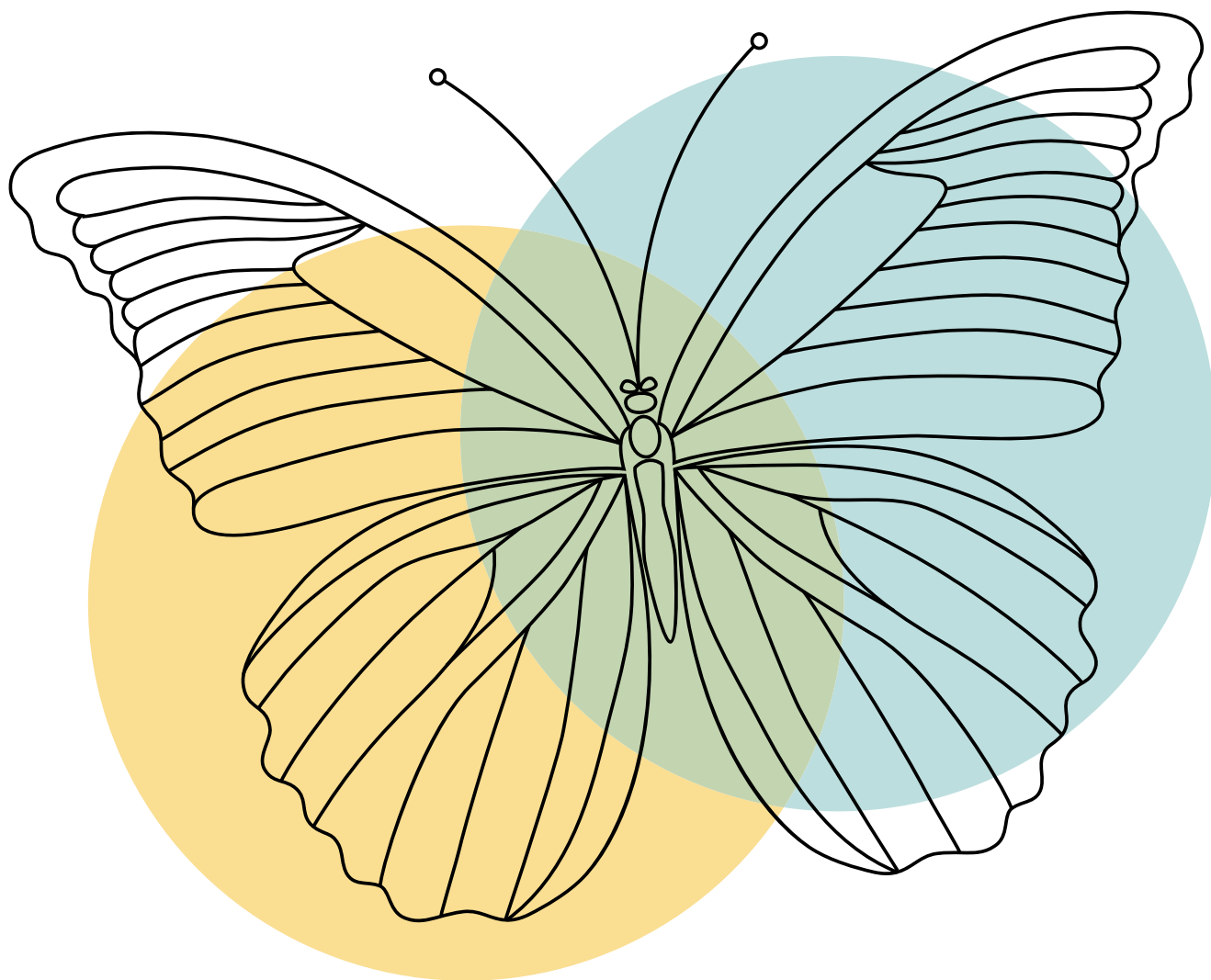




The Hanoch Levin Institute
of Israeli Drama (NPO)



ISRA-DRAMA & INTERNATIONAL EXPOSURE OF ISRAELI THEATRE

NOVEMBER 26-30, 2019, TEL AVIV-YAFO

PROGRAMME

TUE. NOVEMBER 26

OPENING RECEPTION
18:00 / THE BEER GARDEN

PEACOCK
21:00 / HABAIT THEATRE

WED. NOVEMBER 27

PRESENTATION 1 - SHOOTING AND WEEPING
10:30 / TMU-NA THEATRE

THINGS I FOUND IN MY MOTHER'S CLOSET
13:00 / TMU-NA THEATRE

MEJINIK
16:00 / TMU-NA THEATRE

CAUSE OF DEATH: UNKNOWN
20:00 / HABIMA NATIONAL THEATRE

THU. NOVEMBER 28

PRESENTATION 2 - A NEW LANGUAGE
10:30 / HABAIT THEATRE

BORDERS
13:00 / TZAVTA THEATRE

I DON'T WANT TO SEE THIS
16:30 / SHALOM TOWER

THE SLAVE
20:00 / GESHER THEATRE

FRI. NOVEMBER 29

PRESENTATION 3 - ISRAELI FEMALE PLAYWRIGHTS
09:30 / HABAIT THEATRE

FATSO (ANIHU)
12:00 / THE CAMERI THEATRE OF TEL AVIV

WALKING SWIMMING RUNNING - AT SEA
17:00 / RUTH KANNER'S STUDIO

SAT. NOVEMBER 30

PLAY-DATE
10:00 / BASCULA

A MIDSUMMER NIGHT'S DREAM IN SPACE
20:30 / CLIPA THEATRE

Greetings from the Hanoch Levin Institute of Israeli Drama



Photo: Zoe Grindea

Dear Guests,

Nineteen 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, Ilan Hatsor, Hillel Mittelpunkt, Shmuel Hasfari, Hanna Azoulay-Hasfari, Gilad Evron, Gur Koren, Maya Arad-Yasur, Yossefa Even Shoshan, Dalia Shimko, 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. Among audiences the success of Israeli Theatre even surpasses that of soccer!

We hope that Isra-Drama & International Exposure of Israeli Theatre 2019 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

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 - 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.

Greetings from the artistic committee



Dear Guests,

We are delighted to welcome you to Isra-Drama and The International Exposure of Israeli Theatre 2019. The program we have prepared for you is the fruit of the labor of many people, too many to mention here and thank individually. As you may know, this year we had to work in a state of uncertainty whether Isra-Drama and the International Exposure would actually be held, and we are proud that we managed to overcome the bumps in the road and put together a rich, top-quality artistic program for you.

Our aim is to bring you together with Israeli artistic creators and their work, so that you can speak with them directly; an opportunity both to obtain a broad view of the map of Israeli theatre, the topics it engages with, and its aesthetic, and to find partners for future collaborations. To achieve this, the program is composed of four types of events:

Ten full-length theatre productions, accompanied by an interview with the creators, and questions from the audience. We have endeavored to present works from the full range between repertory and fringe theatre; between experienced creators, and fresh and refreshing debut works.

Three presentations on the subjects: A New Language; Spotlight on Israeli Female Playwrights; and Shooting and Weeping - Army and Masculinity in Israeli Theatre. Each presentation includes a discussion with a panel of artistic creators, who will also present scenes from their works (live or video), and an opportunity to address the central issue in each presentation from different perspectives of content and aesthetics.

Play-Date - a pitching event in which you will be split into small groups, and make the rounds from table to table, at each of which Israeli artistic creators will be seated. In a short time you can become acquainted, and at the conclusion of the event, there will be time for everyone, to continue their conversations with their “dates”.

Meet the Artists - to provide multiple opportunities for encounters, informal ones as well, we have created timeframes and spaces (cafés and bars) where you can get to know one another, and forge professional and creative ties.

We hope you derive maximum benefit from Isra-Drama and International Exposure, and that you enjoy the variety of events, as well as the City of Tel Aviv, which is hosting the events.

We look forward to seeing you here again soon,

Moshe Perlstein, Chair of the Artistic Committee, and Nataly Zukerman, Dramaturge

Isra-Drama and International Exposure of Israeli Theatre 2019



Created and performed by: **Binyamin Yom-Tov**; Co-Director: **Shani Shabtai**; Original live music: **Daniel Magon**; Lighting design: **Rotem Elroy**; Art: **Itta Nachtailer**; Artistic advisor: **Jason Danino-Holt**

An extravagant performance for a man in underpants

Peacock cuts through the lie of a consistent, unified identity, to exude intense characters, both archetypal and half-baked, then sticks these amorphic lumps of mud and clay back together to form a single being, an unstable man who is absorbed into far-fetched situations, observes them, and is transformed with them.

Binyamin Yom-Tov was born and raised in Netanya to parents who immigrated from Iran. The youngest of four, he always preferred a world of fantasy rather than reality.

He served in the army as an infantry soldier, all the while dreaming of creating musicals with his Arab “cousins”.

He prayed in the synagogue, but always daydreamed of coming out of the Holy Ark, radiating bright colors, sparkles, and flickering lights.

Peacock is a fusion between a theatre play, a live standup comedy show, and a party in a nightclub. The journey between ups and downs, masculinity and femininity, infancy and old age, Iran and Israel, Netanya and Tel Aviv - is only one shared-taxi ride away.

Binyamin Yom-Tov was born in 1985. He studied physical theatre based on the teachings of Jacques Lecoq in 2008.

He studied at the Kibbutzim College School of Performing Arts (2011-2013), and has since performed in a number of productions.

In 2015, he created *Good Night Talpiot - Slumber Party* together with five other performers. The performance traced the Israeli ritual of “slumber parties” taken from

collective memories and group nostalgia. The show was promoted by Hazira Performance Art Arena in Jerusalem.

He initiated and participated in informal “living-room” performances that combine physical work with movement and live electronic music.

In 2018, he was accepted to Habait Theatre’s Debut Incubator, and won first place. This budget and workshop led to the development of his first full-length work, which premiered in January 2019 - *Tavas (Peacock)*.

Binyamin Yom-Tov won the Golden Hedgehog Fringe Theatre Award 2019 for Best Actor for his performance in *Peacock*, and the play won the Award for Best Lighting Design.

** The show includes live electronic music and full-frontal nudity*

Running Time: 80 minutes

Booking: International touring: Guy Hugler,

guy@habait-theatre.org

+972-(0)3-9054421

PEACOCK

“

"An excellent performance, outstanding in its remarkable originality... With its sensitive text and meticulous execution, it achieves a kind of distillation of human essence... Poignant... A funny, sad, wise, original work”
(Nano shabtai, *Haaretz*)

”

A personal performance piece by **Nadav Bossem**
Space design: **Annie Atedgy**; Video art: **Eyal Tagar**;
Quartets design: **Vered Reshef-Gozlan**

A Wandering Memorial Exhibition

The work, which is actually a guided exhibition tour through the recreated apartment of Nadav's mother, forces us to ask questions about grief, about the legacy people leave behind, and how memory can be shaped and re-shaped.

Accompanied by two actresses who act as Memory Stewardesses, Nadav invites the audience to visit the unique Memorial Exhibition he created for his mother, to get to know her life through the different objects, letters, books, lists, and dresses she left, and eventually invites us to play Mother Quartets!

By means of this action of recreating the house where his mother lived for fifty years, Nadav raises question we are all concerned with: What is left of us after we die? Are we the sum of the things we leave behind? How do we deal with grief and loss of our loved ones? Can we re-shape their memory with all the little objects and mementos they left? Can we hold on to their memory but let go of the objects?

Nadav Bossem was born in Jerusalem in 1974, and trained at the prestigious Nissan Nativ Acting Studio. After he graduated, he moved to Tel Aviv, where he lives and works as a performer, writer, comedian, and host.

Over the years, Nadav has played various characters in a variety of independent theatre productions: Dionysus in *The Bacchae*, Talthybius in *The Trojan Women*, Frantz in *Unschuld*, Lewis Carroll in *Humpty Dumpty*, *Glaube, Liebe, Hoffnung*, and *Victims of Duty*, to name but a few.

By creating and performing his own material, Nadav seeks to challenge audiences with conflictual issues of gender and political content.

Girls in Arms, for instance, is a site-responsive fictive heritage tour that takes place in changing locations. In *Asses Read Poetry* he portrayed the character of a religious female settler who is a poet. The play was awarded Best Interdisciplinary Work at the Sha'ar International Poetry Festival in 2005.

Things I Found in My Mother's Closet, his latest work, was first performed in the 2017 A-Genre Festival at Tmu-na Theatre 2017.

Running Time: 50 minutes

Booking: *As Is Presenting Arts*

Office@as-is-arts.com

Photo: Hanai Horovitz

THINGS I FOUND IN MY MOTHER'S CLOSET



TMU-NA THEATRE ENSEMBLE

MEJINIK

Written by **Neta Weiner**; Directed and choreographed by **Neta Weiner and Stav Marin**; Light and space design: **Yoav Barel**; Costumes design: **Idan Lederman**; Illustration and graphic design: **Michael Rozanov**

A family battle celebration: voice, body, and text aligned in a life-and-death struggle.

"Growing up, we typically spend more time with our brothers and sisters than we do with our parents. In an age of divorce, mobility, and alienation, the sibling bond is often the only one that really lasts.

"Our lives as siblings [...] are played out along this 'cooperation-competition continuum'. We probably learn more about loyalty and competition from our sisters and brothers than from anyone else [...] Siblings, more than parents, more than teachers, and friends and lovers and pets, shape 'the people we are'". (Henry Abramovitch, *Brothers and Sisters: Myth and Reality*)

***Mejinik* won the Golden Hedgehog Fringe Theatre Awards for Best Play and Best Director 2019.**

Neta Weiner is a director, musician, poet, and actor. He is the lead singer and accordionist in the multilingual Jewish-Palestinian hip-hop ensemble *System Ali*, and the artistic director of *Beit System Ali Culture Center* in Holon's Jessy Cohen neighborhood. The band has been working for twelve years, creating and performing in Arabic, Hebrew, Russian, English, Yiddish, and Amharic.

In the past decade, Weiner has created Spoken Word shows and widely acclaimed and award-winning plays, which have been produced for festivals and major theatres in Israel and abroad.

Weiner's creation *Cut. Loose*, co-created with choreographer Stav Marin, premiered at the Akko Festival of Alternative Theatre, and won the Israel Festival Prize and the Stage Language Award in the Israel Fringe Theatre Contest. This work explores intimate relationships and the balance of power through an examination of mother tongues - male and female

language, verbal and non-verbal.

In January 2019, Weiner launched his creation *Mejinik* in collaboration with Marin. The work deals with sibling relations through physical, verbal, and vocal study. This work was produced and performed by the Tmu-na Theatre Ensemble of Tel Aviv.

Weiner has practiced different martial arts for some twenty years, and is a licensed teacher of Wing Tsun Kung Fu.

Stav Marin is a choreographer and dancer. As a dancer and performer, Stav participated in dozens of dance and theatre productions performed in Israel and abroad, and has collaborated with a variety of choreographers, dance companies, and artists.

In the past decade, she has created her own works which explore the physical-verbal connection, including the solo performance *May I - Just a Question* (Intimadance Festival 2015), *Cut. Loose* (Akko Festival of Alternative Theatre, 2016), which won the Israel Festival Award and the Stage Language Award in the Israeli Fringe Theatre contest in 2017. Her collaborative work with dancer choreographer Meirav Dagan, *Come Closer*, premiered at the 2016 Curtain Up Festival, and performed at the Stockholm Fringe Festival in Sweden and the Diversia Festival in Russia. Her work *Marin Dynasty* was performed in the 2017 Between Heaven and Earth Festival at the Israel Museum.

In September 2018, she was invited, together with Neta Weiner, to Tallinn, Estonia, to create a dance piece for the Fine5 Dance Company.

In January 2019, *Mejinik*, which she co-created with Neta Weiner for the Tmu-na Theatre Ensemble, made its debut

Running Time: 60 minutes

Booking: As Is Presenting Arts

Office@as-is-arts.com



Photo: Ascaf Avraham

“A special theatre moment, painful and witty humor, emotional intensity evident in every moment”.
(Nano Shabtai, *Haaretz*)

“Brilliant text... subversive, defies conventions, and challenges flattening generalizations”.
(Ora Brafman, *DanceTalk*)

HABIMA NATIONAL THEATRE

CAUSE OF DEATH: UNKNOWN



Photos: Gérard Allon

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"On behalf of all living and dead women, I take my hat off. *Cause of Death: Unknown* manages to move and shock. It is not self-evident that men can create a work together that is entirely empathic to women. Don't miss it".
(Nano Shabtai, *Haaretz*)

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"An impressive and disturbing drama that delves deep into the killer's soul, and manages to give voice to the women given their tragic fate".
(Dana Schumacher, *Maariv*)

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Based on a book by **Omri Assenhei**; Written by **Motti Lerner**; Adapted and directed by **Hanan Snir**; Set design: **Eran Atzmon**; Costume design: **Ruth Miller**; Lighting design: **Meir Alon**; Movement: **Tut Mullor**; Music: **Yossi Ben-Nun**

The play is based on *Catching a Killer* by Omri Assenheim, an investigative journalist for "Uvda", the leading investigative and current affairs program on Israeli television.

Cause of Death: Unknown is a remarkable personal documentation of a jolting seven-year investigative journey. It exposes the secrets and lies in married life, provides a glimpse into the recesses of the legal systems in which fates are sealed, but more than anything, it is a tribute to investigative journalism that strives to discover the truth and achieve justice against all odds.

Following Assenheim's investigation, Shimon Cooper was accused in 2010 of murdering two of his wives, and is serving a life sentence. This is the story of lonely women who were willing to do anything for love, and paid with their lives when they met Mr. Wrong.

Motti Lerner - Playwright and screenwriter. Among his plays are: *Kastner*, *Pangs of the Messiah*, *Pola and Pollard*, produced by the Cameri Theatre of Tel Aviv, *Exile in Jerusalem*, *Passing The Love of Women* and *Doing His Will* at Habima National Theatre, *Autumn* at the Beit Lessin Theatre, *Hard Love* at Haifa Theatre, *The Hastening of The End* in the Jerusalem Khan Theatre, *The Admission* in Jaffa Theatre.

His plays have been performed in the US, Germany, England, Austria, Australia, Italy, Canada, South Africa, India, and other countries, including: *The Murder of Isaac* (Germany, US), *Benedictus* (San Francisco, Los Angeles, Washington), *In The Dark* (Delhi), *Paulus* (Chicago), *The Admission* (Washington, 2014), and *After the War* (Washington, 2016).

Films for television: *Loves at Bitania*, *Kastner's Trial* (Winner of the Israeli Academy Award for Best TV Drama, 1995), *Bus 300*, *Egoz*, *A Battle in Jerusalem*, the TV series *The Institute*, and the feature films *The Silence of the Sirens* (Winner of the Israeli Academy Award for Best TV Feature Film, 2003), *Spring 1941*, *Altalena*, and *Kapo in Jerusalem*.)

He is a recipient of the best play award (1985), The Israeli Prime Minister Award (1994) and the Landau prize (2014).

His book *According to Chekhov: Thoughts on the Writing of Uncle Vanya* was published in 2011, and *The Playwright's Purpose* was published in 2015. He teaches playwriting at the Kibbutzim College School of Performing Arts. He taught at Tel Aviv University from 1992 to 2007, and at

Duke University in North Carolina, Knox College in Illinois, and Jawaharlal Nehru University in Delhi.

Hanan Snir graduated from the Department of Theatre Arts at Tel Aviv University and the Royal Academy of Dramatic Arts in London, where he also taught and directed.

He served as the Artistic Director of Habima National Theatre during the 1990-1991 season. In 1992-1993 he completed his MA in Counseling Psychology at Boston University. Concurrently with his theatre work, which incorporates psychodrama techniques in the rehearsal process, he holds psychodrama workshops for therapy professionals. Snir teaches theatre at Kibbutzim College, and serves as a resident director at Habima National Theatre.

His recent productions include: *Black Box*, an adaptation of the novel by Amos Oz; *Passing the Love of Women*; *A Month in the Country*; *The Goat or Who is Sylvia?*; *The Spotted Tiger*; *Antigone* (in collaboration with the Cameri Theatre of Tel Aviv, winner of the Israel Theatre Awards for Best Play and Best Director in 2008); *The Celebration* (Habima Theatre and Cameri Theatre); *Little Eyolf*; *The Same Sea*, an adaptation of the novel by Amos Oz; *The Master Builder* (Habima Theatre and Cameri Theatre); *Other Desert Cities*; *Mirele Efron* (adaptation and directing); *Our Class* (Habima Theatre and Cameri Theatre); and *To the End of the Land*, an adaptation of the novel by David Grossman, and directing (Habima Theatre and Cameri Theatre).

Many of the productions Snir directed were invited to international festivals: *Uncle Vanya* (Venezuela), *Ghosts* (Norway), *The Father* (Sweden), *The Spotted Tiger* (Germany, Russia), *Antigone* (Taiwan, Japan, Cyprus), *Kaddish for Naomi* (Russia, US), *The Turn of the Screw* (Germany), and *To the End of the Land* (US).

In 2015, Snir won three Theatre Awards: Best Play and Best Director for *Our Class*, and a Life Achievement Award for his oeuvre.

Running time: 135 minutes including intermission

Booking: Mor Ehrlich Amsalem

Assistant to the Artistic Director, Habima National Theatre

972-3-526-6660 / 972-52-6083095

artsec@habima.org.il



Written and directed by **Nimrod Danishman**;
Dramaturgy: **Roey Maliach-Reshef**;
Set and costumed design: **Shiran Levi**; Music: **Itai Laor**;
Creative actors: **Morad Hassan, Yoel Rozenkier, Adi Drori**

A Grindr chat between two men, one from Lebanon, the other from Israel, turns into an impossible relationship as tensions rise between the two countries.

Boaz and George meet on Grindr. They're both horny but can't meet. Something in their conversation excites them both. The distance, the border fence, the enemy, the foreignness. They both fill a need in each another. Their conversations move forward, and they decide to meet in Berlin, an island of peace in a world of wars. But in the reality of the Middle East, the border between the two countries heats up, and they are forced to make difficult decisions.

Borders is a virtual drama about two enemies who were never supposed to meet, who try to form an intimate relationship against all odds. Sixteen virtual conversations form a relationship that crosses cultures, politics, and wars. Indirect relationships between screens, written words, emojis, and GIFs. Their relationship exists in a liminal area, on the border, which transforms from a dividing line between countries into a meeting point.

Nimrod Danishman is a theatre director, playwright, and teacher. During his studies at the Kibbutzim College School of Performing Arts, he co-wrote and directed the cabaret *Lema'an Ha'emet* (To be Honest) at Habima National Theatre (2017). After graduating with honors, he wrote and directed his first work, *Borders*, at Tzavta Theatre (2018). The play was produced in 2019 at the New York Theatre Festival by Dirty Laundry Theatre. He directed the short play *Isha Le'Isha* (Woman to Woman) by Roey Maliach Reshef at Playwrights Project (2018), co-directed the play *Yoter Mize Anachnu Lo* (We're No More Than That) by Gal Chapsky at Tzavta (2019), and created the documentary show *Kara Be'emet* (For Real) at Tmu-na Theatre (2019). Nimrod is passionate about connecting people through theatre. He teaches theatre in high schools in Tel Aviv and Haifa, and runs theatre workshops around the country.

Running Time: 50 minutes

*Booking: Nimrod Danishman, +972-50-4203587
nimroddanishman@gmail.com*

BORDERS



Photo: Ilan Basor

I DON'T WANT TO SEE THIS



Created and performed by **Lior Zalmanson** and **Maya Magnat**; Designed by: **Amir Ozer**

When we come across disturbing content on the internet, we click the “report” button to alert the website administrators, but what happens to this content afterward? Who decides on its fate, and how do they go about it? In this performance, based on confidential Facebook training presentations that were leaked to *The Guardian* in 2017, the audience is invited to take part in an interactive training session in which they will fill the shoes of content moderators who are required to make thousands of moral, sometimes traumatizing, choices every day, following strict company community guidelines.

In the course of an hour, the performance discusses topics that occupy the moderators, such as what content is considered sexual? When is a threat credible? When is showing violence crucial to saving lives? And in general, how can we make a value judgment on what type of images we should see - as individuals and as a society - in the various social media and websites?

Lior Zalmanson is a researcher, new media artist, and writer for stage and screen, whose works focus on digital culture and the information society. His first play, *Yingale*, won the Haifa Fringe Festival in 2009, and a local production of the play was performed in Belgrade. His film *Operator* was screened in the official competition at the 2016 Tribeca Film Festival. In 2011, Lior founded Print Screen Festival, Israel's digital arts festival, which attracts thousands of artists, researchers, and technologists, and explores themes of digital culture in audio-visual arts. Lior was a Fulbright scholar at NYU and the Metropolitan Museum, researching online behavior. He is now working as an assistant professor, and studying interactive and participatory experiences at Tel Aviv University.

Maya Magnat is a performance artist, speaker, and educator based in Tel Aviv. She has an MFA in Performance Research from Tel Aviv University, and a sex education certificate from Open Door. She is currently working on her thesis in the Technologies in Education Program at University of Haifa.

Running Time: 60 minutes

*Booking: Lior Zalmanson
zalmanson@gmail.com*



GESHER THEATRE

THE SLAVE

Photos: Isaiah Fainberg

After a novel by **Isaac Bashevis Singer**. Adapted and directed by **Yevgeny Arye**; Set design: **Michael Kramenko**; Costume design: **Rakefet Levi**, Lighting design: **Avi Yona Bueno (Bambi)**; Music: **Avi Benjamin**, Movement: **Yehezkel Lazarov**

Israel (Sasha) Demidov returns to the role of enslaved Talmudic scholar Jacob. The play, based on the immortal novel by Bashevis Singer, tells a story about love, sincerity, and sensuality in a world of aggression and murder. Jacob is a Jewish scholar who is sold into slavery after the pogroms against Polish Jews. There, struggling to preserve his Jewishness, he finds himself falling in love with Vanda, the daughter of his Christian master. The love and forbidden desire they share send them on a journey from which there is no return.

Yevgeny Arye was born in Russia, where he received his educational background - a BA in Psychology from Moscow State University, and an MA in Theatre Directing from St. Petersburg Institute of Theatre Music and Film. During his successful career, Arye has frequently been invited to direct in leading theatres in Moscow, St. Petersburg, and Riga, and has served as an associate professor at the Russian Academy of Theatre Arts in Moscow. Under Arye's leadership, Gesher Theatre gained prominence in Israeli culture, and was named one of the best theatres in the world. More than sixty of his productions at Gesher Theatre received numerous awards and rave reviews. For his outstanding achievements, Yevgeny Arye received Honorary Doctorate Degrees from the Hebrew University of Jerusalem, the Weizmann Institute of Science, and Bar-Ilan University. In 2017, he received The Israel Emet Prize for Art, Science and Culture.

** The show includes full nudity*

Running Time: 135 minute including intermission

*Booking: Gidi Sprintzin, Marketing Communications
gidis@gesher-t.co.il*

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"A masterpiece of space design, a plot typical of a cinematic blockbuster, and an excellent cast. No Israeli director achieves such quality. Images from the play will stay with me forever". (*Ynet*)

"A beautiful adaptation of a rich and timeless story, Yevgeny Arye's stage language gives full expression to his abilities, and the actors are simply wonderful. This production wholly justifies itself, and is highly recommended. It is relevant in content and form, and exceptionally moving". (*Haaretz*)

"A powerful and well-orchestrated performance. Engaging, and with a surprisingly relevant message". (*Yedioth Ahronoth*)

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THE CAMERI THEATRE OF TEL AVIV

FATSO (ANIHU)



Photos: Yossi Zwecker

Written by **Roni Sinai** and **Etgar Keret**; Adapted by **Michael Gurevitch**; Directed by **Shirili Deshe**; Music and musical director: **Yoni Rechter**; Set design: **Svetlana Breger**; Costumes: **Orna Smorgonski**; Lighting design: **Roni Cohen**; Movement: **Roni Brandstater**

Based on a story by Etgar Keret, *Fatso* is a funny and zany show. It is full of creativity, wonderful actors, and great music. It is the story of a truly ordinary guy from Tel Aviv, who falls in love with an ordinary girl, only to discover that at night she turns into a big, hairy, bad-tempered man... But what can you do - nobody's perfect. He goes on a mission to save her, joined by a post-traumatic instrumentalist, a post-optimistic mother, and a doctor who killed his father. But after all, it really is just an ordinary love story in which, naturally, love triumphs; then again, maybe not.

Etgar Keret's novels have been published in more than forty languages. His short stories have been published in *The New York Times*, *Le Monde*, *The New Yorker*, *The Guardian*, *The Paris Review*, and *Zoetrope*, and have been made into more than sixty short films. Awards include: Book Publishers Association' Platinum Prize, the Prime Minister's Prize, Jewish Quarterly Wingate Prize, the Newman Prize, the Charles Bronfman Prize, and the Sapir Prize. For their film *Jellyfish*, Keret and Shira Geffen won the Cannes Film Festival's Camera d'Or Award, and Best Director Award of the French Artists and Writers' Guild. Keret was awarded a Chevalier de l'Ordre des Arts et des Lettres.

Roni Sinai graduated from Nissan Nativ Acting Studio. Works: *Stephane* - writing and directing (winner of the Best Director, Actor and Actress Awards at The Akko Festival Incubator), *Oil on Canvas* - writing and directing (Nissan Nativ-Tzavta Theatre), *Kelev Zemer* - writing and directing (Beer Sheva Theatre), *Bharati* - co-directing with Shirili Deshe and Jojo Kahan, *Batatot* - writing and directing (The Incubator), *Israel Journal*, *Boomerang* (Haifa Theatre), *The Robot* (Habima National Theatre).

Shirili Deshe specializes in physical theatre. For the past twenty years she has been acting, directing, and writing for the stage and television. She directed the successful international Indian show *Bharati* and *Bharati 2*. Shirili is a graduate of Jacques Lecoq physical theatre school in Paris.

Running Time: 100 minutes

Booking: Hagar Raanan, International Relations Dept. Director
+972 -54-4592638 / hagar@cameri.co.il



Created by **Ruth Kanner**, after stories by **S. Yizhar**;
Stage design: **Roni Toren**; Visual Images: **Hila Lulu Lin**;
Music: **Ilan Green, Avshalom Ariel**; Lighting design:
Shaked Vax, Yair Vardi; Costumes: **Hilla Harel**

A Studio Performance

The Ruth Kanner Theatre Group delves into the mesmerizing landscapes of acclaimed Israeli author, S. Yizhar, with three stories about the three local seas: The Sea of Galilee, the Mediterranean Sea, and the Dead Sea.

The text is dramatized with turbulent dramatic scenes, in sweeping motion, crazy choral singing, and intriguing video art. At the heart of the frenzy, in a dizzying confrontation with the wind, sea, and time, the rhythm of man's orderly actions goes awry. Then, in a moment of a complete stillness - the trace of a secret is revealed.

The three stories: *Walking by the Sea* - about first love from five changing perspectives; *Swimming in the Sea* - questions about survival and redemption in a work for a company of actors; *Running at the Sea* - a musical piece for an actress, a musician, and digital files.

S. Yizhar is the literary name of Yizhar Smilansky (1916-2006), one of the greatest Hebrew writers. Yizhar's magnificent writing puts into words the depths of Israeli essence: The sea, the mountains, the people, the plants, the ants, the sounds, the wars - all these crystalize into accurate, innovative, woven linguistic textures.

Yizhar was always an independent thinker who expressed critical views about the price of warfare, the suffering of Palestinians, the destruction of nature due to modernization and urbanization, and the dangers of conformist education.

Ruth Kanner is a creator of experimental theatre. She is currently a professor in the Department of Theatre Arts at Tel Aviv University, a guest teacher at Juilliard School of Drama, NYC, in the spring semester, and she leads the Ruth Kanner Theatre Group.

Since 1998, the Group has engaged in exploring its own surroundings by searching for a local theatrical language, interweaving storytelling, physical theatre, and visual imagery. The Group's reexamination of Israeli narratives is performed through literary and documentary texts. The Group has gained great acclaim in Israel and around the world, and won many awards. It has performed in numerous festivals, and recent tours include Tokyo and Kyoto (2018), Madrid (2018), Frankfurt (2014), and Beijing

Running Time: 150 minutes including 2 intermissions

Booking: As Is Presenting Arts, office@as-is-arts.com



Photo: Shiraz Grinbaum



CLIPA THEATRE

A MIDSUMMER NIGHT'S DREAM IN SPACE

Created and adapted by **Ariel Bronz**, after Shakespeare's comedy; Directed by **Ariel Bronz** and **Idit Herman**; Set and costume design: **Idit Herman**; Music director: **Hever Perlmutter**; Movement and choreography: **Artour Astman**; Light design: **Yanir Liberman**

A Midsummer Night's Dream in Space is a shameless, intergalactic adaptation of Shakespeare's hallucinogenic comedy classic. It highlights the play-within-a-play of the Mechanicals, a group of skilled craftsmen but incompetent actors, who are preparing to perform at the forthcoming royal wedding. The craftsmen, whose manual skills are obsolete in today's society, have been replaced by characters from popular entertainment culture. Their mission is to perform their play in space and connect with intelligent life forms, but they soon fall victim to fairies, magic, and seduction.

Accompanied by love dolls and sex toys as stage props, the adaptation brazenly examines the attraction between pop culture and the billion-dollar porn industry, creeps into the perversions and distortions that result from consumerism, and raises the price that humankind is required to pay to retain the final frontier of fantasy.

Ariel Bronz (Odessa, 1984) is a director, playwright, performer and poet. He joined Clipa Theatre in 2015 and currently serves as their artistic co-director and house dramaturge. He also teaches Shakespeare at Nissan

Nativ Acting Studio, the leading school in Israel for performing arts.

Bronz's works tackle complex political issues that tend to be repressed in society. They often oppose the politically correct and clash with social prohibitions in an attempt to expose the hidden hypocrisy existing in society. This he does in defiance, derision and true anger, but also with great humor and humanity. His targets of criticism vary from the Israeli occupation of Palestinian lands to its inevitable results: the militarism, violence, conservatism and racism.

Bronz' style is characterized with a constant examination of boundaries and gleefully crosses the limits of good taste to shake the audience out of its apathy. He exploits elements from pop culture and mainstream media to make his harsh message possible to swallow and create a synthesis between reality as an absurd scenario and fabrication as possible and even probable scenario. In 2019, Bronz received the prestigious biannual Rosenblum Award for the Performing Arts in honor of his daring body of work.

** The show includes nudity*

Running Time: 75 minutes

*Booking: Marijn Alders Braz, clipatheatre@gmail.com
03-6879219 (theatre) / 054-5738073 (mobile)*

“A bold, intelligent, and creative show. It is possible to write a complete seminar about it, analyzing every nuance and choice in it. And you can just go see it. In fact, it's a must”. (*Haaretz*)

SHOOTING AND WEEPING

PRESENTATION 1

Moderator: Dr. Sarit Cofman-Simhon

In Israeli theatre, soldiers and army appear in historical, comic, tragic, fantastic, and parodical contexts. The presentation will discuss a number of productions from the past season's repertoire, and also present scenes from *Commander to Skirt*, *Knock Knock*, and *Dragons and Whores*. The scenes range from a cabaret of army entertainment troupes to bereavement, from the place of women in the army to an attempt to escape into the realms of fantasy, from militarism to pacifism.

COMMANDER TO SKIRT

Directed and performed by **Chen Lugassi, Adi Drori, and Keren Shefet**

An energetic and brash satirical cabaret exposing the unnerving truth behind military morale-boosting chants and the songs of the Israeli military singing groups, which are an intrinsic part of Israel's social and cultural ethos throughout the years.

Utilizing their personal experiences, plenty of humor, and the audience itself, the show's creators raise poignant questions about the way the dynamics between men and women in Israeli society were formed and set, and prove the immense power words and lyrics have in affecting minds and creating reality.

*All the songs and texts in the show are true to the original military group songs and morale chants gathered from the field.

Keren Shefet, Chen Lugassi, and Adi Drori are recent graduates from the Kibbutzim College School of Performing Arts. In 2017, there was a wave of painful and disturbing incidents involving sexual harassment, violence against women, and exclusion of women from public space, and extreme cases and statements

regarding this issue were reported in the media almost daily. These three young women decided to speak out and create a show that will bring this issue to the forefront of public discourse, and attempt to cause a deep and meaningful shift in people's mindset and actions.

Commander to Skirt is the trio's debut production, and they have been performing it around the country independently for more than two years. The three continue to act and create theatre productions touching on the pressing issues in Israeli society and the reality in which they live and work

Running Time: 60 minutes

Booking: Keren Shefet, 050-8292058
shefet.k@gmail.com

“The issue of gender inequality is related to the audience in a witty, innovative way, which is both hysterically funny and deeply disquieting all at once”.
(*Time Out Tel Aviv*)



KNOCK KNOCK

Written, directed and performed by **Niv Petel**

How would you raise your child if you knew that one day his turn will come to hold a rifle?

Knock Knock describes what it's like to be a parent in the shadow of armed conflict. The play traces the journey of Ilana, a single mother whose job as an Israeli Casualty Notification Officer is to knock on the door of families whose sons or daughters have been killed in war. Her conflict between motherhood and civic duty reaches a deafening climax when her only son chooses to serve on the frontline of battle.

Performed entirely by Niv Petel, this immersive physical mono-drama cuts through the thick curtain of politics to tell a story about parenthood, friendship, love, and sacrifice.

ThreeWeeks Editor's Award winner, Edinburgh Festival Fringe, 2017

Critic's Choice, United Solo Festival, New York, 2018

Niv Petel is a writer, performer, and director. He originally trained in Israel, at The Performing Arts Studio founded by Yoram Loewenstein, Tel Aviv. Niv has worked in theatre, television, and voiceovers, and won the 2014 Award for Best Actor in Theatre for Youth and Children for his role in the one-man show *Snowball*.

Theatre credits in Israel include: *Much Ado About Nothing*; *The Comedy of Errors*; *Company* (Beer Sheva Theatre); *Mother of Him* (Beit Lessin Theatre); *You Will Not Play Wagner!* (Jerusalem Theatre); and as assistant director for Leah Koenig in *Do I Win or Do I Lose* (by Roi Horovitz at the Cameri Theatre of Tel Aviv). Niv is the Israeli voice of Hiccup in *How to Train Your Dragon*, and of Michael Banks in Disney's *Marry Poppins Returns*, among many others.

Since graduating from London's Mountview Academy of Theatre Arts in 2015, Niv's credits in the UK include: *Not Moses* (Arts Theatre); *La Strada* (UK tour and West End season). TV credits include: *Greenhouse Academy* (Netflix); *Special Ops*; and *Srugim* (YES Drama).

Running Time: 60 minutes

Booking: Menashe

k.knock.play@gmail.com



DRAGONS AND WHORES



Written by **Boaz Debby**, Directed by **Eran Ben Zvi**,
Notzar Theatre

In a faraway imaginary kingdom, the economy is failing. People give up their dreams in their struggle for survival. Wizards, knights and all the liberal professions are gradually becoming redundant.

Eric, squire to Knight Ferdinand, tries to hold onto his profession and remain a squire at all costs, but the world around him is changing: the kingdom is moving on toward a world without fantasy where everyone is preoccupied with collecting a few coins.

His attempts, despite the difficulties, to fulfil his "vocation", take him to places he never dreamed of finding himself in...

The howl of the last dragon can be heard in the background; he, too, is trying to fulfill his potential before he becomes extinct. At the last minute, the dragon's salvation appears from an unexpected direction, and sets in motion a sequence of events that lead to the inevitable end.

In the guise of an ancient legend, the ills of the present are exposed - economic hardship, employment difficulties, and arbitrary prohibitions.

Boaz Debby graduated from the Directing and Theatre Teaching Program at Kibbutzim College in 2007, and from the Sam Spiegel Film School in Jerusalem in 2013.

Writing for theatre: *Dragons and Whores*; *Hitler, the Robot and the Knife* (winner of the 2007 Akko Festival of Alternative Theatre award for Best Show); *You, Me and Shraga* (winner

of the 2006 America-Israel Playwright Award).

His films were screened at the Jerusalem Film Festival, Toronto After Dark Film Festival, Fantastic Fest in Austin, Texas, the International Film Festival in Croatia, San Sebastian Festival in Spain, Icon Festival in Tel Aviv.

Eran Ben Zvi graduated from Nissan Nativ Acting Studio, and from the Directing and Theatre Teaching Program at Kibbutzim College of Education.

He has performed in most fringe theatres in Israel: Tzavta Theatre, Hazira Interdisciplinary Theatre, Tmu-na Theatre. Eran performed in *PFFFFFFF* by Yaron Edelstein and Aharon Levin at The Incubator Theatre (winner of the 2013 Akko Festival of Alternative Theatre).

Notzar Theatre: Mountain in *The Mountain Trilogy* by Yaron Edelstein, a role inspired by the character of Ariel Sharon; *The Ephemerals* by Yaron Edelstein.

Directing: *Flowers on the Railroad*, *Dragons and Whores* and others. Participated in films, TV shows and others.

Booking: Talia Ben Ami, +972-54-5508055
taliaben@gmail.com

“A diverse, thought provoking, and funny play. The cast work together in harmony, with talent, attentively and intelligently”. (Nano Shabtai, *Haaretz*)

A NEW LANGUAGE

PRESENTATION 2

Moderator: **Natalie Fainstein**

Since time immemorial, theatre has sought and explored new ways of communicating with an audience. This is doubly true nowadays, days of a technological and digital revolution in which forms of communication are becoming increasingly sophisticated on the one hand, but which also isolate us from each other, making us more withdrawn, and, consequently, basic human communication becomes more difficult. The artistic creators we shall meet at the presentation have chosen different approaches to address this challenge, albeit never compromising their artistic truth - either by incorporating technological media into the work and utilizing their advantages or by enhancing and refining more traditional performative practices. During the discussion, we will view scenes from their recent works, delve into the creative processes, and ponder the next stage toward which theatre and they themselves are headed.

MEIN KIND



Created and performed by **Michal Svironi**

The wonderful cabaret of a Dictator's Mom

In this fascistic cabaret, Svironi takes the concept of "a one-woman show" a few steps further: Combining puppets, clowning, stand-up comedy, and songs, she tells the story of a mother raising a child who is destined to become a monster!

Inspired by the actual childhoods of major 20th-century dictators, Svironi introduces the audience to a visually enchanting world of fantasy. With great originality and humor, she manages to translate a tragic subject into satire, while raising profound questions about parenting, education, and responsibility. Her clown interacts with the audience, and in her own special way she makes it laugh about the unlaughable, revealing unspoken fears, doubts, and responsibilities.

Nominated in two categories for the Israeli Fringe Awards: Best Comedienne in a One-Woman Show, and Best Design, and for the Audience Choice Award in Walizka Festival, Poland, in 2017

A Dictator's Mom participated in numerous festivals in Europe and in Israel, and the journey continues...

Michal Svironi is a creator, clown, puppeteer, and comedian. She is a leading independent theatre creator, and lives in Tel Aviv. Her works have been performed for the past fifteen years in twenty countries worldwide. She brings a personal, yet communicative theatrical language, using mixed genres and humor.

Michal graduated from Ecole Jacques Lecoq, La Sorbonne, clown master Eric Bluet, puppet master Francois Lazaro, and more. Her theatre is constantly researching innovative ways to express deep psychological processes, and transforms them into theatrical events. Her universe is poetic and abstract, absurd and kicking. Specializing in interactivity, she creates for indoor and outdoor spaces, mixing plastic arts, circus, and puppets, always searching for the magic in life and on stage.

Running Time: 60 minutes

Booking: Michal Svironi, svironi.mi@gmail.com

SODOM



Created and performed by Jackie Pearl

Sodom, both a mythical place and a geographical and historical site, is transformed by Jackie Pearl's art into a vivid theatrical vision, speaking to our current times. This poetic and political production is the result of multilayered research crossing archeological layers of taboo and longing.

The biblical story of Lot's wife is read anew from a contemporary political perspective: Lot's wife is a refugee escaping an air raid on her town, while two of her daughters remain under fire. She stops and looks back.

Her gaze disobeys the divine injunction: "do not look back". She is punished, and turned into a pillar of salt. The biblical story is woven together with archival materials recovered by the artist, diary entries telling the story of anonymous female workers in the potassium factory in Sodom in the 1940s. The workers are refugees who escaped the war in Europe, and like Lot's wife, they too are mothers who have been torn from their children, a condition of their work in Sodom. Their previously unheard voice, emerging from the distant factory and the depths of archives, bears witness to their insubordination.

Jackie Pearl is an interdisciplinary artist and visual theatre creator, an activist and an educator. She graduated from the School of Visual Theatre, the Continuing Education Program at HaMidrasha Faculty of the Arts, and the Theatre Directing and Theatre Education Programs at Kibbutzim College. Her early works, *The Child*, *Lot's Wife (Sodom)*, and *The Hedgehog*, were performed on leading puppet theatre stages in Israel, and in festivals in Berlin, Bucharest, St. Petersburg, and elsewhere.

In 2018, her video work participated in two exhibitions in Hamburg and Kraków.

In 2017, Pearl presented *Sodom* as part of the Hanut Gallery Theatre's residency program. *Sodom* was invited to participate in an exhibition on fata morgana in the desert at Arad Contemporary Art Center, and appeared in the international *De Zone* group at interdisciplinary art and poetry events.

In 2014, her work *Paper Heart Pearl* was presented at the Akko Festival of Alternative Theatre, on which she collaborated with director Hanna Vazana Grunwald. Pearl won an award for stage design and artistic language at the Golden Hedgehog Awards in 2015, and the work continued to run as part of the repertoire of Jaffa Theatre.

Pearl taught interdisciplinary art and theatre at the bilingual (Arabic-Hebrew) school in Jaffa for several years, and has participated in prison theatre project and political art projects.

Running Time: 50 minutes
Booking: Jackie Gali Pearl
missjacquelinepearl@gmail.com

THE SILENCE OF THE PEOPLE OF THE PLANE



Created by Guy Gutman, Ensemble 209

The new performance by Guy Gutman continues Ensemble 209's commitment to explore and challenge the art of performance and new forms of contemporary theatre.

The Silence of the People of the Plane was born out of and resonates a period of stagnation, of personal, social, and political paralysis. It deals with instability and hesitation in complex ways in which silence can be a tool for expression, and can serve as empowerment.

The performance is structured as a sequence of situations, images, and musical moments. It expands and contracts time, slowing down and speeding up sounds and images. It can be seen as a single everlasting sequence, as a serialized action, as a fragmented collection of events, or as a single image. It consists of silences and sounds, songs and moods. The performance space is built as a gallery, as a living exhibition of lights, texts, and sculptural objects.

The Silence of the People of the Plane was devised out of a desire to take time, and therefore it first and foremost allows suspension of time - a quiet time to observe, think, and feel. Within the noise of social-political reality,

in the tumult of post-actuality, the show allows time for reorganization - for remobilization. Like a silent protest song.

Guy Gutman is a director and interdisciplinary artist. His works include: *Oslo*, recently performed at Theatre Garonne in France, *Non Troppo*, performed at the Israel Festival, and *Eleison*, presented at the Tel Aviv Museum of Art.

Together with Tamar Raban, he co-directed *The Second Law of Thermodynamics*, *Old Wives Tales* and *Cookies*, which were performed in various festivals in Israel and around the world.

He directed *Amplifier* and *Remix*. In 2010, *Old Wives Tales* and *Amplifier* were chosen by *Time Out* for best performances of the decade.

He was director of the School of Visual Theatre in Jerusalem from 2009 to 2017, the founder and artistic director of the International Performance Gathering, and co-founder and current editor of the online journal *Maakaf*.

Running Time: 110 minutes
Booking: Hili Fridberg, +972-3-537 2096
office.miklat209@gmail.com

SPOTLIGHT ON ISRAELI FEMALE PLAYWRIGHTS

PRESENTATION 3

Moderator: **Hadar Galron**

Is there such a thing as “women’s writing”? If so, what is the difference between female and male playwrights? Why are there so few women writers/directors? We'll try to find answers in three very different plays:

Oh, God! by Anat Gov, *Amsterdam* by Maya Arad-Yasur, and *Revolutionaries' Wives* by Yossefa Even Shoshan and Dalia Shimko.

REVOLUTIONARIES' WIVES

A play by **Yossefa Even-Shoshan** and **Dalia Shimko**;
Director: **Dalia Shimko**; Dialogues: **Yossefa Even-Shoshan**

Inspired by *Damn, we forgot Madame Freud again* by Françoise Xenakis

Who hasn't heard of Sigmund Freud, Karl Marx, and Socrates? And who has heard of Martha Freud, Jenny Marx, and Xantippe?

Everyone knows the expression “behind every successful man there is a woman”. But what does it really mean to “stand behind” a man who is a genius? What price is paid by the woman who stands behind a man? Why, in fact, does she stand behind him rather than beside him? And why does she disappear from the stage of history when he becomes famous? *Revolutionaries' Wives* creates an imaginary, but plausible, history that rescues the wives of geniuses who changed the world from oblivion.

Dalia Shimko is a film and theatre actress, director, playwright, and founder of the Ensemble Aspamia theatre group.

In 2003, she established and led an independent group of actors and creators who found a common artistic and personal language. This group formed the basis for a professional ensemble, which has since become an artistic home for creators and actors who have been working since then, and for many others who followed. The Ensemble brings to the stage original Israeli plays

alongside modern-day classics, as well as poetry performances combined with rock music.

All the Ensemble's performances received excellent reviews.

Shimko's stage language is postmodern, combining genres, mixing classical and contemporary, maintaining high language, great use of movement and original music, always written especially for Ensemble performances.

Yossefa Even-Shoshan has been writing for theatre and teaching the art of dramatic writing for the past thirty years. Her writing deals with subversive feminism and draws inspiration from ancient Jewish myths.

Her plays include: *Revolutionaries' Wives*, co-written with Dalia Shimko (Ensemble Aspamia, 2018); *Justice You Shall Pursue* (One-Man Show Festival, 2010); *The Night Before* (Enea Center, Rome, and Officina Giovani, Prato, Italy, 2009); *Foreign Women* (Arab-Hebrew Theatre, Jaffa, 2007); *Cain and Abel*, a libretto, (Musikwerkstatt Wien, Vienna, 2002); *Tyre and Jerusalem*, an adaptation (Beit Lessin Theatre, Tel Aviv, 2002); *Creation* (Akko Festival of Alternative Theatre/La Mama New York, 1999); *The Ludmir Maid* (Jerusalem Repertory Theatre, 1998); *The Last Demon* (Akko Festival of Alternative Theatre, 1995).

Running Time: 80 minutes

Booking: Shirley Ram-Amit
aspamia03@gmail.com



OH, GOD!

By **Anat Gov**, Director: **Erez Shafrir**, **The Jerusalem Khan Theatre**

Ella is a psychologist, a single mother who lives with her autistic son, Lior. She gets a mysterious phone call from a man who insists on an immediate session. The new client is God, and He is very depressed, so depressed that He is about to destroy His creation, and with no survivors this time. Ella, who has some painful issues of her own, has to stop Him, somehow, in one clinical hour.

The play is a funny, witty, poignant, often brilliant text that poses some intriguing questions about the nature of God and our relationship with Him.

Oh, God! has been performed in Italy, Brazil, Argentina, Poland, USA, Greece; the performance rights have been purchased also in Finland and Estonia.

Anat Gov (1953-2012) was born in Tiberias. She studied at the Tel Aviv University Department of Theatre Arts.

Writing for television: *Zehu Ze* (Educational TV, 1981-1991), *Yes, What?* (comedy series, Channel One), *Evening With Gov* (Channel 2), and *Best Friends* (drama series, HOT).

Writing for theatre: *Love to Death* (1991, Jerusalem Khan Theatre), *Best Friends* (1999, The Cameri Theatre), which won the 2000 Israeli Theatre Award for Best Comedy, *Lysistrata 2000* (2001, Cameri Theatre), *Opposing Sides*, a joint project of Israeli and Palestinian playwrights for Theater Heilbronn in Germany, *Househusband* (Cameri Theatre), which won the 2004 Israeli Theatre Award for Best Comedy, *The Troupe*, a stage adaptation of the musical (2007, Habima National Theatre), *Oh, God!* (2008, Cameri Theatre), *A Warm Family* (2009, Cameri Theatre), *Happy Ending* (2012, Cameri Theatre).

Erez Shafrir graduated from the Nissan Nativ Acting Studio. Directing includes: *In the Land of Tik-Tak* (won the Best Director Award at the Children's Theatre Festival, Haifa Theatre); *Start Smiling*; *Like Chekhov* (Short Play Festival, Tzavta Theatre); *Run Ayala* (Tzavta Theatre); *The Next Door* and *Oh, God!* (Jerusalem Khan Theatre); and *Moff and Morris* (Mediatheque Theatre, won the Stage Prize for Children and Youth for Movement Design).



Photo: Yael Ilan

Performances with the Khan Theatre Company include: *Twelfth Night* (won the Israel Theatre Prize for supporting role); *Les fourberies de Scapin*; *The Imaginary Invalid*; *The Merry Wives of Windsor*; *A Midsummer Night's Dream*; *Napoleon - Dead or Alive!*; *Accidental Death of an Anarchist*; *A Flea in Her Ear*; and *Antigone*.

He has also performed in various productions at Haifa Theatre, The Cameri Theatre, and Habima National Theatre, as well as in television productions and movies in Israel and abroad.

Running Time: 80 minutes

Booking: Assaf Berznitsky, Artistic Producer

The Jerusalem Khan Theatre

Tel: 972-2-6303606 / assaf@khan.co.il

Performance Rights: Shimrit Ron / shimrit@cameri.co.il

AMSTERDAM

Written by **Maya Arad-Yasur**, directed by **Mor Frank**, **Haifa Municipal Theatre**

A young Israeli musician wakes up one morning in her apartment on the picturesque Keizersgracht in Amsterdam. She wants to fry an omelet, but much to her surprise discovers that she hasn't got any gas. When she opens the door, she finds on her doorstep a gas bill that has grown to astronomical proportions due to unpaid interest since 1944. Who used the gas during the months stated on the bill, and who is actually supposed to pay it?

Amsterdam is an original, contemporary play written in a polyphonic style: multiple voices that construct possible stories from the past, and transform the protagonist's stylish apartment into the scene of tragic events.

Truth or fiction? Actual reality or the product of imagination? *Amsterdam* deconstructs the mechanism of stories we tell ourselves in order to gain a foothold in a chaotic world.



Photos: Yossi Zwecker



Maya Arad Yasur is a playwright and dramaturge. She holds an MA in Dramaturgy from the University of Amsterdam, from which she graduated with distinction. Her plays have been translated, published, and produced in theatres in Israel and around the world.

Her plays include: *God Waits at the Station* (Habima National Theatre, 2014; Volkstheater Vienna, 2015; Schauspiel Dresden, 2016; Theater Paderborn, 2017); *Ten Minutes from Home* (Habima National Theatre, 2015); *Suspended* (Upstream Theatre, St. Louis, 2016; Deutsches Theater Göttingen, 2018); *Amsterdam* (due to be produced at Volkstheater Munich next year); and her most recent work, *BOMB - Variations on Refusal*, is to be produced at the Schauspiel Theatre Cologne.

Awards: 1st prize in ITI-UNESCO's international playwriting competition for *Suspended* (2011); Habima prize for emerging playwrights for *God Waits at the Station* (2014); and Theatertreffen's Stückemarkt prize for *Amsterdam* (2018).

From 2007 to 2013, Maya lived and worked as a production dramaturge in Amsterdam. She did her internship on a Johan Simons production, and went on to work as a dramaturge on several award-winning productions that participated in numerous festivals around Europe.

Running Time: 75 minutes

Performance Rights: Shimrit Ron, Director

The Hanoch Levin Institute of Israeli Drama

Tel: +972-3-6060951 / shimrit@cameri.co.il



Shimrit Ron, Director

The Hanoch Levin Institute of Israeli Drama

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