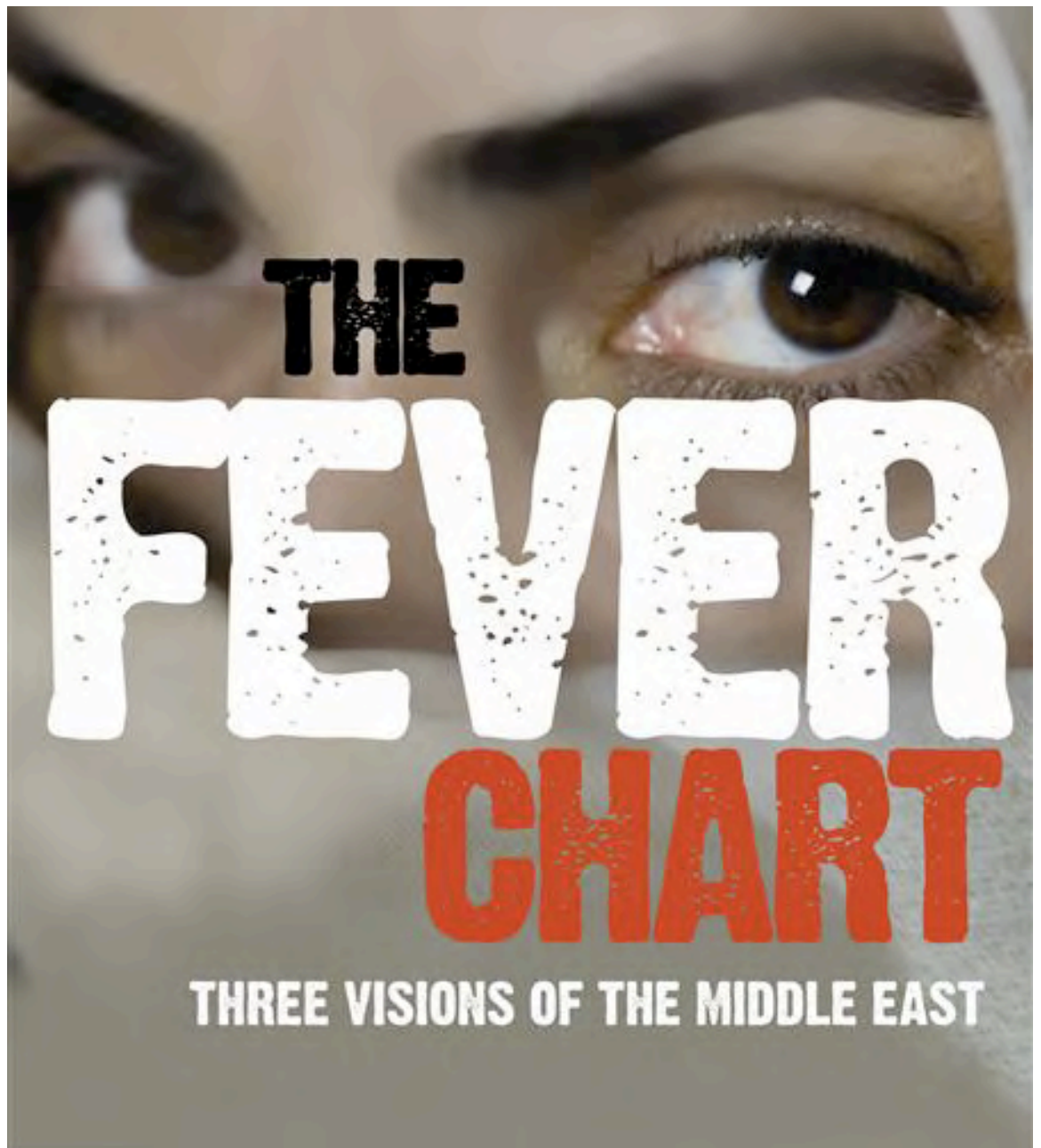


THE FEVER CHART October 2009



The Fever Chart by Naomi Wallace Education Resource Pack

Pilot Theatre in association with York Theatre Royal

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There is an amazing array of further digital resources which you can access via our website, including podcasts, twitter, facebook, blogs and discussion forums. Go to: www.pilot-theatre.com to start the journey.

Autumn Tour Dates

York Theatre Royal

Thursday 29th October - Saturday 14th November 2009
Box Office: 01904 623568

Lincoln Performing Arts Centre

Tuesday 17th November - Wednesday 18th November 2009
Box Office: 0844 888 4414

Lakeside Arts Centre, Nottingham

Thursday 19th November - Friday 20th November 2009
Box Office: 0115 846 7777

Spring Tour Dates

Northcott Theatre, Exeter February 9-13th

Theatre at the Mill, Newtownabbey February 16-17th

Trafalgar Studios, London March 9th - April 3rd



“I know it’s hard to believe, looking at it now, but it was beautiful here.”

Um Hisham - *A State of Innocence*



Learning Areas

Naomi Wallace’s trilogy is an ideal starting point for students of GCSE, A level, BTEC Drama, Theatre Studies , Performing Arts and Creative and Media Diploma to explore:

Political Theatre
Practitioners including Brecht and Stanislavsky
World Theatre
Direction, design, acting, writing

There are also key links to other curriculum areas including:

English
Citizenship
History
Geography
Religious Education

Cast and Creative Team

Lisa Came Um Hisham and Tanya
Daniel Rabin Yuval, Sami and Ali
Raad Rawi Shlomo, and Mourid

Directed by Katie Posner and Marcus Romer
Designed by Catherine Chapman
Lighting Design by Matt Savage
Casting by Jo Adamson

Education Pack by Helen Cadbury www.theatrestudy.com
Rehearsal Photos by Sam Freeman.

The Fever Chart- Three Visions of the Middle East by Naomi Wallace

About the Play

The Fever Chart tells three distinct but thematically related stories which explore the possibility of humanity in the most inhumane situations. In settings ranging from a zoo in Rafah, Palestine (*A State of Innocence*) to a hospital in Tel Aviv (*Between This Breath and You*) to a yard in Iraq (*The Retreating World*) the play draws us into a world of war and high emotions.

The writer explores political tensions by grounding them in the human issues of love, life and death, moving us from the specific to the universal. Each part of the trilogy is described as a vision and each has a quality of the surreal in the midst of the very real life conflicts being played out.

Synopsis

Vision One - A State of Innocence

Yuval is a young Israeli soldier, Um Hisham is a grieving Palestinian mother. They meet in the zoo in Rafah, a border town at the southern tip of the Gaza strip. They are joined by Shlomo, an architect of Russian Jewish origin. As they talk, their stories unfold and the tragedy which links them becomes clear.

Enemies Face To Face, Exchanging Tales of Loss

...a well-made trilogy by Naomi Wallace exploring the cauldron that is the Middle East, has absorbing characters and sharp, evocative dialogue...

The New York Times

Vision Two - Between this Breath and You

In a clinic in West Jerusalem Sami , an Israeli of Moroccan descent, is cleaning up when Mourid, a Palestinian man, arrives. Mourid has come to see Tanya , a young Israeli woman who works at the clinic. He seems to know a lot about Tanya and soon it becomes clear that they are inextricably linked and will depend on each other for survival.

Vision Three- The Retreating World

It is the year 2000 and Iraq is isolated by sanctions imposed by the West after the Gulf War. Ali is addressing the International Pigeon Convention. Through his monologue we learn not just about pigeons, but also about life in his country and the hardships suffered by the people of Iraq, long before the current conflict, in a way which hauntingly pre-figures later events.

The Playwright

Naomi Wallace was raised in Kentucky, USA but lives in Yorkshire. She has won numerous awards including, in 1999, being the recipient of the prestigious MacArthur Fellowship. She is also a published poet in both England and in the United States and her film, *Lawn Dogs* has won numerous film awards. Her plays include: *One Flea Spare*, *In the Heart of America*, *Slaughter City*, *The Inland Sea*, *The Trestle at Pope Lick Creek*, *Things of Dry Hours* and *The Hard Weather Boating Party*.

Exclusive Interview with Naomi Wallace

September 2009

By Helen Cadbury

THE FEVER CHART October 2009

Is it possible for a playwright to be even-handed or is it inevitable that you have to take sides?

There is this idea that a creative writer has to be objective. I don't claim to be objective. I write about what inspires me, what haunts me. There is the question, 'Is the writer objective'? A more productive question might be, what are the responsibilities of artists and intellectuals to our world today? We might ask: is this story told well, does it come from a knowledgeable perspective, does it challenge mainstream notions of identity and/or history? As artists we have to gather as much information as we can and then, yes, we do have to make an assessment, make choices about what is just and what is unjust. And, most importantly, about whose story we choose to tell and why. Can one be objective about human suffering? Can one be objective about occupation of one people by another?

It is interesting to note that the accusation of bias is most often leveled at those who are writing about Palestinians under Occupation. There is an attempt by the mainstream media to create a moral equivalency between Occupiers and the Occupied. For example, even the United Nations report on the war in Gaza has been announced with 'balanced' headlines: both sides, Hamas and Israel, accused of war crimes. When you read further of course you see that Israel is being accused of the most serious abuses of human rights. Thirteen Israelis died in that conflict and fourteen hundred Palestinians, where is the equivalency there?

How much does your writing style reflect the fact that you are also a published poet?

I'm not convinced that it does, though it is true that I often use a heightened language. I don't think of my writing as necessarily poetic but it does have a kind of lyrical muscularity. But even if the language is lyrical in quality, it's important to me that the humour and toughness of these stories is foregrounded. In some ways I see these plays as dark comedies, which need to be handled with a light touch, to allow the seriousness to come through with humour rather than earnestness. We are so used to the rhetoric of grief. We see it, or read about it every day in the media, packaged and consumable and there is the tendency to shut down to it. My plays are an attempt to explore ways to break through our cultivated numbness, so that we can engage with, stand with (and in some cases take responsibility for) the often brutal and exploited lives of others.

What does the title mean?

The titles all come from poems. *The Fever Chart* itself is in a line from T S Eliot's *East Coker*, *Number Two of the Four Quartets*:

Beneath the bleeding hands we feel
The sharp compassion of the healer's art
Resolving the enigma of the fever chart.

How can young people relate to these stories?

I think young people have a very strong sense of morality for which they are rarely given credit. That is another example of bias; the negative way young people are portrayed in the press: as irresponsible, hedonistic, naturally inclined to violence. This portrayal of young people is something I attempt to challenge in my play *Trestle at Pope Lick Creek*. To speak more personally, when young people at our local school in Skipton demonstrated against Britain going to war against Iraq a second time, the students were harshly told by a couple of teachers that it wouldn't make any difference, that they were wasting their time with protest. (When one hears such silliness one is thankful that the Civil Rights Movement in the US did not listen to such nonsense, nor the suffragettes!) These youths still went ahead with their demonstration against the war. Because they wanted their voices heard. Because they gave a damn. In this instance, we should be grateful that they did not follow the lead of the adults but of their own sense of morality.

continued on next page

Exclusive Interview with Naomi Wallace continued

September 2009

By Helen Cadbury

THE FEVER CHART October 2009

We cannot always know what difference this or that action might make in the moment. Some action that we take today may have reverberations years down the road which we cannot yet see. Speaking out against what is unjust or wrong isn't merely about winning this or that issue or battle. It is also about maintaining our own humanity; we take a stand against injustice because if we do nothing, our inactivity will diminish us. I think young people can understand this kind of thing very well.

I also think young people will readily engage with the issues of these plays, which are about the effects of occupation on both the occupied and the occupiers, and how both are damaged, though in different ways. Treating both the Occupier and the Occupied is not to equate their experience. To do that would be a grave distortion of reality.

But these plays are not about Big Actions by individuals. These plays are about compassion and connection under impossible circumstances.

How has the play changed alongside the history of its stories?

The Retreating World is about the first Gulf War and is set in 1991. I was once asked if I would up-date it in light of the more recent war in Iraq. But part of the resonance of the play comes from what we now know came after the first Gulf war. The further decimation of a country and its culture already so criminally damaged by war. In *State of Innocence* I've occasionally changed the number of Israeli checkpoints but it's important that the year is 2002 because later the Israeli army withdrew from Gaza, as did the settlers. Though Gaza is neither free nor independent today. Gaza might even be considered one of the largest open-air prisons in the world, cut off from the rest of the world and controlled by the Israeli military. Most recently Gaza has suffered terrible destruction and the death of 1400 of its citizens due to Israel's attack in January. These three plays deal with both Iraq and the Occupation of Palestine, but again, through the very intimate lens of complicated human relationships. It is my hope that the stories within these plays will ignite thinking on other occupations, both past and present, and what our relationship to these occupations might be.

I would like to give the last word to Shlomo, and ask you who he really is?

'I fought for a splendid cause in another age, another land. I miss it. I'm lonely'

I don't really like to think of my characters as 'representatives', though of course one can note a certain way of thinking and/or seeing in them. Shlomo is an idealistic man who had a more inclusive, democratic idea of what he wanted the State of Israel to be. His loneliness comes from his realisation that what he thought he was working for and what has finally come to fruition are not compatible. Ironically, he finds consolation in his strange conversations with a Palestinian woman. Ultimately these plays are about communication where communication has been forbidden and distorted, about compassion where compassion seems both impossible and dangerous, about recognizing the lies we tell ourselves that keep us from intimacy and creative connection with others.

Follow Up Work

Drama (GCSE or equivalent) : These plays were based on true events. Bring in a newspaper and look closely for stories which you make you stop and think. Is there a point of view which is missing from these stories? How can you, in your drama, create a piece of art that explores the voices of those individuals whose lives get caught up in conflicts or world events? Devise your scenes through improvisation, but be sure to stop and write down what you have created. Then you are ready to rehearse and polish your work to performance.

Discussion - after seeing the play (all levels)

Look at the three lines from T S Eliot which give the play its title. What do you think these lines mean in the context of the play?

From New York to old York on finding the play

By Marcus Romer - Artistic Director of Pilot Theatre

I came across this play purely by chance. But when I saw it, I knew Pilot should produce it.

In 2008, I was in New York researching another project with regular Pilot writer, Richard Hurford. We had just finished a meeting when we found ourselves outside a theatre with time on our hands. We went in and asked what was on. The theatre was the Public Theater and the Saturday afternoon matinee that day was *The Fever Chart* by Naomi Wallace. It was a platform production, being workshopped as part of a festival of new works. I was enthralled by these depictions of life in our contemporary world where the West is engaged in such a difficult relationship with the Middle-East. All the issues in the play seemed so immediate and so current. The stories concerned events both pre- and post 9/11, but they also pre-figured and echoed events of more recent times. It was particularly poignant to see these stories on stage in New York where memories of the destruction of the Twin Towers on 9/11 are still painfully felt.

There were two more fortuitous coincidences to come. The first was that I immediately recognised Naomi Wallace's name. She was one of the other playwrights who appeared in an anthology called *Young Blood*, published in 1998, which also included a play I wrote for Pilot called *Out of Their Heads*. It was amazing to see the journey Naomi had been on as a writer since that publication. The other discovery I made was although Naomi is from Kentucky, she lives for most of the year in Yorkshire. Here I was in New York and yet I knew instinctively that this was a

play we could bring from New York to the UK and what better place to have its UK premiere than in York itself.

As a company we are committed to bringing important work to our audiences. The stories in *The Fever Chart* are at the nub of the conflicts that are already tearing up this century, whose bitter roots were laid down in the last century. We know that young people are passionate about injustice and Wallace is able to open up the situations in Israel- Palestine and in Iraq by creating characters who are just normal people, not divided into good or bad, just real people like all of us. The rights and wrongs of the situations they find themselves in, are open for the audience to consider. Wallace is an exciting writer for any students of political theatre to engage with. She is the inheritor of a Brechtian tradition of making the world seem strange and asking us to stand back and look at it afresh.

At Pilot we have a tradition of developing new, young directors and we are delighted to be working with Katie Posner on this production. Katie joined us first as an assistant director and then as a staff director. Her own background gives a specific insight into this work, which made her the ideal choice to be directing *The State of Innocence* and *Between This Breath and You*. Meanwhile I am looking forward to working on the haunting monologue of the third piece, *The Retreating World*.

We'll also be setting up live screening events of *The Fever Chart*, in order to bring this important work to the widest possible audience.

Left

Marcus Romer in New York

Right

A graffiti artist from sendamessage.nl works on Pilot's announcement of the production of *Fever Chart* on the wall of separation



An interview with director Katie Posner

What attracted you to the play?

It was back in March when Marcus approached me about working on this piece. I remember sitting in a café at London Bridge, eating tomato soup, discussing the political situation of Israel and Palestine and how relevant these issues were for young people. I walked away feeling passionate about wanting to be involved in such an important piece and spent the evening pitching my ideas and brushing up on my research.

When I first read the play, I felt quite protective about what I might find and found myself scanning the pages desperate to absorb what these stories would contain. I was worried that I might find something I did not want to read but was instantly reassured by the poetic language and beautifully written dialogue. On a first reading I absolutely loved it, well-written, clever, political theatre - how could I not love it? On early readings I grappled with how one stages and encapsulates such a complex situation as the Middle East in three short plays, but as I read on and started the process of visualising the characters and their stories, the more pressing universal themes of love, life and death started to appear.

There are mesmerising sections, moments filled with a mother's love grieving for her dead child, a misplaced war veteran and a longing for a world that makes sense. Each time I read it, I become more connected to these characters and find different view points that I want to explore in rehearsals.

As a Jewish girl I feel a huge connection with this piece. I am proud of who I am and where I have come from and will be the first person to defend what I believe in. I am also a humanitarian and support peace. I am not proud of violence and do not feel that is the way to resolve anything. I hope that by creating work of this ilk, it will expose young people to different situations and stories in a non prejudiced way and allow them to start conversations and form their own opinions about hugely difficult and complex situations.

Why do you think these stories are important?

These stories are about real people's lives affected by the consequences and realities of war. Naomi writes characters that you can connect to and exposes you to situations that are politically poignant, without forcing you to make decisions. The stories are touching and allow you to objectively focus on the content which is something I am eager to achieve when directing the piece. This is where Brechtian techniques will assist the rehearsal process.

Katie will be blogging about the directing process at <http://tinyurl.com/mnhppy>

Meanwhile, Katie has given us exclusive access to her family so we can find out more about both Israel/Palestine and the experiences of her grandfather: see page 10 and 11. Katie's rehearsal exercises are on p13,14.

Katie Posner (right) with her grandmother Rosie Brenner



Trans-Atlantic Digital Chat

Katie Posner with Arian Moayed

When the casting breakdown for *The Fever Chart* appeared on Twitter, Katie Posner received a message of support from Arian Moayed, who performed in the Public Theatre, New York production of the show. Here is their subsequent email conversation.

KP: Thank you so much for getting back to me. I was so excited to see Twitter working to its full potential. It's great to be able to chat to you about your experience of *The Fever Chart*. I was hoping that you could give me an insight in to your personal development for the characters of Yuval and Sami and your feelings about the piece.

AM: *These are two real big questions. I'll try to tackle both. Yuval was very tough. He can't in any way be played with any sort of sentimentality or emotion. He's a good soldier doing his job. And to take out all of that emotion (especially towards the end) because he is a tough and headstrong soldier, first and foremost. I really approached it with a good pair of boots. The moment those boots came on in rehearsal, the more I felt like he was truly a rounded character. A soldier like Yuval, is standing on his feet all day long and to really get this character I thought the shoes were very important. It's also essential that his vulnerability and laughter and joy comes from all of his animals at the zoo. They are very important to him. And he can't let those animals be harmed (though they all are) and he is in love with them. I think that's very important for Yuval.*

Sami is was a lot of fun, tough and not really what I thought it would be. He is almost talking more to himself than to Mourid. I didn't play him with confrontation but more with a lot of joy for his world and imagination. He also loves Tanya and I really wanted to make sure that was the most important thing. He's wily and wiry. Those are the two words to describe him.

My thoughts about the play are that it was very important. Especially in New York City, where many don't know about the Palestinian stories and have a general bias to the Israeli story. And I loved the play because it wasn't about politics but more about human beings in this situation. I think it's important to take the politics out of it. You want there to be a universality to the production otherwise it turns into that dreaded "political" theatre that's trying to "say something". Fever Chart doesn't have that in it. Its about people.

KP: How did you feel about the piece, politically when you first read it?

AM: *Like I said, I love the politics, mostly because the politics aren't in the story. It is a story about people afflicted and turned by the circumstances.*

KP: What made you want to take the roles of Yuval and Sami?

AM: *It was a true treat to work with Naomi on a piece of theatre that was very close to her. She was really passionate about the beliefs of these people and I must say I was too.*

KP: Did you have any personal experiences that you could relate to the characters?

AM: *I am a product of a family displaced by war/fundamentalism gone wrong. My parents left Iran in the 80s to give me a chance in the States. These characters are people that could be anywhere in Iran or Ireland or Angola or anywhere else. Anyone can relate to these people.*

Continued...

Trans-Atlantic Digital Chat cont.

Katie Posner with Arian Moayed

THE FEVER CHART October 2009

KP: What was the audience's feedback?

AM: *I've done other plays about Israel Palestine and this was the most friendly. I once did a play called Masked and it caused a huge backlash with so many people. I was called a Nazi after a talkback. With The Fever Chart, I think everyone really enjoyed the mystery of the play. We really gave a sense of a no man's land. That made it a great production. Some people hated it. Some people loved it. We didn't get any middle ground really.*

KP: What would you like to see done with the show?

AM: *I think this idea of no man's land and almost post-apocalyptic feeling is very right. That's what the designers brought to the production. I also love that it had no sentimentality or false emotion. It was geared in reality and truth and that is why I loved our production. And again, I loved how it wasn't a political play. We approached the characters with objectives and*

actions and let the words do the rest.

KP: Using your own experience of work of this kind do you feel that this work has got the capacity to create political debate?

AM: *Absolutely. It enlightens, it entertains and it can empower you to make a difference. That's the most thing we can do in the theatre.*

KP: I read your review of *Bengal Tiger at the Baghdad Zoo* and you mention your background of growing up as an American with one foot in the Middle East which is something I feel I can relate to as a Jewish girl with a foot all over the place.

AM: *This is true. I believe that more than ever, the stories that we choose and produce and write about are getting more and more specific and that is good. Generalities are the death of a people.*

KP: Thank you Arian and best of luck with your work!

Right: Arian Moayed who played Yuval and Sami in the New York production of The Fever Chart



Far Right: Graffiti on the Wall separating Israel from the Palestinian territories. The fourth message from the right announces Pilot's production of The Fever Chart

photo: sendamessage.nl



Historical Context A Timeline

The land that is to be found on the coast of the mediterranean between Egypt and the Lebanon has been one of the mostly hotly disputed territories in the world since recorded history began. Disputes, which appear to be religious or tribal in origin, often have their true roots in the economic and strategic importance of this small segment of what used to be known as the Fertile Crescent.

1250BC - 638AD The Philistines, originating somewhere in the Aegean or from Crete, land on the coast between Tel Aviv and Gaza. They settle and prosper because of their iron-making skills. Meanwhile the twelve tribes of Judah, descended from the sons of Jacob, who is also called Israel, settle the land between the Mediterranean and the River Jordan. Known as the Hebrews, their disputes with the Philistines are recorded in the Bible, notably in the story of David and Goliath.

Over the subsequent years, the area is overrun by Abyssinians, Persians, Greeks and Romans, finally becoming the heartland of the Holy Roman Empire when the Romans formally adopt Christianity in the 4th Century AD. The Hebrew people are dispersed to many countries, although small numbers remain. The Philistines, although giving the land its name, Palestine, are also diluted or exiled until they have virtually disappeared as a nation.

636 AD A Persian army, inspired by Abu Bakar, successor to the Prophet Mohammed, sweeps through the area and defeats the Byzantine (Christian) rulers. Large scale conversion to Islam follows and Arabic becomes the shared language of peoples across the wider region of Arabia. The early Muslim rulers treat the Christian and Jewish population well, having respect for other 'people of the Book', in other words the descendants of Abraham.

750AD - 1250AD Islamic rulers build new structures in Jerusalem

including the Dome of the Rock, but in 1099 Jerusalem falls to Western Crusaders, fired up by a desire to reclaim the Holy Land for Christians and by the enormous wealth they believe they can make in the process.

1244 - Saladin (Salah al-Din Yusuf ibn Ayyub) defeats the Crusaders and Jerusalem is back in Muslim control.

1516-1917 The Ottoman Period. Palestine is ruled by the Ottoman's, a nomadic Turkman people who build a substantial Empire. By the end of the 19th Century Palestine has a successful economy exporting oranges, soap and olive oil to Europe. Meanwhile in Europe a movement to create a Jewish homeland is growing. Zionism, as it is known, is a response to the persecution of Jews, particularly in Russia and has idealistic, socialist roots. By 1914 there are 650,000 Muslim Arabs, 100,00 Jews and 70,000 Christians in Palestine.

1917 - The Balfour Declaration. Although the Arab nations in the regions are Britain's allies, the Foreign Secretary makes a speech promising the Jewish people a homeland. The Arabs feel betrayed.

1917-1948 The British Mandate struggles to govern the region and manage the increasing numbers of European Jews coming into the area. They are hampered by Jewish military groups, such as the hard-line Irgun, who wage a violent campaign including blowing up the King David Hotel in Jerusalem. At the same time the Palestinian Arabs try to get help from surrounding Arab nations as more Jews enter the country, fleeing the unrest and anti-semitism of Europe. By 1945, the true horror of the Nazi Holocaust causes many nations to recognise the need for a Jewish homeland.

1948 Israel declares independence. The subsequent war sees the death of over 8000 Jews, Arabs, Syrians, Egyptians and Jordanians. About 70% of Arabs in the area become refugees. Those who can, go abroad, others are housed in refugee camps in the West Bank, the Gaza Strip, Lebanon and Jordan. Their descendants still live in the same overcrowded camps which have

now become permanent fixtures. This period is known as *Al Nakbar* in Arabic, the disaster. Sephardi Jews who have lived in nearby Arab countries for centuries are forced out in revenge and settle in Israel.

1967- The Israeli army (the IDF) occupies the West Bank of the River Jordan and the Gaza strip. UN Resolution 242 calls for them to withdraw. They do not.

1973 The Yom Kippur War. Egypt and Syria, with support from several other Arab states, wage war against Israel but Israel fights back. However in the long term it causes Israel to become even more unpopular in the region and forces the state to rely further on US aid.

1987 - The first *Intifada*, an uprising of Palestinian people calling for an independent state.

1993-95 By 1993, Hamas, a military Palestinian organisation, is directing suicide bomb attacks across Israel, while Israeli settlers build more settlements in the West Bank. The Oslo Accords agree a staged withdrawal of Israeli forces from the Occupied Territories of Gaza and the West Bank.

2000 The second *Intifada* is crushed by the heavily armed Israeli Defense Force (IDF) and thousands of Palestinians are killed.

2002 At The Beirut Conference, Arab leaders say they are prepared to recognise Israel at the pre-1967 borders. Israel ignores this, invades Palestinian cities and begins building the Wall of Separation to prevent terrorist attacks. Since the Wall has been built, the regular terrorist bombs within Israel have stopped.

2005- Israel pulls 8000 settlers out of the Gaza Strip. Gaza is able to elect its own Palestinian government. However when the people elect Hamas, the US and the EU impose sanctions on Gaza.

27th Dec 2008 Rocket attacks on the Israeli town of Sderot trigger a full scale assault by the IDF causing devastating destruction in Gaza. At the ceasefire on **January 18th 2009** 1400 Palestinians and 13 Israelis are left dead. In **September 2009** a UN report states that both sides were guilty of war crimes.

Historical Context

Land and Water

It's not just about people, it's about real estate, with papers from God
Amira Haas in conversation with Naomi Wallace.

In 2002 the Israeli government began constructing a high wall around the West Bank. These are the territories which were occupied during the 1967 war. The population are Palestinians who have either lived there for centuries or who were pushed into the West Bank during the fighting which led to the foundation of the State of Israel in 1948. In fact, in many places the Wall snakes in and out of the line of that boundary, known as the Green Line. This is because there are Jewish settlements which have built in recent years on occupied land and, even though the settlements are illegal, the wall seeks to enclose them into Israel. The effect of this policy has been to deny Palestinians access and ownership of as much as 50% of the Land which was outside the Green Line. Because of the route the wall takes, Palestinian people frequently have to cross difficult checkpoints, to get to work, to get to hospital or simply to reach their own fields.

Here is a first hand account from a West Bank village:

Jayyous was one of the most productive agricultural areas in the West Bank. Today, many families from our village live in poverty because they can no longer reach their farmland due to Israel's construction of a wall on our land, a wall intended to annex Jayyous' land for the expansion of Zufim settlement.

In 2002 the Israel government began building its wall deep inside Jayyous, up to 3.5 miles from the border with Israel, in order to annex 75% of Jayyous' land (1700 acres) as well as six underground wells to Zufim. 130 acres of Jayyous' land have been destroyed, 4,000 trees uprooted and 75% of our land cut off. The land being cut off for Zufim's expansion had been used to grow fruits and vegetables which sustain our village's economy.

The Israeli government is now bulldozing more of our farmland and olive trees for a new wall route. The new route would still annex most of Jayyous' best farmland and its water resources, stealing Jayyous' land.

The Land Defence Committee, The Municipality of Jayyous www.stopthewall.org
Another aspect of the Wall that impacts on people's every day lives is the humiliation and

intimidation of having to pass through an armed barrier under the eyes of heavily armed soldiers. The mother of 14-year-old Insaf Jamil Abelqader talks of the harassment her daughter faces.

She has had a problem with her leg since she was one, and now she goes three times a week for therapy. Although she has a medical certificate, she is always held for a long time by soldiers, usually two or three hours. Every time she crosses the checkpoint, they make her take off all the metal equipment on her leg, and always send her to a separate room for checking.

source: www.stopthewall.org



Enclosed section of the Wall, where the road passes through Palestinian land. Israeli settlements on the hilltop. (photo: Ruth Davies)

Near Bethlehem, a Palestinian Christian called Daoud Nasser farms the same land that his grandfather bought in 1916. In 1991 he learned that the Israelis were going to seize 75% of his land. He has been fighting a legal battle ever since. Although the land is safe for now, it is surrounded by Israeli settlements whose residents harass Daoud's family, including tearing up 250 olive trees and threatening his mother at gunpoint. But the Nasser family have done everything in their power to use their land, not just for farming, but to try to build hope for the future. For many years they have run a summer camp for children from a nearby refugee camp and they have worked with organisations such as European Jews for a Just Peace, who came to plant new olive trees, as well as inviting settlers to see for themselves how they live:

We wanted to move away from a circle of blame, and channel our frustration into something positive Daoud Nasser

source www.tentofnations.org

Research Task

Water rights are crucial for farming and survival. Find out more at <http://news.bbc.co.uk/1/hi/8007801.stm>

Creative Response

Using your research, create a whole group drama of a public meeting discussing your community's response to the issue of your water being diverted.

Life Stories

director Katie Posner has delved into her own family stories in her preparation for directing *The Fever Chart*, this is her grandfather's story.

Alf Brenner told by his widow Rosie

My husband Alf, God rest his soul, was seven years old and his younger sister had just been born. He had four other sisters and brothers and his father had a farm in Russia, in Odessa. Spekhov is the little town where he lived with his mum and his dad, when the pogroms started and they went through the town killing all the Jewish people. His father decided that they were going to flee the country and get to England, where one of them had some relations who would help get them over.

They sold all their properties and they had one big bag of gold and one big bag of food and they all went on this tiny boat to go first to Brussels from where they were going to find their way to England. As they were going, one of the bags fell out of the boat. That was the one with the gold. So they came to Belgium absolutely penniless, but all the Jewish people there got round to support them until they could find some money.

Then the father had very bad haemorrhoids. He went to the hospital to have them removed and he died under the anaesthetic. He was exactly thirty nine years old, leaving his wife and five children. At the time, Winston Churchill was Home Secretary in England and they would not allow any Russians to come through, so with that in mind they had to get Romanian papers. There was no money, and it took three years before they could become Romanian citizens and leave Brussels. When they finally came over to England, my husband was ten years old.

It was 1922. My mother-in-law, God rest her soul, found a tiny little house with a front window and she went to her neighbour and said: can you please lend me ten pounds? I'll pay you back I promise. And this lady said, yes I will. She had pity on this poor woman with all her children and no husband to help support her. My mother-in-law went to the wholesalers, and bought some underwear and some bedding and she put it in the window and she said, you can buy for a shilling a week payback. They called it a tally service, where someone is giving you something for a small amount of money and you pay them back as you go along. That week she sold out and she got twelve

pounds, which meant she got two pounds profit and she went on for twenty years until she managed to buy a shop.

Their first house was small. They had no way of having baths because there was only an outside tap. When they arrived my husband was allowed to go to school. They didn't have enough desks so he had to sit on the floor at the front and one day the headmaster came in and pulled him by the ear and caned him. And he said, why do you hit me? And the headmaster said, because you were looking up the teacher's skirt. But he wasn't. He was just lying there, a poor little thin boy, on the floor and that was his experience of his first day at school. He cried when he had to leave at fourteen. He wanted to learn and he was quite clever, but there was no money for him to carry on. He had to leave school at fourteen and go to work. He died at eighty two and he was still working.

When the war came he was not allowed to fight, even though he wanted to do something to help, because he had Romanian papers. They said, you're not 'enemy alien' but you're not allowed to fight and there'll have to be a curfew for you, you can't own a bicycle, not that he had a penny to buy anything. His mother had moved then to a bigger place in Stamford Hill. There were public shelters there for up to fifty people, so he could lie next to his mother in the shelter at night, listening to the bombs fall. He had to be under curfew but he still had a wife and child, which was me and my baby daughter. We had to go to shelter on the underground station at Trafalgar Square and later we were evacuated to Oxford, but he had to stay.

Alf educated himself and when he got older he wanted to become a British subject and when they came from the Home Office to our home in Edgware and they said, 'Tell me, Mr Brenner, you've been here since you were a lad of ten, why haven't you applied before?' He said, 'Would it be polite to say I was waiting to see if I liked this country?' Of course he was having a joke, because it was gorgeous, it was a lovely country. He was sixty-three by then, he would not apply earlier because he waited until his mother died, she was ninety-six, she was still working and although she couldn't speak a lot of English, the people loved her, they called her Bubba Bella. She was very fair of face, a tall lovely lady.

Drama Activity (y9/ y10)

Underline or highlight points in the story which you think have dramatic potential. Create a still image for each of these moments. Bring the images to life with minimal dialogue and find a fluid way of moving between one key moment and the next.

Face to Face

Carine Posner is director Katie's sister-in-law. We talked to her to get a first hand account of life in Israel from the point of view of an Israeli woman, who also happens, like Shlomo, to be an architect.

Where did you grow up?

In a small city which is a suburb of Tel Aviv, only fifteen minutes drive from there. You have to realise that Israel is a very small country, nowhere is more than an hour away. From the very north to the south is only eight hours drive and from east to west is only two and half hours drive.

When did you go into the army?

At eighteen everybody goes into the army, boys and girls. Although now there are more people who are less willing and they try to drop out of it, even though there is massive antagonism to people who don't join the army. Women serve for two years and men for three. You finish High School in the summer, so you could be going in when you have only just reached eighteen. It's very young. After that men stay in the reserve, which means that they are called up for two to three weeks every year until they reach forty five. I stayed for one year and eight months and I became a commander of basic training. A woman can't be a commander of combat soldiers, actually most women in the army do clerical work nearer home, only about 20% go away from home and then you would most likely find them in a communications role on the base, only female paramedics go out in the field of battle.

There are few ways to get out of the army, one would be if you had a mental health issue, or a health problem like migraine or Crohn's disease. Ultra-orthodox Jews also don't have to fight. They were originally exempt because they made up such a small group. Israel is a young country with a society which is constantly evolving and changing and there is some resentment to these ultra-orthodox people who have very large families, they don't work, they just study.

What is the population of your country?

I think it's seven million, of whom one and a half million are Israeli-Arab and maybe one and a half are Russian Jews.

Do you think negotiations will help the problems in Israel?

The trouble is that there isn't anyone to negotiate with who is capable of putting the actions behind the words. It is hard to think about that anyway: when there are bombs falling, you just want it to stop and you don't care how that

happens, as long as it stops. We were forty-five minutes away from where the rockets were coming in from Gaza. So imagine you are in London and it's like Essex is being bombarded every day. Even the nursery school had a bomb shelter. Every day you have to run to the shelter when you hear the siren and during the Gulf war we were told there would be biological weapons and we had to carry gas masks, even the little children in the nursery school were carrying gas masks.

What do you think the solution is?

There have been mistakes, for example in Israel, Israeli-Arabs who have citizenship have been treated as second-class citizens, they don't go in the army but then they are excluded from the benefits that people who have military service are entitled to. The Israeli government should invest in educating Palestinian women to start with, but any change would take twenty years. Another problem is that we have not had a stable government for many years. We have proportional representation so that small parties have too much power and they can make deals behind closed doors. That needs to change and we should invest in secular leadership among the Palestinians. In 1948 Arab people left their homes as the war went from village to village and town to town. They expected to come back and they never did. In the occupied territories they have no passports and no status. We created that situation in 1967. But if we gave all the people in the occupied territories citizenship, there would be more Arabs than Jews in Israel. Rabin wanted to give the land back but he was assassinated.

In the play Shlomo talks about Homa Migdal, as a way of building, what does this mean?

It's a traditional wall and tower set up. This was the classical design of a settlement. When the young secular Russians came in the late 1880s, escaping the pogroms, they lived like the locals, like the Bedouin. They learnt the language and bought land. They built their houses in a way that would enable them to defend themselves in any raids by local bandits: a square walled courtyard with a tower to look out from. This is nothing like the Wall that is being built now. I have to say that a wall round a country doesn't help anyone

Face to Face

The Retreating World in Context

Amar and Tanya are from Baghdad, Iraq. They fled to Jordan, with their children, during the second Gulf War and returned to Iraq when the war was declared over. But the violence that had escalated under the allied military occupations made life even more dangerous. It was impossible for Amar to run his business, there was regular harassment by US soldiers and there was always the fear of kidnap. They came to the UK because Tanya's mother was British and now they are both British Citizens. We had a conversation about their memories of Iraq during and after the first Gulf War, the time when Vision Three: The Retreating World is set.

Tanya: First of all, in Iraq, the first Gulf War was quite different from the recent one because it was all done by air. There was some invasion in the South, when the US got Saddam Hussein out of Kuwait. The people in the south had hopes that the allies were with them. They rebelled against Saddam, but the allies withdrew and they felt abandoned.

Amar: Many got their heads cut off and afterwards people were afraid to rebel again against Saddam.

Tanya: I remember planes at night in Baghdad, they got worse after eight o'clock.

Amar: Not just at night, it went on in the daytime too. The worst atrocity happened at Amiryia, where the allies bombed civilians in a shelter, because they thought arms were stored there.

I was only sixteen when the war broke out and I was still in full-time education, in a way I was one of the lucky generation. People born in 1958 saw twenty-five years of war. Once you were eighteen and if you were out of education you had to fight. But when I did my military service there was no war so I had to serve only three months then I could pay some money and finish. But the husband of my sister is older, he still has nightmares about the fighting and the things he saw.

Tanya: I don't remember being so badly affected by the sanctions in Baghdad, but I know that the US and the UK wouldn't take part in the oil for food scheme. Saddam had thirty six palaces when the people had shortages. His daughters still live in luxury while the country is destroyed.

Amar: The war affected people for a long time. You know, the first Gulf War happened because Saddam invaded Kuwait and from 1990 until now, the Iraqi people are still suffering from this terrible mistake.

Tanya: He said to his soldiers, 'take everything and anything' and they did. Baghdad Market was full of things taken from Kuwait, chandeliers, all sorts of things, even buses were taken!

Amar: He ordered the soldiers to destroy the oil wells as they retreated.

Tanya: All the other Arab nations were begging him to pull out of Kuwait, every President in the Arab world tried to influence him. We had good relations with Yemen, Egypt and Saudi Arabia but they all turned away when Saddam did this. Most Iraqi people were not happy with Saddam.

Amar: You couldn't travel out of the country between 1980 and 1988, then he closed the border again in 1990. Even if you could travel, other countries don't want you to come in, because they think you're going to ask for asylum. Even now my brother can't get a visa to come and visit me because they (the British government) don't believe he will return to Iraq.

Tanya: It is absolutely right that Saddam had to go, but to connect Iraq with Al-Qaeda was completely inaccurate. Saddam was not religious, in fact the religious people cut their beards because he was against them. The things Bush said were wrong, connecting Iraq with 9/11.

Amar: You know, until 2003 I had never heard of Al Qaeda and the disaster of it all is this: you have a nationality and you are blamed for terrorism. You can't understand it unless you feel it yourself. Who was Bin Laden? He was from Saudi Arabia, but if you ask someone which is the terrorist nation, Saudi or Iraq? They will say Iraq. But now the prime minister in Iraq wants to move on, he wants to 'put Iraq back on the map.'

As we talk, an advertisement comes on the Iraqi satellite TV channel, appealing to Iraqi citizens to lay down their weapons and join the reconstruction. Even with the sound turned down, the message is clear.



Set Design

design by Catherine Chapman



Notes

by Katie Posner

We wanted to create a set that did not dictate where we were. The most important thing for us was to create an environment that felt like it had been occupied and then destroyed without looking like a pile of rubble. One of the biggest influences was the Wall of Separation and Banksy's images of what was beyond the wall. The set was made to look broken and fractured to expose the destruction without being too literal.

The floor plan came from an idea based on Hurricane Katrina and the aftermath of the destroyed buildings. The broken pieces make up an image of a map. The orange bird tiles come from a line in the script: 'In the hall there were orange birds on the tiles on the floor' which later ties in with the

medical image of *Vision Two: Between this Breath and You*. The greys and rusty oranges expose how the wall has aged and decayed to highlight the length of time these political situations have been present.

Classroom Activity (Art and Design, Perf Arts/Design)

Make a mood board with images from similar source material: Banksy's images on the Wall, maps, Islamic patterns, middle eastern style floor tiles, damaged homes. Look at the synopsis of the play and design your own version of the set. When you see the play, write an evaluation outlining the difference and similarities between your set and ours.

Extracts from the Director's Blog

Katie Posner

THE FEVER CHART October 2009

The Read-Through

The read through is wonderfully thought provoking, the actors do a fantastic job and there is a real buzz in the air.

I gather the actors around the table and we discuss the characters in each Vision and their stories. The different heritages and voices in the room make for extremely interesting discussions and discoveries. I share my visions for the piece so that they understand what I am keen to achieve. I then decide to get them up on their feet, where we spend some time getting to know each other through various games and exercises.

Exercises and Discussions

...a simple exercise where I got the actors to ask each other to cross the room. I asked Lisa and Raad to convince Daniel to cross sides. I specified that I did not want him to move unless he really wanted too. They tried a number of things to get him to move and nothing was working so I asked them to up the stakes and that's when everything changed. They started connecting to him and what he wanted and that's when we saw him change and want to cross the space.

We then had a discussion about how this exercise informed our choices for the characters of Vision 1. How they were able to make links with these moments and their characters situations were clarified in these discussions. I had asked them to think of a story to tell yesterday as I was interested in how they were

Marcus Romer and Katie Posner in rehearsal



going to tell them. I asked that they thought about whom they were telling it to. I wanted them to make decisions which would then determine how emotionally connected they allowed themselves to be. We had a conversation after each story about what they contained and what would change if they were telling these stories to someone more personal to them.

All the characters in the play reveal stories about themselves that are personal and difficult to their situations. What is important for the characters in the play are not to revel in this sadness. It is buried grief and is not for everyone to see. I wanted the actors to find their own connections with this concept and then apply them to the stories they will be telling.

Each exercise sparks debate and conversation about not only character development, but also decisions for the play. Our discussions include political debates and understanding of intentions and corruptions. Having different voices in the room allows us to be able to have a truthful insight into each person's life experience.

Far right: Lisa Came in the rehearsal room

Right: Daniel Rabin and Marcus Romer in rehearsal



A Day in the Rehearsal Room

by Tom Bellerby

We start the day by doing our usual physical and vocal warm-ups, these are both a fun and important start to the day, particularly after having the weekend away from the rehearsal room. In these warm-ups we ensure that we are ready to start rehearsals and will not damage our voices or our bodies in the process. It also helps us get into the right focused mindset for the important day ahead.

The first thing we do is revisit the first Vision, going over in detail the decisions the characters make and how this affects the actors way of playing this scene. It always strikes me just how important discussion and debate are in the rehearsal process for any piece of theatre, but particularly one dealing with such complex issues as *The Fever Chart*. This morning is no exception and much time is spent discussing individual moments and the different ways that these can be played. Always interwoven into these decisions are discussions about the issues of the piece. All members of *The Fever Chart* team have had to do extensive research in order to inform the decisions we make when staging the play. It's vitally important that we have an understanding of the social and historical situations, so as to make truthful decisions for the characters.

This afternoon is an important one for all involved in *The Fever Chart* as it is the first time we intend to do a complete run of the piece. This is an important and exciting stage of any rehearsal process, but is particularly interesting for us. We've worked on the three visions individually as separate plays so as to ensure that we give all three very different, although thematically linked, stories the attention that they need. It has been particularly important that the actors focus on one vision at a time so as to create distinct characters for the three separate pieces. However, the creative team now needs to start thinking of the play as a whole. They need to focus on the experience that the audience will receive, namely that of seeing one complete work. The actors also need to start getting used to playing all of their roles in quick succession and to telling all three stories in one go.

The second reason that this afternoon is an important one is that the writer, Naomi Wallace, is coming to view our progress on the piece so far. Although this does not change the plans for the rehearsal, the fact that the work is going to be viewed by the writer obviously increases nerves in the room and perhaps adds a certain desire to get it "right" in the run. This is not always helpful in a rehearsal room because it is important to experiment with the text and to try out different ways of staging the piece. Mistakes in rehearsals are often just as valuable as making a choice that works, as it all helps to shape the ultimate performance. An experimental attitude enables many of the best moments to be discovered. This afternoon, though, everyone wants to do the best job possible and we have a nervous lunch, waiting for Naomi to arrive.

Naomi's visit and the feedback she gives us, prove to be a fantastic reassurance that we are on the right lines with the piece. Particularly interesting, and important for the directors, is the fact that Naomi agrees with many of the braver decisions that the directing team were feeling unsure or nervous about. A good day wraps up with us giving the actors notes to think about from the previous run, knowing we have a week left before we start technical rehearsals, where we start adding lights, sound and costumes. We're feeling cautiously optimistic about what we can achieve in this time.

Tom is a final year student at Central School of Speech and Drama, who has been on a directing placement with Pilot Theatre.

Lisa Came and
Daniel Rabin
in rehearsal



Classroom Drama Activities

rehearsal practice

By Katie Posner

Activity 1: Before you enter the rehearsal room

Task 1

Building a scrap book

It is important that you understand your character's life, before you attempt to make choices about how you are going to play them. Your script is the best place to start as it gives you clues about the character and how they live. Once you have found all of these clues, you then need to make further choices on what they like, dislike, aspirations, feelings towards other people etc. Try and make connections, if the character reminds you of someone famous or even someone in your life use that person and base your decisions on them. If it is someone completely alien to you and you really don't understand 'who they are' or 'where they are coming from?' that's when research can be really handy.

An example of this could be:

If your character was a British soldier who had just come home from Iraq and had been exposed to a lot of harrowing things and was dealing with shell shock, where would you begin? If you know nothing about the profession or the experiences they might have had, you would need to do as much research as possible, so that your individual character choices would be truthful.

Using the script and further research, start building your character's life in a scrap book.

Get a big blank book and imagine that someone was going to build a scrapbook about you, think about all of the things you have seen, done, enjoyed, disliked and transfer all of that on to your character. Remember, everything should be truthful. Do not decide that your character is from Birmingham, if the script says that they have an American accent

Start by thinking about the following:

See the world through their eyes and start to build their life

Put in where they were born

Pictures of where they grew up

What they wanted to be when they were growing up

Their family tree (this could be a little diagram of who was related to whom in the script. If it is never decided, then use your imagination)

Pictures of people that really mean something to them

Pictures of idols

Favourite songs

Favourite colours

Favourite paintings, films, plays, books

People that have inspired them

Passions, interests, hobbies

Objects and pictures that mean a lot to them

Favourite foods

Friends

Memories- difficult ones, happy ones (this could be done using words, pictures, letters)

Favourite clothes

Poems and words that inspire them, make them happy or sad

Pictures and letters from first loves

Favourite holiday destinations- places that make them feel happy or sad (places that stir an emotion in them)

For characters you spend a lot of time with- include these people in your scrap book, make decisions about their favourite things and remember to include how you feel about them

Do not be afraid to make individual choices. Once you believe that this character really exists, you will be able to make relevant actor choices in the rehearsal room.



Raad Rawi in rehearsal as Shlomo

Classroom Drama Activities

rehearsal practice continued

By Katie Posner

Text Analysis- Activity 2

Task 1

Read the script and then read it again making notes on connections of all the characters- including ones we never see you meet. You need to make decisions on how you feel about all of these characters. Remember a good playwright will always make decisions on characters that will assist your understanding if you know the text inside out.

Task 2

Draw up a chart- you could use the template below or find your own way of recording the details

Character

Name

Who they are?

What do they want from me?

What do I want from them?

How do I feel about them?

Do I get what I want from them by the end of the play?

You could try a spider diagram where you put your character in the middle and draw arrows out the diagram connecting you to everyone in the play. Remember to comment on your relationship with that character by finding the clues to how you feel about them in the text.

Observation work- Activity 3

The easiest way to make interesting actor choices is to start observing human behaviour. Not only does it teach you to really open your eyes and see what characters are living around you, it allows you to understand how complex one character can be and how many different emotions, feelings they could experience in ten minutes, let alone in a two hour play.

Observe someone you think is like your character. It could be someone you know or someone on T.V. The more observant you are, the more material you will have, to explore when developing your own character.

Task 1- Live observations

Go to a cafe or any public place such as your local or school library, school canteen, gym etc and take a small note pad and pen. Find somewhere to sit where you can quietly observe people's behaviour without being obvious about it. Use the form below and fill out the questions. See if you can come up with any observations of your own

What is your character's gender?

What are they wearing?

How does this affect the way they move?

How do they sit? Stand?

How do they move? Quickly? With importance?

What facial expressions do they use?

What do these facial expressions tell you about how they are feeling?

How do they deal with people around them?

How do they behave in different situations? For example, how different are they when they are with someone they know, as opposed to a stranger?

How comfortable are they with their physicality? Are they confident with their body shape?

Do they have any specific gestures that they keep repeating?

When communicating with other people, are they able to look them in the eye?

Do they have a loud or quiet voice?

Do they speak over other people or do they prefer to listen?

You may not be able to answer all of the questions if the person you are observing is on their own. Try and observe lots of different people and see what clues someone's mannerisms can tell you how they are really feeling.

Resources for Follow-Up Work

Picture Gallery: Images to use as drama stimulus

THE FEVER CHART October 2009



The remains of a house demolished by the Israeli Defence Force in the West Bank

photo: Ruth Davies



At a border crossing in the Wall, cars cannot cross, so Palestinian farmers transfer their goods from a car on one side to a car on the other with the help of the man pushing the handcart, who makes his living this way.

photo: Ruth Davies



Palestinian men who live in the West Bank and work in Israel queue to cross at a border control in the Wall.

photo: Ruth Davies

Resources for Follow-up Work

poetry stimulus

Theology

He tried to think about the zoo,
the bird he'd seen with an anvil head,
slinking lizards in the reptile house.
It had been a good day.

But he remembered the panther enclosure
where he had waited for thirty minutes
staring up at a dark hut hidden in trees.
Suppose there was no panther.

Jack Underwood

Questions for discussion

Think about the zoo as an extended metaphor, why is it such a powerful image in both Jack Underwood's poem and in the first Vision, *A State of Innocence*, in Naomi Wallace's play *The Fever Chart*?

Look at the last line: 'Suppose there was no panther' and refer back to the title. What does the panther, or the lack of panther represent? What certainties are also questioned in *The Fever Chart*?

Writing Exercise

What story would you set in a zoo? Write notes about all the different associations you have with zoos. Write a poem/ a story/ a scene about a zoo which contains a metaphor and a message, don't feel you have to explain the message to the reader, let them work it out.

If you want a starting point, you could follow this link for research:

http://news.bbc.co.uk/1/hi/world/middle_east/8297812.stm - a story about a zoo in Gaza, which has had to die its donkeys to make them look like zebras.