



ENGLISH SURTITLES ON THURSDAYS

15
16


toneelgroepamsterdam

- 3 ABOUT US
- 4 THE HUMAN VOICE / LA VOIX HUMAINE
- 6 SONG FROM FAR AWAY
- 8 THE HIDDEN FORCE / DE STILLE KRACHT
- 10 MEDEA
- 12 THE FOUNTAINHEAD
- 14 LONG DAY'S JOURNEY INTO NIGHT / LANGE DAGREIS NAAR DE NACHT
- 16 THE GLASS MENAGERIE / GLAZEN SPEELGOED
- 18 THE YEAR OF CANCER / HET JAAR VAN DE KREEFT
- 20 THE KINDLY ONES / DE WELWILLENDEN
- 22 THE OTHER VOICE / DE ANDERE STEM
- 24 HUSBANDS AND WIVES
- 26 TA THANKS
- 27 STADSSCHOUWBURG AMSTERDAM
- 27 TICKET SALES
- 28 SURTITLED PERFORMANCES IN AMSTERDAM 15|16

THE ENSEMBLE & GUESTS

KITTY COURBOIS, HÉLÈNE DEVOS, JIP VAN DEN DOOL, ROELAND FERNHOUT, FRED GOESSENS, JANNI GOSLINGA, AUS GREIDANUS JR., MARIEKE HEEBINK, ROBERT DE HOOG, GAITE JANSEN, HANS KESTING, HUGO KOOLSCHIJN, MARIA KRAAKMAN, RAMSEY NASR, CHRIS NIETVELT, CELIA NUFAAR, FRIEDA PITTOORS, ALWIN PULINCKX, HALINA REIJN, VANJA RUKAVINA, GIJS SCHOLTEN VAN ASCHAT, HARM DUCO SCHUT, BART SLEGGERS, EELCO SMITS, OBI ABILI, JOHAN VAN ASSCHE, JULIETTE BINOCHÉ, ELSIE DE BRAUW, KIRSTY BUSHELL, MINGUS DAGELET, KATELIJNE DAMEN, JACOB DERWIG, SAMUEL EDWARD-COOK, LIEN DE GRAEVE, ABKE HARING, KEVIN JANSSENS, PATRICK O'KANE, FINBAR LYNCH, KATHRYN POGSON, OSCAR VAN ROMPAY, ANNE-CHRIS SCHULTING, CAMILLA SIEGERTSZ, LIEN WILDEMEERSCH

ABOUT US

Toneelgroep Amsterdam (TA) is the largest repertory theatre company of the Netherlands. Each season TA premieres new plays of internationally acclaimed directors, such as Ivo van Hove, Thomas Ostermeier, Luk Perceval, Simon Stone, Guy Cassiers and Sam Gold, but also provides opportunities for new directing talent. In addition, we reprise several of our most successful pieces from previous seasons.

Amsterdam is our home base. It is where we develop and present all our productions, together with an extensive fringe programme. Each year, we give approximately 150 performances in the Stadsschouwburg Amsterdam, a further 75 on tour in the Netherlands, and over 75 (in Dutch) in other countries.

We provide English surtitles for all our Thursday evening performances in Amsterdam. The surtitles during performances are projected as close to the actors as possible and are always controlled manually, making it easy to follow the action for visitors who do not understand Dutch.

'Halina Reijn's performance of Cocteau's tragic heroine is a scream into the existential abyss.' – Time Out Sydney

With *The human voice* (*La voix humaine*), Jean Cocteau wrote the ultimate farewell monologue. A woman speaks to her ex on the phone in a last attempt to undo their breakup. Gradually, she realizes that the lover has chosen another for good. Halina Reijn takes the audience with her in the sorrow of this woman and her fight with the imminent void.

'The text turned out to be so recognizable and accessible that I got caught up in this woman's story from the first day of rehearsal. Much of it seemed to have been taken from my own life. It is not just a love story, but above all a desperate cry for the right to exist.' – Halina Reijn

This moving monologue premiered in 2009 and has since then travelled around the world. In 2014, it was performed in Sydney and China.



AVEC L'AIMABLE AUTORISATION DE M. PIERRE BERGÉ,
PRÉSIDENT DU COMITÉ JEAN COCTEAU



THE HUMAN VOICE / LA VOIX HUMAINE

BY JEAN COCTEAU | DIRECTED BY IVO VAN HOVE
WITH HALINA REIJN

A young banker returns from New York to his birth city Amsterdam to be present at the funeral of his younger brother. Before the funeral he writes letters, alternately melancholic, rebellious or calm in tone, in an attempt to come into contact with the brother he never had any real contact with. A monologue as a mourning process. The American singer-songwriter Mark Eitzel wrote the enchanting title song.

Simon Stephens is one of the most talented authors of his generation. *Motortown*, *Pornography*, *Harper Regan*, *Wastwater* and *Three Kingdoms* are gaining response in his country and abroad. His theatrical scripts are often bold family portraits, deeply rooted in social realism, but they also have a lyrical and optimistic tone that give him a completely unique place in contemporary English dramatic literature. He wrote *Song from Far Away* especially for Eelco Smits.

Song from Far Away was created in English last season in São Paulo, Brazil at the Mostra Internacional de Teatro de São Paulo. This season, the play – in Dutch – is performed in Amsterdam for the first time. After that, Eelco Smits will play the performance in English for three weeks at the Young Vic in London.



SONG FROM FAR AWAY

1900, Java. Otto van Oudijck governs his region with vigour. He sees himself as the representative of a superior European culture. He lives for his work. For the colony, which he wants to bring to a higher level. He is oblivious to the fact that his wife is having affairs with other men. But when Van Oudijck dismisses a local regent for misconduct, mysterious things start to happen in his house and around him.

The hidden force (De stille kracht) is a visionary novel that places western culture opposite eastern culture as being irreconcilable. The powerful Dutch colonizer is unable to deal with the hidden force that is present in the background and is slowly causing damage. The Western man dominates and controls, but turns out to be unable to get to the core of the East and conquer the culture of the Indies. What is left is a powerless western man in the Indonesian forest.

The hidden force is not only one of the great masterpieces of Dutch literature, it is a world-class book with which Couperus proves he can effortlessly stand next to great contemporaries such as Emile Zola and Marcel Proust. The hidden force will be created in the Ruhrtriennale mid-September and will be performed in Amsterdam as of 1 October. During the next two years, Ivo van Hove will be bringing two other novels by Couperus to the stage.

‘The hidden force takes place in the Dutch Indies, but tells a story that is universal. The focal point is the tense relationship between two cultures that irreconcilably stand opposite each other. The hidden force is generally regarded as a poetic and mental power. It is, but it is especially a power that is destructive. I feel attracted to the ‘existential unrest’ – like Bas Heijne aptly called it – in the work of Couperus. I want to bring him to the stage as a contemporary, as someone who strikes the nerves of our 21st century in his work.’ – Ivo van Hove



THE HIDDEN FORCE / DE STILLE KRACHT

BY LOUIS COUPERUS | **DIRECTED BY** IVO VAN HOVE
WITH MINGUS DAGELET, JIP VAN DEN DOOL, AUS GREIDANUS
 JR., MARIEKE HEEBINK, GAITE JANSEN, MARIA KRAAKMAN,
 HALINA REIJN, VANJA RUKAVINA, GIJS SCHOLTEN VAN ASCHAT
COPRODUCTION RUHRTRIËNNALE | **SUPPORTED BY** AMMODO
PRIVATE PRODUCER JOOST AND MARCELLE KUIPER, ANDA
 WINTERS

'Letting his actors improvise is one of the ways in which Stone has created a performance that is very contemporary, but fortunately does not let go of the universal power of Euripides's Medea. It is not just the adultery of her husband, but the way in which she is side-lined, that drives Anna to her actions.' – Hanny Alkema in Trouw

Perhaps there is no woman from Ancient Greece who speaks more to the imagination than Medea. Every age has its own view on the myth about the daughter of the king who, out of love for Jason, leaves her own country for good and follows him to Greece. She gives him two children, but after a few years she has to make place for another, younger daughter of a king. Medea does an unimaginable thing: she doesn't just kill Jason's new bride, but also her own children.

For his first directing job at TA, Simon Stone mixed the tragedy by Euripides with the true story of a child murderer in the US in the 1990s. The result is gripping. The inalienable and inconceivable core of an old myth is swirling and fermenting beneath the surface of a recognizable contemporary story. Medea is called Anna in this version, a successful doctor who is trying to get on with her life after a forced confinement. She is willing to forgive the affair of her husband with a younger woman and to make a new start with him and the children. Soon it turns out that their plans for the future do not correspond. Anna is in danger of losing everything: her husband, her children, her career. She is cornered and sees only one way out.

Medea will be reprised exclusively in Amsterdam this season.



MEDEA

For years, Ivo van Hove dreamed about bringing the controversial novel of ideas *The Fountainhead* by Ayn Rand to the stage. It took six years before the rights were released. In June 2014, it finally happened: the four-hour performance premiered at the Holland Festival. After that, it is performed in Barcelona and at the Festival d'Avignon. Everywhere the press is running out of superlatives to express what they see. *Finally the Festival of Avignon presents a spectacle that is no less than captivating, due to its scope and its bold form and content. Four hours of watching breathlessly, getting caught up, starting to think and ask yourself questions like no other spectacle during this edition of the festival has managed to get done so far.* – Le Monde

The *Fountainhead* tells the story of headstrong architect Howard Roark's struggle with the world around him. Roark refuses to make concessions to his clients, while his colleague Peter Keating chooses commercial success and social status. A second storyline is the rough history of love between Roark and Dominique Francon. How can you give yourself to another and still be yourself? The performance generates a lot of questions. In an interview, Halina Reijn says: *'If you doubt your relationship or a certain situation, then this play can make something shift. I know people who have split up because of it.'* Ernst-Jan Pfauth writes in *De Correspondent* that he thinks Roark is a bastard. *'But still I eagerly stepped outside after the play and planned to try to be more like Roark.'*

Due to the high demand, the series of November performances in Amsterdam have gone on sale earlier and are sold out by now. We promise to make another series of performances in Amsterdam possible in the near future. This season, *The Fountainhead* will also be performed again in Rotterdam and Antwerp.



THE FOUNTAINHEAD

THE FOUNTAINHEAD BY AYN RAND
USED BY PERMISSION OF CURTIS BROWN LTD.
COPYRIGHT © 1943
ALL RIGHTS RESERVED

BY AYN RAND | DIRECTED BY IVO VAN HOVE | WITH
JANNI GOSLINGA, AUS GREIDANUS JR., ROBERT DE HOOG,
HANS KESTING, HUGO KOOLSCHIJN, RAMSEY NASR,
FRIEDA PITTOORS, HALINA REIJN, BART SLEGGERS
PRIVATE PRODUCER EMMERIQUE GRANPRÉ MOLIERE

'It is beautiful to see how these phenomenal actors give such depth to their roles. To the effect that you eventually understand all those characters who are hopelessly revolving around each other, each of them fighting for their own demons.' – Thomas van den Bergh in Elsevier

'Once every few years', says Ivo van Hove, *'I am drawn to him'*. In 2013, he brought a play by Eugene O'Neill to the stage for the eighth time with Long day's journey into night (Lange dagreis naar de nacht). Long day's journey into night narrates one day from the life of the Tyrone family. From dawn to midnight, we follow the parents and their two sons in their struggle with each other and with the demons from the past. The father is stuck in his childhood of poverty, the mother is addicted to morphine. The eldest son is a failed actor and has a drinking problem. The youngest suffers from tuberculosis. Nobody seems to be able to face reality.

Long day's journey into night is both a painful and intimate family portrait of four people who can neither live with nor without each other. At the request of O'Neill, Long day's journey into night – his penultimate play – was only published after his death. The reason is clear: in this *'play of old grief, written with tears and blood'* – he has incorporated his own family history.

Long day's journey into night will be reprised exclusively in Amsterdam this season.



LONG DAY'S JOURNEY INTO NIGHT / LANGE DAGREIS NAAR DE NACHT

BY EUGENE O'NEILL | DIRECTED BY IVO VAN HOVE | WITH
ROELAND FERNHOUT, MARIEKE HEEBINK, RAMSEY NASR,
GIJS SCHOLTEN VAN ASCHAT | PRIVATE PRODUCER JOOST
AND MARCELLE KUIPER

About the work of Tennessee Williams, Eliza Kazan, who has directed many of his plays, said: *'Everything in his life is in his plays, and everything in his plays is in his life.'* That is certainly true about the strongly autobiographical *The glass menagerie* (Glazen speelgoed).

Amanda Wingfield lives in a neighbourhood for the lower middle class with her two children. Her husband left her years ago. Amanda does everything she can to provide a good future for her children. Both children live in a fantasy world they created themselves. Son Tom works in a shoe store, but has poetic ambitions. He is thinking about running away from home. Daughter Laura is mildly disabled as a result of an illness during her childhood. She lives a secluded life, estranged from the world. The shy Laura is just as fragile as the collection of glass toy animals she carefully built up and cherished. Amanda is looking for a husband for her daughter. Encouraged by his mother, Tom invites a colleague to come over for dinner at their house. Jim was an athlete during his youth. He turns out not to be a stranger to Laura. The arrival of the young man puts the already problematic relationships within the family under high pressure.

*'I was in my teens when I saw *The glass menagerie* for the first time. I recognized myself in Tom back then. In his search for identity and freedom. In his longing for a life as a poet. In the jail he lived in. In him, I recognized the fears and the dreams of every young American man. The play directly addressed me. Now that I am reading it again twenty years later, I am the father of a daughter and for me it is not so much the play about Tom anymore, but more about Amanda, whom I don't see as the slightly comical, bossy mother. It surprises me that I recognize myself in her now, in her tormented love for her children. My bond with the play is still as strong as it used to be, but it is very different. At the time, the poetic language and the ingenious form appealed to me strongly. But now I see that it is also a very naturalistic play. With great subtlety and eye for detail, it provides a view on a family in St. Louis during the late 1930s. I find it interesting to research the poetic language and the banality of the environment at the same time. I am really looking forward to bringing this fragile, fearless and harrowing autobiographical view of an artist on his own life and family to the stage.'* – Sam Gold



THE GLASS MENAGERIE / GLAZEN SPEELGOED

THE GLASS MENAGERIE BY TENNESSEE WILLIAMS IS PERFORMED IN AGREEMENT WITH THE UNIVERSITY OF THE SOUTH, SEWANEE, TENNESSEE.

BY TENNESSEE WILLIAMS | DIRECTED BY SAM GOLD
WITH GAITE JANSEN, CHRIS NIETVELT, HARM DUCCO SCHUT,
EELCO SMITS

The year of cancer (Het jaar van de kreeft) is the story of an impossible love.

When Pierre meets Toni after a variety show, he becomes captivated by her defiant personality. At first sight, Toni seems to be a liberated young woman, but behind this façade, she is a troubled and vulnerable girl. Their relationship soon comes under pressure. Toni's sexual inhibition and her sense of responsibility towards her daughter Muisje (little mouse) and the child's father immediately form obstacles. Pierre also doesn't seem to be able or want to commit.

Claus's novel is a rollercoaster. In short chapters, he draws a portrait of two people who can neither live with nor without each other. In provocative, moving and poetic scenes, we witness the distress caused by a great passion. Claus succeeds in turning a story that would have generated a very bad novel in the hands of lesser authors into an existential drama about angst and a drive towards death. Balancing between pathos and humour, he creates two unforgettable characters in a love story that makes sense in all ages.

The year of cancer is one of director Luk Perceval's favourite novels. The balance between big emotions and banality, between tense expectations and daily burdens forms the basis of his reading.

'The year of cancer is a ruthless book. Ruthless because it shows love in its impermanence. The story shows how, after the first delight, love soon turns into false expectations and unbearable disillusionment. In the theatre adaptation, the break between expectation and reality in love is the focal point. What I find interesting is the vague border between delusion and reality, love as an addiction and as self-deception. Or like James Joyce put it: Love loves to love love.' – Luk Perceval



THE YEAR OF CANCER / HET JAAR VAN DE KREEFT

At its appearance in 2006, the weighty novel by Jonathan Littell about the persecution of Jews during the Second World War was praised and criticized at the same time. The shocking thing about *The kindly ones* (*De welwillenden*) is that it is told from the point of view of a culprit, SD officer Max Aue. He is a bureaucrat through and through. Aue uses words that are so far away from his horrible practice that he himself feels as little disgust as possible. Littell shows us that the Third Reich was not overly populated by monsters or perverts, but by normal civilians, who collectively shifted in the direction of total insanity as a result of national socialism. The theatre adaptation concentrates on Aue's residence in Kiev, Stalingrad and Berlin. Each city is a step closer to the complete apocalypse.

The kindly ones enters a confrontation with the darkest side of human behaviour: the Nazi ideology and the destruction of the Jews. How was this able to happen in the middle of Europe? What political, ideological, psychological and social changes caused the origin of this violence and let it happen? The unsteady political basis of Europe and the emergence of far-right and xenophobic parties give this project an exceptional urgency.

'Jonathan Littell's book shows a man who is closely involved in the destruction of the Jews in Eastern Europe. The book is full of horrible facts and hardly bearable descriptions. But the real horror is in the fact that as a reader, you are forced to identify with a brute. That causes a lot of discomfort, not least because you are constantly afraid that you might also make the wrong choices under those circumstances yourself. That shocking fact makes the book very important and for me, it is one of the primary reasons to bring it to the stage.' – Guy Cassiers

Guy Cassiers directs a cast of actors from Toneelgroep Amsterdam and Toneelhuis.



THE KINDLY ONES / DE WELWILLENDEN

BY JONATHAN LITTELL | DIRECTED BY GUY CASSIERS
WITH JOHAN VAN ASSCHE, KATELIJNE DAMEN, JIP VAN DEN DOOL, AUS GREIDANUS JR., ABKE HARING, KEVIN JANSSENS, HANS KESTING, ALWIN PULINCKX, BART SLEGGERS
IN COLLABORATION WITH LE PHÉNIX SCÈNE NATIONALE DE VALENCIENNES, MAISON DE LA CULTURE D'AMIENS, ISTANBUL THEATRE FESTIVAL, FESTIVAL TEMPORADA ALTA, FESTIVAL ROMAEUROPA | PRODUCTION TONEELGROEP AMSTERDAM/TONEELHUIS

Since 2009, Halina Reijn has been performing in *The human voice* (La voix humaine), a monologue by Jean Cocteau from 1928. The woman who speaks is on the telephone with her ex. What he says, we do not hear. We can try to deduce it from the reactions of the woman, but we do not know for certain. Ramsey Nasr knew the text, he saw the performance and wondered: but what is the man saying? Who is it on the other side of the line? He writes the answer and performs it, directed by Ivo van Hove.

While Cocteau's theatre monologue tells the tragic story of one woman, this new text *The other voice* (De andere stem) emphasizes the inextricable union of a two people who desperately try to detach themselves from each other and do not succeed.

'It had seemed a logical question to me for years: what does that man on the other side of the line actually have to say? To my amazement, I kept hearing and reading that it must be quite a heartless guy: to leave for another woman so soon after your relationship. What a brute. But who really says that? Nobody. We don't hear him. The human voice consists of the relations and insinuations of the woman who has been left. I thought it was unfair that his reply could not be heard and would remain invisible. I became curious about his version of the story. The other voice is the story of two people, addicted to each other, knowing they were never made for each other.' – Ramsey Nasr



THE OTHER VOICE / DE ANDERE STEM

BY RAMSEY NASR | DIRECTED BY IVO VAN HOVE
WITH RAMSEY NASR

One day you look up and it's bad. Jack and Sally are getting divorced. We don't want to make a big thing about it, they claim. It is a mutual decision, we're both fine. But for their friends Gabe and Judy, it is an incredible shock. Is our marriage as good as we think it is, they wonder.

Jack and Sally's decision triggers a chain of events that profoundly uproots the lives of these four people. Woody Allen wrote and directed *Husbands and wives* in the period just before his own relationship with Mia Farrow failed. Scenes in which the story develops are alternated by documentary scenes in which the characters are interviewed separately and look back on what happened. A fight between the urge for freedom and the need for security breaks loose.

Husbands and wives confronts us with questions we all ask ourselves at some point. When is a relationship over? And how to go on? Do you cling to what you have or be open to something completely new? How well do you know yourself, your partner, your friends? Can you be lonelier in a relationship than when you are alone? At a certain point, Gabe says: *'Life is not a Hollywood film. It's a foreign film.'* It is not a coincidence that *Husbands and wives* is in many ways similar to *Scenes from a marriage*, the big divorce story by Woody Allen's mentor and admired example Ingmar Bergman.

'Woody Allen lifts the banality of modern relationships up to a Shakespearean level. Nobody is better than him when it comes to portraying the reality of romance, with all its flaws. In Husbands and wives, he adds an air of fateful breakdown. It becomes Woody Allen, but in the form of Who's Afraid of Virginia Woolf. The relationship as a nightmare, which can only be laughed at – as long as that is possible. Because in the end, you're there in the rain without an umbrella. All the others are happy, or at least they have found a way to be unhappy in a happy way. But you are still waiting for something there, drenched, surprised, alone.' – Simon Stone



HUSBANDS AND WIVES

TA THANKS

HER PERFORMANCE PARTNER


accenture
High performance. Delivered.

HER AMSTERDAM PARTNER


Rabobank

HER SUBSIDIZERS AND FUNDS



Ministerie van Onderwijs, Cultuur en
Wetenschap

 **Gemeente
Amsterdam**

A
M
D
O



VAN MEEUWEN KAN FONDS

HER BUSINESS PARTNERS

**C L I F F O R D
C H A N C E**

v. Lankveld
Theater Logistics BV

LAVAZZA
ITALY'S FAVOURITE COFFEE

levtec

BERGH STOOP & SANDERS
ADVOCATEN

TICKET SALES

BOX OFFICE Open Monday to Saturday, 12:00 – 18:00 or until the start of a performance. On Sundays and public holidays, the box office is open two hours before the start of a performance.

TELEPHONE +31 (0)20 624 23 11
Monday to Saturday, 12:00 - 18:00.

You can also book and print tickets online at ssba.nl or tga.nl/en.

Tickets with the GVB logo provide free entrance to city buses and trams, from three hours prior, until four hours after the start of the performance (for evening performances until the end of normal service, with the exception of night buses).

FIVE TICKETS FOR THE PRICE OF FOUR Get the cheapest ticket free when you buy five and save up to 20%.

GROUP DISCOUNT If you are with a group of ten or more, you will receive a € 4,00 discount per person.

SPRINTPAS For theatre lovers under thirty: with the € 5,00 Sprintpas last-minute tickets cost only € 10,00 / € 15,00.

Not valid in combination with any other discounts for Toneelgroep Amsterdam performances in the Stadsschouwburg Amsterdam.

STADSSCHOUWBURG AMSTERDAM

Stadsschouwburg Amsterdam is the municipal theatre of the city and serves as Toneelgroep Amsterdam's home base. Located in the heart of Amsterdam on the vibrant Leidseplein (Leidse Square), the Stadsschouwburg Amsterdam welcomes you to come early, or stay late in Café-Restaurant Stanislavski, where food and drinks are served all day.

Tram lines 1, 2, 5 (departing from Central Station), line 7 and 10 stop in front of the theatre. Bus 170, 172 and several local and night buses stop nearby.

Parking in the city centre is extremely limited and expensive. Q-Park is the most convenient location to park. Closer, but smaller is Byzantium. Both on walking distance of the theatre.

TONEELGROEP AMSTERDAM

MARNIXSTRAAT 427 | 1017 PK AMSTERDAM
+31 (0)20 795 99 00 | TGA.NL/EN
INFO@TGA.NL | [@TGAMSTERDAM](https://www.facebook.com/TONEELGROEPAMSTERDAM)
[FACEBOOK.COM/TONEELGROEPAMSTERDAM](https://www.facebook.com/TONEELGROEPAMSTERDAM)

**THE HUMAN VOICE /
LA VOIX HUMAINE**

TUE 18 AUG | 20:00
WED 19 AUG | 20:00
THU 20 AUG | 20:00
FRI 21 AUG | 20:00
SAT 22 AUG | 20:00
TUE 25 AUG | 20:00
WED 26 AUG | 20:00
THU 27 AUG | 20:00
FRI 28 AUG | 20:00
THU 22 OCT | 20:30

SONG FROM FAR AWAY

THU 20 AUG | 20:30
FRI 21 AUG | 20:30
SAT 22 AUG | 21:45
TUE 25 AUG | 20:30
WED 26 AUG | 20:30
THU 27 AUG | 20:30
FRI 28 AUG | 20:30
SAT 29 AUG | 20:30

**THE HIDDEN FORCE /
DE STILLE KRACHT**

THU 8 OCT | 20:00
THU 21 JAN | 20:00
THU 28 JAN | 20:00
THU 4 FEB | 20:00

MEDEA

THU 15 OCT | 20:30

THE FOUNTAINHEAD

THU 5 NOV | 19:30
FRI 6 NOV | 19:30

**THE GLASS MENAGERIE /
GLAZEN SPEELGOED**

THU 19 NOV | 20:30
THU 7 JAN | 20:30
THU 14 JAN | 20:30

**LONG DAY'S JOURNEY
INTO NIGHT / LANGE
DAGREIS NAAR DE NACHT**

THU 3 DEC | 19:30
THU 10 DEC | 19:30

**THE YEAR OF CANCER /
HET JAAR VAN DE KREEFT**

THU 31 MAR | 20:00
THU 21 APR | 20:00
THU 28 APR | 20:00

**THE KINDLY ONES /
DE WELWILLENDEN**

THU 7 APR | 19:00
THU 14 APR | 19:00
THU 19 MAY | 19:00
THU 26 MAY | 19:00

**THE OTHER VOICE /
DE ANDERE STEM**

THU 12 MAY | 20:00
THU 19 MAY | 20:00

**HUSBANDS
AND WIVES**

THU 23 JUN | 20:00

**SURTITLED
PERFORMANCES
IN AMSTERDAM
15 | 16**

