). Leila has a BFA in Dance and minor in Arabic Language & Literature from the University of Minnesota. She enjoys doing Tai Chi in her free time.

Suzanne Victoria Cross (Stage Manager)

Suzanne Victoria Cross was born and raised in North Minneapolis, graduated from St. Cloud State University with a BA in Theater and Community Psychology. Suzanne is a local actor and teaching artist in the St. Paul and Minneapolis area. She has worked with many local theater companies including touring with CLIMB Theatre as an Actor-Educator, Penumbra Theatre Company's Education and Outreach Program, Lyric Arts

The Artistic Personnel & Production Staff

Academy, Teatro del Pueblo and has been the lead instructor for multiple teaching artist residencies in the Twin Cities. Suzanne's experience includes performing interactive theater productions, writing workshops, and goal-setting seminars for various art organizations. She has also worked with special populations, including individuals with physical and mental disabilities, youth treatment centers (ages 12-17), and memory care (ages 55+) along with co-conducted, written and performed interactive educational mini dramas and classes for Pre K-12. Suzanne has a strong passion for the role theater can play in the development of an individual and a community as a whole. She is currently the Production Manager and Event Coordinator for Pangea World Theater.

Janet Sanchez (Production Assistant & Pangea Intern)

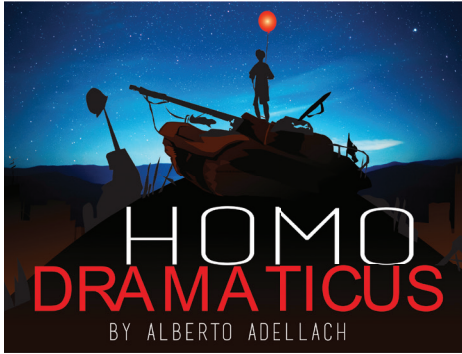
Janet Sanchez is a twenty-three-year-old indigenous artist, a part of the Leech Lake Tribe Band of Ojibwe. Janet first performed with Pangea Theater in 2013, performing *Wait - A Teen Pregnancy Story* and most recently performed in *We Will Do It For The Water* as an Ally and Protestor. Janet first got involved in theater 10 years ago to work on her confidence speaking in public. And to share the knowledge and history of Native people. She started working with Indigenous Peoples Task Force's Ikidowin Youth Theater Ensemble. Since then, she has performed on over 20 different stages. Janet loves working with youth in her community and in her free time, she enjoys being with family, going on hikes and creating art.

Noelle Awada (Production Assistant & Pangea Intern)

Noelle Awada (she/her) is an intern with Pangea World Theater. She studied theater arts with a minor in Spanish at Hamline University, later obtaining an MBA from the same. Noelle studied abroad in Cienfuegos, Cuba for a short while in her undergraduate program. She has worked in administration with Penumbra Theatre, the Guthrie Theater, as well as the Minnesota Historical Society. Her main interest is in stage management, which she pursued while in college and shortly after graduation. Born and raised in St. Paul, Minnesota, Noelle is proud and honored to be part of an organization that does such important and meaningful work, so close to home.

Moe Kojima (Production Assistant & Pangea Intern)

Moe Kojima, from Tokyo, Japan, is an intern at Pangea. Holding a BA in Sociology/ Anthropology with a minor in Gender, Women's and Sexuality Studies from Carleton College, they are passionate about community building and imagining alternative spaces for education. They are a dancer/choreographer interested in utilizing arts as a way to connect with people through sharing of stories and emotions across differences in backgrounds and values.



Homo Dramaticus

November 8-17 at The Southern Theater

Teatro del Pueblo and Pangea World Theater are pleased to present Homo Dramaticus, by Alberto Adellach, a collection of three distinct short plays that delve into different aspects of the human condition: Children (Criaturas) examines the innocence and complexities of childhood through the eyes of its

characters, March (Marcha) is a surreal tragicomedy that serves as a cautionary tale of what could happen if we continue to dehumanize one another, and Words (Palabras) which is an exploration of communication, language, and the power of words in shaping our realities.



Content Guidelines: Mentions of gun violence, political violence, and sexual harassment/assault. Loud sounds including gun shots present. Recommended for individuals 16 and older.

TICKETS ON SALE NOW! Scan code or visit bit.ly/HomoDramaticus

Learn more at pangeaworldtheater.org/on-stage

Rhinoceros

April 4-19, 2025 at The Southern Theater

Written by Eugene Ionesco. Directed by Dipankar Mukherjee. In this absurdist play, people transform into rhinoceroses which represents their succumbing to fascism.

Save the date!



Park Square Theatre



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural fund.

How was the show?

Thank you for attending this event with Pangea World Theater! We would like to know more about the community we serve. Please take a moment to complete this survey. **Your answers will be kept completely confidential.**

- Overall, I thought this event was:
 - Excellent
 - Good
 - Fair
 - Not to my liking
- The topics raised in this event are important to my community and myself.
 - Yes
 - No
- Have you ever been to a Pangea World Theater event? If so, which one(s)?
 - No
 - Yes: _____
- How did you hear about this show (check all that apply)?
 - Postcard
 - Email
 - Word of mouth
 - Radio/TV
 - Facebook
 - Twitter
 - Cast Members
 - Ad/Calendar Listing
 - Other: _____
- I am...
 - Under 18
 - 18 - 35
 - 36 - 64
 - 65+
- My Annual Income is...
 - \$0-15k
 - \$15-35k
 - \$35-100k
 - \$100-250k
 - over \$250k
- I identify myself as (check all that apply):
 - An Artist
 - A Person of Color
 - Indigenous/Native
 - An Immigrant/Refugee
 - A Person with disabilities
 - Friend/Family of Pangea
- My gender identity is: _____
- My ethnic/racial identity is: _____
- Sign up for our mailing list to hear about upcoming Pangea events & engagement opportunities! If you're already on one or both of our lists, please write just your name, or share with us any updates to your contact information.

Name: _____

Email: _____

Address: _____ State/Apt#: _____

City: _____ State: _____ Zip: _____
- GET INVOLVED WITH US! Let me know about upcoming opportunities to:
 - Volunteer
 - Audition
 - Intern
 - Collaborate
 - Donate
- Can you suggest any organizations/people we should invite to see this show or future productions?
- What other topics/artists would you like to see us address?
- Please share your thoughts about the content of this event (please write on back)

We appreciate your feedback about the show. Plus, information about and from our audiences helps us apply for grants. Please complete the enclosed survey or go online to share your thoughts about *Death and the Maiden*

THANK YOU!



Scan the code or visit bit.ly/DATMSurvey to complete the survey online.



PANGEA
WORLD THEATER

THANK YOU FOR ATTENDING

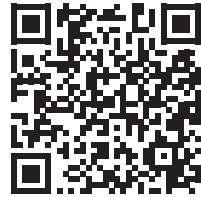
Death and the Maiden

As our audience and community, we rely on your continued support to make works like *Death and the Maiden* possible. If you believe that relevant work like *Death and the Maiden* keeps you accountable to creating a better world, you can take action today by contributing to Pangea World Theater.

Pangea donors sustain this circle and make the art you see onstage and in your community possible.

Make a gift today to invest in the arts,
and in a better world.

Use the enclosed envelope, scan to donate,
or visit pangeaworldtheater.org/make-a-gift.



PangeaWorldTheater



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