

The Princess doesn't eat cheeseburgers – Synopsis

The play is a realistic fantasy dealing with the issues of broken identity and the various layers of reality. The plot is based on an ancient legend by Rabbi Nachman of Breslov about a king who one day, in a moment of anger, said to his beloved daughter "The non-good will take you!" and then she suddenly disappeared. The king sent his servant to search for his daughter- the princess. Through a surreal and complex journey the servant managed to bring the princess back from "the non-good", but we never find out how.

The play gives a new, contemporary and personal interpretation to the ancient legend and to an existence that is defined as "non-good". The play raises philosophical questions about our existence and about the many layers of reality: conscious, unconscious, memory, dreams, imagination etc. The play presents a reality in which different places (such as London, Tel-Aviv and Warsaw), different times (past and present) and different dimensions (reality and imagination) co-exist and mingle with intensity.

The play opens with the dying king waiting for his daughter; when she is late, he sends her angrily to the "non-good".

The "non- good" is the confused reality in which she lives, with an inexplicable longing for an ancestor, a house, an ideal, for an old world that she had left. In her journey in the kingdom of the "non-good" she arrives in Tel Aviv – in which she conducts a cruel and symbiotic relationship with a narcissistic man- a history teacher, in London the "city of refuge" and in the world of theatre, where snorting cocaine with a Portuguese photographer allows her to return to her childhood and remember and recognize herself as "the king's daughter". She even finds herself in Warsaw where she has a dialogue with a memory in form of a drunken homeless. At the end of this surreal and fragmental journey, she comes back home. We see the same opening scene with the king-father, and just as in the legend of Rabbi Nachman, we are not sure how she returned; but we also not sure whether she has ever left, whether the father ever sent her and whether "The father" is even alive....

On stage, during the complete performance, there are two Hassidic people, a nurse, the princess and her partner, Adam, an old man on a hospital bed who screams in Yiddish that he is still alive and Joao the Portuguese photographer. All the characters have their own biography; yet they are all part of the Princess' broken personality. These are "inner voices" which are heard simultaneously and which create the complex identity and sense of the "non-good."

Throughout the performance, the two Hassidic people study Rabi Nachman's legend and interrupt the show. They represent the notion that everything that happens in this world is subject to a divine narrative .

The play is structured as a dream – some of the scenes are realistic and some are completely surreal. Sometimes the characters watch themselves and are aware of the blurring between the dimensions and sometimes not. The play has its own logic, which, like reality, is sometimes revealed and sometimes hidden.

We invite you to read the play, in a similar way to the one Freud suggests in his "Interpretation of Dreams" - using associations, private and collective narratives and countless links to other sources which have influenced the writing.