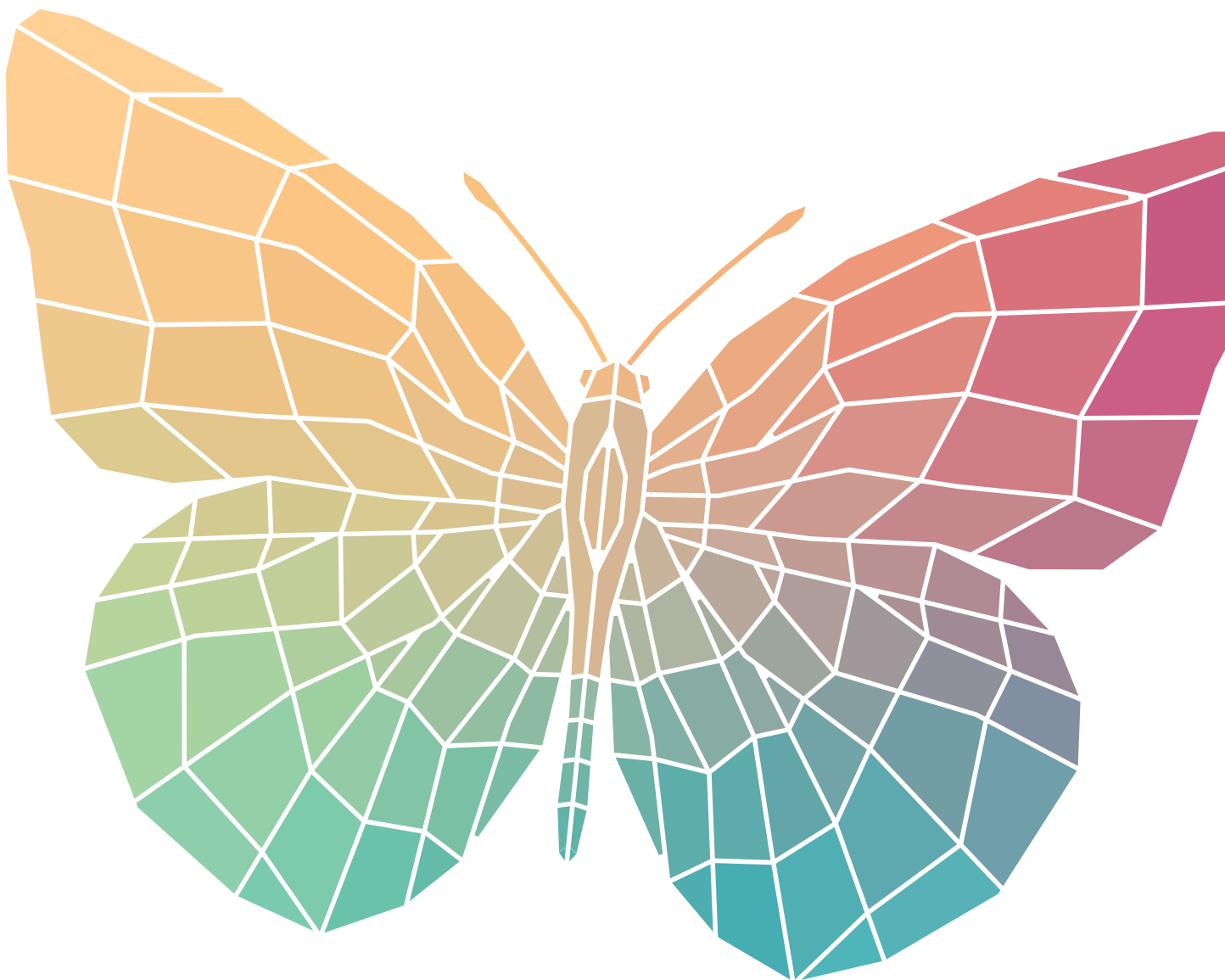




The Hanoch Levin Institute  
of Israeli Drama (NPO)



ISRA-DRAMA & INTERNATIONAL EXPOSURE OF ISRAELI THEATRE

NOVEMBER 21-25, 2018, TEL AVIV-YAFO

# PROGRAMME

WEDNESDAY,  
NOVEMBER 21

**OPENING RECEPTION**  
**18.30 / CUCKOO'S NEST**

**GO**  
**21.00 / HABAIT THEATRE**

THURSDAY,  
NOVEMBER 22

**AND MY HEART ALMOST STOOD STILL**  
**10.00 / HABAIT THEATRE**

**PRESENTATION 1 - Mizrahi Jews in Israeli Theatre**  
**12.30 / HABAIT THEATRE**

**BITON**  
**15.00 / TMU-NA THEATRE**

**FATHERS AND SONS**  
**20.30 / GESHER THEATRE**

FRIDAY,  
NOVEMBER 23

**A WINTER FUNERAL**  
**11.00 / BEER-SHEVA MUNICIPAL THEATRE**

**PRESENTATION 2 - "The Situation", in Hebrew: "Hamatzav"**  
**19.00 / HABAIT THEATRE**

**A-HOLE FUCKIN LOSER**  
**21.30 / HABAIT THEATRE**

SATURDAY,  
NOVEMBER 24

**PRESENTATION 3 - The Judaic Nature of Israeli Theatre**  
**10.00 / JAFFA THEATRE**

**PLAY-DATE**  
**14.00 / BASCULA**

**THE CHILD DREAMS**  
**18.00 / THE CAMERI THEATRE OF TEL AVIV**

**THE SECRETS**  
**20.30 / HOLON THEATRE**

SUNDAY,  
NOVEMBER 25

**MOTHERS, THREE**  
**12.00 / TZAVTA THEATRE**

**NAPOLEON - DEAD OR ALIVE**  
**20.30 / JERUSALEM KHAN THEATRE**

# Greetings from the Hanoch Levin Institute of Israeli Drama



photo: Zoe Grindea

Dear Guests,

Eighteen years have passed since the establishment of The Hanoch Levin Institute of Israeli Drama which marked a breakthrough in the exportation of Israeli drama to the world. First and foremost was Levin himself who became a household name in numerous countries including Poland, France, Germany, Russia, South America, and others; additional playwrights whose works are produced abroad and are represented by the Institute are Edna Mazya, Anat Gov, Hadar Galron, Hillel Mittelpunkt, Shmuel Hasfari, Hanna Azoulay-Hasfari, Gilad Evron, Gur Koren, Maya Arad-Yasur, Dror Keren, Ina Eisenberg, Oren Yaakobi, and others.

Israeli drama engages with the highly-charged issues unique to its society and multifaceted culture and their reflection in family life, interpersonal relationships, and attitudes towards the different and the other. The conflicts which are the fuel of the stage can be found in abundance in our society: remembrance of the Holocaust, relations between Jews and Arabs, the trauma of war and its effects on all the parties to it, relations between religious and secular Jews, and the struggle to find a personal identity at intersections of contradiction.

From all the above material the creators choose their theatrical language and find their own unique voice in Hebrew which, until about a century ago, was considered a dead language, a language of ritual and prayer, and which today is a multilayered spoken language.

Contemporary Israeli Theatre has gained immense popularity: five million tickets are sold annually by the various theatres, and relative to the size of the country's population of some eight million, this is a most impressive achievement. Every evening throughout the country plays are performed to full houses, and at any given moment one can choose from a multitude of possibilities in various genres and artistic styles.

In recent years, theatre professionals from a variety of countries across the globe, have visited Israel both for the International Exposures of Israeli Theatre and for the events of Isra-Drama: Spotlight on Israeli Drama.

We hope that the Isra-Drama & International Exposure of Israeli Theatre 2018 will provide new experiences for you and will lead to artistic collaborations and a continued dialogue throughout the global village.

Yours,

**Noam Semel, Chairman**

**Shimrit Ron, Director**

**The Hanoch Levin Institute of Israeli Drama**

# The Hanoch Levin Institute of Israeli Drama

photo: Gadi Dagon



## Hanoch Levin 1943-1999

Hanoch Levin - playwright, author, poet, and director. Levin was without doubt the most important and prolific playwright in the history of Israeli theatre, an outstanding artist, whose oeuvre stands as one of the basic foundations of Israeli cultural history. He wrote more than sixty plays and published books of poetry and prose. Levin wrote in varied dramatic styles and directed only his own work. His plays are performed in many theatres in Israel and around the world.

For further reading: [hanochlevin.com](http://hanochlevin.com)

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The Hanoch Levin Institute of Israeli Drama was founded by Mr. Noam Semel, former Director General of the Cameri Theatre of Tel Aviv, in the year 2000. The Institute has set as its goal to promote Israeli drama and raise awareness of its crucial role in the formation of Israeli culture, both in Israel and abroad. The Institute operates in the following fields:

### Translation of contemporary Israeli drama

This enterprise set the purpose of exposing Israeli drama and encouraging its staging in theatres throughout the world. Ever since the Institute's establishment, Israeli plays are staged in major theatres around the world.

### Isra-Drama and International Exposure of Israeli Theatre

An event designed to expose Israeli theatre to the international theatre community. During the days of the Exposure, we present the best of Israel's original productions, accompanied by surtitles. Our guests are invited to panels and discussions, and have the opportunity to meet and talk with our leading theatre creators.

### [dramaisrael.org](http://dramaisrael.org) - The Israeli dramatist website

Our goal is to provide accessible information on plays to production bodies in Israel and abroad; to encourage the translation of Israeli plays; to facilitate open access to texts; to maintain a central arena to discuss questions with which playwrights engage, to encourage grants, and translation and production possibilities around the world; and to provide up to date news on Israeli drama: new productions, study days, calls for festivals, development plans and more.

# The artistic committee's Greetings to the Isra-Drama and International Exposure of Israeli Theatre 2018

Dear Guests,

We are delighted to welcome you to celebrate with us at Isra-Drama and The International Exposure of Israeli Theatre, 2018. We are proud to present the best of Israeli theatrical endeavor in the past year, and hope that each and every one of you will find something that appeals to your taste in the diverse program we have put together for you.

This year, we decided to combine the events of Isra-Drama, which focuses on Israeli playwrighting, and the International Exposure of Israeli Theatre, which focuses on the stage performances themselves. The reason for this is the Artistic Committee's understanding that this division is archaic, and that the performances can no longer be so sharply categorized. Additionally, our past meetings with you, our guests, have taught us that your interest sometimes lies in the stage performance, and at others in the play behind it. We will, of course, be happy to receive feedback from you on our decision during this year's events.

The plays we have chosen provide a taste of the ripe, succulent fruit of experienced, veteran playwrights and directors who are at the core of Israeli theatrical endeavor, and of the first fruits of beginning creators whose unripe flavor is acerbic and aggressive. Some ninety productions were submitted to the Repertory Committee for consideration, of which ten full-length have been selected.

At the center of this year's Isra-Drama & International Exposure events we are presenting three plays by two of Israel's most acclaimed playwrights: Hanoch Levin's *A Winter Funeral* at Beer Sheva Theatre, and his contemporary tragedy *The Child Dreams*, a Habima National Theatre and Cameri Theatre of Tel Aviv coproduction, in a contemporary interpretation that expands the Jewish Holocaust to the global refugee problem; and Nissim Aloni's theatrical carnival *Napoleon, Dead or Alive!* at the Jerusalem Khan Theatre.

This venerated trio is joined by Hadar Galron's *The Secrets* at Beit Lessin Theatre, at the center of which is the huge conflict between religious Jewish law and contemporary reality that is tearing women apart in the male-dominated religious world. Since additional plays selected for this year's events address a similar reality, we decided to expand the issue with a presentation devoted to Jewish aspects in the world of contemporary Israeli Theatre. By contrast, completely detached from Jewish issues, is a play based on a non-Israeli text, *Fathers and Sons*, after the novel by Ivan Turgenev, whose

two-hundredth birthday is being marked this month. Gesher Theatre's stage adaptation employs a unique theatrical language combined with video.

Alongside these big repertory theatre productions, we have also selected a number of more modest productions, two of which engage with different types of responsibility. Haifa Theatre's *Biton* raises the issue of multiculturalism in Israel, specifically Mizrahi identity. Since numerous recent plays address this volatile issue, we have seen fit to expand our engagement with it with a presentation, so you will be able to see how different directors employ different theatrical languages to tackle it. A different kind of "otherness" is examined in *GO*, a dance-theatre performance focusing on older women and their ageing and dancing body.

Two young creators are presenting plays that employ a unique theatrical language. In *And my Heart Almost Stood Still*, Ari Teperberg creates a magical performance from the sensory experience of sound - which transcends the actual experience of listening. In *A-Hole Fuckin Loser*, Ariel Brown employs computer and video to create a bizarre journey.

Last, but not least, of the ten selected productions is *Mothers, Three*, which engages with a very Israeli experience: mothers of combat soldiers. In the third presentation we will view scenes from plays focusing on the Israeli-Palestinian conflict. We hope that the plays we have chosen are sufficiently global and universal to be interesting and intriguing for you too, yet also very local in the unique and specific content and issues they engage with.

As you can see, we have not stopped at the ten plays at the center of the Isra-Drama & International Exposure, each of which will be followed by a discussion with the creators, but have also added various events by means of which you can become better acquainted with Israeli theatre today. In addition to the three presentations already mentioned: Play-Date - a pitching event in which additional creators have an opportunity to present their work in brief; and Round Tables for more in-depth encounters and intimate conversations with the creators of the selected plays.

On behalf of the Artistic Committee, I wish you all enjoyable and enriching viewing, and lively and productive discussions.

**Moshe Perlstein**

**Chairman, Artistic Committee**

**Isra-Drama and International Exposure of Israeli Theatre, 2018**

# GO

Choreography by Galit Liss  
Dance theatre for non-dancers

On the stage is a group of women whose years are etched upon their bodies (60-82 years old). While most danced as girls, as they matured they were required, by their parents, to stop. These women returned to dance as adults, challenging the common conception that sanctifies the younger body in general and the dancer's body in particular. *GO* is a manifesto for this body.

In this performance, moving side by side, are a pilot, a ballerina, and an elderly woman. From the relationship which is built and unfolded between the images and the physical body, questions arise about presence, free will, coercion, and domination. *GO* seeks to expand the discussion beyond the particular body to our existence as individuals and as a society.

photo: Orna Kalgrad



*Kalgrad*





**WEDNESDAY, NOVEMBER 21, 21:00**  
**HABAIT THEATRE**

*Running Time: 60 minutes*

*Booking: Galit Liss*

*[Galit.liss@gmail.com](mailto:Galit.liss@gmail.com)*

### **Galit Liss**

An Independent choreographer, creative artist, initiator of Gila Workshops of movement and performance art for elderly women, a member of the Israeli Choreographers Association. As part of her artistic and social agenda, she creates with older women (Non-Dancers); investigating the experience of aging through the body and movement. She acts to create artistic space for women of elderly age.

Galit holds an MFA from the Jerusalem Academy of Music and Dance. Scholarship program graduate - "Artists for Social Change", Musrara School of Photography and Nagar New Music Media Center.

Galit lectures and gives artist encounters on creative processes and the connection between art and society.

She lectures at professional conferences in Israel and abroad about her work on movement with the mature body, including Harvard University (2018), University of Oxford (2017) and others. Her work, *GO*, which premiered this year at The Suzanne Dellal Centre for Dance and Theatre, has been very well received and continues to perform all over Israel.

Some of her works: *557*: Curtain Up Dance Festival 2014, Artistic Director: Itzik Giuli; *Tzila* (2012); *Gila*: Woman Festival, 2008; the creation process was followed and documented in Ofer Inov's documentary film *Fluchkes*.

# AND MY HEART ALMOST STOOD STILL


Created and performed by Ari Teperberg

An interrupted solo

Inspired by Beethoven's 9<sup>th</sup> Symphony  
and a letter by Helen Keller







*I'm standing in front of you with my eyes closed.  
The sounds you make bring me to life. Can we experience  
the world with utmost sensitivity, allowing even the smallest  
sensation to become connection, communication, pleasure?  
Can we grow deaf and blind together?*

The trigger for this creative process was a letter sent by the famous deaf-blind author and intellectual Helen Keller to the New York Symphony Orchestra in 1924, in which she describes how she "listened" to their performance of Beethoven's 9<sup>th</sup> Symphony, simply by touching the radio's membrane and feeling the vibrations.

The piece seeks to generate a space of heightened sensation, in which an alchemy between the senses takes place. We are granted a close-up look into the performer's body, who calibrates himself to hypersensitivity, seeking desperately for an alternative language to communicate in, beyond boundaries, disability, and loneliness.

In conjunction with Westflügel Theater, Leipzig, and EVE - Independent Theater and Performance Art Creators Organization, Israel

**THURSDAY, NOVEMBER 22, 10:00**  
**HABAIT THEATRE**

**Running Time: 50 minutes**

**Booking: Gal Canetti and Dalit Itai, as:is presenting arts**  
[dalit@as-is-arts.com](mailto:dalit@as-is-arts.com)

[office@as-is-arts.com](mailto:office@as-is-arts.com)

**Ari Teperberg**  
[ariteperberg@gmail.com](mailto:ariteperberg@gmail.com)

### **Ari Teperberg**

A theatre-maker, opera director and performer. Graduated from the School of Visual Theatre in Jerusalem (2013), recipient of the Jerusalem Foundation Prize, 2011.

In 2018-19 Ari is directing the opera *Così Fan Tutte* by Mozart at the Jerusalem Opera, and will be working as dramaturge and artistic collaborator in an exhibition at the Israel Museum.

As a maker, he has created: *And my Heart Almost Stood Still* and *I Want to Dance, Kate!* (awards for best stage language and best costumes at the Acco Festival of Alternative Israeli Theatre); *What Happened to my Voice?*

In 2009 Ari cofounded the Golden Delicious Ensemble with Inbal Yomtovian, creating and touring with object-theatre shows in Israel and numerous festivals around the world - Germany, France, Thailand, Brazil, Switzerland, Austria, Serbia, and more. Ari teaches object-theatre at University of Haifa.

In opera he directed *Giulio Cesare in Egitto* (Handel), *Haensel und Gretel* (Humperdinck), *Dan the Guard* (Lavry, 1943; a site-specific production at the Israel National Library), and *The Marriage of Figaro* (Mozart).

He teaches movement for singers at Buchmann-Mehta School of Music, and works as a guest director in the opera workshop at the Jerusalem Academy of Music and Dance. As a performer he dances in the Yasmien Godder Dance Company, and has

THURSDAY, NOVEMBER 22, 15:00  
TMU-NA THEATRE

**Running Time:** 80 minutes

**Booking:** Yoalit Elyachin, Assistant to the Artistic Director  
[yoalit@ht1.co.il](mailto:yoalit@ht1.co.il)

I was born into the surname "Golan" and for years I lived with that identity, "Hila Golan", detached from the "Hila Biton" I could have been. My father, who emigrated with his family from Morocco when he was four, changed his surname after fighting on the Golan Heights in the 1973 Yom Kippur War, before he married my mother, who was born in Israel to Holocaust survivors. In my father's family, the Bitons, although I always felt loved, I sometimes felt a stranger, as if I wasn't fluent in the language.

Three years ago I became a mother, and since then I have been hearing more of the "Biton" voice calling out from within me: How will I convey this identity to my daughter? How will I connect her to this deep and distant ancestry?

I invited my aunts to the theatre, to the stage, to teach me what only they know, and which will remain forever.

### Hila Golan

Artistic creator, writer, and director, she studied and created at Acco Theatre Center and various theatres in Israel, Germany, and Austria.

Together with Niva Dloomy and Ariel Nil Levy she created a unique stage language that touches on exposing the creative mechanism and work process, deconstruction and construction.

Her work *Minute of Silence* was performed at Ballhaus Naunynstraße and various festivals in Germany. The play won the award for best play at the Acco Festival of Alternative Israeli Theatre in 2010. *Google Translate* was performed in 2011 in HAU Theatre at 100° Berlin Festival. Her play, *Polio*, won the award for best play at the Acco Festival of Alternative Israeli Theatre in 2012. *Save Your Love* was performed at Theatrediscounter in Berlin in 2013, and in the Israel Festival in 2014. In 2015, *Let's Call It a Day* was performed in Berlin. In 2016 she created *The Play My Daughter Wrote* at Menashe Forest Festival, a performance with her 17-month-old daughter.

*Biton* at Haifa Municipal Theatre continues to deepen the stage language of family, personal, and social inquiry.

# BITON



**Haifa Municipal Theatre**

Written and directed by Hila Golan

photo: Mark Yeshayev





# FATHERS AND SONS

## Gesher Theatre

Adaptation, Directing and Set Design by Yehezkel Lazarov

Based on a novel by Ivan Turgenev

THURSDAY, NOVEMBER 22, 20:30

GESHER THEATRE

**Running Time: 110 minutes (no intermission)**

**Booking: Lena Kraindlin, Director General**

**[lena@gesher-t.co.il](mailto:lena@gesher-t.co.il)**

**Yael Cohen, International Relations**

**[yaelibell@gmail.com](mailto:yaelibell@gmail.com)**

"It's all romanticism, nonsense, rottenness, art. I'd better go to my frogs..." (Y. Bazarov)

The novel by Ivan Turgenev, written nearly 160 years ago, symbolized the revolutionary mood that emerged in the younger generation during the 19<sup>th</sup> century. It remains modern and groundbreaking even in the 21<sup>st</sup> century. The plot focuses on the conflict between the generation of the "fathers", who try to preserve their values and culture, and the "sons", who value nothing - neither faith nor art, family or emotions.

The current production tries to dive deeper into the intergenerational clash, and to find the common thread between then and now, between the empty and the full, between everything and nothing.

## Yehezkel Lazarov

Born in 1974 in Tel Aviv, Lazarov graduated from Thelma Yellin High School of the Arts, and joined the Batsheva Dance Company. He studied theatre at the Actors Centre in London before joining Gesher Theatre and the Cameri Theatre as an actor. Lazarov is the director, adapter, set designer, and choreographer of all his works: *Lolita / Joan of Arc* (Nabokov, original protocols) and *Fathers and Sons* (Turgenev) at Gesher Theatre; *The Picture of Dorian Gray* (Oscar Wilde) at Habima Theatre; *Desire at Dusk* (Hanoach Levin) at Habait Theatre; *Alice* (Roy Chen, inspired by Lewis Carroll) at Gesher Theatre; *Falling Out of Time* (after the novel by David Grossman) at Gesher Theatre; *Iglloo* (Yehezkel Lazarov) premiered at the Israel Festival, winner of the Fringe Award for best director.

Lazarov is the artistic director and cofounder of Studio Ankori Middle and High School of Creative Thinking and Innovation, and the initiator, artistic director, and curator of AZA13, a new art venue in Jaffa. As a visual artist, Lazarov has shown photography and video-art works in several gallery exhibitions.

He has written and directed a number of short films, *Snow*, *Lashabiya*, and *No Lifeguard*, which have been screened to great acclaim at several international film festivals. Lazarov has played leading roles in numerous films and television productions in Israel and Russia.



"A dramatic and thought-provoking stage adaptation. Creates a very original theatrical alchemy" (*Haaretz*)

"Innovative, daring, powerful and well engraved in memory, a unique artistic experience that you cannot see anywhere else" (*Globes*)



photo: Eyal Landesman



# A WINTER FUNERAL

Beer Sheva Municipal Theatre

By Hanoach Levin

Directed by Yair Sherman



photos: Maayan Kaufman



**FRIDAY, NOVEMBER 23, 11:00**  
**BEER SHEVA MUNICIPAL THEATRE**

*Running Time: 100 minutes*

*Booking: Nuphar Barkol, International Relations  
Representative*

[nupharb7t@br7.org.il](mailto:nupharb7t@br7.org.il)

Lajcek's old mother dies and he is on his way to inform the family about the date of the funeral, but his timing is not very convenient: his aunt Shratzia and his uncle Rasches are busy with the final preparations for their daughter Velvetzia's wedding that will take place the next day, and they are determined to avoid receiving the bad news that would ruin their plans. After all, "You don't just throw away four hundred guests and eight hundred chickens to the trash and cancel a hot wedding with meat and Cognac for a small elderly-woman's funeral in the rain".

The problem gets worse when Lajcek is determined to save his mother from a second death - being forgotten - and pursues the family to the end of the world in order to inform them of her death and invite them to the funeral.

A brilliant family comedy written by Hanoach Levin, one of Israel's most prominent playwrights.

### **Yair Sherman**

Director and set designer, graduated from AMDA, New York. Directed the following productions: *The King's Clothes*, *Princess Yvonne*, *The Circle*, *The Wedding*, and *The Endless Griever* (Goodman Acting School of the Negev; awards for best director, best show, and best actor in supporting role at the Teatralny Kufar International Festival in Minsk, 2017); *The Lost Women of Troy* (Yoram Loewenstein Performing Arts Studio); *Mr. Weissberg Has No Leg*, and *The 14/48 Project* (Short Theatre Festival at Tzavta); *The Giant and His Garden* (Beer Sheva Theatre for Children and Youth; a coproduction with Kamea Dance Company); *The Bacchae* (TMU-NA Theatre; Golden Hedgehog Awards for best director and best show); *Bat Yam* (Bat Yam International Festival of Street Theatre and Art; award for best show); *Pirate Games*, and *A Toy's Dream* (Kamea Dance Company); *The Lesson* (Tzavta Theatre); and *Inflatable Doll* (The Arab-Hebrew Theatre).

Teaches acting at Goodman Acting School of the Negev and Yoram Loewenstein Performing Arts Studio.





photo: Dedi Elias

# A-HOLE FUCKIN LOSER

Habait Theatre  
Created by Ariel Brown





**FRIDAY, NOVEMBER 23, 21:30**  
**HABAIT THEATRE**

*Running Time: 60 minutes*

*Booking: Ariel Sereni Brown*

*[Arielbrown14@gmail.com](mailto:Arielbrown14@gmail.com)*

A live-broadcast-narcissistic-trip through the prism of the MacBook Photo Booth application. When the clock strikes midnight, a young child tries to sneak out of his mother's house. His plan is to set the Eiffel Tower on fire, but when the homemade bomb goes off accidentally, he falls to the ground and flickering lights whisper his deepest wish to him - to become a star.

In the backstage maze the grown child immerses in fame; however, guns and ego come between him and his escort girl, who soon finds herself in the void of the Far East. There, in a hut in the foothills of the tallest mountain, a hidden tape is waiting just for her.

### **Ariel Brown**

Born in 1994 in New York City. In 2015 he won the award for best supporting actor at the Acco Festival of Alternative Israeli Theatre.

In 2016 he took a year-long journey by land, starting in Poland and ending in Myanmar, observing different rituals and stage art forms.

In 2017 he received a grant to stage his first work, *A- hole Fuckin Loser*, in the framework of a Habait Theatre's Homegrown Incubator program. His new project, *Zula 2000*, coproduced with Maya Landsmann, was performed at the Acco Festival of Alternative Israeli Theatre, and won the awards for best director and best actress.

# THE CHILD DREAMS

The Cameri Theatre of Tel Aviv  
In conjunction with Habima National Theatre

By Hanoch Levin  
Directed by Omri Nitzan

SATURDAY, NOVEMBER 24, 18:00  
THE CAMERI THEATRE OF TEL AVIV

*Running Time: 95 minutes*

*Booking: Hagar Raanan,*

*International Relations Dept. Director*

*[hagar@cameri.co.il](mailto:hagar@cameri.co.il)*

In the wake of the bloody events of Kristallnacht on 13 May 1939, the S.S. St. Louis set sail from Hamburg bound for Cuba with 936 Jewish refugees on board. The Cuban immigration authorities refused the refugees entry. The hounded vessel sailed from port to port hoping to find a country that would agree to accept its passengers. The story of the St. Louis, on which the film *Voyage of the Damned* is based, to some extent inspired Levin to write *The Child Dreams*.

Hanoch Levin's masterpiece is a journey to a distant land, to the unknown, a flight from a menacing past to a consoling future. Levin's skill in interweaving the warp and weft of satirical comic situations with expressive poetry leads to an emotional and sensory experience that realistically engages with the nature of human existence.

Replete with compassion and love of man, *The Child Dreams* is one of the pinnacles of Israeli drama - heartwarming, exciting, thrilling, and brilliant.



photo: Gerard Alon

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"*The Child Dreams* at the Cameri Theatre and Habima Theatre - compulsory viewing"  
(Yedioth Ahronoth, 21.3.18)

"An important theatrical event - don't miss it!" (Habama, 21.2.18)

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## Omri Nitzan

Born in Tel Aviv, graduated from Drama Centre, London and has been serving as the artistic director of the Cameri Theatre of Tel Aviv since 1993. Prior to that, he was the artistic director at Haifa Theatre (1980-1985), Habima national Theatre (1985-1991), and the Israel Festival, Jerusalem (1991-1993).

Nitzan has directed five Bertolt Brecht plays: *A Respectable Wedding*, *The Rise and Fall of the City of Mahagonny*, and *Mother Courage*, *The Caucasian Chalk Circle* and *The Good Person of Szechwan* (Residenz theater Munich). He has directed eleven Shakespeare plays, among others: *Hamlet* which was voted Israeli theatre's Production of the Decade.

Plays Nitzan has directed include: *The Kitchen*, *Death of a Salesman*, *The Servant of Two Masters*, *The Visit*, *An Enemy of the People*, *Amadeus*, *Ghetto*, *Cabaret*, *Bad Jews*, and *Mephisto*.

At the Israeli Opera he has directed: *The Elixir of Love* (also performed at the Berlin Opera and the Savonlinna Opera Festival in Finland), *The Italian Girl in Algiers*, *Otello*, *The Child Dreams* by Gil Shohat and Hanoeh Levin (also performed at Wiesbaden Opera House). He directed *Nabucco* in Tokyo, and *Samson and Delilah* at the Antwerp Opera.

Nitzan is the thirteen-time recipient of the Israel Theatre Award for best director and best play.

# THE SECRETS

Beit Lessin Theatre

By Hadar Galron

Inspired by the screenplay written by  
director Avi Nesher and Hadar Galron

Directed by Kfir Azoulay

photos: Kfir Bolotin

**SATURDAY, NOVEMBER 24, 20:30**  
**HOLON THEATRE**

*Running Time: 105 minutes (no intermission)*

*Booking: Kineret Tzur, Production Manager*

*[kineretzur@lessin.co.il](mailto:kineretzur@lessin.co.il)*

*The Secrets* takes us back to 1996, when the movement to ordain Orthodox women as rabbis was still a fantasy (there is one Orthodox female rabbi in Israel today). Naomi, a young ultra-Orthodox girl with great intellectual promise dares to aspire to become a high-ranking rabbinic authority. She convinces her father to postpone her wedding and permit

her to study at a seminary for girls in the mystical city of Tzfat. Unbeknownst to him, the director of the seminary, Rabbanit Dvori, is a pioneer in the struggle for women's ordination, and has developed the first certification program. While there, pious Naomi is paired off as a study-partner with rebellious French-Israeli Michelle. Although this seems an impossible match at first, the two somehow fall in love, breaking yet another taboo... Naomi's newfound desire and love make her risk everything she ever thought she wanted. *The Secrets* began as a film, premiered at the Toronto Film Festival (2007), and was hailed by The Hollywood Reporter as "witty and wise, sensual and emotionally overpowering - one of the best Israeli movies in recent years".



## Hadar Galron

Playwright and screenwriter, satirist and actress, stage director and songwriter for theatre, cinema, television, and music. She is the artistic director of ISF - International Shalom Festival, an Israeli arts festival held as part of Edinburgh Festival Fringe. She is a lecturer and stage director at a number of academies for the performing arts.

In theatre: Beit Lessin Theatre - *Mikve* (playwright), Israel Theatre Award for best play in 2005, the play has been performed in eight countries worldwide. Psik Theatre - *Musrara* (playwright and director). Tzavta Theatre - *Why Did She Laugh* (actress, co-creator), *Ima-Ma* (playwright and director), the play was produced at the municipal theatre of Prague, and *Tribute to Yehoram Gaon* (writing and directing). In satire: *Pulsa*, and *Passion Killer*, a satirical cabaret, *Bidur Kahalacha* a standup comedy performance about religious and non-religious people, and more. In television: *Harem* (cocreator and screenwriter with Anat Barzilai and Gadi Taub), *Gaon Shel Aba* (screenwriter and actresses), and *Young at Heart*; Galron creates and presents satirical segments in various programs. In cinema: *The Secrets* (co-screenwriter with director Avi Nesher), and *Bruriah* (lead actress and co-screenwriter with Avraham Kushnir).

## Kfir Azoulay

Director and theatre music composer. He holds a BA and MA in directing from the Department of Theatre Arts at Tel Aviv University. Plays he directed include, at Beit Lessin Theatre: *Mimouna*, *He Walked Through the Fields*, and *The Secrets*; at the Cameri Theatre of Tel Aviv: *Electra*, and *Disgraced*; at Habima Theatre: *Our Class* (Polish Theatre Festival), and *Hedda Gabler*; and at Beer Sheva Theatre: *Selichot*, *The Cuckoo's Nest*, *Nora*, *Pangs of the Messiah*, and *Blood Wedding*. Fringe and other productions - Goodman Acting School of the Negev: *Blood Wedding*, *Witch-Hunt*, *The Chinese Knife Sharpener*, and *Hefetz*; Yoram Loewenstein Acting Studio: *Screw the Stranger*, *Terrorism*, and *War*; at University Theatre: *Hunting Scenes from Bavaria*, and *Phaedra's Love*; at Tzavta Theatre: *One of Us* (Future of Theatre Festival), and *Grandma's Day* (Cry, The Beloved Country Festival); and at Hasimta Theatre: *Mensch Meier*, *Service Elevator*, and *Shooting Rats*.

Azoulay is a two-time recipient of the Yosef Milo Prize for Directing *Electra* and *Disgraced*.



**SUNDAY, NOVEMBER 25, 12:00**  
**TZAVTA THEATRE**

*Running Time: 60 minutes*

*Booking: Lahav Timor*

*[balavti@gmail.com](mailto:balavti@gmail.com)*

Dedicated to the mother whose son is going to war, this show is based on interviews with Israeli mothers whose sons have fought and returned home safely. It is performed by three young men, and asks us to turn our gaze to the front door of the house, and to the mothers and their psychological world shifting between fears, hope, prayers, and imagination. The interviews deal with the lives of the mothers at that time, and bring up questions such as: What is motherhood? What is life in the shadow of waiting for that knock on the door or the sound of a siren? What is the relationship in our country between mothers and sons, and between a mother and a soldier-son? The mothers' words and souls are cast into the vessel of the sons' masculine voices and bodies, thus creating a powerful experience of the mother trying to hold on to her son at all costs.

*Mothers, Three* is the Eurodram 2018 Award winning play.

### **Lahav Timor**

A theatre director and playwright. He grew up in Kibbutz Saad in the Negev and started his theatrical practice working with populations at risk in Jerusalem and Sderot. He studied theatre directing at Kibbutzim College of Education, Technology and the Arts. Since the beginning of his artistic work, Lahav has explored the transformation of literature for the stage, and created two plays for children based on books by Nurit Zarchi. His directing work engages in powerful encounters between two people and examines the disintegration of human identity. This theme is expressed in *Ashes to Ashes* (Pinter) at Jaffa Theatre; *See Under: Love* (David Grossman) at Hasifriya Theatre; *Benghazi Bergen Belsen*, inspired by Yossi Sucary's novel and performed at La MaMa Theatre in NYC. The theme continues in his current play, *Mothers, Three*, where the focus is the relationship between mother and son. Alongside his artistic work, Lahav teaches theatre at Kibbutzim College of Education, Technology and the Arts and at Shaar Hanegev High School (near the Gaza Strip), and is interested in creating a connection between theatre and place.



photo: Lahav Timor



# MOTHERS, THREE

A documentary play by Lahav Timor



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"Abundant ideas of the director fill the stage... Erez Shafrir, the "real" Napoleon, wanders among the souls of the dead and history with such charming ease. It is great to meet Nissim Aloni again and relive his demon-human comedy" (Zvi Goren, *Habama*)

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photos: Yael Ilan

# NAPOLEON - DEAD OR ALIVE

The Jerusalem Khan Theatre

By Nissim Aloni

Adapted and directed by Udi Ben-Moshe

**SUNDAY, NOVEMBER 25, 20:30**  
**JERUSALEM KHAN THEATRE**

**Running Time: 105 minutes**

**Booking: Assaf Berznitsky, Artistic Producer**

**[Assaf@khan.co.il](mailto:Assaf@khan.co.il)**

Napoleon Bonaparte escapes the world of the dead into the nineteenth century. He wishes to come back to life in order to correct his biggest mistake: invading Russia. All the demons of the underworld, headed by its rulers Lilith and Samedi, pursue him. In their efforts to stop the unruly deceased, they scatter fake Napoleons all over Europe, hoping to confuse and exhaust the original one, and convince him to return with them to the underworld. Brighella, a hit man hired by the Neapolitan Mafia to assassinate the emperor, is also there, joining the array of colorful characters living in Europe between 1806 and 1814.

Nissim Aloni's magnificent play deals with illusion and truth; with our constant sense of missed opportunities and our desperate attempt to overcome these feelings, using sorcery to beat death - the theatre.

### **Udi Ben Moshe**

Artistic director of the Jerusalem Khan Theatre. Graduated from the Nissan Nativ Acting Studio, and performed at Haifa Municipal Theatre.

Directing at the Jerusalem Khan Theatre: *The Summer* by Roman Weingarten, *Marriage* by Gogol (Best Comedy Award), *The Fire Raisers* by Max Frisch, *Madame's Late Mother* by Georges Feydeau, *The Great Magic* by Eduardo de Filippo, *The American Princess* by Nissim Aloni (Israel Theatre Award for Best Revival Production), *Scapin the Schemer* and *The Imaginary Invalid* by Molière (both of which won the award for best comedy), *Twelfth Night* and *The Merry Wives of Windsor* by Shakespeare, and *Napoleon, Dead or Alive* by Nissim Aloni.

Directing at the Cameri Theatre of Tel Aviv: *Make My Heart Flutter* by Hanoch Levin (awards for best play and best director), *The Good Person of Szechwan* by Brecht, *The Caucasian Chalk Circle* by Brecht (award for best translated play), *Suitcase Packers* by Hanoch Levin (Yosef Milo Prize for Best Director), *School for Wives* by Molière, *Mother Courage* by Brecht, *Everyone Wants to Live* by Hanoch Levin (Yosef Milo Prize for Best Director), *The Bourgeois Gentleman* by Molière, *Free Exchange Hotel* by Feydeau, and *As You Like It* and *Much Ado About Nothing* by Shakespeare.

Directing at Habima Theatre: *Lysistrata* by Aristophanes. Directing at Beit Lessin Theatre: *Taming of the Shrew* by Shakespeare (award for best comedy) and *The Play That Goes Wrong* by Henry Lewis, Jonathan Sayer, and Henry Shields.

### **Nissim Aloni (1926-1998)**

Born in Tel Aviv, where he worked and created prolifically for fifty years. His life and work made him one of the shapers of the modern culture that developed in the city from the early 1950s.

An author, playwright, director, and translator, Aloni embarked on his artistic path in 1949 with the publication of short stories in newspapers and magazines.

His first play, *Most Cruel the King*, was produced in 1953 at Habima Theatre, marking the beginning of his longstanding relationship with the national theatre, where most of his plays were produced over the years.

In 1963, Aloni left Habima Theatre and together with Yossi Bannai and Avner Hezekiyahu founded Ha-Onot Theatre, where *The American Princess* and other plays were produced, all of which he directed himself.

His plays include *The Gypsies of Jaffa*, *Aunt Liza*, *The Bride and the Butterfly Hunter*, and others. Besides his extensive theatre activity, Aloni wrote and directed several of the mythological skits for comedy trio HaGashash HaHiver, he translated and adapted numerous plays, and wrote articles that were published in the press, theatre programs, introductions for art and photography albums, and exhibitions, some of which are included in his book, *Notes of an Alley Cat*.



# The Dramaturge's Greetings to the Isra-Drama and International Exposure of Israeli Theatre 2018

Dear Guests,

In addition to the flagship plays selected for this year's Isra-Drama and International Exposure of Israeli Theatre, dozens of interesting proposals were submitted by veteran and young artistic creators alike, representing the social, cultural, and political diversity of theatrical activity in Israel. We felt it important to find a way to introduce you to their wide-ranging endeavor, which reflects Israeli creative passion and the commitment of Israeli artistic creators to hold up a mirror to the burning issues in our society. Consequently, we have put together a number of events throughout the week that provide an opportunity to introduce you to these works.

We consider it important to provide you with a broader context for the full-length productions that you will see. A discussion with the artistic creator or a lecture will be held before or immediately after each performance in order to expand your knowledge and understanding of the important contexts for viewing the performances.

In addition to these performances, we have prepared three presentations that engage with the most burning issues to emerge from the diverse selection submitted this year. One of the most prominent issues this year, not only in theatre but in Israeli society in general, is ethnic discrimination. We are seeing a revival of Mizrahi artistic creators in cinema, poetry, and literature, and there has been a pronounced increase this year in theatre works engaging with this issue as well. Accordingly, we have prepared a presentation entitled "Mizrahi Jews in Israeli Theatre", in which we will review a wealth of works by Mizrahi artistic creators whose voices were silenced for many years, and now, in theatre, they are reclaiming their right to be heard. The topic, which might seem highly local at first glance, goes hand-in-hand with a worldwide phenomenon of cultural identities that have been excluded from the political-cultural discourse and are now seeking to position themselves at the center of that discourse. Another presentation, entitled "The Situation" (in Hebrew: HaMatzav), engages with a complex and volatile issue, namely the Israeli-Palestinian conflict. It attempts to present different perspectives and pose complex questions to which Israeli society is unable to provide an answer, and which consequently reverberate unanswered in the plays and texts to which you will be exposed. The final presentation will engage with the Judaic Nature of Israeli Theatre. Jewish texts have always been part of Israel's literary canon, and the quest for and return to the Jewish sources in recent years make the Jewish-theatrical search even more fascinating. Why do we return to the past? How do young artistic creators contend

with the Jewish sources? And, how is the dialogue between Israeliness and Jewishness expressed in creative endeavor in a country that has emblazoned on its standard being Jewish and democratic as well as religious-traditional and secular?

Alongside the presentations, we also thought it important to create settings for networking, collaboration, and artistic discussions between guests and local artistic creators: Play-Date, an event based on a speed-date format in which we have paired you with local artistic creators in accordance with your requests and preferences; and Round Tables, in which we will discuss burning issues on the artistic agenda in Israeli and world theatre, and which also provide an opportunity to become more deeply and artistically acquainted.

I would like to take this opportunity to thank Natalie Fainstein, Efrat Steinlauf, Hagit Rehavi Nikolayevsky, Dr. Sarit Cofman-Simhon, and Dr. Ophir Maman who worked unstintingly on the events, and all our distinguished guests who generously agreed to participate in the various events.

**Nataly Zukerman,**

**Dramaturge of the Isra-Drama and International Exposure of Israeli Theatre 2018**



PRESENTATION No.1

# MIZRAHI JEWS IN THE ISRAELI THEATRE

**Moderator: Dr. Ophir Maman**

Mizrahim are Jews who originally came to Israel from Middle Eastern countries, and whose culture was excluded and relegated to the margins for many years, including in Israeli theatre. The past decade has witnessed a cultural wave of Mizrahi artists who are shaping their Mizrahi identity and the historical Mizrahi narrative on Israeli theatre stage. The presentation will engage with four performances that address this issue from different perspectives.

**THURSDAY, NOVEMBER 22, 12:30**



# MOTHERHOOD

By Hanna Vazana Grunwald



photo: David Kaplan

During the 1950s, thousands of babies vanished from their families - new immigrants who were housed in refugee absorption camps. These children were from families who had immigrated from Yemen. *Motherhood* seeks to bring to the fore the voices of the mothers. One of the most striking aspects of the Yemenite Children Affair is the silencing. Silence - in part dictated by external forces, and in part so deeply ingrained in experience that the women impose it on themselves - recurs:

Women in the maternity hospital who are told not to ask questions; mothers who remain mute in their encounter with the medical staff; adopted girl who encounters a wall of silence in her adoptive parents. Silencing is an inseparable part of expropriation. In the absence of a voice, the women's ownership of the narrative and their experience is absent. We use testimonies of mothers, who refuse to forget and be forgotten; of nurses, based on the commission of inquiry's investigation, which shed partial, evasive light on the abduction mechanism; a granddaughter who tells the story of her grandmother, and a poem by Iris Eliya Cohen.

## Hanna Vazana Grunwald

Playwright, director, and actress. Graduated from the Faculty of Theatre Arts Community Theatre Track at Tel Aviv University, and from the School of Social Work at Bar-Ilan University. She holds an MFA from the Theatre Department at Tel Aviv University. Hanna wrote and directed *Papa'gina* at Jaffa Theatre, 2008.

Since 2012, Hanna has been heading the Education Division at Jaffa Theatre. She is the director and dramaturge of eight plays, including *Bimbo is a Beautiful Name*. Hanna instructed and directed projects in the Department of Theatre Arts Community Theatre Program. Her works receive high praise from the press as she represents a less recognized population. Her latest work, *Pearl Paper Heart*, an innovative work employing puppetry and acting, participated in the Acco Festival of Alternative Israeli Theatre, 2014.

**Booking: Hanna Vazana Grunwald**  
[hjaffatheatre@gmail.com](mailto:hjaffatheatre@gmail.com)

# SABOTAGE

## The Hebrew Theatre

By Ilan Hatsor

Directed by Gadi Tsdaka



Yitzhak, a Holocaust survivor from Poland, who lives in an assisted living facility, strongly objects to the participation of residents of North African extraction, in the upcoming Holocaust Remembrance Day ceremony. He claims that "there wasn't a Holocaust in North Africa". He leads several residents in a "revolt", and they even plan to sabotage the ceremony. But in the moment of truth, when Yitzhak is called to the stage, he surprises everyone and instead of bearing witness to himself, he tells the story of one of the residents, originally from Casablanca in Morocco, who was supposed to participate in the ceremony but died the day before, and her sister who was killed during the war.

*Sabotage* brings to consciousness the bitter fate of the Maghrebi Jews during the war, and contributes to correcting a historical injustice.

### Ilan Hatsor

Playwright. Studied at Tel Aviv University. Writes for theatre and television.

Among his plays: *Masked* - The Cameri Theatre of Tel Aviv, won several awards, including first prize at the Acco Festival of Alternative Israeli Theatre. The play has been translated and produced in more than 100 productions in Europe and the US, and published by Samuel French. *Hay Rimona* (The Cameri Theatre of Tel Aviv), *The State Comptroller* (The Cameri Theatre of Tel Aviv, 1994; Habima National Theatre, 2005), *Jacko* (Beit Lessin Theatre, 1999, Habima National Theatre, 2016), *The White Heart* (Beer Sheva Theatre), *Kizuz* (The Cameri Theatre of Tel Aviv), *Fighting for Home* (Jerusalem Khan Theatre, Award for Best Comedy in 2003), *Menash's Aunt* (Haifa Municipal Theatre), *Sabotage* (The Hebrew Theatre).

### Gadi Tsdaka

Graduated from Beit Zvi School for the Performing Arts. Founder and director of The Hebrew Theatre - a successful new repertory theatre that performs all over Israel.

Recipient of awards for best playwright at Haifa Festival and Teatronetto Festival.

In his 25-year career, to date, he has written and directed numerous plays, including *Antigone*, *Ghetto* by Sobol, *Once There Was a Hassid* by Dan Almagor, *A Good Jew* by Henry Yaglom, and many more.

He also wrote and directed the social comedy *Choco Vanilla*, the Teatronetto Festival award-winner *Jabotinsky Cabaret*, and the Haifa Festival award-winner *Hear My Voice*.

**Booking: Gadi Tsdaka**

**Director, The Hebrew Theatre**

**[Gadi.tsdaka@gmail.com](mailto:Gadi.tsdaka@gmail.com)**

# GRATEFUL

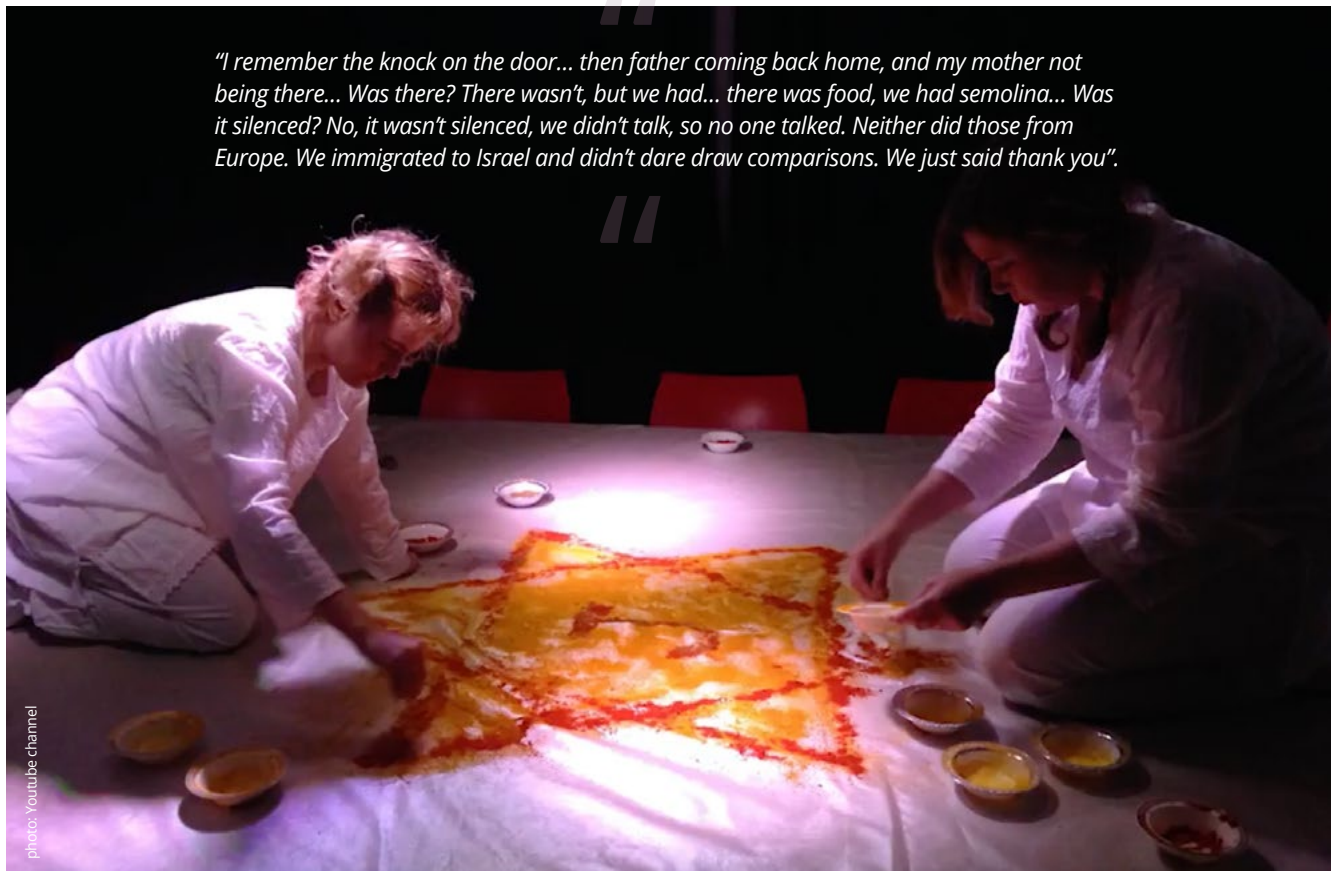
An original Lod Theatre Center production

North African Jews during the Holocaust

By Pnina Rintsler and the actors

Directed by Pnina Rintsler

*"I remember the knock on the door... then father coming back home, and my mother not being there... Was there? There wasn't, but we had... there was food, we had semolina... Was it silenced? No, it wasn't silenced, we didn't talk, so no one talked. Neither did those from Europe. We immigrated to Israel and didn't dare draw comparisons. We just said thank you".*



A probing theatrical event that emerges in the encounter between the creative team and the residents of Lod who immigrated from North Africa after World War II, and gives artistic acknowledgement to their moments of fear, hope, and resilience in the shadow of the war until they came to Israel.

## Pnina Rintsler

Creative artist, director. About five years ago she founded Lod Theatre Center where she serves as CEO and artistic director. Pnina graduated from Haderech Acting Studio and the Shlomi Center for Alternative Theatre. She holds a BA in Drama

Therapy from University of Haifa, and an MA in Psychodrama. She founded and was the artistic director of *Coming Out of the Boxcar Festival*, which was held for four years, in collaboration with the late artist Honi Hameagel. Her works include: *Root Treatment*, *7 Boom*, *Pests* (Lod Theatre Ensemble's debut production), *Mekudeshet Mekudeshet Mekudeshet*, *The Tribe Has Spoken*, *Obsession*, *Wait* (the last two began as Arabic-language productions performed at Masraheed Festival in Acco), *Grateful*, and numerous street theatre events.

**Booking: Pnina Rintsler**  
[lodtheatercenter@gmail.com](mailto:lodtheatercenter@gmail.com)



# ROMEO AND MOM

## The Cameri Theatre of Tel Aviv

Written by Gur Koren and Gilad Kimchi

Directed by Gilad Kimchi

A miracle happens to Tikvot (Hopes), a development town in Israel's south: Sassi Ben Atar, the greatest star to come out of the town, returns to Tikvot to choose a local boy to play Romeo in a spectacular production.

Muli Malka, the most talented boy in Tikvot, almost gets the coveted part, but bad news regarding his mother's health hurls Muli from the sparkling stage to harsh reality. The only thing he can do to give his mother a little hope is... lie to her that he has been chosen.

The situation in which Muli finds himself creates a comedy of lies that only get him into more and more trouble, yet he manages to inspire his friends, family, and the whole town to grant his mother a few moments of joy. This is a story of great love between a boy and his mother, even greater than the love between Romeo and Juliet.

## Gur Koren

Born in Moshav Hayogev, and studied acting and directing at Beit Zvi School of the Performing Arts. Gur was a member of the Gesher Theatre Company for five years as an actor and playwright (*Five Kilos of Sugar*, *Between the Night and Dawn*), and a playwright at Beit Lessin Theatre (*The Disabled*, *The Actress*). *The Disabled* won the Israeli Theatre Award for Best Comedy in 2015, and Gur won the award for Best Playwright. The play was performed in Rome and Czech Republic (in collaboration with the Hanoch Levin Institute of Israeli Drama). *Five Kilos of Sugar* participated in Brighton Festival in 2015, and has been performed at Białystok Municipal Theatre, Poland.

## Gilad Kimchi

Director, actor, and choreographer. Graduated from Beit Zvi School for the Performing Arts, Gilad served as resident director at Beit Lessin Theatre, where he began his career at the age of 26, and headed the theatre's Young Troupe. Directing and choreography at Beit Lessin Theatre: *Broadway*, *Corner of Frishman*, *A Midsummer Night's Dream*, *Mother in Love*, *The Mandrake* (Israel Theatre Award for Choreography, 2010), *World Cup Wishes*, *Best Friends*, *The Curious Incident of the Dog in the Night-Time*, *The Disabled* (Israel Theatre Award for Best Comedy, 2015), and more.

Musicals: *Blood Brothers* and *Spring Awakening* (Israel Theatre Award for Choreography, 2010). At the Cameri Theatre: *The Threepenny Opera*, *Cyrano de Bergerac* (Israel Theatre Award & Yosef Milo Prize for Best Director, 2013), and *The Crucible*.

**Booking: Hagar Raanan**

**International Relations Dept. Director**

[hagar@cameri.co.il](mailto:hagar@cameri.co.il)



PRESENTATION No.2

# "THE SITUATION" IN HEBREW: "HAMATZAV"

**Moderator: Efrat Steinlauf**

In Israel, anything associated with the Israeli-Palestinian conflict is referred to as "The Situation" ("HaMatzav"). This is done out of fear of naming those in conflict, or the details of that conflict, because any such specific categorization is itself politically charged. Yet, the subliminal keeps rising to the surface, even if with great difficulty, because how do you talk about "the situation"? How do you give it a name, a shape or structure, without using clichés or getting entangled in efforts to maintain political correctness? How do you write a disturbing drama that will shake people to their core in a reality that is so complex and has multiple facets, narratives and wounds?

When you look at Israel's social and political aspects through the prism of Jewish-Arab relations, you can either look away and ignore what you see, or you can delve into the issue and strike a nerve. So, how do you represent a bleeding reality on the stage? Do you seek balance? Is it even possible to represent the other without being in their shoes? Do they want such representation or presence on the stage? And, can you really talk about everything? Maybe both the creative team and the audience would prefer escapist theatre rather than theatre that provokes them to explore their convictions regarding "the situation"?

**FRIDAY, NOVEMBER 23, 19:00**

# MUHMATZ (MUKHALLAL) / MISSED

Created and performed by Siwar Awwad

A personal and intimate solo performance that engages with the question of belonging, with a single actress on the stage asking, what is identity? Do we create our identity or is it imposed on us? Through deconstruction and exaggeration, construction and destruction, the actress shifts between the poles of belonging, delves into her personal history that seeps into the collective history of a young generation whose belonging has been taken away from it. Thus, she attempts to find a physical and mental space of belonging within the ruins left behind by others.

The stories in the performance are the stories of three grandfathers, two of whom are the actress's actual grandfathers, while the third is a grandfather she encountered in *Journal of Citizen S*, a short story by Yihye Yahlouf.

## Siwar Awwad

Holds an MFA from the Actor-Creator-Researcher Program at Tel Aviv University (2018), and a BA in Acting and Directing from the Department of Theatre at the University of Haifa (2015). Created *Missed (Muhmatz)* for Tribuna Festival, Tel Aviv University; directed *Akhir Yom be-Al Rabia*, a personal production in collaboration with actress Fidaa Zidan and El-Hakawati Theatre (2018); co-created and performed in *Show of Hands* directed by Efrat Steinlauf (2017); directed *Behind Closed Doors* at Khashabi Theatre (2016); performed in: *Enter, Faadi, Enter!* directed by Atay Citron and Ari Remez and in *Entry*, directed by Bashar Murkus, Department of Theatre, University of Haifa (2015); *Baby Bird*, an ensemble production performed at the Haifa International Children's Theatre Festival (2015).

**Booking: Siwar Awwad**  
[Asiwar105@gmail.com](mailto:Asiwar105@gmail.com)



photo: Guy Godorov



# SCATTERED

## Notzar Theatre

Written and directed by Yaron Edelstein

Avot is a young poet, frustrated from making a living as the weatherman on Channel 51. One evening he finds himself caught in the middle of a terrorist attack. His coverage and the live broadcast on prime-time TV brings him, for the first time, a moment of fame and recognition. This new found sensation shakes his entire existence, and he decides to initiate attacks himself in order to have exclusive coverage.

He begins by making hateful graffiti, which provoke a strong public response. To fulfill his growing need for attention, his attacks become more frequent and violent.

Avot is not the only one whose life is gravely affected; his story is interwoven with those of eight other souls, who also get caught up in the storm of events. Their lives turned inside out, each must embark on a journey, searching the streets and the alleys of their soul.

This is an urban fantasy about love and loneliness, about the existential search for meaning in third-millennia Israel.

## Yaron Edelstein

Playwright and director, graduated from the Theatre Directing Program at Kibbutzim College of Education (2006), where he currently teaches acting and dramatic writing. Yaron is the recipient of the 2010 Israeli Fringe Award for *The Creature* (with Tal Brenner), of the 2013 Acco Festival of Alternative Israeli Theatre Award for *Pffffff*, which he wrote and directed with Aharon Levin, and of the Heidelberger Stückemarkt Festival Playwrights Award in 2010 for *Mountain* (with Dalit Milstein). The play was directed by Timo Krstin and performed at Heidelberg Theatre in 2011. Additional plays include *The Seagull* (Kibbutzim College, 2017), *The Little Mole Rat* (Tel Aviv Museum, 2015, with Aharon Levin), *Nana's Friends* (Tmu-na Theatre, 2009). Yaron has participated in previous International Exposure of Israeli Theatre and Isra-Drama events with *Mountain* and *Pffffff*.

**Booking:** Talia Ben Ami, Notzar Theatre  
[taliaben@gmail.com](mailto:taliaben@gmail.com)



photo: Nicole de Castro

# BEREAVED

By Joshua Sobol

Directed by Alon Tiran

*Bereaved* is a modern day tragedy - a poetic story about an ancient and bloody conflict, and about the loss of children. On a routine evening, two bereaved couples from both sides of the conflict meet: the clash between the four reignites a flame within their mourning and paralyzed soul. They strive to relieve the pain and release the strangling desperation that has enveloped their lives since the loss of their child.

The unmediated encounter with the enemy's face and voice breaks down the collective defense mechanisms, and allows a genuine and brave dialog to emerge; from the darkest abyss, empathy and a clear-eyed necessity to act and move forward is born.

The show takes place in a theatre in-the-round, the stage covered with black dirt, and with four chairs in the four corners of the stage. Throughout the show, the actors do not leave the scene - they are bound to stay, sometimes against their will, in an absurd reality.



## Joshua Sobol

Playwright, author, and director. Born in Tel Aviv, Sobol has written more than seventy plays that have been performed in Israel and around the world, and he has directed more than twenty productions. His writing has won him awards in Israel, Germany, Austria, UK, Japan, and the US. Sobol's plays include: *The Jerusalem Syndrome*, *Ghetto*, *Weininger's Night (The Soul of a Jew)*, *The Night of the Twentieth*, *Alma*, *I Witness*, and *Village*.

He studied philosophy at Sorbonne University, Paris, and holds a PhD in Philosophy from the Weizmann Institute of Science. Sobol is the recipient of the 2010 Israel Theatre Award for Lifetime Achievement.

## Alon Tiran

Director, translator, dramaturge. Graduated cum laude from RADA, London. Alon directs drama student productions and teaches the Suzuki Method of Actor Training. His recent work includes *A.K.A. Versace* (Habima National Theatre), *Scenes From an Execution* (Tel Aviv University), *Job's Passion*, *The Father*, *War*, and *From Morning to Midnight* (Beit Zvi), *Three Wise Monkeys* (Bush Theatre, London), *Weininger's Night (The Soul of a Jew)* (Hasifriya Theatre), *Masked* (GBS Theatre, London), and *The Island* (Hasimta Theatre).

**Booking:** Guy Alon, Producer,  
[shkulim1@gmail.com](mailto:shkulim1@gmail.com)



# A SUSPICIOUS INCIDENT

By Noam Gil

Directed by Yigael Sachs

Shmuel Bloom is stabbed by his wife Adina, and lies dead before his horrified children. Adina can't explain her unexpected murderous act, and implores her children, Simon and Ruthie, to save her from a life in prison. Ruthie decides to dispose of their father's body on the outskirts of a remote settlement near the Palestinian West Bank in order to confuse the authorities. Even though Joshua, a resourceful police officer, is determined to bring the true offenders to justice, the obscure incident is identified as a terrorist act, and the Palestinians from the village nearest to the scene of the crime are blamed for the murder. Adina is immediately identified as a tragic widowed heroine, and her husband is celebrated as a patriotic martyr who sacrificed his life for the good of the country. The Blooms are revered as new national celebrities and gradually become addicted to the deceit. They lose control of the fantasy they have invented, and embrace a twisted existence that loses its grip on reality.

## Noam Gil

Noam Gil's critically acclaimed plays have been produced in numerous venues all over Israel, from Habima National Theatre and Beer Sheva Theatre to Tmu-na Theatre. He is the recipient of the Israeli Fringe Theatre Best Playwright Award in 2016 for writing *The Settler*, and also the recipient, three years in a row, of the Kvutzat Avoda NGO (Work Group) Playwrights Scholarship Prize. Noam has written eight plays, three of which are currently showing around the country.

*A Suspicious Incident* is Noam's greatest success both critically and commercially, a play that was celebrated as "remarkable, funny, meaningful, and intelligent theatre... A dark comedy, a mystery with numerous twists and turns that won't stop amazing its audience" (Eitan Bloom, *Haaretz*). *A Suspicious Incident* is the second installment of Noam's *The Delusionals Trilogy*, in which *The Settler* is the first, and *Toys*, his latest play which opened in September 2018, is the last. Noam holds a PhD in Literature and teaches at Tel Aviv University and Ben-Gurion University of the Negev.

## Yigael Sachs

Actor, director, and playwright. Founder and artistic director of Kvutzat Avoda (Work Group) Ensemble, actor at the Cameri Theatre and Kvutzat Avoda Ensemble, and founder of The Israeli Drama Development Fund.

Acting: Graduated from Beit Zvi School for the Performing Arts, and performed in most of the repertory theatres in Israel, and in television dramas and series.

Directing: at Kvutzat Avoda Ensemble - *Idealism, Usurper, A Suspicious Incident, Toys, Mud, and Fatty and The Ass*; at Hasifria Theatre - *Proof, The Collector, Wait Until Dark, and Steel Magnolias*; at Tzavta Theatre - *Nymphs in The Mist*.

Booking: Noam Gil

[gilgunoam@gmail.com](mailto:gilgunoam@gmail.com)





PRESENTATION No.3

# THE JUDAIC NATURE OF ISRAELI THEATRE

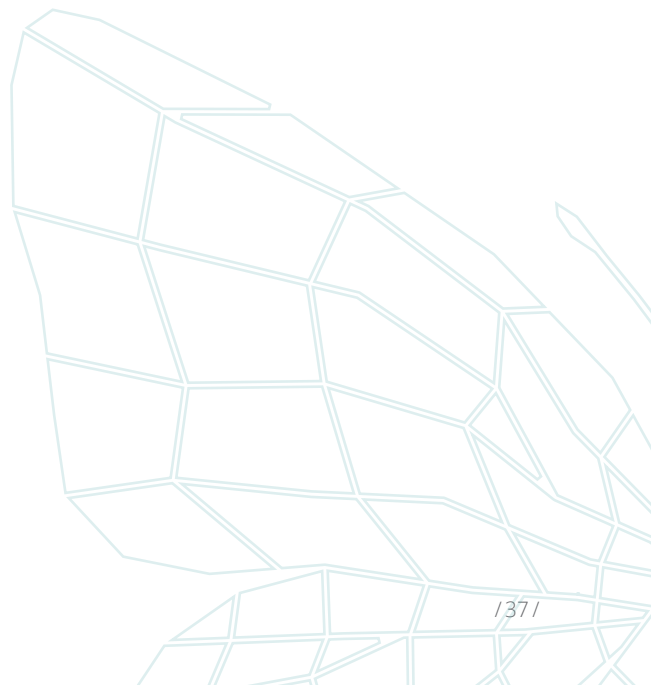
**Editor: Hagit Rehavi Nikolayevsky**

**Moderator: Dr. Sarit Cofman-Simhon**

The panel will engage with the encounter between Judaism and Israeliness in Israeli theatre as it is expressed in the following plays: *Once There Was a Hassid* by Dan Almagor (Yiddishpiel Theatre), *In The Prime of Her Life* by S.Y. Agnon, adapted by Shahar Pinkas (Jerusalem Khan Theatre), *King of Dogs* by Sholem Asch, adapted by Irad Rubinstein and Yoav Shutan-Goshen (Beit Lessin Theatre), and *Doing His Will* by Motti Lerner (Habima National Theatre).

During the panel discussion songs from the productions will be presented and video clips will be screened. Additionally, the panel will be hosting Prof. Nitza Ben-Dov, Dr. Dan Almagor, artistic director of the Jerusalem Khan Theatre Udi Ben Moshe, director Irad Rubinstein, dramaturge and director Avishai Milstein, and playwright Motti Lerner

**SATURDAY, NOVEMBER 24, 10:00**  
**JAFFA THEATRE**



# ONCE THERE WAS A HASSID

## The Yiddishpiel Theatre

By Dan Almagor

Directed by Shuki Wagner

A Jewish classic. In rhythmical, colorful theatre language, interlaced with humor, the audience meets the Hassidic world of the past, with a wink to present-day Israel. *Once There Was a Hassid* is an Israeli musical based on Hassidic songs, stories, and melodies that were sung in the nineteenth and twentieth centuries, and premiered in 1968. The name of the musical is borrowed from a well-known liturgical poem traditionally recited at the end of the Sabbath, and relates the hardships of a needy Jew who gains salvation from Elijah the Prophet.

The materials were written and edited by Dan Almagor who collected Hassidic songs, stories, and melodies originating in the folklore of Jewish towns in Eastern Europe in the nineteenth and twentieth centuries. The existential hardships of the simple Jew, his relationship with God, his connection with the rabbi, and the sorrow of exile emerging from the songs and stories are interlaced with melancholy that is also attended by optimism and faith in God.

**Booking:** Yosef Swisa

[Yosef@yiddishpiel.co.il](mailto:Yosef@yiddishpiel.co.il)

## Dan Almagor

Songwriter, playwright, translator, and a literature and Hebrew song researcher. Almagor has written, translated, and adapted more than one hundred plays, musicals, and performances for the Hebrew stage, and has written and translated hundreds of songs for singers and bands, as well as for films and musicals. Almagor has translated classic and modern plays by Euripides, Shakespeare, Brecht, Miller, Simon, Ayckbourn, Cooney, and others. He has edited and hosted dozens of radio and television programs on the history of Hebrew song, and published articles in Israel and abroad on literature, the history of Hebrew drama, Hebrew song, the history of pre-state Israel, and more.

## Shuki Wagner

Directing, editing, movement. Born in Israel, Shuki served as a singer and actor in the Armored Corps Band during his military service. He studied Theatre Arts at Tel Aviv University, and ballet at Bat-Dor Dance Company and The Dance Centre in London. Shuki then embarked on an acting career in The Orna Porat Theatre for Children and Youth. Since then, he has directed dozens of productions in various theatres, including Habima National Theatre, Beit Lessin Theatre, and Haifa Theatre, alongside productions at the Yoram Loewenstein Performing Arts Studio, Beit Zvi School for the Performing Arts, and others.



photo: Gerard Alon

# IN THE PRIME OF HER LIFE



photos: Yael Ilan



## The Jerusalem Khan Theatre

By Shahar Pinkas, Based on a story by S.Y Agnon

Directed by Shir Goldberg

Tirza's mother, Leah, passed away in the prime of her life after suffering from a heart ailment for many years. The mother's death leaves a void in the lives of everyone around her, especially her thirteen-year old daughter Tirza. Sometime after her mother's death, Tirza finds out about the ill-fated love story between her mother and Akavia Mazal. This discovery rattles Tirza's world and sends her on a journey during which she herself will fall in love with Akavia Mazal.

"Thanks to a sensitive adaptation and excellent acting, [the show] expresses a wide range of emotions and is full of nuance... The adaptation has maximal sensitivity to the drama, as well as to the beauty of Agnon's text, which is highlighted in such a subtle, exact, and true way" (Nano Shabtai, Haaretz).

### Shahar Pinkas

Dramaturge at Habima National Theatre. Shahar holds an MA in Directing from the Department of Theatre Arts, Tel Aviv University. Writing and adapting: *The Promised Land* (in collaboration with Shay Pitowski, Habima Theatre), *Meat, Ladies and Gentlemen* (Herzliya Theatre Ensemble), *My Father is Not a Bird* (Israel Festival), *Walk(wo)man* (Acco Festival of Alternative Israeli Theatre), *Tehilah, The Overcoat, Kinneret Kinneret, A Midsummer Night's Dream, In The Prime of Her Life*

(Jerusalem Khan Theatre), *A Man Does Not Die in Vain, The Lover, Father Goriot, A Simple Story, Alone in Berlin* (Habima Theatre), *He Walked Through the Fields* (Beit Lessin Theatre), and *You Don't Fight a Duel Nowadays* (Beer Sheva Theatre; Rosenblum Prize for the Performing Arts, 2014). Shahar won the Israeli Theatre Award for best playwright in 2014 for *A Man Does Not Die in Vain*.

### Shir Goldberg

In-house director at the Jerusalem Kahn Theatre. Shir holds an MA in Directing from the Department of Theatre Arts, Tel Aviv University. Works include: *My Father is Not a Bird* (Israel Festival), *Don Giovanni* (Buchmann-Mehta School of Music), *Meat, Ladies and Gentlemen* (Herzliya Theatre Ensemble), *Be Beautiful Cabaret* (Israel Festival), *Walk(wo)man* (Acco Festival of Alternative Israeli Theatre, 2006), *Tehilah, The Overcoat, Kinneret Kinneret, A Midsummer Night's Dream, In The Prime of Her Life* (Jerusalem Khan Theatre), *A Man Does Not Die in Vain, The Lover, Father Goriot, A Simple Story* (Habima Theatre), *The Adventures of Odysseus* (Gesher Theatre), and *You Don't Fight a Duel Nowadays* (Beer Sheva Theatre). Shir won the Israel Festival Award for most promising director for *Be Beautiful Cabaret* in 2006, and the award for best original play at Encounter Festival in Czechoslovakia in 2007 for the same play. She is the recipient of the Rosenblum Prize for the Performing Arts, 2014.

**Booking: Assaf Berznitsky, Artistic Producer**  
[Assaf@khan.co.il](mailto:Assaf@khan.co.il)



# KING OF DOGS

## Beit Lessin Theatre

Based on the Yiddish novel *Motke the Thief*  
by Sholem Asch

Adapted by Irad Rubinstein and Yoav Shutan-Goshen

Directed by Irad Rubinstein

Motke is a Jewish anti-hero. To escape from a life of poverty in the town he joins a traveling circus, murders one of its people in cold blood and steals his privileged identity, establishes himself in Warsaw, and becomes the king of the night and the brothels. When he falls in love with the Jewish Hannaleh, he realizes that to become part of the Jewish community he will have to relinquish his "achievements". In a moment of intimacy, he confesses to his beloved his stolen identity, and in a moment of weakness she "tells on him" to her parents - and he is hanged. The present stage adaptation shifts away from the folkloristic-sentimental Diaspora Jewish play, and focuses on Motke's drama: the conflict between identity and success and community belonging. Motke's efforts to escape his identity cannot stand the test of his desire to unite with the love of his life and begin the next chapter of his tumultuous life.

## Irada Rubinstein

An actor, stage director and writer. Two times winner of the Israel Theatre Award (Director of the Year) for his work in *Romeo and Juliet* at Beer Sheva Theatre (2015), and *King of Dogs* at Beit Lessin Theatre (2017).

Winner of the Yosef Milo Prize for directing *Othello* at the Cameri Theatre (2018).

Winner of the Israeli Fringe Theatre Award for his adaptation of *Ward No. 6*. He studied acting for both theatre and cinema. Directing credits include: *1984* and *Coriolanus* at Habima National Theatre; *The tunnel*, *Mr. Vertigo* and *The Big Notebook* at Gesher Theatre; *Othello* at The Cameri Theatre, *King of Dogs* and *A Mountain Will Not Move* at Beit Lessin Theatre; *Romeo and Juliet* and *The Green Mile* at Beer Sheva Theatre. Writing and adapting credits include: *Liaison Dangeureuses*, *Doña Flor* and *Her Two Husbands*, *The Golem*, *The Green Mile*, *Mr. Vertigo*, and *King of Dogs*.

Booking: Kineret Tzur, Production Manager  
[kineretzur@lessin.co.il](mailto:kineretzur@lessin.co.il)



# DOING HIS WILL

## Habima National Theatre

By Motti Lerner, Based on a book by Esti Weinstein

Directed by Aya Kaplan

An original play based on the autobiography of Esti Weinstein, a descendent of a Gur Hasidic family, a mother of seven daughters, who refused to live by the strict marital rules of the Gur Hasidic community. After divorcing her husband she was forced to cut ties with six of her seven daughters. She went on a desperate struggle for her right to meet with them. When she realized that she has no chance of winning this battle, she gave up on her life. Before committing suicide, she published her book in which she described her turbulent life story, centered on her attempts to live according to her free will in a society that forced her to live according to the wills of others. "Do everything so that people will hear about the book and read it!" She wrote in her suicide note that was discovered after her death.



*"A sharp and moving social drama, which reminds us that good theatre can provoke anger and desire for change"*  
(Shai Bar Yaacov, Yedioth Aharonoth)



## Motti Lerner

Playwright, often deals with political issues. Among his plays are: *Kastner*, *Pangs of the Messiah*, *Paula*, and *Pollard*, produced by the Cameri Theatre of Tel Aviv; *The Admission* in Jaffa Theatre, *Exile in Jerusalem* and *Passing The Love of Women* at Habima National Theatre, *Autumn* at the Beit Lessin Theatre, *Hard Love* at Haifa Theatre, and *The Hastening of The End* at the Jerusalem Khan Theatre. Among his productions outside of Israel: *The Murder of Isaac* at Heilbronn Theater, Germany, and in Center stage Theater, Baltimore, *Benedictus* at Golden Thread Theater, San Francisco, and Theater J, DC, *Paulus* at Silk Road Theater, Chicago, *Pangs of the Messiah*, and *The Admission* in Theater J, DC, *After the War* in Mosaic Theater in DC and *Hard Love* in The Actors Company Theatre in New York. He wrote the books *According to Chekhov* and *The Playwright's Purpose*. He is a recipient of the best play award (1985), the Israeli Motion Picture Academy award for the best TV drama in 1995 and in 2004, The Israeli Prime Minister Award (1994) and the Landau prize (2014).

**Performance rights: Motti Lerner, playwright**  
[motti\\_lerner@hotmail.com](mailto:motti_lerner@hotmail.com)

**Booking: Rut Tonn-Mendelson, Dir. of Artistic Department**  
[Rut@habima.org.il](mailto:Rut@habima.org.il)



## Members of the Isra-Drama & International Exposure of Israeli Theatre 2018

Director of the Hanoch Levin Institute of Israeli Drama: **Shimrit Ron**

Chair of the Artistic Committee: **Moshe Pearlstein** - Theatre director and lecturer, Seminar Hakibutzim College and Tel Aviv University; Math lecturer, the College of Management Academic Studies.

Artistic Committee (in alphabetical order):

**Haim Abramsky** - Theatre instructor and acting teacher at The School of Visual Theatre Jerusalem; acting coach.

**Dr. Razi Amitai** - Artistic and General Director; member of the National Council for Culture and the Arts, Theatre & Fringe Division.

**Dr. Bilha Blum** - Theatre scholar.

**Natalie Fainstein** - Actress, dramaturge, translator and voice artist. Graduate of Tel Aviv University (MFA).

**Noya Lancet** - Director, translator, dramaturge, theatre lecturer.

**Dr. Olga Levitan** - Director of The Israeli Center for the Documentation of the Performing Arts, Tel Aviv University.

**Hagit Rehavi Nikolayevsky** - Playwright and director.

**Anat Mesner** - Scenographer and teacher, Head of The Association of Stage Designers in Israel.

**Eyal Shecter** - Actor and musician.

**Rejin Shoshan** - Performance artist.

**Dr. Sarit Cofman-Simhon** - Theatre researcher, Academic Head of the Theatre Department at Emunah College in Jerusalem, and lecturer in the School for Performing Arts at Kibbutzim College in Tel Aviv.

**Efrat Steinlauf** - Theatre director and creator.

**Nataly Zukerman** - Dramaturge of Isra-Drama and International Exposure; independent theatre creator.

Producer: Chen Goldfarb

Production coordinator: Tomer Kopel

Production Assistant: Elrie Carmon

Graphic Designer: Miri Gilad

Web: Mili Ani - Mililand.com; Neora Shem-Shaul

Technical Director and Video Editing: Nimrod Zin

English Translations: Margalit Rodgers, Natalie Fainstein, Tami Rubin

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*Ministry of Foreign Affairs*: **Ziv Nevo Kulman**, Head of the Cultural Diplomacy; **Anat Gilad**, Director of Arts Department; **Rachel Nir**, Head of Performing Arts.

*Municipality of Tel Aviv-Yafo*: **Giyora Yahalom**, Director of Culture and Arts Department; The Hanoch Levin Institute of Israeli Drama - Noam Semel - Chairman, Adv. Amir Margalit, Revital Ben-Asher Peretz - Members of the NPO Committee.

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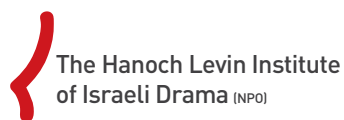
Tamar Harari

CPA - BDO Ziv Haft

Audit Controller: CPA Adi Schneider, Schneider, Naor and co. Accountants



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**Shimrit Ron**

**The Hanoch Levin Institute of Israeli Drama**

Email: [shimrit@cameri.co.il](mailto:shimrit@cameri.co.il)

Website: [dramaisrael.org](http://dramaisrael.org)

Office: c/o The Cameri Theatre of Tel Aviv

P.O.B. 14033, Tel Aviv 6114001, Israel

Tel: +972-3-6060951, Fax: +972-3-6061956

