

HUMAN RIGHTS BINGO

**A 90mins participatory performance.
How fair and square is our Human Rights Treaty?
How well do you know your rights?
Join the ridiculously serious callers Yael and Silvia
in full blown Bingo Ball Costumes,
in a surreal night of Bingo with visual treats and dancing beats.
Test your Luck and your Knowledge!**



Human Rights BINGO invites audience members to play while all along unveiling some of the Human Rights Declaration Acts relying solely on luck.

The piece draws a parallel between the fact that the legal rights each person has depends very much on their geographical and socio-economic background (and thus being a matter of chance), and the rules of BINGO, where the card received at the start of the show contains each audience member's different set of lucky numbers.

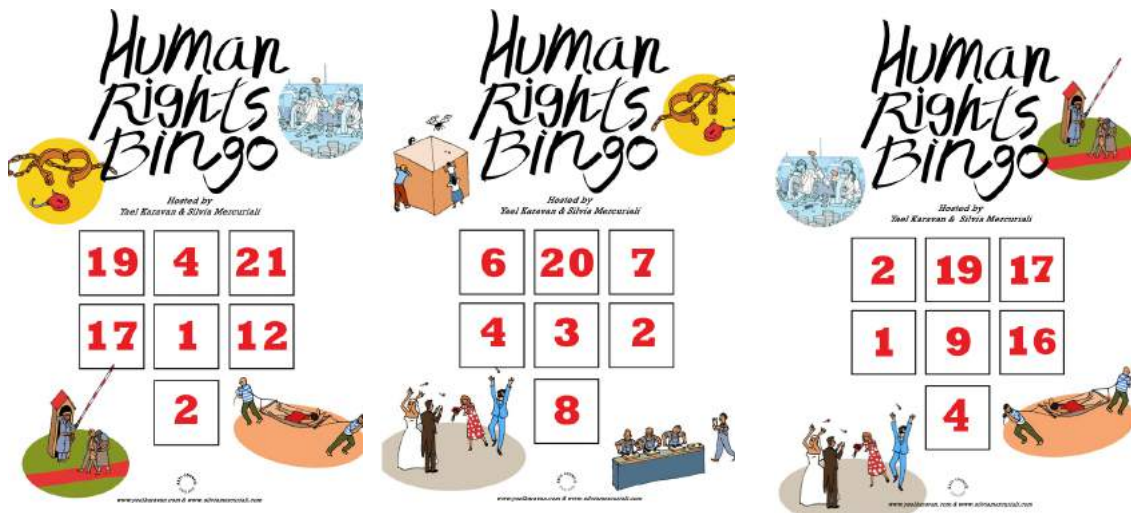
*You are all equal here ...
until one of you wins, in which case you will all be losers but one...*

Partly interactive and participatory theatre, partly clown show and eclectic cabaret, the show takes on different shapes every night depending on which numbers are drawn and who is in the audience.

Sit comfortably on your seat and join us, but watch out for the numbers as they take on hidden meanings and expose some of the flaws in the 'rules of the game'.

How Does it work?

Each audience member is given a Bingo card upon their arrival. Each card is different and containing a different combinations of numbers.



Like in all BINGO games we draw random numbers. There are 30 balls in the tombola machine and each number corresponds to a Human Rights Article. Once the number is revealed, a clue is given to the audience, who needs to guess what the Article is before being able to cross it off the card.

The first clue given to the audience is visual. It is an illustration that describes the content of the article.



If nobody is able to guess what article correspond to the number drawn, then Yael and Silvia will perform a quick sketch or lead an activity to help them guess.

Sometimes the scene will be just a video, sometimes it will be performed live.



At times it will be in activity in which the audience is involved as a group and at times singular audience members will be invited to join the performers on stage.

Once they have guessed and crossed out the number from their card, the game can proceed.

The correctness of the answer is monitored through a series of videos that take us to an elusive Management Office, where we find the Authority, deeply involved in finding the right answers.



The numbers are drawn by the audience who one by one are invited to operate the tombola machine on stage.



Each show is different as the numbers drawn are totally down to luck, but it is structured in such a way to reveal another layer behind the game, welcoming a poetic and absurd world that slowly seep into the room.

The more we learn about the rights and we see them slipping away, the more the callers, Yael and Silvia become anarchic and slightly distressed. The structure breaks down: their point of reference, Management, is unresponsive. The rules relax and fade away, until, together with the audience, the callers stage their own revolution and start making up new rights to add to the declaration.



The focus of the show is really the audience, and how much they discover and learn about their rights, throughout the show. It is a celebration of The Declaration of Human Rights and the spirit behind it.

Through its participatory and game-like nature, the piece invites people to connect with each other, creating a sense of community, and make space for interesting conversations and considerations during the show as well as once it's over.

IF YOU KNOW YOUR RIGHTS YOU CAN ACT UPON THEM!

At the end of the show the audience is given a card to take home, which, contains the full list of the Human Rights Articles and a the winner gets to take home one of our prizes: Conscience or Reason... if there is any left after sharing equally with everyone in the room.



The set up

The show aims at being as flexible as possible in order to be able to show the piece anywhere.



We need a long robust trestle table, a big-screen TV, a smaller but sturdy table or plinth for the tombola machine and access to the lights switch.

Ideally the audience will be around tables but this can be managed otherwise in a site-specific setting.

Credits

Created and performed by Yael Karavan and Silvia Mercuriali

sound Designer - Daniel Williams

illustrations by - Izhar Cohen

props by Tim Harbridge

costumes by Lucy Bradbridge

videos by Peter Arnold

with special performance by Nigel Barret

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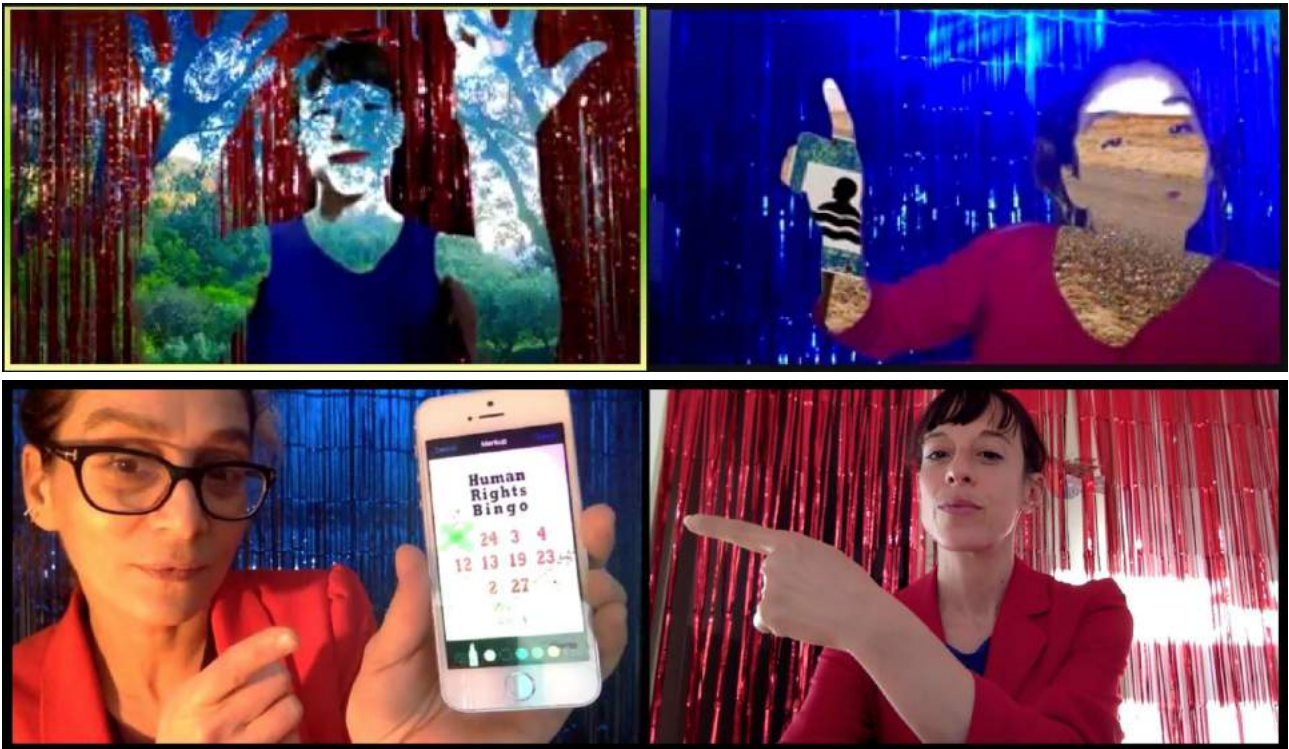


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The Artists



Yael Karavan - Award winning performer, dancer and artistic director of award winning company- the Karavan Ensemble, aiming to create original, bold and daring work, by exploring new performance languages, combining various areas of specialism; dance, live music, physical theatre, object manipulation, visual live art and site specific performance. Poetic without being pretentious, the Ensemble's work attempts to find modes of physical performance that explore and re-cast our relationships to the natural world, our environment, place and communities – from the profound to the glorious, the mundane and ridiculous. The KE develops relationships with new audiences by placing performance in unexpected contexts. Yael is creating numerous productions and outdoors interventions, nationally and internationally in theatres, galleries and unexpected places. www.yaelkaravan.com

Silvia Mercuriali - Internationally acclaimed theatre maker, best known as one of the pioneers of the strategy of AUTOTEATRO*, developed in 2007 for the show **Etiquette** under the name of Rotozaza. This strategy* explores a new kind of performance whereby audience members perform the piece themselves, for each other following a set of audio cues for what to do/say. By simply following these instructions an event begins to unfold. Silvia has developed this strategy applying it to different technologies and in different contexts, constantly inviting audiences to question what is real and what is not. www.silviamercuriali.com

Silvia's work on participatory strategies and Yael's work within site specific setting makes it for the perfect combination of skills to create this interactive piece of political theatre.

Human Rights Bingo!

Created & performed by Yael Karavan Ensemble
and Silvia Mercuriali

Conceptually ingenious, this interactive show is part competition, part comedy and part learning experience in multiple senses... The transition to an online show is cleanly achieved, building a sense of community among

*the participants who are clearly instructed how to play. ★ ★★ ★ [TheReviewsHub](#)
[HERE](#) Bingo! is a wild re-imagining of the familiar game. Karavan and Mercuriali are extremely likeable, and juggle*

*the unpredictability of an interactive audience with impressive spontaneity... It's a nudge to let ourselves off the hook, but remember our rights. ★ ★★ ★ [TheUpComing](#)
[HERE](#)*

It's all weaved together cleverly, and delivered with great gusto by our two energetic performers, who hold the space admirably – with disco-dancing and clever quipping aplenty. Jolly good fun, and educational to boot!

Total Theatre - Dorothy Max Prior [HERE](#)

Audience feedback

It was fun. Great energy. Sense of humour. Creative and lots of talent. Wonderful illustrations. We had a great time, learning while laughing, thinking while playing. Thank you, Yael and Silvia.