ASKADINYIA

A PLAY

by

The Freedom Theatre

2014
CAST

ASEEL ABU WARDA
AHMAD AL ROKH
KHULOOD TANNOUS
MO’MIN SWAITAT
NOOR ALRAEE

CREATOR
MO’MIN SWAITAT

DRAMATURG
FRODE GJERLOW
Three months ago I finished studying at the LISPA school in London. The first day I arrived in London was January, 2013. The weather was freezing. They told me to jump on the Piccadilly Line train to the centre of the city. When I first got out of the station, I saw a huge building. I looked at one building and I started to count the floors. 101 floors. God bless them. This family has 101 brothers, I was sure that Palestinians had the most children.

2 years went by – I learned a lot about theatre, a lot about London and a lot about myself. London has it’s own problems, but I thought I should start with my own. I returned to Palestine and I was more than ready to make a theatre show with my friends. The subject that seemed most pressing to us was violence against women.

We started the work, and part of the process was to do workshops with women’s centres. We had 12 workshops all over the West Bank, with 200 women and 19 stories. The stories that I heard were sad and difficult stories. I wish that somewhere among them would be a story of success or of the tastier life.

Today I ask myself “Why is there violence against women?” “What do we men deserve that women don’t?” “What are men capable of, that women aren’t?”
PART 1

THE LETTER

Aseel
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Rokh
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Mo’min
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Khulood
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Rokh
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Aseel
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Khulood
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Mo’min
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Rokh
“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Khulood

“Hey – meet on the hill tomorrow evening at 9 o’clock.”

Mo’min

Hey – meet on the hill tomorrow”

Aseel

At 9 o’clock I know. I organized it.

Mo’min

Really? I’ve heard about you.

– Who are you?

Aseel

Yasmine.

Mo’min

Oh wow... I didn’t expect…

Aseel

I have to go.

Mo’min

When can I see you again?

Aseel

I don’t know – you’ll have to find me!
THE THREE PROPOSALS

(Enter: Boy)

FO'AD

Pssst! Pssst!

YASMINE

What are you doing here? You’re crazy!

FO'AD

I had to see you!

YASMINE

But what if my family catches us!

FO'AD

I’ll come tomorrow then – I’ll visit your house. They’ll love me.

YASMINE

I’m sure they will – but go now before we get caught!

FO'AD

Okay, see you tomorrow!

MOTHER

Yasmine, where are you? There is so much to do!

YASMINE
I was doing my homework!

*Knock on the door.*

MOther

Na’mi – are you expecting someone?

NA’MI

Maybe, open up and see who it is.

*Mother opens the door, ENTER Man 1.*

MOther

Hello there, please come in!

MAN 1

Thank you!

MOther

What can I do for you?

MAN 1

I wanted to ask for your daughter’s hand.

NA’MI

About time!

MOther

Well, how lovely! One moment, please!

(Mother enters the kitchen.)

Yasmine’! Prepare the tea! There’s a man here to ask for your hand!

YASMINE

Is he handsome?
MOTHER

(Goes to look at the man, returns to the kitchen)

Yes, very handsome.

YASMINE

What does he do for a living?

MOTHER

If you don’t mind me asking - what do you do for a living?

MAN 1

I work the land.

MOTHER

He works the land!

YASMINE

Alright! The tea is ready!

(She brings the tea through. She sees the man and leaves to the kitchen. Mother goes to the kitchen.)

MOTHER

What are you doing?

YASMINE

I can’t marry him.

MOTHER

Why not?

YASMINE

He has… his feet are too big.
(Exit: Yasmine)

MOTHER

She’s very shy – we’ll let you know in a couple of weeks.

MAN 1

Okay! Great. Do you think… do you think she…

MOTHER

Yes, yes… I think so.

FATHER

What happened?

MOTHER

He will come back – he had to work!

FATHER

A good man! Perfect for our Yasmine!

MOTHER

Yes… perfect for our Yasmine.

(Exit Mother.)

Romantic music starts.

Enter Fo’ad.

FO’AD

Psst! Psst!

YASMINE

What are you doing here? Go away!

FO’AD
But I wanted to see you!

YASMINE

Then where were you yesterday?

FO'AD

I had to travel really far.

YASMINE

Oh really? Where did you go?

FO'AD

Oh, you know – all over the place. I love traveling.

YASMINE

Take me with you!

FO'AD

I will! Tomorrow I'll come by to talk to your parents.

YASMINE

You promise?

FO'AD

I promise.

(EXIT Fo'ad and Yasmine.)

Music stops.

ENTER Mother.

MOTHER

Yasmine! Where are you?

YASMINE
I was doing my homework Mum!

MOTHER

The amount of homework they give kids these days…

(Knocking on the door)

MOTHER

Na’mi! Are you expecting someone?

NA’MI

Maybe – open up and see who it is.

MOTHER

Hi there – welcome. Please come in!

MAN 2

Thank you – I’ve come to ask for your daughter’s hand?

MOTHER

Wonderful. What do you for a living?

MAN 2

I work the land.

MOTHER

…Oh, and what shoe size are you?

MAN 2

… 43?

MOTHER

Perfect! (Goes to the kitchen)

MOTHER
Yasmine – there’s a man here to see you!

YASMINE

Is he handsome?

MOTHER

Yes

YASMINE

What does he do for a living?

MOTHER

He works the land. Oh, and he’s a size 43. Now, come on – come on.

(Yasmine sees the man - leaves for the kitchen. The mother follows her.)

MOTHER

What are you doing?

YASMINE

I can’t marry him either!

MOTHER

Why not?

YASMINE

He has… he’s got a really bad breath! (Exit Yasmine)

MOTHER

(Goes to MAN 2) I am terribly sorry, she is very shy - we’ll let you know in a couple of weeks.

MAN 2

Deal!
FATHER
What happened?

MOTHER
He had an appointment in the city. He'll come by another day.

FATHER
Sounds good! Perfect for Yasmine!

MOTHER
Yes, perfect for Yasmine.

(EXIT Mother)

Music starts

ENTER Fo’ad and Yasmine

FO’AD
Psst! Psst!

YASMINE
You again!

FO’AD
Yes, I wanted to see you!

YASMINE
What are you afraid of? First time I saw you, you were like Antar!

FO’AD
And you were like Abla. I'll come tomorrow – I promise.

(EXIT Fo’ad and Yasmine.)

Music stops.
ENTER Mother (in the window)

MOTHER

Who was that?

EXIT Mother

ENTER Yasmine in the kitchen.

ENTER Mother in the kitchen.

MOTHER

Ah! You're early today! No homework?

YASMINE

Yes – no homework.

Knock on the door.

MOTHER

Here we go again… Na’mi! Are you expecting someone?

NA’MI

No, open up and see who it is!

MOTHER

Hi there, welcome. Please come inside.

FO'AD

Thanks. I have come to…

MOTHER

Ask for my daughter’s hand?

FO'AD

Yes, how did you know?
MOTHER

Never mind. What do you do for a living?

FO'AD

I work the land…

MOTHER

What shoe size are you?

FO'AD

42…

MOTHER

Now breathe on my face.

FO'AD

With all due respect, madam…

MOTHER

Want to marry her or not?

(Fo'ad breathes on her face)

MOTHER

That should do. (Goes to the kitchen.) Yasmine – there is someone here to ask for your hand. He is handsome, he works the land, he’s a size 42 and his breath is… normal.

YASMINE

Thanks mum. I’m coming. (Yasmine brings the tea through. Sees the boy. She returns to the kitchen to express her joy.)

MOTHER

My daughter is very shy… I think we’ll have to let you know in t….

YASMINE

(Returns to the living room) Mum! I want to marry him!
Music starts

The actors get ready in the taxi.

Music stops.

TRAVELING

(TAXI)

DRIVER

To Tobas?

WOMAN

Tobas it is.

(CHECK POINT)

SOLDIER 1

Move, move, move.

SOLDIER 2

Go the other direction – there’s military training here.

(TRACTOR)

This is a military closed area!

(ARRIVE AT THE SITE)

WOMAN AND MAN

Welcome!

(ENTER THE HOUSE)

(SHOWING THE VIEW)
See that land? And over there? That's where our house will be.

*(SOLDIERS)*

This is area C – you can't build here.

*Music: Traveling*

*(TAXI)*

DRIVER

To Jiftlek?

WOMAN

God take us to Jiftlek.

*(CHECK POINT)*

SOLDIER 1

Move, move, move.

SOLDIER 2

Go the other direction – there’s military training here.

*(TRACTOR)*

This is a military closed area!

*(ARRIVE AT THE SITE)*

WOMAN AND MAN

Welcome!

*(ENTER THE HOUSE)*

*(SHOWING THE VIEW)*

See that land? And over there? That's where our house will be.

*(SOLDIERS)*

This is area C – you can't build here.
(TAXI)

DRIVER

To ‘Ain el Maleh?

WOMAN

‘Ain el Maleh…

(CHECK POINT)

SOLDIER 1

Move, move, move.

SOLDIER 2

Go that way – military training.

(TRACTOR)

Closed area!

(ARRIVE AT THE SITE)

WOMAN AND MAN

Welcome!

(ENTER THE HOUSE)

(SHOWING THE VIEW)

That’s where our house will be.

(SOLDIERS)

You can’t build here.
YASMINE

When I look at myself in the mirror the room is well lit.
It smells of perfumes. The place is crowded with women waiting for their turn. - A sofa with flowers on it – a huge rug in the middle.
I sit. I wait. *(The other performers leave one by one during the rest of the monologue)*
The woman I see there is a hairdresser. She makes every woman look better than the other.
She is so professional – so graceful with her thinners, her sprays, her curlers and her straighteners.
My turn comes, and I tell her I want a new look with my hijab.
Although she is puzzled by the strange request, her hands seem to know exactly what to do.
I ask her where did you learn to be a hairdresser? She looks at me and laughs.
Then she asks me if I am happy with my new style. I smile.
I love my new style. I look so different. I look happy.
She shows me her house. It is beautiful; It's huge, with two floors, three balconies and a front garden. I bet she has a coffee in the garden every morning.
I see myself in the mirror and the room is well lit.

PART 2

HOSPITAL

ENTER Zahara. *She stands and waits in the corridor.*

NURSE 1

Hi, do you have an appointment?

ZAHARA

Yes.

NURSE 1

Your name?
ZAHARA
Zahara Tannous.

NURSE 1
Lovely. Please wait over here.

ZAHARA
Thank you

NURSE 2
Hi, do you have an appointment?

ZAHARA
Yes, Zahara Tannous

NURSE 2
Artificial insemination.

ZAHARA
Yes.

NURSE 2
Is it your first time?

ZAHARA
Yes, it’s my first time.

NURSE 2
You’re in good hands. Wait over here please.

ZAHARA
Thank you

NURSE 3
Artificial insemination?

ZAHARA

Yes.

NURSE 3

Age?

ZAHARA

24

NURSE 3

Any allergies?

ZAHARA

No

NURSE 3

Cardial problems or chronic diseases?

ZAHARA

No

NURSE 3

Wait over here please.

NURSE 1

I have to ask - have you had a genital trauma?

ZAHARA

Ehm, there was my wedding night. The family was waiting outside to see if the cloth was red, and…

NURSE 1

Okay. Wait over here please.
ZAHARA
Thank you.

NURSE 2
Do you have an appointment?

ZAHARA
Yes – Zahara Tannous.

NURSE 2
Great – I’ll have to take a blood sample. Your finger please.

ZAHARA
Of course.

NURSE 2
(Takes the sample) Thank you. Wait here a moment please.

ZAHARA
When will I…

NURSE 3
Hi – we just had your results. You’re eligible. Congratulations!

ZAHARA
But I just…

NURSE 3
I know. Wait over here please.

NURSE 2
Artificial Insemination?

ZAHARA
Yes – I am eligible.

NURSE 2

Please wait here.

ZAHARA

Will I be able to…

NURSE 1

Age?

ZAHARA

24

NURSE 1

Any allergies?

ZAHARA

No, I am already eligible.

NURSE 1

Congratulations – wait here please.

ZAHARA

I… okay…

NURSE 3

I have to ask – have you had a genital trauma?

ZAHARA

Yes, they were waiting to see if the cloth was red and my husband was under a lot of pressure.
NURSE 2
What happened next?

ZAHARA
He was very stressed and I asked him to go easy on me...

NURSE 2
Thank you – wait over here for a moment please.

NURSE 1
Any cardial problems or chronic diseases?

ZAHARA
No, they said I’m already eligible

NURSE 1
Good. We need a blood sample.

ZAHARA
But I’ve already…

NURSE 1
Standard procedure.

NURSE 2
Any genital trauma?

ZAHARA
Well I asked him to go easy on me but he gave me this look…

NURSE 2
Standard procedure. Wait over here please.

NURSE 1
Are you ready for your first hormone treatment?

ZAHARA

Yes, I think so.

NURSE 2

You’ll feel a little sting.

ZAHARA

Okay. Ai!

NURSE 2

Wait one moment please

NURSE 1

Age?

ZAHARA

24

NURSE 1

Any genital trauma?

ZAHARA

Well he gave me this look and he said…

NURSE 2

I need your blood, please. You’ll feel a little sting.

NURSE 3

Any genital trauma?

ZAHARA

Well he said… what do you want them to think? - That I wasn’t a virgin…
NURSE 3
No no, madam, I just have to ask – it’s standard procedure

NURSE 1
Are you a virgin?

ZAHARA
No…

NURSE 1
Ah.

NURSE 3
I need your blood. You’ll feel a little sting.

NURSE 2
Any genital trauma?

ZAHARA
What do you want them to think? That I’m not a man?

NURSE 1
I need your blood please.

ZAHARA
It’s standard procedure. They were waiting to see if the cloth was red…

NURSE 2
She is eligible

NURSE 3
Good. Any allergies?

ZAHARA
…My husband was under a lot of pressure and I asked him to take it easy on me….

NURSE 1
No.

NURSE 2
Any cardial problems or chronic diseases?

NURSE 3
No

ZAHARA
… and he gave me this look…

NURSE 1 2 and 3
Wait one moment please (they all check their notes)

ZAHARA
It’s standard procedure. What do you want them to think? That you're not a virgin? That I’m not a man?

NURSE 3
Any genital trauma?

NURSE 1
Just a little sting.

ZAHARA
Standard procedure – just a little sting. They were waiting to see if the cloth was red. Yes. Thank you. Yes. It’s my first time. 24. No. No. I am already eligible. Yes.

Fade to black
KHULOOD

I was in a taxi in Jerusalem going out from El Machazed hospital to ezherjera, with Firaz and Noor. While in the taxi, my phone rang. It was Ahmad Tobasi. –Ahmad is the production manager of this project.

He started to tell me about it, and explained about the subject and where it would take place. I couldn’t really focus – Noor and Firas were having a discussion with the taxi driver. Their voices were getting louder. So Ahmad and I decided to talk some other time.

I hung up, but I couldn’t stop thinking about the project. I was excited about staying in Jenin for a while and working with the Freedom Theatre, let alone the importance of the subject matter.

Firaz and Noors voices were getting very loud, and I couldn’t help hearing what they said. I immediately knew what they were talking about – religion. The taxi driver asked them if we were Muslims or Christians. Noor and Firaz refused to answer and so the loud argument began; what right did he have to ask such a question?

I didn’t say anything, but when we arrived at chezerea street, and the driver stopped, I opened the door and said: Sir, I’m a chicken, and I left.

I am not a chicken. My name is Khulood. I live in Haifa. I work in the theatre as an actress. In this specific project, after we went through all the workshops and having heard all the women’s stories – I felt closer and closer. - Closer to what? I don’t know. But I felt close. It means I didn’t feel like I was trying to get into some sphere that was far removed from me – I felt like I was talking about myself in a way - that I was talking aobut my grandmother, my aunt or my mother.

I thought… one night, when I was looking at the ceiling - nobody asks us if we want this life in the first place – if we want to be born in this house – if we want to be born in this lifetime – in this place… Nobody ask us. We come to this life and this is all we know. That this is our life. And we live with this fact.

However, in this life, I wish someone would ask us what we love, what we prefer… I wish I had, I wish we had the freedom to choose the small things in life.

MUSIC SOLO
PART 3

THE ARMY IS COMING

Knock knock knock

COMMANDER

Open the door!
Open the door!
Open the door!

(Aiman opens the door)

SOLDIER

Give me your ID.

AIMAN

I don’t have it.

SOLDIER

Give me your ID.

(pause)

Your ID!!

HALA
It’s in my room, Aiman!

(Soldier storms through. Aiman follows)

AIMAN

This is my sister’s room. You don’t have the right to go in there!
(The soldier hits him 3 times)

AIMAN
Ach! Ay! Ooh!

PRISONER 1
97! 86!

PRISONER 2
316! 512!

SOLDIER
505!

AIMAN
505!

PRISONER 3
605! 705!

GUARD 1
Are you Aiman Yasin Jabri?

AIMAN
Yes.

GUARD 1
And you are a hacker?

AIMAN
No, I'm a programmer and computer engineer.

GUARD 1
Wow, what an attitude! We’re going to have to hold you here for a while. (goes back in line) 97! 86!

GUARD 2

Aiman Yasin Jabri. You can go.

(Aiman leaves prison)

PREPARING THE HOSE

HALA

What a beautiful face.

HUSBAND

What a beautiful face.

HALA

I’ll make you look even prettier.

HUSBAND

I'll make you look even prettier.

HALA

- Only the best for you.

HUSBAND

- Only the best for you.

HALA

I’ll make your eyes shine.
HUSBAND
I’ll make your eyes shine.

HALA
You’re blushing!

HUSBAND
You’re blushing!

HALA
You deserve it.

HUSBAND
You deserve it.

HALA
Don’t be shy!

HUSBAND
Don’t be shy!

One drum sound –Mother turn around to look in the mirror (mother smiles, daughter doesn’t)

Knock knock knock

BROTHER RETURNS

HALA

Aiman! (hugs him) I drew you a drawing! I’ve been drawing all day! I drew an elephant, a house, a rabbit…

LEYLA
My dear son. You must be hungry.
HALA
Wait! I’m going to go and get the best one.

LEYLA
I’ll get dinner ready. If only I could find that bloody bag of salt, I could swear it was just here…

FATHER
Leyla! Leave me alone with your son. I want a word with him. Leyla!

(EXIT Leyla)

FATHER
It’s always trouble with you, isn’t it?

Aiman goes to get some water.

FATHER
Think about your little sister.

(Aiman goes to leave, but the father prevents him.)

ENTER Samah

HALA
It’s a drawing of…

(The father hits his son.)

(EXIT father.)

HALA
Aiman. Would you like to have a look…?

(EXIT Aiman)
ASEEL

I’m the oldest sister and my mother was also the oldest among her sisters, I’m the grandchild of Hanna and Shahdan.

When I was born, the whole family was happy and excited. They all took care of me – my aunts, my uncles, my grandmother, my grandfather, my mother and my father. I remember in the summer when I was walking with my grandfather Shahdan from his house to the sea. We walked there and back.

When I was five years old my brother was born. He was the first male in the family. He took all the attention from me and I became jealous. My jealousy grew year by year.

When I was thirteen I went to my grandfather Shahdan’s house. I asked him: why don’t you care about me anymore? Because I’m a girl? Because I will not carry the family name?.. Grandfather, I promise you that when I grow up I’ll be an important person and I will carry our family name and even if I get married, my name will still be the same.

Here I am, fulfilling my promise. My name is Aseel Abu Warda.

MUSIC SOLO

ENTER Nuha – she stands next to the musician. They make eye contact.

Music stops.
MOTHER FROM NABLUS

NUHA

I’m Nuha. I’m originally from Nablus. Nablus is a big city.

(ENTER actors on platform)

Q: *Light on platform 10 sec fade in.*

It’s a wonderful city cradled between to hills – full of people, tall buildings, yellow taxis, sunshine… It has a market full of voices, people and colours. Nablus is full of life.

I’m Nuha. I was married at 13. I gave birth at 14, to my beloved son Walid. Exactly two months later, I was pregnant with twins. They were born premature. Sami and Sameh. Sami’s name was written for his grave. Sameh, I raised for 5 months. The third time pregnant…was with Myasar. I never saw Myasar myself. I was hoping we could deliver her with a caesarian, but they took her life while still in my womb.

When I asked why, they told me that I was under a lot pressure, that I was stressed, that I wasn’t ready. So from then on after, I would only deliver through caesarian. My next child was Sanad. He is married now, and he lives out of town. After Sanad I gave birth to Hala. I raised Hala for 5 years. Then she went, and Selma came. Selma is still living with me to this day. She has a bone decease. We went through a hard time, shuttling between hospitals, but now she feels much better. After her, I gave birth again and gave the new child the name of the Hala that went.

*Actors remove the platform and Nuha leaves the stage.*
PLAYING IN THE STREET

ENTER Children

BOYS

Nuha! Come on!

ALL

Stone, scissor, paper!

(NUHA loses)

THE OTHERS

You're it!

NUHA

One, to three, four five, six, seven, eight, nine, ten!

(The others hide)

FATHER

Samah! Bring the washing inside!

NUHA

Now?

FATHER

Now.

(NUHA leaves.)

Music stops

FRIEND 1 (Khulood)

One two three, everyone’s free!

(NUHA returns)

Music continues
NUHA
One, two, three, four, five, six, seven, eight, nine, ten!

MOTHER
Nuha! Come clear the table!

NUHA
But I’m busy!

MOTHER
I’m busy too! Do it now.

NUHA
What about my brothers? Why can’t they do it?

MOTHER
Don’t be ridiculous.

(EXIT Nuha)

FRIEND 2
One two three, everyone’s free!

NUHA
One, two, three, four, five, six, seven, eight, nine, ten!

(Everybody hides)
DIALOGUE ABOUT MARRYING A PHOTO

UNCLE

This is my nephew’s photo, he lives in Germany. We are asking for your daughter’s hand.

FATHER

Why not?

UNCLE

Let your Daughter see the photo and we will come in two days to visit you, God willing.

Music starts

ROKH

My name is Ahmad. I am from the refugee camp in Jenin. Jenin is a city, in the North of the West Bank. It’s a very green city, even though most the trees have been cut down. Never mind.

In my neighborhood, within 5 minutes walk you can find 4-6000 people and I am one of them but I never thought of hearing their stories, except my own.

As soon as I heard about the project and we gathered as a small group, we started to move from village to village, town to town, city to city, and we gave the workshops for youth and women.

It was difficult to start with – the real stories that they shared with us felt like a big responsibility.

All the stories we heard were of violence, of the land and of occupation and how we oppress each other – like a pyramid with the few and powerful and top, and people on every level toward the bottom is kicking downwards.

But the stories were also about dreams of a better life. They spoke with a lot of hope that one day, their suffering will end.
MARRYING THE PHOTO

FATHER

Everyone marries in the end!

MOTHER

Nuha – do you want to be lonely forever?

MOTHER 1

We have our problems, but we’re still alive!

MOTHER 2

We’re alive, but we still have problems!

FATHER 1

Your mother and I thought we weren’t ready, but look what we brought to the world!

MOTHER 1

Look at those cheeks – what a charm. He lives in Germany – as a gym instructor! Ready, steady, go!

(She giggles. Enter Rokh. Enter Mo’min. Enter Khulood. They stop laughing. They stop laughing. Turn head turn head turn head.)

FATHER 2

This is the man that you’ll marry.

(Mother gives the photo to Nuha.)

NUHA

When can I see him?

(They point to the picture)
THE OTHERS

Now! That's him!

NUHA

And he lives in Germany?

THE OTHERS

JA!

NUHA

What was your name again?

THE OTHERS

Reda!

NUHA

What was that?

THE OTHERS

Reda!

NUHA

Sorry, again?

Reda!

NUHA

And where do you work?

REDA

Over there…

NUHA

And where do you live?
Over there…

NUHA

And what do you want to do with your life?

REDA

I’m don’t know - I’m too young to decide!

(She turns around, Reda disappears. Judge, mother and uncle enter the living room.)

MOTHER

(to the judge and the uncle) One moment please. (to Suhad:) Suhad – the judge is here.

EPILOGUE

I WISH SPEECH

Enter actors on platform

MO’MIN

I wish that the mother from Nablus could see all her children grow up.

ASEEL

I wish the girl that played in the street could decide for herself when she’s too old to play.

KHULOOD

I’m too old for this.

THE BOYS

Stone, scissor, paper…!
ROKH

I wish that the husband wasn’t preparing a hose to hit with but a present to surprise his wife with.

MO’MIN

Leyla!

ASEEL

I wish that the little sister would see her father greet her brother, not with a slap but with a hug.

KHULOOD

Look – your sister drew this – it’s you!

ROKH

I’m a Superhero!

ROKH

I wish that the young lovers didn’t have to pass on messages of war but messages of love.

ASEEL whispers to Khulood.

KHULOOD

(To Mo’min) - Tomorrow night, on the hill at 9 o’clock.

MO’MIN

I wish the farmer’s wife wouldn’t have to look in the mirror to see a salon.

KHULOOD

Do you do men as well?

ASEEL

Yes we do men as well!
ASEEL

I wish Nuha could get the chance to get fall in love before she got married.

ROKH

Reda. (They shake hands)

KHULOOD

One of the women we interviewed told us about how someone cut down her Askadinya tree to give way for a young date tree instead.

The askadinya might just be a tree in the eyes of Man.

But when looked at with care, the askadinya tree is an incredibly intricate structure with more than 3000 roots reaching deep into the ground.

All of them, every single little root works together to provide the tree with the strength it needs to grow and give fruit.

It doesn’t ask for much – just that we… let it live. And it will bloom in all its splendor, year after year after year.

CINEMA

(FO’AD is in the car. He stops the car. Yasmine steps in. they drive)

YASMINE

Sorry – I was in the shower. I brought popcorn! This is so romantic!

FO’AD

I know, my love!

YASMINE

So, what are we going to see?

FO’AD

The Message!

(They stop.)

YASMINE

I thought we were going to see...

(The film starts. They watch. She falls asleep.
Cut to home)
FATHER-IN-LAW

What is this?

YASMINE

Fo’ad and I have been writing it together…

FATHER-IN-LAW

Don’t you dare blame my son. I know his hand writing. YOU wrote about the time when I (SLAP!)

YASMINE

We only wrote it for us – it was a secret.

FATHER-IN-LAW

Our family has no secrets. This is unbelievable! You wrote about my wife when she (SLAP!)

YASMINE

I am sorry – It was supposed to be…

FATHER

And here! (SLAP!)

(The neighbors are gossiping in the street along a fence)

NEIGHBOR 1

Shhh, I can hear them. They’re fighting again!

NEIGHBOR 2

That man! What is he angry about this time?

NEIGHBOR 1

I can’t hear properly…something about a diary…

FATHER-IN-LAW

Yasmine, this is my nephew in Germany. I think he should marry your daughter.

YASMINE

Oh, right. Ehm… let’s talk to her one day, and see if…

FATHER-IN-LAW

No. You talk to her. Just make it happen.

(Yasmine is left with the photo. Goes to give her daughter the news. SET CHANGE)
CAST LIST

The opening
Khulood
Aseel
Mo’min
Rokh

Mother from Nablus
Mother KHULOOD
Child 1 ASEEL
Child 2 ROKH
Child 3 MOMIN
Child 4 ASEEL
Child 5 ROKH
Child 6 MOMIN
Child 7 ASEEL
Child 8 MOMIN

Playing in the street
Main girl ASEEL
Friend 1 MOMIN
Friend 2 ROKH
Friend 3 KHULOOD
Parent 1 KHULOOD
Parent 2 MOMIN

Preparing the hose
Father ROKH
Daughter ASEEL
Mother KHULOOD

The army is coming
Commander KHULOOD
Soldier 1 ASEEL
Soldier 2 MOMIN
Soldier 3 ROKH
Mother KHULOOD
Daughter ASEEL
Father MOMIN
Son ROKH
Interrogator 1 ASEEL
Guard KHULOOD

The letter
Fighter 1 ROKH
Fighter 2 KHULOOD
Main girl ASEEL
Boy ROKH

The three proposals
Mother KHULOOD
Father ROKH
Girl ASEEL
Boy MOMIN
Man1 MOMIN
Man 2 MOMIN

Cinema
Main girl ASEEL
Husband MOMIN
Father in law ROKH
Daughter KHULOOD
Listening neighbor 1 MOMIN
Listening neighbor 2 ASEEL
Neighbor 3 KHULOOD

Askadinya tree
Main girl KHULOOD
Brother ROKH
Sister ASEEL

Hospital
Main woman KHULOOD
Nurse 1 ROKH
Nurse 2 ASEEL
Doctor MOMIN

Marrying the photo
Mother ASEEL
Uncle MOMIN
Judge ROKH
Main girl KHULOOD