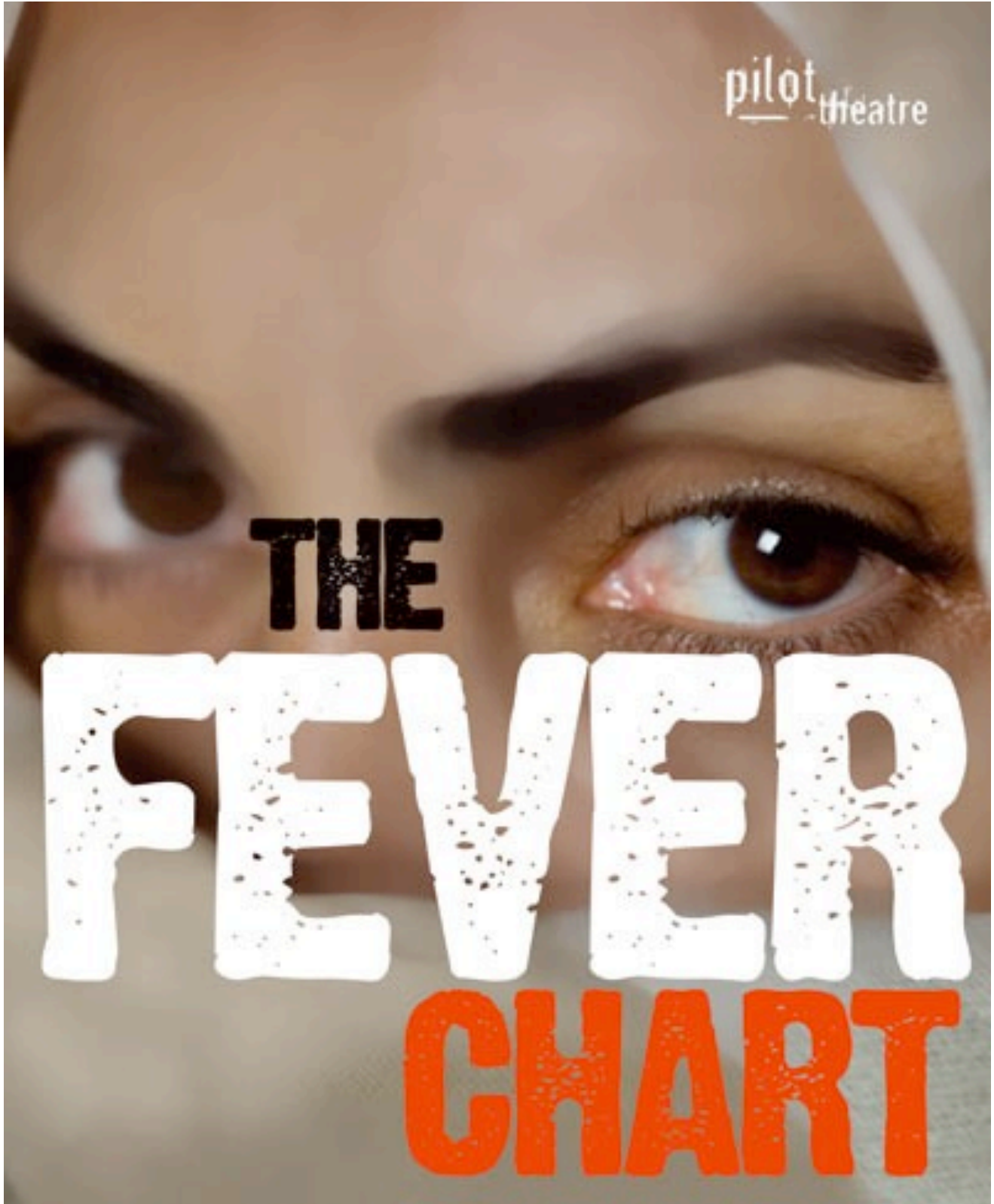


Marketing PACK



pilot
theatre

THE
FEVER
CHART

TRAFALGAR STUDIOS 2 - 9 MARCH TO 3 APRIL 2010



Production images by Louise Buckby for Karl Andre Photography & Toby Farrow for Farrows Creative

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Marcus Romer, Artistic Director

Extracts taken from the Education pack by Helen Cadbury. Full Education pack can be emailed on request.

The Play



Left: Scene from Vision One

Above: Scene from Vision Three

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.

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.

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

...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

The Playwright Naomi Wallace

Naomi Wallace was raised in Kentucky, USA but now splits her time between there and the Yorkshire Dales.

Wallace obtained her Bachelor of Arts from Hampshire College and did graduate studies at the University of Iowa. She is a dedicated advocate for justice and human rights in the US and abroad, and Palestinian rights in the Middle East.

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*.

Wallace's work has been produced in both the United Kingdom, Europe, the United States, and the Middle East.

Awards

She has won numerous awards including, the Susan Smith Blackburn Prize, the Kesselring Prize, the Fellowship of Southern Writers Drama Award and an Obie award.

In 1999 she received the prestigious MacArthur "Genius" Fellowship and recently gained a National Endowment for the Arts development grant.

Plays

- *In The Heart of America*. Theatre Communications Group. 2001.
- *One Flea Spare*
- *Slaughter City*
- *The Trestle at Pope Lick Creek*
- *The Girl Who Fell Through a Hole in Her Jumper* (with Bruce E. J. McLeod)



One Flea Spare, Mildred's Umbrella theater



Lawn Dogs, 1997

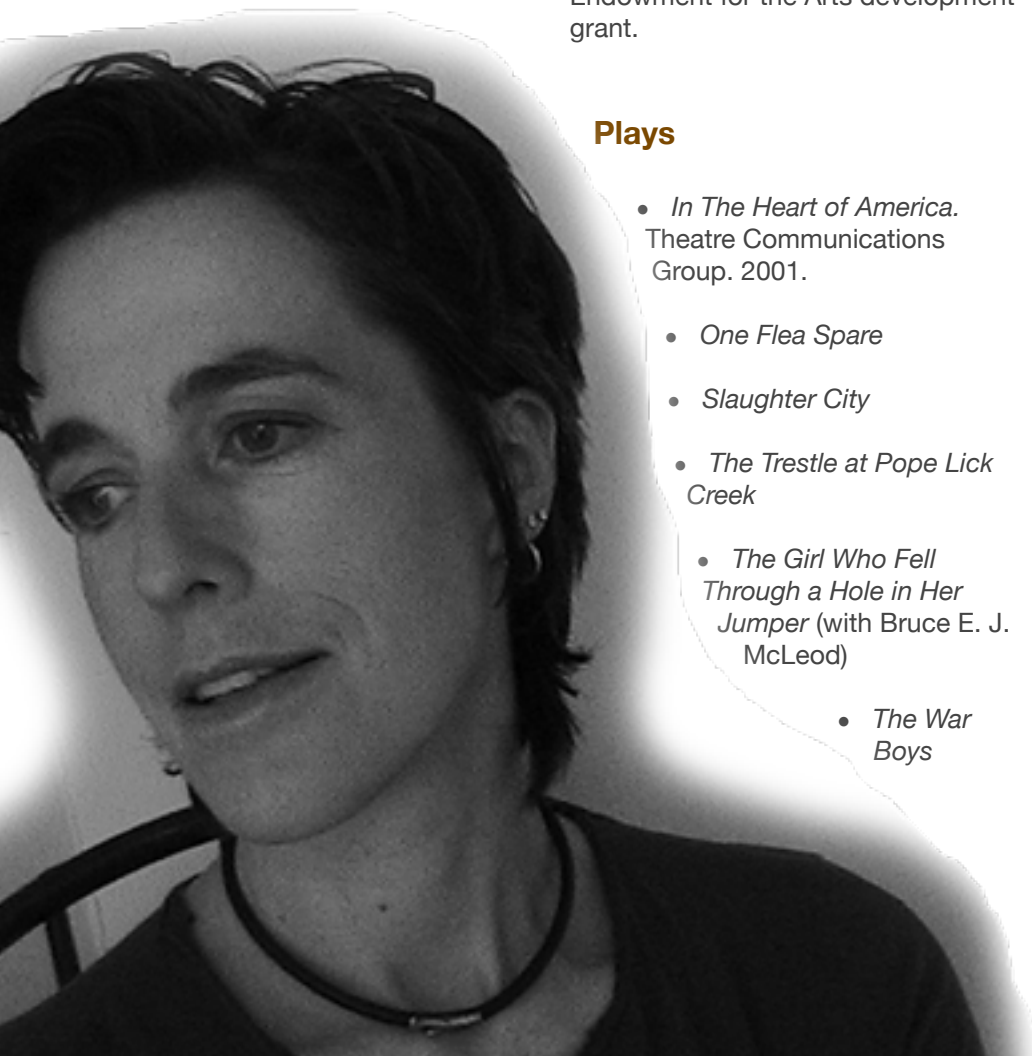
- *Things of Dry Hours*
- *Birdy* (an adaptation of William Wharton's novel)
- *The Fever Chart: Three Visions of the Middle East*
- *Twenty One Positions: A Cartographic Dream of the Middle East* (co-written with Lisa Schlesinger and AbdelFattah Abu Srour)
- *The Hard Weather Boating Party*

Films

- *Lawn Dogs*
- *The War Boys*, co-written with Bruce McLeod

Poetry

- *To Dance A Stony Field*.



Directors Notes



Marcus Romer

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 current.

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*. I will be working on the haunting monologue of the third piece, *The Retreating World*.

Katie Posner

During 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 became more connected to these characters and found different view points to explore in rehearsals.

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. They are incredibly touching and allow you to objectively focus on the content which is something I have aimed to achieve when directing the piece.

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 conflict. 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.



Finding the Play From New York to Old York

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



'Old' York

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



Palestinian men who live in the West Bank and work in Israel queue to cross the border



A Timeline Israel/Palestine

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, land on the coast between Tel Aviv and Gaza. They settle and prosper due to their iron-making skills. Meanwhile the 12 tribes of Judah, descended from the sons from 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 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 they 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'.

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 Palestine is ruled by the Ottoman's, a nomadic Turkman people. 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, 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. 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.

Cast Biographies



Lisa Caruccio Came

Lisa trained in New York at Tisch School of the Arts.

Her UK credits include: *The Woodsman*, *The Old Red Lion*; *Dark Tales*, The Bridewell Theate and Tour; *Seven Jewish Children*, Hackney Empire; *The Six Wives of Timothy Leary*, Riverside Studios & Pleasance Dome, Edinburgh; *The Dybbuk*, King's Head; *Camel Station*, Theatre Museum and Midland Actors Theatre; *The Mothers*, Midlands Actors Theatre, and *The Time of the Tortoise*, Theatre 503.

Her films include *Sprawlers* and *That Samba Thing*. Radio work includes *The Hamam Bride* and *Seeing in the Dark* (BBC).

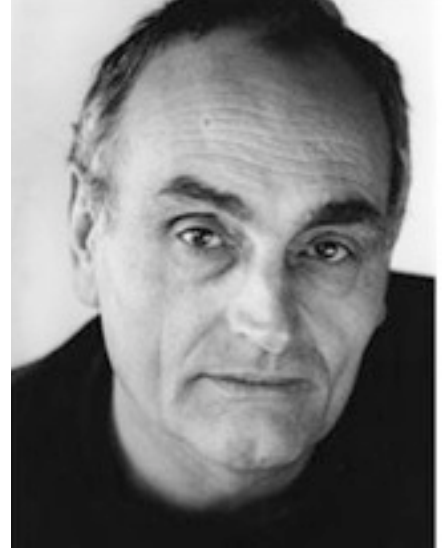


Daniel Rabin

Dan's last stage appearance was at the Arcola Theatre, London in *Enemy of the People*. Other theatre work includes *All Quiet on the Western Front* and *Chicken Soup with Barley*, Nottingham Playhouse; *Shoreditch Madonna*, *Diamond* and *Jerusalem Syndrome*, Soho Theatre and *The Last Sortie*, New End, Hampstead.

Dan has recently finished filming *Spooks*, BBC. Other TV work includes, *Henry - Mind of a Tyrant*, *The Bill*, *Casualty*, *The Roman Mysteries*, *Eastenders* and *Money Can't Buy You Love*.

He has also appeared in several films including *Lilac's Laughter*, *Mind The Gap*, *Two's Company*, *The Penalty King*, *Bury It* and *Susie Gold*.



Sidney Kean

Sidney's career has spanned three and a half decades and has included extensive work in the theatre, cinema, television and radio. His work has led to him travelling extensively nationally and globally and he has worked with perhaps some of the finest actors and directors of his generation including Rod Steiger and Sir Lawrence Olivier.

Recent television credits include: Doc Martin, Coronation Street and The Bill, ITV; Fit and Raphael, BBC.

Recent film credits include: David in *Broken Lines*; Dimitri in *Maya's Revenge*; Veli in *The Sky in Bloom* which stars shooting in the Spring of 2010.



Creative Biographies

Katie Posner **Director**

Katie became Associate Director of Pilot Theatre earlier this year after her successful involvement in their shows *Fungus the Bogeyman* and *Lord of the Flies* as both Tour and Staff Director.

Initially training as an actor, she began her directing career working for Jam Theatre on *The Government Inspector*. She continued her involvement with the company on many other projects including: *Ernie's Incredible Illucinations*, *Gizmo*, *Fantastic Mr Fox* and the *BFG* both for the Roald Dahl Festival which was co-produced with Aylesbury Theatre

At last year's Edinburgh Festival she was commissioned by Northumberland Theatre Company to direct Lee Mattinson's new play *The Bang Gang*. Since then she has developed an excellent working relationship with Lee, directing one of his new scripts for Live Theatre, Newcastle and another for a rehearsed reading at York Theatre Royal.

She seeks to make work that is both accessible and challenging for her audience and has relished working with the cast on, the UK Premiere of, *The Fever Chart*.

Marcus Romer **Director**

Marcus is the Artistic Director of Pilot Theatre, based at York Theatre Royal.

He adapted and directed *Looking for JJ*, by Anne Cassidy, which won the TMA award for best production in 2008. It was also nominated for a Manchester Evening News Award. His production of *Lord of the Flies* for Pilot Theatre has had five national UK tours and received a TMA award nomination and won a Manchester Evening News award. His co-production of *Beautiful Thing* with the Bolton Octagon won two Manchester Evening News Awards in 2005. He has also directed *Sing yer heart out for the lads* by Roy Williams, *Road*, *The Beauty Queen of Leenane*, *Bloodtide*, *ASL*, *Look back in Anger*, *Abigail's Party*, *Kiss of the Spiderwoman*, *Mirad a boy from Bosnia*, at York Theatre Royal, *The Twits* at Bolton Octagon and Artsdepot London, where he also created the premiere of *Fungus the Bogeyman*, which toured nationally.

He is also a published playwright and he has adapted and directed the world premiere of Susan Hinton's cult classic *Rumble Fish* which again toured nationally and opened in Oklahoma last year. He adapted *Bloodtide*

by Melvin Burgess, *Looking for JJ* by Anne Cassidy, and *Fungus the Bogeyman* by Raymond Briggs. His plays *Taken Without Consent*, and *Out of their Heads* have been performed all over the UK and Europe. He is currently working on the screenplay *The Knife That Killed Me* from the novel by Anthony McGowan. This will be a new feature film for GreenScreen Productions with Kit Monkman.

He created the opening event at the 2007 IIFA Bollywood Oscars at Sheffield Arena, for a live audience of 15,000 and a TV audience of 500 million. He was invited to attend the TED conference in California in 2007 where he furthered his interest in technology in the Arts. On returning he set up and led the Shift Happens Conferences for Pilot Theatre in partnership with Arts Council England. The third conference will be on July 5 & 6, 2010. He is a regular speaker and presenter on the digital technology in the Arts.

He continues to work as an actor and has appeared on *The Cops*, *Prime Suspect*, *Hillsborough This is Personal*, *GBH*, *Coronation Street*, *Emmerdale* and *Dalziel and Pascoe*.

Marcus is currently directing three new plays in Buenos Aires for Atina in Argentina.

Catherine Chapman **Designer**

Catherine trained in Theatre Design at Nottingham Trent University and graduated in 2003.

Recent production designs include: *The Diver*, Soho Theatre and Setagaya Public Theatre, Tokyo; *Fly in the Ointment*, *Cover her Feet*, Stephen Joseph Theatre; *1984*, *Keys to the Kingdom*, *Bouncers*, *September in the Rain*, *The Trial*, *The Hunchback of Notre Dame*, York Theatre Royal; *The Girl who Lost her Smile*, Tutti Frutti, *Jack and the Beanstalk*, *Madame Butterfly*, English Touring Opera Education; *Get Creative*, Opera North and Northern Ballet Theatre.

Catherine works extensively with young people including youth theatre, community projects and working as an artist in schools.

Matt Savage **Lighting Designer**

Matt has been specialising in lighting design for a number of years and is now resident at York Theatre Royal. Productions include *Oh No*, *Missus!*, *Old Thruttock Playhouse* (24 seasons); *Oops*, *Mind Yourself Vicar!*, *Hang On There*, *Matron?*, and *Platoon – The Musical*; The TMA/Martini Award Winning *Moll Flanders*. His work for Pilot Theatre to date has included: *Mirad – A Boy From Bosnia*, *A/S/L?* and *Turn on/Tune in/Drop Out*.

TOUR DATES 2009/2010



2009

York Theatre Royal

Thurs 29 Oct - Sat 14 Nov 2009
Box Office: 01904 623568

Lincoln Performing Arts Centre

Tues 17 Nov - Wed 18 Nov 2009
Box Office: 0844 8884414

**Lakeside Arts Centre,
Nottingham**

Thurs 19 Nov - Fri 20 Nov 2009
Box Office: 0115 8467777

2010

Exeter Northcott

Tues 9 Feb - Sat 13 Feb 2010
Box Office: 01392 493493

Trafalgar Studios 2, London

Tues 9 Mar - Sat 3 Apr 2010
Box Office: 0844 871 7632
Group Bookings: 0844 871 7644
www.ambassadortickets.com/trafalgarstudios

Box Office Notes

Title: The Fever Chart: Three Visions of the Middle East

Playwright: Naomi Wallace

Running Time est: 90 minutes with no interval

Age Suitability: Recommended for over 14 year olds.
Contains one sexually explicit use of language in Vision Two.

Cast: 3 actors, Lisa Came, Daniel Rabin & Sidney Kean

Selling Points

1. Written by award winning playwright, Naomi Wallace
2. Relevant: allows you to question a large topic through human stories of love, life and death
3. UK premiere
4. Based on true life events
5. It's a trilogy of plays = value for money

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An Interview with playwright Naomi Wallace



Above: Naomi Wallace

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

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.

Continued...

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.

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 recognising the lies we tell ourselves that keep us from intimacy and creative connection with others.

Sample Press Release



The Fever Chart: Three Visions of the Middle East

Directed by Katie Posner and Marcus Romer
Written by Naomi Wallace
Designed by Catherine Chapman

This March Pilot Theatre Company, in association with York Theatre Royal bring their critically acclaimed production of *The Fever Chart* to London. This stirring work of American playwright Naomi Wallace, explores the Middle East through a personal and timeless account by three stories from all sides of the conflict.

The *Fever Chart* will open at Trafalgar Studios 2 on the 9 March running till 3 April, and explores the true nature of humanity through looking at the inhumane assaults that we must endure in this modern world. Written as a trilogy, the play will take the audience through moments of three lives, all based around the Palestine/Israel conflict. By basing such huge political questions in to three emotional stories, this play will talk to the audience through tangible issues of love, life and death.

Internationally acclaimed American playwright Naomi Wallace is best known for her deeply political plays, including *One Flea Spare* and *The Trestle at Pope Lick Creek*, and is the recipient of the MacArthur "Genius" Fellowship. Born in Kentucky, USA she now splits her time between the States and the Yorkshire Dales with her family. Her work as a poet, playwright and screenwriter have captured the heart of political tensions and have such gained her a reputation for pushing boundaries, particularly in America. Through her poetic use of language the audience is drawn into the world that Naomi presents...a world that already exists right outside our door.

After a highly successful run at York Theatre Royal last November, Pilot Theatre are excited to take the UK premiere of *The Fever Chart* to London. Director Katie Posner hopes that by creating work of this ilk "we can expose audiences 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."

"Pilot Theatre's directors create an appropriate atmosphere for each vision. The tension evolves gradually. The revelations surprise rather than shock, which is just as it should be."

The Stage

"The acting is exemplary, particularly from Lisa Came as an Israeli nurse faced with an awkward Palestinian patient (Raad Rawi). Daniel Rabin also impresses as an eloquent idealist in his pigeon loft."

The Guardian

To book tickets visit www.ambassadortickets.com and for further information on the production visit www.pilot-theatre.com.

ENDS

Editors Notes:

Pilot Theatre is the award winning international touring theatre company who are currently in residence at York Theatre Royal. For more information on Pilot Theatre and any of their work please visit www.pilot-theatre.com Interviews with cast and director are available. Please contact Rebecca on the details below.

Contact information:

Rebecca Storey

Press and Media Manager

Direct line: 07843393962

Press Quotes

“The acting is exemplary, particularly from Lisa Came as an Israeli nurse faced with an awkward Palestinian patient (Raad Rawi). Daniel Rabin also impresses as an eloquent idealist in his pigeon loft.”

The Guardian

“Pilot Theatre’s directors create an appropriate atmosphere for each vision. The tension evolves gradually. The revelations surprise rather than shock, which is just as it should be.”

The Stage

“This is not a case of Wallace sitting on the fence but accumulatively highlighting the complexity of it all, while finding the common ground of love, life and death that bonds us all, no matter what our differences may be.” **The Press, York**

“The Fever Chart is at its best when mustering a post-structuralist flavour, working self-consciously alongside Frost and even Plato. Instead of reiterating a widely documented struggle of unrest in the Middle-East, The Fever Chart discovers new paths of understanding, through fragmentation, through sexuality, and most unusually – through pigeons.”

Whats On Stage



Above: Scene from Vision Two
Below: Scene from Vision One





Scene from Vision Two



Scene from Vision One



Scene from Vision One



Scene from Vision One