

# Grey Rock

Remote Theater Project

Written and directed by Amir Nizar Zuabi

*Grey Rock* was commissioned and produced by Remote Theater Project in association with the organization GOH Productions



Resource developed by Anita Baltutis 2023

Images: Carlos Cardona

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The Adelaide Festival Education Program is generously supported by The Lang Foundation and Thyne Reid Foundation.

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# Overview.



## Warnings

One scene contains a depiction of violence, which may be triggering

## Duration

1hr 40mins no interval

## Venue

Space Theatre

## Themes

- Relationships – between father and daughter; mentor and apprentice; Lila and her fiancée
- Grief and hope
- Dreams and perseverance
- Societal oppression
- The American Dream versus the Palestinian outlook

## Synopsis

Set in the present day, *Grey Rock* tells the story of an ordinary man in a small West Bank Village determined to go to the moon. Enamored with the 1969 American moon landing, he muses, “shouldn’t Palestine, the land of prophets, also have a presence on the moon?” Without money or technology, he sets out to build a space shuttle. The play addresses the chaos and humour that ensues within his family and community as he builds a space rocket in his shed.

*Grey Rock* is about the inalienable right to dream.

‘It centers on the idea that human curiosity is stronger than gravity,’ said playwright and director Amir Nizar Zuabi. ‘I believe that art, which has no boundaries, can influence dialogue.’

## Background

According to Producer, Alexandra Aron, “*Grey Rock* was born from conversations around the relationship between the USA and Palestine. What influences have they had on each other? What do they have to say to each other? In workshops throughout Palestine, we discussed these questions. Someone shared the story about being a young woman watching the Apollo 11 touchdown on a small black and white TV in her village. This was the spark. Zuabi has been fascinated by US space exploration and its vast stretches of undeveloped land. Now he found a metaphor that worked on a dramaturgical and political level, and which makes the play universal.”

# Production.

## Styles and Conventions

### Set

It needed to have a hidden area, which can become visible but is also invisible. *Grey Rock* is a play about secrets, so the set needed to have a secret.

There are two spaces; one is an interior space that you can see into, which is cluttered representing Yusef's complicated mind. It is a space that someone put together alone, one which organically developed over time.

The other space is empty and devoid of anything defining it.

Conversations with set designer, Tal Yarden, started with references to the industrial zones around the West Bank. There, small garages, small manufacturing places, are constructed from cheap, white corrugated metal material. We wanted to create something that had a sterilized feeling, like a laboratory or a butcher shop. Thinking about space and these industrial areas eventually led to the plastic sheets, which define the set. It creates the contrast between the emptiness outside and the cluttered world inside.

Also, the set suggests a world you can recognize but not decipher completely. The plastic sheets serve as a projection screen, but a murky one.

### Lighting

Once the decision to create two distinct spaces was clear, the lighting was designed to further contrast them. Inside the shed it is shadowy and murky and outside is bright, blazing light that can be anywhere.

The lights and projections are the main way the space is activated. Because we can't actually build a rocket on-stage, we show the manufacturing of the rocket through the projections and the shadows. These also allude to the inner world of Yusef. The enlarged projections on the wall hint at something but don't define the thing itself.

### Sound

The soundscape captures the world the play is set in without arabesque or orientalist. It hints at the sounds around the house and shed, without being overly literal. The mechanical sounds used throughout, allude to the inner machinery of Yusef's world.

### Costumes

The costumes are the most simple and literal of the elements. The idea was to just dress everyone in the way people dress in the West Bank. They represent normal life. Each character has a palette of colors that represent their character, their economic status, their age, their job.

Each character had a palette of colors that represents the character – their economic status, their age, or their job.



# Curriculum Links.

This education resource has been developed with consideration for the Australian Curriculum, the South Australian Certificate of Education (SACE) and International Baccalaureate (MYP and Diploma Program – HL & SL) courses.

## General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



Literacy



Personal and social capability



Critical and Creative Thinking



Intercultural understanding



Ethical Understanding

## English

### Year 10

Students engage with a variety of texts, including dramatic performances, with themes and issues involving levels of abstraction. Higher order reasoning and intertextual references. These texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives.

### Content Descriptions

- Understand that people’s evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)
- Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)
- Compare and evaluate how ‘voice’ as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643)

### SACE Stage 1

Students analyse the interrelationship of author, text, and audience (and) consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world. Students have opportunities to reflect on their personal values and those of other people by responding to aesthetic and cultural aspects of texts from the contemporary world, from the past, and from Australian and other cultures.

In Essential English, students respond to and create texts in and for a range of personal, social, cultural, community, and/or workplace contexts.

**AT1:** Responding to Texts Students explore the human experience and the world. In doing so, students come to understand connections between purpose, audience, and context, and how these are achieved through language and stylistic choices...Students analyse the ideas, perspectives, and influences expressed in texts and how these shape their own and others’ ideas and perspectives.

### SACE Stage 2

In English, students consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world. Students have opportunities to reflect on their personal values and those of other people by responding to aesthetic and cultural aspects of texts from the contemporary world, from the past, and from Australian and other cultures.

English Literary Studies focuses on ways in which literary texts represent culture and identity, and on the dynamic relationship between authors, texts, audiences, and contexts. Students develop an understanding of the power of language to represent ideas, events, and people in particular ways and of how texts challenge or support cultural perceptions.

In Essential English, students respond to and create texts in and for a range of personal, social, cultural, community, and/or workplace contexts.

**AT1:** Responding to Texts In their response, students reflect on the purpose of the text and the audience for whom it was produced. Students may also evaluate the use of language features to create meaning and consider how their own perspectives might influence their response.



## Drama

### Year 10

Students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

#### Content Descriptions

- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052)
- Analyse a range of drama from contemporary and past times to explore different viewpoints and enrich their drama making...and consider drama in international contexts (ACADRR053)

### SACE Stage 1

Students learn that shared narratives underpin our understanding of everything we think and do in the world around us, and that our cultural narratives are created collaboratively. They apply the dramatic process to create outcomes and take informed artistic risks to present the unique voices of individuals, communities, and cultures. They grow as cultural leaders by providing original and/or alternative artistic perspectives, viewpoints, and stories.

#### **AT2:** Responding to Drama

Students analyse and evaluate the contribution of practitioners to the artistic and cultural value of the works and events. Students should consider the intention and realisation of the professional dramatic artists' creative choices in their response.

#### **AT3:** Creative Synthesis

Students apply the dramatic process to a self-devised piece to create a concept or vision for a hypothetical (or actual) dramatic product. In the creation of their product, students also apply technology imaginatively and innovatively, and take creative risks

### SACE Stage 2

In Drama, students develop their capacities as critical and creative thinkers, meaningful storytellers, and lifelong learners. Drama is the art of enriching our understanding of human relationships, from the personal to the global, (and) students adopt individual roles from a variety of options within the dramatic fields of theatre and/or screen. They refine their understanding and internalisation of these roles to create innovative dramatic outcomes that reflect the world as it is and imagine the world as it might be.

Drama asks us to question – as individuals, as societies, and a species – not what we do and how we do it, but also why we choose to think and do things the way we do.

#### **AT2:** Evaluation and Creativity

Students produce an analysis and evaluation of dramatic events created by professional drama practitioners. (Students also) focus on creating drama (and) each student is encouraged to take creative risks and to experiment. For example, students may explore and analyse drama as an avenue for social change with a view to conceiving a self-devised hypothetical (or actual) performance.

## Diploma Program (HL and SL) – Theatre

*(from the Theatre Guide, first assessment 2016)*

Through the study of theatre, students strengthen their awareness of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes, and their modes of presentation. This enables students to discover and engage with different forms of theatre across time, place and culture and promotes international mindedness.

### Objectives:

**Inquiry:** Inquire into, and contextualise, the theatrical work and ideas of others

**Development:** Practically and collaboratively explore how performance and production elements combine in practice to create effective moments of theatre

**Presentation:** Communicate theatrical ideas in a variety of forms, formats, and contexts

**Evaluation:** Evaluate the effectiveness of theatre work

### Task 2 - Director's Notebook (HL & SL)

Students document their experiences of live theatre productions seen during the course. Particular attention should be given to how directors integrate performance and production elements to create effective moments of atmosphere, emotion, tension and/or the communication of a message.

### Task 4 – Collaborative Project (HL & SL)

Students can carry out research projects around key professional theatre companies whose work involves the creation of original theatre, followed by exercises applying their techniques to the transformation of a starting point into a piece of theatre.

### Links to TOK

- What is the social function of theatre?
- What moral responsibilities do theatre-makers have?
- Art is a lie that brings us nearer to the truth (Pablo Picasso) Evaluate this claim in relation to this production

## Middle Years Program (MYP) - Arts

*(from the Arts subject brief, for use from Jan 2023)*

Involvement in the arts encourages students to understand the arts in context and the cultural histories of artworks, thus supporting the development of an inquiring and empathetic world view. Students can become more empathetic and compassionate; they can enrich their cultural lives and discover new ways to contribute actively both to their own communities and to the world.

### Global Contexts:

- Identities and relationships
- Orientation in Space and Time
- Personal and cultural expression
- Fairness and Development

### Approaches to Learning (ATL)

- Thinking skills
- Communication skills
- Research skills

### Criterion A: Investigating

In order to achieve the aims of arts, students should be able to critique an artwork or performance from the chosen movement(s) or genre(s).

### Conceptual Understanding

#### Key concepts

- Aesthetics
- Identity
- Culture
- Relationships
- Communication
- Perspective

#### Related concepts

- Audience
- Narrative
- Expression
- Role
- Structure
- Presentation

### Statements of Inquiry (SOI)

- collaborative or solo devised theatre can raise awareness, prompting meaningful social discourse and potential for change
- A minimalist theatrical approach can shape creative expression and help transcend cultural boundaries
- Comedic communication cures conflict and creates connections

# Before the Show.



## Performance Literacy

As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

*... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.*

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there is a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

[Click here for an Example of Glossary of Dramatic Terms](#)



# Before the Show.



## Theatre Etiquette

The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

### Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.
- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

### Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.
- For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head.  
*Why would this be disturbing for the performers?*

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail you cannot see through the viewfinder.

### Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?



# Before the Show.

## Suggested Activities

### Reflect and Discuss

Using the production photo, above, students to consider the mise-en-scene and predict the story they think *Grey Rock* will tell.

Prompt questions:

- Who are these characters? Where are they?
- Why are they there? What moment led to this one?
- What event/s will follow the action captured in this frame?

### Practical Activity

Students individually or collaboratively write a short story or poem, or create a storyboard, or in small groups, devise and present five tableaux (one or two could be dynamised) that predict the story of the production, remembering three important storytelling elements: characters, conflict, and resolution.

***“The aim of art is to represent not the outward appearance of things but their inward significance” – Aristotle***

## It’s All About the Story

We all have a story. It is human nature to tell stories that inform, inspire, educate, and entertain. Since the times of cave paintings tens of thousands of years ago, the history of storytelling progressed to hieroglyphics, word of mouth, performance, the written word, photography and, most recently, the digital medium. Stories make us human and help us make sense of our rapidly changing world and develop an understanding of others, by evoking emotional responses, empathy, and connection. Each voice, each truth, holds value and deserves to be heard and, no matter how big or small the audience, we can make an impact on others. The aim of Remote Theatre Project, which in 2018 commissioned Amir Nizar Zuabi to create *Grey Rock* and collectively assemble the cast for the project, is to create ‘human-to-human exchanges and culture-to-culture dialogues intended to promote empathy, especially between groups in political conflict’.

For a comprehensive, exquisitely explained 3-minute animation about the difference between sympathy and empathy, voiced by Dr Brene Brown, visit: <https://tinyurl.com/bdhpfr9>

### A springboard into storytelling

Students view the 28-minute New York Times documentary about Ed Dwight to gain an interesting cultural perspective about 1960s America and NASA, called: I was poised to be the first black astronaut. I never made it to space (<https://tinyurl.com/45nm6z68>)

***“All voices should be heard. All stories are relevant”***  
– Amir Nizar Zuabi,  
*Playwright & Director of Grey Rock*

**Class discussion:** What themes can students identify from this documentary? Do they still resonate in 2023?

### Practical Activities

**1.** Whose story is it anyway? In small groups (3 per group is ideal), each student is given 1 to 2 minutes to share a story about something that has happened to them. It can be a story to inform, inspire, educate, and/or entertain. As a group, decide which story will be shared with the rest of the class. Each group member presents the selected story to the class, who must guess whose original story was being told.

**Reflect:** What was it about the storytelling that made the class guess who the original storyteller was? What is effective storytelling? Does lived experience make the story more believable? Or is it purely in the telling of the story?

**2.** Creative storytelling Working individually or in groups, students devise or select a known allegory and tell the story in a creative way, followed by a reflection. For example: tell or write a comedy as a tragedy and/or a tragedy as a comedy (does this strengthen the message or lessen its impact?), mime, create a TikTok video, sing and/or rap the story, condense it into a poem or song lyrics, etc. Discuss which types of storytelling worked and why. Did any style detract from the content? Strengthen it? Make it more entertaining? Why?

## Before the Show – Suggested Activities cont.

### Cultural Context

*Grey Rock* is a clever, comedic, poetic allegory that contains several cultural references. Even a basic understanding of some of the following prior to seeing the show will help deepen student understanding of the production's content.

#### The story of *Grey Rock*

<https://www.jadaliyya.com/Details/38440>

A Rocket from Palestine to the Moon – a review by Aziz Abab. This is a highly recommended read, as it unpacks multiple cultural perspectives. Abab discusses how the play raises 'questions about the relationship between politics, art, and representation, as well as opening up spaces to rethink our politico-cultural imagination'.

#### The story of The Remote Theatre Project

<https://www.facebook.com/The-Remote-Theater-Project-1914785568777998/videos/grey-rock-as-an-idea/1899486940149166/>

How did *Grey Rock* come about? The production was the inaugural project of The Remote Theatre Project, which 'brings theatre artists who are isolated either geographically or politically to New York City to develop new work, and have their voices heard outside the confines of their region'.

#### The story of the moon landing

<https://www.nasa.gov/audience/forstudents/5-8/features/nasa-knows/what-was-apollo-program-58.html>

A comprehensive account of the Apollo Program. The entire NASA website is informative, interesting, and easy to navigate.

***“Making theatre shows in Palestine sometimes feels like building rockets. But when they take off, it’s glorious”***  
– Amir Nizar Zuabi

### The story of Palestine

Knowledge about the history of Palestine, including the relationship with the USA, will give students insight into the production of *Grey Rock* and a deeper understanding of the world in which they live. 'Palestine is ancient. It has only been occupied for seventy years. That is a miniscule portion of its history.' (Amir Nizar Zuabi)

Helpful resources:

<https://www.everyculture.com/No-Sa/Palestine-West-Bank-and-Gaza-Strip.html>

<https://carnegieendowment.org/specialprojects/breakingtheisraelpalestinestatusquo/timeline>

<https://world-news-research.com/Israel-Palestinian.html>

#### Practical Activity

Students watch the 1-minute trailer for *Grey Rock* at the following link:

<https://www.remotetheaterproject.com/grey-rock>

After viewing the trailer, students predict the story and what the relationship between characters and the audience will be. From clues presented, what are the play's themes and how will they be explored through production elements? What theatrical style/s will be used in the performance?

Students make a list of questions they have about the play to revisit after viewing the production. While watching the show, keep the following question in mind:

- From a cultural perspective, has America permeated and influenced Palestinian culture and identity? How?

***“Grey Rock as an idea - the fact that boundaries don’t exist, the fact that human curiosity is stronger than gravity - is a very good way to think of what art can do”***  
– Amir Nizar Zuabi



# After the Show.

## Suggested Activities

### Reflect

Students discuss and document:

- What were the plot and themes of the play?
- What were the biggest takeaways from the performance?

Students who made predictions about the show based on the image and/or trailer (see 'Before the Show' notes), were any of their predictions accurate? Were students surprised and/or shocked by anything? Were questions they had about *Grey Rock* before seeing it answered?

Did the show raise more questions?

- Which scene stood out the most and why?
- Which character/s did students relate to? Did they recognise themselves in any of the characters?

### Practical Activities

**1.** For the class, lead a discussion about major themes and what students learned about them when viewing the show.

Prompt questions:

- Are they current and of global significance?
- How were they communicated to the audience?

From here, segue into research and practical work in the styles of theatre innovators Bertolt Brecht (Epic Theatre) and Augusto Boal (Theatre of the Oppressed).

**2.** Voice is one of the most important features of the written and spoken word. It sets mood and impacts how material is received by its audience. Practitioners can approach the same subject matter in contrasting ways, with different results.

Individually or in small groups, students select one of the most memorable scenes in *Grey Rock* and write and/or present (e.g., a podcast episode) and/or do a live performance in a way that is different to the production they saw.

They could also create a self-devised piece to create a concept or vision for a hypothetical (or actual) dramatic performance, considering how to use technology imaginatively and innovatively.

**3.** Students write or present a multi-modal review of *Grey Rock*. Key elements to consider can be found at: <https://www.southwestern.edu/live/files/4182-guide-for-writing-in-theatrepdf>

### Focus on cultural context

**1.** Discuss the cultural contexts evident in *Grey Rock*. Students research a culture and/or time in history and/or geography other than their own and write a monologue for a character based on a main theme from *Grey Rock*, then read or perform it for an audience. Alternatively, it can be presented in the form of digital storytelling.

**2.** Individually or in small groups, students research the cultural storytelling traditions of different countries and cultures, then present their findings as an OP-Doc, using the piece about Ed Dwight as a springboard (see 'Before the Show' notes).

Advice about how to create OP-Docs can be found at:

<https://www.documentarysite.com/2015/01/27/teaching-op-docs/>

<https://theteachingfactor.wordpress.com/2018/12/09/new-york-times-op-docs-incredible-teaching-tool/>

**An excellent example of an OP-Doc assignment can be found at:**  
<https://sites.bu.edu/dme/video-op-doc-assignment/>

**3.** *Grey Rock* was first performed in New York's legendary La Mama Theatre in January 2019. La Mama also has important cultural significance in Australian Theatre. Students can research the history of this valuable theatrical institution that nurtures underrepresented artists.

<https://tinyurl.com/5yz5sw8z> (history of New York's La Mama)

<https://lamama.com.au/> (La Mama, Melbourne)

# Meet the Company.

**Producer:** Alexandra Aron,  
Remote Theater Project

**Set and Projection Design:**  
Tal Yarden

**Lighting Design:** Muaz Jubeh

**Sound Design:** Katie Down

**Associate Producer:** Bonnie Sue  
Stein, GOH Productions

## **Amir Nizar Zuabi – Writer and Director**

Amir is an award-winning playwright and director. He was the founding Artistic Director of ShiberHur Theater Company, an Associate Director of the Young Vic Theatre, a member of the United Theaters Europe for artistic achievement, and an alumnus of The Sundance Institute Theatre Program. Following his work on *The Walk*, in January 2022 he took up the role of Artistic Director of The Walk Productions Limited. His writing and directing credits include *I am Yusuf and This is my Brother, In the Penal Colony, Oh My Sweet Land The Beloved*(ShiberHur/

Young Vic); *Three Days of Grief, West of Us The Sea, Mid Spring Musical, Dry Mud, Against A Hard Surface*(ShiberHur); *Last Ward, Who Killed You Asmahan, The Huta and Grey Rock* (Remote Theater Project, La Mama, The Public Theater, NYC).

Directing credits include *Samson and Delilah* (Flanders Opera, Antwerp); *Jidariya by Mahmoud Darwish* (Edinburgh International Festival, Bouffes du Nord and world tour); *Forget Herostratus, Le Mallade Imaginer, War or More, Sneeze, Deep Sorrow, Fall Tale, When The World Was Green, Lanterns Of The King Of Galilee, Taha and The Comedy of Errors* (Royal Shakespeare Company).

## **Alexandra Aron – Producer**

Alexandra Aron is Producing Artistic Director of the Remote Theater Project (RTP), which she founded to facilitate the work of international artists whose voices are not commonly heard in the U.S. A New York-based theater director, producer and educator whose work has been seen on

stages around the world. She is looking forward to directing *The Mulberry Tree* by Hanna Eady and Ed Mast produced by Loose Change Productions in NYC later this year.

## **Khalifa Natour – Performer**

Khalifa is a Palestinian actor who also works as a dramaturg and has appeared on stage around the world. He collaborated with director Peter Brook in *Beckett's Fragments* and *12 & 13* by Amadou Hampate'Ba. His one-man show *In Spitting Distance*, directed by Ofira Henig, was seen at the Theatre des Bouffes du Nord, the Barbican in London, Romaeuropa Festival, the Sydney Opera House and in New York. Recently he worked with Henig on *The Bees' Road* at the Schaubuhne and *The Queen Commanded Him to Forget* at the Pierre Boulez in Berlin. He has collaborated with director Amir Nizar Zuabi on *Stories Under Occupation*, which was seen at the Young Vic, Royal Court in London and on tour. At the Palestinian National Theatre

in Jerusalem, he adapted and performed in *Jedareya* by Mahmoud Darwish which played at the Bouffes du Nord, Edinburgh Festival, Geneva and other cities. He has also adapted and played in *Aza*, directed also by Zuabi and was seen in Berlin, Adelaide Festival and other theatres around the world.

## **Luca Kamleh Chapman – Performer**

Luca was born in Southwest London to a Syrian/Palestinian mother and British father, and has been involved in acting since age 6. Having stuck with the craft since then, he trained at The Oxford School of Drama (2019-2022) before making his professional debut in *two Palestinians go dogging* at the Royal Court Theatre in London, May 2022. Besides acting, he spends time writing lyrics and producing music from his home, cooking and both playing and watching football.

## **Motaz Malhees – Performer**

Motaz was born in Jenin,

Palestine. He joined The Freedom Theatre Professional Acting School at 16. He was one of Juliano Mer Khamis' students, and graduated three years later, joining an elite group of Palestinian professional actors. Malhees has performed in theatre, film and TV all over the world: most recently in the Middle East, Europe, the USA, South East Asia, and Australia. Motaz continues to train with internationally renowned directors such as Nabil Al-Raei (The Freedom Theatre), Di Trevis (Royal Shakespeare Company), Thomas Ostermeier (Schaubühne Berlin), Katrien van Beurden (Theatre Hotel Courage), and Amir Nizar Zuabi.

## **Alaa Shehada – Performer**

Alaa is a theatre-maker, educated with the Freedom Theatre Acting School in Jenin camp, Palestine, specializing in Physical comedy, stand-up comedy. Alaa has worked with directors Amir Nizar Zuabi, Di Treves and Katrien Van Burgen and is a mask performer member with the international

company Troupe Courage in Amsterdam. Alaa has performed at the Theatre Royal Stratford (London), LaMaMa Theatre, Guthrie Theatre (New York City), The Malthouse Theatre (Melbourne), at the Carthage Festival (Tunisia), John Kennedy Centre (Washington), The Kimmel Centre (Philadelphia). Shehada is a Clown with the Red Noses International in the West Bank and leads drama and comedy theatre workshops in Palestine. He received a Jury award at the International Festival of Liberal Theatre in Jordan and the Best Show Award at the Palestine National Theatre Festival 2018. He also won Best Script for the show *London Jenin*, which he co-wrote in 2019. In 2020 Alaa created a one-man show called *At The Roundabout*, funded by the Al Qattan Foundation, which he toured throughout the West Bank during 2022, plus another comedy show with Palestine comedy club called Balad.

### **Fidaa Zidan – Performer**

Fidaa is a Palestinian actress and writer from the Galilee region of Palestine. She received a B.A. in Social Theater from Haifa University, and a MFA from Tel-Aviv University. Recent performance credits include: *The Walk with Amal* (puppeteer, Turkey, Europe, UK, and New York) and Amir Nizar Zuabi's *Grey Rock* (Remote Theater Project, New York, US and Australia). Zidan has collaborated with Zuabi on several projects including *Against a Hard Surface* (Yaa Samar! Dance Theatre) and *West of Us is the Sea* and more. She wrote and performed in her own production, *The Last Day of Spring*. Additional performances include: *The Stone is Our Sign* by Diane Travis, *The Freedom Bus* (The Freedom Theatre), *Mire*, a musical theater show (Faraj Suliman, Amir Nizar Zuabi). Film credits include *Polygraph* and *Another Point of View*. Currently Zidan is working on her next show, (Remote Theater Project) *LINES*, and teaching Spoken Word at the Freedom Theatre Drama School.

### **Bonnie Sue Stein – Associate Producer**

Bonnie Sue is the Executive Director and founder of GOH Productions, arts organization based in New York City, focusing on the creation and development of global and local arts projects. Since 1988, she has produced projects in NYC, East/Central Europe, former Soviet Union, Asia

and the Middle East. Stein has been a consultant to numerous arts organizations in production and international exchange in over 25 countries, including Palestine, Estonia, Jordan, New York, Japan, Macedonia, Albania, Czech Republic and more. As Associate Producer with Alexandra Aron, she worked on the creation, development and touring of *Grey Rock* in the USA and Australia. Stein produces the work of Czechoslovak-American Marionette Theatre in NYC and touring. [gohproductions.org](http://gohproductions.org)

### **Remote Theater Project (RTP)**

RTP creates work investigating how different cultures interact and view each other. In 2018, RTP commissioned *GREY ROCK*, by Amir Nizar Zuabi. This piece sought to give Palestinian theater artists a direct voice and connection to audiences in New York City where Palestinian narratives had historically faced implicit and explicit censorship. *GREY ROCK* performed to remarkable critical and popular response at the La Mama Theatre in January 2019, followed by a tour to the Melbourne Arts Festival and then a US tour which ended in Feb. 2020. We are thrilled to be sharing this production of *GREY ROCK* for the first time since the pandemic. RTP produced several events for *Little Amal*, including a remote live-feed event in 2021 and live in-person events, in NYC, 2022. Our upcoming production, *LINES*, is

being developed with artists from Uganda, Palestine, Lebanon and the U.K and will premiere in NYC in 2024. Check out more about us and the public art projects we are building in NYC.

[remotetheaterproject.com](http://remotetheaterproject.com)

