AMSTERDAM

By Maya Arad Yasur
Translated by Eran Edri

Directed by Lilach Dekel-Avneri
Scene Dock Theatre October 10-20, 2019

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(in alphabetical order)
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Christian Lopez | Brett Morachnick
Yahm Steinberg | Elizabeth Stenmoen
Selin Yalcinkaya | Maria Ziyi Zhang

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Fight Choreographer Edgar Landa | Dutch Language Consultant Liza Seneca
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ABOUT THE ISRAEL INSTITUTE
The Israel Institute is an independent, nonpartisan, and non-advocacy 501(c)(3) organization that advances rigorous teaching about modern Israel, in partnership with academic and cultural institutions. Based in Washington DC, the Institute is dedicated to the expansion of accessible, innovative learning opportunities, on and beyond campus. The Visiting Artists Program, one of the Institute’s flagship programs, brings leading Israeli artists in the fields of theatre, dance, film/TV, music, visual arts and literature on semester-long teaching residencies at top North American universities. To learn more about the Visiting Artists Program, the current artist cohort, or how to host a residency or arts event near you, visit https://israelinstitute.org/programs/visiting-israeli-artists.

WARNING Please be advised that this production contains adult content and language, sexual violence, loud noises, strobing lights, nausea and haze.
AMSTERDAM

DIRECTOR’S NOTE

Theatre, the art of the here and now, is developing in Israel under complex social, economic, political, and cultural conditions, and consequently produces rich and varied performance forms. Recent years have seen a turnaround not only in terms of the subjects and content, but also in the development of means of expression and new theatrical languages.

Maya Arad-Yasur is one of the most thrilling voices of Israeli theatre. Influenced by writing styles that are not drama in the traditional sense of the word, her works give theatre artists a new dramatic matrix, a new playground to investigate, one where the text is only part of the action. This contemporary play no longer necessarily tells a story in linear form, or with consecutive dramatic scenes. It has no hesitation in combining storytelling, using personal facts about the artist, with the aid of imaginary images, and soundscapes, in order to enable us to rise anarchistic and funny performative energies from the pseudo-documentary text.

It seems the main question is no longer what is being told, but rather how it is told, and what disciplines are at our disposal for the encounter with the audience. How authentic can one be? This critical text brings up questions of identity and belonging in modern life, its authenticity, and the blurring of borders between reality and fiction. It boldly deals with some of Israel’s most sensitive taboos from a fresh point of view and claims, in blade-sharp tongue, that the presentation of the Holocaust is so consumed with political elements that it became legitimate to be used by artists for posing questions about our world.

We invite you to an inventive, intimate, naughty, visual and sensory odyssey exploring human nature with its wonders and flaws, performed and filmed live by 10 performers creating various theatrical expansions to serve, each with his own unique flashlights, grounds for questioning reality, conscience and moral.

SPECIAL THANKS

Working on a post dramatic text, on the edges of theatre, celebrating its subversive interface with music, dance and video, is a fabulous adventure that is extremely dependent on the group of artists — creators and performers, working together with the technical team that, together, knit this wonderland. I was blessed with an amazing team — so talented and just as important — so human. I want to thank each and every one of you, for being so committed to the process, so professional and yet so curious and generous. Each one of you is such a beautiful person, which is why we have such a rich and diverse picture of life in our production. I want to thank all the mentors and professors who wrapped us with love, and the fabulous USCSDA, Dean David Bridel for inviting me to be a part of this magnificent team of directors. And a huge thank you to the Israel Institute, The Visiting Artist program for this dream residency. Last but not least, thanks to Maya, for writing such a beautiful, brilliant, funny and sensitive play, that deals with our Zeitgeist, and letting me be a part of it.

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ABOUT THE SCHOOL
Located in Los Angeles, a city synonymous with artistic innovation and excellence, the top-ranked USC School of Dramatic Arts is a leader in dramatic arts education. The School uniquely blends artistic training in a conservatory environment with world-class faculty artists and the full academic experience found only within a major research university. This close-knit, supportive environment offers students the freedom to explore their artistic passions. Through programs of the highest caliber, as well as initiatives that provide access to professional experience, students are prepared for leadership in every facet of dramatic arts. For more information, please visit dramaticarts.usc.edu.

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For more information about giving to the School of Dramatic Arts, please contact Sara Fousekis at 213-821-4047 or fousekis@usc.edu.
Men on Boats
By Jaclyn Backhaus
Directed by Anita Dashiell-Sparks
McClintock Theatre | Oct 3–6

Amsterdam
By Maya Arad Yasur
Directed by Lilach Dekel-Avneri
Scene Dock Theatre | Oct 10–20

The Cider House Rules
PART ONE: Here in St. Cloud’s
PART TWO: In Other Parts of the World
Adapted by Peter Parnell
From the novel by John Irving
Conceived for the Stage by Tom Hulce, Jane Jones and Peter Parnell
Directed by Scott Faris
Bing Theatre | Oct 31–Nov 10

Trouble in Mind
By Alice Childress
Directed by John DeMita
McClintock Theatre | Oct 31–Nov 3

The Secret Garden
Book and Lyrics by Marsha Norman
Music by Lucy Simon
Based on the novel by Frances Hodgson Burnett
Directed by Kate Burton
Bing Theatre | Apr 27–Mar 1

MFA ACTING YEAR 3
REPERTORY
Scenic Dock Theatre
Febr 7–Mar 8, 2020

Father Comes Home From the Wars
(Parts 1, 2 & 3)
By Suzan-Lori Parks
Directed by Gregg T. Daniel

Guarded
By Boni B. Alvarez
Directed by David Warshofsky

NEW WORKS FESTIVALS
YEAR 1
New Play Readings
Presented in association with Playwrights’ Arena | April

YEAR 2
Playwrights Workshop
Presented in association with Latino Theater Company
Massman Theatre | Apr 11–19

YEAR 3
Play Project
Presented in association with the Pasadena Playhouse
May 22 & 23