



North-American premiere  
of April Fools at the Segal

## Description

# Israeli Karen Peles' adult rock cabaret is a unique experience

By Byron Toben

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**April Fools'** return to live theatre got a boost with the **Segal Centre's** mounting of Israeli **Karen Peles'** adult rock cabaret play. Ms. Peles is the leading pop singer in Israel. **April Fools**, written by her, was a hit there as well as in parts of Europe. This was its North American premiere, and, despite the title, it ran from **May 1 to 22**.



As usual, it was preceded by the popular **Sunday@Segal**, expertly hosted by CJAD's **Sarah Deshaies**, interviewing director **Moshe Kepten**, choreographer **Sean Cheesman**, assistant choreographer **Kelly Fletcher** and intimacy coach **Luciana Burcheri**. When I attended the May 8 matinee, the audience was still masked but not the seven live performers.

Ms. Peles is the leading pop singer in her native country – sort of a Celine Dion of Israel. *April Fools*, written by her, was a hit there as well as in parts of Europe.

The story or plot, such as it was, included lead singer (and pianist) **Eva Foote**, who last appeared at the Segal in the Irish duet rock opera *Once*. Here, she anchors the fast-moving show as a mother of two children with a husband she loves. However, she also falls in love with a photographer (**Daniel Murphy**), leading to a romantic affair. Eva is backed by six lively and lusty women of her mind with names like Morality (**Heather McGuigan**), Libido (**Jamie McRoberts**), Confidence (**Julia Juhas**) Music (**Zou Zou Robidoux**), Poet (**Ruthie Nkut**) and Doubt (**Dominique LeBlanc**).



While watching this impressionistic spectacle, I could not repress the literary allusions it conjured up in my mind. Aristotle famously declared that a play should have a beginning, a middle and an end. This one seemed to be mostly middle, albeit well-executed.

Pirandello famously wrote, “Six characters in search of an author.” This one might well have been entitled, “Six women manifestations in search of a lover.”

James Joyce’s Molly Bloom famously exclaimed, “yes, yes, oh yes” in her reverie. Self-explanatory.

Jerry Lee Lewis famously declared that, “There’s a whole lot of shaking going on.” Here, there was most definitely a whole lot of writhing going on.

All in all, a unique experience. The audience could also be interactive with their smartphones. Hi-tech has really changed watching theatre since Sophocles. Wonder what he would make of it?

*Images: Leslie Schachter*

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**Byron Toben**, a past president of *The Montreal Press Club*, has been *WestmountMag.ca*'s theatre reviewer since July 2015. Previously, he wrote for since terminated web sites *Rover Arts* and *Charlebois Post*, print weekly *The Downtowner* and print monthly *The Senior Times*. He also is an expert consultant on U.S. work permits for Canadians.



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