

The English premiere

SOLDIERS OF TOMORROW

by Itai Erdal with Colleen Murphy

Music Composed and Performed by Emad Armoush

Directed by Anita Rochon. Set Design by Brian Ball. Scenic Art by Juliette Demoulin. Lighting Design by Alan Brodie.

Presented by The Elbow Theatre in association with Neil McPherson for the Finborough Theatre.

Supported by Canada Council for the Arts and the British Columbia Arts Council.

Performed by Itai Erdal and Emad Armoush.

An award-winning hit at the 2023 Edinburgh Festival and updated for the 2026 run, multi-award-winning playwright and performer **Itai Erdal** brings *Soldiers of Tomorrow* to London, opening for a four week limited season on Wednesday, 10 June 2026 (**Press Nights: Thursday, 11 June 2026 and Friday, 12 June 2026 at 7.30pm**).

Many years ago, in Israel, Itai Erdal's eight-year-old nephew came home from school with an empty box to be filled with presents for soldiers at the front.

Inside the box, the boy's teacher had written: 'To the soldiers of today from the soldiers of tomorrow.'

That 'tomorrow' has come.

A former conscript soldier in the Israeli Defense Force (IDF), Itai Erdal, accompanied by Syrian born musician Emad Armoush, shares the story of his military service in a frank, profoundly personal insight into the Arab-Israeli conflict, the occupation of Palestine, and the conditions that led to October 7, the horror of Gaza, and war with Iran and Lebanon...

Itai Erdal says, 'Since its original run in 2023, it has been nearly impossible to find a theatre brave enough to present *Soldiers of Tomorrow*, and I am glad to be able to finally bring the show back to the UK at the ever-courageous Finborough Theatre.'

Every performance will be followed by a post-show discussion.

Playwright and Performer **Itai Erdal** is a Vancouver based writer, performer, lighting designer, and the artistic director of The Elbow Theatre for whom he co-wrote and performed in *Soldiers of Tomorrow*, *Hyperlink*, *This Is Not A Conversation* and *A Very Narrow Bridge*. Itai's first solo show *How to Disappear Completely* premiered in Vancouver and has since had 25 productions in 22 cities in 6 countries. Itai has designed lighting for over 350 shows for theatre, dance and opera companies in over 50 cities around the world. He won six Jessie Richardson Awards, Toronto's Dora Mavor Moore Award, a Winnipeg Theatre Award, the Jack King Award, Victoria's Spotlight Choice Award, a Guthrie Award and the Design Award at the Dublin Fringe Festival. He was shortlisted for Canada's highest valued theatre award, the Siminovitch Prize, for 'Canadian theatre artists who are redefining the stage' in both 2018 and 2024.

Playwright **Colleen Murphy** is the former Canadian Playwright-in-Residence at the Finborough Theatre where her previous productions have included *The December Man (L'homme de décembre)*, *The Goodnight Bird*, *The Piper*, *Beating Heart Cadaver*, *Pig Girl*, *Armstrong's War*, *The Breathing Hole* and *Geography of Fire / La Furie Et Sa Géographie*. She has twice won Canada's most prestigious literary prize – the Governor General's Award for Drama – for *Pig Girl* and *The December Man (L'homme de décembre)*, and both plays were also awarded the Carol Bolt Award for Outstanding Play. As well as a playwright, she is also an award winning filmmaker, and opera librettist. She has been

118 Finborough Road, London SW10 9ED Telephone 020 7244 7439

e-mail admin@finboroughtheatre.co.uk www.finboroughtheatre.co.uk Artistic Director Neil McPherson

Registered in England and Wales as a company limited by guarantee, no. 03448268.

Registered Charity no. 1071304. Registered address: 118 Finborough Road, London SW10 9ED. A member of the Independent Theatre Council.

PRESS INFORMATION

Playwright-in-Residence at Finborough Theatre, Necessary Angel Theatre and Factory Theatre in Toronto, and at the University of Regina. She received the Order of Canada in 2024.

Director **Anita Rochon** was Artistic Co-Director of The Chop from 2006-2024, an award-winning Vancouver-based company, known for its sophisticated experimentation with authenticity and involving non-traditional collaborators and some of the finest artists working in Canada. As a director, Anita has worked at the Shaw Festival, Electric Company Theatre, Bard on the Beach, Theatre Replacement, Vertigo Theatre, Belfry Theatre, Théâtre la Seizième, Elbow Theatre, Globe Theatre and Vancouver Opera. She is the recipient of the Ray Michal Prize for an Outstanding Body of Work by a New Director, a Mayor's Arts Award and the Siminovitch Protégé prize. She has also taught at Canada's National Theatre School, Ottawa University, University British Columbia and Studio 58, Vancouver. Since June 2024, she has been Artistic Director at Green Thumb Theatre, a company that produces and tours work for young audiences.

Composer / Performer **Emad Armoush** is a multi-instrumentalist on the Oud, Ney flute, Flamenco guitar, and an Arabic and Flamenco singer. In 2002, Emad formed his own groups *Aire Flamenco Arabic Music* and *Rayhan*, and performs with them regularly at venues and music festivals. He has collaborated with many groups such as 'Flamenco Flow' and 'Flamenco de la Mission' from Europe, the 'Lache Cercel's Roma Swing Ensemble' and the 'Orchid Ensemble' from Vancouver. In 2008, he joined Gordon Grdina 10-piece Arabic-avant-garde ensemble *Haram* as a vocalist and Ney player. Emad has also performed in many theatres in Paris as a Flamenco singer and guitarist. He has appeared and recorded with his groups, and in collaborations on CBC Radio, Zed TV, Vancouver Folk Festival, Vancouver Jazz festival, Vancouver International Flamenco Festival, Victoria Flamenco Festival, the Dragon Boat Festival, the Harmony Art Festival, Asian Heritage Month Festival, Mondo Music, The Showcase of Global Discoveries, Simon Fraser University, University of British Columbia, and Arab Culture Day. He has released three albums: *Fragrance* (2021) with his group Rayhan, bridging traditional Arabic music with free improvisation and electronics; *Electritradition* (2023), a record of five duos highlighting original compositions; and his second Rayhan group album *Distilled Extractions* (2024) with guest cellist Marina Hasselberg, melding traditional Arabic songs, and some original compositions with the creative processes of jazz, free jazz improvisations, and electronics.

The press on *Soldiers of Tomorrow*

'Illuminating, embracing hour of political theatre. A winning combination of warmth and wit.' Fergus Morgan, *The Stage*

★★★★★

'Erdal radiates a sober, reflective exile energy that both echoes much of Jewish history, and adds a vital chapter to it.'

★★★★★ Joyce McMillan, *The Scotsman*

'Itai Erdal is gentle, sensitive and engaging.' ★★★★★ Keith McKenna, *British Theatre Guide*

'For all its seeming simplicity, the show bristles with theatrical ingenuity and moral truth.' Mark Brown, *The National*

'*Soldiers of Tomorrow* succeeds in injecting empathy into divisive political discourse.' *Vancouver Arts Review*

'Mesmerising live music by Emad Armoush' *Stir Magazine*

'...illuminate(s) not just what is happening in Israel today, but why. Part history lesson and part personal account, this work covers the three years Erdal spent serving out his mandatory military service in places like Lebanon and Gaza.'

Theatre Travels

'An excellent autobiographical look at the Israeli-Palestinian conflict, that sheds much needed light on the meaning of being a pacifist in a war-torn region.' ★★★★★ *Everything Theatre*

The press on Itai Erdal's *How to Disappear Completely*

'Gripping...theatre doesn't get more raw than this.' ★★★★★ *Fringe Guru*

'Remarkable...moving and powerful.' ★★★★★ *Edinburgh Guide*

'Erdal balances humor, beauty, and tragedy with the expertise of a tightrope walker.' *Portland Monthly Magazine*

'*How To Disappear Completely* redefines what an actor is and what theatre is.' *The Charlebois Post*

'Erdal is absolutely mesmerizing.' *Montreal Gazette*

'Funny, poignant and vastly entertaining.' *Bateman Reviews*

'Erdal manages to enlighten and entertain.' *The Irish Times*

'A stimulating and illuminating piece of theatre, and not to be missed.' *CBC News*

PRESS NIGHTS: THURSDAY, 11 JUNE 2026 AND FRIDAY, 12 JUNE 2026 AT 7.30PM

PHOTOCALL: WEDNESDAY, 10 JUNE 2026 AT 3.00PM-3.30PM

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PRESS INFORMATION

Finborough Theatre, 118 Finborough Road, London SW10 9ED

Book online at www.finboroughtheatre.co.uk

Box Office 020 7244 7439

No booking fees

Wednesday, 10 June – Saturday, 4 July 2026

Tuesday to Saturday evenings at 7.30pm. Saturday and Sunday matinees at 3.00pm.

Prices until 14 June 2026 – Tickets £20, £18 concessions.

Preview (10 June) £15 all seats.

£10 tickets for Under 30s for performances from Tuesday to Sunday of the first week when booked online only.

£15 tickets for residents of the Royal Borough of Kensington and Chelsea and the London Borough of Hammersmith and Fulham on Saturday, 13 June 2026 at 7.30pm when booked online only.

Friends Evening on Wednesday, 17 June 2026 at 7.30pm.

Prices from 16 June 2026 to 28 June 2026 – Tickets £25, £23 concessions, except Tuesday evenings £23 all seats.

Prices from 30 June 2026 to 4 July 2026 – Tickets £29, £27 concessions. No concessions on Friday or Saturday evenings.

Group Bookings for all performances – 1 free ticket in every 10 purchased.

Performance Length: Approximately 90 minutes with no interval, and a post-show discussion.

For more information, interviews and images, please contact

Finborough Theatre on e-mail press@finboroughtheatre.co.uk or **020 7244 7439**

Download press releases and images at <https://finboroughtheatre.co.uk/press-resources/>

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