

Francisco Goya

Boss: come in! Come in! (A huge pile of plastic bag in front of him)

Yaki:

What's that boss?

Boss:

I've been to the supermarket, got at least 300 plastic bags!

Yaki:

(Stun) what did you do their?

Boss:

Ah! In the end? I wanted nothing! But I felt stupid going home empty handed so...

who is your gest today on your show?

Yaki:

Goya

Boss:

Ah! A Spanish painter serious, deep

Yaki:

Yes:

Boss:

Do you know he doesn't hear very well?

Yaki:

True. That's the reason I wanted to talk with you. I was thinking about a deep exiting show, more than the other shows

Boss:

Fine! Have you been thinking of 30 violinsplayers? it will be so moving!

Yaki:

I thought we might have a panel of expertpsychologist

Boss:

(Interrupting) and spreading 120 candles!

Yaki:

And Rita (a well-known singer) to sing for us!

Boss:

Wonderful! Cool! Everything is decided

Yaki:

Wonderful!

Boss:

Except ... no Rita, she is a bit too expensive for us, and if Rita is not coming what do we need the violins for? So no violins! The main thing is that you are happy! Are you happy?

Yaki:

I am really really not satisfied! Tank's a lot Boss (turning to leave)

Boss:

O ! Yaki! One other small thing, I let the neighboring studio to the Schapiro family, a very nice family (Yaki comes back)

Yaki:

What are they doing their!?

Boss:

A "Bath Mitzvah" (Jewish festive for girls at the age of 12) No way it will disturb you! When your show is over, will go eat their food together! I crave Bath-Mitzvah's food! (Yaki turns to go again, through the wrong door) No! That's the cafeteria! The studio is there! (Pointing) have I ever told you I cry at festive? Always? Just like this (clicks thumb and finger) tears! Tears! (Opening music)

Yaki:

Hallow! And welcome to our show! We have such a good program it ought to be framed and hung in a really respected place! Today we have a slightly different show, more serious and deep (from the neighboring studio shots of blessings and joy and the song "happy birthday" is heard and silences Yaki for a moment) and, a bit sad (more interruption, Yaki is a bit embarrassed) with lots of love and respect except **Francisco Goya!** (As he is clapping his hands, in rolls Amalia wearing a safety helmet driving the Mo-Pad, Goya sitting next to him) **How wonderful! Wonderful! Come! Sit! This is your chair!** (Goya sits heavily helping himself with a walking stick) Ah! Amalia! Thanks (goes away) such fun you've come to us!

(Writing appears: **Francisco de Goya** 1746-1828)

Goya:

(Peeking at his watch) Half past eight

Yaki:

What?

Goya: who?

Yaki:

(Checking the microphone) One! One! Can you hear me now?

Goya:

Of course I can hear you!

Yaki:

Splendid! I'd like to open by talking 60 seconds about **Francisco de Goya** the Spanish print-Artist and painter, was borne mars 1746

Goya:

What? What?

Yaki:

I Sayed that you were borne...

Goya:

What?

Yaki:

I Sayed that you are a painter...

Goya:

When? Who?

Yaki:

That it! 60 seconds are over! (Turns) Amalia, can we have his mother online? (Amalia is by the laptop nods with approval his head) O.K. we have a video online call with your mother right from "once up on" hallow Bella Goya! (Appears on the screen) Hallow aging to you!

Bella Goya:

Hallowguys! Look here, Goya was a darling boy! The smile was always on his face! Never to be removed! Even when he had his tooth pulled out, he smiled! Look how happy his drawings were (showing a toddlers painting with a subtitle written with mistake)

Look! He wrote it wrong! (Chuckling with love) Every time he brought a drawing from his Kinder Garden I'd say to him "Francisco! That's a darling drawing! I'll hang it on the refrigerator! In 120 year time it will be invented! Light that was that boy is! True, as the years passed by his style changed. Here is what he painted at the age of 75approximately,(a quick glance at the painting Saturn devouring his son 1819-1823)
Yaak! (Sower smile) What is that?! What happened to my darling boy? A horrific painting! Horrific painting! (Whispers) Horrific darling (video is off)

Yaki:

So? Horrific?

Goya:

Yes. True. When I was younger I drew happier paintings

Goya:

Today our show is a bit more serious and we'll find out what happened to the happy young man that painted such happy paintings, paint such grime dark paintings!

Goya:

(trembling& bitter) Look here, I've past many bad thing) Illness' a terrible horrible war ("happy birthday" can be heard from the other studio)

Yaki:

Don't worry (turning to Amalia) Amalia! Amalia! That is un worthy! Ask them at that other studio to try and celebrate a little quieter!It's a serious show here' and that's most unpleasant! Thanks Amaliyoush! **Goya**, if we are talking about celebrations there is one person who for sure will never oversee any celebration. I'm talking about King Carlos the fourth that you! You yourself was his Court painter! (Shouting) Court painter!!!

Goya:

(Shouting back) I hear!! Court Painter!! The Court Painters role was to paint the royal familyportraits and itsentourage! You have to remember that there were no cameras back then, by the way you can see me in the background(the painting "the king and quin Carlos the forth and Mariyah Luisa" Francisco de Goya 1800 is shown on screen)

Yaki:

Ah! Yes! There you are at the back! Painting! On the left of the picture!

Goya:

That a trick I learned from De La Vlskez (Diego Rodríguez de Silva Velázquez: Las Meninas, 1656, picture is on screen) The previous Royal Court Painter

Yaki:

One question about the royal family: Where they nice?

Goya!

(Mumbling) Sure... were nice... Nice you said? (Angry) No! No! The king was very very stupid! His wife was immensely corrupted!

Yaki:

It is clear from this painting that you did not spare them what you thought of them, especially the queen! Look at her! She looks like my troubles! Or rather your troubles!

Goya:

Yes. I don't beautify reality

Yaki:

You oppose "Photoshop"?!

Goya:

(Shouting) what???

Yaki:

(Shouting too) Photoshop!!! Read my lips!

Goya:

I heard you perfectly! I do not know what Photoshop is!

Yaki:

Oh! Yes, Right! At the 18th century ... So your telling me that kings payed you to paint them ugly as that?

Goya:

I think they were stupid enough not to notice

Yaki:

You will not believe it! We have a video online talk with the Royal Court of Spain from the 18th century...

Goya:

You have King Carlos the 4th online?

Yaki:

No, not him but we did get Ziki Carlos the 5th his brother. Dear Ziki Carlos. Hallow Ziki Carlos the 5th! Hallow!

Ziki:

(Appears wearing a bath Robe, talking to an unseen maiden) Shilgi! I have thisurgent call! Can you please make for mesmall leafless sproutsjuice? Sorry! You caught me having a bath (shows us his bath toys and sponge) each time **Goya** wanted to paint us he'd ask us to out to the yard, and he knew I should avoid the sun it gives mefreckle, as it is, instead of painting us gloriously, he painted us as he wanted to. There! I can hear him calling us now to come and be painted, a family drawing. No way! (Talks to his bath rubber duckling) Ducky! Flay over to him and tell him I'm not going out of my room! (Squeezes his rubber duckling that squeaks and tosses it a side. Call is closed)

Yaki:

Now **Goya**, I what to talk about a heavy subject, aserious on. Can I have Violinmusic please? (Amalia comes with a galls of wine in one hand, an enormous Sombrero hat on his head, plastic flowers to his neck. Happy Spanish festival music is played) Amalia! This is o dignified!

Goya:

Whatever do you want?!

Yaki:

Goya, it is time to talk about your hearing problem.

Goya: Ahhhh... I turned deaf at the age of 42,apparently Lead poisoning. Colors had Lead in them, I used colors...

Yaki:

And the situation is Spain was grim and this is where your paintings turned draker(**Goya** hums in consent) for instance those 80 Copper engraving"Los Capriccios" series

Goya:

"Los Capriccios"(1868 The Sleep of Reason Produces Monsters, is on screen) is Spanish for "moods".These 80 Copper engraving were my protest against the church's corruption, thecorruption of the noble class and the animalizing of society

Yaki:

Yes. (Amalia rushes in holding a violin in one hand and in the other an old radio transistor playing violin music) It's a bit late for that, It ought to be a few minutes ago, never mind, never mind, go back to work, O.K?

Goya:

Monsters! In Spain! At the beginning of the 18th century, superstition believes still existed in Spain. Here I'm trying to say that when logic is a sleep, superstitions and— Lack of logic rampage!

Yaki:

Goya, at these times of trouble a dear friend accompanies you, Shabi De La Rocha . He is her online video (turning to the screen) Hallo Shabi! What have you to tell us?

Sabi:

Ha? All is well? I remember **Goya**. One day he came to me and said: "bro' I think I'm going deaf" I said to him: " don't worry bro', it is probably only ear wax, nothing to worry about"! In the end it was not O.K. he turned completely deaf. He worried terribly that Napoleon will conquer Spain. I said to him: "why? What's there to worry about? Who is that Napoleon"? Don't worry! Everything will be o.k.!" in the end, Napoleon conquered Spain and freely slaughtered us (sounds of bomb shell falling and disturbing the conversation) I think we have interruptions! Don't worry everything will be o.k.!" (Video is off)

Goya:

True, in the end everything was not o.k.

Yaki:

Your paintings show that everything is not well, One of your Important ones is named the 3rd of May .1808 (appears on screen The Third of May 1808)

Goya:

That's true

Yaki:

What a painting!

Goya:

The 3rd of May was one of the biggest execution the French carry out killing Spanish people (crying) it is not easy for me to talk about it

Yaki:

And rightfully so! But there is someone that has a lot to say about it, here with us on-line. Hello to chief investigator of the 19th century, Rafi Cassias!

Rafi:

Today we will be talking of a crooked deceptive artist, in order not to reveal his name we shall call him F. de **Goya**, or rather Francesco de **G**. the main thing is not to reveal his name. This charlatan, this caterpillar broke the rules of war paintings!!! This is how wars were drawn until then (onscreen, 1908 - Jean-Louis Ernest Meissonie Napoleon in Austerlitz). And what has that Spanish fellow do? He drew the war just to spite, from the victim's point of view! Just to spite! To show the victims suffering! To show us how terrible war is! We asked for that **Goya** person to answer us, and hear his replay word by word (shows a letter) what? Who? Excuses excuses excuses! (Throws the letter) come back to us tomorrow for another penetrating investigation: What happens to a German Sheppard dog if its eyes go weary? Does he stop seeing Germans or just see them in a blur?

Yaki:

Nu?

Goya:

Look here! He is right! This is a first! The first time war picture the subject are the victims and not the conquerors!

Yaki:

Very true. Goya, we are at the end of this show' usually we end the show optimally, but today we are cautious, this is a slightly different show! We began with colorful paintings and will finish with dark black ones, actually combining everything you have been through!

Goya:

At the age of 75, I shut myself at home and panted on my walls 14 gloomy dark, and mainly violent paintings influenced by the war

Yaki:

There you drew the painting we saw before. Let us see the amazing picture"
Saturn Devouring His Son 1819 – 1823" (Amalia appears with funny plastic glasses, a plate with a nice piece of cake with whipped cream, Goya frowns) Amalia!!! (Whispers) Saturn is eating his son! Not this! (Pointing at the cake) this is not appropriate! Right? Put it ... I'm terribly sorry Goya O.K. (Amalia by the laptop, and on screen the picture appears) Oh! A very disturbing picture!

Goya:

(Grunts) a shocking story about one of the Titans

Yaki:

That's a god from the mythology

Goya:

A prophesy was made saying one of his sons will kill him, so in the painting we can see he is eating his son. He knows he has to do so if he wants to live but it madly agonizes him (waving his fist)

Yaki:

What does it symbols?

Goya:

You take it anywhere you want to (turning his face away)

Yaki:

A country devouring its sons? Time eating all of us? Plain God's cruelty?

Goya:

Might be all you have Sayed!

Yaki: Goya, we are at the end (Amalia comes and whispers to yaki's ear) I understand but it seems a bad idea, really un appropriate

Goya:

What's wrong?

Yaki:

(Amalia is standing a camera in his hand) It is an odd request, apparently the girl who's Bath –Mitzvah is in the neighboring studio admires your paintings and she very much wishes you to greet her on her festive day, her name is Elinor Schapiro. Is that O.K with you? (Goya grunts) so Amalia go back a bit and use the still camera not the video! Can you greet her now?

Goya:

Elinor dear! Enjoy your time now! When you are young! Later on only disease and suffering, complete deafness awaits you (Yaki: interrupting) And may be all your neighbors will be slaughtered!

Yaki:

Erase! Amen! Amen! From your lips to God's ear

Goya:

Maazel Tov! Good luck my you live to be a 120!

Yaki:

Here we are at the end of the show. And as it is, your train is leaving in 3 minutes. What shall we greet you with? Only that you stay on track!

Goya:

I wouldn't count on that!

Yaki:

So farewell (in roles Amalia on his Mo-Pad) Good! Here is our Amalia, you take him to the airport. Lots of thanks to Goya! Lots of thanks to you dear and good quality ordinance! We shall meet tomorrow on another show!