

המכון למחזאות ישראלית ע"ש חנוך לוין (נ"ר)

THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA (NPO)



INTERNATIONAL EXPOSURE OF ISRAELI THEATRE

12-16 November 2025

ISRA-DRAMA 2025 SCHEDULE*

WEDNESDAY, NOVEMBER 12	OPENING EVENT 18:30 / BEIT LESSIN THEATRE IN HONOR OF BARUCH IVCHER MOTHER 20:30 / BEIT LESSIN THEATRE IN HONOR OF BARUCH IVCHER
THURSDAY, NOVEMBER 13	THAT IS TO SAY 10:00 / JAFFA THEATRE A PLACE TO LIVE 14:00 / OTEF HANEDEV THEATRE VISITING THE COMMEMORATION SITE FOR THE VICTIMS OF THE "NOVA" FESTIVAL 16:30 / RA'IM PARKING LOT 'TILL DEATH UNITES US 20:30 / BEER SHEVA THEATRE
FRIDAY, NOVEMBER 14	BETWEEN THE SIRENS - PANEL 10:30 / DA VINCI CULTURE 100 MEN 14:00 / HABAIT THEATRE EVERYTHING REMAINS ALIVE 19:00 / TMU-NA THEATRE SHURA: THE MISSION OF IDENTIFYING LIFE 21:00 / TMU-NA THEATRE
SATURDAY, NOVEMBER 15	MY RED NOSE 12:00 / MALENKY THEATRE CAN YOU BEAT THE KGB? 14:00 / TMU-NA THEATRE MAKE IT HAPPEN! - ARTISTS' PANEL 17:00 / HABIMA NATIONAL THEATRE, HABIMA 4 FOOTNOTE 21:00 / HABIMA NATIONAL THEATRE
SUNDAY, NOVEMBER 16	PETER IS BACK 10:30 / CCA: TEL AVIV-YAFO LIGHT 13:00 / DAVAI THEATRE NO STRINGS ATTACHED - BETWEEN PUPPETS AND PEOPLE - PANEL 15:30 / JAFFA THEATRE MARCEL 17:30 / HABAIT THEATRE SOULS 19:30 / GESHER THEATRE

* Subject to changes

GREETINGS FROM THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA

Isra-Drama 2025: Reinventing Ourselves

Generally, when I think about the people who organize international festivals and cultural events, the usual issues come up - the artistic program, relevance, logistics, food, transport... But if you happen to be Israeli, and have to produce the International Exposure of Israeli Theatre every year in November, there is a very good chance that you will encounter surprises: on 6 October 2023, we sent out the program, we were so excited, just one day before the massacre; last year, about 40 guests had already made arrangements to come here, in spite of the war, but just one evening of exchanging rocket fire with Iran persuaded the airlines to suspend all flights to Israel; and every time we finally managed to put together a program, thanks to the creative forces of the theatre artists here, who continued to articulate their perspective, their ability to survive in the face of their own personal experiences, and to convey their painful and incisive messages - every time this happened, we suddenly found ourselves charged with the surprising task of packaging the program in an online version, filming cultural programs, and endeavoring to challenge the world's patience and interest in order to remain relevant.

This year, the war suddenly ended. Literally in the space of a few days. The living hostages, for whose return everyone had been waiting, all came home in one go; and evacuees from Israel's north, south, and center are slowly starting to rebuild their lives. After two years of living with the sirens, running to bomb shelters and protected spaces, black humor, and demonstrations - suddenly Tel Aviv is back to normal, offering a wealth of culture and food, and we are delighted to host you here without the need to explain what you have to do if and when a siren sounds.

The program, quite naturally, includes several plays engaging with the war and the personal experiences

of the creators. For example, *Shura: The Mission of Identifying Life* by Roei Joseph, which describes his experiences as a reservist Military Police Criminal Investigation Division investigator tasked with identifying fatalities of the massacre; in *Everything Remains Alive*, a Japanese folktale by Dana Keila and Yarden Gilboa, a loving wife sets out on a journey in search of a cure for her husband who returned from the battlefield an angry man; and *My Red Nose* by Ilya Domanov of Malenky Theatre, which presents October 7 from the perspective of medical clowns at Barzilai Medical Center, who, with the doctors and nurses, faced an endless flow of casualties and desperate families searching for their loved ones.

And alongside these plays, there is also an abundance of puppet theatre, comedies, dramas, performance shows, Kafka seasoned with artificial intelligence, stage adaptations of films and Jewish myths, as well as an interactive performance invented by Danielle Cohen Levy, and inspired by the life of Alexei Navalny.

Because even in times of war, even when it hurts, even when uncertainty rises - people continue going to the theatre, as they have always done (or so it seems).

We hope you enjoy the program, that it inspires you and raises questions; and invite you to meet with creators and directors of cultural institution who could be your partners in future collaborations.

The era of surprises is over (at least for now), and we invite you to join us in an era of dialogue and partnerships.

Noam Semel, Chairman

Shimrit Ron, Director

The Hanoach Levin Institute of Israeli Drama

GREETINGS FROM THE ARTISTIC COMMITTEE

When Peace Breaks Out

I had written a completely different introduction to this year's program, but instead, I find myself writing about the guest everyone wants but nobody trusts. War doesn't knock. It kicks the door down at dawn, shatters the windows, makes itself comfortable in your living room and bedroom.

But Peace? Peace is the guest we're all suspicious of. What does he want now? Whose side is he on? How long is he gonna stay?

Since October 7th, 2023, we've all been creating on edge, performing on edge, living on edge for two years. The stage has felt both too small for everything we need to say, and the only space big enough to hold it.

But here's what we know in theatre that the rest of the world forgets: peace isn't the absence of conflict. It's the presence of dialogue. It's the exhausting, exhilarating work of bridging. It's swallowing your ego. It's choosing to be smart rather than right. It's holding two contradictory truths in the same breath and letting them coexist in the same scene, on the same stage, in the same sentence. We do that every night. When characters who have every reason to walk away choose, against all logic, to stay.

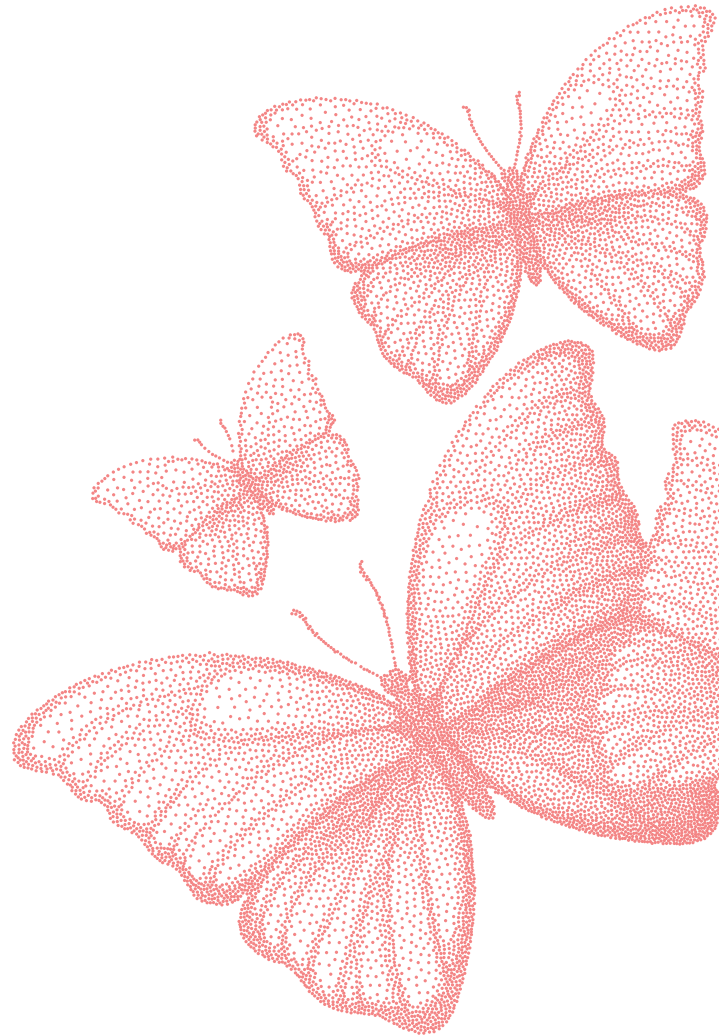
This year's Isra-Drama program is vital - not in the self-important way programs claim to be vital, but in the actual sense: full of life, necessary, urgent. Productions that ask the questions we're all asking. Work that refuses easy answers because easy answers are lies. Theatre that understands peace is harder to stage, harder to believe in - but no less real for all that difficulty.

I invite you to look through the program. Feel it. Then come sit in the dark with strangers, and remember that we've been gathering like this for thousands of years, trying to make sense of being human together. See you soon. We'll leave the lights on.

Hadar Galron

Artistic Director, Isra-Drama

www.hadargalron.com



ABOUT THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA

המכון למחזאות ישראלית ע"ש חנוך לוין (נ"ר)
THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA (NPO)

The Hanoch Levin Institute of Israeli Drama was founded in the year 2000 by Noam Semel, former Director General of the Cameri Theatre of Tel Aviv. 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 - 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.



Photo: Pesi Girsch

A handwritten signature in Hebrew, which reads "חנוך לוין" (Hanoch Levin).

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

PANEL DISCUSSION

#1

MAKING IT HAPPEN! FROM SCRATCH TO STAGE

What happens when unstoppable artists meet impossible challenges? They make theatre. Seven daring playwrights and directors- iconic voices alongside the bold new generation- share excerpts from their plays and reveal how they turn imagination into performance. Expect big ideas, small budgets, and creative miracles. This is independent theatre at its boldest: raw, smart, and beautifully alive.

Moderator:

Hadar Galron - international writer, director, and actor for theatre and screen;
Artistic Director, Isra-Drama 2025.
www.hadargalron.com

#2

BETWEEN THE SIRENS: ENTER WAR. CENTRE STAGE.

In a place where reality explodes daily, theatre becomes activism- a fearless blend of art and activism. This panel brings together creators who turn lived trauma into collective storytelling. Through documentary work and raw performance, they ask: how do we transform pain into purpose, and fear into empathy? Between the sirens, these artists make peace visible- one scene at a time.

Moderator:

Hillah Tomer - theatre creator, poet, and social activist.

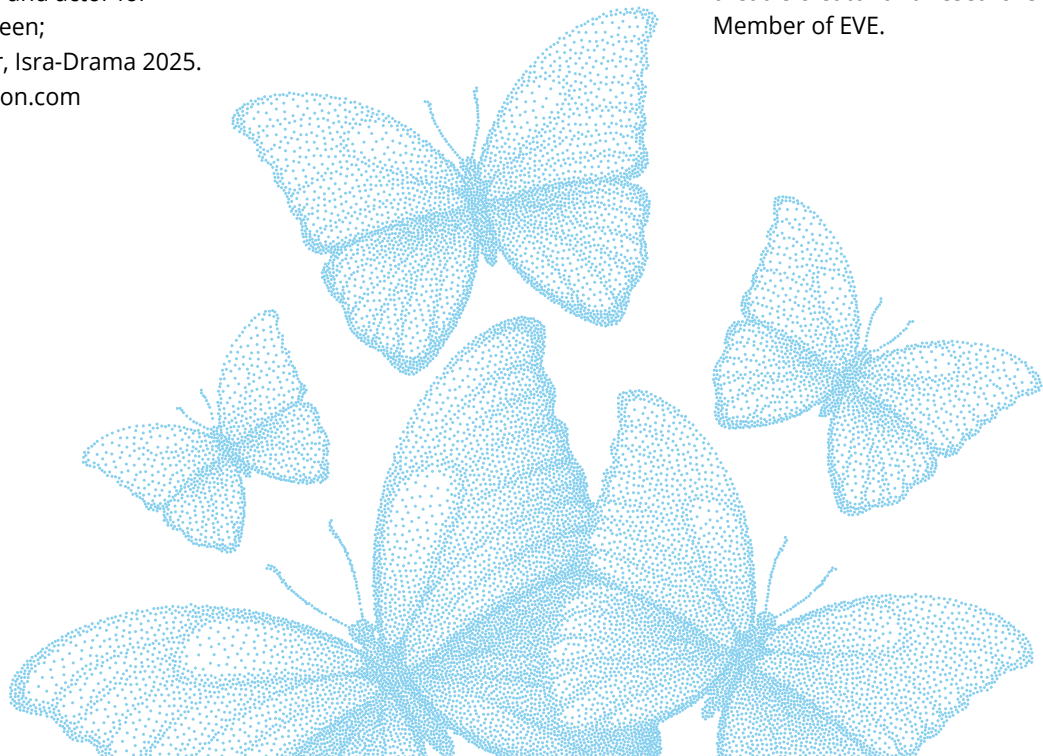
#3

NO STRINGS ATTACHED: BETWEEN PUPPETS AND PEOPLE

Forget everything you thought you knew about puppets. These are not children's plays but daring, adult works where puppetry becomes a deeply human language. Taking a lifeless mask or doll and breathing life into it is, perhaps, the ultimate act of defiance- the opposite of what happens during war. From delicate gestures to audacious illusions, these creators explore control, intimacy, and the fragile magic of being alive.

Moderator:

Sharon Gombosh - independent theatre creator and researcher.
Member of EVE.



MOTHER



Photos by Kfir Bolotin

BEIT LESSIN THEATRE IN HONOR OF BARUCH IVCHER

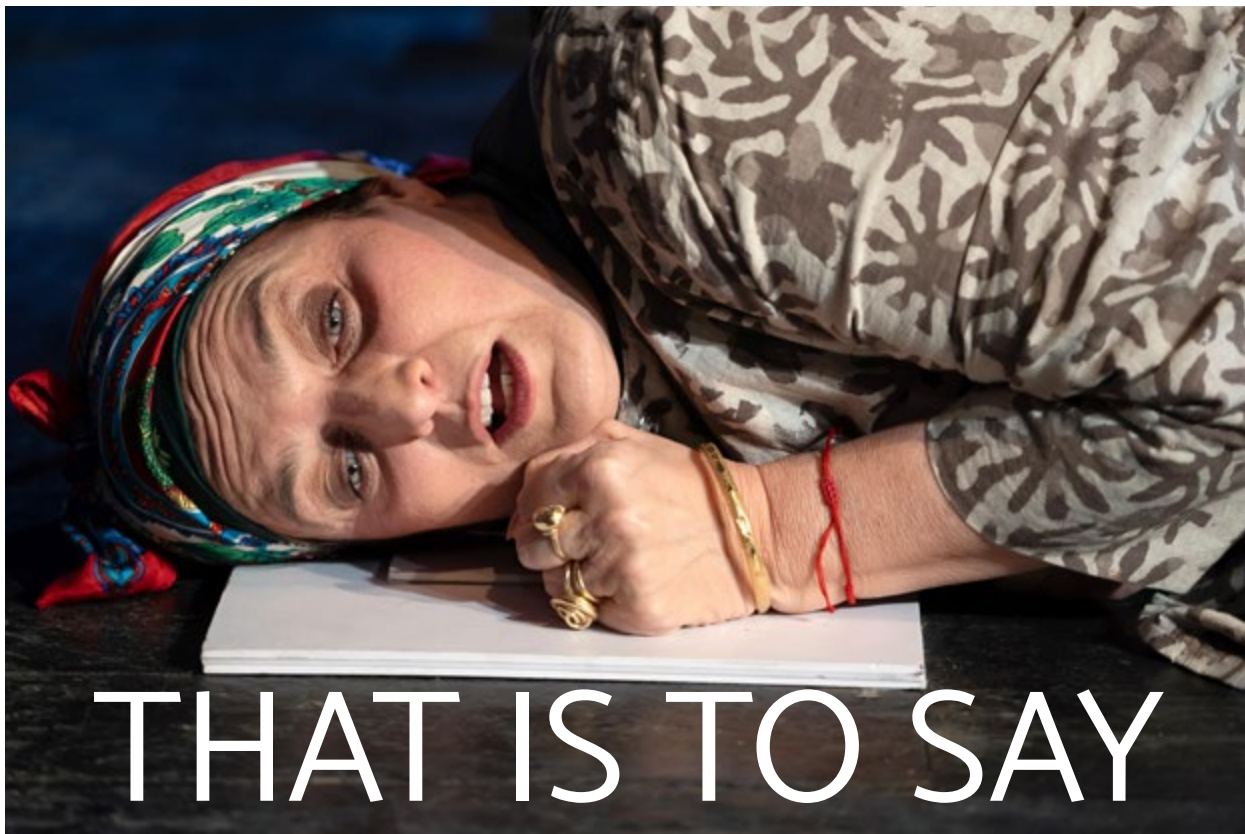
Written and directed by **Hillel Mittelpunkt**

A delicate relationship within a family - a mother and two daughters. As the play begins, we meet Huvi, the eldest and melancholic daughter, at her carpenter's atelier, and Dikla, her younger sister, who is a successful lawyer. Both lack real love: Huvi looks for a partner at one of Israel's mass demonstrations, while Dikla lives in hopes that her married lover will finally divorce. The mother was a rising star in the Israeli Rock'n'Roll scene, but had to give up her career - and motherhood - when she publicly denigrated one of Israel's "justified" wars during a TV show. She moved to the US, attempting a new career. Her daughters were

extremely damaged by their mother's narcissistic act, but took care of each other, and ignored the existence of their "crazy" mother. When she turns up at Huvi's place after being invited to perform in a nostalgic TV show, the daughters have to deal with their mother's return, this time for a longer sojourn in Israel, maybe for good.

Running Time: 90 minutes

Booking: Yaffa Antebi, Administrator,
yaffa@lessin.co.il



THAT IS TO SAY

Photos by Efrat Mazor

FRECHOT ENSEMBLE - HANA VAZANA-GRUNWALD

By **Alex Fasberg**, adapted from a book by Sami Berdugo
Directed by **Hana Vazana-Grunwald**

A son takes his mother out of her nursing home with the goal of teaching her to read and write. He seals the house, and immerses himself in the role: to re-educate his mother. The twenty-two letters of the Hebrew alphabet in one week. But she shows no interest. She wants something else: to tell the story of her childhood, the reason she never learned to read and write: "Hebrew is not the first priority - life is the first priority", she says, and between them develops a mythical, intergenerational struggle, which moves between Morocco and Israel, between a government-subsidized apartment and a library hall in Haifa, between what is written and what is spoken. A story of love and rejection between an old immigrant and her native-born son.



Running Time: 70 minutes

Booking: Hana Vazana-Grunwald,
hjaffatheatre@gmail.com, +972-528670242

THURSDAY, NOVEMBER 13 / 9 /

A PLACE TO LIVE

OTEF HANEDEV THEATER

Created and directed by **Amitay Yaish Ben Ousilio**

"A home is the place where a person 'feels at home,' where nothing is foreign to him. Therefore, it is also the proper place to begin the history of being-in-the-world" (Dr. Boaz Neumann, historian).

What makes a place a home? Where can a person feel at home? What happened to our joint home?

The group of actors and creators of Otef HaNegev Theater, which also includes survivors and evacuees, developed this piece to explore the personal journeys of residents of the Gaza Envelope. Through WhatsApp messages, first-hand testimonies, and the actors' personal experiences, a multi-layered stage piece is created that includes movement, video, and live music. An original production that was born out of that Saturday morning, and seeks to delve into the feelings and thoughts that have accompanied us since then: to take them in, observe them, and look for the way back home.

Otef HaNegev Theater's focus is on documentary theatre.



Photo by Eyal Bribram

Running Time: 75 minutes

Booking: Gil Smuskowitz, Production Manager,
theatre@erc.org.il, +972-502268111

'TILL DEATH UNITES US



Photos by Maayan Kaufman

BEER SHEVA THEATRE

Written by **Noa Lazar Keinan** and **Daphna Silberg**

Directed by **Daphna Silberg**

Abigail is a far-too-young widow - still under forty. On the anniversary of her husband Nir's death, she meets his best friend Tomer, who reveals Nir's surprising will: before dying, he handpicked three potential partners for her, in hopes she might find love again.

But Abigail's life is already overwhelming: endless chores, debt, a ten-year-old son struggling with anxiety, and a difficult mother-in-law. Dating is the last thing on her mind. Still, determined to prove she is not consumed by grief, she reluctantly agrees to try. The dates lead to both absurd and moving situations, awakening emotions she has long suppressed. For the first time, Abigail confronts her loss directly, while grappling with the question of whether love can ever fill the void left behind.

A bittersweet comedy about life after loss, resilience, and the healing power of humor. The play premiered at Beer Sheva Theatre in July 2024, and has been warmly embraced nationwide, offering audiences a cathartic response to the collective trauma after October 7th.

Running Time: 90 minutes

Booking: Karl Katz, Head of Artistic Department,
omanutib7t@br7.org.il, +972-525553484



Photo by Ofir Hayat

Created and performed by **Hadas Neuman**

A widowed florist, a retired womanizer, an aging DJ, a street cleaner, and a man who lost his memory are just some of the 99 men filmmaker Hadas Neuman has documented over two years. She wanders through a neighborhood in the city of Givatayim, searching for one man in particular: her father, whom she never met. A single treadmill stands under a spotlight. She steps onto it and walks nonstop for an hour. Behind her, video portraits of the 99 men flicker across the screen. Addressing them directly, she engages in a dialogue that transcends time, reclaiming an opportunity to connect with the past, piecing together fragments of

identity and memory.

Meeting these men, her father's contemporaries, who open their lives, homes, and hearts to her, reveals a broader portrait of masculinity, loneliness, regret, love and fatherhood. Blending film and stage, humor and drama, Neuman confronts the absence at the heart of her life. She takes the audience on an introspective journey in an attempt to find the 100th man.

Running Time: 75 minutes

Booking: Hadas Neuman,
hadasneuman@gmail.com, +972-544994025

EVERYTHING REMAINS ALIVE

Written by **Dana Keila** and **Yarden Gilboa**

Directed by **Yarden Gilboa**

A loving wife sets on a journey to cure her husband, who returned from the battlefield dark and distant. A theatrical exploration of post-trauma through the eyes of a woman living with a veteran - a perspective that brings to light secondary trauma: the psychological toll experienced by those around trauma survivors.

The performance is inspired by a Zen folktale, staged through minimalist Japanese puppetry. In the story, a woman asks the village healer for a remedy for her husband to regain the tenderness and love he lost. She embarks on a journey, discovering her strength, breaking points, healing instincts, and her own transformation.

It is also the personal story of Dana, whose partner Gabriel, a trauma survivor, is in the audience. This piece gives voice to silenced struggles and the helplessness of living in the shadow of trauma. A tribute to the Sisyphean loop of love and survival - and the desperate hope that healing may be found in the power of love itself.

Running Time: 60 minutes

Booking: Yarden Gilboa, +972-508807333,
yarden.gk@gmail.com

Photo by David Kaplan



SHURA: THE MISSION OF IDENTIFYING LIFE



Photos by Efrat Mazor

TMU-NA THEATRE

Written and directed by **Roe Joseph**

Army reservist and playwright Roe Joseph spent sixty days at Shura military base, taking part in one of the most difficult tasks imaginable - identifying fatalities of the massacre. Hour after hour, he and other soldiers searched for any small sign that could give a name to each body, and allow a proper burial.

In the rare pauses, Joseph opened his laptop and wrote everything as it unfolded: what he saw and heard, the thoughts that passed in his mind, and the brief conversations with those around him. *Shura* is a deep and poetic testimony of endurance and truth. It understands that to bury something, you must first know what it is. *Shura* is a brave and open attempt to



help us all understand what happened, and to let it come, at last, to rest.

Running Time: 90 minutes

Booking: Roe Joseph, roikikiki@hotmail.com,
+972-544962599



Photos by Alexander Hanin



MY RED NOSE

MALENKY THEATRE

Written by **Ilya Domanov**

Directed by **Michael Teplitsky**

On 7 October 2023, as Barzilai Hospital in Ashkelon operated under rocket fire, the medical teams faced an endless flow of casualties and desperate families searching for their loved ones. Alongside the doctors and nurses stood the medical clowns. Ilya Domanov, a medical clown with the Dream Doctors Project and a member of the Barzilai staff for over a decade, interviewed medical teams, patients, and fellow clowns. From these testimonies he created the documentary performance *My Red Nose*.

Through the eyes of a clown, the play reveals the chaos of the war's first days: the struggle, confusion,

and fear, as well as rare moments of grace and hope. It is the story of those who became witnesses against their will, and of those who fought to save not only body, but also spirit. What is the role of a medical clown in a reality filled with pain and loss? How do you keep smiling when the world around you collapses? *My Red Nose* seeks answers - and invites the audience to share this journey.

Running Time: 90 minutes

Booking: Nadia Melmont,
Nadia.malenki@gmail.com, +972-542488104

CAN YOU BEAT



Photo by Dan Ben Ari

THE KGB?

TMU-NA THEATRE

Written and directed by **Danielle Cohen Levy**

An interactive performance, which transforms the audience into active participants in a high-stakes journey, inspired by the life of Alexei Navalny. Rather than watching passively, spectators become players in a theatrical game of resistance. Divided into teams, participants move through a series of stations, each representing a pivotal chapter in Navalny's story: exposing corruption, organizing protests, surviving poisoning, facing trial, and enduring imprisonment. At each stage, the teams must complete tasks, make strategic decisions, and confront moral dilemmas that shape the course of the narrative.

The format blends spy missions, role-playing, group

discussions, and tactical challenges. The outcome depends entirely on the audience's choices: will they build a resilient resistance network and mobilize support, or falter under systemic pressure?

This is not just a play. It is a theatrical experiment that invites reflection on personal agency, collective responsibility, and the fragile power of solidarity. The experience is as unpredictable as it is urgent, echoing the real-life stakes of dissent.

Running Time: 90 minutes

Booking: Danielle Cohen Levy,
dcl500500@gmail.com, +972-508692950

HABIMA NATIONAL THEATRE

Written by **Noga Ashkenazi**, based on the film by Joseph Cedar

Directed by **Moshe Kepten**

A stage adaptation of Joseph Cedar's award-winning film, which was nominated for the Academy Award for Best Foreign Language Film. A longstanding rivalry between father and son, both Talmud scholars at The Hebrew University, reaches a devastating climax when one of them is awarded the prestigious Israel Prize, threatening to tear their entire family apart.

The father, a veteran researcher who has dedicated his life to the precise labor of philological study, waits in vain for institutional recognition that never comes. The son, by contrast, is a renowned scholar, and the recipient of wide acclaim, prizes, and popularity.

The play deals with personal and professional identity, charged intergenerational relationships, the longing for academic justice, and the question of how far a person is willing to go in pursuit of recognition. It is a bittersweet story of family, ambition, and the importance of a single footnote in one man's life.

Running Time: 105 minutes

Booking: Ifat Tubi, Head of International Relations, ifatt@habima.org.il, +972-545280290



Photos by Hanan Assor



PETER IS BACK

Created by **Amir Yatziv**,
based on Kafka's *A Report to an Academy*

"Honored members of the Academy! You have done me the honor of inviting me to give you an account of the life I formerly led as an ape."

Whatever the speaking creature in Franz Kafka's 1917 *A Report to an Academy* may be - he is back! And he is going to actually meet you, and tell you something about reality today.

Peter is Back is a live meeting between the artist Amir Yatziv and a CGI avatar, brought to life using advanced artificial intelligence (AI) technology. Peter can follow a script while improvising and responding to the conversation as it unfolds. How apish someone can be - you'll have to see for yourself. The artist and his intangible character talk about life, the journey into humanness, and post-humanness.

But you see, there is no magic here, the mechanism is exposed, and you are invited to take part in the cross-species conversation. Try to come as open and tolerant as possible, things could get wild, you know.

Running Time: 55 minutes

Booking: Amir Yatziv,
ayatziv@gmail.com, +972-545224077



Photos by Eyal Tagar

LIGHT

DAVAI THEATRE

Created by **Losha Gavrielov**

I created this show when the Russian army began bombing the Ukrainian power plants. Ukraine plunged into cold darkness, and the world started donating blankets and generators. This gave the show its name - *Light*. I wondered, like everyone else, what I could do to stop the war. It is quite simple: in order to overcome darkness, you have to turn on the light. Some do so with a match, a flashlight, a candle, a piece of coal; others think good thoughts or just smile. Laughter is my weapon. Laughter kills fear; laughter brings forth goodness and light. These are my good thoughts about a bad war.



Photos by Evgany Leyzerovich

Running Time: 65 minutes

Booking: Doron Amitay, Director of DAVAI Theatre,
davai.group@gmail.com, +972-524845566





Photo by Uri Rubinstein

Created by **Jason Danino Holt** and **Meital Raz**

Marcel is an adult puppet theatre musical that premiered at the Jerusalem Comedy Festival, and continues to perform at Habait Theatre. Marcel is a little boy, who has the most beautiful and colorful dreams imaginable. But no matter how hard he tries, his dreams never seem to come true.

And what about Jason and Meital? What became of their dreams? Is there still room for them in the endless loop of their schedules? Through Marcel's story, they present the experiences that led them to their present stage: the glory of their twenties, failed romantic getaways, fantasies of happiness, roaring

applause, true love, and the obsession with turning forty, all while remaining effortlessly photogenic.

Surrounded by dozens of puppets, they uncover the great truths that are always hidden in silly songs, the nearly impossible challenge of aging gracefully, the undeniable fact that Lana Del Rey is a pretty great singer, and the ever-present reality that there will always, always be more dishes in the sink.

Running Time: 75 minutes

Booking: Gal Karmona, Galkarmona@gmail.com, +972-525942969

SOULS

GESHER THEATRE

Written by **Roy Chen**

Directed by **Itay Tiran**

Souls was first published in Hebrew in 2020, and has since been reborn in English, Italian, Russian, and Ukrainian. Now, it takes on a new incarnation as theatre, with a new form and voice. My hope is that this life will be guided by kindred spirits toward rectification.

Rectification - so central to the theory of reincarnation - feels urgent today. The Jewish people know rebirth: rising from ashes, wandering between lands and tongues, seeking meaning. What fault requires rectification, and what happens once it is achieved? Perhaps it lies in the journey itself.

Grisha, the novel's protagonist, claims to have reincarnated for 400 years. His mother, Marina, insists that life happens only once, and the rest is metaphor. Between them, I found space for history, imagination, and my own biography - family roots in Morocco, literary origins in Russian and Yiddish, theatrical ones in Purim spiel, and a future origin in Venice.

Reincarnation is not only mystical; it mirrors immigration, identity shifts, and metamorphosis in all our lives. True rectification, I believe, can only be found alongside kindred spirits - friends, strangers, even adversaries - who transform our journey into something shared.

Running Time: 150 minutes with an intermission

Booking: Sonya Soloviev, Assistant to Director General, sonyas@gesher-t.co.il, +972-547206688



Photos by Isaiah Fainberg

HAMBURGIKLS



Photo by Uri Rubinstein

Created by **Maya Landsmann** and **Hila Gluskinos**

A musical theatre show that delves into the story of two women who find solace, comfort, and adventure in their burger-shaped beds. Within this setting, they embark on a journey through their impulsive fears, visions, and fantasies. Mirroring each other's experiences, they navigate the complexities of their close friendship. As they confront the full spectrum of themselves, they also compose the narrative of their future together through a rehearsal that is trying to be the medicine for the violent triggering chaos of their experience. The show becomes a poignant love letter to the essence of true friendship. Hamburgirls celebrates the myth of "being together", and seeks to romanticize a renewed appreciation for the beauty and resilience of connections.

Running Time: 75 minutes

Booking: Maya Landsmann,
mayalandsmann@gmail.com

THE FAREWELL PARTY



Photo by Yael Ilan

THE JERUSALEM KHAN THEATRE

Written by **Shlomit Arnon Barlev** and **Yoav Barlev**,
based on the film by Tal Granit and Sharon Maymon
Directed by **Udi Ben Moshe**

A group of residents at the Neve Harim retirement home is faced with a dilemma. A dear friend is diagnosed with a terminal illness, and pleads with them to help him achieve a peaceful end. Harnessing all the sharp minds around them, they manage to construct a machine for self-euthanasia that will help him fulfill his wish. But the scheme takes an unexpected turn, as more and more elderly people learn about the machine, and approach them seeking a "good death" for themselves. A bittersweet comedy about friendships and farewells, and the thin line between morality and love.

The play is based on an Israeli film, The Farewell Party, which was released in 2014, and won critical acclaim and four Israeli Film Awards. The film was directed and written by Sharon Maimon and Tal Granit.

Running Time: 90 minutes

Booking: Assaf Berznitsky, Artistic Producer,
assaf@khan.co.il, +972-545392233

MICKEY SAVES THE DAY



Photo by Kfir Bolotin

THE CAMERI THEATRE OF TEL AVIV

Written by **Yaron Edelstein**

Directed by **Amit Apte**

Mickey, a young ISA agent and Israeli patriot, is sent on a top-secret mission: to travel in a time machine back to November 1995, and save the life of Prime Minister Yitzhak Rabin. Unexpectedly, in mid-1990s Tel Aviv, Mickey meets his future parents, and tries to prevent the betrayal that will ruin their marriage - only to discover a deeper and darker betrayal that he could never have imagined.

After the success of *Ringo*, playwright Yaron Edelstein, director Amit Apte, and the Cameri New Generation Group collaborate once again, in a political sci-fi comedy.

Running Time: 100 minutes

Booking: Vardit Shalfy, Dramaturgy Dept. Manager, plays@cameri.co.il, +972-36061906

LE MALADE IMAGINAIRE (THE IMAGINARY INVALID)



Photo by Raday Rubinstain

NA LAGAAT THEATRE

Written by **Molière**

Directed by **Yair Shapira**

Molière's beloved classic comedy returns in a new and surprising adaptation in sign language! Argan, a tireless hypochondriac, is convinced that he suffers from every possible illness, and that his days are numbered. Despite showing no signs of sickness, he lives his life surrounded by enemas, endless checkups, prescriptions, and blind obedience to doctors. When Argan decides to marry off his daughter to a doctor - not out of love, but so he has a free private doctor at hand - his family's patience runs out. The rebellion that erupts shakes his sheltered and ridiculous world, and leads him to ask himself: in his desperate attempt not to die, has he forgotten how to live?

A lively comedy packed with tricks and unforgettable characters - about the health of the body, the heart, and everything in between.

Running Time: 110 minutes

Booking: Oren Itzhaki, CEO, oreni@nalagaat.org.il, +972-508375113

THIRD PERSON



Photo by Uri Rubinstein

EBISU SIGN LANGUAGE THEATRE

Collaborative creation by **Ebisu actors** and director **Atay Citron**

First person - me, deaf. Second person - you, hearing. Third person - interpreter. I rely on her. You rely on her. She relies on both of us. One moment she is you. The next moment she is me. Who is she?

Is she being accurate? Do the movements of her hands convey the nuances of your language, your tone of voice, the pauses between the words? Does she manage to transform the rich expressiveness of sign language into speech? She is my ear, my voice. If only I could do without her!

She calls and speaks for me in a government office. She interprets for me the instructions and words of encouragement from the midwife during childbirth. She interprets for me the Kaddish prayer my brother is saying for our father. The psychologist's questions, she signs to me. Is this therapy session a dyad or a triad? The psychologist speaks to her, explaining "what HE needs to be doing". "HE" is me. Now, the third person is me.

Running Time: 60 minutes

Booking: Gal Belsitzman, Production,
galbel84@gmail.com

KAFKA



Photo by Sharon Graff

JAFFA THEATRE

Created by **Yossi Yizraely**, based on Kafka's *Letter to His Father* and *The Metamorphosis*

Kafka is an intimate adaptation of two of Franz Kafka's seminal works: *Letter to His Father* and *The Metamorphosis*. By interweaving a raw personal confession with a surreal narrative, the production reveals the inner fracture that shaped Kafka's voice and his suffocating relationship with his father.

At its center there are two voices: Kafka, the son, writing a desperate letter to grasp the roots of his fear and self-doubt, and Gregor Samsa, who wakes up one morning as an insect, a grotesque image of alienation within his own home.

The adaptation creates a dialogue between father and son, text and body, the human and the estranged. The original music by Tomer Yizraely deepens the emotional texture, revealing Kafka not only as a literary icon, but as a son, a fragile mirror to the timeless human struggle with power, identity, and existence. Through the precise performances of Eyal Nahmias, Anatoly Shenfeld, and Adi Bar, and with minimal yet striking theatrical means, *Kafka* unfolds as a story of pain, longing, and the fragile search for love.

Running Time: 50 minutes

Booking: Yossi Yizraely, yossiyz@tauex.tau.ac.il

MEMBERS OF THE ISRA-DRAMA 2025

Shimrit Ron - Director of The Hanoch Levin Institute of Israeli Drama. A dramaturg, holds a BA in Theatre Studies from Tel Aviv University, and graduated from the screenwriting department at The Sam Spiegel Film and Television School.

Artistic Director - Hadar Galron - International playwright, screenwriter, director, and actor for stage, film, and television. Her works have been produced and published in Europe, US and India, (mainly) researching themes on women and oppression. Artistic Director and co-founder of "The Shalom Festival" at the Edinburgh Fringe. Dramaturg and teacher of dramatic writing at Bar-Ilan University and the Kibbutzim College. Guest director and lecturer at theatres and universities worldwide.

Producer - Shahar Krausz - Director, playwright, translator. Holds a BA in Theatre Arts from The Tel Aviv University, and B.Ed.F.A in Theatre Directing and Teaching from Seminar HaKibbutzim. He staged classic adaptations and Jewish-Israeli mythology and writes plays on current affairs.

Production assistant - Avigail Bryger - actress, creator and producer. Theatre entrepreneur. Office and productions manager at Itim Ensemble. Graduate of the Atlantic Acting School in New York, founding member of Dirty Laundry Theatre.

Editor - Hagar Raanan - Dramaturg of The Yoram Loewenstein Acting Studio. Translator, editor and archive builder. Holds a BA and MA from the Department of Theatre Arts at the Tel Aviv University, with a semester at The Venice international University.

Artistic Committee (in alphabetical order)

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

Dr. Razi Amitai - General and artistic director. Member of the Theatre Committee of the Israeli Council for Culture and Arts.

Lily Ben Nachshon - Set and costumes designer.

Shahaf Berger - Theatre Director, Creator, and Actor, member of the EVE organization of Independent theatre artists.

Atara Brill-Fireaizen - Member of the Festivals and Dance Committees - Cultural Administration, Ministry of Culture and Sport.

Dr. Sarit Cofman-Simhon - Theatre lecturer and researcher. Head, Theatre Department, Emunah College of Fine Arts and Design. Member of the Theatre Council of the Israeli Ministry of Culture.

Rivi Feldmaser Yaron - Theatre director and the Founder of Stage Center - a professional center for training artists and developing current models for promoting culture in Israel.

Sharon Gombosh - Theater creator, artistic director, member of the EVE organization of Independent theatre artists.

Rachel Keshet - theatre artist, director and actress, manager of the Acting Lab.

Gillit Kroul - Group facilitator and doctoral student in the Department of Theatre Arts at Tel Aviv University. Researcher of Israeli feminist theatre. Secretary General of the Israeli Society for the Study of Theatre and Performance.

Anat Mesner - Set designer, costume designer, scenographer, curator and teacher. Member of the Theatre Committee of the Israeli Council for Culture and Arts.

Dudi Or - Musician and composer for theatre. Former theatre critic.

Ori Urian - Actor, playwright, screenwriter. Member of the Theatre Committee of the Israeli Council for Culture and Arts.

Hillah Tomer - Theatre maker, Poet and photographer.

Website: Studio MiliLand.com

Graphic designer: Miri Gilad

Social media: Einat Gaulan, Ittai Aminoff - Kwaa

Video editing and motion design: Yaara Nirel

Video editing of English subtitles: Tami Rubin

Studio shots: Tamar Shaham.

English translations: Margalit Rodgers, Tami Rubin, Adi Drori, Natalie Fainstein.

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Israel Ministry of Culture & Sport: Ran Shapira, Head of Culture & Art Administration; Maria Yariv, Head of the Arts Division; Dr. Ronit Lerer Shpak, Head of the Theatre and Fringe Department; Limor Shazo, Senior Coordinator, Fringe Department.

Ministry of Foreign Affairs: Nurit Tinari, Head of the Cultural Diplomacy Bureau; Anat Gilead, Director of the Arts Department; Revital Ben-Naim, Head of the Theatre & Literature Section.

Members of the NPO Committee - The Hanoch Levin Institute of Israeli Drama

Noam Semel - Chairman, Revital Ben-Asher Peretz, Itay Blaiberg, Nili Glick, Adv. Amir Margalit, Dr. Bracha Zemach.

Compliance Committee

CPA Michael Lazer - Chairman, Tamar Harari

CPA - Miri Zaig-Klipper

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THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA (NPO)

