

Written & Directed by
Saleh Sepas

Performed by
Parastoo Theater



RED SOIL OF KABUL

A CHILD'S GAME TURNS INTO A BATTLE.

“Out of my deeper heart
a bird rose and flew skywards.
Higher and higher did it rise,
yet larger and larger did it grow.

At first it was but like a swallow,
then a lark, then an eagle,
then as vast as a spring cloud,
and then it filled the starry heavens.”

- Khalil Gibran



RED SOIL OF KABUL

***Red Soil of Kabul* is a multi-layered story from Kabul that takes place after the fall of the government in Afghanistan.**

10-year-old Hemmat is playing with his friends in the narrow streets of Kabul. Their boisterous, childish games of war echo the conflict around them. For some of the boys it is just a game but years of war has made Hemmat long to become a mujahid warrior like his father.

Abbas lives in the same neighborhood as Hemmat. He is a journalist working at Kabul's government television studio and has had to defend his

home against Hemmat's sticks and stones.

On the 15th of August, the day the Afghan government fell, Abbas is trapped in his television studio by a group of Taliban men armed with guns.

What will be the outcome of the fall of Kabul? For both Abbas and Hemmat ... and for Nasrin, Abbas' fiancée...

***Red Soil of Kabul* features an inspiring ensemble of refugees living in Malaysia telling a compelling story of children in war time, telling a story of courage, strength and hope.**





A MESSAGE FROM THE DIRECTOR

Last year, after I staged the play *And Then Came Spring* with my friend Jo Kukathas, I was thinking about what was to follow. I said to myself, what could be next?

Then the first idea of *Red Soil of Kabul* came to my mind. That September, I decided to start researching and writing stories about Kabul. With all my heart, I felt that the new production should cover an issue that is extremely serious for me: the situation of millions of Afghan civilians – women and girls, boys and men – who are oppressed and struggling to survive in severe circumstances.

At present, people in Afghanistan have lost their power and voice. The education of women is now considered a crime, leaving millions of girls and women banned from the schools and universities they used to attend. Thousands of women are prohibited from working. The production of art is outlawed. Listening to music is a crime. It is forbidden for women to even wear make-up. Three weeks ago, 12,000 women's hair salons were closed in Afghanistan, causing thousands of families to lose their income. Over the last two years, more than 200 media outlets have been shut down, and those still active have lost their freedom and independence. People who are unemployed or living in absolute poverty cannot complain. If anyone protests about their dire condition, they will be arrested, tortured or even killed. The society is wracked with extreme fear.

In this very hostile and devious manner, the current regime insidiously connives to show the world that Afghanistan is a benign country where the people are satisfied with the government, while in reality the situation is catastrophic. Afghanistan is like an open prison where people do not feel safe, not even in their own homes.

“THEREFORE, I DECIDED TO PURSUE WHAT I FEEL IS MY MISSION AS A HUMAN BEING”

Therefore, I decided to pursue what I feel is my mission as a human being, and convey through theatre the pain and sorrow of the Afghan people, by writing *Red Soil of Kabul* as a genuine expression of their bitter experiences.

A key focus and concern for me was how the war in Afghanistan has affected children. Not only do they suffer from the same effects as their parents, but many, particularly young boys, have been coerced into joining the conflict themselves. Children who live in war-torn countries are deprived of much, or perhaps all, of their education. Lack

of understanding and world knowledge makes them more vulnerable to the brainwashing of extremists and armed groups. Exploiting children in war is a crime, but many children have been unwillingly dragged into taking up arms, becoming killers and often being killed themselves. During the 20-year war in Afghanistan, many children have died as suicide bombers.

If we do not pay attention to the situation of the child casualties of war, their lack of education and their resultant vulnerability to gangs and warmongers, we risk them not only suffering themselves, but becoming a threat for the future.

“WITH RED SOIL OF KABUL, I WANTED TO HIGHLIGHT THE PLIGHT OF THESE CHILDREN, VICTIMS AT BOTH ENDS OF A GUN.”

Artistic platforms such as theatre and film can raise awareness and disseminate information, calling for justice where others are unable to do so. *Red Soil of Kabul* is the most serious production so far undertaken by Parastoo Theater. The entire play has been planned, written and enacted based on documentary reports and interviews with the people of Kabul. It has taken more than six months to create. In casting the play, we did not look for professional and experienced actors. Parastoo Theater is a community theatre where anyone can be an actor, even those whose self-confidence has been damaged, those who are grappling with trauma and disappointment. In fact, our work is a form of art therapy. *Red Soil of Kabul* introduces 14 entirely new actors who have zero previous theatrical experience. I truly appreciate the effort they have all made, and I am proud of their outstanding progress and personal growth. Parastoo Theater will continue this process.

I appreciate you, dear audience, for always supporting us. Parastoo is actually nothing without your support and affirmation.

I hope to see more collaboration between us in the future, because refugees need this platform in Malaysia. Theatre can empower us, give us strength to overcome challenges, and open the doors of hope and opportunity for us.

I want to say that the world should not forget the people of Afghanistan. Wherever there is injustice, we must raise our voices and come together.

SALEH SEPAS
Playwright & Director

SALEH SEPAS

Founder of Parastoo Theater
Playwright & Director

Saleh is the founder, writer and director of Parastoo Theater. Originally from Ghazni province, Afghanistan, Saleh studied theatre in Kabul University and went on to become a presenter, writer and programme maker for both national and international media in Kabul. When he was forced to leave his country under the threat of the Taliban, Saleh lost everything he had worked so hard for, and realised that his life as he knew it had ended.

Saleh holds a deep love for Afghanistan and its people, and hopes to one day return but, up until now, the religious extremism, threats to his family, and the arrests and murders being carried out by the Taliban mean it would be impossible for him. "Not having a country is the biggest challenge in my life," Saleh confides. "It is difficult to overcome obstacles if a person does not have a country."

Like many others, Saleh, his wife and young children have been waiting 'in limbo' in Malaysia to be allocated a permanent country for resettlement. After a short time here, Saleh realised that simply waiting was not enough – he wanted to use his skills as a writer and director to be effective for the community. "Not as a refugee, but as an artist."

"I FEEL THAT I HAVE A HUMAN RESPONSIBILITY IN MALAYSIAN SOCIETY. I AM ABLE TO FULFIL THAT THROUGH PARASTOO."

Parastoo Theater is now a platform not only for Saleh but also for refugees in Malaysia. Parastoo's six-year experience has shown that art, especially theatre, can be an effective tool to overcoming challenges, including in the area of mental health. Through productions and workshops, Parastoo Theater has been empowering refugees who have lost hope, teaching skills and finding pathways to dealing with obstacles, as well as strengthening community bonds and creating opportunities for people to come together and express themselves.

Another of Parastoo's achievements is that of promoting positive relations between local communities and refugees. "Through Parastoo, we have not experienced any xenophobia and hatred between the host communities and the refugees, but we have created friendships and professional relationships." Saleh hopes that *Red Soil of Kabul* will help create a common point and widen communication between refugees

and Malaysian audiences. "I want to attract more people to the theatre. Unity between communities through theatre is important to me."

As a playwright, Saleh is writing from his heart about the real issues that have impacted on him and are faced by people in Afghanistan. "I feel that *Red Soil of Kabul* is part of my life. I had a similar experience in Afghanistan. If a story didn't affect me, I wouldn't write it." While he remains stateless, Parastoo Theater has helped to anchor Saleh and let him feel heard. "Theatre helps me to say that I am here. Even if people forget me, I raise my voice through art and still say I am here. You can't ignore me."

Previous works written, directed and produced by Saleh Sepas in Malaysia include And Then Came Spring – a collaboration with Instant Café Theatre, The Roof that Collapsed, End of Each Month, I Will Smile Again, Overcoming Hardship, Screaming in Silence and The Bitter Taste of History.



SHAHZAD SEPAS

Character | Ajmal

Eight-year-old Shahzad is the youngest member of the cast.

Having left Kabul at nine months old, Shahzad has no recollection of his birthplace, and regards Malaysia as his home, the place where he is familiar with the people and culture. "I love Malaysia as if it is my country, but it is not my country," he confides, trying to make sense of his position in the world. When asked about where he would like to settle permanently, Shahzad acknowledges that would be his parents' decision, his main concern being that their two cats would accompany them.

Through his involvement in *Red Soil of Kabul*, Shahzad has become more aware of aspects of Afghan culture. It has also left him with many questions about the impact the conflict is having on children. "If I had stayed in Afghanistan, maybe I would have different thoughts and character now, maybe similar to the character of Ajmal that I play in this play." Shahzad however sees himself as an optimistic person – "I care about the positives."



Inspired by his family's involvement in theatre, Shahzad was eager to take on his first acting role. Describing his hobbies as, "Theatre, boxing and adventures like that", Shahzad feels he is learning new skills and exploring fresh paths every day. "I am excited, happy, and full of energy. This is the result of theatre for me."

AIDA JAFARI

Character | Mahtab

At just 11 years old, Aida has faced more hardship than many of her age. When their lives were in danger under the Taliban, Aida and her family had to run from Afghanistan, leaving their whole world behind them. Aida feels very sad when she thinks about her family's experience. Since coming to Malaysia, Aida has encountered prejudice and abuse at school, in the hospital and in certain offices. She feels there are many restrictions for her here, and wishes she could return home, but it is not safe to do so.

Aida loves acting in *Red Soil of Kabul*. She feels the story is a very accurate reflection of what is happening in Afghanistan. Aida is learning and gaining a range of experiences through her involvement with theatre. She feels that, through her work with Parastoo Theater, her confidence has definitely improved.

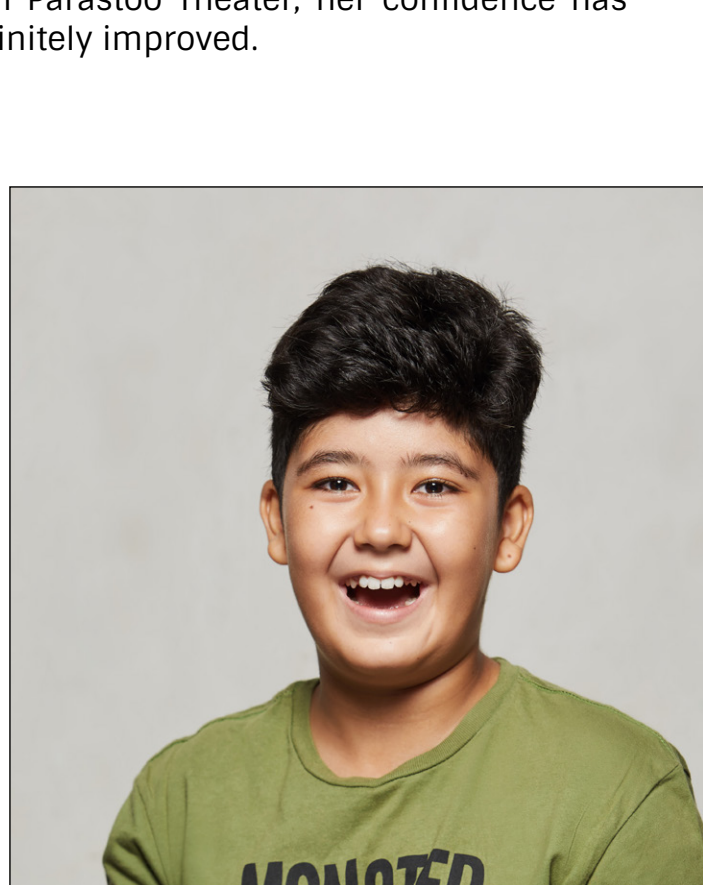


SEYED MASIH HUSSEINI

Character | Hemmet

Masih was born in exile from Afghanistan and has spent his whole childhood so far as a refugee. Masih's father has acted with Parastoo Theater in the past, and 11-year-old Masih was eager to join him for *Red Soil of Kabul*. He has taken to acting like a natural, enjoying every minute of it.

Participating in the production has given Masih the opportunity to get to know the community better and has also had a positive effect on his confidence. He finds that, outside of the theatre, he is now able to talk to people more easily. In the future, Masih wants to be a powerful actor, and has ambitions of being in the movies.



ZAKARIA SEBERI

Character | Edris

Under threat from the Taliban, Zakaria's entire family left Afghanistan in fear for their lives. Unfortunately, they became separated, and 13-year-old Zakaria is now in Malaysia with only his grandfather to care for him. However, life has not been easy for him here. When he first arrived, Zakaria's status was uncertain, so his grandfather kept him indoors for safety. He was unable to pursue any hobbies and felt like a prisoner. Later, when he was able to go out and play, Zakaria experienced prejudice at the playground. Even now, he at times feels fearful when he goes out.

Being cast in *Red Soil of Kabul* has been a lifeline for Zakaria. "I am experiencing many things that I have never experienced before, and it is helping my emotional and mental state," he confirms. The play has taught him more about the good and the bad that people do, and how to process that knowledge to be a better person himself. It has given him a reason to move forward, and hope for his future.

PARIYA AHMADI

Character | Nasrin

Born in Tehran, Iran, 18-year-old Pariya, whose family are from Afghanistan, has spent her entire life as a refugee. Although she came to Malaysia with no previous experience of theatre, Pariya has had a keen interest in acting since she was a child. She was eager to join Parastoo Theater and since February 2023 has been practising her skills and discovering her talent. Pariya feels that acting has had a positive effect on her and she loves every moment. She looks forward to making theatre a part of her life in the future.



NEMAT ALI MORADI

Character | Abbas

20-year-old Nemat was born in Kabul. While he was still a student, Nemat found his life was in danger, so he had to leave his family and escape the country. His plans for an education and career thwarted, Nemat found himself in Malaysia where he is only allowed to take casual work and is vulnerable to further injustices. As a refugee he has been threatened and had his salary withheld from him.

Nemat felt there was no future for him at all but, when he heard about Parastoo Theater, he found a childhood fantasy reawakened. Nemat had always dreamed of being a famous actor, and so jumped at the chance to take part in *Red Soil of Kabul*. The story itself holds great meaning for him, as it reflects similar events in his own life. Through acting, Nemat is finding his courage, self-confidence and self-knowledge growing daily. The experience is having a positive effect on him and has given him some hope for the future.



RAZIQ MORADI

Character | Morad

Raziq recalls leaving Afghanistan as a schoolchild, and the feelings of despair and loneliness that overwhelmed him at the time. Unwilling to leave his mother but faced with a life deprived of human rights and in imminent danger, he hastily fled to escape the clutches of the Taliban. At 17 years old, Raziq currently finds himself working in a restaurant, trying to make ends meet while he waits to see what the future has in store.

Raziq is glad to be in Malaysia under the support of the UN, as it gives him hope that he will eventually be able to build a life in a different part of the world. However, as an immigrant here, he is often disrespected in his workplace and looked down upon. Being involved with Parastoo Theater is helping Raziq to express his feelings. For him, *Red Soil of Kabul* accurately portrays the pain of the Afghan people and shows the true side to this tragic crisis that he himself has experienced. He is proud to be involved in a play that makes young people's voices heard and is thankful to have the opportunity to stretch his abilities and expand his talents. Raziq believes *Red Soil of Kabul* will have a positive effect, not only on the cast, but on the audience too. It has helped him to find the strength to push the limitations and continue onwards. Raziq now believes that nothing can stop him from achieving his dream.



SHAKILA AHMADI

Character | Mahtab's Mother

Shakila is from Afghanistan, but the dangers and insecurity in her homeland forced her to travel in search of safety, and brought her to Malaysia. A homemaker and mother, she has spent her adult life looking after her family and, although she felt bitterly disappointed and desperate at the thought of leaving, she was determined to prioritise their safety over everything.

As a refugee, Shakila feels that her family's life in Malaysia holds no future. However, she has been impressed by the work of Parastoo Theater and, since being cast in *Red Soil of Kabul*, she has discovered a love of acting that gives renewed purpose to her days.



ASMA (SAMANA) ROSTAMI

Character | Soraya

Samana had not been involved in theatre at all before *Red Soil of Kabul*. She has felt a connection with the play, as it echoes the same feelings of insecurity and uncertainty about the future that she has experienced in her own life.

"The play gives you a great understanding of the people of my country," she confirms. Through her involvement in the production, Samana has gained a sense of empowerment that she hopes will remain with her as she waits for relocation to somewhere she can at last call home.



KHAZAN YOUSAFI

Character | Nadir

Before coming to Malaysia, 34-year-old Khazan was an industrial electrical engineer and had no theatrical experience. When he heard about Parastoo Theater, he became interested in the company and enthusiastically took on the new role of 'actor'.

As an Afghan refugee in Iran, Khazan had suffered a great deal of prejudice and racism; the story of *Red Soil of Kabul* speaks to his past experiences. Participating in the production has had a substantial impact on him. When he first came to Malaysia, Khazan felt very out of place, but the play has helped him to connect with the community. Theatre has raised his spirits and given him a sense of togetherness. Furthermore, it has increased Khazan's belief in his abilities, offering him the chance to both play a role and to share parts of himself in a way that can enrich the lives of others. Khazan dreams of a future life in Australia, where his hard work and positivity may bring him the peace and security his life deserves.



SAYED ALI REZA HUSSEINI

Character | Talib 1

Ali Reza was born to an Afghan refugee family in Isfahan, Iran. Here in Malaysia, he has tried to build some stability for himself and his young family, although it is not easy, as he has been harassed by the police and stable work has been difficult to find. However, given the opportunity, Ali Reza would like to stay in Malaysia.

Ali Reza has had some previous experience with Parastoo Theater. He enjoys acting very much, especially playing the challenging roles, and feels it has a positive effect on his mood and how he copes with life's daily tribulations.

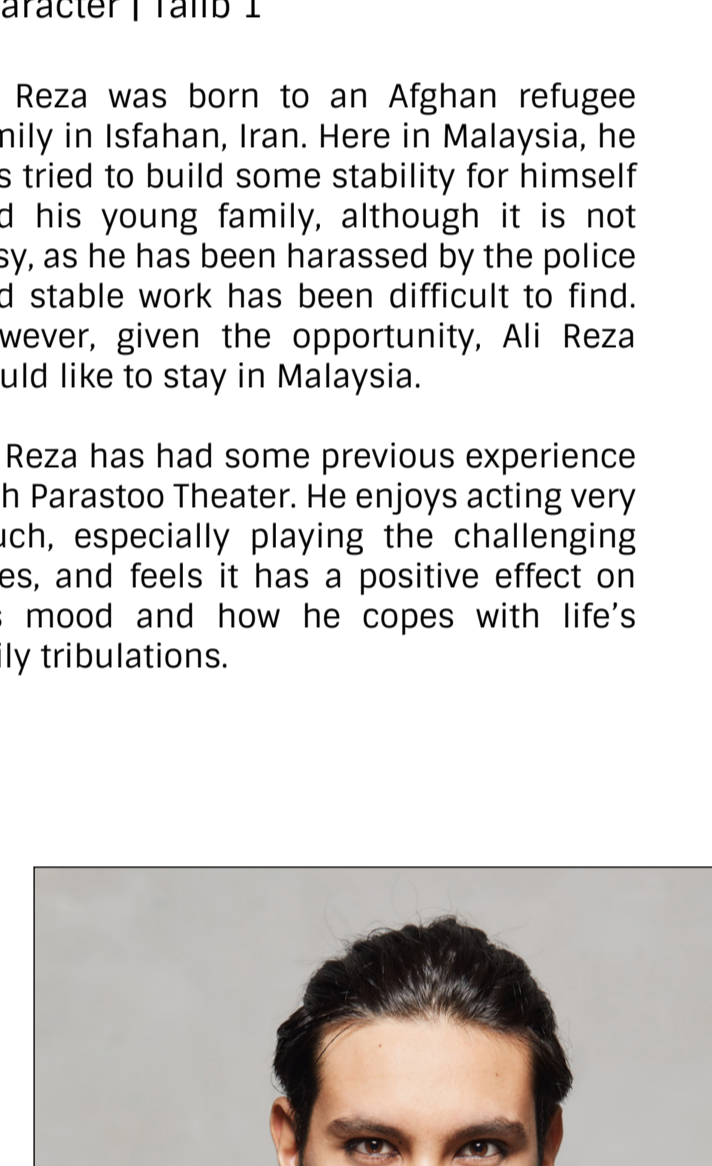
AHMAD REZA NAWROZI

Character | Talib 2

Ahmad Reza's family is from Afghanistan, where they lived in fear and insecurity under the threat of the Taliban. They escaped when Ahmad Reza was still a schoolboy, and he remembers feeling very afraid as they set out on their journey in the dark. He doesn't believe he could ever return to Afghanistan, and so would like to settle and start a new life elsewhere.

Now 20 years old, Ahmed Reza feels there is little room for him to progress in Malaysia. As a refugee, he is only allowed to work in the informal sector, and this has left him vulnerable. Returning from work one day, he was detained by the police, who only released him once he had given them his wages.

Ahmad Reza had no previous experience in theatre but, when he heard about Parastoo Theater, he thought, "Let me see what I can do." Acting is helping him to work through some of the negative effects of the Taliban's oppression, and to deal with the anger that arose from his harrowing experiences. It has also taught him the importance of speaking in his own words, while respecting the words of others. For Ahmed Reza, Parastoo Theater is a voice for the people from Afghanistan.



AHMAD ZIA AIEEN

Character | Talib 3

For Zia, much of the story of *Red Soil of Kabul* reflects his own life. Facing bigotry and violence, Zia had to leave behind his career in management and escape with his family, getting out of Kabul with great difficulty. Zia feels the production portrays the truth of what is happening to the oppressed people in Afghanistan. He has great hopes that, by continuing to highlight and expose the pain and suffering of his people, it may eventually lead to some changes in international law that could help to improve the situation.



MOHAMMAD MONIR HOSEINI

Character | Talib 4

Born in Jaguri Ghazni, Afghanistan, Monir had to leave his family behind when he left the country. Now 20 years old, Monir tries to support himself in Malaysia with casual work. Monir had no previous involvement in theatre, but he embraced the opportunity to play a part in *Red Soil of Kabul*.

The experience of acting has made a positive impression on him, and he particularly enjoys the roleplay. *Red Soil of Kabul* resonates with Monir personally, as his family are currently facing great difficulties in Afghanistan due to their ethnicity.

SAYED YAQOOB RAZAWI

Character | Akbar

Yaqoob was born and raised in the Ghazni Province of Afghanistan. Formerly, he ran a ceramic tile business in his hometown. He was greatly saddened to leave his life behind when he was forced to escape the country with his young family. Yaqoob has hopes for a better future for his child.

For Yaqoob, *Red Soil of Kabul* shadows his former life in Afghanistan - he has lived the reality. Participating in the production has given Yaqoob fresh confidence in himself. He hopes to increase his acting skills and experience more of theatre in the future.



MOHAMMAD JAVAD RAHIMI

Character | The Baker

Javad used to be a builder in Afghanistan, but now he struggles to get by working in a car wash. Since escaping from the war and residing in his homeland, Javad has faced new difficulties being harassed by police in Malaysia. He would like to return to Afghanistan, but knows it is impossible to safely go back.

Javad sees the harsh realities of what his family are still experiencing reflected in the scenes from *Red Soil of Kabul*. However, being a part of this production has helped Javad to feel more confident. "I know myself, who I am, what I can do to prove my ability," he confides. Javad hopes that the play will help the world understand the pain of the oppressed Afghan people.



PRODUCTION TEAM



SHERRINA KRISHNAN
Executive Producer

Sherrina is the founder of ARC Rhinowrites Productions, and has been producing and directing corporate film documentaries for the last 20 years. Believing that each company has a unique story to tell, Sherrina jumped at the opportunity to work with Yasmin Ahmad, flourishing under her mentorship and developing her own style, demonstrating a gift for drawing out people's stories.

Sherrina has always been a serial theatre audience member, and has the greatest respect for the performing arts and its practitioners. She feels blessed to have been given this opportunity to support the production of *Red Soil of Kabul* and Parastoo's vision to enable and empower the refugee community.

Barking mad in her spare time, Sherrina has been instrumental in the Independent Pet Adoption Network for the last 17 years, and has rescued and rehomed over 5000 stray dogs and cats. Woof! Meow!



CATHERINE LEYOW
Executive Producer

Not content with one life, Catherine's career has travelled through many incarnations. Starting out in stage, Catherine has since been a women's legal advocate, political activist serving prison time, solo traveller, counsellor, teacher and more, acting-out and acting-up wherever possible. Nevertheless, throughout the years she has remained passionate about theatre and, more recently, has rekindled her desire to act, appearing in productions such as the devised play, *To Which My Brother Laughed*, and *Theatresauce's Coyotes*.

Catherine's relationship with Parastoo Theater began 18 months ago, when she sought some background information on refugee people's experiences, and was blown away by the incredible, creative, life-saving work that Parastoo do. She was excited to get the chance to support Parastoo in a small way, first by taking the facilitator role for a presentation of their play *The Roof that Collapsed*, and now by assisting in the production of *Red Soil of Kabul*.



ARMANZAKI AMIROLZAKRI
Production Stage Manager

Armanzaki Amirolzakri is a theatre production manager and designer. A graduate of Segi College (SJ) with a Diploma in the Performing Arts, since 2010 he mainly trades as a Production Stage Manager with various production houses within Malaysia, and a theatre designer who encapsulates Stage and Lighting Design. Armanzaki sometimes encourages himself to perform and create performative art; some of his notable works are *A Day in Kuala Lumpur* in **2080 supported by Five Arts Centre, *The Misinterpreted Futures of George Town: 2068* sponsored by George Town Festival 2018, and *Anatomyltical* in collaboration with *What About Kuching 2022*.

Armanzaki is also one of the co-founders of *sans* collective, an interdisciplinary art and design collective.



HASAN AL-AKRAA
Producer

Hasan Al-Akrra is a 23-year-old Syrian refugee who has been living in Malaysia for the past 12 years. Hasan is currently working as the Partnership & Communications Officer at Asylum Access Malaysia.

Hasan began his social work as a volunteer teacher at different refugee learning centers such as Jasmine Ash-Sham School, Al-Aqsa Integrated School, and Smart Iqra Education Center among others. Hasan is also the founder of the Refugee Emergency Fund (REF), a non-profit organization that runs crowdfunding initiatives for urgent cases that need financial support (medical, rental, shelter, food, education, and burial) for refugees, asylum seekers, and undocumented migrants. Last year he graduated from the University of Nottingham Malaysia with a bachelor's degree in Education.



ABOLFAZ JAFARI
Assistant Stage Manager & Rehearsal Manager

17-year-old Abolfaz was born in Semnan, Iran, after his family were forced to flee Afghanistan due to the hardships of war. His family tried to return, but after only a month had to leave again because of the dangers posed by the Taliban. Previously a student, Abolfaz is now an actor and producer for Parastoo Theater, specialising in stage management. Abolfaz feels troubled that, as a refugee in Malaysia, there is no future for him. He is excited and encouraged by the opportunity to work with Parastoo Theater and feels great satisfaction in his achievements.

Abolfaz hopes that Afghanistan will become a safe place in the future. He dreams of returning one day, and being able to use the skills he has learnt in production to create theatre that will speak for the oppressed.



MASOOMA SEPAS
Executive Producer, Wardrobe & Make Up

Masooma had a career as a television news anchor in Kabul but had to abandon it when her family were targeted by the Taliban. She currently volunteers as a teacher for refugee children, including her own three. Coming to Malaysia was a hard wrench, and she suffered greatly from homesickness and the struggles of being homeless.

Red Soil of Kabul is important to Masooma, as she is keen to relate the story of her people's life in Afghanistan and increase awareness of their situation. Working in theatre has given her a sense of empowerment that was much needed after all she had lost; it has bolstered her self-confidence.

Masooma now feels at home in Malaysia; she has made friends here and has become accustomed to the country. However, if it became safe, she would like to return to Afghanistan one day.



IRINA KUJUNDZIC
Producer

Since 2019, Irina has been working for an NGO located in Malaysia, with a professional focus on design, delivery and coordination of educational programmes and implementing monitoring and evaluation frameworks. In Malaysia, she has turned her global experience into a mission to deliver quality education and empower young people from the B40 community.

When she stumbled upon a captivating theatre performance by the Parastoo Theater in Kuala Lumpur, it was a transformative experience that ignited her passion for the performing arts and opened her eyes to the struggles of the refugee community in Malaysia. Recognizing the incredible impact of arts in their lives and potential for positive change, she chose to commit her free time and expertise to a volunteering cause, focusing on empowering the Parastoo Theater in various projects through successful grant proposal writing and implementing safeguarding procedures.



NETUSHA NUSAYBAH
Producer

Noor Netusha Nusaybah is the co-founder and Producer of *Imagined Malaysia*, a research organisation committed to calling attention to the alternative history of Malaysia and Southeast Asia. They have organised countless forums and dialogues, exhibitions, and published the annual *IM Review* in an effort to push historical discourse in Malaysia.

Since 2022, *Imagined Malaysia* has been supporting Parastoo Theater's activities to empower the refugee community through fundraising and grant management. *Imagined Malaysia* is a partner organisation in the establishment of Parastoo Arts Centre, the first refugee-led performing arts and soft skills training space in Kuala Lumpur.



SYAMSUL AZHAR
Lighting Designer

Syamsul Azhar has worked across the fields of theatre, film and contemporary art as a multimedia and lighting designer, often employing technology as a performative element in his works. Over the years he has designed across many places and spaces, and has collaborated on numerous performances with Five Arts Centre. He is also part of the collective.

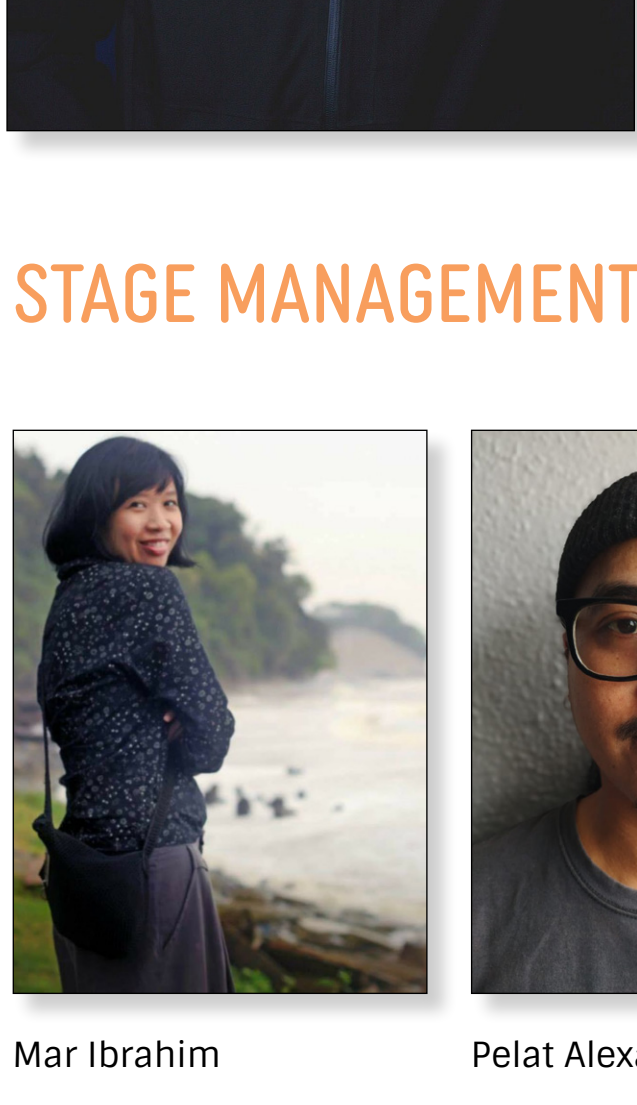
In 2017, Syamsul directed ***2080* - a performance consisting of projection, sound, lighting and set, with no human performers - in collaboration with a team of designers and theatre practitioners. He is a part of '*sans*', a loose interdisciplinary collective of artists creating works for performance and exhibition.



ZABI HUSSAINI
Persian Subtitles

Zabi used to work as a layout designer for a book publishing company. When he was forced to leave his home due to the religious extremism, he felt hopeless about his uncertain future. Zabi would like to return but is afraid that ethnic differences still run very high in Afghanistan and there is no culture of mutual acceptance. In Malaysia, although he has faced harassment from the police and unscrupulous employers, Zabi has found many Malaysians to be hospitable and warm-hearted. He appreciates the cultural diversity here, and the beautiful, green, natural surroundings.

Being involved with Parastoo Theater has taught Zabi some techniques to healthily express his emotions. He has gained valuable experience working on translating scripts, subtitling and other essential 'behind the scenes' work, as well as acting, which he would like to do more of in the future.



KELVIN LO
Sound Designer

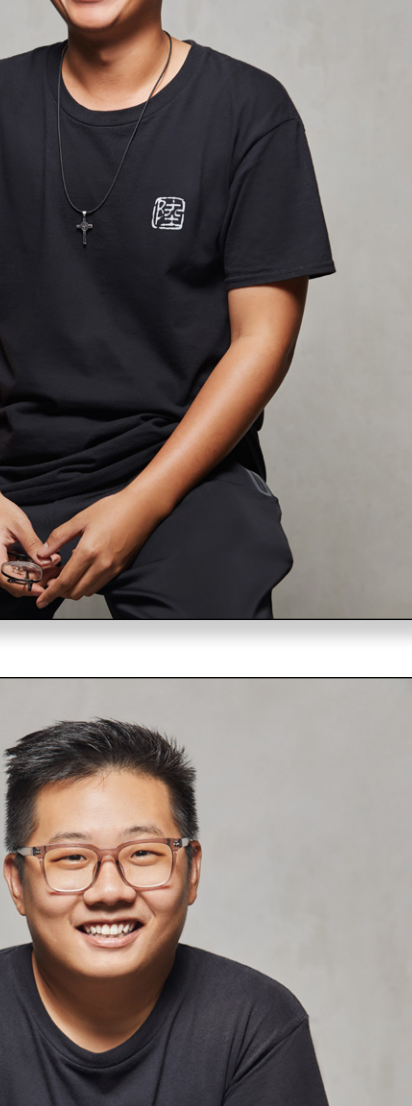
Kelvin is very happy to share his skills as a sound designer with Parastoo Theater. He brings with him eight years of experience working in the audio industry. Kelvin feels privileged to have worked on a wide range of events, from large music concerts, to small, independent theatre shows. He is passionate about bringing the science of audio into a production as part of the creative whole, in order to deliver a great show to the audience.



Mar Ibrahim



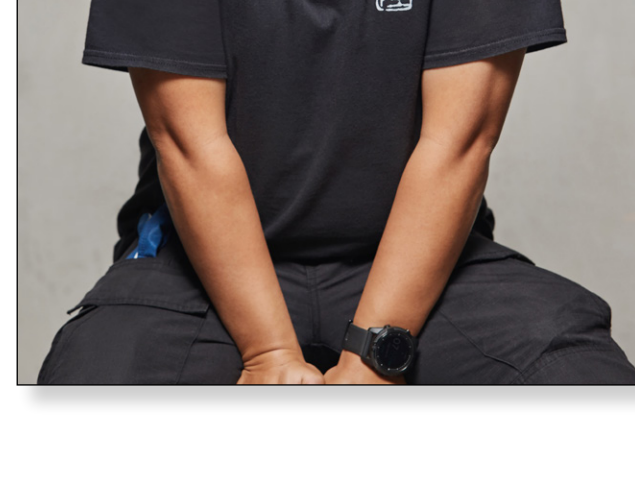
Pelat Alexander



Kher Cheng Liew



STUDIO DL
Photography

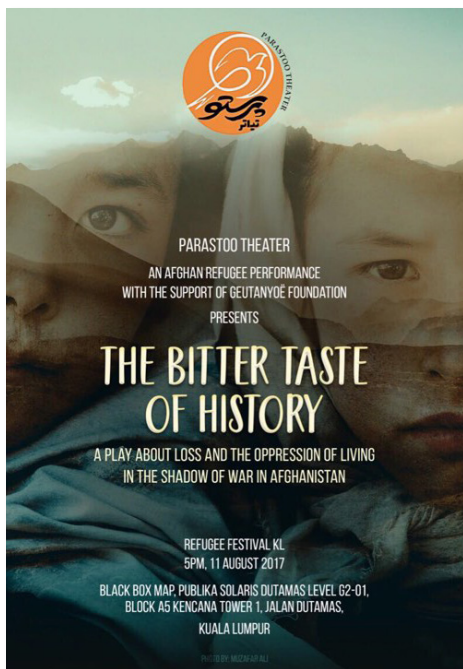


STUDIO DL
Photography

PRODUCTION TEAM

Writer & Director	Saleh Sepas Afghanistan	
Executive Producers	Sherrina Krishnan - Leyow Malaysia Catherine Rose Leyow England Masooma Sepas Afghanistan	
Producers	Hasan Al-Akraa Syria Irina Kujundzic Bosnia Mahi Ramakrishnan Malaysia Netusha Nusaybah Malaysia Farzana Yakta Afghanistan	
Persian Subtitles	Zabi Hussaini Afghanistan	
English Subtitles	Catherine Rose Leyow England Jo Kukathas Malaysia	
Bahasa Subtitles	Leong Jie Yu Ainul Zaini	
Production Stage Director	Armanzaki Amirolzakri Malaysia	
Deputy Stage Manager	Shazzy Zakri	
Assistant Stage Manager	Abolfazl Jafari Afghanistan	
Stage Management Crew	Mar Ibrahim Malaysia Pelat Alexander Malaysia Kher Cheng Liew Malaysia Sehan Sanjana Ekanayake Sri Lanka Poppee Fikri Malaysia Shukur Haidari Afghanistan	
Rehearsal Manager	Abolfazl Jafari Afghanistan	
Lighting Designer	Syamsul Azhar Malaysia	
Assistant Lighting	Murasaki Haru Malaysia	
Sound Designer	Kelvin Lo Malaysia	
Sound Assistants	Naruto Wong Malaysia Shawn Nathan Malaysia	Finance Administrators Sivaranjani Manickam Letchimi Doraisamy Catherine Leyow Masooma Sepas Phui Yee
Set Design & Construction	David Wöng Maroon Design Tay Sy	Marketing and Publicity Sherrina Krishnan-Leyow Mahi Ramakrishnan Netusha Nusaybah
Website & Program Book	1b Creative Catherine Gryffenberg England Bertie Weber England	Ticketing Anita Krishnan Phui Yee
Visual Designers	Ali Iran Fadzly Fauzi Australia Kieran Kaur Malaysia Jan Nice Australia Ghali Foster Malaysia	Front of House Madina Hussaini Shamim Sepas Susie Kukathas
Official Photographer	Studio DL	
Parastoo Rehearsal		
Photographer	@Shabnami	
Social Media Content	Mahira Mulio	
Makeup & Wardrobe	Masooma Sepas	
Transportation	Rohullah Nader	

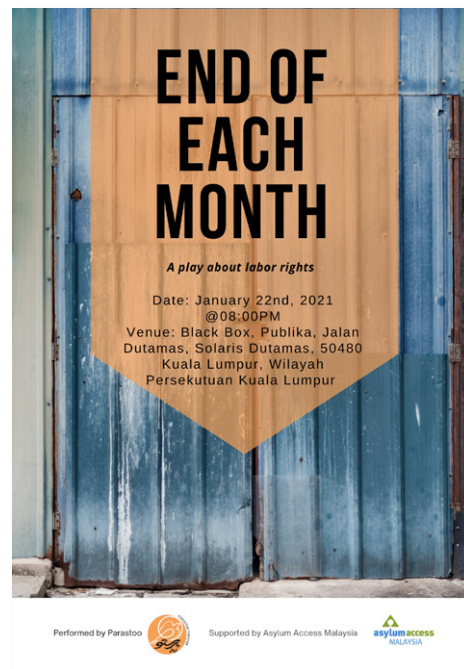
PREVIOUS PRODUCTIONS



THE BITTER TASTE OF HISTORY
2017



OVERCOMING HARDSHIP IN TIMES OF CRISIS
2020



END OF EACH MONTH
2020



I WILL SMILE AGAIN
2020



THE ROOF THAT COLLAPSED
2022



AND THEN CAME SPRING
2022



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We are always seeking help and support for our vulnerable community. Many refugees arrive in Malaysia in desperate need of aid. At Parastoo Theater, we provide support through the arts, education, food, workshops and vocational training. We are grateful for any assistance that you provide and any help goes a very long way.

For more information about how you can support Parastoo Theater, please visit our website at www.parastootheater.com



Hope and Resilience through the Theater of the Oppressed