

USC School
of Dramatic Arts



By Maya Arad Yasur | Directed by Lilach Dekel-Avneri
Scene Dock Theatre **October 10-20, 2019**

USC School of Dramatic Arts

presents

AMSTERDAM

By **Maya Arad Yasur**

Translated by **Eran Edri**

With

Brittany Dassa

Jacob Litvack

Brett Morachnick

Yahm Steinberg

Selin Yalcinkaya

Francesca Jacke

Christian Lopez

Adam Sanderson

Elizabeth Stenmoen

Maria Ziyi Zhang

Projection and Scenic Design

Robby Feffer

Costume Design

Edina Hiser

Lighting Design

Edward Hansen

Sound Design

Jack Johnson

Stage Manager

Domenica Diaz

Directed by

Lilach Dekel-Avneri

Scene Dock Theatre **October 10-20, 2019**

Director Lilach Dekel-Avneri is a
Visiting Artist thanks to support from



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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>.

ENSEMBLE

(in alphabetical order)

Brittany Dassa | Francesca Jacke | Jacob Litvack | Christian Lopez

Brett Morachnick | Adam Sanderson | Yahm Steinberg

Elizabeth Stenmoen | Selin Yalcinkaya | Maria Ziyi Zhang

Time and Place: **Here and now, in our collective consciousness.**

There will be no intermission.

PRODUCTION STAFF

1st Asst. Stage Manager **Karlie Teruya** | 2nd Asst. Stage Manager **Alley McIntosh**

Asst. Scenic Designer **Natalie Pesqueira** | Asst. Technical Director **Grant Gerrard**

Fight Choreographer **Edgar Landa** | Dutch Language Consultant **Liza Seneca**

Crew **Dara Adedara, Gabriella Anifantis, Nia Baker, Julia McGowan, John Wallasch**

DIRECTOR'S BIO

Director **Lilach Dekel-Avneri** is an Israeli Director, the recipient of the prestigious Rosenblum Prize for Performance Art in 2016. She holds an MFA (cum laude) in writing, dramaturgy, and directing from the Department of Theatre at Tel Aviv University. Lilach is the founder and artistic director of the Pathos-Mathos Company. Her works have received Golden Hedgehog Awards and are described as "theatrical events with poetic and surreal qualities that offer an alternative to conventional theatre." Since 2017, she has served as the artistic director of Mi-Darom Festival in Ofakim and since 2016, as coordinator of the EURODRAM Hebrew committee. Lilach participated in various international festivals and served as the president of the jury of BITEF International Festival 2014, Belgrade. Lilach also translated plays, co-edited *The Anthology for German Plays of the 21st Century*, and published articles about theatre in various journals. See Lilach's work at: www.pathosmathoscompany.com

Copies of the script are available for purchase at <https://amzn.to/2nTLlqB> or <https://bit.ly/2ot1kBr>.

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

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 turnabout 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 soundscape, 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 expanses to serve, each with his own unique flashlight, 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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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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*Represents multi-year pledge

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USC School of Dramatic Arts 2019/20 Season of Plays



Men on Boats

By Jaclyn Backhaus
Directed by Anita Dashiell-Sparks
McClintock Theatre | Oct 3–6

Amsterdam

By Maya Arad Yasar
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

MFA ACTING YEAR 2 REPERTORY at

at The Los Angeles Theatre Center
LATC Theatre 3 | Nov 7–16

The Brothers Size

By Tarell Alvin McCraney
Directed by Larry Powell

The Minotaur

By Anna Ziegler | Directed by
Jonathan Muñoz-Proulx

Mad Forest

By Caryl Churchill
Directed by Christopher Shaw
Scene Dock Theatre | Nov 14–24

Barbarians

Book by Maxim Gorky | Translated
by Kitty Hunter Blair, Jeremy
Brooks and Michael Weller
Directed by Susan Angelo
McClintock Theatre | Nov 21–24

MFA ACTING YEAR 3 REPERTORY

Scene Dock Theatre
Feb 7–Mar 8, 2020

Father Comes Home From the Wars (Parts 1, 2 & 3)

By Suzan-Lori Parks
Directed by Gregg T. Daniel

A Midsummer Night's Dream

By William Shakespeare
Directed by Andrei Belgrader

Guarded

By Boni B. Alvarez
Directed by David Warshofsky

Othello

By William Shakespeare
Directed by Kate Burton
Bing Theatre | Feb 27–Mar 1

Camino Real

By Tennessee Williams
Directed by Edgar Landa
McClintock Theatre | Mar 5–8

Fuente Ovejuna: A Disloyal Adaptation

By Cusi Cram
Directed by Rena Heinrich
Scene Dock Theatre | Apr 2–5

The Secret Garden

Book and Lyrics by Marsha
Norman Music by Lucy Simon
Based on the novel by
Frances Hodgson Burnett
Directed by Kelly Ward
Bing Theatre | Apr 2–12

Three Sisters

By Anton Chekhov
A New Version by Sarah Ruhl
Based on a literal translation
by Elise Thoron
With Natasha Paramonova and
Kristin Johnsen-Neshati
Directed by Gregg T. Daniel
Scene Dock Theatre | Apr 23–26

BFA Sophomore Show

McClintock Theatre | April 23–26

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

TICKET PRICES

Plays: General \$15, Seniors \$10, USC Students/Faculty/Staff with ID \$8
Musicals: General \$20, Seniors \$12, USC Students/Faculty/Staff with ID \$10

PERFORMANCES

Thurs & Fri at 7:30 p.m., Sat at 2:30 & 8 p.m. and Sun at 2:30 p.m.
(Except where noted)

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