The Great Game: Afghanistan
Music by
NATHANIEL STOOKEY

Conceived for the Stage by
LEMONY SNICKET
PHANTOM LIMB
(Jessica Grindstaff & Erik Sanko, Artistic Directors)

TONY TACCONNE & GEOFF HOYLE

Directed by
TONY TACCONNE

World Premiere · Nov 26–Jan 15
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THREE YEARS AGO, NICOLAS KENT, THE ARTISTIC DIRECTOR of the Tricycle Theatre in London, was sitting at home watching the nightly news. The broadcast featured a story about Afghanistan, one small story in a series of seemingly endless stories focused on military skirmishes in an unfamiliar part of the world. The report was typically perfunctory—it featured nameless casualties, unseen danger, and the overwhelming feeling that there was no political or military solution in sight. The report left Mr. Kent feeling completely numb. He knew that the subject of Afghanistan was important, but he had lost all emotional connection with the country or any deep understanding of the situation.

The emptiness of this experience started him thinking. What would it be like, he thought, if artists were to respond to the subject? What if he were to gather a group of writers who had an appetite for history and turn them loose on the topic of Afghanistan? How would they respond? What measure of creative insight could they provide? Could they offer a fresh perspective on a subject that was being endlessly worn down by the media? Could they catalyze a new public discourse, one that enabled people to think a bit differently? And what would a collision of different creative approaches to such a complicated subject end up looking like?

The answer is The Great Game: a series of 12 short plays covering the history of Afghanistan from 1842 to the present day. Bringing together a dozen leading playwrights, Mr. Kent has fashioned a three-part, eight-hour excursion that plunges the audience into one of the world’s most mysterious countries. The backdrop, of course, is the never-ending lust of competing empires to control Afghanistan and its fierce, tribally based resistance to foreign domination.

Seen through the prism of this extraordinary theatrical event, the inert past is reawakened. Through a myriad of imagined human relationships, presented in wildly different styles, we are invited to see Afghanistan through a collection of stories rather than a list of facts. The result is a terrifically entertaining show in which a world that was removed from us is suddenly made intensely real and immediate. And while there is no single, overriding point of view and no easy answers, we find ourselves reconnected to the subject.

Don’t take my word for it—ask General Sir David Richards. Recently appointed Chief of Defense Staff in Great Britain, he sent a flurry of new army recruits to see The Great Game in London. Talk about changing the dialogue around a contentious issue! It is a testament to Mr. Kent’s extraordinary vision that he has found a way to tackle such a complicated subject and deliver a show on distinctly human terms.

If you haven’t bought tickets for all three parts, I encourage you to do so. The full ride is really the best way to go.

Sincerely,

Tony Taccone
When their son Paddy was diagnosed with a rare bone cancer, Alma and Mark O’Brien turned to the pediatric oncologists at UCSF Benioff Children’s Hospital. Our exceptional pediatric cancer specialists are just one reason UCSF has an international reputation for quickly translating scientific innovations into lifesaving treatments. Now, we’re building a new hospital complex—including children’s, women’s specialty and cancer hospitals—where our world-class doctors can practice medicine in the most technologically advanced facilities available anywhere. With your help, just imagine the possibilities.

With your support, imagine how many more lives we could change.

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UCSF Medical Center

Help us build the new UCSF hospitals at Mission Bay.
Come home for the holidays — to Berkeley Rep

WHEN MARY ZIMMERMAN STAGED THE ARABIAN NIGHTS at Berkeley Rep, tickets were harder to come by than water in the Sahara. The show earned stellar reviews, standing ovations, and sold-out houses both here and on its tour to Kansas City and Chicago. Now the Tony Award–winning director brings her alluring adaptation of this timeless tale back to Berkeley for the holidays. *The Arabian Nights* will play only 24 performances on our Thrust Stage between December 11 and December 30.

It’s “a spectacular retelling of the old ‘1,001 nights’ tales staged so wonderfully well that you feel better off just to have been in the theatre that night. This rare and breathtaking piece of theatre made it into my all-time Top 10 list maybe 15 minutes after it started, and it just kept climbing the chart as its 2½-hour production flew along,” raved the *Contra Costa Times*. And the *San Francisco Chronicle* called *Arabian Nights* one of the year’s best shows: “Zimmerman and her cast transport the audience through hilarious and poignant tales of greed, sex and revenge, each tale opening into another and another, to a lingering, redemptive and provocative end.”

Meanwhile, here in the Roda Theatre, everyone can enjoy *Lemony Snicket’s The Composer is Dead*. The show features music by Nathaniel Stookey, comedy from the incomparable Geoff Hoyle, and captivating puppetry by Jessica Grindstaff and Erik Sanko, the remarkable young founders of Phantom Limb. Artistic Director Tony Taccone has created an evening to delight adults and children alike. It’s smart, funny, and beautiful to behold, the perfect entertainment for the holidays.

So synchronize your calendars — and book your tickets early. December is a busy month, and we want to share it with you.
REPORT

Active theatre—coming to a classroom near you

BY TERENCE KEANE

WITH ONGOING BUDGET BATTLES IN CALIFORNIA AND ACROSS THE COUNTRY, local schools are caught in the crosshairs—and funding for arts education continues to decline. Yet here in the Bay Area, Berkeley Rep persists in its 40-year commitment to keep the arts alive for children in our community. In addition to numerous low-cost programs for local schools and teachers, Berkeley Rep now offers one free teaching hour to every public school in the nine-county Bay Area!

Marilet Martinez is a local actor who has also been a Berkeley Rep teaching artist for three years. “In my class, it’s never ‘sit down, be quiet, fold your hands, and put them on the desk.’ It’s active. It engages the students’ whole body in the learning process,” she explains.

Berkeley Rep’s teaching artists collaborate with classroom teachers to meet the varying needs of different schools, different grades, and different students—while ensuring that the experience meets state-mandated content standards in multiple subjects.

“Our outreach programs are flexible and can be catered to teachers’ specific needs,” says Rachel Fink, director of the Berkeley Rep School of Theatre. “In addition to our classroom visits, educators can take advantage of backstage tours, teacher trainings, and student matinees for six of Berkeley Rep’s shows this season. By collaborating with local teachers, we can help fill the arts void that exists in so many California classrooms.”

One-hour, three-hour, and 10-hour workshops are available through May 2011 and can serve up to 30 students at a time. The first hour is free at any public school in Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma Counties (pending staff availability). Click berkeleyrep.org/outreach for more information.
Going the distance

RUNNING A MARATHON MEANS PAYING ATTENTION TO PROPER nutrition. On weekends, when audiences can see all three parts of The Great Game in the course of a single day, our lobby café can help feed your obsession. Between shows, you can enjoy one of the following boxed meals from ETC Catering for only $12:

- For omnivores: roast turkey sandwich on ciabatta roll with basil aioli and olive tapenade, penne pasta salad with roasted vegetables and sundried tomato pesto, and a chocolate truffle brownie for dessert

- For vegans: roasted summer vegetables on rosemary focaccia, couscous, and a chocolate truffle for dessert

Or perhaps you’d prefer one of these savory items from our menu: a fresh hummus and pita plate provided by La Méditerranée, a cheese trio with fresh baguette from Cheese Works West, or a platter with Fra’ Mani handcrafted salumi and cheese. Each of these delicious, local offerings is only $8.

If you need coffee to fuel a long journey—or whatever your drink of choice—you’re welcome to bring a beverage into the theatre in a cup with a lid. And remember: you can pre-order items to enjoy during intermission. Just let us know, and we’ll have them waiting for you.
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BERKELEY REP HAS ALWAYS KNOWN HOW TO GO BIG. IN 1981, WE STAGED THE American premiere of The Norman Conquests, Alan Ayckbourn’s comedic trilogy that is now enjoying new popularity in the States. In 2001, we opened the Roda Theatre with all three plays from The Oresteia, and in 2001 both halves of David Edgar’s Continental Divide traveled across the Atlantic after their local debut. Now the Theatre dives into a timely 12-play cycle with The Great Game: Afghanistan.

Theatre on a grand scale, obviously, costs more to create. But associate producers like Martin and Janis McNair feel it’s important to step up and support larger-than-life art dealing with issues of history, politics, and culture.

“As a veteran, I’ve followed recent events in Afghanistan closely,” Martin said. “Like it or not, this is our major military emphasis at present—so it behooves us to take a long, hard look at the situation and understand it as best as possible. Afghanistan has a long history, and it is key to our future and the future of the entire world. That’s why I was drawn to supporting this ambitious project.”

David Edgar is known for creating epic theatrical events. In addition to writing Continental Divide, he adapted Nicholas Nickleby for the Royal Shakespeare Company in 1980. So he was the first playwright that Nicholas Kent approached when the Tricycle Theatre set out to develop The Great Game: Afghanistan.

Initially, a 12-part series was deemed risky. David recalls that many people predicted London audiences would never abandon big-budget musicals to see a dozen plays about Afghan history, especially during this economic downturn. But the response from critics and the public proved that the Tricycle was onto something.

“One of the most striking things about the plays in London was that they appealed not just to the typical, liberal theatregoing audience but across the board, and particularly to soldiers,” David reports. “I think the clever trick is that the whole series has an underlying coherence — it’s about the perils of intervention, particularly in traditional tribal societies like Afghanistan — but there is a wide variety of treatments, styles, and tones. So although it adds up to a picture, you never feel you’re watching the same play over again. It’s heartening that audiences are still flocking to serious shows on serious issues.”
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Berkeley Repertory Theatre presents the Tricycle Theatre’s production of

The Great Game: Afghanistan

WRITTEN BY
RICHARD BEAN, LEE BLESSING, DAVID EDGAR, DAVID GREIG, AMIT GUPTA, RON HUTCHINSON, STEPHEN JEFFREYS, ABI MORGAN, BEN OCKRENT, SIMON STEPHENS, COLIN TEEVAN, AND JOY WILKINSON

DIRECTED BY
NICOLAS KENT AND INDHU RUBASINGHAM

OCTOBER 22–NOVEMBER 7, 2010
RODA THEATRE · LIMITED SEASON

CAST
(listed in alphabetical order)
Daniel Betts
Sheena Bhattessa
Michael Cochrane
Karl Davies
Vincent Ebrahim
Nabil Elouahabi
Shereen Martineau
Tom McKay
Daniel Rabin
Danny Rahim
Raad Rawi
Jemma Redgrave
Cloudia Swann
Rick Warden

PRODUCTION STAFF
Project Designer Pamela Howard
Lighting David I. Taylor
(based on original lighting by James Farncombe)
Sound Tom Lishman
Associate Designer Miriam Nabarro
Assistant Director Rachel Grunwald

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Director’s note

IN 2008, WHEN I COMMISSIONED THE PLAYS THAT MAKE this trilogy, Iraq had been the big story for the world’s media for most of the preceding 15 years. For a short period in the autumn of 2001, just after 9/11, Afghanistan took center stage. But after the fall of the Taliban both Bush and Blair ensured that the world’s attention moved swiftly back to Iraq.

Almost every day in those past 15 years, Iraq was in the headlines, and artists, writers, filmmakers, and theatres produced much work about the invasion and its aftermath. The Tricycle, in common with many other London theatres, mounted a number of plays on the subject — indeed, in 1993, the first of our “tribunal plays” was a dramatization of Lord Scott’s Arms to Iraq inquiry.

Even four years ago, no one was paying much attention to the war in Afghanistan, and the British Defense Secretary was committing more troops to the ISAF force in Helmand to protect the reconstruction. However, two years later, the world’s political focus was very slowly but inexorably swinging back towards Afghanistan. The insurgency was strengthening, increasing numbers of British soldiers had been killed and injured, and the West looked dug in for the long haul.

It was becoming clear Afghanistan was going to be the main focus of British, European, and American policy for at least the next decade. But still two years ago, not only was there almost no public debate about this, there was very little reporting and almost no artistic response — except a handful of novels, including the work of Khaled Hosseini.

I knew vaguely about the three Anglo-Afghan wars, the British and Russian imperialist “Great Game” maneuvers, and something about the factions of the mujahideen fighting the civil war after the Soviet withdrawal. But there were huge gaps in my knowledge of Afghanistan’s history, and the causes of where we are now. And I was sure I was not alone in this ignorance.

Information sparks debate, and theatre can often be the catalyst, but how to tackle Afghanistan?

Well, two experiences came to my aid. Some years ago the Tricycle had produced a trilogy, Love Song for Ulster by Bill Morrison, which looked at Northern Ireland’s politics, and from that experience I knew that day-long theatre events could be both exciting and stimulating; this feeling was reinforced in April 2008 by seeing the Royal Shakespeare Company’s “Histories” season at the Roundhouse. The other experience was a response we had to the Darfur crisis when, three years ago, the Tricycle commissioned six dramatists from our Bloomberg Playwrights group to come up with ten-minute plays, and all the writers rose enthusiastically to the challenge. The resulting evenings played to a week of full houses.

So I had my template — a day-long event using a number of playwrights, but where to start? Initially I did a trawl for writers, including novelists, from the subcontinent, but apart from Siba Shakib I met with little success. Next I turned to “political” writers working here or in America. David Edgar’s play Testing the Echo was on at the Tricycle at that time, so who better to get the ball rolling? Ron Hutchinson’s play Moonlight at Magnolias had just played the Tricycle, and a new political play of his was about to open with us, so he too was quickly enlisted. Some of the other writers already had associations with the Tricycle; for the rest, I must thank Jack Bradley, the Tricycle’s literary consultant, who as well as deploying his excellent dramaturgical skills suggested further names, as did Purni Morell of the National Theatre Studio. Literary agents Mel Kenyon, Rose Cobbe, and Alan Brodie were all important keys to the project.

All the writers have embraced The Great Game with huge enthusiasm — some of them have chosen their own subjects, and some have been “coerced” into periods of Afghan history about which they knew nothing and have now become expert. I am incredibly grateful to them for collaborating on this project and to the brilliant production team led by Indhu Rubasingham and Pamela Howard.

In the autumn of 2008, between commissioning and receiving the plays, I visited Kabul. My time there was invaluable. The warmth of the welcome I received from my Afghan hosts, British aid workers, Afghan politicians, journalists, Afghan filmmakers and craftsmen, as well as many, many others that I met, contributed greatly to this program of plays and the events surrounding them, as did the invaluable help of two of the BBC’s foremost correspondents — Lyse Doucet and David Loyn. Lyse and David, together with Richard Norton-Taylor of The Guardian, all helped by making the connections or doing the interviews with most of those people who are represented in the verbatim parts of the trilogy.

As I write this, British deaths are 322 and those injured have reached in excess of 1,282. US fatalities are 1,188 with over 6,468 injured. The situation in Afghanistan is constantly changing, and we have tried to keep abreast of these changes during the run of The Great Game. Sometimes events have conspired to make this difficult — for instance, we did manage to get an exclusive interview with General McChrystal just seven days before his resignation, and as I write I am uncertain whether this will be included in the version of the trilogy that you see.

I am extremely grateful for the enthusiasm and support of the directors and staff of the Shakespeare Theatre in Washington, The Guthrie Theater in Minneapolis, Berkeley Repertory Theatre in Berkeley, and the Public Theater in New York, who have given us the wonderful opportunity of bringing these plays to America. Meanwhile, I hope this trilogy of plays on Afghanistan is an educational, rewarding, stimulating, and exciting experience for you.

Nicolas Kent
July 19, 2010
The Great Game: Afghanistan

Introduction

A LAND OF HIGH MOUNTAINS AND DESERT-LIKE PLAINS, AFGHANISTAN occupies the heartlands of Eurasia. Bordering some of the highest mountain ranges in the world, to the east lie the Karakorams, the Hindu Kush, and the Wakhan range, with the bleak landscapes of Waziristan beyond the Pakistan borders. High passes link eastwards to Pakistan, and neighboring China, Russia, and the republics to the north, with Iran to the west. No wonder it is a place where cultures have intermingled as invading bands and armies arrived from different directions.

Its areas of high mountains or lower desert plains provide little land and poor conditions for agriculture; traditional herding dominated with small-scale intensive cultivation of vegetables or tree crops: almonds, apricots, pomegranates, and vines.

Afghanistan is a mix of ethnic groups, with cultural ties and allegiances that spread across its borders. Today Pashtuns make up 42% of the Afghan population, living in a swathe across the south and separated from Pashtuns in Pakistan by the Durand Line. In the north live Tajiks (27%), Nuristanis (14%), and Uzbeks (8%), while in the west, making up 9% of the population, the Hazaras. Sunni Islam predominates, with Hazaras as the only Shia grouping.

In the ancient world, cities were important trade centers. In northern Afghanistan, Balkh, reputed to be one of the earliest cities in the world, lay on the route linking India and Samarkand. The birthplace of Zoroaster, it was briefly taken by Alexander's Greeks in 329 BC. In AD 645, it was conquered by Arab invaders, who introduced Islam. Bamiyan, on an east-west route, was the center of an important and quite remote Buddhist kingdom, which until the ninth century had a Buddhist king. In AD 970, a Turkish governor from Balkh seized Bamiyan, and the whole Afghan area became Muslim, apart from Nuristan.

In 1220 Genghis Khan, with 100,000 horsemen, crossed the River Oxus in the north and destroyed Balkh. Fifty-three years later, Marco Polo passed through on his way to China. In 1339, Tumburlaine was proclaimed king. Babur, a descendent of Tumburlaine and founder of the Moghul dynasty, reached Kabul in 1504. After conquering northern India, he returned to Kabul for the summer cool, with its trees and gardens. On his death he had wanted no monument but wished to be buried in a tomb open to the sky.

Herat in the east was another important center, offering an example of the humane and liberal tradition of Islam, and a flourishing artistic community.

Afghanistan was ruled by different tribal leaders. However, traditional gatherings of the tribal leaders, Loya Jirgas, were called to decide on matters of substance. In 1747, a Loya Jirga declared Ahmad Shas Abdali to be their amir (ruler). Changing his name to Ahmad Shah Durrani, he ruled until 1773 and conquered areas as far as Tibet. The future amirs of Afghanistan were descended from this family.

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The history of Afghanistan that runs alongside the plays was written by Jane Shallice in 2009, and the final section was edited by Nicolas Kent in 2010.
Glossary

**Battle of Maiwand, 1880**
One of the principal battles of the Second Anglo-Afghan War, and one of the most serious defeats ever sustained by the British Army in India.

**Durand Line**
Name of Afghanistan's eastern border, agreed after negotiations between the Amir Abdur Rahman and Sir Henry Mortimer in 1893.

**FLET**
Front Line Enemy Territory.

**Ghazai**
Religious warrior.

**Ghizai**
Sub-tribe of Pashtuns living mostly in the eastern border area.

**ISI**
Created in 1948, the Directorate for Inter-Services Intelligence is the largest intelligence service in Pakistan. It is one of the three main branches of Pakistan's intelligence agencies.

**Jihad**
Struggle; word used to describe duty of Muslims to wage war.

**Loya Jirga**
Great gathering; word used in Afghanistan for a gathering of elders to discuss issues of national importance.

**Mujahideen**
Fighters who have taken up the requirements of jihad.

**Pashtu**
Majority language in southern Afghanistan and frontier region.

**Pashtun**
Largest tribe in Afghanistan; based mainly in the south of the country and across the frontier in what became Pakistan in 1947.

**Pashtunwali**
Honor code of Pashtun tribe.

**Sharia**
Islamic legal code.

**Shura**
Arabic for “consultation”; used in Afghanistan to describe a meeting of elders. “Soviet” means “council” in Russian and corresponds to “shura.”

**Shuravi or shurawi**
The name the Afghans gave to the Soviet/Russian occupiers of their land over a decade ago.

**Waziristan**
A mountainous region northwest of Pakistan, the scene of several British military defeats from the late 1800s until Pakistani independence and now a Taliban stronghold.
Throughout the early 19th century, Russia was conquering areas of Bokhara and Tashkent, territories close to the north of Afghanistan. This alarmed the British, aware that any further move could be targeted on India, their “jewel in the crown.”

The “Afghan Crisis” developed in the 1830s. Upon hearing the Russians were attending the Persian and Afghan courts, and Persian forces had besieged Herat, the British decided to remove the Afghan ruler, Dost Mohammed, to install someone more loyal to them: Shah Shujah. The Afghan War was one of the first major conflicts in the “Great Game,” the competition between Russian and Britain for power and influence in Central Asia.

The “Army of the Indus” set off from India in 1839, under Lord Auckland, with 16,000 British and Indian troops and 30,000 camp-followers. What quickly became clear was they had chosen the wrong man; Shujah was deeply unpopular. During the expedition Shujah had ordered some prisoners to be brutally executed. There was an outraged response against Shujah and the British. When the expedition arrived at Kabul they found Dost had fled, but because of Shujah's unpopularity there would be no peace.

Kabul became the pleasant residence for the British officers and their wives, who ignored Shujah's brutal methods in suppressing opposition. They also ignored the impact of huge bribes used to buy support; food prices rose because of the troop numbers, and Shujah imposed high taxes to pay for his court.

In 1841, the cabinet in London, requiring savings, ordered the British troops to leave. Bribes made to border tribes were to cease, which increased their anger. In November Sir Alexander Burnes, a British officer, was attacked near Kabul, no aid arrived from the garrison despite his request, and he was hacked to death. As one British officer wrote, “The unwelcome truth was forced upon us that in the whole of the Afghan nation we could not reckon on a single friend.” A large and well-organized rebellion developed under the command of Dost’s son, Mohammed Akbar Khan, leading 30,000 foot and cavalry, seven times the size of the British force, and immediately the garrison prepared for a siege.

In the following months, many outlying forts fell to local Afghan chiefs, while in Kabul British forces were attacked and routed, with 300 killed. The British were offered a negotiated settlement: to surrender Shujah and reinstate Dost. They refused, arguing they would take Shujah to India and release Dost there too. The Afghans seemingly agreed, but Mohammed Akbar Khan believed the British to be scheming and had four of their officers killed. In terrible January weather, the British departed Kabul, leaving weapons and hostages, one of whom was the intrepid Lady Florentina Sale. Having no fuel, tiny rations, and suffering from frostbite and hunger, the British were constantly attacked from all sides. Over 3,000 died in two days out of Kabul. The slaughter continued, and eventually only one man out of the 16,000 who had left Kabul, Dr. Brydon, reached Jalalabad. It was the worst defeat ever for the British, often called Auckland’s Folly. Retribution was immediate. British troops returned. In Kabul they found Shujah had been killed, and Akbar had left with 22 British officers and 70 other ranks, wives, and children. Shujah’s son was made Amir, but Kabul was
Part One: the plays

MONOLOGUE
BY SIBA SHAKIB

Mohammed Mashal
Taliban

Vincent Ebrahim
Nabil Elouahabi
Daniel Rabin
Danny Rahim
Raad Rawi
Nicolas Kent

Herat, 1996.

BUGLES AT THE GATES OF JALALABAD
BY STEPHEN JEFFREYS

Lady Sale
McCann
Dickenson
Hendrick
Winterflood
Afzal

Jemma Redgrave
Daniel Betts
Tom McKay
Rick Warden
Karl Davies
Nabil Elouahabi
Indhu Rubasingham
Miriam Nabarro
David I. Taylor

Director
Designers
Lighting
Sound

The play is set at the gates of Jalalabad in 1842.

DUOLOGUE
BY SIBA SHAKIB

Malalai
Mohammed Mashal

Shereen Martineau
Vincent Ebrahim
Indhu Rubasingham

Director

DURAND’S LINE
BY RON HUTCHINSON

Sir Henry Mortimer Durand
(Foreign Minister of British India, 1885–94)
Abdur Rahman (Amir of Afghanistan, 1880–1901)
Thomas Salter Pyne (Engineer to the Amir)

Michael Cochrane
Raad Rawi
Rick Warden
Danny Rahim
Nicolas Kent
Pamela Howard
David I. Taylor

Servant

The play is set in a guest house owned by the Amir in Kabul in 1893.

This play will be followed by an intermission.
badly looted and many areas destroyed, and when the British left a month later, the Amir was killed, and Dost returned.

Lady Sale wrote a journal of her experiences during the first Afghan war. She was held in captivity for nine months before being rescued by British troops. Her journal was published in 1843 and became a bestseller in Britain.

After 1842, the British continued to consolidate control over the western frontiers of British India while relations with Russia remained wary. Apart from the mutiny of the Indian troops in 1857, everything appeared calm, until in 1878, Amir Shir Ali (Dost’s successor) received a Russian emissary in Kabul. The British declared war, and a British force of 35,000 captured Jalalabad and Kandahar. The Amir died while trying to get Russian support.

The peace terms for the new Amir, Yakub Khan, were immensely harsh. While the Treaty of Gandamak (1879) formally established the country of Afghanistan, he had to relinquish West Baluchistan, Quetta, and much of the North-West Frontier to the British. All foreign affairs were to be conducted through the British and a British resident, Sir Louis Cavagnari, was installed.

On September 2, 1879, a message was received from Cavagnari: “All well.” Nothing further was heard until three days later, when Delhi was informed that the British mission had been attacked and all killed. In October, General Roberts led a retaliatory force which fought its way to Kabul. The Amir was found to be “culpably indifferent” and was sent into exile, while 100 Afghans, found guilty on hearsay evidence, were publicly hanged.

In February 1880, Abdur Rahman, the grandson of Dost, armed with Russian weapons, crossed the River Oxus, and became Amir with British agreement.

However Ayub Khan, Abdur Rahman’s cousin who ruled Herat, announced he would remove the British. With a force of 28,000 he advanced to attack the small British contingent at Kandahar; the battle took place at Maiwand, a village close to Kandahar. Underestimating the size of the opposing forces and the experience of Ayub Khan, the British were “outnumbered, outmaneuvered, and outgunned.”

In the battle a young woman, Malalai (now a national heroine), seeing that the Afghans were under pressure and their flag bearer had been killed, used her veil to rally the troops. Over 1,000 British and Indian troops were killed and the rest sought refuge in Kandahar, which was besieged. After 35 days, Roberts lifted the siege and defeated Ayub Khan, who fled to Persia.

Afghanistan became a client state of Britain, and the new monarch, Amir Abdur Rahman, was provided with weapons. He set up a state bureaucracy similar to that in India (although smaller and far less efficient), a secret police force, and a standing army, and he ruled with great brutality.

In 1893, Sir Mortimer Durand, the British India Foreign Minister, arrived in Kabul to negotiate the borders of the “buffer state.” He insisted on dividing Waziristan—the Pashtun homeland—along an arbitrary line between Afghanistan and India and gave India the strategic advantage of high ground for its defense. Set to run for 100 years, the treaty is still the cause of endless disputes. The strategic advantages given to the British in the 19th century are proving to be less than useful for British forces in the 21st century. Opposed by Abdur Rahman in 1893 on the grounds that it divided the Pashtuns, in 1947, when Pakistan was formed, the Loya Jirga again refused to confirm the boundary.

In the early part of the 20th century, Afghanistan was still at the mercy of the two European powers, Britain and Russia. Fear of the latter ensured that Amir Habibullah, ruling from 1900, would reluctantly accept British protection. But under the Anglo-Russian Convention in 1907 (because of British fears of dangers to India from Russian influence in Persia, Afghanistan, and Tibet) it was agreed that Afghanistan would be a semi-protectorate of Britain.

Poverty was endemic and peasant agriculture dominated throughout Afghanistan. But in the cities, an educated wealthy elite developed that had connections throughout the Arab and Muslim world. The family of Mahmud Tarzi was part of this class. His family left in 1882 for the Ottoman Empire and lived in Damascus for 20 years, where the young Mahmud was educated. Influenced by the thinking of al-Afghani and the emerging nationalist and modernist movements, he returned to Afghanistan convinced that a progressive form of Islam could be integrated into modern politics. Determined to move Afghanistan towards real independence and social progress, he quickly became influential in the court, but his real impact came through his close relationship with Amanullah, a son of the king, who married his daughter, Soraya.

Amanullah was aware of the backwardness of Afghanistan; in part, he believed it was caused by Afghan society itself, but he felt it was also a consequence of British control. Both men were influenced as young men by the radical developments through the Middle East, especially the “Young Turk” movement under Ataturk. They too wanted modernization, mass education, and social rights for women.

In 1919, Amanullah became king after Amir Habibullah was assassinated—there were rumors that Amanullah was involved in the assassination. Tarzi became his foreign minister. Immediately they demanded an unconditional independence from Britain. A short Third Afghan War followed, ending in a treaty with Britain agreeing to full independence. Meanwhile the British began supporting any tribal unrest in the south. The young Soviet government in 1921 offered to help in the “anti-colonialist struggle” and built a telegraph line between Kabul and Kusht, as well as sending engineers to establish the nucleus of an airforce.

While accepting Western ideas, the new rulers maintained a clear view of Afghan national sovereignty, and in
Part One: the plays, continued

VERBATIM (subject to change)
EDITED BY RICHARD NORTON-TAYLOR

William Dalrymple (Journalist)
A Senior American Staff Officer
on the McChrystal team
General McCrystal
(Commander ISAF Afghanistan, 2009–10)
Matthew Waldman
(Former Director of Oxfam in Afghanistan)

Michael Cochrane
Karl Davies
Daniel Betts
Rick Warden

Campaign
by Amit Gupta

James Kite
Professor Tariq Khan
Tom
Martin Speed

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

Tom McKay
Raad Rawi
Karl Davies
Daniel Betts
Nicolas Kent
Pamela Howard
David I. Taylor
Tom Lishman

The play is set in the British Foreign Office, present day.

NOW IS THE TIME
by Joy Wilkinson

Amanullah Khan (King of Afghanistan, 1919–29)
Mahmud Tarzi (Ex-Foreign Minister)
Soroya Tarzi (His daughter, married to Amanullah)
Driver

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

Daniel Rabin
Vincent Ebrahim
Shereen Martineau
Daniel Betts
Nicolas Kent
Pamela Howard
David I. Taylor
Tom Lishman

The play is set north of Kabul in 1929.

1924, the first Afghan constitution was written. Gravelled roads were built, post and telegraph offices established, and a radio station opened. Education for girls was encouraged, and the first girls’ school opened. Amanullah returned from a tour of Europe, Russia, and Turkey and demanded urgent progress on the women question. Impressed by Atatürk’s Turkey, he pressed for changes in dress, forcing tribal leaders in Kabul to wear suits and cut off their beards. He was, however, becoming defenseless against the tribes and religious movements that opposed him. In 1928, a rebellion of the Pashtun chieftains in the south, instigated by the British, demanded that he withdraw his reforms. With dwindling support, he knew he would have to resign, and after hoping in vain to regain his throne militarily, both he and Tarzi were forced into exile in Europe.

Later with British support, General Nadir Khan became Amir. Assassinated in 1933, his son Zahir Shah ruled until 1973, but with none of the vision or determination of Amanullah. Whatever was to follow, there was now both national and international recognition that Afghanistan had become an independent monarchical state, albeit dependent on the goodwill of its neighbors.

Afghanistan timeline

1919

1929
Amanullah forced to abdicate by tribal chiefs. General Nadir Khan becomes Amir.

1933
Nadir assassinated and his son, Zahir Shah, succeeded him.

1946
Kabul University established.

1950s–60s
Cold War, US and USSR vied for influence using aid packages.

1964
Liberal constitution established.

1964–1973
Reforms were made. First woman minister appointed. Regulations on purdah and the burqa relaxed.

1973
Coup installed Mohammed Daoud as president. Republic declared. Daoud accepted extensive aid from USSR.

1978
Communist party launched a coup. Daoud is killed. Taraki became President; he too was assassinated and Amin became President.
Part Two · 1979–1996
Communism, the Mujahideen & the Taliban

FROM THE START OF THE COLD WAR IN THE ‘50S, AID WAS used by the Big Powers to extend political influence. The USSR provided Afghanistan with $2.5 billion, while $0.5 billion was allocated from the USA. It was in this relatively stable period that the country became a destination on the hippie trail.

In 1973, the Durrani dynasty ended. Amir Zahir Shah was overthrown by his cousin, Mohammed Daoud, who had the support of the small Communist party. Afghanistan became a republic. Opposition to the government grew, and in 1975 a small Islamist movement, under Burhanuddin Rabbani, together with Gulbuddin Hekmatyar and Ahmad Shah Masoud, began to gain influence. However, under pressure from the government, they moved to Pakistan where they forged alliances with the Jamiat-e-Islam and the Muslim Brotherhood. Guerrilla training was provided for them by the ISI, the Inter-Services Institute (the Pakistani secret services).

This incipient insurrection continued to develop, and when Iranian followers of Ayatollah Khomeini moved into Herat in early 1978, Marxist army officers used the opportunity to overthrow Daoud and install Nur Mohammed Taraki in the “April Revolution.”

Taraki was the first communist president. The new communist government moved to immediately modernize the country, demanding secular education, education for girls and young women, and land reform. However, the pace of change was far too rapid and too radical, and the insurgency increased.

Taraki was overthrown, and Amin, the new communist president, requested military support from the Soviets. The old Soviet leaders were alarmed at developments and initially resisted getting involved, but as the mujahideen increased their activities, 100,000 Soviet troops crossed the River Oxus on December 24, 1979, and under Soviet occupation Amin was deposed and Babrak Kamal installed.

The entry of Soviet forces fundamentally changed the situation. Immediately Pakistan received US aid to support the mujahideen and to ensure war in Afghanistan would not spread eastwards. William Casey, Reagan’s head of the CIA, described the insurgency in Afghanistan as attacks on “the soft underbelly of the Soviet Union.” Under US direction and with Saudi funding, Pakistan’s ISI established camps along the border to train the mujahideen in all forms of terror and insurgency warfare: missiles, plastic explosives, precision weapons, and car bombs. The operations were run under the banner of Islam against the “godless communists,” with no funds going to secular or democratic Afghan movements. Gulbuddin Hekmatyar’s party, Hizb-e-Islami, was the one most favored by the Pakistanis, and the most extreme. (He is still fighting today.)
Part Two: the plays

BLACK TULIPS
BY DAVID EDGAR

Commander
1st Deputy
1st Representative
Interpreter
Rifleman
Captain
Ensign
Angry Major
2nd Representative
2nd Deputy
Nahid
Meena
Director
Designers

Daniel Betts
Tom McKay
Nabil Elouahabi
Sherene Martineau
Karl Davies
Vincent Ebrahim
Rick Warden
Michael Cochrane
Raad Rawi
Danny Rahim
Cloudia Swann
Sheena Bhattessa
Nicolas Kent
Pamela Howard,
Miriam Nabarro, and
Carl B. Hamilton
David I. Taylor

Lighting
 based on original lighting by James Farncombe

Sound
Tom Lishman


MONOLOGUE
BY SIBA SHAKIB

Queen Gohar Shahd
Sheena Bhattessa

Director
Indhu Rubasingham

WOOD FOR THE FIRE
BY LEE BLESSING

General Akhtar
(Origin, Pakistani Inter-Services Intelligence)
Owens (cia Station Chief, Islamabad)
Karen (Deputy Station Chief)
Abdul (Afghan Commander)

Director
Designer
Lighting
 based on original lighting by James Farncombe

Sound
Tom Lishman

Vincent Ebrahim
Rick Warden
Cloudia Swann
Danny Rahim
Rachel Grunwald
Pamela Howard
David I. Taylor

Scene 1: isi headquarters, Rawalpindi, 1981
Scene 2: cia Station offices, Islamabad, 1982
Scene 3: A little way outside Peshawar, 1983
Scene 4: isi headquarters, Rawalpindi, 1985
Scene 5: A little way outside Peshawar, 1986

This play will be followed by an intermission.

Afghanistan timeline

1979
Communist government under Amin requested help from the USSR. Amin poisoned by the Soviets, and 100,000 Red Army troops invaded Afghanistan. Babrak Kamal installed as President.

1978–1988
The mujahideen organized insurrections against the pro-communist government and Soviets. They were supported by the US, Saudi Arabia, and Pakistan.

1986
Najibullah became President of Afghanistan under the Geneva Accords.

1989
Soviet withdrawal. Ferocious civil war broke out between mujahideen and the pro-communist Najibullah government. US and Russia withdrew support from all factions.
Some 620,000 Soviet troops fought in Afghanistan during the decade of occupation, with a peak force of over 110,000. But eventually Soviet forces were massively overwhelmed by the mujahideen, with Soviet troops often embattled in makeshift hilltop forts. The Soviets claimed 14,453 of their soldiers were killed, whilst others estimate as many as 75,000. Half a million were wounded, and many returned to face poverty in a Soviet Union undergoing its final crises. Around 1–1.5 million Afghans were killed and two million displaced. In the 1980s, one in every two refugees in the world was an Afghan.

As the Soviet troops withdrew in 1989, the US continued to ensure allocated funding went to the Islamists or to the Pakistanis ISI, and in the following ten years the ISI became immensely powerful, almost a shadow state in Pakistan.

Between 1982 and 1990, over 35,000 Islamic militants had been trained in the camps near Peshawar to fight the Soviets. Many were from the huge refugee camps that had grown up along the Afghan-Pakistan border; others were poverty-stricken young men from the madrasas in northern Pakistan. In a program supported by the US, an international brigade of so-called “Arab Afghans” flocked from around the world to join the jihad, idealistic young men from countries including Saudi Arabia, Chechnya, and Egypt, many with their own radical agendas at home. Amongst these fighters was a young Saudi with a talent for fundraising, Osama bin Laden.

The training, supervised by the ISI, was designed to inflict the maximum terror and create complete social breakdown. As Ahmed Rashid states, “This global jihad launched by Zia [President of Pakistan, 1978–88] and Reagan was to sow the seeds of al Qaeda and turn Pakistan into the world center of jihadism for the next two decades.”

The effectiveness of the training of the mujahideen was evident in Kabul towards the end of the 1980s when car bombs and explosions were rife. This terror intensified in the year the Soviets were withdrawing, when an extremely large bomb was used in an attack on President Najibullah’s compound, and 22 people were killed. Najibullah begged President Bush to put a brake on these actions.

When the Soviets decided to leave, the Geneva Accords, signed in 1988, laid out the withdrawal procedure to be completed within 12 months. The US agreed to close its operations and to scale back aid to the mujahideen, but both sides still wanted to maintain influence. The Soviets supported Najibullah’s government, and the US supported the mujahideen. There was no agreement on any form of interim government.

With the sudden and dramatic break-up of the Soviet Union in late 1989, backing for Najibullah’s government diminished, and he was asked by the Russians to step aside in favor of his prime minister, Khaliqyar. With no international agreement about the future of Najibullah himself, a diminished Afghan national army (down to under 30,000 troops), and a worsening economic situation, Najibullah faced mounting difficulties. He was losing support, and pressures mounted as six of the 31 provinces fell to the mujahideen.

Throughout 1991, the mujahideen warlords were fighting to enlarge their areas of power, and ethnic differences undermined any possible unity. By the end of 1991, both Russia and the US had stopped arms shipments. Becoming increasingly desperate, Najibullah tried to find the basis for an interim national government, even offering to permit the king to return and offering an agreement with the mujahideen. These offers were refused. While Najibullah was still in control of the army, it was demoralized, poorly equipped, and under attack from the mujahideen throughout the country. In 1992, when the new Russian government refused to sell him oil, he was severely weakened.

In April 1992, General Dostum and his Uzbek militias entered Kabul, and Najibullah was arrested. Burhanuddin Rabbani was installed as president with Ahmad Shah Massoud as minister of defense and the Islamic state of Afghanistan declared. Immediately any alliance between the warlords fractured, and warring factions jockeyed for power in Kabul.

Each had overlapping spheres of influence, different and yet similar external backers and all had income from drugs and local taxes. With the complete breakdown of any form of centralized state, and no external power interested in the Great Game, warlords replaced the proxy powers.

Under a plan devised by the UN, power would have transferred from the pro-communist president to a wider grouping, but the proposal failed.

In August 1991, Gorbachev had told Najibullah, “The impression is being created that the Americans are actually concerned about the spread of Islamic fundamentalism. They think, and they frankly say this: that the establishment today of fundamentalism in Afghanistan, Pakistan, and Iran would mean that tomorrow this phenomenon would encompass the entire Islamic world. And there are symptoms of this, if you take Algeria, for example. But the Americans will remain Americans. And it would be naive if one permitted the thought that we see only this side of their policy and do not notice the other aspects.”

Najibullah was arrested in April 1992 when mujahideen forces entered Kabul, and he managed to live under house arrest in a UN compound. Neither President Rabbani nor Mas-
MINISKIRTS OF KABUL
BY DAVID GREIG

Writer
Najibullah

Director
Daniel Rabin

Designer
Miriam Nabarro

Lighting
david i. Taylor

based on original lighting by James Farncombe

Sound
Tom Lishman

The play is set in the UN compound, Kabul in 1996.

DUOLOGUE
BY SIBA SHAKIB

Mohammed Mashal
Taliban Leader
Taliban

Director
Nicolas Kent

Herat, 1996.

THE LION OF KABUL
BY COLIN TEEVAN

Rabia
Shereen Martineau

Ismael
Rad Rawi

Khan N
Nabil Elouahabi

Herati
Vincent Ebrahim

Guards
Daniel Betts

Prisoners
Rick Warden

Director
Danny Rahim

Designer
Nabil Elouahabi

Lighting
Daniel Betts

based on original lighting by James Farncombe

Sound
Nicolas Kent

The play is set in Kabul in 1998.
soud were prepared to bring him to trial, nor to let him go into exile. At the same time, Hekmatyar and the Tajiks, supported by Pakistan’s isi, started to battle against the government of Rabbani and Massoud to seize Kabul.

During this period, hundreds of tons of refined heroin were transported from the poppy fields and the laboratories to Karachi. The opium poppy could be grown easily in the conditions found in the southern areas of the country. It was a crop requiring tending and watering during its growing season, and although the farmer received about one percent of the total profits generated, it was a crop for which there was increasing demand. Other new overland routes to the north opened up after the fall of the Soviet government and were controlled by the Russian mafia. By the early 1990s, Afghanistan was competing with Colombia and Burma as the main source of the global heroin supply. Production of the drugs was largely controlled by the warlords at this time, and was increasingly the basis for financing their militias and wars.

From the middle of 1992, the civil war flared up into a terrible confrontation for power, with Pashtuns, under Hekmatyar, fighting the alliances of non-Pashtuns. Kabul was constantly under bombardment and almost totally destroyed. It was during this time that most damage was inflicted on the city; it became the scene of a massive series of battles and attacks. The civilian population fled in huge numbers and government buildings and property were looted and destroyed. Between April 1992 and December 1994, about 20,000 people were killed, more than during the whole of the Soviet occupation. Rabbani and Massoud refused to relinquish the presidency, and controlled Kabul and the areas to the northeast. Ismael Khan created an almost independent state by elements of Sufism, the Taliban's intolerant outlook on youth from Pakistani madrasas.

For many Afghans whose religion had been influenced by a force of “foreign fighters.” The entry of al Qaeda marked only one part of a wider movement of armed radical Islamists entering Afghanistan. Pakistani and Arab intelligence agencies operated there, but most of the fighters were refugees or young men from Pakistani madrasas.

For many Afghans whose religion had been influenced by elements of Sufism, the Taliban’s intolerant outlook on Islam was unwelcome. But as they quickly took over towns and controlled areas, the Taliban began to radically alter lives, instituting order, stability, and a sense of justice, though with harsh punishments speedily enacted. They removed checkpoints and opened many roads which had previously been impassable because of warlords exacting tolls. The Taliban were accepted by many who had been subjected to war and banditry for over 16 years and had almost forgotten stability. However their strict rulings meant that women were removed from public life: women in any public office lost their jobs, schools for girls were closed, women teachers were sacked, and universities were closed to them. Traditional pastimes, like playing marbles or flying kites, were no longer allowed, music and dancing prohibited. Televisions were removed, cigarettes banned, and Mohammed Mashal’s mural in Herat was destroyed.

There was no international aid or pressure on the warlords to relinquish any of their power, and no support for the five million refugees.
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WHAT YOU DO WITH THE EXTRA HOUR IS UP TO YOU

I X OAK
Park Close. Fly on Time.
In 1997, with much of Afghanistan under Taliban control, the UN appointed Lakhdar Brahimi as the UN special representative to try to bring the civil war to an end. A Six-plus-Two group was established — US and Russia, with Afghanistan’s neighbors of Pakistan, Tajikistan, Uzbekistan, Turkmenistan, Iran, and China — to bring influence on the warring groups. It too came to nothing.

The impact of the Taliban was of increasing international concern, especially given its relationship with al Qaeda. In 2000, Iran and the US for the first time held secret negotiations about how to undermine the Taliban. A general initiative was formed with the US, Iran, Germany, and Italy but met little success.

Pakistan continued to play its own game. Following a coup in 1999, General Musharraf had become president. He insisted that they were persuading the Taliban to stop fighting the Northern Alliance. Brahimi resigned, and in January 2001 with mounting pressure on the UN, the Security Council passed a resolution instituting sanctions against the Taliban, in an attempt to stop the arms flow from Pakistan. Pakistan remained loyal to Kabul, and there was little public questioning about the extremism that was developing within Pakistan itself. UN sanctions were then instituted against Pakistan.

Pressure mounted on the Taliban government in Kabul, but the fighting against the Northern Alliance continued — particularly targeting the Hazaras, because they were Shias. In March 2001, the Bamiyan Buddha statues, a major part of the Buddhist heritage of Afghanistan for almost two millennia, were destroyed. The Taliban claimed this was in retaliation against the UN for failing to provide humanitarian aid. A drought had occurred across the whole country, resulting in the death of 70% of the livestock and devastating over 50% of cultivable land. Again huge numbers of people became internal refugees, and the UN was unable to raise the $221 million required for humanitarian aid.

Despite sanctions, Pakistan continued to provide fuel and supplies to the Taliban government, ISI trucks constantly crossing the border. In explanation President Musharraf said, “The Taliban is the dominant reality in Afghanistan, and a unilateral arms embargo on the Taliban government is unjustified, discriminatory, and will further escalate the war.” Hundreds of Pakistani volunteers continued to enter Afghanistan to fight with the Taliban.

Washington was reticent about giving wholesale support to the Northern Alliance. The leaders were either narcotics dealers themselves or were funded through the opium trade, and it was obvious that many of them had no concept of human rights. However, in 2000, the CIA received the go-ahead to use $125 million to arm Massoud and the Northern Alliance, and to establish a permanent base in Panjshir Valley. Massoud, increasingly seen by the US as a viable leader, was not optimistic about being able to defeat the Taliban, when they were supported by al Qaeda and volunteers from the madrasas of Pakistan. On
Part Three: the plays

HONEY
BY BEN OCKRENT

Masood Khalili
Robin Raphel
(Asistant US Secretary of State for South Asia)
Gary Schroen (cia Operative)
Ahmad Shah Massoud (Afghan Defense Minister)
Attendant
Reporter
Cameraman

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

Vincent Ebrahim
Jemma Redgrave
Michael Cochrane
Daniel Rabin
Nabil Elouahabi
Danny Rahim
Raad Rawi
Nicolas Kent
Pamela Howard
David I. Taylor
Tom Lishman

Scene 1: 1996, Islamabad US Embassy
Scene 2: 1996, Austrian Embassy, Kabul
Scene 3: 2001, September 8, a house in Northern Afghanistan
Scene 4: 2001, September 9, another room in the same house

THE NIGHT IS DARKEST BEFORE THE DAWN
BY ABI MORGAN

Minoo
Huma
Alex
Omaid
Berukh
Elmar
Tribesmen

Cloudia Swann
Shereen Martineau
Daniel Betts
Daniel Rabin
Sheena Bhattessa
Nabil Elouahabi
Vincent Ebrahim
Danny Rahim
Raad Rawi
Indhu Rubasingham
Miriam Nabarro
David I. Taylor
Tom Lishman

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

The play is set in the countryside south of Kandahar, April 2002.

This play will be followed by an intermission.

Afghanistan timeline

1997
Taliban controlled most of the country except the north where government under Rabbani and Massoud was still resisting. Northern Alliance formed. UN Security Council called for cease-fire and arms embargo.

2001
March 12: Bamiyan Buddha statues destroyed by the Taliban.
September 11: Twin Towers attacked.
October 7: US launched attack on Afghanistan.
September 9, 2001, he was killed in northern Afghanistan by an al Qaeda suicide bomber disguised as a reporter.

The US had withdrawn from any direct involvement in Afghanistan in 1989; however, within ten days of September 11, 2001, Bush announced Operation Enduring Freedom. Deciding the attack on the Twin Towers was the work of al Qaeda, located in Afghanistan, retaliation was to be instantaneous: 110 CIA officers and 316 Special Forces operatives with a budget of $1 billion were to overthrow the Taliban and destroy al Qaeda. No US ground troops were to be involved, and the initial attack would involve large-scale intensive bombing. With worldwide sympathy and support, the US was able to use bases in Uzbekistan and Tajikistan for its operations, and other states permitted overflying.

On October 7, the Northern Alliance commanders were instructed to ground their helicopters, and Taliban military targets were attacked by 50 cruise missiles and laser-targeted bombs. Within two days there were hardly any “targets” left. As the Taliban had around 60,000 troops, including 31,000 Arab fighters and 9,000 others from Pakistan, the US strategy was to pay the Northern Alliance warlords to fight them on the ground. Huge sums were allocated for warlords to individually seize areas of Afghanistan.

Within weeks the Taliban were weakened and retreating. By November they had left Herat. Kabul was taken by Fahim. Thousands of Taliban prisoners were killed, often with great brutality, by Northern Alliance forces. In the aftermath we now know that Pakistan’s isi got its own men out to Waziristan together with 3,000 Talib fighters. Al Qaeda leaders fled to the caves of Tora Bora, which were extensively bombed. They later moved into northern Pakistan.

“Law” was again in the hands of the strongest local leaders. Extortion, arbitrary arrests, kidnappings, and killings were rife. “Law” was again in the hands of the strongest local leaders. Extortion, arbitrary arrests, kidnappings, and killings were rife. There being no coordination, each warlord controlled his area, seizing any duties for himself. Their finances were increased by control of poppy production and smuggling routes, particularly through Uzbekistan and the northern states. As soon as the Taliban had gone, and with them the ban on production, the farmers again turned to the poppy crop.

With victory over the Taliban seemingly assured, the Bonn Agreement was signed in December 2001 and Hamid Karzai, from an old Pashtun family and a former lobbyist for Unocal, was chosen as interim leader. All the militias were to leave Kabul, but this did not happen. Sanctions against Pakistan were removed in return for permitting around 60,000 secret flights out of its airbases, previous loans were wiped clear, and $597 million granted in aid packages. Musharraf later said Pakistan had made millions in selling so-called Taliban suspects to the US and coalition forces.

The “war” had been won by payoffs to the warlords and their militias. After removing the Taliban, the Americans turned their attention to Iraq, and over the next two years large numbers of people continued to be killed as warlords battled for supremacy. With Dostum in power, numbers of Pashtuns living in the north fled south, terrified. Many of the atrocities carried out by the militias against the Pashtun population may have influenced the reemergence of the Taliban. Huge numbers of cluster bombs were dropped, resulting in many people being killed and maimed. No one knows the numbers of civilians who died in this period, but there was great social disruption, and another terrible drought caused many to die from starvation and disease.

In June 2002, an emergency Loya Jirga was called, and an interim government was established. In it, the Northern Alliance held 17 cabinet posts, including defense, interior, intelligence, and foreign affairs, with 11 seats for the Pashtuns, eight Tajiks, five Hazaras, and three Uzbeks. A constitutional Loya Jirga was to be held in 2003.

In the 2004 UN Human Development Report, Afghanistan was the 172nd most poverty-stricken of the 178 countries surveyed. The infant mortality rate was 165 per thousand, the worst in the world, with a life expectancy for women of 45 and for men of 46.

In 2003, there was a clear disparity of wealth and power between the interim government and the warlords. There was too a great disparity in the offers of aid and the resultant inflow of funds. A US think-tank, the Rand Corporation, estimated $167 per head was required to stabilize a country. Bosnia had received $679. Afghanistan had received a mere $57 by 2003.

There had been some limited success in the reopening of schools: in Kabul there was a 45% enrollment of girls. But in most areas there was no significant change. Unemployment and poverty were rife. Migration increased from the countryside, and all the cities swelled with large numbers of homeless living in shanties and tented cities. Kabul’s population of 400,000 in the 1970s rose in 2005 to 3.5 million. By June 2003, the US had supplied $1.9 billion in aid packages, but the money was often spent on contracts for US firms. There was concern that there was little to show for the large sums allocated. Corruption was rife. US contractors overcharged and were grossly inefficient, unwilling to consider “value for money” while some NGOs and Afghan government ministers were similarly unaccountable.

A Constitutional Loya Jirga was held in 2003, and the Islamic Republic of Afghanistan was established. No law could be passed unless it was seen to be Islamic, but Sharia law was not introduced. Freedom of worship was accepted as part of the constitution, and discrimination on grounds of gender or
Part Three: the plays, continued

**VERBATIM** (subject to change)
EDITED BY RICHARD NORTON-TAYLOR

Ahmed Rashid (Pakistani journalist, author of *Taliban and Descent into Chaos*)
Fiona Gall (Senior Technical Advisor for Disability at the Swedish Committee for Afghanistan)
General Sir David Richards (Commander NATO/ISAF Forces — Afghanistan, 2006–07; now Head of the British Army and Chief of the Defense Staff designate)
Mark Sedwill (NATO Ambassador for Civilian Affairs — Afghanistan)

**ON THE SIDE OF THE ANGELS**
BY RICHARD BEAN

Fiona
Jackie
Jonathan
Graham
Jalaluddin
Dawood
Tribesmen

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

Scene 1: The ngo office in Croydon, London
Scene 2: Somewhere northeast of Herat
Scene 3: The ngo office in Kabul
Scene 4: The ngo office in Croydon, London

**VERBATIM** (subject to change)
EDITED BY RICHARD NORTON-TAYLOR

Masood Khalili (Former political adviser to Commander Massoud, presently Afghanistan Ambassador to Turkey)
Mullah Hafeez Akhond (A Taliban Commander in Kandahar)
Hillary Clinton (US Secretary of State)
General Sir David Richards (Commander NATO/ISAF Forces — Afghanistan, 2006–07; now Head of the British Army and Chief of the Defense Staff designate)
Ahmed Rashid (Pakistani journalist, author of *Taliban and Descent into Chaos*)

Director

Afghanistan timeline

2003
NATO took control of security in Kabul.

2004

2005
First parliamentary elections. ISAF took over operations in Afghanistan.

2006
NATO took responsibility for security. British troops went to Helmand; UK Defense Secretary said they would serve in a policing role. Taliban insurgency increased in the south.

2008
13 provinces under Taliban control.

2009
January 20:
Obama inaugurated.

February 17:
Announced additional 17,000 troops to be sent to Afghanistan.

December 1st:
Announced a further 30,000 US troops and set July 2011 as date for start of withdrawal of military forces.
Increasing instability in Pakistan is contributing significantly to danger in the region, and in 2009 the Obama administration announced its new “APFAX” policy, which re-frames the “Afghan question” as a regional one, focusing more strongly on Pakistan. The Taliban, together with al Qaeda, have become more confident about taking on the Pakistani army in the tribal areas bordering Afghanistan. Increasing numbers of US bombing operations and drone attacks in the border regions have fueled further anger against the Pakistani government and the occupation forces in Afghanistan, and suicide bombings of civilians in Peshawar have increased. Local conflicts in Pakistan indicate a country struggling, much like Afghanistan, with extremist insurgents, weak government, and ethnic tensions.

In early 2009, the government agreed to implement Sharia law in the Swat valley of the North-West Frontier Province in an effort to persuade Islamist militants there to agree to a permanent cease-fire. Two months later the agreement had broken down after Taliban-linked militants sought to extend their power bases, and the government launched an offensive last month to wrest control of the area from militants. In 2010, the name of the North-West Frontier Province was changed to Khyber Pakhtunkhwa, satisfying Pashtun nationalists but stirring up resentment and resistance among ethnic groups other than Pashtuns in the province.

Opium production in Afghanistan peaked in 2006–07, and despite a slight fall in 2008 remains a major problem. The UN estimates that the export value of opiates derived from Afghan poppies in 2008 topped $3 billion. In 2009 President Karzai identified it as “the single greatest challenge to the long-term security, development, and effective governance of Afghanistan.” Narcotics provide a reliable source of revenue for insurgents, criminals, and corrupt officials. Given the demand for this illegal commodity, encouraging farmers to switch to less profitable legal crops is immensely difficult. Previous US counternarcotics policy of uprooting and crop-spraying poppy fields was deeply unpopular, and Karzai was adamantly opposed to it, knowing it would make his fragile government look deeply unpopular. In March 2009, US Special Envoy Richard Holbrooke called US drug policy in Afghanistan “the most wasteful and ineffective program that I have seen in 40 years.” The US subsequently suspended funding for opium poppy eradication in Afghanistan.

A further critical problem is the number of civilian deaths. The toll on civilians remains high, despite tightened rules of engagement introduced in 2009 under General McChrystal aimed at restricting American engagement with militants in residential areas. The Taliban operate in mainly rural areas with separatist bases, government positions, and 4,400 each. Currently, counterinsurgency is overshadowing nation-building. For many Afghans it is dangerous to be seen to be close to the occupying forces. Troops have been encouraging Afghan forces to take the lead in fighting the Taliban, but there has been criticism of the quality of the training they have received, with poor equipment and inadequate follow-up. General Stanley McChrystal was recently removed from his post as ISAF commander for publicly criticizing President Obama and the Administration’s conduct of the war, and was replaced by his commanding officer, General David Petraeus.

British policy was the “stabilization” of a “fragile state” and development activity was directed towards this. But with declining security, development projects rely on links with the occupation forces, creating problems for Afghans involved. There is no real political stability. Karzai’s government, originally elected in 2004 and re-elected after a 2009 campaign marred by allegations of fraud, remains dependent on foreign forces, which in the eyes of the population undermines its legitimacy. The government is often seen as corrupt: many close to Karzai are warlords who have profited from drug money. Many with parliamentary positions enjoyed amenities and maintained their individual power. Meanwhile a grim and difficult economic situation depends almost entirely on foreign donors.
Part Three: the plays, continued

CANOPY OF STARS
BY SIMON STEPHENS

Sergeant Jay Watkins
Private Richard Kendall
Soldiers

Medic
Cheryl

Director
Designer
Lighting
based on original lighting by James Farncombe
Sound

Tom McKay
Karl Davies
Daniel Betts
Danny Rahim
Rick Warden
Jemma Redgrave
Cloudia Swann
Nicolas Kent
Pamela Howard
David I. Taylor
Tom Lishman

The play is set in 2010.

Scene 1: A Forward Operating Base near the peripheries of the Kajaki Dam
Scene 2: During army action in Helmand
Scene 3: The front room of a house in Levenshulme, south Manchester

Afghanistan timeline

2010
February:
NATO-led forces launched offensive in bid to secure government control of southern Helmand province.

June:
General Stanley McChrystal resigned and General David Petraeus was appointed Commander of ISAF and US Forces Afghanistan.

July:
Announcement of redeployment of British troops from Sangin to central Helmand.

Religious laws of the Taliban

1. All men to attend prayers in mosques five times daily.
2. No woman allowed outside the home unless accompanied by a mahram (close male relative such as a father, brother, or husband).
3. Women not allowed to buy from male shopkeepers.
4. Women must be covered by burqas.
5. Any woman showing her ankles must be whipped.
6. Women must not talk or shake hands with men.
7. Ban on laughing in public. No stranger should hear a woman’s voice.
8. Ban on wearing shoes with heels or that make any noise as no stranger should hear a woman’s footsteps.
9. Ban on cosmetics. Any woman with painted nails should have her fingers cut off.
10. No woman allowed to play sports or enter a sports club.
11. Ban on clothes in “sexually attracting colors” (basically anything other than light blue or mustard).
12. Ban on flared trousers, even under a burqa.
13. Ban on women washing clothes in rivers or any public place.
14. Ban on women appearing on the balconies of their houses. All windows were supposed to be painted so women could not be seen from outside their homes.
15. No one allowed to listen to music.
16. No television or video allowed.
17. No playing of cards.
18. No playing of chess.
19. No flying of kites.
20. No keeping of birds — any bird — keepers to be imprisoned and the birds killed.
21. Men must not shave or trim their beards, which should grow long enough to protrude from a fist clasped at the point of the chin.
22. All men to wear Islamic clothes and cap. Shirts with collars banned.
23. Anyone carrying un-Islamic books to be executed.
24. Ban on all pictures in books or houses.
25. All people to have Islamic names.
26. Any street or place bearing a woman’s name or any female reference to be changed.
27. All boy students to wear turbans.
28. Any non-Muslims must wear yellow cloth stitched onto their clothes to differentiate them.
29. All sportsmen to have legs and arms fully covered.
30. All audiences at sporting events to refrain from cheering or clapping but only to chant “Allah-o-Akbar.”
Figures in Afghan history

AHMED SHAH DURRANI
First Amir of united Afghanistan known as “father of the nation”; founder of Sadozai dynasty; died 1772.

DOST MOHAMMED
“The great Amir”; Barakzai dynasty; took power in 1826 after fighting his way to the top of a large family of competing brothers; forced out by British invasion in 1839; returned to power in 1843; ruled until death in 1863.

MALALAI
Afghan national heroine, remembered for her bravery during the Battle of Maiwand. She used her veil as a flag to rally the flagging Afghan troops, who went on to win the battle. Malalai Joya, one of the few female Afghan politicians, is named after her.

SIR HENRY MORTIMER DURAND
Foreign secretary of India; negotiated frontier between British India and Afghanistan in 1893 that was named after him; went on to become envoy to Tehran.

SIR THOMAS SALTER PYNE
Engineer who operated weapons factories for Abdur Rahman in Kabul; left Afghanistan during cholera epidemic in 1900 and opened chemical factory in Britain.

ABDUR RAHMAN
“The iron Amir”; grandson of Dost Mohammed; Barakzai dynasty; lost five-year civil war after death of Dost in 1863 and fled north to Russian-controlled territory; returned to Kabul and installed as Amir by British in July 1880; united Afghanistan for the first time in a century; agreed to Durand line as border with British India in 1893; stirred up frontier tribes to fight jihad against British control; died in 1901.

AMANULLAH
Reformist Amir who succeeded his father Habibullah in 1919; lost war against Britain, but succeeded in winning full Afghan independence; embarked on radical program including rights for women; ousted in violent uprising against reforms in 1929.

MAHMUD TARZI
Intellectual whose magazine inspired Amanullah’s radical reforms in 1920s; became foreign minister; his daughter, Soraya, was married to Amanullah.

AHMED SHAH MASSOUD
Mujahideen commander nicknamed “Lion of Panjshir”; trained as guerrilla by Pakistan, and led first uprising against reformist government in Afghanistan in 1975 (four years before Soviet invasion); successfully blocked seven Soviet attempts to take the Panjshir valley; defense minister in post-Soviet government in 1992; lost Kabul to the Taliban in 1996; killed by bomb in TV camera two days before attacks of 9/11.

MASOOD KHALILI
Son of the famous poet; political advisor to Commander Massoud; now Afghan Ambassador to Turkey.

BENAZIR BHUTTO
Prime minister of Pakistan, 1988–90 and 1993–96; on both occasions dismissed from office for alleged corruption; assassinated December 27, 2007, whilst running for office in first Pakistani election to be held since 1999.

ROBIN RAPHEL
Head of South Asia desk at the State Department when Taliban emerged in mid-1990s; worked on Iraq reconstruction effort after 2003; currently vice president of the National Defense University in Washington, DC.

GARY SCHROEN
Former Central Intelligence Agency field officer in Afghanistan; also in charge of the initial CIA incursion into Afghanistan in September 2001 to topple the Taliban regime and to destroy al Qaeda.

GULBUDDIN HEKMATIYAR
Mujahideen commander who began as Islamist student leader; fled to Pakistan in early 1970s after crackdown by Afghan government; trained as guerrilla by Pakistan; received largest share of US funding to defeat Soviet invasion of Afghanistan; his forces rocketed Kabul ferociously during the Civil War; in 2006 announced he was now fighting US under al Qaeda banner.

NAJIBULLAH
Communist leader of Afghanistan installed by Gorbachev in 1985; had been head of Khad secret police; remained in office after Soviet troops withdrew in 1989; forced out by mujahideen in 1992 and took refuge in UN compound; tortured and murdered in 1996 when Taliban took Kabul.

US PRESIDENTS SINCE 1981
Ronald Reagan: 1981–89
George W. Bush: 2001–09
Barack Obama: 2009–present

GENERAL SECRETARIES OF THE COMMUNIST PARTY OF THE USSR SINCE 1964
Leonid Brezhnev: 1964–82
Yuri Andropov: 1982–84
Konstantin Chernenko: 1984–85
Mikhail Gorbachev: 1985–91
The International Security Assistance Force: current troops and fatalities, June 30, 2010

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*South Korea withdrew its 210 troops in 2007. The government pledged to dispatch 530 troops over the course of 2010.
Profiles

Daniel Betts
For the Tricycle: *The Great Game: Afghanistan* (2009). Theatre includes *Bedroom Farce* (West End), *Miss Julie* (Rose Kingston), *Mucht Adu About Nothing* (Crucible Theatre), *Little Women* (Duchess Theatre), *The Comedy of Errors* (Bristol Old Vic), *Othello* and *Phaedre* (Concentric Circles), *The School for Wives* (Piccadilly Theatre), *Skylight* (National Theatre, Wyndham’s Theatre), and *Easter* (rsc, the Pit). Film includes *Hunger* and *Tom’s Midnight Garden*. Television includes *Roman Mysteries*, *Midsomer Murders*, and *Casualty*.

Sheena Bhattessa

Michael Cochrane

Karl Davies
Television includes *Snowbound* (Trafalgar Studios) and *The Flint Street Nativity* (Liverpool Playhouse). Film includes *Dolphins and Me and Her*. Television includes *Midsomer Murders*, *Kingdom* (starring opposite Stephen Fry), *The Bill*, and *Peak Practice*.

Vincent Ebrahim
For the Tricycle: *Ghandi and The Great Game: Afghanistan* (2009). Theatre includes *Nathan the Wise* (Hampstead); *Credible Witness* (Royal Court Upstairs); *Rama- yana* (Birmingham Rep and National Theatre); *A Midsummer Night’s Dream* (Tara Arts and Lyric); *Tartuffe, Little Clary Cart*, and *Fanshen* (National Theatre); and *Real Dreams* and *The Danton Affair* (rsc). Film includes *The Curse of the Were-Rabbit*. Television includes *The Old Guys, Compulsion*, *The Kumars at Number 42*, *New Street Law*, *After You’ve Gone*, *The Lenny Henry Show*, *Holby City, Bedtime, Doctors, and Clocking Off*.

Nabil Elouahabi
For the Tricycle: *Crossing Jerusalem* and *The Great Game: Afghanistan* (2009). Theatre includes *Sparkleshank* (National), *Balti Kings* (Lyric Hammersmith), *East Is East* (Oldham Theatre), and *Swingers and Choir Boys* (Old Red Lion). Film includes *Charlie Wilson’s War*, *Code 46*, *Ali G Indahouse*, *The Sum of All Fears*, and *In This World*. Television includes *Generation Kill, The Path to 9/11, Eastenders, Only Fools and Horses, London’s Burning, Casualty*, and *The Bill*.

Shereen Martineau
Television includes *Hens* (Playhouse: Live at Riverside Studios); *The Black Album* and *The Hour We Knew Nothing of Each Other* (National Theatre); *Model for Mankind* (Cock Tavern); *The Bacchae* (Abbey Theatre, Dublin); *Tejas Verdes* (Gate Theatre); *Twelfth Night* (Albery Theatre); *Turn of the Screw* (New Welsey Theatre); *Measure for Measure*, *Richard III*, and *Titus Andronicus* (rsc); and *Romeo and Juliet* (Liverpool Playhouse). Television includes *Hens* (Playhouse: Live), *Britz* (winner of BAFTA, 2008), *Lewis*, *Doctors*, *Eastenders*, *The Bill*, *Holby City*, *The Last Detective*, and *tlc*. Sherreen trained at the Royal Academy of Dramatic Art.

Tom McKay
For the Tricycle: *The Great Game: Afghanistan* (2009) and *Greta Garbo Came to Donegal*. Theatre includes *Frost/ Nixon* (Donmar Warehouse/West End), *Henry V* and *Mother Clap’s Molly House* (National Theatre), *Macbeth and Lord of the Flies* (rsc), *Shakespeare’s R&J* (UK transfer of New York production), *Rough Cuts* (Royal Court), *Macbeth* (Almeida), *On the Third Day* (West End, winner of Channel 4’s The Play’s the Thing), *Gladiator Games* (Crucible Theatre/Stratford East), *Arab-Israeli Cookbook* (Gate), and *Romeo and Juliet* (Tokyo). Film includes *Wrong Turn 3*, *Clubbed, Imagine Me & You*, and *Chromophobia*. Television includes *The Little House* (to be aired on ITV in 2011); *Joe’s Palace* (BBC/HBO); *Spooks*, *New Tricks, Waterloo Road*, *Silent Witness*, and *Casualty* (all for the BBC); *The Shooting of Thomas Hurndall* (Channel 4); *Octavia* and *Primeval* (ITV); and *Alive* (Channel 4/Discovery).

Daniel Rabin
For the Tricycle: *Chicken Soup with Barley*. Theatre includes *The Fever Chart* (Trafalgar Studios and Theatre Royal, York); *Enemy of the People* (Arcola); *All Quiet on the Western Front*, and *Chicken Soup with Barley* (Nottingham Playhouse); *Shoreditch Madonna, Diamond, and Jerusalem Syndrome* (Soho Theatre); *The Last Sortie* (The New End); *Seven Sonnets of Michaelangelo* (Lyric Hammersmith); and *Corpus Christi* (Pleasance). Television includes *Spooks*, *Henry: Mind of a Tyrant*, *The Bill*, *Casualty*, *The Roman Mysteries*, *Eastenders*, and *Money Can’t Buy You Love*. Film includes *Lila’s Laughter*, *Mind the Gap*, *Two’s Company*, *The Penalty King*, *Slick, Bury It*, and *Susie Gold*.
Danny Rahim
For the Tricycle: The Great Game: Afghanistan (2009). Television credits include Unforgiven and Goodness Gracious Me. Danny will be making his film debut in Late Bloomers, appearing alongside Isabella Rossellini, due out in spring 2011.

Raad Rawi
For the Tricycle: Ghandi, Called to Account, Nuremberg, and Half the Picture. Theatre includes Stuff Happens, Antony and Cleopatra, and The Waiting Room (National); The Fever Chart (York); Medea/ Medea (Gate); Invasion (Soho); Electra, King Lear, and 5/11 (Chichester); Romans in Britain and A View from the Bridge (Sheffield); and Sara and Much Ado About Nothing (Cheek by Jowl tour and West End). Television includes Generation Kill, House of Saddam, The Tudors, Spooks MI-5, Wire in the Blood, and Murphy’s Law. Film includes Midnight Express, Misunderstood, The Kingdom, Traitor, Green Zone, the forthcoming The Devil’s Double, Conan, and John Carter of Mars.

Jemma Redgrave
For the Tricycle: The Great Game: Afghanistan (2009). Theatre includes The Cherry Orchard (Chichester Festival Theatre), A Midsummer Night’s Dream (Albery Theatre), Major Barbara (Piccadilly Theatre), Chatsky (Almeida Theatre and tour), and The Three Sisters (Queen’s Theatre). Television includes Law & Order (itv), Miss Marple (itv), Cold Blood (Granada), The Relief of Belsen (Channel 4), Mansfield Park (itv), The Grid (fox/itv / Carnival), and Bramwell (itv4 series). Film includes Lassie, I’ll Be There, The Acid House, and Howard’s End.

Cloudia Swann
Theatre includes Of Mice and Men (Dukes, Lancaster). Television includes Demons, Disconnected, Bike Squad, River City, The Bill, Dream Team Retro, and Doctors. Film includes Shoot on Sight, Sins of the Father, All Bar Love, and Young Heart’s Leap.
Profiles

Rick Ward en

For the Tricycle: The Great Game: Afghanistan (2009). Theatre includes Dealer’s Choice (National Theatre), Stoning Mary and Sweetheart (Royal Court), and Cue Deadly (Riverside). Film includes Doomsday, Good, Renaissance, Dominion: Prequel to the Exorcist, Bride & Prejudice, Imagine Me & You, and Honest. Television includes Apparitions, Rome, Primeval, No Angels, Dunkirk, Hustle, Wire in the Blood, Shackleton, Dr. Zhivago, Band of Brothers, Bravo Two Zero, Underground, Harry Enfield, Trial & Retribution, Loved Up, and Holby City.

Richard Bean

PLAYWRIGHT

Richard’s work for the stage includes The Big Fellah (Out of Joint/Lyric Hammersmith); a stage version of David Mamet’s The House of Games (Almeida); England People Very Nice (Olivier National Theatre); The English Game (produced by Headlong); in the Club (Hampstead Theatre); a version of Molieres The Hypochondriac (Almeida); Harvest, Honeymoon Suite, Under the Whaleback, and Toast (all at the Royal Court); The God Botherers (Bush Theatre); Le Puf! and The Mentalists (Lyttelton Loft, National Theatre); Up on Roof (Hull Truck); Smack Family Robinson (Live Theatre Newcastle); and Mr. England (Sheffield Crucible Theatre).

Lee Blessing

PLAYWRIGHT

Lee’s A Walk in the Woods opened at the Comedy Theatre in London in November 1988 starring Sir Alec Guinness and Edward Herrmann. His plays have been seen on and off Broadway as well as in resident theatres throughout the US. Recent openings include A Body of Water at Primary Stages in New York, Great Falls at the Actors Theatre of Louisville’s Humana New Play Festival, and When We Go Upon the Sea at InterAct Theater in Philadelphia, which also transferred to 59E59 Theatres in New York. His work has received nominations for Olivier and Tony Awards, as well as the Pulitzer Prize.

David Edgar

PLAYWRIGHT

David is one of England’s foremost political playwrights and has longstanding relationships with the Royal Shakespeare Company and the National Theatre. His newly commissioned translation of Ibsen’s The Master Builder was produced at Chichester in September. His recent plays include Testing the Echo for Out of Joint (which premiered in London at the Tricycle) and last year’s stage adaptation of Julian Barnes’ Arthur & George at the Birmingham Rep. He won the Arts Council’s John Whiting Award for Destiny; the Laurence Olivier and Tony Awards for Best Play for his adaptation of Nicholas Nickleby, which was premiered by the Royal Shakespeare Company in Stratford and then transferred to the West End and Broadway; the Plays and Players’ Best Play Award for Maydays; and the Evening Standard Best Play Award for Pentecost. His book about playwriting, How Plays Work, was published last year. He is president of the Writers’ Guild of Great Britain.

David Greig

PLAYWRIGHT

David’s award-winning work includes Dunsinane (rsc at the Hampstead Theatre); Midsummerman (Traverse Theatre, Soho Theatre, and coming to the Tricycle this Christmas); Creditors (Donmar Warehouse and BAM in New York); Damascus (Traverse Theatre, also produced in New York in 2009 and at the Tricycle); Brewers Fayre, Outlying Islands, and Europe (Traverse Theatre); The American Pilot (rsc, Soho, and mtc); Ramallah (Royal Court); Pyrenees (Paines Plough); and The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union (Donmar). His adaptations include The Bacchae (Edinburgh International Festival and Lyric Theatre, Hammersmith), Tintin in Tibet (Barbican and The Playhouse), When the Bullul Stopped Singing (Traverse Theatre), Caligula (Donmar), and Peter Pan (nts, Traverse/Barbican).

Amit Gupta

PLAYWRIGHT

Amit wrote his first play, Touch, in 1998, which was a winner of the Royal Court Young Writers’ Competition. He has been a writer in residence at the Leicester Haymarket Theatre and was profiled as one of Screen International’s Writer/Director Stars of Tomorrow. Amit now writes for stage, screen, and radio. He has directed a number of plays, including Loveless for Britain’s Channel 4, and last year wrote and directed an award-winning short film, Love Story. He is currently working on feature film adaptations of his BBC Radio 4 play Jadoo and Owen Sheers’ acclaimed novel Resistance, which is shooting later this year. Amit is a member of the Tricycle Theatre Bloomberg Playwrights Group.

Ron Hutchinson

PLAYWRIGHT

Ron was writer in residence at the Royal Shakespeare Company and has had plays performed at the Royal National Theatre, the Royal Court Theatre, the Goodman Theatre, The Public Theater, the Mark Taper Forum, and The Old Globe. His plays include Topps Mum and Moonlight and Magnolias (both performed at the Tricycle Theatre 2007/2008), Says I Says He, Rat in the Skull, an adaptation of Mikhail Bulgakov’s Flight, and The Master and Margarita. A winner of the John Whiting Award and other awards including the Dramatist’s Circle Award, he is an Emmy-winning feature and television writer whose credits include Murderers Among Us: The Simon Wiesenthal Story, The Josephine Baker Story, The Burning Season, The Ten Commandments, and Traffic. He lives and works in Los Angeles and teaches screenwriting at the American Film Institute.

Stephen Jeffreys

PLAYWRIGHT

Stephen is an internationally acclaimed playwright whose work includes Valued Friends, Hampstead Theatre (1989), winner of the Evening Standard and Critics’ Circle Award for Most Promising Playwright; The Clink, Paines Plough (1990), for whom he was Art Council Writer in Residence from 1987 to 1989; and The Libertine (1995), which was staged at the Royal Court Theatre to great popular and critical acclaim and went on to be produced at Steppenwolf Theatre (1996), directed by Terry Johnson and starring John Malkovich. Stephen’s screenplay version of the play was released in 2005 starring Johnny Depp. His other plays include A Jovial Crew (rsc), A Going Concern (Hampstead Theatre), I Just Stopped by to See the Man (Royal Court Theatre), Lost Land (Steppenwolf Theatre), and The Art of War (Sydney Theatre Company). Stephen is currently writing feature films for Ecosse and Fortune Films.

Abi Morgan

PLAYWRIGHT

Abi’s plays include Skinned and Sleeping Around (Paines Plough), Tiny Dynamite (Traverse), Tender (Hampstead), Splendour (which won a Fringe First at the Edinburgh Festival in 2000), and Fugue (National Theatre). Her television work includes My Fragile Heart, Murder, Sex Traffic (the multi-award-winning drama for the UK’s Channel 4), Tsunami: The Aftermath, White Girl, and Royal Wedding. She is currently working on a new series for Kudos and the BBC called The Hour. Her film writing credits include Brick Lane, an adaptation of Monica Ali’s bestseller. She also has a number of films in development including The Invisible Woman for BBC films; Suffragettes for Film Four, Focus, and Ruby Films; Little Mermaid for Working Title; and Iron Lady for DJ Films and Pathe.

Ben Ockrent

PLAYWRIGHT

Ben’s first play, The Pleasure Principle, was produced at the Tristan Bates Theatre in 2007, launching its inaugural Ignition season. In 2008, he developed Khoa San Road for BBC3/World Productions and Kidnapped for BBC3/Company Pictures. In 2009, he wrote an episode of Material Girl for BBC1 and was nominated as a Broadcast Magazine “Hotshot.” He is currently developing a new comedy series.
for BBC1/Hartswood Film and a new play for the Tricycle Theatre.

**Siba Shakib**  
**PLAYWRIGHT**

Siba was born in Iran. Her work has taken her to Afghanistan, where she worked before and during the Taliban rule. Her books and documentaries have won several awards featuring moving testimonials of life in Afghanistan, in particular, the plight of Afghan women. Her international bestseller *Afghanistan, Where God Only Comes to Weep* has been translated into 27 languages and won a PEN prize amongst other accolades. Siba worked as an advisor to the NATO-led ISAF troops for the first six years of their mission. Her third novel, *Eskandar*, published in the summer of 2009, has been translated into Italian and Norwegian and is undergoing further translations. She is writing her fourth novel and a film adaptation of her second novel, *Samira & Samir*, which begins filming in spring 2011.

**Simon Stephens**  
**PLAYWRIGHT**


**Colin Teevan**  
**PLAYWRIGHT**

Colin’s plays include *How Many Miles to Basra?* (West Yorkshire Playhouse); *The Diver* and *The Bee*, both with Hideki Noda (Soho Theatre); *Monkey* (Young Vic); *Missing Persons: Four Tragedies and Roy Keane* (Assembly Rooms and Trafalgar Studios); *Alcmaeon in Corinth* (Live! Newcastle); and *The Walls* (National Theatre). His adaptations include *Kafka’s Monkey* (Young Vic followed by a world tour), *Don Quixote* (West Yorkshire Playhouse), *Svejk* (The Gate), and *Peer Gynt* (commissioned by the National Theatre of Scotland), which had a revival at the Barbican in 2009 before going on tour. His translations include *Bacchae* (National Theatre), *IPH* (Lyric Theatre, Belfast), *Cuckoos*, and *Marathon* (Gate Theatre).
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SAN FRANCISCO, CA Pacific Heights Grand Mansion: Classic revival built 1904 on 4 levels with exquisite details. 9-bedrooms/7½ baths/4 parking 2698Pacific.com $14,000,000 WEB: 0084901 Analiz Holloway & Debi DiCello 415.699.4723, San Francisco Brokerage

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SONOMA COUNTY, CA Extraordinary 57± Acre Estate: Stunning 7000± square foot French manor-house with 17th century antiquities integrated in design. Panoramic views. RedwoodHillManor.com $6,950,000 WEB: 0084860 Wynne/Morgansen 707.431.0777, San Francisco Brokerage

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Profiles

Richard Norton-Taylor  
PLAYWRIGHT
Richard joined The Guardian in 1975 as Europe Correspondent based in Brussels, and since 1998 he has been Security Affairs Editor. With John McGrath he wrote Half the Picture, an adaptation of the Scott inquiry, which was presented at the Tricycle, Houses of Parliament, and on BBC2, and won a Freedom of Information Campaign Award and Time Out Drama Award. Since then he has edited most of the tribunal plays at the Tricycle including Nuremberg, The Colour of Justice, Justifying War, Bloody Sunday (winner of an Olivier Award), and Called to Account, all of which were later broadcast by the BBC.

Joy Wilkinson  
PLAYWRIGHT
Joy’s play Acting Leader opened at the Tricycle in June this year as part of Women, Power and Politics. Joy’s other writing credits include Fair (Finborough Theatre and Taliferan Studios), Felt Effects (Verity Barge Award-winner, Theatre 503), and The Aquatic Ape (Edinburgh Festival). She has recently completed an attachment at the National Theatre Studio and is writing a new play for the Liverpool Everyman/Playhouse. She also writes for radio and was a graduate of the BBC’s inaugural Writers’ Academy.

Nicolas Kent  
DIRECTOR
Nicolas is the artistic director of the Tricycle where he has directed over 35 plays including all the Tricycle Tribal plays. Most recently he directed the British premiere of John Patrick Shanley’s Doubt and the world premiere of Frank McGuinness’ Greta Garbo Came to Donegal. On BBC television, he has directed The Workshop, Pentecost, Sharing Time (two of the series), The Colour of Justice, Justifying War, and Half the Picture, as well as Called to Account and Bloody Sunday on BBC radio. In London, he has directed at Hampstead, the Royal Court, the Young Vic, the Lyric Hammersmith, the Donmar Warehouse, and the RSC. In the West End, he co-directed Ain’t Misbehavin’ and Guantanamera: Honor Bound to Freedom (also in New York), as well as The Colour of Justice at the Victoria Palace and the National Theatre. In America, he has directed Playboy of the West Indies at the Court Theatre in Chicago, Walk in the Woods at Northern Stage, and The Workshop. He has an honorary doctorate from Westminster University.

Indhu Rubasingham  
DIRECTOR
For the Tricycle: Women, Power and Politics; Detaining Justice; Fabulation; Starstruck; and Darfur: How Long is Never? Indhu recently directed Ruined (Almeida) and Disconnect (Royal Court). Her other directing credits include Lift Off, Clubland, The Crutch, Free Outgoing, and Sugar Mummies (Royal Court); Yellowwoman and Anna in the Tropics (Hampstead Theatre); The Waiting Room (National Theatre); The Ramanaya (National Theatre and Birmingham Rep); The Misanthrope and Secret Rapture (Minerva, Chichester); Romeo and Juliet (Festival Theatre, Chichester); Pure Gold (Soho Theatre); Heartbreak House (Watford Palace); Sugar Dollies, Shackuntala (Gate Theatre); No Boys Cricket Club, D’Yer Eat With Yer Fingers?!, and Party Girls (Theatre Royal Stratford East); Wuthering Heights (Birmingham Rep and tour); A Time of Fire and Kaahini (Birmingham Rep); Yellowman and The Morris (Liverpool Everyman); A River Sutra (Three Mill Island Studios); Rhinoceros (UC Davis); and A Doll’s House (Young Vic). Indhu has been an associate director for the Gate Theatre, Birmingham Rep, and the Young Vic.

Pamela Howard  
PROJECT DESIGNER
For the Tricycle: Crossing Jerusalem. Pamela has worked as a stage designer in Europe, the UK, and the US since 1960 and has realized over 200 productions. In recent years, she has also directed and designed operas including the Greek premiere of Bohuslav Martinu’s The Greek Passion (Opera of Thessaloniki), a site-specific production in the 11th-century Byzantine citadel. In 2009, she created the premiere in English of The Marriage (Martinu) for the National Theatre in the Czech Republic, and is currently preparing to direct and design The Excursion of Mr. Broucek to the Moon for the National Theatre/Janacek Opera (Brno), which will be the premiere of this version. Pamela is a frequent guest lecturer and author of What Is Scenography? (Routledge). In 2008, she was awarded the OBE for Services to Drama.

James Farncombe  
ORIGINAL LIGHTING DESIGNER
For the Tricycle: designs include Not Black and White, Blues for Mr. Charlie, Playboy of the West Indies, and Called to Account. James is an associate artist at the Bush Theatre. A full list of credits and production photos can be seen at web.mac.com/jamesfarncombe.

Tom Lishman  
SOUND DESIGNER
For the Tricycle: Women, Power and Politics; Greta Garbo Came to Donegal; and Not Black and White. Tom’s work in the West End has included The Caretaker, Pete and Doud Come Again, Al Murray, Meera, Brief Lives, Twelve Angry Men, The Gin Game, Taking Sides, A Letter of Resignation, Life Support, The Hothouse, The Rivals, Vita & Virginia, and Rope. He designed sound for Ashes to Ashes (Royal Court), I Was Looking at the Ceiling and Then I Saw the Sky (Royal Opera House Linbury Studio), and four seasons of operas for Grange Park Opera, as well as productions for repertory theatres including Chichester, Guildford, Windsor, Farnham, Bristol, Chester, Cheltenham, and Derby, and many national tours.

David I. Taylor  
LIGHTING FOR THE USA TOUR
For the Tricycle: The Gamblers, Dreyfus, The Mai, Macbeth, and Wine in the Wilderness and Water. David trained in theatre design at London University and the University of Massachusetts. He works as a theatre designer and writer based in Litchfield County, Connecticut. In New York David designed the new musical Shabtabati and the New York premiere of The Workroom for American Jewish Theatre, directed by Nick Kent. Recent lighting designs include a new production of Lucia di Lammermoor for Lyric Opera of Kansas City, a wild new production of The Lady’s not for Burning for San Jose Repertory Theatre, and the huge Bollywood musical I Believe at the National Theatre in Mumbai, India. As the global leader of the theatre consulting group for the international design firm Arup, David designed the Jerome Robbins Theatre as a new home for Baryshnikov and The Wooster Group and is leading the design of new theatres for ART/NY and The Flea.

Miriam Nabarro  
ASSOCIATE DESIGNER
Miriam’s current and recent work includes Prima Doona (Gilded Balloon, Edinburgh Festival), The Snow Queen (Polka), Twelfth Night (National Theatre, Discover), The Winter’s Tale (Schtanhaus and Headlong), and The Wonderful Wizard of Oz (Dukes Theatre, Lancaster). Other work includes The Palace at the End (Royal Exchange, Manchester/Traverse at the Edinburgh Festival; winner of Amnesty International Freedom of Speech Award, 2009), Sabbat (Lancaster), Macbeth and A Midsummer Night’s Dream (NT Discover), Tombstone Tales and George and the Dragon (Schtanhaus), Dr. Korczak’s Example (Manchester Royal Exchange, Arcola), Something Somatic (Tinderbox), The Fear Brigade by Adrian Mitchell for Global Village Festival, and L’Elisir D’Amore. Between 1999 and 2004, Miriam set up and ran psychosocial creative arts programs for children in Georgia, Sudan, Eritrea, Kosso, and DR Congo. She continues to work closely with the British Council in Syria and Georgia. She opened her solo exhibition SE1 9PX: Hidden Corners at the National Theatre in August 2010.

Rachel Grunwald  
ASSISTANT DIRECTOR
For the Tricycle: director of Blood and Gifts (The Great Game: Afghanistan, 2009), artistic director/producer for Act for Darfur: The 11th Hour. Credits include A Bright Room Called Day (RADA); Potency (Edinburgh); The Accidental Proteus (Company of Angels/Soho Theatre);
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Sydney Florence COSTUME SUPERVISOR
For the Tricycle: Women, Power and Politics; Greta Garbo Came to Donegal; Not Black and White; Radio Golf; Let There Be Love; Doubt; Called to Account; The War Next Door; Darfur: How Long Is Never?, Fabrication; and Inherit the Wind. Theatre includes Ruined (Almeida); Disconnect (Royal Court); costume design for A Comedy of Errors (Royal Exchange Theatre, Manchester); Shraddha (Soho Theatre); Timing (the King's Head); Kursk (the Young Vic); Origins (Pentabus Theatre at the Pleasance); The Missionary Position (Hoxton Hall and touring); Anansi and the Magic Mirror (Hackney Empire); This Isn’t Romance, Piranha Heights, The Diver, and The Christ of Coldharbour Lane (Soho Theatre); Wig Out (Royal Court); Shuffle (National Youth Theatre); The Chain Play (Almeida Theatre); August (Guildhall); Dancing at Lughnasa (touring Japan); and Mariana Pineda (Arcola).

Jack Bradley LITERARY CONSULTANT
Jack became involved in play development working with the Soho Theatre (1989-94) before joining the National Theatre as literary manager. For 12 years, he advised on the repertoire for Richard Eyre, Trevor Nunn, and Nicholas Hytner, spearheading their new play policy. He is now a freelance dramaturg, lecturer, literary consultant, and playwright.

Zoe Ingenhaag ASSOCIATE Producer
Zoe has worked at the Tricycle as a producer since she graduated from the University of Bristol Drama Department in 2008 with a First Class Degree.

Suzanne Crowley & Gilly Poole CASTING DIRECTORS
Suzanne and Gilly have cast most Tricycle productions over the last 16 years: all the Tricycle Tribunal Plays; Women, Power and Politics; Greta Garbo Came to Donegal; Not Black and White; The Great Game: Afghanistan (2009–10); Let There Be Love; Doubt; Playboy of the West Indies; 10 Rounds; Two Trains Running; The Piano Lesson; and A Lovesong for Ulster. Other theatre includes The Doctor’s Dilemma, Ruined, and Becky Shaw for the Almeida and Journey’s End and Twelfth Night for London’s West End. Film and TV includes Episodes for BBC/Showtime; six seasons of MI-5 for BBC; three seasons of Outnumbered for BBC; The Sculptress for BBC; The Fixer for ITV; Emmy-nominated for Generation Kill for HBO; Five Days for BBC/HBO; Tsunami the Aftermath for BBC/HBO; UK casting on Titanic, directed

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About The Tricycle Theatre

“There is no theatre in Britain that punches so consistently above its size and weight than the Tricycle.”
—Daily Telegraph, 2009

The Tricycle Theatre has established a unique reputation for presenting plays that reflect the cultural diversity of its community, in particular plays by black, Irish, Jewish, Asian, and South African writers, as well as for responding to contemporary issues and events with its groundbreaking “tribunal plays” and political work.

“The history of British drama in the past 15 years must be revised. Surely its most important development has been the Tricycle docudramas.”
—Financial Times, 2005

In 1994, it staged the first of its tribunal plays: Half the Picture by Richard Norton-Taylor and John McGrath (a dramatization of the Scott Arms to Iraq Inquiry), which was the first play ever to be performed in the Houses of Parliament. The next, marking the 50th anniversary of the 1946 War Crimes Tribunal, was Nuremberg, which was followed by Srebrenica: The 1996 UN Rule 61 Hearings, which later transferred to the National Theatre and the Belfast Festival. In 1999, the Tricycle’s reconstruction of the Stephen Lawrence Inquiry, The Colour of Justice, transferred to the West End and the National Theatre. In 2003, Justifying War: Scenes From the Hutton Inquiry opened at the Tricycle. Bloody Sunday: Scenes from the Saville Inquiry followed in 2005 and was also performed at the Abbey in Dublin, Belfast, and Derry; it received an Olivier Award for Outstanding Achievement. More recently, Called to Account: The Indictment of Tony Blair for the Crime of Aggression Against Iraq—a Hearing was staged at the Tricycle with evidence from Richard Perle, the Chilcot Inquiry, and Derry; it received an Olivier Award for responding to contemporary issues and events with its groundbreaking “tribunal plays” and political work.

“With its verbatim theatre productions...the Tricycle Theatre has consistently exposed significant faultlines in British society and the way we are governed.”—Daily Telegraph, 2009

In 2004, the critically acclaimed Guantanamo: Honor Bound to Defend Freedom, written by Victoria Brittain and Gillian Slovo from spoken evidence, transferred from the Tricycle to the West End and New York (where Archbishop Tutu appeared in the production). In 2006, the Tricycle presented a performance of the play at the Houses of Parliament and on Washington’s Capitol Hill. It has since been performed around the world and in the US through the Guantanamo Reading Project, which develops community productions of readings of the play. Twenty-five of these have already been held in cities across America.

“The Tricycle Theatre has a matchless record in exposing injustice.”
—The Guardian, 2009

Notable theatre productions staged at the Tricycle have included the British premiere of The Great White Hope by Howard Sackler (later restaged for the Royal Shakespeare Company) and the world premiere of The Playboy of the West Indies by Mustapha Matura, which subsequently received more than 20 productions all over the world and was televised for BBC Television. West End transfers from the Tricycle also include The Amen Corner by James Baldwin, the Fats Waller musical Ain’t Misbehavin’, and The Price by Arthur Miller. Transfers to Broadway include the South African musical Kat and the Kings (winning two 1999 Olivier Awards for Best New Musical and Best Actor—awarded to the entire cast), Stones in His Pockets by Marie Jones, and The 39 Steps adapted by Patrick Barlow (both won Olivier Awards in the West End for Best New Comedy).

In November 2006, the Tricycle was proud to win a Special Award at the Evening Standard Theatre Awards for its “pioneering political work.” In 2005–06, the Tricycle pioneered a black ensemble company in three British premieres of African-American plays chronicling the black experience of the last hundred years: Walk Hard by Abram Hill, Gem of the Ocean by the late August Wilson, and Fabulation by Lynn Nottage. The Tricycle has also premiered six plays of August Wilson’s Decalogue chronicling the African-American experience of the 20th century.

In 2009, the Tricycle first staged The Great Game: Afghanistan, which received an Olivier Award nomination for Outstanding Achievement, and a season of full-length plays by Roy Williams, Kwame Kwei-Armah, and Bola Agbaje, entitled Not Black and White, looking at 21st-century London from a black perspective. This year, following the General Election, the Tricycle presented Women, Power and Politics, a season of 12 new plays which examined both the history of women’s role in politics and the complex issues surrounding women’s participation and role in contemporary governments.

The Tricycle and Bloomberg LP have, for the last 10 years, collaborated in working with 18 emerging and leading black and Asian writers, all of whom have now had their work professionally produced on the London stage. The writers enjoy an annual series of weekend workshops and retreats to develop and support their writing.

“Britain’s foremost political theatre.”
—The Guardian, 2009

Education and community activities are an integral part of the artistic output of the Tricycle. Last year, there were more than 40,000 attendances by young people to see films and plays, or to take part in workshops. The Tricycle comprises a theatre, cinema, art gallery, café, and bar, which are open all year round, and is proud to have its home in the London borough of Brent.
Profiles

by James Cameron; *Conspiracy: The Meeting at Wannsee* for HBO films, directed by Frank Pierson; *Tomorrow La Scala* for BBC Films; *The Walker*, directed by Paul Schrader; and *Redtails* for Lucasfilm to be released 2010.

**Bartolo Cannizzaro**  
**TECHNICAL DIRECTOR & STAGE MANAGER**  

**Sarah Alford-Smith**  
**ASSISTANT STAGE MANAGER**  
Sarah has worked as deputy stage manager for 15 years and worked on internationally acclaimed shows including *Black Watch* both in the UK and internationally at venues including Saint Ann’s Warehouse, New York; University of California, Los Angeles; The Wellington Festival, New Zealand; the Perth Festival, Australia; and the Sydney Festival, Australia.

**Ed Borgnis**  
**ASSISTANT STAGE MANAGER**  
Ed is a freelance technician specializing in sound and video. He works for organizations including the Royal Shakespeare Company and the BBC. He also stage and tour manages live comedy shows and DVD shoots. He grew up in Norfolk, in the east of England and lives in London.

**Karen Habens**  
**ASSISTANT STAGE MANAGER**  
Karen has worked as a deputy stage manager on *Northanger Abbey, The Herbal Bed,* and *Touched* for Salisbury Playhouse. She has worked on Kneehigh Theatre’s *Brief Encounter* in the West End, on a six-month tour of the UK, and toured with it to the United States where they performed at A.C.T. in San Francisco, St. Ann’s Warehouse in New York, and the Guthrie in Minneapolis.

**Carl B. Hamilton**  
**ASSISTANT DESIGNER**  
Carl recently completed his MFA in scenic design at the University of South Carolina and is currently working with Santa Fe Opera. His previous design credits include *The Cherry Orchard Sequel* (La Mama Theatre, NYC); *Othello* (Kennedy Center, Washington, DC); *Oh, What a Lovely War* (for which he was awarded a USITT Selection of Excellence in Design); and *The Skin of Our Teeth, Fen, The Pillowman,* and *A Cabal of Hypocrites* (all for USC).
Profiles

The British Council
The British Council is the United Kingdom’s international nonprofit organization for cultural relations and education opportunities. It builds engagement and trust for the UK through the exchange of knowledge and ideas between people worldwide. In the US, it increases recognition of the variety of higher education opportunities available in England, Scotland, Wales, and Northern Ireland, and facilitates institutional collaborations between the US and UK. Through transatlantic artistic partnerships, it introduces Americans to high-quality, groundbreaking creative work from the UK, and its climate change programs support a network of young leaders who are committed to tackling climate change globally and in their own communities. It also develops initiatives that give a voice to the next generation of leaders on both sides of the Atlantic, encouraging them to work together to explore solutions to current and future global issues. With offices in Washington, New York, and Los Angeles, the British Council USA also builds global partnerships with US-based institutions to support its work around the world. For more information, visit britishcouncil.org/usa.

Tony Taccone
ARTISTIC DIRECTOR
Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. Tony made his Broadway debut with Bridge @ Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. In 2009, he returned to Broadway to direct Carrie Fisher’s Wishful Drinking, which set box-office records at Berkeley Rep before enjoying a six-city national tour. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on seven projects including Brundibar and the premiere of Tiny Kushner. Two of his recent shows transferred to London: Continental Divide played the Barbican in 2004, and Tiny Kushner played at the Tricycle this fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, The Public, Seattle Repertory Theatre, and Yale Repertory Theatre. In 2011, two scripts penned by Taccone will have their premieres.

Susan Medak
MANAGING DIRECTOR
Susan has served as managing director of Berkeley Rep since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT), the management association that represents 75 of the nation's largest nonprofit theatres. Susan has often served on program panels for the National Endowment for the Arts and chaired two panels for the Massachusetts Arts Council as well. She served two terms on the board of Theatre Communications Group, including three years as the organization’s treasurer. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband and son.

Les Waters
ASSOCIATE ARTISTIC DIRECTOR
Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last five years, his shows have ranked among the year’s best in The New Yorker, New York Times, Time Out New York, Time Magazine, and usa Today. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. Last fall, he made his Broadway debut with In the Next Room (or the vibrator play), which began in Berkeley. His other productions at Berkeley Rep include the world premieres of Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Finn in the Underworld, Girlfriend, and To the Light-house; the American premiere of Tragedy: a tragedy; the West Coast premiere of Eurydice; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians, a theatre group in New York.

Karen Racanelli
GENERAL MANAGER
Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager and since then has overseen the day-to-day operations of the Theatre, supervising the box office, company management, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked as executive director for a small San Francisco–based theatre company and was sponsorship manager for the San Francisco Fair. She also worked for Theatre Bay Area as director of theatre services. As an independent producer, Karen produced plays and events for Climate Theater, Intersection for the Arts, Life on the Water, Overtone Theatre Company, and San Jose Stage Company. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School and is currently on the board of the Julia Morgan Center.

Madeleine Oldham
DRAMATURG / LITERARY MANAGER
Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturs of the Americas and has also worked with act/Seattle, Austin Scriptwriters, Crowded Fire Theatre Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

Amy Potozkin
CASTING DIRECTOR
Amy is in her 20th season with Berkeley Rep. She has also had the pleasure of casting for act/Seattle, Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, the Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, The Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy has cast roles for three films: Conceiving Ada, starring Tilda Swinton; Josh Kornbluth’s Haiku Tunnel; and his upcoming Love and Taxes. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She is a coach to hundreds of actors and teaches classes and workshops at Berkeley Rep’s School of Theatre and various other venues in the Bay Area.

Marjorie Randolph
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, although she still considers Berkeley her home. During her tenure at Berkeley Rep, she has produced 10 plays. She is a member of the California Bar and a former president of California Women Lawyers. She serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.
Bill Falik & Diana Cohen
EXECUTIVE PRODUCERS
Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she is currently a member of the board of trustees of Cal Performances. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay Area for the past 37 years. He currently is the CEO of Live Oak Enterprises and Westpark Community Builders, which creates master-planned communities in the greater Sacramento region. He is also a visiting professor at the UC Berkeley School of Law and a member of the professional faculty at Haas Business School. Having joined Berkeley Rep’s board in 2006, Bill now serves as a vice president. He is actively involved in philanthropic activities throughout Northern California.

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David is a consulting professor of mathematics at Stanford University and a Berkeley Rep trustee. He was an associate director of the Mathematical Sciences Research Institute (msri) in Berkeley and has been involved in producing museum shows about mathematics in the USA, France, and China. Joan is a clinical psychologist and psychoanalyst in private practice in Berkeley. They have two sons: Jascha, a journalist and songwriter who lives in San Francisco, and Michael, a graduate student in philosophy who lives in Pittsburgh with his wife, China.

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Gail & Arne Wagner

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Arne is an attorney with Calvo and Clark in San Francisco. Gail is a hematologist/oncologist at Kaiser in Hayward. She is the founder of Tiba Foundation (tibafoundation.org), an organization investing in community health care in an underprivileged district of western Kenya, in partnership with Matibabu Foundation. Mama Sarah Obama, Barack’s Kenyan grandmother is a Matibabu patient! Arne and Gail have been attending Berkeley Rep since they were students in 1972.

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Colin Babcock

Carpenter
Stephanie Shipman

SCENIC ART
Charge Scenic Artist
Lisa Lizar

COSTUMES
Costume Shop Director
Maggie Yule

Draper
Kitty Munzel

Tailer
Kathy Kellner Griffith

First Hand
Janet Conen

wardrobe Supervisor
Barbara Blair

PATRON SERVICES
Patron Services Manager
Katrina Jackson

House Manager
Debra Selman

Assistant House Managers
Carroll Carey
Oc rawisforisc
Alex George
Abigail Hansan
Kiki Poe

USHERS
Concessions
Michelle Baron
Amy Bobeda
Samantha Budd
Alex Friedman
Jamaica Glenn
Wendi Gross
Emily Hartman
Champagne Hughes
Kimberly “Milk” Jew
Zoe Kallonzes
Devon LaBelle
Margo Leonard
Ellen Maloney
Candice McDowell
Krys Ritchie
Rachel Steinberg
Kate Vangeloff
Kat Weiping
Allison Whorton
Jennifer Willis

USER COORDINATORS
Nelson & Marilyn Goodman

BOX OFFICE
Ticket Services Director
Christine Bond

Subscription Manager / Associate Sales Manager
Laurie Barnes

Box Office Supervisor
Terry Goulette

Box Office Agents
Destiny Askin
D. Mark Blank
Crystal Chen
Christina Cone
Tom Toro
Michael Wool

Berkely Rep School of Theatre

Associate General Manager / Director of the School of Theatre
Rachel L. Fink

Associate Director
MaryBeth Cavanaugh

Jan & Howard Oringer Outreach Coordinator
Dale Maier

Community Programs Manager
Benjamin Hanna

School Administrator
Emika Abe

Faculty
Alepuy Ayin
Jeffrey Byhr
Erica Blue
Jon Burnett
Rebecca Castelli
Paul Cello
Deborah Eubanks
Rachel Fink
Nancy Gold
Gavyn Graves
Marvin Greene
Ben Johnson
Devon LaBelle
David Maier
Marcel Martines
Ryan O’Donnell
Timothy Orr
Robert Parsons
Christopher Peak
Harold Pierce
Lisa Anne Porter
Diane Rachel
Rebecca Stockley
James Wagner
Eric Wright (The Puppet Kitchen)

Outreach Teaching Artists
Gendell Hing-Hernández
Bibi Kemper
Devon LaBelle
Marleth Martinez
Alex Moggbridge
Ryan O’Donnell
Carla Pantoja
Harold Pierce
Tommy Shepherd
Caron Tregre
Meja Teylimbas
Elena Wright

2010–11 B erkeley Rep Fellowships
Bret C. Harte Directing Fellow
Jennifer Willis

Company/Theatre Management Fellow
Champagne Hughes

Costume Fellow
Amy Bobeda

Development Fellow
Wendi Gross

Education Fellows
Candice Renee McDowell
Allison Whorton

Graphic Design Fellow
Samantha Budd

Lighting / Electronics Fellow
Daniela Becerra

Marketing & Communications Fellow
Kate Vangeloff

Peter F. Sloss Literary / Dramaturgy Fellow
Rachel Steinberg

Production Management Fellow
Krys Ritchie

Properties Fellow
Jamaica Montgomery- Glenn

Scenic Art Fellow
Margot Leonard

Scene Shop Fellow
Lindsey Cramond

Sound Fellow
Leandro Marques

Stage Management Fellow
Amanda Warner

Affiliations
The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in Lort Theatres are represented by United Scenic Artists Local 829, IATSE.
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Martin Zankel

Founding Director Michael W. Leibert
Theatre maps

SEATING SECTIONS: ● PREMIUM ● A ● B

Latecomers
Latecomers will be seated at the discretion of the house manager.

Visit our website!
Click berkeleyrep.org—you can buy tickets and plan your visit, read our blog, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org, or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online email accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949 · toll-free: 888 4-BRT-tix
Click berkeleyrep.org anytime
Fax: 510 647-2975
Groups (10+) call 510 647-2918

2010/11 ticket prices

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*No Thursday matinees for Limited Engagement shows.

Under 30? Half-price advance tickets!
For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

Student matinee
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510 647-2972.

Senior/student rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability.

Sorry, we can’t give refunds or offer retroactive discounts.

Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk—do not run—to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance.

Ticket exchange
Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 for information about free and low-cost workshops for elementary, middle, and high schools. Call Cari Turley at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 for information on discount subscriptions for preschool and K–12 educators.

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and our kiosk in the Thrust Stage lobby.

Considerations
Please keep perfume to a minimum.
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Phones / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

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