

兒子，你好嗎？



HOUSE PROGRAMME

House Rules

- The performance will last for approximately 60 minutes without intermission
- Performed in English with Chinese surtitles
- No latecomers will be admitted until a suitable break.
- Recommended for ages 6 and above
- To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. Eating, drinking, audio or video recording and unauthorised photography are strictly prohibited in the auditorium. Thank you for your co-operation.

Synopsis

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

As a liaison officer for the army, Ilana, a single mother, supports families who've lost their sons and daughters to the wars. But when the time comes for her own only son to wear the army uniform, she faces a life-changing dilemma. How is it to grow up in a place where children are destined to be soldiers from the day they are born?

The parents — all former soldiers themselves — know that one day, a liaison officer might knock on their door too. Niv Petel weaves a vivid and detailed familial relationship in *Knock Knock*, an immersive physical mono-drama about the effects of National Service on everyday life.

Inspired by real-life situations, and with a lot of humour, *Knock Knock* cuts through the thick curtain of politics to tell a story about parenthood, friendship, love and sacrifice.



Director's Note

A ONE man show?

I always like to think of the audience of a monodrama as an active participant in the show, cooperating with the solo actor on stage. They came to the theatre to work too. They have an artistic responsibility lying upon their shoulders. They just don't know it yet... Their job is to complete the picture in their minds. To use their imagination to fill in the missing gaps. And Lord knows there are a lot of missing gaps in a monodrama. With the naturally minimal use of theatrical elements such as set, props, costumes and, of course, the lack of other actors, the audience has quite a lot of work to do during the show. Creating a universe on an almost empty stage is indeed the art and the craft of the solo actor, but it won't work without the audience processing the hints and the clues given to them. By collecting the "bread crumbs" left by the actor on the fertile ground of their minds, questions like: where are we? Who is the actor talking to? What do they look like? What do they sound like? What are they doing right now? All will then get many different answers. As many as the number of the audience members. Each and every one of them, will create a unique version of the show, personally tailored to the measures of their associations, memories, knowledge and opinions. So... are you ready to work?

Playwright , Director & Performer

Niv Petel

Creative List



Playwright , Director & Performer **Niv Petel**

Artistic Advisor & Co-Director **Maia Levy**

Lighting Designer **Oliver Bush**

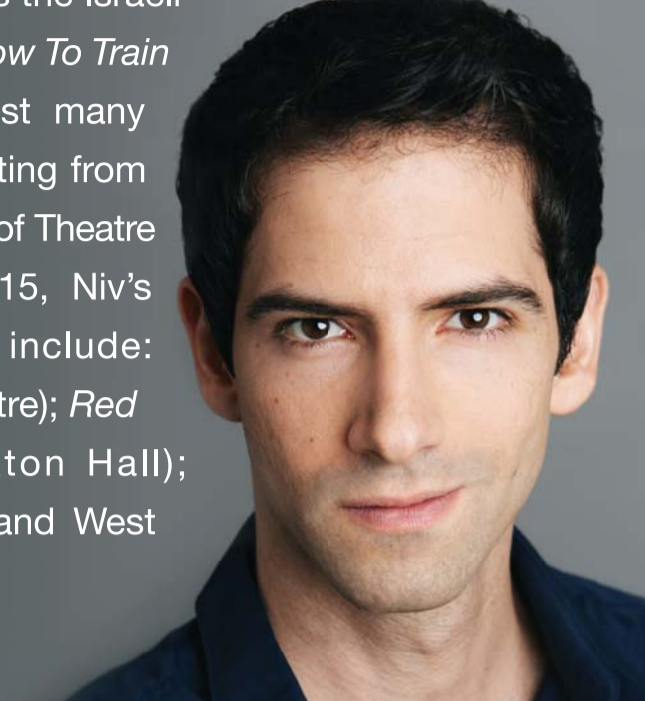
Set & Costume Designer **Rhiannon White**

Chinese Surtitles **Klaus Lam, Eddy Zee**

Niv Petel

Playwright, Director & Performer

Originally trained in Israel, at The Performing Arts Studio, founded by Yoram Loewenstein, Tel-Aviv. Niv worked in theatre, TV and voiceovers, and won the award for Best Actor in Theatre for Youth and Children, 2014, for his role in the one-man show *Snowball*. Theatre credits in Israel include: *Much Ado About Nothing*; *The Comedy Of Errors*; *Company* (Ber Sheva Theatre); *Mother Of Him* (Beit Lessin Theatre). Niv is the Israeli voice for Hiccup in *How To Train Your Dragon* amongst many others. Since graduating from Mountview Academy of Theatre Arts, London, in 2015, Niv's credits in the UK include: *Not Moses* (Arts Theatre); *Red Riding Hood* (Hoxton Hall); *La Strada* (UK tour and West End season).



Maia Levy

Artistic Advisor & Co-Director

An Israeli actress and dramaturge who trained at Beit Zvi School for the Performing Arts. Since graduating (2010), she has performed in various theatres such as Hasifriya, Beit Lessin, OrnaPorat, National Youth Theatre, and she is currently on tour with two one-woman shows: *The Longest Week in Moran's Life* and *Fish In The Net*.

As the Artistic Advisor, Maia accompanied the creative process of *Knock Knock* from its very beginning, and assisted with dramaturgy, editing, ideas development, and co-directing the show with Niv.



Oliver Bush

Lighting Designer

Oliver has worked around the country lighting aerial circus, musicals, dance and theatre. He trained at The Liverpool Institute for Performing Arts being awarded a first-class honours degree. Recent projects include: *Giant! The Liverbird Song*, *John & Jen*, *Life On Wheels* by *Bella Kinetica* and *The Ruby Slippers*. His designs for stage have won an award from The Association of Lighting Designers. Oliver currently designs for Collingwood Lighting, architectural and landscape lighting designers.



Rhiannon White

Set & Costume Designer

With a first-class design degree from the Liverpool Institute for Performing Arts, Rhiannon has previously designed for *Walk the Plank* and *Liverpool Open Culture*. She runs *Twitching Tales Puppets*, bringing puppets to events across the county and has featured on *BBC North West Tonight*. She has recently worked at the West Yorkshire Playhouse on their bestselling production of *The Lion, the Witch and the Wardrobe*.



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Knock Knock began its way as Niv's final MA project at Mountview Academy of Theatre Arts, London. A special thanks is addressed to Ms Sherrill Gow and Ms Jacqui Sommerville from the MA staff. Another special thanks is addressed to Mr Roy Horovitz and Mr Gareth Armstrong for mentoring and being an inspiration.

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