

Lincoln Center Festival

July 10–30, 2017

Lincoln Center Festival lead support is provided by American Express

July 24–27 Gerald W. Lynch Theater at John Jay College

**Ha'Bima National Theatre
The Cameri Theatre of Tel Aviv**

To the End of the Land

North American premiere

Based on the novel by **David Grossman**

Adapter and Director **Hanan Snir**

Set Design **Roni Toren**

Lighting Design **Roni Cohen**

Music **Ori Vidislavski**

Costume Design **Polina Adamov**

Movement **Miri Lazar**

Dramaturg **Noga Ashkenazi**

Performed in Hebrew with English supertitles

Approximate running time: 2 hours and 45 minutes, with one intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

With support of Israel's Office of Cultural Affairs in North America

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Cast

Ora **Efrat Ben Zur**

Avram **Dror Keren**

Ilan **Amnon Wolf**

Ofer **Daniel Sabbag**

Akiva **David Bilenca**

Sami/Ensemble **Guy Messika**

Ibtisam/Russian Nurse/Drums **Rinat Matatov**

Psychologist/Ensemble **Amos Boaron**

An Officer/Ensemble **Harel Murad**

Intelligence NCO/Ensemble/Guitar **Nir Barak**

Ensemble/Bass/Harmonica **Eldar Brantman**

Accordion **Vitaly Podolsky**



A Note from the Author

How do I know that I've finished writing a book? If I hear an anecdote, or meet someone with a special story, or come across an unusual idiom and don't think right away: For which of the story's protagonists would they be suitable? Whom shall I give them to?

And when I'm driving from Jerusalem toward Mevaseret Zion and on the mountainside to my right, at the Motza interchange, dozens of almond trees are blooming with their beautiful flowers and I look at them and simply enjoy the sight, and don't think right away that perhaps this will be the scene that Ora—one of the book's characters—will see when she goes out on her morning walk, or maybe her husband Ilan will see the trees from the road and call her from the car to tell her.

The first addressees of the tiniest things, of feelings solely formulated deep down in a person, often became the protagonists of the book I was writing. Now they don't respond to me as they did during the writing. They don't answer me with the same vitality and the same sense of reciprocity. It's as if they've moved on to another instance, not mine. Then the writing of the book is completed.

I lived it for almost five years. It became a place of substance and vitality for me, with a language of its own, its own lawfulness, and its own "temperature." More than that: Within the chaos and meaninglessness all around, it became a comprehensible place for me, even when it sometimes hurt unbearably. A place in which I did not feel I was a stranger: a home.

I think about the fact that so many parts of my life are influenced by events and people that are not relevant to me, that they are strange and alien to me. That in their

character, their nature, their aspirations, and their actions they contradict all that is precious and beloved to me. Time after time my fate is determined by people who, if it were up to me, I'd have nothing to do with.

And when I'm writing a story, everything in it is relevant and belongs and is essential. And if at the beginning something seems to me to be a ridiculous notion, or a character with whom I've no idea what we have in common, then slowly, in the writing process, I realize to what degree that notion or that character are mine, are me. And to what degree it's my way of knowing things about myself and others that I would have been incapable of discovering any other way.

I experience writing like the removal of layer after layer of a cataract which prevents me from seeing the story I'm writing clearly. Perhaps they were formed because I never dared to look at the place inside me where the action of the story unfolds. Or maybe I'm insufficiently mature—as a person or a writer—to understand what the story is saying to me, to face it. But still, I feel it there, in the depths, vaguely, and it calls to me, and it sometimes seems that it needs me at least as much as I need it, and I can't ignore its call to me. And if I write it incorrectly or inaccurately, or if I'm not truly exposed to it—it reacts. I can immediately feel its discordance inside me, in a mental and physical reaction, and then I know I'm not yet there, still not responding to it as it wants to be responded to.

Every once in a while I have the feeling that I've done it right. It doesn't happen often and certainly not as often as I want it to. But when it happens—and even if I'm writing about something that shakes, almost crumbles me—I still feel a sort of elation, as if somehow, at the last minute, and only

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because I've said the right words, I've been saved from something that almost extinguished me.

The writing of the story is over. Five years during which I wrote all day and every day. Now I feel as if I'm "emerging into the light" in the simplest and most literal sense of the expression: I'm emerging from the room where I spent a great deal of time and I'm standing (and blinking) in the light.

I was, of course, also "outside" in the course of those years, and sometimes very much so. But the overriding feeling was that the place I truly wanted to be is inside, in my story that gradually evolved and unfolded before me from one day to the next.

I love writing processes that go on for a long time. I already know that the more meaningful the story is for me, it takes me longer to become accustomed to it, understand it, surrender myself to it. With time, a complex and charged relationship is formed between it and me. I change it and it changes me (for if the book does not succeed in changing the writer, then what's the point?); and the longer it takes, the more I need it to understand things that are happening to me—outside the confines of the story as well. And I love it and hate it and despair of it and feed off it, and see all of its defects and shortcomings, and all my own defects and shortcomings reflected in it, and yet I adhere to it for it tells me something the likes of which I will not hear anywhere else, and from no other source, and in no other context of my life.

The book's action takes place mainly in nature, in hiking, in a journey on foot in Israel, and I was unable to pass up the opportunity of doing what my book's protagonists do, and I hiked with them. I hiked from Israel's most northerly point on the

border with Lebanon, to my home in Mevaseret Zion. Six lonely weeks in nature, six weeks of enjoying its stillness and beauty, and also of meeting other hikers. There is something wonderful in such chance encounters, something that is both light and primal. You sit and boil water, drink coffee, and talk about things that usually, in any other context, would take a long time to get to.

And the country is beautiful, with its scars and bitter memories, and its countless memorial monuments. Beautiful and abundant, it also provides so much consolation in the moments it allows you to forget the banes and plagues that have adhered to it, and in the places where it is all scenery and expanses and open hearts.

I began writing *To the End of the Land* in May 2003, six months before the end of my eldest son Jonathan's army service, and six months before his young brother Uri's enlistment. I wrote about Ora, a woman of about 50, whose soldier son participates in a large-scale military operation, and she flees her home so that she won't be compelled to face the expectation of the worst news of all, which she has no doubt will come. As a refuser of bad news she will, perhaps, even be able to prevent it and thus save her son's life.

In her flight on the way to the Galilee, "to where the land ends," she takes with her a man who was the love of her youth and the love of her life, and for days and nights she roams the land with him and does the only thing she is capable of doing to protect her son and give him strength: she talks about him, she lives the story of his life.

Uri was well acquainted with the book's plot and characters. Every time we spoke on the phone, and mainly when he came home on leave, he'd ask what was new in

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the story and the lives of its protagonists ("What have you done to them this week?" was his regular question). He spent the greater part of his army service in the Occupied Territories, on patrols, observations, ambushes, and at checkpoints, and now and then he would tell me about his experiences there.

At the time I had a feeling—or more precisely, a wish—that the book I was writing would protect him. On August 12, 2006, in the final hours of the Second Lebanon War, Uri was killed in South Lebanon. His tank was hit by a rocket during a rescue operation of another tank that had been hit.

After the shiva mourning period, I went back to the book. Most of it was already

written. What had changed more than anything was the sound box of the reality in which the last version was written.

The book tells of the labor of family: of parenthood and marriage, of an extraordinary relationship between two brothers, of friendship and love of many years, and also about the heroic effort to sustain the delicate fabric of one family and the fullness of its life in the heart of the violence and terror and the uniqueness of Israeli reality.

—David Grossman

This essay accompanied the publication of To the End of the Land in 2008 (Hasifria Hahadasha, Hakibbutz Hameuhad/Sifrei Siman Kriah Books).

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An Interview with Hanan Snir

Noga Ashkenazi: Why did you choose to adapt *To the End of the Land*?

Hanan Snir: I sometimes feel that a specific book or play chooses me rather than the reverse. I recently directed *Oedipus: A Case Study* at Ha'Bima Theatre, and in it, too, the hero flees bad tidings—the prophecy of his fate. When I chose to adapt *To the End of the Land*, I didn't even consider this choice in the context of *Oedipus*. The term "suspension of prior knowledge" is usually associated with Sophocles' play, namely that the audience knows the ending of the play and *Oedipus'* fate, but they are prepared to suspend this knowledge and thus agree to be "innocent" for two hours in order to enjoy the play as if they don't know the ending. I don't know of many literary works in which "suspension of prior knowledge" is as significant as it is in David Grossman's novel. Anyone who has read the book, and even those who haven't, is familiar with Grossman's personal story, and yet they still agree to ignore this prior knowledge and accept the assumption that the fate of Ofer in the novel is not identical to that of Uri, Grossman's son. And so the end of the story is not unequivocal in either Grossman's novel or its stage adaptation.

NA: Beyond the similarity between fleeing from bad tidings in the classic tragedy and in Grossman's novel, what in your view distinguishes *To the End of the Land* as a modern novel written in the last decade?

HS: In my view this novel depicts the situation of the Israeli milieu and touches upon the shared multilayered trauma experienced by everyone living in this country. Jews, Arabs, rightists, leftists, secular Jews, and those who wear a kippa—we all share a common fate when a knock on the door or a telephone ringing may change our life forever. Despite the constant threat, the novel is full of *joie de vivre*, humor, and love. It crosses political

lines and gives expression to different and contrasting worldviews. Right from the opening scene in the hospital I became attached to the characters of 16-year-old Ora, Avram, and Ilan, who are feeling their way to one another and to the world outside. I was particularly captivated by the character of Ora—the direct, prickly, and humorous Sabra (a Jew born on Israeli territory). She is loved by two men and abandoned by both of them. I was immediately drawn to the youth movement experience, the songs, the hikes, the love of the land, and the kibbutz work camps, which I experienced myself when I was their age. Later in my first reading, I was curious and enthusiastic to discover what would happen to the three protagonists. The events unfolding in their lives were so surprising and enthralling that I was unable to put the book down. When I spoke to Grossman about adapting one of his works to the stage, it was clear that this novel would be the most challenging for me. In the summer of 2014 when I traveled to London, I took it with me. I was there when Operation Protective Edge (an Israeli military operation in the Hamas-ruled Gaza Strip) was launched, and with the ground operation and the first casualties I was very upset and was beset by a flurry of writing that continued until I returned home. From that moment there was no going back. Grossman gave his blessing, and the two theaters, Ha'Bima and the Cameri, joined forces for this shared journey.

NA: How do you turn a 630-page book covering a period of 50 years into a two-hour play?

HS: First you have to love the book and its characters. Then you have to decide what can't go into the play due to stage time constraints. The novel contains numerous characters and subplots which meant that, had they all been included, we would have had to perform the play over an entire week. In every adaptation we lose depth and breadth of the characters and important events in their lives. On the other hand, you could say that my role

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as the adapter is to cause the characters I have chosen to take shape and form. Every adaptation is a subjective interpretation by the adapter since one has to adopt a stance and decide what the central plot line will be and which emphases are important. Grossman wrote a book about the fragility of the Israeli family living in a reality of existential uncertainty. I couldn't include many scenes from the family's life, of childhood, and raising the boys due to the prohibitions in Israeli theater on employing child actors under a certain age. Since I had to exclude some of the novel's important characters and events, I chose to focus on the love triangle between Ora and the men in her life, Avram and Ilan.

NA: Can you expand on the "triangle" concept?

HS: From a psychological standpoint, we relate to the family as a system, and family therapy is defined as systemic rather than individual. The guideline is to avoid "getting into triangles" as far as possible: for example, a parent who becomes overly involved in a fight between his children, or a child who interferes in his parents' relationship. In a more extreme case there is a third side to the triangle, when one member of the couple has a secret lover. In Grossman's novel there is a love story of a woman and two men. All three are aware of the triangular relationship and do not attempt to conceal it. The two men love each other no less than each loves the woman who binds them together. This is an ostensibly impossible situation, and despite the love between the characters in the triangle it necessarily creates difficult tensions. There are examples of complex triangles in Jewish sources: Jacob, Rachel, and Leah; Abraham, Sarah, and Hagar; or Isaac, Jacob, and Esau. In many cases the "apex" of the triangle has to make a choice of the preferable side, and consequently the third side feels rejected. What distinguishes our triangle is that shared love succeeds in overcoming the experience of rejection.

NA: The story mainly unfolds as the characters hike along the Israel National Trail. How do you relocate nature to the stage?

HS: That in fact is the most difficult and almost impossible challenge in adapting this novel to the stage. Grossman's picturesque descriptions of nature and the landscape are rich and wonderful in their beauty. Perhaps the only way of bringing the nature experience to the stage is to use video or stills, but we chose to avoid using this technique because it does not reflect the theatrical language of "story theater," which does not attempt to realistically imitate nature. Employing simple means, the actors "create" the landscape, the hiking trail, and the obstacles standing in Ora's and Avram's way.

NA: Explain "story theater."

HS: "Story theater" is what its name suggests. It does not attempt to delude the audience into thinking that this is a realistic, "well constructed" play with four walls, but emphasizes the fact that it is a theater performance and all its elements are exposed to the audience. We use minimalistic means such as a table, beds, chairs, and a small number of other props. Sometimes the characters speak directly to the audience as they break down "the fourth wall." The transition between the scenes is not necessarily circumstantial or chronological. It is sometimes rapid, associative, or contrapuntal in order to heighten the dramatic tension. I also chose this style in my previous adaptations of the works of Amos Oz or Isaac Bashevis Singer, or even more recently in Tadeusz Słobodzianek's *Our Class*, which was written in this theatrical language. In my humble opinion, this technique better serves the novel and is truer to the author's language and spirit since it does not attempt to hide that fact that this is first and foremost a literary work.

Noga Ashkenazi is dramaturg for To The End of the Land.

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About the Creative Team

David Grossman (Author) has written nine internationally acclaimed novels, three works of nonfiction, and a short story collection, as well as more than a dozen children's books, a children's opera, and a play. His books have been translated into more than 35 languages. He has received numerous awards, including the Chevalier de l'Ordre des Arts et des Lettres (France), Prix Eliette von Karajan (Austria), Marsh Award for Children's Literature in Translation (U.K.), Buxtehuder Bulle (Germany), Sapir Prize (Israel), Premio per la Pace e l'Azione Umanitaria 2006 (Italy), Onorificenza della Stella Solidarita Italiana 2007, Premio Ischia—International Award for Journalism 2007, EMET Award 2007 (Israel), and the Albatros Prize (Günter Grass Foundation, Germany). He also received the Peace Prize of the German Booksellers Association in Frankfurt in 2010, France's Prix Medicis for translated literature in 2011, and the Brenner Prize (Israel) in 2012. In 2013 he received the French Point Award for *To the End of the Land* and the Italian Fondazione Calcarì for Lifetime Achievement. His latest novel *A Horse Walks into a Bar* (2017) recently won the Man Booker International prize for the year's best fiction in translation (U.K.).

Hanan Snir (Adapter/Director) is a graduate of the department of theater arts at Tel Aviv University and Royal Academy of Dramatic Arts, London. He was a trainee director at the Royal Shakespeare Company under Peter Brook (1970) and directed at the Royal Academy of Dramatic Arts, London (1970–72). He was a resident director at the Beer Sheva Municipal Theater (1972–74) and was associate director at the Cameri Theatre of Tel Aviv (1977–82). Since 1984 he has been associate director at Ha'bima National Theatre, where he was artistic director from 1992–93. He received the Israeli Academy Prize for Best Production, Best Director,

and Best Translator in 2007 for Sophocles' *Antigone*, and won Best Play and Best Director in 2015 for Tadeusz Slobodzianek's *Our Class*. He is a certified psychotherapist and holds a diploma in family therapy, psychodrama, and cognitive behavioral therapy, and a master's degree in counseling psychology from Boston University. He has received numerous awards for his productions, most recently the Israeli Theater Life Achievement Award in 2015. In May 2017 he won Best Director and Best Playwright for *To the End of the Land* at the Israeli Theater Awards; the production also won Best Original Israeli Play and Best Actress in a Leading Role.

Roni Toren (Set Design) designs sets and costumes for theater and opera in Israel and abroad. His theater work includes *The Taming of the Shrew*, *Measure For Measure*, *Blood Wedding*, *Cherry Orchard*, *The Seagull*, *Pygmalion*, *School for Wives*, *The Lady From the Sea*, *A View From the Bridge*, *Glass Menagerie*, *Salome*, *Antigone*, *The Merchant of Venice* (Weimar, Germany), *Mother Courage* (Tokyo, Japan), *Pains of Youth* (Coventry, U.K.), and many Israeli plays, including a collaboration with Hanoch Levin. He has designed operas in Israel, Munchen, Stuttgart, London, Bologna, Monaco, Santa Fe, Antwerp, and Ghent. He has collaborated with directors Jonathan Miller, David Alden, Johannes Schaaf, Guy Joosten, Inga Levant, and David McVicar. He won the Margalit Prize (1986), the silver medal (1991), and Honorable Scenographer (2007) at the Prague Quadrennial; Sternfelt Award (1998); and the silver medal at World Stage Design (2005) in Toronto. He taught stage design at Tel Aviv University from 1996 to 2006.

Roni Cohen (Lighting Design) has worked as lighting designer for the Cameri Theatre's productions of *Le Bourgeois Gentilhomme*, *Certificate of Life*, and *Tasting Meal*, and *Everyone Wants to Live* as part of the

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Cameri's International Hanoch Levin Festival. For the Cameri's We Love Chekhov Festival, he was lighting designer for the Khan Theater's productions of *Uncle Vanya* and *Two Shorts and a Cat*. Other Khan Theater credits are *Gypsies of Jaffa*, *Scenes from a Village*, *Ezekiel*, *Philoctetes*, *Endgame*, and *Butch*. He won the 2009 Israel Theater Prize for lighting design for the Khan Theater's production of *The American Princess*.

Ori Vidislavski (Music) has been composing for dance, television, film, and theater for more than 20 years. In 1995 his music was used by Israeli choreographer Emanuel Gat for the dance duet *Bananas*. His television work includes the series *Valley of Strength* and the film *Maktub*. His feature film credits include *Pituy*, *Aretz Hadasha*, *Sh'Chur*, and the recent release *An Israeli Love Story*. He has composed music for the documentaries *You're Rejected*, *I Sleep But My Heart Is Awake*, and *HaDerech Shel Ben*, as well as the short films *Abracadabra!*, *The Butcher*, and *The Sunshine Construct*. Among his Ha'Bima National Theatre credits are productions of *The Merchant of Venice*, *A Railway to Damascus*, and *The Miser*. In 2016 he became artistic director of the Dimona Theater in Israel.

Polina Adamov (Costume Design), born in Moscow, is an Israeli stage and costume designer. Since 1995 she has worked in theaters in Russia (Pyotr Fomenko Workshop Theater, Vakhtangov Theater), Ukraine (Molodiy Theater, Franko National Theater), and Israel (Ha'Bima National Theatre, Cameri Theatre, Gesher Theater, Khan Theater). She recently worked on two collaborations between the Cameri Theatre and Ha'Bima National Theatre, *Three Sisters* and *1984* (both 2017). Other work with Ha'Bima National Theatre includes *Oedipus: A Case Study* and *Taken at Midnight* (both 2015). Other work with the Cameri Theatre includes *Our Class* and *Elektra* (both 2014), and *Disgraced*

(2015) and *Mefisto Mann* (2016). Other works include *Overcoat Gogol* (Khan Theater); *Odysseus and Gruesome Playground Injuries* (Gesher Theater); and *A Mountain Does Not Move* (Beyt Lessin Theater).

Miri Lazar (Movement) directed Nick Payne's play *Constellations* and the original dance-theater piece *Polaroid* at Ha'Bima National Theatre, where she also was choreographer and musical editor of *Les Misérables*, *Frida*, *Alone in Berlin* (*Every Man Dies Alone*), *Dangerous Liaisons*, *Hamlet*, *Yehu*, *The Merchant of Venice*, and *I Gave Her My Life*. She worked on *Krum* and *Macbeth* for the Cameri Theatre of Tel Aviv, as well as the Ha'Bima and Cameri coproductions of *Three Sisters*, *To the End of the Land*, *Our Class*, and *A Streetcar Named Desire*. Other theater credits include *Alles muss Glänzen* (Theater am Kurfürstendamm, Berlin), *Betulin*, *Hardufim*, *Homage*, *Absinth*, and *The Notebook*. She designed the soundtrack of the popular Israeli television series *Zaguri Imperia*, teaches directing at Seminar Hakibutzim College, and conducts dance-theater workshops for teachers and students.

Noga Ashkenazi (Dramaturg) studied film-making and theater at the Sorbonne in Paris and holds a degree in theater and dance from Grinnell College in Iowa. She was director of development at Paramount Studios in Los Angeles, where she completed her first documentary feature, *The Grey Area: Feminism Behind Bars*, which won the Best Documentary award at Iowa's Julien Dubuque International Film Festival. Her latest film, the musical drama *Saints Rest*, is an Israeli-American coproduction which will be released this year. She has written the stage adaptations of Jacqueline Wilson's *Double Act* (Mediatheque Theater) and Sholem Aleichem's *Summer in Marienbad* (Gesher Theater) and is dramaturg at Ha'Bima National Theatre, where she has worked on several productions.

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Efrat Ben Zur (Ora) studied at the Performing Arts Studio founded by Yoram Loewenstein and at the Rubin Academy of Music and Dance in Jerusalem. She also graduated from the Nissan Nativ Acting Studio. At the Cameri Theatre she performed in *The Visit*, *Cyprus*, and *The Miser*. She joined Gesher Theater in 1995 with the start of rehearsals for *Village*, for which she was awarded the 1996 Israel Theater Prize for Most Promising Actor. She also won the Rosenblum Award for the Performing Arts for her performance in *River*. She has also performed in *City—Odessa Stories*, *Three Sisters*, *Mademoiselle Julie*, *The Threepenny Opera*, *Afterplay*, *The Marriage of Figaro*, *Talk Radio*, *Enemies: A Love Story*, *Yvonne*, *Princess of Burgundy*, and *A Pigeon and a Boy*. As a musician she has released three solo albums: *Tsolelet*, *Efrat Ben Zur*, and *Robin* (poems by Emily Dickinson). She composed the music for the Gesher Theater production of *Alice* and has appeared on albums by Eviatar Banai, Assaf Amdursky, Eran Zur, and others. Her films include *Made in Israel*, *And on the Third Day*, and *Burning Mooki*. On television she was in *The Bourgeoisie*, *Parashat HaShavua*, and *Timrot Ashan* (police investigator Leah Kafka). For her performance as Ora in *To the End of the Land*, she won Best Actress in a Leading Role at the 2017 Israeli Theater Awards.

Dror Keren (Avram) graduated from Mount-view Theater School in London. His Cameri Theatre work includes *Oh, Elias, Elias!* (sketches by Hanoch Levin), *Suitcase Packers*, *Servant of Two Masters*, *The Good Soul of Szechuan*, *Boeing-Boeing*, *The Producers*, *Ya'akobi* and *Leidental*, *Two Into One*, *Levine Cabaret*, and *Requiem*. His Haifa Theater credits include *Class Enemy*, *The*

Investigation Must Go On, and *The Freedom of the City*. His Ha'Bima Theatre work includes *Those Who Walked in Darkness*, *The Night of the Twentieth*, and *Arsenic and Old Lace*. For the Gesher Theater he appeared in *Rosencrantz and Guildenstern Are Dead*, *Tartuffe*, *The Lower Depths*, and *City*. On television he was in *Mother's Day*, *Milluim*, *Shabatot VeHagim*, *Suspect*, *Whose Line Is It Anyway?*, *Deus*, *Rina* and *Arik Forever*, *Yona Sides*, *Scandal*, *Sesame Street*, *Zoo Stories*, *Uncle Pompa*, and *Tmuna Hada*. His films include *Five Hours from Paris*, *The Matchmaker*, *Aviva*, *My Love*, *Passover Fever*, *Adam Resurrected*, *Suicide*, and *OMG, I'm a Robot!* *On The Grill*, which he wrote and directed, played at the Cameri Theatre. *On the Other Hand*, a stand-up comedy show he wrote, continues its successful run all over Israel.

Amnon Wolf (Ilan) graduated from the Nissan Nativ Acting Studio. His Ha'Bima Theatre work includes *The Idiot's Dinner*, *Monogamy*, *The Beauty Queen of Leenane*, *Arsenic and Old Lace*, *Time for Love*, *Taken at Midnight*, and *What to Do With Jenny?* At the Gesher Theater he was in *White Nights*, *Twelfth Night*, *Village*, *Eating*, *Sea*, *Three Sisters*, *Tartuffe*, *Pillowman*, and *City* (for which he won the Israel Theater Prize for Most Promising Actor). His Tzavta Theater work includes *Freud*, *Jung* and *All the Rest*, and *Cane*. At the Acco Festival of Alternative Theater he was in *Stephan* (Best Play and Best Actor awards). At the Haifa International Theater Festival he was in *Neighbors* (Best Play award). For the Orna Porat Theater for Children and Youth, he performed in *Prince Just Because* and *Edison*. He appeared in the films *The Lemon Tree*, *Djihad!*, *No Exit*, *Time of Favor*, *Yana's Friends*, *Chronicle of Love*, *Fire Birds*, *Kapo in Jerusalem*, and *Beyond the Sea*. His television work includes *The Island*, *Asfur*,

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The Office, Mary Lou, Screenz, Shemesh, My First Sony, 101, Hafuch, Puzzle, Cane, Tironut, Benny, Benny Yeled Ra, Hu Ve He, Hamachon, Wings, Hamagefa, Enigma, Profile 64, Scarred, Miluim, North Star, and Susey Pere.

Daniel Sabbag (Ofer) graduated from the Kibbutzim College of Education Department of Theater Arts. At the Ha'Bima Theatre he appeared in *Yehu, Le Père Goriot, The Miser, The Merchant of Venice, Time for Love, Arsenic and Old Lace, The Beauty Queen of Leenane, The Life Before Us, A Man Standing Behind a Seated Woman, Someone's Gonna Die, and Beaufort*. His Orna Porat Theater for Children and Youth credits include *Shmor Al HaKadur, Machsan HaShtuzim Shel Datya, and The Emperor's New Clothes*. At HaShaa Theater he was in *Anne of Green Gables*, at Tzavta Theater he was in *Virginity*, at Tmu-na Theater he was in *Nana's Friends*, and at Dimona Culture Lab he was in *Snow and Forest*. His Cameri Theatre Café work includes *25 and The Little Mole*. On television he appeared in *A Different Life, Kehilat Kodesh Kathmandu, Zaguri Imperia, Ron, and North Star*.

David Bilenca (Akiva) graduated from the Kibbutzim College of Education Department of Theater Arts and is a member of the Israeli Actors Studio. His Cameri Theatre credits include *A Streetcar Named Desire, Our Class, Richard III, Frost/Nixon, All My Sons, Ghetto, Sallah Shabati, Fiddler on the Roof, and Yentl*. His Ha'Bima Theatre work includes *Only Fools Are Sad*. At Haifa Theater he was in *Pygmalion and Unwilling Heroes*. Other credits are *Peacock of Silwan* and *Winter at Qualandia* (Arab-Hebrew Theater), *Seascape* (Tzavta Theater), *Homeless* (Tmu-na Theater), and *Tranquilla and Painfully Blond* (Acco Festival

of Alternative Theater). He performs in plays for children and youth at Orna Porat Theater, Mediatheque Theater, and Kibbutz Theater. He acted in Amos Gitai's film *Rabin—The Last Day* and the short film *The Black Bag*.

Guy Messika (Sami/Ensemble) is a member of the Cameri Theatre, where he has performed in *Our Class* and *Gorodish*. His Ha'Bima Theatre credits include *Song of the Baboon, The Story of Ha'Bima, The Mandrake, Catch-22, Civil War, The Caucasian Chalk Circle, The Duckling, and The Return of the Baboons*. Other work includes *Seeing the End* (Tzavta Theater); *A Midsummer Night's Dream, Tales of Jaffa, and Working for Two* (Beit Lessin Theater); *Brighton Beach Memoirs* and *Black Rain* (Haifa Theater); *Terminal* (Israel Festival); and *Iphigenia in Aulis* (Herzliya Ensemble). He wrote and performed in *Yahasey Minim*, a cabaret of satiric sketches and songs. In 2015 he published *Improv: The Art of Improvisation in Theater*.

Rinat Matatov (Ibtisam/Russian Nurse/Drums) graduated from the Performing Arts Studio founded by Yoram Loewenstein. Her Ha'Bima Theatre credits include *A Matter of Dispute, Nutcase, August: Osage County, Dancing and Flying, The Merchant of Venice, Matron of the House, and The Miser*. Other theater work includes *Happy New Year to the Farmers in the North* (ZOA House), *Witchcraft* (Itim Ensemble), and *Romeo and Juliet* (Tmu-na Theater). Her television work includes *Someone to Run With, Screenz, Timrot Ashan, Ha-Alufa, and Blue Natalie*. Her films include *The Band's Visit* and *Testimony*. She was awarded the Israel Theater Prize for Most Promising Actor and the Outstanding Actor Award at the Haifa International Children's Theater Festival.

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Amos Boaron (Psychologist/Ensemble) graduated from the Kibbutzim College of Education Department of Theater Arts. His Ha'Bima Theatre credits include *Julius Caesar*, *Turkish Delight*, *Sparkleshark*, *A View from the Bridge*, *Kiss of the Spider Woman*, *Parcels from America*, *The Full Monty*, *The Visit*, *Matron of the House*, *The Lover*, *Fatal Attraction*, and *The Good Son*. He wrote and directed *Sane Insane*. His television work includes *Shemesh*, *The Pajamas*, *Yes or No*, *Love Around the Corner*, *Zimmerim*, and *New York*. He appeared in the film *One Plus Ten*.

Harel Murad (An Officer/Ensemble) graduated from the Kibbutzim College of Education Department of Theater Arts. His Ha'Bima Theatre credits include *The Nose*, *Monsieur de Pourceaugnac*, *New Country*, *Caviar and Lentils*, *No One Dies in Vain*, *The Oath*, *God Waits at the Station*, *A Streetcar Named Desire*, and *Ten Minutes from Home*. Other theater credits include *Last Tree in Jerusalem* (Haifa Theater), *The Breakdown* and *Romeo and Juliet* (Tmu-na Theater), *Adventure at the Circus* (Orna Porat Theater for Children and Youth), *Hamofa Hamufra Shel Harel Vero'i* (Tzavta Theater), *Yotam* and *Yaeli* (Mediatheque Theater), and *The Loveliest Rose in the World* (HaShaa Theater). He adapted and directed the stage version of Paul Auster's *Mr. Vertigo* at Kibbutzim College of Education, and wrote *The Mechanics of Emotion* at Tzavta Theater. He teaches drama at Kibbutzim College of Education.

Nir Barak (Intelligence NCO/Ensemble/Guitar) graduated from the Nissan Nativ Acting Studio, Tel Aviv. His theater credits include *Vanya and Sonya* and *Masha and Spike* and *The New Criminals* (Cameri Theatre), *Hatishma Koli* (HaShaa Theater), and *Brothers* (Tzavta Theater). He was in the film *Footnote*, won the 2013 Israeli Improvisation Championship, and is a member of HaAshkenazim (improvisation and sketch performing).

Eldar Brantman (Ensemble/Bass/Harmonica) studied at Thelma Yellin School of the Arts and graduated from the Nissan Nativ Acting Studio, Tel Aviv. Theater credits include *Everybody Wants to Live* and *Le Bourgeois Gentilhomme* (Cameri Theatre), *Ophelia* (Acco Festival of Alternative Theater), and *Shablul* (Kibbutz Theater). His television work includes *Rosh Gadol* and *Maybe This Time*. He composes music for theater and is working on a solo album.

Vitaly Podolsky (Accordion) is a composer and graduate of the Rimon School of Music. He was a member of Hasmachot and appeared on the television show *At the Taverna*. He has accompanied artists from Israel and abroad, including Rita, Miki Gavrielov, Shuli Rand, Gidi Gov, and Glykeria. As a musician and actor, he has performed in productions at Israeli theaters and has appeared at many festivals abroad.



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***To the End of the Land* Production Team**

Stage Manager **Mazal Ketzi**
Assistant Director **Karin Sigal**
Lighting Technicians **Yosef Harari, Nachum Aharon**
Dresser **Merav Bashari**
Props **Shai Levian**
Sound Technician **Roe Hoobian**
Stage Workers **Itzhak Haim, Constantin Marcovanu**
Cargo **Sonigo LTD**
Flights **Signal Tours, Alex Morrison**
Supertitles **Tami Rubin, Omer Strass**
Tour Manager **Sigal Cohen**

Ha'Bima National Theatre Staff

General Director **Odelia Fridman**
Acting Artistic Director **Moshe Kepten**
Deputy Director **Benny Tsarfati**
Head of Artistic Department **Rut Tonn**

The Cameri Theatre of Tel Aviv Staff

General Director **Shmulik Ifrah**
Chair **Ofer Shachal**
Deputy Director, Finance **Haviva Hadar**
Director, International Relations **Sigal Cohen**

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Ha'Bima National Theatre

This avant-garde theater gives expression to the revolutionary spirit of the Jewish people through the revival of Hebrew culture and language. Maxim Gorky wrote, "from poverty, hunger, and frost, this miracle was conceived.... This small and beautiful baby will grow into a glorious giant." The origins of the Ha'Bima go back to 1917, when a theater company of Jewish zealots—all Hebrew teachers—was formed. At the time, when studies of the Hebrew language were forbidden, this group was determined to found a professional avant-garde theater and soon attracted the high priest of Russian theater, Constantin Stanislavsky, who agreed that the Ha'Bima would be one of the studios attached to the Moscow Art Theater. In 1945 the Ha'Bima opened its venue in Tel Aviv, where it still provides a home for creativity and an incubator for playwrights, directors, actors, and designers to develop their talents and ideas and gain experience. The Ha'Bima also invites artists from abroad and has represented Israel in a variety of theater festivals around Europe.

The Cameri Theatre of Tel Aviv

The Cameri Theatre of Tel Aviv, founded in 1944, is the largest theater in Israel, staging up to 12 new productions annually along with 20 productions in repertoire. The Cameri has produced some 500 productions on its stages, with more than 2,000 performances each year. The company includes 80 of Israel's finest actors, and its plays are directed by celebrated directors from Israel and abroad. The theatre's productions are performed in five auditoriums as well as on tour. The Cameri Theatre has performed at leading theaters and festivals worldwide, including the Brooklyn Academy

of Music, Barbican in London, Hannover Expo, Washington Shakespeare Festival at the Kennedy Center, Gdansk Shakespeare Festival, National Center for the Performing Arts (The Egg) in Beijing, and Moscow Theater of Nations, and more than 100 international tours with other productions. The Cameri's yearly international theater festivals recently included Robert Wilson's *The Three Penny Opera* and *Arturo Ui* from the Berliner Ensemble, The Volksbühne, The Schaubühne, Deutsches Theater (Berlin), National Theater of Norway, National Theater of the Czech Republic, The Public Theater, National Theater of China, Shakespeare's Globe, and more than 70 other theaters worldwide. The Cameri's productions have won more than 120 awards, including the Israel Prize for Lifetime Achievement and Special Contribution to Society and the State of Israel. This year the company received an honorary fellowship from Tel Aviv University for its singular contribution to Israeli culture, for its rich repertoire, and for nurturing excellence in all aspects of theatrical performance.

Ha'Bima/Cameri Acknowledgments

Ha'Bima National Theatre and the Cameri Theatre of Tel Aviv are supported by the Ministry of Culture and Sport and Tel Aviv Municipality.

This tour was made possible thanks to the support of the Israeli Consulate in New York and Ministry of Foreign Affairs, Science, Culture, and Arts Division.

This is the eighth collaboration between Ha'Bima National Theatre and the Cameri Theatre of Tel Aviv. Prior productions were *The Celebration*, *Hevron*, *The Master Builder*, *A Streetcar Named Desire*, *Our Class*, 1984, and *Three Sisters*.

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**John Jay College of Criminal Justice of
The City University of New York
and the Gerald W. Lynch Theater**

John Jay College of Criminal Justice of The City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the College approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law. For more information, visit jjay.cuny.edu.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The Theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The Theater is also a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City.

The Theater has hosted events in the Lincoln Center Festival since its first season in 1996, as well as New York City Opera, Great Performers at Lincoln Center, Gotham Chamber Opera, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The Theater has also been the site of many television and film specials including A&E's *Live by Request*, *Comedy Central Presents* and *Premium Blend*, *Robert Klein in Concert*, and VH1's *Soundtrack Live*. For more information, and to view a schedule of events, please visit GeraldWLYnchTheater.com.

President **Jeremy Travis**
Senior Vice President, Office of Finance
and Administration **Steve Titan**
Executive Director **Jeffrey Brown**

GERALD W. LYNCH THEATER
General Manager **Joshua Redfearn**
Assistant General Manager **Rubina Shafi**
Assistant Technical Supervisor
Rosemarie Cruz
House Electrician **Stuart Burgess**
House Audio Engineer **William Grady**
House Carpenter **David Nelson**
Stagehand **Jeffrey Marsey**
House Manager **Larissa Dicosmo**
Office Manager **Nardia Drummond**
Custodian **Alyshia Burke**

LINCOLN CENTER FESTIVAL 2017 TO THE END OF THE LAND

Lincoln Center Festival, now in its 22nd season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,465 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 44 new works and offered 145 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera

List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. Lincoln Center has become a leading force in using new media and technology to reach and inspire a wider and global audience. Reaching audiences where they are—physically and digitally—has become a cornerstone of making the performing arts more accessible to New Yorkers and beyond. The re-imagination of David Geffen Hall will play an important part in these efforts. For more information, visit LincolnCenter.org.

Acknowledgments

Lighting, Sound, Video Equipment

Production Resource Group

Translator **Shiraz Biggie**