

**DOMMAR**®

Study guide for

# KISS OF THE SPIDER WOMAN

**By Manuel Puig**

English Translation by

**Allan Baker**



Written by Sophie Watkiss

Edited by Aimee Barnett

Photographs by Johan Persson

This programme has been made possible by the generous support of  
Sir John Cass's Foundation, John Lyon's Charity and Universal Consolidated Group

# Contents

- Section 1**      **Cast list and creative team**
- Section 2**      **Manuel Puig: his life and his work**
- Section 3**      **The political and social context of *Kiss of the Spider Woman***
- Section 4**      **The play's setting: Villa Devoto prison**
- Section 5**      **Manuel and the Movies**
- Section 6**      **The characters: Molina and Valentin**
- Section 7**      **Practical Work on KISS OF THE SPIDER WOMAN**
- Section 8**      **Further reading and footnotes**

## Cast list and creative team

### Cast

---



Luis Alberta Molina

**WILL KEEN**



Valentin Arregui Paz

**RUPERT EVANS**

KISS OF THE SPIDER WOMAN is an intricate and powerful portrayal of two men who are forced to share a cell in a Latin American jail. One, **Valentin**, is a young Marxist rebel punished for his ideals. The other, **Molina**, a romantic fantasist condemned for his sexuality. Through the glamorous world of the movies, an unlikely relationship is formed that offers both men the hope of survival.

### Creative Team

---

Director	<b>CHARLOTTE WESTENRA</b>
Designer	<b>BEN STONES</b>
Lighting Designer	<b>HARTLEY T A KEMP</b>
Sound Designer	<b>JOHN LEONARD</b>
Casting Director	<b>ANNE McNULTY</b>

## Manuel Puig: his life and his work

*'I was born in the pampas where life was very hard, very difficult – almost like the Far West. The prestige of strength. No one questioned machismo. Authority had the most prestige available...These were the coordinates. Weakness, sensibility, had no prestige. A world I rejected.'*

**Manuel Puig<sup>1</sup>**

Argentinean playwright and novelist Manuel Puig (1932-1990) is best known for his novels *Betrayed By Rita Hayworth*, *Heartbreak Tango* and *Kiss Of The Spider Woman*, as well as for the latter's stage and film adaptation.

Puig grew up in a small dusty town in the remote Argentinean pampas, about halfway between the Andes mountains and the Atlantic Ocean, in the vast province of Buenos Aires. He was passionate about films, and his first novel, *Betrayed by Rita Hayworth* (1968), is semi-autobiographical in this respect, centering on a small boy in love with films.

At 23, he won a scholarship to study film-making in Rome, but soon dropped out. After a decade of writing film scripts, Puig returned to Buenos Aires in 1967 and turned a script into his first novel, the aforementioned *Betrayed By Rita Hayworth*.



However, the flamboyant, homosexual Puig found it difficult to live in Argentina: he rejected the Argentine culture of 'machismo', i.e. the prevalent display of characteristics that are conventionally regarded as typically male, such as physical strength, courage, aggressiveness, and lack of emotional response. He argued that in this culture, men were conditioned into oppressors of the weak, especially of women, whom society categorised as submissive sex objects. In rejecting the stereotypical male role of his culture, Puig felt that there was only one realistic option open to him and those like him: a complete inversion of sexuality; an acceptance of the only other role model offered, that of the submissive woman. In *Kiss of the Spider Woman*, Molina, a thirty-seven year old homosexual who has been imprisoned for corrupting the morals of minors, is representative of this type.

Puig moved to Brazil in 1973 and to New York three years later. *Kiss of the Spider Woman* was published in 1976. Puig remained in New York, lecturing on creative writing at Columbia University. As a high-profile gay writer he was regularly attacked in the Argentinean media. He finally settled in 1989 in Cuernavaca, Mexico, and died a year later from complications after a gall-bladder operation.

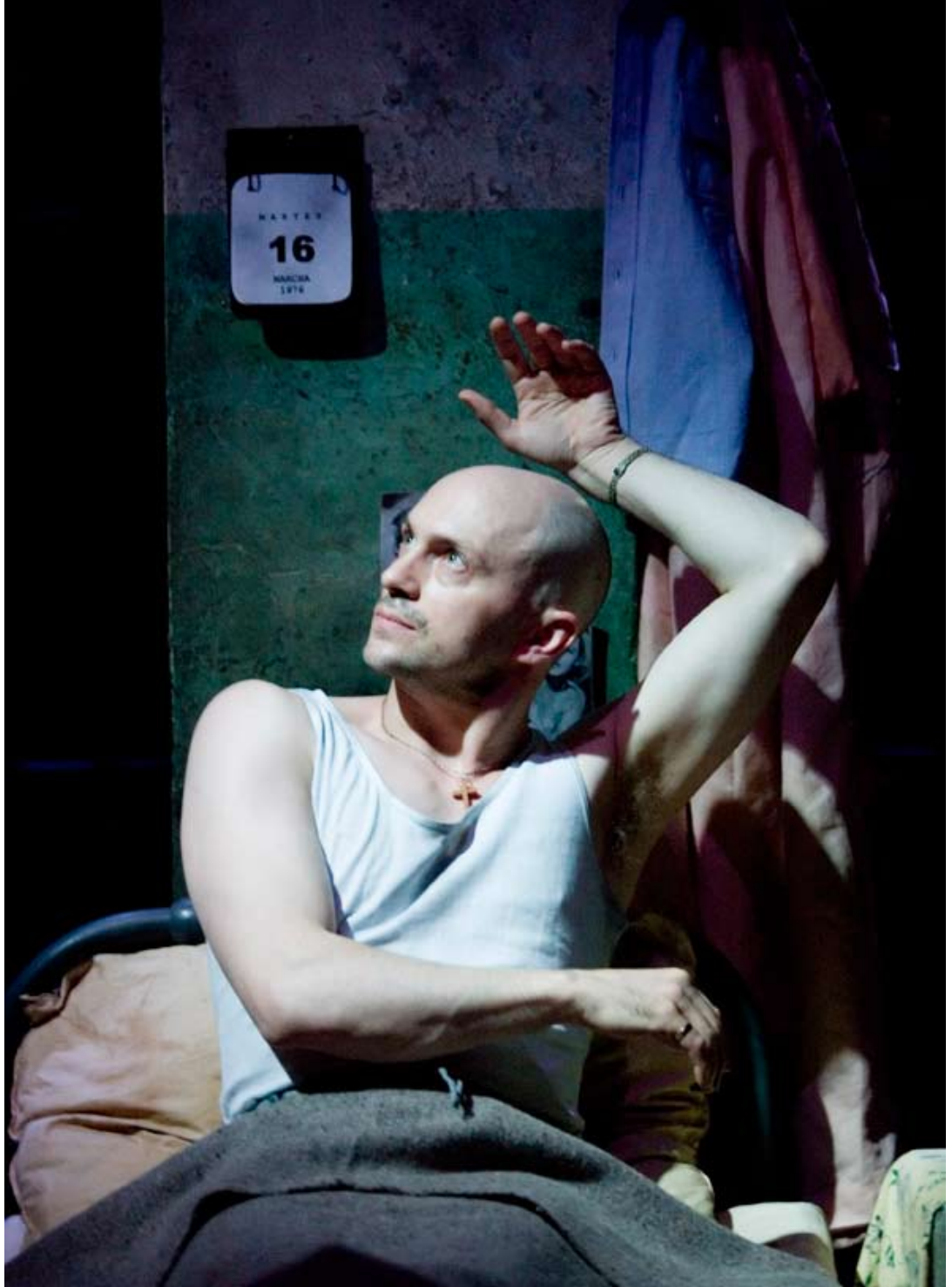
## The Life of *Kiss of the Spider Woman*

---

*'In rehearsal we used the novel for research, to get the characters' backstories. There is more detail about them in the novel.'*

**Alex Sims, Assistant Director, KISS OF THE SPIDER WOMAN**

- 1976 *Kiss of the Spider Woman* is published in Spain as a novel under the title *El Beso de la Mujer Arana*. Written against the backdrop of the horrors happening under the dictatorship ruling Argentina in the late 1970s (see Section 3), it was considered so incendiary and dangerously political that it was banned here until 1983. Written entirely in dialogue, the novel shows two mismatched inmates in Argentina's notorious Villa Devoto prison, portraying how enforced intimacy can impel people to enter each other's psyches.
- 1977 At the International Book Fair in Buenos Aires, *Kiss of the Spider Woman* is included on a book list of distinguished novels which could not be imported, displayed, or sold.
- 1979 The first stage version of the play is produced in Milan. Productions begin to appear all over the world; one in Mexico runs for two years.
- 1981 Manuel writes his own stage adaptation of *Kiss of the Spider Woman* which is premiered in Madrid for the Teatro Martin. Spain seems a natural home for the play: after forty years of repression experienced under the dictatorship of Franco, the country is open to the political ideas behind Puig's writing. A production is staged in Brazil the same year. Puig believes this to be the best production so far, because the Brazilians infuse the play with a sense of Latin American passion and humour. However, the production draws negative press from militant gays politicised by AIDS. Gay critics are particularly offended by Manuel's portrait of the gay Molina as a frivolous queen instead of a hero.
- 1985 The novel becomes a film and is premiered at the Cannes film festival. William Hurt is awarded an Oscar for Best Actor for his role as Molina, the



first to be awarded to an American for the portrayal of a homosexual. The same year, Puig's dramatization of his novel receives its British premiere at the Bush Theatre, London, with Simon Callow in the role of Molina, and Mark Rylance as Valentin.

- 1992 The novel is adapted into a musical by composer John Kander and lyricist Fred Ebb, who had previously worked together on shows such as *Cabaret* and *Chicago*. It receives its London premiere that year, ahead of New York, and wins the Evening Standard Drama Award for Best Musical.
- 1993 The musical opens on Broadway as an established hit. It wins seven Tony Awards, including Best Musical and Best Score.

### **? Did you know that . . .**

*Kiss of the Spider Woman* was one of the few Broadway musicals to acknowledge the existence of Latin America and present its political problems seriously.

## The political and social context of Kiss of the Spider Woman

- 1930 President Yrigoyen is deposed by a military dictatorship.
- 1943 Colonel Juan Peron takes charge of the Ministry of Labour as part of the military dictatorship.
- 1946 General elections are restored and Peron wins the presidency with 56% of the vote. He names his wife Eva ("Evita") vice-president.
- 1955 Another military coup removes Peron from office and he is exiled.
- 1973 Peron returns from exile.
- 1974 Peron dies and his second wife, Isabel Martinez de Peron assumes power but, in the machismo Argentine culture is deemed to be a weak leader.
- 1976 In another coup, the Argentine armed forces overthrow the government and Peron is taken into 'protective custody'. A three man military junta, headed by General Jorge Rafael Videla, takes charge and begins a ruthless campaign against the counterculture – liberals, political activists, union members, journalists, writers and students – in what becomes known as "The Dirty War".

### **? Did you know that . . .**

The legendary Argentine left wing guerrilla leader Che Guevara inspired the 'counterculture'. He argued that only violence would ever bring social equality to Latin America and young men, like Valentin, began to dress and grow beards like Guevara. Peron's supporters encouraged the movement and soon a subgroup of political terrorists emerged. They called themselves the **Montoneros** and combined the populist "workers rights" slogans of Peron with the Marxist teachings of Karl Marx and the writings of Jean-Paul Sartre and Sigmund Freud. Anyone suspected of supporting these groups and their ideas were subject to arbitrary arrest; people were kidnapped in the streets and never seen or heard of again. Prisons, such as Villa Devoto, overflowed with political prisoners like Valentin and torture was routine.

- 1982 In the intervening six years, an estimated 11,000 Argentines disappear. They become known as *los desaparecidos*, the disappeared. More than 30,000 people die during the period, many in Argentine concentration camps modelled on the Nazi camps. By now, the government is facing increasing opposition to its human rights record, both nationally and internationally. To try and allay criticism at home, the regime launches a campaign to regain the Falkland Islands from British rule. The campaign fails, and seventy-two days after the invasion of the islands, the British military win the war, capturing 9,800 Argentine Prisoners of War. This defeat initiates the demise of the Argentine regime who, in order to survive, are compelled to restore basic civil liberties and retract its ban on political parties. General Bignone assumes the presidency and begins negotiations with civilian leaders to orchestrate the end of the dictatorship.
- 1983 The Dirty War ends when Raul Alfonsin's civilian government takes control of the country on December 10th.

- 1985 Leading military figures who ruled during the Dirty War, including President Videla, are sentenced to life imprisonment for homicide, illegal detention and other human rights violations.
- 1991 Argentina's President Carlos Saul Menem, conscious that four army uprisings have taken place since 1983, seeks to calm the discontent still rife amongst the military by issuing pardons to imprisoned military personnel, including Videla, which results in massive public protest and outrage.
- 2007 Isabelita Peron is arrested for the disappearance of people in Argentina during her presidency.





## The play's setting: Villa Devoto prison

*'Palm trees and well-tended flower beds brighten the grounds of the four grey stone and concrete buildings of Villa Devoto Detention Institute in Buenos Aires. But the facade hides a multitude of sins and sinners: inside, Villa Devoto is the darkest penal hellhole in all Argentina. The prison has a rated capacity of only 800 prisoners, but the filthy cells are crammed with 2,180 men. Some have been waiting three years for their cases to come to trial.'*

**TIME Magazine, Friday 28th December, 1962.**



The play's setting, a small cell in the Villa Devoto prison in Buenos Aires, is a powerful visual metaphor for two men literally imprisoned by their culture, with the ever present threat of torture and destruction hanging over them as they face the daily annihilating monotony of their incarceration. Society has its subjects trapped and will punish deviation from its rules savagely.

Conditions in prisons such as Villa Devoto were abhorrent. The environment that prisoners such as Molina and Valentin endured would have included:

- Not being allowed to lie down on their beds during the day, the strain of which could cause paralysis or atrophy of the legs.
- No contact with family or friends.
- The seizure of most of their letters by the censors.
- When a prisoner was moved out of his cell, he had to keep his eyes straight ahead; one glance over his shoulder meant loss of all privileges and possible torture.
- Newspapers and radios were banned inside the prison.
- Prisoners were experimented on with tranquilizer darts; tortured with cattle prods; had the soles of their feet beaten with batons; had metal buckets placed on their heads and then the buckets hammered; had electrical wires applied to their body parts.
- The length of sentences was completely arbitrary and had nothing to do with the "crime" committed, and at the end of the prison term, the prisoner or his family had to pay the state back for the cost of his imprisonment or he would not be released.

*'Deviancy like homosexuality, prostitution and drug addiction is considered a common crime and as such they are treated. That was the case of 60 drug addicts and homosexuals who were killed while protesting against tours of inspections and beatings in Villa Devoto's Prison last May.'*

**'Resistencia al Proceso desde el Exilio (1979-80)', Eduardo R. Saguier<sup>2</sup>**

*'There was no specific uniform for the Villa Devoto prison; prisoners would wear the clothes they had been arrested in. We referred back to the novel where Valentin was arrested at a Trade Union dispute and based his costume on what he would have been wearing then. We decided that Molina had been in prison a little longer and had earned the privilege of being allowed luxuries brought in by visitors.'*

**Alex Sims, Assistant Director, KISS OF THE SPIDER WOMAN**

## Manuel and the movies

*‘In this town there was one means of escaping reality: movies... One single theatre that gave a different picture every day. I went with mama at least four times a week. Little by little, I changed the terms: that which was reality changed into a class Z movie in which I had been stuck by mistake. Reality was what happened in movies, not what happened in town...’*

**Manuel Puig<sup>3</sup>**

Puig’s trademark style as a novelist is the way he interweaves popular culture into his literature. The Hollywood movie is the most prevalent form of popular culture which he uses, as is evident in *THE KISS OF THE SPIDER WOMAN*. His early experiences of escapism through movies are used in *THE KISS OF THE SPIDER WOMAN*. As Molina and Valentin are incarcerated in their prison cell, Molina relates the story of *The Panther Woman*, based on the 1943 classic horror film about sexual repression, *Cat People*, to help them create an alternative, manageable reality through which they can survive. As the film becomes their guise of reality, their own lives, like the young Puig’s, are reduced to ‘a class Z movie’ in which they are trapped.

The theme of metamorphosis is introduced in the stage version of *KISS OF THE SPIDER WOMAN* with Molina’s story telling of *The Panther Woman*. The transformation presented in the film symbolizes the growing relationship between the two cell mates. In the film the theme of metamorphosis is presented through the figure of Irena, the protagonist. She is a woman from the Carpathian Mountains, not far from Transylvania. Like other women in her society, she has been told about the legend of the Panther women. The legend follows that if a woman kisses a man, she will transform into a panther. Puig believed that the film’s metaphor for sexual repression related to Valentin’s fears of sharing a cell with the gay Molina. He has Molina relate the film to work through his and Valentin’s emotional issues towards a type of metamorphosis.

*“The two characters are oppressed, prisoners of their roles, and what’s interesting is that at a certain moment they manage to flee from the characters they imposed on themselves.”*

**Manuel Puig<sup>4</sup>**

### **? Did you know that . . .**

Puig was originally going to use the movie of the Victorian classic, *Dracula*, in his novel, but while in New York in 1974, he saw *Cat People* on late night TV and thought that this was the film that Molina would have chosen to narrate.

## The characters: Molina and Valentin

At its heart *KISS OF THE SPIDER WOMAN* is the relationship between Molina and Valentin.

Like Puig, **Molina** escapes from the deeply ingrained homophobia of Argentine society through the fantasy of movies, identifying with their brave heroines. His job in the real world is that of a window dresser, which is a perfect metaphor for how he has to approach the role of his own life: in his work he creates images to be seen from the outside, making things appear beautiful, a talent he also employs as a gay man living in Argentina in the 1970s, whose machismo culture he rejects. However, Molina doesn't see himself as a gay man, but as a classy woman 'down on her luck.'

*'The only romantic "woman" left was the character Manuel would create in Kiss of the Spider Woman, Molina, a certain kind of old-fashioned queen who worked in beauty salons or show windows, in some way an uneducated version of himself, or, as Manuel put it, "a type I knew very well."'*

**Suzanne Jill Levine**<sup>5</sup>



Molina's cellmate, **Valentin** is a twenty-six year old Marxist and committed 'guerrillero', who has been imprisoned for subversive activities. He represents a new alternative for men: active politicization which rejects the authority of the oppressors. Incarcerated in his cell, Valentin feels frustrated and ashamed that he is now worthless to his beloved cause. He is preoccupied by this cause, by those left fighting. At the beginning of the play, he suppresses his real emotions by displaying outward characteristics of anger and an unrelenting passion for his political beliefs. In this respect he is similar to Molina, who also hides from real life, although in his case this is achieved through an outward display of camp and humour.

## ? Did you know that . . .

In helping Rupert Evans prepare for the role of Valentin, Charlotte Westenra, the director, advised him to read aloud some of Che Guevara's speeches contained in the books on Marxism he kept hidden in his cell. This helped him to access that place where Valentin starts the play – as a strong, political animal.

In the unseen character of **Irina**, the panther woman, Puig presents us with a female who negotiates her way through a machismo culture by feigning submission to male dominance, while making calculated use of the system to obtain her own ends.

It is through experiencing the film together that Molina and Valentin get to know each other and learn to respect each other's value systems. In the opening scene, their social philosophies are diametrically opposed. However, as the play progresses, they each move towards the other's position. For example, when we first meet the men, we see that Molina has jeopardised his future for the sake of pleasure now, which is why he is in prison; while Valentin has sacrificed pleasure of the moment for the sake of the future. Valentin's position leads him to reduce other human beings to abstract value; Molina's to see them only personally, which ultimately leads him into betrayal: as the play unfolds, we learn that Molina has been planted in the cell to solicit information about the guerrillas out of Valentin. The prison warders have blackmailed Molina into this position by using his sick mother as emotional lever: if Molina does as they wish he will be released to care for her. In this respect, Molina ultimately betrays Valentin. Molina thus becomes caught in a web of his own making; he is the Spider Woman.



## ? Did you know that . . .

Molina's name is actually 'Molino'. In Spanish, a man's name should end with an 'o', and a woman's with an 'a'. Molina has deliberately taken on the feminine form of his name.

Puig's writing is infused with autobiographical detail, beliefs and experiences, and the characters of Molina and Valentin reflect this:

*“As his name suggests, Molina is Manuel in his sexual preference, while Valentin, a caricature of a Marxist guerrilla fighter, fulfils not only Manuel’s wish for a straight lover but also embodies Manuel’s questioning consciousness. Valentin mouths Manuel’s oft-repeated remark that sex is the most innocent thing in the world, and has been corrupted by the roles and meanings assigned to it by social systems. Molina and Valentin...represent two sides of Manuel. Together, they even inherit his real-life technique for dealing with insomnia by seeking refuge in movies.”*

**Suzanne Jill Levine<sup>6</sup>**

Inside their prison cell, Molina and Valentin create their own microcosm for living. In the intimate confines of their environment, the straight Valentin and the gay Molina become lovers.

*‘In a sense, we’re perfectly free to behave however we choose with respect to one another, am I making myself clear? It’s as if we were on some desert island. An island on which we may have to remain alone together for years. Because, well, outside of this cell we may have our oppressors, yes, but not inside. Here no one oppresses the other.’*

**Valentin speaking to Molina in the novel, ‘Kiss of the Spider Woman’**

### **Critical Analysis**

When you see the Donmar’s production of KISS OF THE SPIDER WOMAN, consider the following:

Note how Valentin and Molina experience the movie together and how they express their different reactions to it. What role does the movie take on in the production overall?

In the opening scenes of the play, observe the differences between the two men, and how these are communicated in performance, i.e. straight v gay, masculine v feminine, funny and trivial v serious and driven.

Consider the extent to which the two men change during the play, and how they move towards ‘completing’ each other, as if becoming one person.

*‘The movement director Jane Gibson came into rehearsal and ran three sessions with the cast. She helped Will (Molina) to become more feminine and womanly in his performance rather than camp. For example, she worked with him to soften his arm and hand movements. She also addressed the issue of how two people sharing a cell might negotiate the space. They start the play as two different people, but as the play progresses, they move into each other’s territory. Issues arose such as, to what extent would they maintain eye contact?’*

**Alex Sims, Assistant Director, KISS OF THE SPIDER WOMAN**

## Practical Work on KISS OF THE SPIDER WOMAN



*'It is Puig's version of Waiting for Godot.'*

Norman Lavers<sup>7</sup>

### Extract from Act One, Scene Four

*Night. The prison lights are on. VALENTIN is engrossed in a book. MOLINA, restless, is flicking through a magazine he already knows backwards.*

VALENTIN: *(lifting his head from his book)* Why are they so late with dinner? Next door had it ages ago.

MOLINA: *(ironic)* Is *that* all you're studying tonight? I'm not hungry, thank goodness.

VALENTIN: That's unusual. Don't you feel well?

MOLINA: No, it's just my nerves.

VALENTIN: Listen...I think they are coming.

MOLINA: Better hide the magazines or else they'll pinch them.

VALENTIN: I'm famished.

MOLINA: Please Valentin, promise me you won't make a scene with the guards.

VALENTIN: No.  
*(Through the grille in the other door come two plates of porridge – one visibly more loaded than the other. MOLINA looks at VALENTIN.)*  
 Porridge.

MOLINA: Yes.  
*(MOLINA looks at the two plates which VALENTIN has collected from the hatch.)*  
*(Exchanging an enigmatic glance with the invisible guard)* Thank you.

VALENTIN: *(to the guard)* What about this one? Why's it got less? *(to MOLINA)* I didn't say anything for your sake. Otherwise I'd have thrown it in his face, this bloody glue.

MOLINA: What's the use of complaining?

VALENTIN: One plate's only got half as much as the other. That bastard guard, he's out of his fucking mind.

MOLINA: It's okay Valentin, I'll take the small portion.

VALENTIN: *(Serving MOLINA the larger one)* No, you like porridge, you always lap it up.

MOLINA: Skip the chivalry. You have it.

VALENTIN: I told you no.

MOLINA: Why should I have the big one?

VALENTIN: Because I know you like porridge.

MOLINA: But I'm not hungry.

VALENTIN: Eat it, it'll do you good.  
*(VALENTIN starts eating from the small plate.)*

MOLINA: No.

VALENTIN: It's not too bad today

MOLINA: I don't want it.

VALENTIN: Afraid of putting on weight?

MOLINA: No.

VALENTIN: Get stuck in then. This porridge a la glue isn't so bad today. This small plate is plenty for me.  
*(MOLINA starts eating.)*

MOLINA: *(overcoming his resistance: his voice nostalgic now.)*  
 Thursday. Ladies' day. The cinema in my neighbourhood used to show a romantic triple feature on Thursdays. Years ago now.



VALENTIN: Is that where you saw the panther-woman?

MOLINA: No, that was in a smart little cinema in that German neighbourhood where all those posh houses with gardens are. My house was near there, but in the run-down part. Every Monday they'd show a German-language feature. Even during the war. They still do.

VALENTIN: Nazi propaganda films.

MOLINA: But the musical numbers were fabulous!

VALENTIN: You're touched.

*(He finishes his dinner.)*

They'll be turning off the lights soon, that's it for studying today.  
*(unconsciously authoritarian)* You can go on with the film now – Irina's hand was on the key of the lock.



### Rehearsing the Extract

In pairs, experiment with staging the scene. You may want to allocate a 'director' for each group.

Firstly, as a team, decide the dimensions and layout of the cell. Work out what fixtures and fittings there are in the cell, and consider what personal effects each character might have with them.

Once you have done this, consider the following points as you begin to explore the scene practically:

How can the actors portray the differences in temperament between the two men in the opening of the scene?

What do you think are the 'inner' characteristics of each character in the scene, and what are the 'outer' characteristics? How can these be communicated in performance?

Are there any significant shifts in status or focus in the scene? How can you emphasise these when shaping the scene?



### Critical Analysis

When you see the Donmar's production of *KISS OF THE SPIDER WOMAN*, consider how the actors' performances demonstrate firstly how Molina and Valentin become friends, and secondly, how they change each other. You may wish to consider the various **roles** they take on, i.e. Molina at times takes on the role of mother to Valentin, and analyse the performance techniques they use to achieve this.

## Did you know that . . .

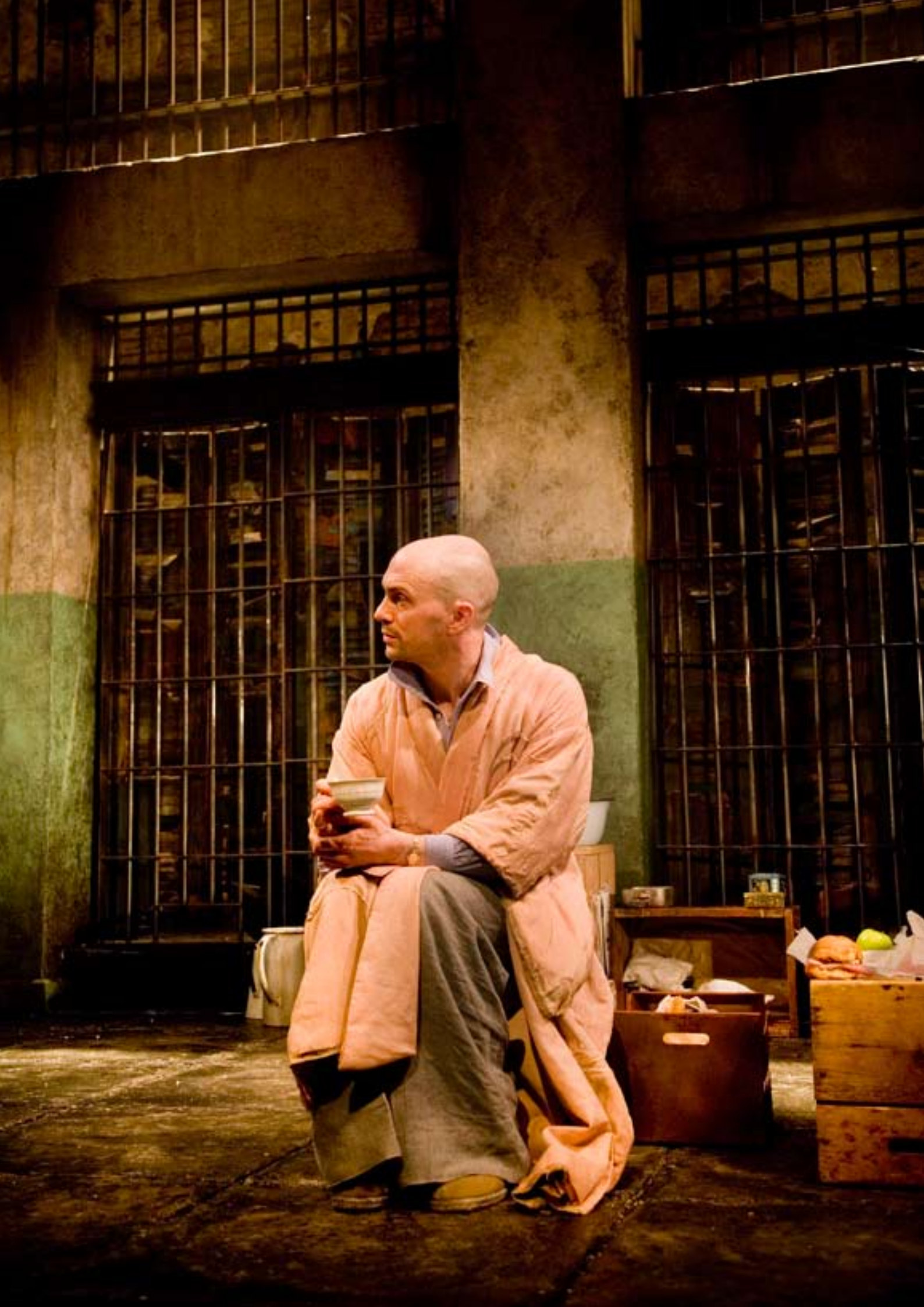
When Puig came to London in 1958 he saw Sidney Lumet's court room drama, *Twelve Angry Men*. He was taken with the intensity which resulted from the play's single confined location of the court room, and later produced a similar effect in his stage version of *Kiss of the Spider Woman*.

## Critical Analysis

The novel is almost entirely written in the form of unmediated dialogue between Molina and Valentin; it is their speaking voices through which the novel is communicated to its reader. This form facilitated the novel's adaptation to the stage. Suzanne Jill Levine, who has translated many of Puig's works into English, has said of the novel:

*'Kiss of the Spider Woman began as a dialogue which then continued until the last page, because what else could these two men do in a cell but talk? Telling stories was their only active escape from the impotent passivity of imprisonment. Manuel's characters could at least ask each other questions, simulating the Socratic give-and-take. In a bare prison cell, all they have are words, and the only possible drama is conversation.'*<sup>8</sup>

What are the possibilities for 'drama' that the Donmar's creative team have discovered in staging their production of the play, KISS OF THE SPIDER WOMAN? You may wish to consider use of staging, elements of sound, lighting and design in your response.



## Further study, footnotes and bibliography

### Ideas for Further Study

---

*Mystery of the Rose Bouquet*, by Manuel Puig, translated by Allan Baker, Faber & Faber, London, 1988.

If you have enjoyed working on the Donmar's production of *KISS OF THE SPIDER WOMAN*, you may wish to look at this complimentary play by Puig. Again taken from his novel of the same name, it explores the same phenomenon as *KISS OF THE SPIDER WOMAN*, of how enforced intimacy can impel people to enter each other's psyches. This time the setting is a hospital in Argentina, and the characters who drift into each other's dreamscapes are women - an old contrary patient, rich and autocratic and a middle-aged nurse whose outward cheer belies a lifetime of thwarted opportunity and scant satisfaction. Puig deftly interweaves other themes, including the oppression of all women under Latin machismo and the extent to which South Americans may still defensively see theirs as a colonial culture.

### You may also want to consider reading:

The novel of *Kiss of the Spider Woman*, Manuel Puig, trans. by T. Colchie, Arena Books, 2006.

The novel *Betrayed by Rita Hayworth*, Manuel Puig, trans. Suzanne Jill Levine, Vintage Books, 1981.

### Footnotes

---

- 1 Manuel Puig quoted in Saul Sosnowski, "Manuel Puig: Entrevista", *Hispanamerica 1*, May 1973, p. 69, cited in Norman Lavers, *Pop Culture into Art: the Novels of Manuel Puig*, University of Missouri Press, Columbia, 1988, p. 3.
- 2 See [www.tapiales.blogspot.com/2006/10](http://www.tapiales.blogspot.com/2006/10).
- 3 Manuel Puig quoted in Saul Sosnowski, "Manuel Puig: Entrevista", *Hispanamerica 1*, May 1973, p. 69, cited in Norman Lavers, *Pop Culture into Art: the Novels of Manuel Puig*, University of Missouri Press, Columbia, 1988, p. 69.
- 4 Ronald Christ, "Interview of Manuel Puig", *Christopher Street*, April 1979, 28.
- 5 Suzanne Jill Levine, *Manuel Puig and the Spider Woman: his Life and Fictions*, The University of Wisconsin Press, 2001, p. 254.
- 6 Ibid, p. 259.
- 7 Norman Lavers, *Pop Culture into Art: the Novels of Manuel Puig*, University of Missouri Press, Columbia, 1988, p. 43.
- 8 Suzanne Jill Levine, *Manuel Puig and the Spider Woman: his Life and Fictions*, The University of Wisconsin Press, 2001, p. 263.

## **About the Donmar Warehouse –**

a special insight into the theatre

---

The Donmar Warehouse is an intimate (not for profit) 251 seat theatre located in the heart of London's West End. The theatre attracts almost 100,000 people to its productions a year. Since 1992, under the Artistic Direction of Michael Grandage and his predecessor, Sam Mendes, the theatre has presented some of London's most memorable theatrical experiences as well as garnered critical acclaim at home and abroad. With a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama and music theatre, the Donmar has created a reputation for artistic excellence over the last 12 years and has won 25 Olivier Awards, 12 Critics' Circle Awards, 10 Evening Standard Awards and 10 Tony Awards for Broadway transfers.

For more information about the Donmar's Education Activities, please contact:

Aimee Barnett  
Development Department  
Donmar Warehouse  
41 Earlham Street  
London WC2H 9LX

T: 020 7845 5816

F: 020 7240 4878

E: [friends@donmarwarehouse.com](mailto:friends@donmarwarehouse.com)