

STUDIO 58, LANGARA COLLEGE PRESENTS
THE WEST COAST PREMIERE OF

The Refugee Hotel

A dark comedy about the refugee experience



March 23 - April 9, 2017
Written and Directed by Carmen Aguirre

Study Guide

Prepared for Studio 58 at Langara College

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Warning: *This play contains graphic descriptions of torture, coarse language and mature content.
Age restriction - 16 or older.*

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Photo by Emily Cooper

Set in a rundown West End Vancouver hotel in 1974, only months after the start of the torturous reign of General Augusto Pinochet, eight Chilean exiles struggle with the effects of fleeing their homeland. This dark comedy portrays the true-life experience of hundreds of thousands of asylum-seekers who continue to resettle in Canada. Now they come from countries like Syria, Afghanistan, Somalia and Pakistan, having lost their homes, family and seen the horrors of brutal conflict.

The Refugee Hotel gives voice to these refugee communities and their experience.

Who We Are

Studio 58 is the professional theatre training program at Langara College, located in Vancouver, British Columbia. It offers nationally-recognized training for both actors and production personnel. Studio 58 has a 3 year program for acting and a 2 year program for production.



Preliminary set sketch by Yvan Morissette

2016/17 marks the 51st season for Studio 58.

Visit our [website](#) to learn more about the program and this season's production.

Theatre Etiquette

Live theatre is not the same as going to the movies - the audience watching a play, ballet, or opera, is an equal participant in the experience. Audience members have the power to enhance or distract from the stage. Here are a few simple rules of etiquette that will allow for enjoyment of the performance by all.

Live response is good! The actors can tell when you are responding to the story they are trying to tell. Just like how you want to tell your friends more stories when they are actively listening, actors want to tell their story even more when you listen, laugh, cry, and respond.

The actors can hear you talking! They want to hear you respond to the story that they are telling, but they don't want to hear the conversation you might be having with your friend sitting in the next seat. Please remember that you are here to watch the show, and the actors want to perform for you. If an audience member is not paying attention, the actor can feel it.

The actors can see you! The house lights may be dim, but the actors on stage can still tell if you are watching the show. Imagine you were trying to tell a story, and the people you were talking to all looked at the floor, closed their eyes, or turned to their friends. The nature of live performance is that no play is ever the same twice, and the actors only have one chance to communicate with you. Be attentive and open to the surprises of live theatre.

Cell phones and gum wrappers can be an equal nuisance! Please make sure that cell phones are turned off, noisy snacks are left outside, and other possible distractions are put away for the duration of the show. Cell phones and other devices are bothersome to the actors and the other audience members. That really amazing thing you just saw happen on stage? You can tweet about it later!

Adapted from the [Portland Center Stage](#) and [The Morris Performing Arts Center](#).

THE PLAY

*“It takes courage to remember.
It takes courage to forget.
It takes a hero to do both.”*

About the Play

Two events gave birth to this play: the 1998 arrest of Augusto Pinochet by the Spanish courts and the 1995 death of Aguirre’s uncle, who drank himself to death, never living to make a victorious return to his country. It has taken decades of silence for Aguirre to understand and come to terms with her family’s experience as refugees and exiles: “The few times we spoke about it to other people, we were accused of being pathological liars and being crazy,” she says of those years. “We learned never to talk about what was happening in Chile. From the moment when I told some classmates very matter-of-factly in grade two that my stepfather and some of my family members had just come out of a concentration camp that was the national soccer stadium, I was Crazy Carmen.”

Laid bare in the fictionalized autobiographical details of *The Refugee Hotel* are the universal truths the victims and survivors of political oppression continue to experience everywhere: the terror of persecution, arrest and torture; the exhausted elation of escape; the trauma of learning to live again with the losses, betrayals and agonies of the past; the irrational guilt of the survivor—even the tragedy of surviving the nightmares of the past only to have them return to challenge any hope of a future. Set in a run-down hotel in 1974, only months after the start of the infamous Pinochet regime, eight Chilean refugees struggle, at times haplessly, at times profoundly, to decide if fleeing their homeland means they have abandoned their friends and responsibilities or not.

More than a dark comedy about a group of Chilean refugees who arrive in Vancouver after Pinochet’s coup, this play is Carmen Aguirre’s attempt to give voice to refugee communities from all corners of the globe.

[Talonbooks](#)



Photo by Emily Cooper

2002: Jessie Richardson New Play Centre Award
2009: World Premiere by Alameda Theatre Company
2010: Nominated for a Dora Mavor Moore Award
2014: Staged reading curated by Imago Theatre as part of reading series, Have We Forgotten Yet?
2016: Staged by Teesri Duniya Theatre
2017: Upcoming reading at the Oregon Shakespeare Festival in Ashland

Characters

Manuelita - thirties in the present, eight in the past

Joselito - ten

Fat Jorge - father of Manuelita and Joselito, thirties

Flaca - mother of Manuelita and Joselito, thirties

Isabel (Calladita) - early twenties

Bill O'Neill - mid-twenties

Receptionist (Jackie) - sixties

Social Worker (Pat Kelemen) - thirties

Male Cueca Dancer



*Dancing La Cueca
Photo by Emily Cooper*

Historical Context

Chilean Resistance

A collective term used to describe a broad range of activities initiated by cultural, social and political organisations in opposition to the Pinochet regime between 1973 and 1990. Some organisations were in existence and politically active before the coup that allowed Pinochet to take control, and some rose up as a reaction to the oppressive regime. The two most prominent groups in the armed resistance movement of that period are the Revolutionary Left Movement (MIR) and Frente Patriótico Manuel Rodríguez (FPMR). Another active group in the armed resistance was the Lautaro Youth Movement (MJL), also known as MAPU Lautaro; founded in 1982 and dissolved in 1994, this group was named after the leader of the indigenous resistance in Chile. The resistance movement was firmly left in political ideology, fighting against a right-wing dictatorship that had assistance and support from the US government of the day.

Unarmed resistance consisted of deep cultural and social movements; music, dance, literature, arts and artisan crafts were all mediums in which the people expressed resistance to the deeply oppressive regime. Mainstream media was heavily censored with bans on works that were seen to be in opposition to Pinochet and his rule. Women were very important and active in the Chilean Resistance, participating in both armed and cultural wings of the movement. One very effective example of the influence and creativity displayed by Chilean women during the regime was the organized creation of arpilleras, or tapestries, which concealed messages and circulated throughout and outside of Chile.

[New Tactics in Human Rights
Chile Country Studies; Military Rule, 1973-90](#)

Chile



[The World Factbook, 2017](#)

Some facts and figures

200,000:	number of Chileans fled or forced in to exile during the Pinochet years
7,000:	number of Chilean and other Latin American refugees to be accepted to Canada after the coup
3,100:	number of people killed (including 1,200 disappeared) between 1973 to 1990
40,000:	number of people killed, tortured, or imprisoned for political reasons between 1973 to 1990; according to the Chilean government

[The Globe and Mail](#)

A chronology of key historical events

1535 - Indigenous Mapuche people successfully resist first Spanish invasion of Chile.
 1541 - Pedro de Valdivia begins Spanish conquest and founds Santiago.
 1553 - Mapuche peoples capture and kill Valdivia.
 1810 - Junta in Santiago proclaims autonomy for Chile following the overthrow of the king of Spain by Napoleon.
 1814 - Spain regains control of Chile.
 1817 - Spanish defeated by Army of the Andes led by Jose de San Martin and Bernardo O'Higgins at the battles of Chacabuco and Maipu.
 1818 - Chile becomes independent with O'Higgins as supreme leader.
 1823-30 - O'Higgins forced to resign; civil war between liberal federalists and conservative centralists ends with conservative victory.
 1851-61 - President Manuel Montt liberalises constitution and reduces privileges of landowners and church.
 1879-84 - Chile increases its territory by one third after it defeats Peru and Bolivia in War of the Pacific.
late 19th century - Defeat of the Mapuche people paves way for European immigration; large-scale mining of nitrate and copper begins.
 1891 - Civil war over constitutional dispute between president and congress ends in congressional victory, with president reduced to figurehead.
 1925 - New constitution increases presidential powers and separates church and state.
 1927 - General Carlos Ibanez del Campo seizes power and establishes dictatorship.
 1938-46 - Communists, Socialists and Radicals form Popular Front coalition and introduce economic policies based on US New Deal.
 1948-58 - Communist Party banned.
 1952 - Gen Carlos Ibanez elected president with promise to strengthen law and order.
 1964 - Eduardo Frei Montalva, Christian Democrat, elected president and introduces cautious social reforms, but fails to curb inflation.

Pinochet dictatorship

1970 - Salvador Allende becomes world's first democratically elected Marxist president and embarks on an extensive programme of nationalisation and radical social reform.
 1973 - Gen Augusto Pinochet overthrows Allende in CIA-sponsored coup and proceeds to establish a brutal dictatorship.
 1988 - Gen Pinochet loses a referendum on whether he should remain in power.
 1989-90 - Christian Democrat Patricio Aylwin wins presidential election; Gen Pinochet steps down in 1990 as head of state but remains commander-in-chief of the army.
 1994-95 - Eduardo Frei succeeds Aylwin as president and begins to reduce the military's influence in government.

Pinochet's aftermath

1998 - Gen Pinochet retires from the army and is made senator for life but is arrested in the UK at the request of Spain on murder charges.
 2000 March - British Home Secretary Jack Straw decides that Gen Pinochet is not fit to be extradited. Gen Pinochet returns to Chile. Socialist Ricardo Lagos is elected president.
 2000 onwards - Chilean courts strip Gen Pinochet of his immunity from prosecution several times, but attempts to make him stand trial for crimes against humanity offences fail, with judges usually citing concerns over the general's health.
 2002 July - Gen Pinochet resigns from his post as a lifelong senator.
 2004 May - Manuel Contreras, former head of secret police, is jailed for 15 years over the disappearance and death of a journalist in 1974.
 2005 July - Senate approves changes to the Pinochet-era constitution, including one which restores the president's right to dismiss military commanders.
 2005 December - Presidential elections. Socialist Michelle Bachelet gains the most votes but fails to win more than 50% support, forcing a second-round vote against conservative billionaire and former senator Sebastian Pinera.
 2006 January - Michelle Bachelet wins the second round of presidential elections to become Chile's first woman president and the fourth consecutive head of state from the centre-left Concertacion coalition. She takes office in March.

2006 December - Pinochet dies.

2007 June - Government agrees to pay compensation to the families of 12 victims of Pinochet.

2008 October - Local elections signal that the political right, long out of office in Chile, may be gaining ground ahead of next year's presidential poll.

2009 February - President Bachelet makes the first visit to Cuba by a Chilean leader in almost four decades.

2009 October - Relations with Peru become further strained after Chile stages a military exercise in the north, close to the disputed border.

2010 January - Right-wing candidate Sebastian Pinera defeats former President Eduardo Frei in presidential election, ending 20 years of rule by the progressive Concertacion coalition.

2010 February - Hundreds die and widespread damage is caused as massive earthquake strikes central Chile. The 8.8 magnitude quake is the biggest to hit the country in 50 years.

2010 March - President Pinera is inaugurated, and pledges to tackle the consequences of the earthquake.

2010 December - President Pinera promises penal reform after a fire at an overcrowded Santiago jail claims the lives of 81 prisoners.

2011 May - Trades unions organise demonstration in Valparaiso in protest at government's environmental, education and labour policies.

2011 July - Thousands of high school and university students take to the streets to demand a more equal education system. Copper miners' strike over government plans to restructure the industry.

2012 January - Government sparks row by changing designation of General Pinochet's government from "dictatorship" to "regime" in school textbooks.

[BBC Monitoring](#)

Canada's Role

1970

1970: Chilean Refugees of the 1970s



Chileans like the Enriquez family, who had taken refuge months earlier in the Canadian embassy, were airlifted to Toronto out of Santiago in early 1974 by the Canadian Forces (courtesy Multicultural History Society of Ontario).

1970s: Between 1970 and 1973, Chile tried democratically to create a socialist system under the leadership of Salvador Allende. Fearing the spread of socialism and communism in Chile and other South American countries, the Chilean military took down the Allende government in 1973. The socialist reforms were reversed and a capitalist dictatorship was established by military coup under the leadership of General Augusto Pinochet. For more than a decade, Chile experienced a period of brutal political repression, economic turbulence and social restrictions. Between 1973 and 1978, nearly 13,000 Chileans fled to Canada to escape persecution and the authoritarian rule of General Pinochet. By 1978, Chilean immigration to Canada represented nearly 2.5 percent of the national total.



Government of Canada



Gouvernement du Canada

On September 11, 1973, 19 asylum seekers burst into the Canadian Embassy in downtown Santiago, Chile. This was immediately after Pinochet's successful coup, and the acceptance of the fugitives by consular officials set a precedent of assistance that not all federal government officials were comfortable with. The officials in Santiago argued that these asylum seekers were fleeing from insurgents attacking a government recognized by Canada, and therefore should be afforded protection. However, Canadian Ambassador Andrew Ross had actually advised the Foreign Affairs Minister to recognize the military government and not to view the takeover as a 'rightist coup.' The ministries of Manpower and Immigration, External Affairs and the department of Justice showed reluctance in admitting the Chilean refugees, seemingly because of their leftist ideologies. Other countries instituted immediate emergency measures for fugitives, but Canada insisted on assuming the official position of having to adhere to its rules and regulations regarding immigration - critics within and outside of the country noted that Chileans encountered delays and missed opportunities to take shelter in other nations because of the delay in action.

Domestic and international pressures on Canada to adopt a more positive approach in the crisis were spearheaded by two important groups. Between October 1973 and January 1974, three delegations from the Canadian Council of Churches visited Ottawa, and representatives of the group who had conducted first-hand investigations of the conditions in Chile were active in appealing to the Canadian public through the press. The United Nations High Commission on Refugees (UNHCR) were also vocal in their disappointment with the Canadian government's approach, viewing it as restrictive, contradictory and demoralizing for the refugees it was meant to help. Their criticism was that Canada appeared to be treating the issue as an immigration one rather than a humanitarian one, given the practice of approaching the refugee camps in order to recruit highly qualified immigrants rather than offering shelter for persecuted individuals and families. The UNHCR also criticized the Canadian practice of insisting refugees renounce any political activity as a condition of admission, a political consideration not demanded by other receiving nations such as France, Sweden and West Germany. As reported in the Toronto Star in early 1974, only 55 fugitives had been admitted into its embassy and 388 applications for admission had been processed and accepted, out of a total 2700 applications. This in a country where thousands had already been killed and many more detained and tortured.

In October 1974, a group of concerned Canadian organizations submitted a highly critical report to the government, echoing the concerns of the UNHCR. This was as the already inadequate response was being considered for a 'scaling down.' Ultimately the pressure from these various groups did seem to illicit a more positive, if still cautious, attitude toward refugees who they perceived might pose a threat to public safety. By February 1975, Canada had accepted 1188 Chilean refugees along with a larger number of designated immigrants.

Pinochet

Augusto Pinochet, in full Augusto Pinochet Ugarte (born November 25, 1915, Valparaiso, Chile—died December 10, 2006, Santiago), leader of the military junta that overthrew the socialist government of Pres. Salvador Allende of Chile on September 11, 1973. Pinochet was head of Chile's military government (1974–90). During his dictatorial reign tens of thousands of opponents of his regime were tortured.

Pinochet, a graduate of the military academy in Santiago (1936), was a career military officer who was appointed army commander in chief by President Allende 18 days before the coup, which he planned and led. Pinochet was named head of the victorious junta's governing council, and he moved to crush Chile's liberal opposition; in its first three years the regime arrested approximately 130,000 people, many of whom were tortured. In June 1974 Pinochet assumed sole power as president, relegating the rest of the junta to an advisory role.

As commander of the armed forces until 1998, Pinochet frequently thwarted human rights prosecutions against members of the security forces. After stepping down, he became a senator for life, a post granted to former presidents under the 1981 constitution. Later in 1998, while visiting London, he was detained by British authorities after Spain requested his extradition in connection with the torture of Spanish citizens in Chile during his rule. The unprecedented case stirred worldwide controversy and galvanized human rights organizations in Chile. The United States and other countries were prompted to release formerly classified documents concerning Chileans who had "disappeared"—who were kidnapped and presumably killed by the Pinochet regime. The disclosures brought to light details of Operation Colombo, in which more than 100 Chilean leftists disappeared in 1975, and Operation Condor, in which several South American military governments coordinated their efforts to systematically eliminate opponents in the 1970s and '80s. In January 2000 Pinochet was allowed to return home after a British court ruled that he was physically unfit to stand trial. Nevertheless, he continued to face investigations by Chilean authorities.

Later in 2000 Pinochet was stripped of his immunity from prosecution—which he had enjoyed as a former president—and was ordered to stand trial on charges of human rights abuses (in Chile immunity is lifted on a case-by-case basis). The charges were dropped in 2002, however, after Chile's Supreme Court upheld a ruling that he was mentally incapable of defending himself in court. Soon afterward, Pinochet resigned his post as a senator for life. Near the end of 2004 the National Commission on Political Imprisonment and Torture issued its report, which confirmed more than 35,000 cases of torture that took place during the Pinochet regime. In 2005 the Chilean Supreme Court voted to remove Pinochet's immunity for illegal financial dealings as well as for a case involving the disappearance and execution of at least 119 political dissidents whose bodies were found in 1975 in neighbouring Argentina. He was ruled fit to stand trial for those crimes. Pinochet died the following year, however, without ever having been tried for the human rights abuses that occurred while he was in power.



This arpillera depicts the tragic story of Carmen Gloria Quintana and Rodrigo Rojas. Carmen survived, came to Canada as a refugee to receive medical treatment and returned to Chile to serve as a witness against the Pinochet government.
©Royal Alberta Museum Collection

[From Encyclopaedia Britannica Online](#)



Human Rights Rally, Santiago, Chile, 1988.
©Marcelo Montecino Royal Albert Museum

The Production



Photo by Emily Cooper

The Refugee Hotel

March 23 - April 9, 2017

Written and Directed
by Carmen Aguirre
Set Design by Yvan Morissette
Costume Design
by Elizabeth Wellwood
Sound Design & Composition
by Owen Belton
Lighting Design by Jaylene Pratt

Playwright/Director's Notes

I wrote this play seventeen years ago, after Pinochet was arrested in England in 1998 and charged with crimes against humanity. News of the arrest rippled across the Chilean diaspora that led to gatherings where people shared personal stories of being victims of Pinochet's state terrorism. I decided to write a multi-character play about exile exploring the themes of trauma and the healing power of love.

The Refugee Hotel received its world premiere in Toronto in 2009, even though I have been shopping it around to professional theatre companies in Vancouver for the last fifteen years. I am elated that my alma mater, Studio 58, is producing its west coast premiere, and has asked me to direct it. It is an awesome opportunity for this talented cast to explore a story and a culture that is foreign to them. None of the cast members are Latinx. In fact, most of them are white. In the professional theatre world, this would be unacceptable. And rightly so. But in providing a space for this story to be told on a Vancouver stage, Studio 58 has given its students the chance to conduct extensive research on a culture, a country, a history, an experience they knew almost nothing about. This research has led to empathy. In embodying non-stereotypical Latinx characters, the cast has been forced to learn things about Latinx culture that go beyond what they're fed in the media everyday.

In the professional theatre world, casting *The Refugee Hotel* with an almost all-white cast and not a single Latinx actor would be cultural appropriation. This is a student production with a Chilean vision, as the director (myself) is Chilean. It being a student production, no jobs are being taken away from Latinx actors or other actors of colour. And, it being a student production, it is about the students learning how to serve a story. I think it is fair to say that they have learned a great deal. As for me, I am grateful to see this play finally take the stage in my hometown, the city in which it takes place. To quote Che Guevara: Until the final victory always.

Carmen Aguirre

Creative Team



Carmen Aguirre; Playwright & Director

Carmen Aguirre is a Vancouver-based theatre artist and author. She has written and co-written twenty-five plays, including *Blue Box*, *The Trigger*, and *Chile Con Carne*, and has eighty film, television, and stage acting credits. Her second memoir, *Mexican Hooker #1 and My Other Roles since the Revolution* was published in April 2016 to outstanding reviews in Canada and the United Kingdom, is a Globe and Mail bestseller, a CBC Best Book of 2016, and has been shortlisted for a Hubert Evans Non-Fiction Prize. Her first book, the critically acclaimed *Something Fierce: Memoirs of a Revolutionary Daughter*, won CBC Canada Reads 2012 and is a #1 national bestseller. She is currently working on a new play entitled *Anywhere But Here* and a novel called *Three Virgins*. In her latest play, *Broken Tailbone*, featuring herself and dj Don Pedro, she teaches the audience how to dance salsa while weaving stories and the history of Latinx dance halls in Canada. *Broken Tailbone* will receive its west coast premiere at The Cultch this coming season. Carmen is the recipient of the Hispanic Business Alliance's 2014 Ten Most Influential Hispanics in Canada Award, Latincouver's 2014 Most Inspirational Latin Award, the 2014 Betty Mitchell Outstanding Actor Award for her work in Alberta Theatre Projects' *The Motherfucker with The Hat*, the 2012 Langara College Outstanding Alumna Award, the 2011 Union of B.C. Performers' Lorena Gale Woman of Distinction Award, and the 2002 New Play Centre Award for Best New Play, for *The Refugee Hotel*. She is thrilled to be back at her alma mater, where she last directed Jessica Hagedorn's *Dogeaters*. Carmen is a graduate of **Studio 58**. carmenaguirre.ca



Yvan Morissette; Set Designer

Yvan is really happy to be back working with Studio 58, where he previously designed *The Secret in the Wings*, *The Caucasian Chalk Circle*, *Lady Windermere's Fan*, and *At the Black Pig's Dyke*, among others. Yvan is a graduate of Studio 58, and since graduating more than 20 years ago, he has designed more than a hundred productions, and his work has been seen on most Vancouver stages and across the country. Recent designs include the sets for the touring production of *Robinson Crusoe + Friday*, for Axis Theatre, Solo Collective's *Green Lake*, and *Haunted*, for Miscellaneous Productions. Yvan also teaches and is a faculty member of the Design Formation program at Langara College.



Elizabeth Wellwood; Costume Designer

Elizabeth is an emerging costume, set, & sound designer. Some of her favourite credits are: *Alone Together* (Green Thumb Theatre, Sound Designer); *Sonic Elder* (The Chop Theatre, Production Designer); *The Occupation of Heather Rose* (A Stonethrow, Set Designer); *FourPlay* (**Studio 58**, Assistant Costume Designer) and *The Comedy of Errors* (Bard on the Beach, Apprentice Set Designer). As a graduate of **Studio 58**, Elizabeth is excited to return to the basement halls of Langara College where all the magic happens. <https://www.elizabethwellwood.com/>



Owen Belton; Composition & Sound Design

Based in Vancouver, Canada, Owen graduated from SFU in 1993 with a degree in Fine and Performing Arts (concentration, Music), and studied acoustic and computer music composition with Owen Underhill and Barry Truax. Over the past 20 years he has been commissioned by Canadian and international dance companies including Kidd Pivot, The National Ballet of Canada, Nederlands Dans Theatre & Ballet Nuremburg. For the last ten years Owen has also worked for many of Vancouver's theatre companies including Touchstone Theatre, Electric Company Theatre, BOTB and Pi Theatre. *The Refugee Hotel* is his third production with Studio 58. <http://www.owencbelton.com/>



Jaylene Pratt; Lighting Designer

Jaylene studies both theatre production and performance at SFU's School for the Contemporary Arts. Her interest is discovering how performance concepts can be applied to lighting design. She has designed theatre, dance, and music shows around Vancouver, and has an interest in devised theatre. Jaylene recently worked with Motherload Collective as a Lighting Designer and Technical Director for their production at The Cultch. She also designed lights for *Blackout*, and *Love and Information* at Douglas College, and for *Inside Out*, a Newworld Theatre production at the Shadbolt Centre. She works as a technical director and a theatre technician in Vancouver.



Flaca costume rendering by Elizabeth Wellwood



Manuelita costume rendering by Elizabeth Wellwood

Critical Response

1. How does the setting of the play affect your feelings towards the characters? Why might the playwright choose to only show her characters in the context of the hotel? Is it meant to illicit a particular response or emotion from the viewer?

2. What similarities are there between the refugees in the play, and refugees of today? What differences might you find? Are the similarities more in number than the differences? Do the specifics of the crisis people are seeking refuge from affect the larger themes?



Photo by Emily Cooper

3. Are Canadians more or less accepting of today's asylum seekers? Would you describe the experience of groups arriving now to be similar or different? Is there more or less public support for humanitarian movements now?

4. This play has been described as a dark comedy. Did you find this to be so? How is humour used in this play? Is it effective? What was the playwright looking to achieve with injections of humour?

5. *The Refugee Hotel* is about a specific group of individuals coming from a particular country of origin. Is the story diminished by having actors that do not share the same background?

Suggested Reading

Articles

["Arpilleras": Chilean Culture of Resistance](#)

Eliano Moyo-Raggio, *Feminist Studies*; 1984.

[Chilean coup: 40 years ago I watched Pinochet crush a democratic dream](#)

Hugh O'Shaughnessy, *The Guardian*; 2013

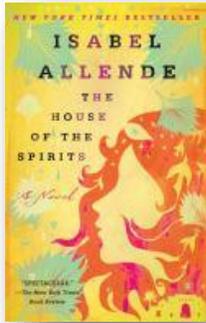
[How the Chilean coup forever changed Canada's refugee policies](#)

Eva Salinas, *The Globe and Mail*; 2013

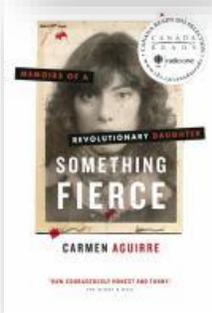
[Spectres of the Past in Carmen Aguirre's *The Refugee Hotel*](#)

Gabrielle Etcheverry, *Carleton University*; 2009

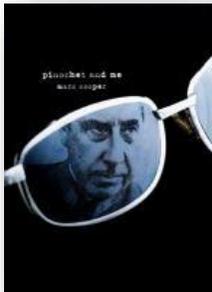
Books



The House of the Spirits
Isabel Allende
1985



Something Fierce
Memoirs of a Revolutionary Daughter
Carmen Aguirre
2011



Pinochet and Me
A Chilean Anti-memoir
Marc Cooper
2001



Photo by Emily Cooper

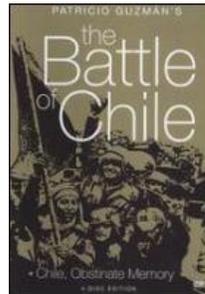
Multimedia Resources

Online Resources



Suggested Viewing/Listening

The Battle of Chile
Parts I, II, III, and IV
Patricio Guzmán
1981



Jorge Guerra Interview
Radio Canada International
Carmel Kilkenny
2014

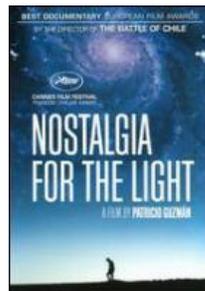


Machuca
Andres Wood
2004



Missing
Costa-Gravas
1982

Nostalgia for the Light
Patricio Guzmán
2011



The Pearl Button
Patricio Guzmán
2015



Archeology of Memory: Villa Grimaldi
Quique Cruz, Marilyn Mulford
2008

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All other photos - click on image to open source locations.

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by Kari Scott-Whyte, Library Technician. March 2017.