

BACKSTORY

◦ **GUANTANAMO**

HONOR BOUND TO DEFEND FREEDOM



◦ *Your behind-the-scenes look at TimeLine productions*

YESTERDAY'S STORIES.
TODAY'S TOPICS.

TimeLine
Theatre Company

MESSAGE FROM ARTISTIC DIRECTOR PJ POWERS

Dear Friends,

Welcome to the second edition of TimeLine *Backstory*, and thanks so much to all of you who shared comments about our inaugural edition. We're thrilled to give you this behind-the-scenes look at our work, and we'll hopefully continue to offer new features and insight with each issue.

When TimeLine's company members first read *Guantanamo: Honor Bound To Defend Freedom* last spring we were blown away by how the play presents such complex ideas and emotions in such a simple and personal way. Playwrights Victoria Brittain and Gillian Slovo conducted countless hours of interviews to bring you face-to-face with the detainees, families and lawyers who have experienced the good, the bad, and the ugly events that have peppered headlines and ignited a worldwide conversation about

how to fight a new kind of enemy and a new kind of war.

Recently, I've had a few people ask if *Guantanamo* is a "traditional TimeLine history play" or more of a "current events play." I guess my response is "yes" and "you betcha." Surely, it's increasingly apparent that the tales of Guantanamo Bay and the "War on Terror" are still unfolding, and it may take quite awhile before we gain perspective on how they'll influence the wider scope of history. We'll leave such work to historians and pundits and leave the conclusions to a future generation. But, as theatre artists in the here-and-now, TimeLine is drawn to this play because it asks us to consider how the voice of the individual can resound in stories of monumental and historical significance.

Guantanamo is made up of the words and viewpoints of real history-makers. Our goal is to



tell their stories as honestly as possible and let you draw your own

conclusions about how these "current events" speak to broader questions regarding the history and future of civil liberties.

With a very talented cast and design team, and in the always-inspired hands of director Nick Bowling, we're proud to share *Guantanamo* with you. I look forward to seeing you at the theatre soon to continue the conversation.

Best Wishes,



PJ Powers

Artistic Director

GUANTANAMO

By **Gillian Slovo** and **Victoria Brittain**

Directed by **Nick Bowling**

FEBRUARY 11 — MARCH 26, 2006
previews 2/7–2/10

Originally produced to great acclaim in London in 2004 and a subsequent hit Off-Broadway, *Guantanamo* is based on interviews with the families of men detained in Guantanamo Bay. This stirring drama weaves together riveting personal stories, legal opinion and political debate, putting a human face on the world's headlines and examining the divisive line between maintaining national security and protecting human rights.

London's Tricycle Theatre has made a name with their "tribunal" documentary plays, performances composed verbatim from the records of trials and reports (such as the Nuremberg Trial and the Bloody Sunday Inquiry). Nicholas Kent of Tricycle commissioned

journalist Victoria Brittain and novelist Gillian Slovo to create a piece on the detentions at Guantanamo. Over March and April of 2004, the two interviewed former detainees (four of the British detainees had been released in early March),

"People want to hear the truth, not a journalist's cut. In the theatre, you sit down and wrestle with an issue."

—Nicholas Kent, Artistic Director of London's Tricycle Theatre

detainees' families, and lawyers. From these interviews, conducted in a number of locations such as pubs, hotels, offices, and suburban sitting rooms, they constructed the play, also including letters received by the families. Officials in the U.S. and U.K. governments declined to be interviewed, so Brittain and Slovo included some

of their public statements. Like the tribunal plays, as Slovo explains, "only the words of the real people involved could be used." In deciding how to structure the play, "I found that the best way was to partially describe the journey

Victoria and I had gone on to understand what had happened to these people—picked up and taken to a place they might not even have known existed, and kept there for who knows how long, and to let the play then build into a more general understanding of what this means, not only for them, but also for all of us."

Post-Show Discussions

Join members of the cast and production team for free post-show discussions on *every Thursday starting 2/16 and on Sundays 2/19 & 3/12*

Sunday Scholar Series

Following the performance on Sunday, February 26, join us for our Sunday Scholar Series, a one-hour panel discussion with experts talking about the themes and issues of *Guantanamo*. Panelists will include:

Bridget Arimond, Assistant Director, Center for International Human Rights, Northwestern University School of Law

Backstory Credits

Dramaturgy & Historical Research by Jennifer Shook.
Rehearsal Photography by Lara Goetsch.
Design by Rogue Element.

Joseph Margulies, Lecturer in Law, The Law School, University of Chicago

Gary Isaac, Counsel working on Guantanamo Bay detainee cases, Mayer, Brown, Rowe & Maw

GILLIAN SLOVO & VICTORIA BRITTAIN

South African born **Gillian Slovo** lives in London. She is a writer whose ten published novels include five detective novels featuring the detective, Kate Baier, a family saga, *Ties of Blood*, and a thriller, *The Betrayal*. Her family memoir, *Every Secret Thing*, was an international best seller. Her novel, *Red Dust*, set around a hearing of South African Truth and Reconciliation Commission, won the prix RFI temoin

du monde in France and has been made into a feature film starring Hilary Swank and Chiwetel Ejiofor. Her most recent novel, *Ice Road*, was shortlisted for the Orange Prize. She is currently working on a new novel.

Victoria Brittain has lived and worked as a journalist in Washington, Saigon, Algiers, Nairobi and London. She has reported extensively from many parts of

the Third World, for many publications in Britain and in France. She worked at *The Guardian* for twenty years, most recently as Associate Foreign Editor. She is currently a Research Associate at the London School of Economics. She is a patron of Palestine Solidarity, on the editorial board of *Race and Class*, and a Trustee of Widows Rights International. She is on the national executive council of the Respect Coalition.

Feb. 1903 The U.S. leases 45 square miles of land and water at Guantanamo Bay from Cuba to build a fueling station.

Feb. 9, 1942 Pres. Franklin Roosevelt signs Executive Order 9066, authorizing the removal and incarceration of over 110,000 Japanese-Americans.

July 31, 1942 In *Ex Parte Quirin*, the Supreme Court upholds a decision by President Franklin to try Nazi saboteurs by a military commission.

1943 The base at Guantanamo is re-ratified, and the lease amount is fixed at approximately \$4,000. The treaty cannot be terminated without the agreement of both parties, or abandonment of the property by the U.S.

1949 The fourth Geneva Convention extends and codifies international agreement on treatment of specific populations during wartime, including prisoners of war.

1950 In *Johnson v. Eisenberger*, the Supreme Court rules that the federal court system did not have jurisdiction to hear cases filed by enemy aliens who had been seized and held outside U.S. territory.

1998 Al-Qaeda attacks U.S. embassies in Kenya and Tanzania with suicide bombs.

Sept. 11, 2001 Assistant Attorney General John Yoo recalls the first thing discussed: "What did this mean legally and in terms of the powers of the government?"

timeline of events

Since declaring a "war on terror" in 2001, the Bush administration has fought several international, national, and internal battles over the rules of engagement.

The rules that normally govern wartime behavior toward prisoners include U.S. civil law, the U.N. Convention Against Torture (adopted by the U.S. in 1994), and the Geneva Conventions. The Geneva Conventions state that prisoners of war must be "treated humanely," and prohibit "outrages upon personal dignity" (Article 3). Rules also govern quality of living conditions and allow the sending and receiving of mail. POWs when interrogated are only required to disclose name, rank, and serial number (Article 17).

However, international treaties are negotiated by nations, and terrorists by nature operate outside of state systems. How do states, then, balance security and human rights?

The Joint Task Force at Guantanamo: Motto: Honor Bound to Defend Freedom

As of December 1, 2005, the Pentagon admits to holding 505 people currently at Guantanamo Bay. Classified as "enemy combatants," these "detainees" are not accorded any status under international law, leaving them out of the reach of civil law or the Geneva Conventions on the treatment of Prisoners of War. Guantanamo itself, leased by

the U.S. from Cuba since 1903, is claimed as territory by neither country, and therefore a "legal black hole." Most of the detainees have been held in various bases (such as Bagram and Abu Ghraib) since the October 2001 U.S. invasion of Afghanistan. Nine British citizens have been released and repatriated to the UK without charges. British residents without the benefit of UK citizenship remain, including Bisher al-Rawi and

"[We've got to] work through, sort of, the dark side, [use] any means at our disposal..."

—Vice President Dick Cheney on Meet the Press, Sept. 16, 2001

Major Mori's (characters depicted in the play) Australian client David Hicks. Recent numbers claim that the U.S. has detained more than 83,000 people since the launching of its "war on terror" four years ago. Up to 14,500 of those remain in detention and 108 people are known to have died in U.S. custody.

Outsourcing Torture

Although the United Nations Convention Against Torture and U.S. law prohibit torture in the U.S. or abroad, as well as the extradition of non-nationals to countries where there are "substantial grounds for believing" they would be tortured, linguistic imprecision and the question of

what constitutes "custody" has encouraged much latitude in the process of "sharing the burden" of detention and interrogation with third countries, even those known as human rights violators.

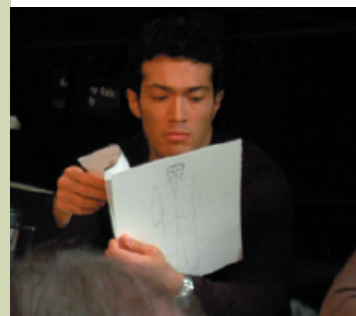
Interrogation and Intelligence

The arguments in favor of indefinite detainment are 1) A policing function, and 2) To "harvest actionable intelligence" that may be used to break down terror

networks and prevent future attacks. The FBI has warned the CIA that they have found intelligence gained under torture to be incorrect. Some officials have suggested that the misinformation about WMD may have come from torture interrogations. On Dec. 8, 2005, Britain's highest court ruled that evidence obtained under torture is not admissible in any British court, regardless of where it occurred. Anonymous sources in the Justice Department have suggested that the reason Jose Padilla has not been charged with all of the plots originally linked to him is that the evidence would require testimony from torture interrogations, in CIA prisons whose locations have not been disclosed.

Ruhel Ahmed

Formerly known by his neighbors as an avid kickboxer, Ruhel is now known as one of the "Tipton Three," a group of British college students from the West Midlands who traveled to Afghanistan in October 2001 en route to a friend's wedding in Pakistan. Taken prisoner by the Taliban, then taken by the U.S. to Kandahar a month later, they wound up with 3,000 others in a prison taken over by the U.S., were taken to Kandahar a month later, and



Actor Christian Castro playing Ruhel Ahmed

were among the first arrivals at Guantanamo's Camp X-Ray in January 2002. They confessed to

"People always ask me how I cope with the difficulties of readjusting to normal life, and I answer 'life is no longer normal.'"

—Moazzam Begg

training at a base for Al-Qaeda operatives. However, British intelligence checked out the timeframe and found that all three men were working at the Curry's superstore in Birmingham at that time, invalidating their "confession." All three were released and returned to the UK with no charges in March 2004. With Jamal al-Harith, the Tipton Three brought a lawsuit against Donald Rumsfeld alleging mistreatment. The Supreme Court ruled in their favor in June 2004, agreeing that their incarceration was unjustified, and upholding the detainees' right to challenge their status before an independent tribunal.

Jamal Al-Harith (also known as Jamal Udeen)

A website designer and school administrator from Manchester, Jamal was born Ronald Fiddler, to devout Jamaican parents, and converted to Islam in his 20s. Shortly after a divorce, he had gone through Pakistan to Iran for a religious retreat, retracing a trip he'd taken years before. He was stopped near the Afghan border by Taliban soldiers, who saw his British passport and pegged him



Actor Bobby Zaman playing Bisher Al-Rawi

for a spy. After the fall of the Taliban, the Red Cross connected him with the British Foreign Office, but before his flight out, American Special Forces arrived and took him to Kandahar, believing he was a Taliban agent. He was taken to Cuba in February 2002. His family learned of this removal from the media. He was released from Guantanamo in March 2004, with no charges. He joined the lawsuit with the Tipton Three.

Bisher Al-Rawi

Bisher is the only of the play's characters who is still at Guantanamo. When he was a child in Iraq, his father was arrested by Saddam Hussein's secret police. After the family emigrated to the U.K., they decided that Bisher should keep his Iraqi citizenship, so that they might reclaim their lands after Saddam's regime fell. As a 19-year British resident but not a British citizen, Bisher has not had the diplomatic power that

Sept. 14, 2001 Congress passes Joint Resolution for "Use of Force"—broad powers to the president in prevention as well as punishment of terrorism.

Mid-Sept. 2001 White House legal debate begins over how to handle detainees.

Oct. 2001 Ruhel Ahmed and two friends find themselves in the middle of war in Afghanistan while on their way to Pakistan for a wedding. Forces to Kandahar.

Oct. 2001 Jamal al-Harith is arrested in Pakistan, where he has gone for a religious retreat.

Oct. 7, 2001 U.S. begins aerial bombings of terrorist training camps and Taliban military positions in Afghanistan.

Oct. 17, 2001 CENTCOM directs the military to apply the Geneva Conventions to Prisoners of War in Afghanistan.

Oct. 26, 2001 Congress adopts the U.S.A. Patriot Act to provide "appropriate tools required to intercept and obstruct terrorism."

Nov. 13, 2001 Bush authorizes military tribunals.

Dec. 27, 2001 Secretary of Defense Rumsfeld describes the U.S. Naval Base "Gitmo" as the "least worst" place to hold detainees.

Jan. 11, 2002 Camp X-Ray's open metal cages receive the first detainees. Rumsfeld holds a press conference to explain the "unlawful combatant" status.

Jan. 2002 Moazzam Begg is seized from his house in Islamabad, Pakistan at 3AM.

"We read, we watch, we hear about atrocities, but we don't sufficiently register it."

— Gareth Peirce, lawyer for several detainees

freed most of the other British detainees. As a Millfield private school student, Bisher excelled in math and all kinds of sports, such as climbing, deep sea diving, and flying. He finished a university degree in materials engineering but never settled in a career. Dur-



Actor Sean Nix playing Jamal Al-Harith

ing a military hearing, Bisher said he had translated for Abu Qatada (a Palestinian refugee in London, whose sermons had been found in the flat of Mohammed Atta, one of the September 11 hijackers; Qatada has been called Bin Laden's "right-hand man in Europe") for meetings with British Intelligence and the British police. He has repeatedly claimed that MI5 assured him his friend-

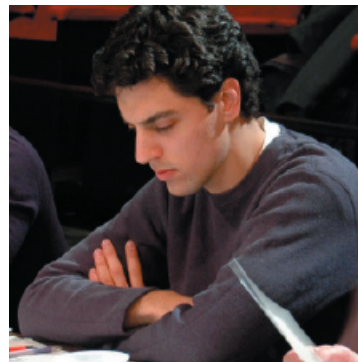
ship with Abu Qatada would not endanger him. Yet he was arrested in Gambia in November 2002, where he and his brother Wahab and friends had gone to start a business venture. Wahab, a British citizen, was released, but Bisher was transferred to Bagram and then to Guantanamo in 2003. Wahab, a British citizen, was released, but Bisher was transferred to Bagram and then to Guantanamo in 2003. He was not allowed to see a lawyer until January 2005. In August of 2005, Bisher joined the protest hunger strike that still continues.

Moazzam Begg

Moazzam was born in Birmingham, U.K., to British-Pakistani parents. From a young age, he was a campaigner for human rights and civil rights, and in 2001 he left his store in Birmingham and took his family to Afghanistan to start schools. He took his family to safety in Pakistan after September 11, but in January 2002 he was seized at his house in Islamabad at 3am. He managed to hide a cell phone, and called his father in London from inside the trunk of a car. While held at Bagram, Moazzam witnessed the

deaths of two prisoners, which were officially classified as homicide. Also at Bagram, he signed a false written confession after a torture interrogation, but neither he nor his lawyer were allowed to see it during his detention. His lawyer, Clive Stafford Smith, filed a statement on Moazzam's behalf detailing his physical and psychological abuse at Bagram, including forcible head-shaving and beating in retaliation for reciting the Qur'an during a "no-talking" period. Then he was moved to Guantanamo. Moazzam was in complete isolation for two years. The youngest of his four children was born during his isolation. He was released January 25, 2005, with three other Britons, with no charges. At a conference in London in November 2005 he told reporters, "People always ask me how I cope with the difficulties of readjusting to normal life," Begg said. "And I answer life is no longer normal."

Actor Hunter Stiebel playing Moazzam Begg



Just prior to the start of rehearsals for *Guantanamo: Honor Bound To Defend Freedom* TimeLine's Artistic Director PJ Powers (PP) chatted with director Nick Bowling (NB) about how he was approaching the show.

(PP) Have you ever worked on a play like this, where the issues in the script are changing each time you pick up a newspaper?

(NB) No, and it's very weird and a little scary. Usually the plot and characters' lives are a sort of set map that's ours to discover and decipher. This play, however, is a living, moving map. For example, Moazzam Begg, who was a detainee at Guantanamo in the play has since been released and is now doing lectures throughout England about his mistreatment there. And the laws pertaining to torture, the treatment of the detainees and the very status of the detainees is being argued and changed on a daily basis.

When the play was conceived in early 2004, the details of some of the torture tactics (physical/sexual abuse) being used were less known publicly and have very little focus in the play. The play centers more specifically on the inhumanity of 'detaining' people for years without charging them specifically or letting them defend themselves in a court of law. Since then, of course, our attention has really been centered on the torture question with the creation of the McCain amendment (attempting

to make torture tactics illegal) and the continual attachments to that amendment by the government which have watered it down, making it essentially useless. I am trying to keep all this new information in our minds without specifically adding it on top of what the authors intended.

(PP) So a challenge with the play is the fact that everyone depicted in it is a living person, and the lines in the play are their words from letters and interviews. Does that scare you, to be given the task of interpreting what they meant and re-telling their stories?

(NB) It's a huge challenge to flesh out living characters. We have to interpret them in a way...otherwise this would be a very strange re-creation. Our interpretation will be a key part of the production. It has to be and it's very risky stuff. The actors portraying these people need to make decisions about their styles, their inflections, their intentions. We could just try to repeat what happened in the interviews, but that's not theatre. And if people are looking for that, I think they would just want to see or hear the tapes and skip this production. I'm interested in exploring these people as charac-



ters. That means we as artists will pick away at their strengths and weaknesses, and I hope the audience will do the same.

(PP) How important was it for you to cast actors who look and sound like the people they are playing?

(NB) It was important but not the most important thing. First of all, looking and sounding like a Muslim from Iraq is a very subjective thing. I initially planned to find actors of the same ethnicity of the characters, but when it came down to it, we had a very difficult time finding those people. And what is most important in all casting, I think, is who can best represent the character. So sometimes, that means an actor who is say, Iraqi, may not have been cast to play that character because an actor of Latino dissent captures that person more believably. This gets into the very murky waters of "non-traditional casting" and is a debate unto itself. Suffice it to say, we saw many strong actors of various ethnicities for the production and I cast the best person for each role. I avoided

Feb. 7, 2002 Bush decides that Taliban and Al-Qaeda prisoners will not be entitled to Geneva protections.

May 2002 Chicago-born Jose Padilla is arrested at O'Hare Airport.

May 2002 The more permanent Delta, built by Halliburton, replaces Camp X-Ray.

Sept. 11, 2002 Ashcroft announces new immigration registration requirements for non-citizens from primarily Arab countries. Hundreds are arrested when they come to register, or rounded up when they do not.

Nov. 2002 Wahab and Bisher al-Rawi and their business partners are arrested by local intelligence in Banjul, Gambia.

Nov. 4, 2002 General Geoffrey Miller institutes "rewards" systems and narrows the distinction between guards and interrogators.

Dec. 2, 2002 Rumsfeld approves Military Intelligence use of harsher interrogation techniques.

Mar. 19, 2003 Operation Iraqi Freedom begins.

Aug. 31, 2003 General Geoffrey Miller goes to Abu Ghraib to "Gitmoize" it by importing interrogation techniques developed at Guantanamo.

Sept. 2003 The suicide attempt total among detainees reaches 32.

March 2004 Jamal al-Harith and the Tipton Three (including Ruhef Ahmed) are released, with no charges, and they return to London.



Cast and crew during the initial reading of Guantanamo: Honor Bound to Defend Freedom

asking about an actor's ethnicity while casting because I wanted it to be about the actor and the character...not race. Others may have done it differently, but this is how I believe I can best serve the play. All of the actors are convincing in the roles they are playing, and I would be interested in hearing from audience members to see if they agree or not.

(PP) The play is primarily a series of inter-weaving monologues and there aren't many instances where people are actually talking to one another or 'playing a scene'. Stylistically, that seems very different from the type of plays you normally work on, isn't it?

(NB) It is, and a play constructed from all monologues can be very difficult to hear and to stay involved with. But Victoria Brittain and Gillian Slovo, the artists behind creating this piece, have edited it so beautifully that the audience will feel like there is dialogue. They have woven these several stories together in the general timeline in which they occurred, but the eloquence of the characters' language and the passion with which they tell their stories, along with the careful and poetic editing of the authors has made a piece of riveting and exciting theatre which has played around the country to raves.

For me personally, it will be odd to never rehearse with more than one person. And I can't really 'block' the play except to say...stand here, sit here. We'll see if I can't find a little more than that, but mostly, this is a play of very powerful words and ideas.

(PP) I suppose we could talk on-and-on about how this play is different from what TimeLine audiences have come to know you for. But it seems to me that there are some similarities thematically to other plays you've directed. *Hauptmann* comes to mind as another very personal play that was more about the question of justice and probably less about

determining guilt vs. innocence. Do you agree?

(NB) My focus is not at all about the guilt or innocence of anyone at Guantanamo. I know this is a rather bold statement, but ultimately, the issues at Guantanamo are about the rights of all people, whether innocent or guilty. Frankly, the play as written is primarily focused on the innocence of the detainees incorporated into the play, but to present a play which attempts to defend innocent people is only doing half the job. We're preaching to the left choir if we do that. The real challenge is to defend the rights of the guilty or the presumed guilty and there are surely some guilty people at Guantanamo and possibly in the play.

Who is really on trial in the play is not the detainees, but America itself, and the decisions we have made as a country. These choices are a direct result of America's feelings about 9/11. I want to start the play by taking us back to

Scenic Designer Brian Sidney Bembridge presents a model of the set for Guantanamo to the cast.



Actor Sean Nix playing Jamal Al-Harith

that day and remind the audience about their own feelings at the time. Were you afraid of another terrorist act? Were you afraid to stand up against the Patriot Act and those friends and neighbors who agreed with it? What were you willing to do? Were you willing to detain one person to prevent another attack? How about detaining 550 people? As a majority, we reinstated an administration who we knew would break the rules to make us feel safe and bring the terrorists to justice. It seems a little crazy to me that we hold the president and his people solely responsible for this mess. We are equally responsible for it and for finding a way out of it.

Only recently have we begun down that path...but it isn't easy. I ask the audience to take this play as testimony in the case against America. Listen to it with open minds as a jury would. This is a much too complicated issue for black and white responses.

I hope people come away from this with more than a hatred for Guantanamo. I hope people are thinking about how we have come to a point where so much of the world despises us. How we can find safety and security without resorting to torturous interrogation tactics. About how far they themselves are willing to go to get to the truth. About how you would have handled the aftermath of 9/11 differently and if you are willing to forgo any violation of civil rights whatsoever to prevent



Actors (left to right) Anil Hurkadli, Hunter Stiebel and Vincent P. Mahler in rehearsal.

another terrorist attack on American soil. And what if it had been the Sears tower—how would that have affected your opinions.

Ultimately, this is what TimeLine Theatre is all about—putting as much information in the audiences' hands in order that they may create informed opinions.

March 11, 2004 Al-Qaeda orchestrated commuter train bombings in Madrid, Spain kill more than 190 people and wound more than 1,400.

Mar.-Apr. 2004 Victoria Brittain and Gillian Slovo conduct interviews for the play Guantanamo: Honor Bound to Defend Freedom.

April 28, 2004 "60 Minutes II" report breaks the story of detainee abuse at Abu Ghraib prison. The infamous photos had been given to investigators Jan. 13, and Gen. Taguba had published his secret report on Feb. 25.

May 10, 2004 Seymour Hersh begins a series of New Yorker reports on widespread abuse at Abu Ghraib.

May 2004 The CIA releases German citizen Khalid Masi, after holding him for five months in Macedonia and Afghanistan, believing he was someone else with a similar name.

June 2004 The U.S. Supreme Court upholds the detainees' right to challenge their status before an independent tribunal.

Oct. 27, 2004 Jamal al-Harith and the Tipton Three begin lawsuit against Rumsfeld.

Dec. 2004 The British House of Lords rules that holding foreign terror suspects without trial violates their human rights, yet Britain continues to do so at Belmarsh prison.

Jan. 25, 2005 Moazzam Begg is released, with three other Britons.

Jan. 31, 2005 A federal court judge rules that the Pentagon tribunals do not satisfy minimum due-process requirements.

"It is undoubtedly from 9/11 onwards a new situation and modern terrorism involves far greater risks to the public. But, in my view, it is even more important now that one must stand by human rights law, respect the treaties. The need for them has not been lessened but increased."

— Lord Justice Steyn

(PP) Your productions have always stretched the boundaries of how to re-imagine the space at TimeLine. Thinking of *The Crucible*, *Gaslight*, *Hauptmann*, *The Lion in Winter*, the list goes on and on, you and your designers have always created dramatic and provocative physical relationships between the actors and the audience. Tell us a little about your approach for *Guantanamo*.

(NB) The design team and I really wanted to create 12 very individual spaces for the 12 actors because three of them are in cells at Guantanamo and the rest of them were interviewed individually. Each character is in a sort of box that reflects the place where they were interviewed (an office, a home, a hotel lobby) and they also suggest a witness stand, since

each of these people are essentially giving testimony.

Originally, the characters that are not at Guantanamo were in a non-descript, black, theatrical other-world... but I wanted to be very specific about where the interviews actually took place. One interview of a man who was detained for 28 days and whose brother is still being detained

The actors and production team delve into vast amounts of research during their first week of rehearsals.



Director Nick Bowling (at left end of table) addresses the cast, designers and full production team before the first read-through of the play.

at Guantanamo took place in a London pub. I thought that was fascinating and should be a part of his scenes. He reveals in that pub that he has considered putting on a suicide belt. I imagine a waiter walking over to the table at that moment or a pop song playing in the background. It's much more exciting to me.

(PP) Of course, while you're starting rehearsals for *Guantanamo*, you're also in pre-production for

the musical *Fiorello!*, which is, shall we say... a very different type of play. How are you balancing those two feats?

(NB) I'm ignoring *Fiorello!* right now and that's about the only way I can balance them. Don't worry, we've done a huge amount of prep work on *Fiorello!* (as you know, we're pretty much cast...including a smashing actor in the title role) so that we won't get behind the eight ball, because I can't think

about 2 plays at the same time. I start having nightmares where all the characters start intertwin- ing and it's awful. I wish I had a better answer, but that's the truth. *Guantanamo* is an enormous job—not in terms of blocking or concept... but in terms of research and examination. I think we're at a really good place though with an amazing cast and design crew. I can't wait to get started.

May 14, 2005 The White House attacks a Newsweek story reporting that a Qur'an has been flushed down a toilet by Guantanamo guards. Eventually, Newsweek retracts the story.

May 26, 2005 An FBI memo on abuses (including religious insensibili- ties) reprimands a furor over alleged torture at Guantanamo.

June 21, 2005 Sen. Richard Durbin apologizes for his comparison of abuses at Guantanamo to actions of other repressive regimes, including the Nazis and the Soviets.

Aug. 11, 2005 A hunger strike begins at Guantanamo in protest of the conditions, at its high point 200 detainees participate.

Oct. 5, 2005 The Senate passes Sen. John McCain's defense spending bill amendment banning torture 90-9. The White House promises to veto.

Nov. 2, 2005 The Washington Post publishes a story alleging a network of secret CIA jails throughout Asia and Eastern Europe.

Nov. 7, 2005 The Supreme Court agrees to hear a case on the constitutionality of military tribunals in

Nov. 11, 2005 An amendment to the Military Authorization Bill which bars detainees' habeas corpus petitions out of federal courts passes the Senate 49-42.

Nov. 22, 2005 U.S. citizen Jose Padilla is charged as a terrorist—but not for a "dirty bomb" plot previously linked to him.

Dec. 5, 2005 A team of UN experts suspend a scheduled visit to Guantanamo Bay after severe restrictions were imposed upon their access.



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BACKSTORY

Your behind-the-scenes look at TimeLine productions



GUANTANAMO: HONOR BOUND TO DEFEND FREEDOM

FEBRUARY 11 — MARCH 26 *Previews 2/7-2/10*

Thursdays and Fridays at 8pm | Saturdays at 4pm and 8pm | Sundays at 2pm

Reserve your tickets now at (773) 281-8463

February 2006

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March 2006

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OPENING PERFORMANCE
(sold out)

BRIEF POST-SHOW
DISCUSSION with cast &
production crew

SUNDAY SCHOLAR SERIES:
a one hour post-show panel
discussion with experts on the
themes and issues of the play