A 7-EPIpODE WEB SERIES.
Dear Friends,

Welcome to Mosaic's third foray into virtual theatre: *Keffiyeh/Made in China* by Dalia Taha. We’re grateful for your support as we continue navigating this new arts environment, and for your joining us in exploring all the possibilities the virtual medium can offer.

We are so pleased to introduce you to Palestinian poet and playwright Dalia Taha through this US premiere production. Taha's is a playwright perspective rarely, if ever, presented with autonomy in The American Theater landscape - even at Mosaic, a company who has had, since its inception, a programming pipeline explicitly dedicated to stories from the Middle East. And frankly, we felt it was about time for a change. Much in part to Zoom becoming our new norm, this production has allowed us to assemble a team of artists who all share heritage from the region, in locations as sprawling as right here in DC, to Boston, to Ramallah.

*Keffiyeh/Made in China*, as its title slyly suggests, is largely about authenticity, agency, and production - both in the literal manufacturing of cultural identity symbols like the keffiyeh, and in production of larger narratives around Palestinians and the meanings of their lives. The script's vignettes offer urgent explorations of who tells the stories of Palestinians; who produces those stories, who their audience is assumed to be, and what that means for the people that live inside them. *Keffiyeh/Made in China* asks crucial questions about the kinds of stories Palestinians get to tell about themselves, in a media landscape which only places them into news articles, statistics, and political conversations that, regardless of one's own beliefs, always seem to leave out the humanity of their subjects. As we considered the kind of work we wanted to offer during this time of isolation, it made perfect sense to fall in love with a play about communication, and the ways it can bring us together or tear us apart. Taha takes us from a viral YouTube video of a young man’s death to a keffiyeh seller’s encounter with a European tourist, reminding us with humor, and gentle surrealism, that theater is “a permanent demonstration of the limits of power.”

We are honored to share this vital work with you, and especially all the innovative ways director Adam Kassim and production designer Mona Kasra have found to translate that work, episodically, to the screen. The medium may be different, but we hope the wonderment and discovery remains the same. As spring breaks, and we (cautiously) begin to share the same spaces together again, let’s hope to meet each other back at the theater.

Until then,

*Chelsea Radigan*  
Literary Manager

*Fargo Tbakh*  
Literary Apprentice

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**FROM THE LITERARY TEAM**

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**ABOUT THE PLAYWRIGHT**

Dalia Taha is a Palestinian poet and playwright. Her produced plays include *Graduation*, video reading, Maxime Gorki Theatre and LCB, Berlin 2020; *Hunger: a Musical*, Qattan Foundation and Al-Mawred Althaqafy, Palestine, 2018; *There is no one Between you and me*, Brown University, 2016; *Fireworks*, the Royal Court Theatre, 2015; *Keffiyeh/Made in China* by The Flemish Royal Theatre and the Qattan Foundation, 2012. Her poetry collection, “The Autobiography of the People of the City of R” is forthcoming. Dalia Holds an MFA in Playwriting from Brown University. She is under commission by the Royal Court Theatre.
Mosaic Theater Company of DC's Season Six is generously underwritten by Co-Founder Dan Logan; Founding Benefactor, The Reva and David Logan Foundation; The Share Fund; the Steinglass Family and The Shubert Foundation.

Season Six is also funded in part by the D.C. Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts.

*Keffiyeh: Made in China* was first produced on 24th March 2012 by the Royal Flemish Theatre and the Qattan Foundation.

We honor and respect the diverse Indigenous peoples on whose land Mosaic Theater and the Atlas Performing Arts Center sits, particularly what is defined as the District of Columbia; including the Piscataway tribal nation. This land acknowledgement is to recognize and honor the elders of the Indigenous peoples and the genocide, forceful removal and displacement of the peoples whose lands and territories were stolen from them. As a part of this recognition, we encourage attendees who wish to learn more about injustices and the histories of Indigenous peoples to support or visit the following resources: Native American Rights Fund and National Indian Education Association.
CAST

Dina Soltan (Various)
most recently appeared as Ada in Ada And The Engine with Avant Bard. She also played Dhana in Dhana and the Rosebuds with Ally Theatre Company, a devised ensemble piece. Originally from England, she studied A Level Drama, where she then moved to Egypt and studied Theater. Eventually, she moved to Washington D.C where she attended and graduated The Honors Acting Conservatory at The Theater Lab (2016). Acting credits also include Or, (Theatre Prometheus), Reynjóvik (Rorschach Theatre), A Woman of No Importance (Scena Theatre), The Vagrant Trilogy (Mosaic Theater Company of DC), Soldier Poet (Theatre Prometheus), Neverwhere (Rorschach Theatre), The Blind (The Wheel Theatre Company).

Ahmad Kamal (Various)
is happy to be back at Mosaic and sharing stories and tales, during a time where we truly need them. Ahmad has worked with numerous theater companies, including Round House Theatre, Signature Theatre, Shakespeare Theatre Company, Woolly Mammoth Theatre Company, and many more. He holds a BFA from The University of Virginia and an MA from Bristol Old Vic Theatre School.

Fargo Nissim Tbakhi (Man)
is a queer Palestinian-American performance artist and writer. He is the winner of the Ghassan Kanafani Resistance Arts Prize, a Pushcart and Best of the Net nominee, and a Taurus. He has received fellowships from VisArts, Desert Nights, Rising Stars, Halcyon Arts Lab, Mosaic Theater, and RAWI. His writing appears in Foglifter, Mizna, Peach Mag, Apex Magazine, Strange Horizons, the Shallow Ends, Proli, and select bags of Nomadic Grounds Coffee. His performance work has been programmed at OUTsider Fest, INTER-SECTION Solo Fest, the Rachel Corrie Foundation’s Shuruq Festival, the Alwan House Monster’s Ball, Mosaic Theater, and has been supported by the Arizona Commission on the Arts. Find more at fargotbakhi.com.

Violet Regan (Young Girl)
is thrilled to be making her Mosaic Theatre Company debut as Young Girl in Keffiyeh/Made in China. She is currently in her freshman year at The University of the Arts in Philadelphia, perusing a BFA in Acting (via zoom)! This past spring Violet was the recipient of the E. Wilson Award for Theatre Arts: Acting at Episcopal High School in Alexandria, VA. Some of her favorite roles include: Mayzie LaBird in Seussical the Musical, Wendy Darling in Lost Girl, Little Red Riding Hood in Into The Woods, and Gay Wellington in You Can’t Take It With You. Violet is so thankful for the opportunity Mosaic Theatre Company has given her to create theatre again and hopes you enjoy the show!

Sanam Laila Hashemi (Various)
is so excited to be returning to Mosaic and working with this wonderful team! Recent credits: The Who & The What (TheaterWorks Hartford); Pilgrims Musa & Sheri in the New World (Mosaic Theater); Tiny Beautiful Things (Lake Dillon); The Christians (Virginia Rep/Cadence Theatre); Dance Nation (TheatreLAB). Sanam is a proud member of the Pipeline New Works Fellowship where she has written two plays under the mentorship of David Lindsay-Abaire. She studied at the Maggie Flanigan Studio and holds a B.A. from Virginia Tech. She is grateful to her family and friends for their support. sanamlailashemi.com

BEHIND THE SCENES

Mother (Ep 1), Woman (Ep 2), Woman 1 (Ep 4), Leen (Ep 5), Woman (Ep 6)
Dina Soltan

Father (Ep 1), Man (Ep 3), Man (Ep 6), He (Ep 7)
Ahmad Kamal

Man (Ep 2)
Fargo Nissim Tbakhi

Young Girl (Ep 3)
Violet Regan

Sanam Laila Hashemi

Woman 2 (Ep 4), Mariam (Ep 5), She (Ep 7)

KEFFIYEH/MADE IN CHINA

(in order of appearance)
BIOS

CREATIVE TEAM

Adam M. Kassim (Director) is a theatre director, educator, and arts facilitator. He has a love for new play development and a passion for exploring stories that bravely investigate the messiness of the human condition. Directing credits include The Honey Trap and Dead House (Boston Playwrights’ Theatre); And Baby Makes Seven (Lincoln Square Theatre); Little Row Boat; Or, Conjecture, Agamemnon, Mrs. Packard, In the Heart of America, Ghosts, and The Europeans (Boston University School of Theatre). Adam has served as an assistant director at The Kennedy Center Playwrights Workshop, New Repertory Theatre, SpeakEasy Stage, and the Opera Institute at BU, and was an observer for the 2020 PlayLabs Festival at the Playwrights’ Center. Upcoming projects: Doubt with New Repertory Theatre (Spring 2022).

Adam is a proud member of the 2020 National Directors Fellowship cohort with the O’Neill Center, National New Play Network, and SCDF. He is an SDC Associate member and was recently appointed to the advisory board of Boston Playwrights Theatre. Adam received his MFA in Directing from Brown University, where he continues to work and teach in the School of Theatre.

Adam grew up in South Carolina and considers himself the gay, Palestinian American embodiment of Anne of Green Gables. He currently lives in Boston, MA with his husband and two fur children, Berry and Huck. For more information on Adam’s work and his thoughts on theatre, check out www.adamkassim.com.

Mona Kasra (Storyboard Artist & Production Designer) is a new media artist and Assistant Professor of Digital Media Design in the Department of Drama at the University of Virginia (UVA). Her selected design credits include We Swim, We Talk, We Go to War (Golden Thread Productions, San Francisco), Holy Bone, Flesh World, (w)hole, T.N.B. blahblah (DWZ, Dallas), Seven Guitars, Arctic Circle, Inquiry, Phase 3-i, She Kills Monsters (Charlottesville). She holds an MFA in Video Art and a PhD in Arts & Technology.

Chris Wren (Director of Photography) is a director, cinematographer and theatre artist originally from Spring Green, Wisconsin. He is a founding member of Capital City Theatre and Origin! Theatre Company and holds a Bachelor of Arts in Theatre from Edgewood College and an Associate of Arts in Graphic Design and Video Production from Madison College. Chris has over a decade of experience in video production and marketing with a focus on theatre and non-profit performing arts organizations. He is also a proud member of SAG-AFTRA with acting credits that include MTV, CBS, FOX and Hyundai USA in addition to regional theater work.

Karim Darwish (Video Editor) is a theatre artist, educator and content creator originally from Cairo, Egypt. Karim holds a Bachelor of Fine Arts in Acting from Towson University and an Associate of Arts in Theatre Performance from Montgomery College. Karim also has over 8 years of experience in video production and has produced digital content for theatres, colleges, and non-profit organizations. Through his work, Karim aims to bring awareness to social and global challenges facing our current and future generations and cross language and cultural barriers to empower people regardless of who they are, where they come from, or what they believe in, to be part of the solution!

April E. Carter (Production Coordinator) is very excited to be at Mosaic. For over 20 years she has been Stage Managing in around the DC area and has toured nationally. Some of her stage management credits include The Devil’s Music the Life and Blues of Bessie Smith (ASM/Mosaic Theater), Aladdin (ASM/Adventure Theatre), James and the Giant Peach (ASM/Adventure Theatre), Avenue Q (TAKE OVER ASM/Constellation Theatre) and Three Sistah’s (ASM/Metro Stage) Hooded: Or Being Black for Dummies (SM/Mosaic Theater), Paper Dolls (ASM/Mosaic), Oh, God! (ASM/Mosaic), Oyeme’ (SM/Imagination Stage). April is a native Washingtonian who grew up in Columbia, MD. She received her B.F.A. in Musical Theatre from Howard University.

FOR THIS PRODUCTION

Ruben Bermudez Makeup
Robert Garner Sound

A.I.R. COHORT (Mosaic’s current class of apprentices, interns, and resident fellows)

Eli Bradley Communications Apprentice
Yasmin Eubanks Company Management and Education Apprentice
Fargo Tbakhi Literary Apprentice

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Serge Seiden Managing Director and Producer
Psalmayene 24 Andrew W. Mellon Playwright in Residence
Chelsea Radigan Literary Manager
Susan Smart Director of Development
Aria Velz Manager of Institutional Giving

Dina Soltan Donor Relations Associate
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Maria Benzie Patron Services and Data Manager
Angelica Gillyard Director of Outreach and Education
Chris Banks Production Manager

A R I S E

KEFFIYEH/MADE IN CHINA
THANK YOU TO OUR DONORS

Mosaic Theater Company is able to produce independent, intercultural, entertaining, and uncensored theater thanks to the many individuals, foundations, and organizations that made generous contributions for Season 5 and 6 between July 1, 2019 - March 20, 2021. Thank you for being a part of our mosaic.

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MOSSA MISSION

Independent, intercultural, entertaining, and uncensored, Mosaic Theater Company is committed to making transformational, socially-relevant art, producing plays by authors on the front lines of conflict zones, and to building a fusion community to address some of the most pressing issues of our times. Dedicated to making our theater a model of diversity and inclusion at every strata, on stage and off, Mosaic invests in the new as we keep abreast of our changing and challenging times to ensure that our theater is a responsive gathering space, all the while nurturing and producing art of the highest order.

We complement our productions with comprehensive engagement through free pre- and post-show programming and educational initiatives, including our touring "Mosaic on the Move." We strive to foster a culture of listening and welcoming, embracing complexity and a multi-focal perspective. Our plays speak truth to power and to the private parts of our soul. In short, we make art with a purpose and strive for impact.