

The

EXPERIMENTAL



2009

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Navigating Perilous Realities

Shady Badran is moved by the Iraqi entry *Echo* and engages in a foyer talk with other audience members after the performance

In the Iraqi entry *Echo*, which received a standing ovation at the Opera House's Small Hall Theatre, we see an Iraqi mother whose son has abandoned for many years, only to come back to tell her about how he murdered his eight brothers before he left.

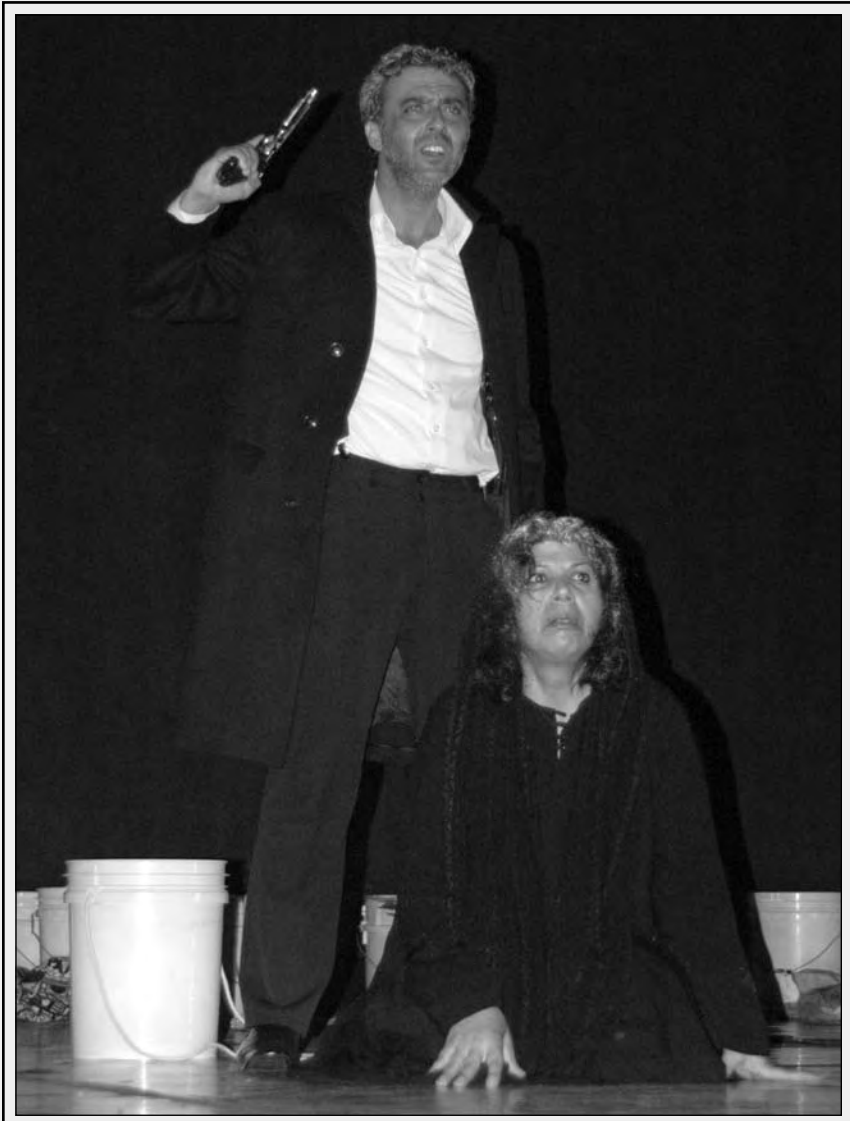
Few could fail to miss the references to contemporary, war-devastated Iraq.

Polish director and CIFET participant Krzysztof Prusa describes the Iraqi entry as "fantastic". Although he does not understand Arabic, he is deeply moved by the performance, particularly by the excellent acting which, he adds, shows the work of a master director. Prusa is particularly impressed with the Iraqi director's use of light and shades in addition to his employment of music.

Iraqi actor Falah Ibrahim, who takes part in the other Iraqi show *Shades*, calls the play another important reflection of the realities of Post-occupation Iraq. The changing realities have imposed themselves strongly on the consciousness of the contemporary Iraqi artist.

Ibrahim's colleague Mohamed El Rabeay agrees with him, but thinks that, whatever their tragic consequences, these surrounding realities have posed art with a number of creative challenges. He believes that these challenges are precisely what leads Iraqi artist to be keen on taking part in CIFET: to use it as an innovative platform to explore the seemingly incomprehensible changes in their society.

A l'intérieur des pages en Français



The idea that art thrives under challenging conditions is also expressed by Estonian long-time expatriate Helen Kress, who works as a teacher at an Egyptian private school, who was no less touched by the show's expression of these Iraqi realities.

Although unable to understand Arabic, Kress was particularly moved by the passionate scene towards the end of the performance, when the mother calls her son a thief and screams for help.

Kress should have said so to Hisham Elmasry. An Egyptian photo journalist in a national newspaper, Elmasry thinks that many of the important cultural issues raised in the show would be difficult to grasp for non-Arab audiences less intimately familiar with the painful realities expressed. "All that they are likely to see is the story of a mother and a prodigal son" he says.

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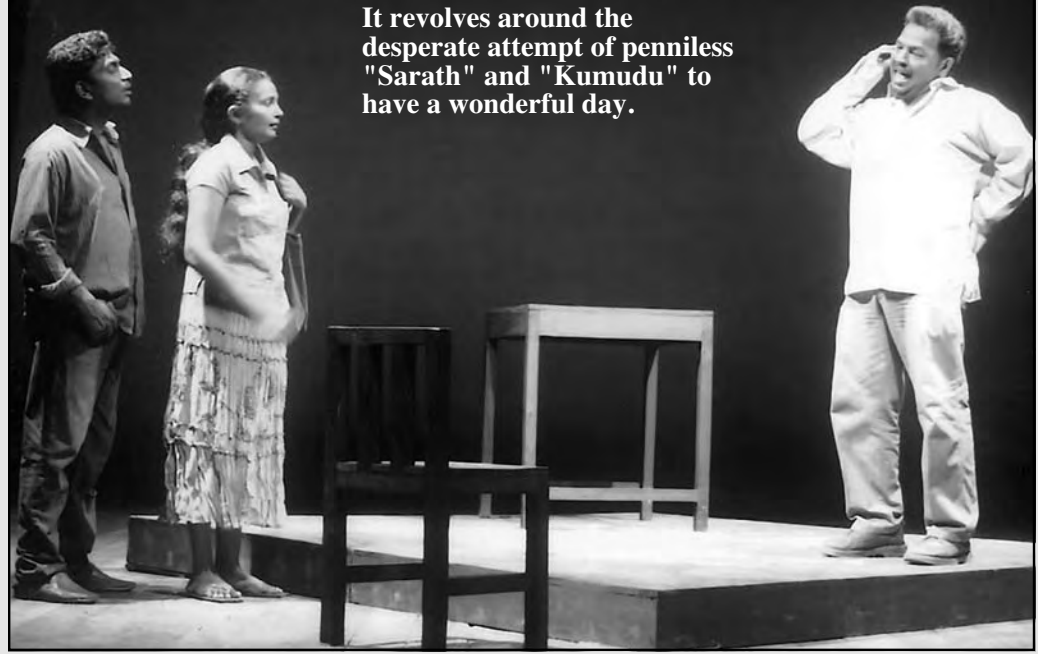
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(A Wonderful Day) (Russia)

It revolves around the desperate attempt of penniless "Sarath" and "Kumudu" to have a wonderful day.



Prophecy in the Future Tenses (United Kingdom)

The text is based on "One Thousand and One Nights" which is often known in English as the "Arabian Nights." Upon discovering his wife's infidelity, the king, Shahryar, has her executed and then declares all women unfaithful. He begins to marry a succession of virgins only to execute each one the next morning. On the night of their marriage, Scheherazade begins to tell the king a tale, but does not end it. The king is thus forced to postpone her execution in order to hear the conclusion. However, he asks her to tell the most unbelievable story.

She begins to tell the story of the last 50 years of our contemporary Iraq.

As Shahryar does not believe that such terrible acts can happen, he decides to end Scheherazade's life as a way to fulfill his need of being

a better person. By doing so, he acts in the same way as the villains in the story.

The 50-minute performance will be presented for the last time today (9 p.m.) at Zaki Tolaymat Hall of Al-Talyaa Theatre.

Scipio (Austria)

Mr. Scipio is a very special music conductor. He is so completely absorbed in his passion for music that his physical exertion at the rostrum is way beyond the average conductor's activity. His dialogue with the orchestra resembles a love affair one moment and a duel the next. When directing his imaginary orchestra, a wave of emotions overcomes him and carries him far away out of the concert hall.

Panic (Russia)



It is a story of contrasts where idyll of Ukraine evening turns into nightmares and Cossack's merry feast turns into witches' Sabbath.



ODC (Greece)

"ODC" is a performance that approaches Homer's Odyssey mainly as a storytelling experience based on the direct dialogue among an actress, the musicians, and the director on stage. "ODC" unites two complementary elements: music and storytelling and is approached primarily via music.

The Experimental is available online daily at 8 p.m. (in PDF format) at the Cultural Development Fund's Web Site: www.cdf-eg.org/English/exp_theater/news.htm

Inconstancy -Libya

It compares between man in early and in modern times in order to examine the inconstancy of the world through embodying the forces of evil that dominate us since the beginning of creation.

The 55-minute performance will be presented for the second and last time today (9 p.m.) at Main Hall of Al-Ayyem (Floating) Theatre.



Tomorrow's Schedule

Inconstancy -Libya

PLACE OF PERFORMANCE	مكان العرض Arbic Address	TIME	COUNTRY	TITLE OF PERFORMANCE	NAME OF COMPANY	DURATION OF PERFORMANCE
Al-Aim (The Main)	المسرح العائم الكبير الميل كورنيش النيل بجوار كلية الجامعة	9:00	Tunisia	Hes Al Keta	Troupe Municipale de Theatre Douz	80 min
As-Salam (Main Hall)	مسرح السلام القاعة الرئيسية	9:00	Saudi Arabia	Playing on Death Threads	Society of Culture and Arts- Negram	60 min
Al-Talyaa (Zake Tolyamat)	مسرح الطليعة زكي طليمات	9:00	Russia	Pannochka (Panic)	"U Mosta Theatre"	130 min
Al-Talyaa (Salah Abdel Sabour)	مسرح الطليعة صلاح عبد الصبور	7:00	Austria	Scipio (A Concert-performance)	Konnex	30 min
Al-Arayeres	مسرح العرش	8:00	Sri Lanka	Hari Apuru Dawasak (A Wonderful Day)	Audio Visual Creativity and Experimental Forum	90 min
Metropol Theatre	مسرح متروبول	7:00	Yemen	Life	Eden Theatre (Society of Eden Theatre)	45 min
Miami Theatre	مسرح ميامي	8:00	Romania	The Dream	Theatre 7	70 min
Al-Ghad	مسرح الغد	8:00	Greece	ODC	ODC Ensemble	60 min
Cairo Opera House (Small Hall)	المسرح الصغير الأوبرا	8:00	Iraq	The Shadows	The Workshop of The On-going Rehearsal	58 min
Cairo Opera House (Open Air)	المسرح المفتوح الأوبرا	10:00	Singapore	Ktenang	Ekamatra Theatre	60 min
Al-Gomhoweya	مسرح الجمهورية	10:00	Armenia	The Colors	Mihr Theatre	30 min
Artistic Creativity Centre	مركز الإبداع	9:00	Brazil	I Choose	The Research Group	55 min

The Experimental takes no responsibility for changes introduced to the above schedule without a 24-hour advance notice

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