



My Name is Rachel Corrie

electronic press package

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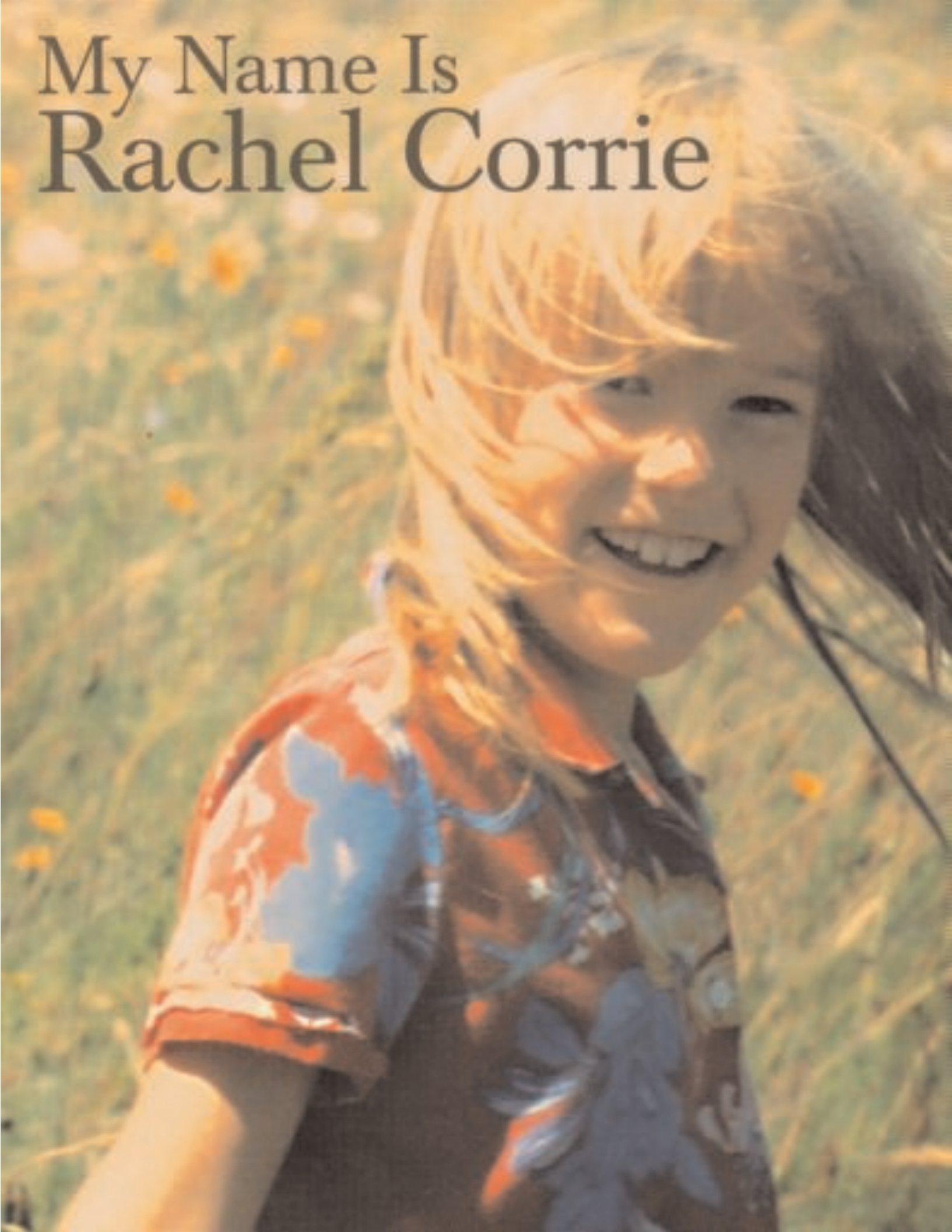
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My Name Is
Rachel Corrie





FOR IMMEDIATE RELEASE
September 1, 2007

CONTROVERSIAL PLAY PREMIERES IN CANADA

My Name is Rachel Corrie

newworldtheatre and **Teesri Duniya Theatre** join forces for a cross-national co-production of a play which has become a flashpoint for North American's opposing feelings about the Israeli Occupation of Palestinian land.

My Name is Rachel Corrie premiered at the Royal Court in London, England in the spring of 2005, to sell-out houses and rave reviews. Despite this success, theatres in New York and Toronto either cancelled productions or declined to produce it after publicly announcing their intentions to do so.

In March, 2003, 23 year old Rachel Corrie, of Olympia, Washington, was crushed to death by an Israeli Defense Forces bulldozer in the Gaza strip. A volunteer with the International Solidarity Movement, Corrie was protesting the destruction of Palestinian homes. With the permission of the Corrie family, actor **Alan Rickman** and Guardian journalist **Katharine Viner** accessed Rachel Corrie's diaries and emails and edited a huge volume of written material into a 70 minute one-woman show.

Passionate, sometimes irreverent and always intelligent *My Name is Rachel Corrie* explores an extraordinary young woman's singular experience in a region most of us only know from the news. Rachel Corrie sought to discover for herself the human impact of her own country's foreign policies on people thousands of miles from her home, a small city a few hundred kilometers from Vancouver, BC.

Her words bear witness to the deracinating madness of war

– John Lahr, The New Yorker

Featuring a team of nationally acclaimed, award winning artists:

Adrienne Wong (Performer), **Sarah Stanley** (Director), **Marcus Youssef** (Collaborating Director), **Ana Cappelluto** (Set and Costume Design), **Peter Cerone** (Sound), **Itai Erdal** (Lighting Design) and **Candelario Andrade** (Video Design).

QUEBEC PREMIERE

Montreal | Monument Nationale | December 6 – 22, 2007

WESTCOAST PREMIERE

Vancouver | Havana Theatre | January 25 – February 3, 2008 (preview January 24)

*A PuSh International Performing Arts Festival Partner Presentation



newworldtheatre creates, develops, produces and tours new plays that reflect multiple facets of Canada's diverse populations. Recipient of 17 Jessie Richardson Theatre Awards (48 nominations), the 2007 Alcan Performing Arts Award, and the Canada Council Theatre for Young Audiences Award. Productions include *Crime and Punishment*, *Ali and Ali* and *the axes of Evil*, and *Adrift on the Nile*.

Teesri Duniya Theatre is dedicated to developing and producing socially and politically relevant plays that reflect the multicultural-multiracial composition of Canada, promoting interculturalism through theatre, and creating theatrical styles based on the cultural experiences of visible minorities living in Canada.

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My Name is Rachel Corrie

edited by Alan Rickman and Katharine Viner
Taken from the writings of Rachel Corrie

Rachel Corrie was a 23-year-old American peace activist from Olympia, Washington, who was crushed to death by an Israeli bulldozer on 16 March 2003, while undertaking nonviolent direct action to protect the home of a Palestinian family from demolition.

Shortly after her death, several of her e-mails home from Gaza were published in a number of media outlets, including in the Guardian UK. British actor and director Alan Rickman was so moved by them that he approached the Royal Court Theatre about finding a way to tell Rachel's story onstage. A year after her death, Corrie's family sent the theatre 184 pages of documents: copies of Rachel's letters, e-mails and journals—some dating back to her childhood. Guardian journalist Katharine Viner was brought on board to work with Rickman at editing the material into a play. The two decided to let Rachel's story be told in her own words.

In April 2005, *My Name is Rachel Corrie*, directed by Rickman and performed by Megan Dodds, opened at the Royal Court Theatre, and became the fastest-selling play in the theatre's history, selling out two complete runs before transferring to the West End the following year. The play was critically acclaimed and won the Theatregoers' Choice Awards for Best Director, Best New Play and Best Solo Performance.

The production was slated for transfer to the New York Theatre Workshop in March 2006, but six weeks before it was scheduled to open, the New York producers decided to postpone the production indefinitely, fearing political reprisals. Artistic Director James Nicola told the Guardian of London: "In our pre-production planning and our talking around and listening in our communities in New York, what we heard was that after Ariel Sharon's illness and the election of Hamas, we had a very edgy situation." Nicola went on to say, "We found that our plan to present a work of art would be seen as us taking a stand in a political conflict, that we didn't want to take." The Royal Court felt that the postponement was in effect a cancellation, and withdrew the rights. The British production eventually made it to New York's Off-Broadway Minetta Lane Theatre in October 2006. The play has since had US productions in Seattle and Shepherdstown, West Virginia.

In Canada, Toronto's CanStage had originally announced plans to include the play in its 2007-08 season, but in December 2006, Artistic Director Martin Bragg announced that he had removed the play from the lineup. Bragg cited artistic reasons, saying that he had been moved by reading the play, but that after seeing it in New York, "It just didn't seem as powerful on the stage as it did on the page."

newworldtheatre presented the play as a staged reading at the World Urban Festival in June 2006, in conjunction with Judith Marcuse Projects.

Performance Dates

December 6 - 22, 2007 | Le Monument Nationale, Montreal, QC

January 25-February 3, 2008 | Havana Theatre, Vancouver, BC

presented in association with the PuSh International
Performing Arts Festival

Artistic Team

Sarah Stanley (Director), Marcus Youssef (Collaborating Director)
Adrienne Wong (Performer)

Ana Cappelluto (Set and Costume Design), Peter Cerone (Sound),
Itai Erdal (Lighting Design) and Candelario Andrade (Video Design)

An Interview with the Directors

Sarah Stanley and Marcus Youssef

What drew you to this play?

Sarah: I love verbatim theatre. I trust it. And earth magnets. And Rachel Corrie's words and deeds. And the picture of her with the wind blowing freedom across her face.

Marcus: Mostly we create our own plays, writing the plays we produce. Occasionally, however, we come across a play that we think is so important and affecting and different that we just want to go ahead and produce it. *My Name is Rachel Corrie* is one of those plays. I read it in May, when I was at the tail end of a year teaching at Concordia University in Montreal, and I immediately felt compelled to find a way for our company to find a way to do it.

We did an in-house reading of the play here, after I suggested it. The conversation went on for more than an hour after we finished: about the brilliance and honesty of the writing; about the generosity of Rachel's spirit; about the struggle we all face in figuring out how to challenge injustice, particularly when we live in the centre of privilege; about Rachel's maturity and self-awareness; about Gaza; and about young people and the world we are bequeathing to them. Every one of the five excellent artists in the room left the reading going, "We'll do whatever it takes to make it happen."

What I want people to hear is this young woman who made a choice to try to engage with a political issue that seems intractable, that's surrounded with ideological positions. When you hear this young woman's writing, whatever your ideological or political position on the occupation and the Israeli-Palestinian conflict, there is absolutely no denying the unbelievable humanity and intelligence and self-effacement and just sheer commitment to life that's in it. Brilliant writers don't come along all the time and you certainly don't expect it from some 23-year-old leftie activist kid from Olympia.

How did Teesri Duniya and newworld come together for this production?

Sarah: Rights + Past relationship + Collaborative spirit = possible opportunity. Result: Love as dramatic action.

Marcus: Long story. Unpredictable series of events related to rights and thinking we needed to in order to get them and then realizing we didn't and then realizing we wanted to do it anyway.

“...there is absolutely no denying the unbelievable humanity and intelligence and self-effacement and just sheer commitment to life that's in [the play].”

Marcus Youssef

This piece was created and originally performed by British theatre artists, even though Rachel Corrie was an American. Do you think British audiences would be more sympathetic to the politics of the piece than North Americans?

Sarah: What ARE the “politics of the piece?” Rachel Corrie's observations? The fact that two people (Rickman and Viner) decided to share her private thoughts in a public sphere? Those politics? Or that she can not speak herself? That any verification of her thoughts was taken with the scoop of a Caterpillar? The situation in the Middle East is fraught. Were it not, we would not have the words of a now deceased American woman before us. Billy Bragg would not have written a song. Theatre managers would not have felt compelled to re-think their programming decisions. And countless, literally countless people, would still be walking the earth and telling their lives to their children, to their friends. But in economic terms, I think it was — and remains — easier for the Brits to think about this play than it is and was for the North Americans. Yes.



Marcus: I don't know about the Brits being sympathetic with the particular politics associated with this show. I think they are more used to political art. I think they are probably more generally engaged with political ideas. I know they are much more used to theatre that attempts to engage directly with contentious social and political issues. The fact is, theatre in Britain is much more central to the culture, in ways it never will be here: we just don't have the history of it. That said, the form of this kind of theatre — taken straight from someone's actual writing — does give us a bit of a “reality” hook. The advent of pseudo-real TV and interactive media does make documentary theatre more accessible in some way, I think.

Why do you think so many other companies have shied away from or changed their minds about producing this work?

Sarah: Money. And the comfort and power that money suggests. Rachel Corrie lived. She wrote. She died. There is nothing simpler than this. Her assertions, her discoveries, her observations were hers. They were not intended for a wide release, a big audience. Her actions were a result of her beliefs. These are hard things for us to consider. They are observations regarding the daily occurrences in Rafah during the time that she was there. And so the

reflection is not as good for one side of the conflict as it is for the other. But — and I shudder to think it — but should a story of similar circumstance occur on another side or elsewhere, then I am certain it would also have its day and say. We — in mainstream society, in comfortable seats theatre going society — are far from the roots of sacrifice. But sacrifice is what must happen for this story to be told. And for us to continue to evolve. The courage to look in our own gardens in order that we might make room for other gardens to grow.

Marcus: I think it has brought some companies face to face with North American culture's resistance to the idea of political and/or collective responsibility for our government's positions, for the things that happen in the world that are done in our name, or that we profit from. A huge part of what we as a company are trying to do in our work is find ways to engage North American audiences around difficult, contentious political material. Often this means finding ways to subvert the didactic nature of a lot of political art. In this case, for me, it means being courageous about what we believe, and continuing to find non-didactic, accessible ways for people to engage with ideas that challenge generally accepted notions largely perpetuated by the mainstream media and dominant political interests. It's what Rachel was trying to do, too. And one of the things that makes me so excited about doing this play is that she had an intuitive resistance to hermetically sealed dogmatic opinion. She questions herself constantly in the show, and makes fun of herself. Which makes the tragedy of her death even more powerful and grief-inducing, at least for me.

The actual content of the play is terrifying to a lot of us, I believe, because in it one of the things Rachel's experience leads her to is an unapologetic condemnation of the Israeli occupation of Palestine. She condemns no individual or group of people; she condemns the actions of a state. And it's fascinating to see how this can be reduced to patently false accusations of anti-Semitism, largely by people who have, by their own admission, not read the play. They couldn't have. To call this play anti-Semitic is absurd. Period. But it's interesting to see how much anger and fear a single North American's testimony to Palestinian suffering can trigger.

Interestingly, there are regularly any number of vociferous condemnations of the occupation within Israel itself. The debate, in fact, is much more alive there than it tends to be here.

The script is pieced together from letters, emails, journal entries — writing that was not originally intended for the stage. What makes it theatrical?

Sarah: For me, the theatre is about mortality, above all else. We will die. The theatre is the place for this. It is the place to begin anew and end again. It is a place to contemplate the limits of our humanity. She lived. She wrote. She died. It is a story that we all know well. But in the theatre the “how” of Rachel Corrie's life, the scope of her record and the fact of her death, unfold unstoppably and unflinchingly before us. As if foretold. Had only we the tools to listen...Without an “us” in the space with “her” this story might have remained as a sad headline. Now it can become our worry stone our seat of mediation, our opportunity. Love as dramatic action.

Marcus: Taking my cue from Sarah ... what's more dramatic that a privileged kid from a few clicks from Vancouver choosing to go live in a war zone? What's more dramatic than putting yourself in front of a bulldozer to stop the destruction of a pharmacist's home? What's more dramatic than death? What's more dramatic than what is done to a politically-charged death in the hyper-mediated age of the internet? Where words and video and pictures are written and uploaded and stored in the giant privileged world brain for anyone to look at?

Your directing credit is very specific – you are collaborating, not co-directing. How does that relationship work?

Sarah: I am the director. Marcus is the collaborating director. I take the final decisions and am there for all rehearsals. Marcus and I jam on EVERYTHING. I think it is a squash image. We are both on the same side of the net but we are playing off of each other to get the most wicked shot. Whoever gets the shot scores the point. In this game all points go to *My Name is Rachel Corrie*.

“Rachel Corrie lived. She wrote. She died. Her assertions, her discoveries, her discoveries were hers... Her actions were a result of her beliefs”

Sarah Stanley

Marcus: Sarah is top-dawg, out of necessity and because it makes sense. I can't leave my family for four weeks of rehearsal in Montreal. I also am most excited creatively about the opportunity to be — as a relatively inexperienced director — mentored by Sarah, who is one of my heroes. We followed a similar path, out of Queen's University and Kingston to National Theatre School. And I am blessed that Sarah shares a desire to have me fully engaged in the process of bringing this production to life. So I'm a collaborator. I'm very proud of this, how we've managed (again, at newworld) to continue to not let traditionally defined structures define how we go about doing the work.

Both Teesri Duniya and Newworld are multicultural companies. For this show, you've cast Adrienne Wong, who is mixed-race Asian-Canadian, to play a blonde Caucasian American who refers in the script to her “international white person privilege.” How do you think this will affect our perception of the character?

Sarah: Comes back to theatre. No matter who it is who steps into her role, NO MATTER WHO, the only job they have is to tell the story according to the text left with which to tell it. They — in this instance Adrienne — are the storytellers and Rachel Corrie is “the character.” This character was an incredibly beautiful Olympian struggling with the question of — among other things — international white person privilege. I can't imagine why anyone would need someone who looks nothing like Rachel Corrie but has BLONDE HAIR to tell me this. I can't imagine it. Why? We are implicated in the Middle East and that “we” is truly international. Rachel Corrie was literally white but we are missing the point if we limit the speaker of her truths to women who look close to her physical aspect. And on top of this we are mostly likely doing a direct disservice to the very nature of her work. But basically Adrienne is the best woman for the role. She is going to knock us back and push us forward. She is the woman we want to see play this role. And we are sure audiences will too. Positive in fact.

Marcus: I will quote from my side of a lovely exchange I had with Cindy Corrie, Rachel's excellent mom:

We feel like many things are unique and exciting about our production. Rachel will be played by a terrific young actress named Adrienne Wong. Adrienne is mixed Asian Canadian which is causing a big kafuffle within the local theatre community! How can Rachel be played by a non-white person they ask? How can, in Rachel's

words, “international white person privilege” be embodied by a half-Asian Canadian? Which for us begs a couple of questions: how can a real person be embodied by any actor? And, in Olympia, or in Vancouver, is the international white person privilege Rachel so accurately named really just the purview of actual, pure-bred white people? What about me (a half-Egyptian Canadian son of an immigrant-done-good businessman)? What about the hundreds of thousands of Asians in both our corners of the Pacific Northwest? As our Israeli-Canadian lighting designer Itai Erdal thundered, “Adrienne is the most CANADIAN PERSON I KNOW!” In typical Middle Eastern fashion, Itai thunders about everything. As an IDF veteran he also argues that ISM activists in Israel are largely defined by their accents and political views, not their skin colour. When I go to Egypt, I’m considered Canadian, no matter how Arab I look.

“For me, the theatre is about mortality, above all else. We will die. The theatre is the place for this. It is the place to begin anew and end again. It is a place to contemplate the limits of our humanity.” Sarah Stanley

Given the controversy that surrounds this play, do you have any apprehensions about your production?

Sarah: My only apprehension is that we do it right. That we do it well. That we do it justice.

Marcus: I am full of apprehensions, but mostly I think they're good ones. My biggest apprehension is that people make judgements without coming to see the play. Come see it. Come see it if you disagree. Come see it if you have no idea. Just come see it. I dare people not to be moved, not to be pushed towards a conversation, an argument. Our first reading was fractious and hot, as one of our designers, who's served in the IDF, struggled to make sense of his conflicted reactions to the play, and Camyar and I struggled to remind everyone of the conflict's history and Sarah talked about how the conversation we were having was what the play triggers, not the play itself.

What do you hope audiences will take away from this production? Are you hoping to move people to political action? If so, how?

Sarah: I hope it leads people towards grief. I hope grief leads towards a renewed curiosity. A personally, politicized curiosity. I hope people will feel like doing something, anything, in the name of their own beliefs. I hope people hear the last words of this play as a reminder and a warning both. A reminder that within each of us is a heart that has felt the power to change the world. A warning that without the candour and commitment of people like Rachel Corrie walking on our streets, flying in our planes, preaching in our churches, schools and parliaments, without the story of personal courage that she most fully represents, we are doomed. We could be her. And so to grief.

Marcus: I like what Sarah says about grief. I also don't like to burden storytelling or art or whatever you want to call it with the responsibility of inducing action. Who knows what events lead us to take action in our lives? We are talking about culture, which, in my view, is made up of innumerable experiences — visual, aural, personal, mediated — that bind an unimaginable number of people together, and bind the individual to his or her sense of self. A little play performed for a couple of thousand people isn't going to have a lot of impact on that. It ain't Canadian Idol. It is much closer to the diaries and journals Rachel herself wrote: for no or miniscule audiences, an attempt (perhaps) to make

“My biggest apprehension is that people make judgements without coming to see the play. Come see it. Come see it if you disagree. Come see it if you have no idea. Just come see it.”

sense of that which doesn't seem to, an attempt (perhaps) to take responsibility by opening up to another's experience, a willingness to be moved. That's what I like about her writing. That's also what I like about how we're working on this show.

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Marcus Youssef

About the Artists

Sarah Stanley – Director

Marcus Youssef – Collaborating Director

Adrienne Wong – Performer



Sarah Stanley, Director

Director, dramaturge, and theatrical investigator, Sarah co-founded Die In Debt Theatre and the Baby Grand Theatre, and is the former Artistic Director of Buddies in Bad Times Theatre and the inaugural Artistic Associate of the Magnetic North Theatre Festival. Die In Debt is in residence at the Theatre Centre in Toronto where Sarah is developing, with Nick Carpenter, a new piece called *Press* and is a member of a collective working towards the next phase of *Suck and Blow* (Absit Omen/Cahoots). She is in preparation for the premiere of Greg Kramer's *Isadora - Fabulist!* with Imago Theatre and *My Name is Rachel Corrie* with Teesri Duniya/newworldtheatre. Upcoming: Sarah is directing *The Retreat From Moscow* (Neptune Theatre) and *Forever Yours Marylou* (Centaur Theatre). Sarah's work has been nominated for and/or won several awards. Most recently she was nominated for the Siminovitch Award for Directing. Sarah teaches at Concordia University and co-helms the Directing Program at the National Theatre school of Canada.



Marcus Youssef, Collaborating Director

Marcus' plays include *Ali and Ali and the Axes of Evil*; *A Line in the Sand* (Chalmers Award); *Adrift on the Nile*; *Come Back to the 7-11*, *Judy Blume*, *Judy Blume* and numerous works for young audiences. A graduate of the National Theatre School of Canada, he contributes frequently to numerous programs on the CBC network. He is also the Founding Co-Editor of CRANK Magazine and a contributor to a wide range of mass and niche market print magazines. A nationally recognized leader of community-based arts and writing programs, Marcus has also ducked the real world as Assistant Professor of Theatre and Development at Concordia University. Marcus is a member of newworld's Artistic Producing Team.



Adrienne Wong, Performer

Adrienne Wong creates, performs and produces new work for theatre and radio. Recently she has collaborated as a performer on *Gods, Demons and Yogis* (Shakti Dance Collective), *...these lives were around me* (battery opera), and her one woman ukulele show *Hurted* (La Luna Productions). Writing collaborations include *The Empty Orchestra* (Theatre Replacement), *In the Heart of the City* downtown eastside community play and *Mixie and the Half-breeds* (in development for newworld) Favourite projects include devising a miniature play for Box Theatre, playing Scrabble on the radio (North by Northwest, CBC Radio One), and creating interactive letter-writing projects. Adrienne is a graduate of Simon Fraser University's School for the Contemporary Arts and one third of newworld's Artistic Producing Team.

About **newworld**theatre

Officially incorporated in 1994, **newworld**theatre is a professional, Vancouver-based theatre company which creates, develops, produces and tours new plays that reflect multiple facets of Canada's diverse populations. Created through a potent mixture of collective creation and traditional script development, **newworld** productions investigate intersections between communities and peoples. Our work examines borders — between cultures, styles, and disciplines — and our shows are hybrids of East and West, of the real and imaginary, and of story and cabaret.

We also work with numerous community-based groups, giving non-professional artists creative tools with which to examine and express their self-defined aspirations and concerns.

Philosophically, we are driven by a commitment to a broad, integrated and artistically cogent mix of diverse artists and arts-practice and a commitment to the artist's vision as the primary engine of artistic creation. We believe that Canada's artistic ecology is as culturally, economically and stylistically “diverse” as the country it emerges from. It is the inherent strengths of this ecology that we strive to reflect, and at the heart of all our work we believe in the triumph of compassion over all forms of oppression.

Since 1992, Vancouver-based **newworld** has produced 17 original shows, including *Adrift on the Nile*, *Ali and Ali* and *the Axes of Evil*, *Crime and Punishment*, and *Asylum of the Universe*, and received 17 Jessie Richardson Awards, The Canada Council TYA Award and the Alcan Performing Arts Award.

newworldtheatre productions tour across Canada and have been presented by major national festivals, including the PuSh Festival, the Vancouver International Children's Festival and the National Arts Centre's Magnetic North Theatre Festival. Cited by both the National Post and the Globe and Mail as one of the companies driving the nationally recognized renaissance in independent Vancouver theatre, **newworld** produces work that is passionate, entertaining and thought-provoking. We consistently reach audiences that cross traditional cultural and demographic boundaries.

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About Teesri Duniya Theatre



**Teesri
Duniya
Theatre**

Teesri Duniya Theatre is dedicated to producing socially and politically relevant theatre that supports a multicultural vision of society, promoting interculturalism through works of theatre, and creating theatrical styles based on the cultural experiences of visible minorities living in Canada.

The company believes that culturally diverse theatre and artists are an integral part of the theatre landscape of the country. The company is committed to multiethnic casting and stories.

Teesri Duniya began as a South Asian theatre company in 1981. Today it is one of the few theatre companies in Canada, and the only one in Quebec, where artists of every culture, color, language and background work together. In both its creative work and administration, the company promotes a multicultural-multiracial vision of Canada. Our creations are outward looking and weave together elements of different cultures. We believe this to be the best way to drive the creative process, ensure our artistic development, and build and maintain our relationship with the country's general arts movement.

In the early eighties, the company produced plays in Hindi dealing with issues affecting the lives of South Asian immigrants in Quebec (*Julus, Ek the Gadha, Bhanumati ka Pitara, Ghar Ghar Ki Kahani, Ahsaas* and *Darwaze Khol Do*). Then, in 1985, the company began producing English-language productions with plays such as *The Great Celestial Cow, Job Stealer, Isolated Incident, Equal Wages, Land Where the Trees Talk, No Man's Land* and *Divided We Stand*. This marked the beginning of a radical new approach to engaging with present realities — an approach that analyzed not only the social conditions in which immigrant communities presently live, but also the social and cultural factors and interactions that affect these diverse communities. The result is a theatre that focuses on minority issues, builds solidarity among minorities, and promotes an increasing interaction and dialogue across cultures.

In the early nineties, we received our first arts funding grant from the Canada Council for the Arts. With it came a string of cutting-edge avant-garde plays (*Counter Offence, Reading Hebron, Bhopal, Noah's Arc 747, Ms. Oriented*).

The company produces a range of plays reflecting diverse cultures, perspectives, themes, and aesthetics. These are united by our common concern with issues of social justice, cultural relevance, and artistic quality. Every one of our plays presents a distinctly Canadian voice. We are proud to have produced works in English, French, Hindi, and Tamil, and we look forward to expanding our linguistic repertoire in the future.

From the beginning, we have sought to broaden our linguistic and cultural reach and scope, collaborating with like-minded companies across Canada, including, among others, Théâtre Sortie de Secours, Cahoots Theatre Projects and the Black Theatre Workshop.

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About the International Solidarity Movement

source: www.palsolidarity.org

The **International Solidarity Movement (ISM)** is a Palestinian-led movement committed to resisting the Israeli occupation of Palestinian land using nonviolent, direct-action methods and principles. Founded by a small group of activists in August 2001, ISM aims to support and strengthen the Palestinian popular resistance by providing the Palestinian people with two resources: international protection and a voice with which to nonviolently resist an overwhelming military occupation force.

Why ISM?

Occupation is not going to be defeated by words alone; occupation, oppression and domination are going to be dismantled the same way they were erected — through people's action. The Israeli army and the Israeli occupation can be defeated by strategic, disciplined unarmed resistance, utilizing the effective resources Palestinians can mobilize — including international participation.

In April 2002, with help from Palestinians, international activists were able to outmaneuver the Israeli military during two of its biggest military operations, entering and providing support to those trapped inside the Presidential Compound in Ramallah and the Church of the Nativity in Bethlehem. More recently, ISM has supported strong Palestinian-led, nonviolent resistance movements against Israel's Apartheid Wall in villages like Budrus and Biddu. In these villages peaceful community marches have succeeded in altering the Wall's path and even stopping Wall construction.

International participation is important for a number of reasons:

Protection: An international presence at Palestinian civilian actions can ensure a degree of protection for Palestinians engaged in nonviolent resistance.

Message to the mainstream media: The Palestinian struggle is not accurately reported by the mainstream corporate media. The mainstream media portrays Israelis and Palestinians as two equal sides who can't live together fighting over a piece of land, instead of an Israeli military occupation and a Palestinian struggle for freedom, self-determination and human rights. People from all over the world who join us can reach out to their respective media and help dispel this notion.

Personal witness and transmitting information: International civilians joining Palestinians can bear witness and return home to talk to their communities about what is happening.

Break isolation and provide hope: The occupation isolates Palestinians and cuts them off from the rest of the world and from each other. International civilians coming in, despite restrictions, send a message to the Palestinian community — "we see, we hear and we are with you." Hope that people acting together can change things is a cornerstone of our philosophy and message.

Internationals with the ISM are not in Palestine to teach nonviolent resistance. Palestinians resist nonviolently every day. The ISM lends support to the Palestinian resistance to the occupation and their demand for freedom through the following activities:

Direct Action - challenging crippling checkpoints and curfew, confronting tanks and demolition equipment, removing roadblocks, participating in nonviolent demonstrations, accompanying farmers to their fields and protecting families whose homes are threatened with demolition.

Emergency Mobilization - escorting ambulances through checkpoints, delivering food and water to families under curfew or house arrest, assisting the injured or disabled to access medical care and walking children to school.

Documentation - documenting and reporting to local and international media about the daily life under occupation and the countless human rights and international law violations by the Israeli military.

Further Reading

online

The Rachel Corrie Foundation for Peace and Justice

The Foundation was founded by members of Rachel Corrie's family and community in order to carry on the type of work that Rachel began and hoped to accomplish. The site features information about Rachel and an extensive reading list, as well as a very informative “myths and facts” sheet about Rachel's work and her death.

www.rachelcorriefoundation.org

Rachel's Words

Set up in response to the cancellation of the New York Theatre Workshop production of *My Name Is Rachel Corrie*, this site seeks to inform and make available the text of Rachel's own writings. It also features extensive links to other resources.

www.rachelswords.org

Democracy Now

The official site of this daily independent radio show. The searchable archives will take you to transcripts of radio interviews with Katherine Viner and representatives of the New York Theatre Workshop following the cancellation of their production, as well as radio interviews with Rachel Corrie's parents.

www.democracynow.org

“Let Me Fight My Monsters”

Katherine Viner's account of the creation of the play, from the Guardian UK, with lots of helpful background about Rachel Corrie. Includes a list of links to other useful sources.

<http://arts.guardian.co.uk/features/story/0,,1454963,00.html>

My Name is Rachel Corrie

Summary

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Performance Dates

Montreal, QC
December 6 - 22, 2007
Le Monument Nationale

Vancouver, BC
January 25-February 3, 2008

Havana Theatre

presented in association with the PuSh International Performing Arts Festival