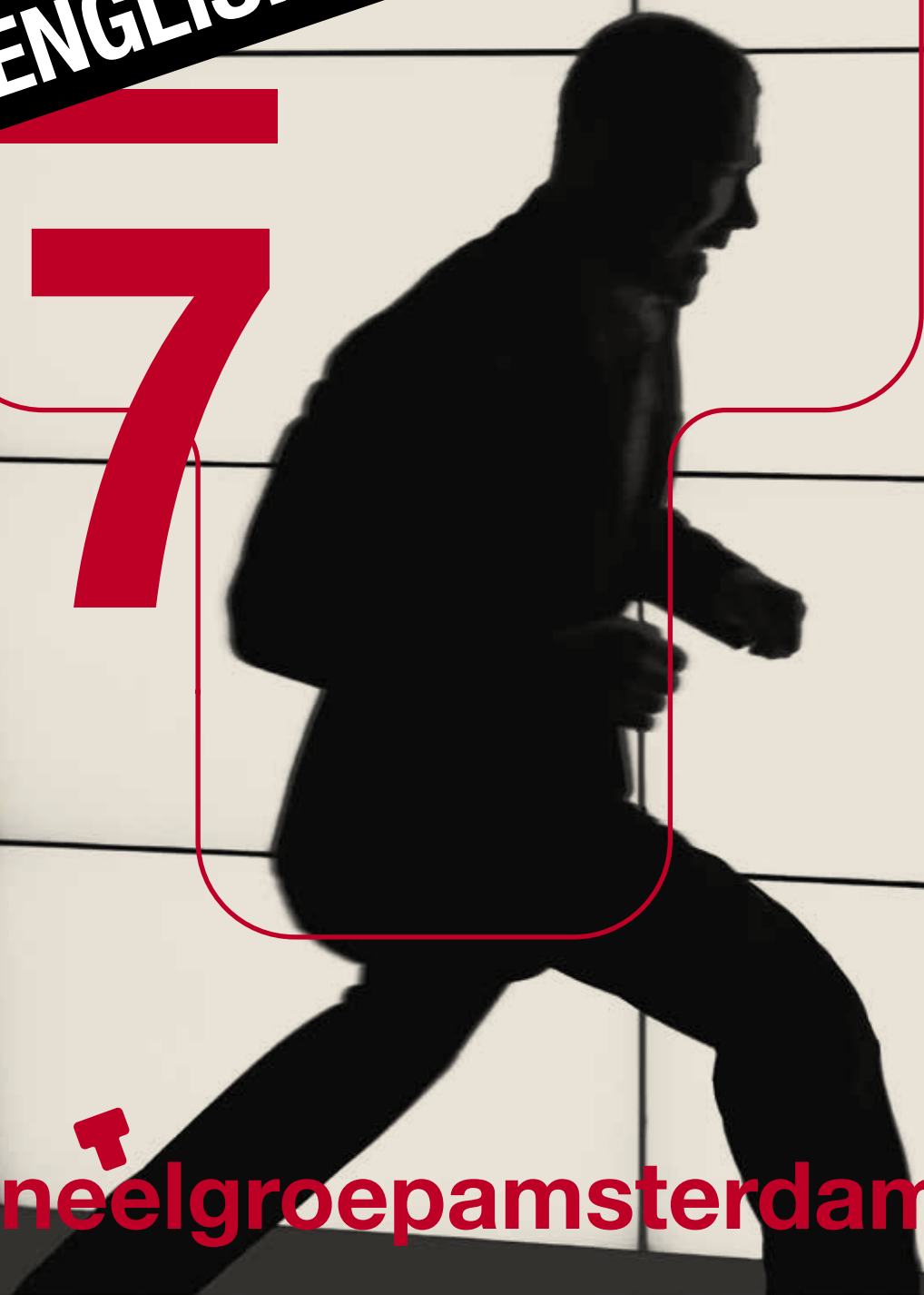


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ABOUT US

Toneelgroep Amsterdam (TA) is the largest repertory theatre company of the Netherlands and is led by Ivo van Hove. Each season we present new plays of internationally acclaimed directors – such as Ivo van Hove, Katie Mitchell, Luk Perceval, Guy Cassiers, Sam Gold and Simon Stone – and also provide opportunities for new directing talent. In addition, we reprise several of our most successful pieces from previous seasons. Our large ensemble is a permanent pool of acting talent which enables us to develop distinctive and daring productions. It also enables us to continue reviving our successful productions at regular intervals. This is only possible because of the permanent ensemble of 21 actors and actresses, as well as longstanding contacts with some 25 renowned guest actors every season.

In the space of just a few years, we've achieved an enviable worldwide reputation. Renowned festivals and playhouses are looking out for our work, from Taipei to Buenos Aires, from Avignon to Sydney. Our contemporary readings of the classics are regarded as eye-openers.

Amsterdam is and will remain 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 at 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 **August** and **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. Visitors who are dependent on the aid of surtitles are advised to sit more to the back of the audience, so that they can simultaneously view the full stage and the above projected surtitles.

Is Medea the most popular of all Greek tragedies? In any case, it is the most gruesome one. For twenty-four centuries, writers and theatre artists have been retelling the story of the king's daughter who is cast out by her husband and then murders her children.

Simon Stone mixes the tragedy by Euripides with the true story of Debora Green, a child murderess in the United States in the 1990s. The result is captivating. From beneath the surface of a story picked from a newspaper, the elusive core of the old myth emerges.

In Stone's version, Medea has become Anna, a successful physician who is trying to get her life back together after years of involuntary commitment. But her ex-husband has different plans. Anna is in danger of losing everything. Not just her job, but also her children. Driven into a corner, she sees only one way out.

Simon Stone: *'The situation in which Green finds herself can happen to so many middle-class women: wanting to be successful, but being overshadowed by a husband. In daily life, you hear the echo of ancient history. We've been having the same conversations for thousands of years.'*

'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.' – Trouw ****

MEDEA



BY SIMON STONE | AFTER EURIPIDES | DIRECTED BY SIMON STONE | WITH FRED GOESSENS, AUS GREIDANUS JR., MARIEKE HEEBINK, EVA HEIJNEN, BART SLEGGERS, JIP SMIT ET AL. | SUPPORTED BY FONDS 21 | PRIVATE PRODUCER JOOST AND MARCELLE KUIPER | REVIVAL

17, 18, 19, 20, 30, 31 AUG, 1, 2 SEP | 20:00

Simon Stephens is one of the most talented writers of his generation. He wrote *Song from Far Away* especially for actor Eelco Smits. The performance was created in English at the Mostra Internacional de Teatro in São Paulo in 2015. There was a long series of performances in Amsterdam and a tour in the Netherlands. Smits also played three weeks of sold-out performances in English at Young Vic (London).

The study of what 'a home' means is something Stephens regards as the central theme of his oeuvre. What does it mean to leave a home behind? Is it possible to ever return to it? These questions are the leitmotiv of *Song from Far Away*, where a young banker is confronted with his past when he returns from New York to his birth city Amsterdam after the unexpected death of his younger brother. He is a stranger to everything and everyone: the city where he once lived, his family, his former lover. In the time leading up to the funeral, he starts writing letters to his dead brother, alternately melancholic, cynical, rebellious or calm in tone. A monologue as a mourning process. The American singer-songwriter Mark Eitzel wrote the enchanting title song.

'Dreamlike and deeply unsettling ... exquisitely matched by Jan Versweyveld's set and lighting' – The Times ****

'A frail, gorgeous monologue - Smits is splendid - wryly charismatic, brimming with confusion and long-suppressed feeling' – Time Out ****

'Van Hove distills his staging to the heart' – Financial Times ****



SONG FROM FAR AWAY

BY SIMON STEPHENS | DIRECTED BY IVO VAN HOVE | WITH
EELCO SMITS | COPRODUCTION MOSTRA INTERNACIONAL DE
TEATRO DE SÃO PAULO | PRIVATE PRODUCER JOACHIM FLEURY
REVIVAL

23, 24, 25, 26, 27 AUG | 20:00

The glass menagerie is the ultimate American stage classic. This highly autobiographic play about his oppressed youth in Saint Louis made Tennessee Williams instantly famous.

In his first directing job outside of the United States, American director Sam Gold shows that this seventy-year-old play is very current and also applies in Europe. How do you deal with the tension between the desire for freedom and the responsibility for the wellbeing of your relatives in a society that is increasingly focused on self-reliance?

Laura Wingfield is a crippled girl who lives a sheltered life in a poor neighbourhood. Her brother Tom works in a shoe warehouse. He writes poems and dreams about escaping the monotony of their existence – in the footsteps of his father, who left long ago. Mother Amanda wants the best for her children. In a last attempt to break through the isolation, she wants to find Laura a husband. She urges Tom to invite one of his colleagues over for dinner. The arrival of the young man puts the already troublesome relations within the family under great pressure.

*‘The tone is light and the fuss between the family members is spot on: a recognizable and witty mix of affection and irritation. The warmth of this family is undeniable, and so is the hopelessness.’ – NRC *****



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 HÉLÈNE DEVOS, CHRIS NIETVELT, HARM DUCO SCHUT, EELCO SMITS | REVIVAL

Intensified cinematic realism. That is how Ivo van Hove once described the work of Simon Stone. And as it turns out: *'I'm the biggest cinema nerd ever,'* says Stone. *'You know that book 1000 Films to See Before You Die? I've seen them all and a million others.'* No wonder he has chosen a movie script for his second directing job at TA.

Woody Allen wrote and directed his divorce tragedy *Husbands and wives* just before his own relationship with Mia Farrow failed. It is a portrait of two couples. One day, Jack and Sally decide they want to divorce each other. A mutual decision, so they say. 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 reaction of events that profoundly uproots the lives of these four people.

Husbands and wives confronts us with questions we all ask ourselves at some point. When is a relationship over? And how to continue? Should you cling to what you have or be open to something entirely new? How well do you know yourself, your partner, your friends? Can you be lonelier in a relationship than on your own?

Simon Stone: *'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 is not a coincidence that there are quite a few similarities between *Husbands and wives* and *Scenes from a marriage*, the great divorce story by Woody Allen's mentor and admired role model Ingmar Bergman.



HUSBANDS AND WIVES

SCREENPLAY BY WOODY ALLEN | DIRECTED BY SIMON STONE
WITH HÉLÈNE DEVOS, MARIEKE HEEBINK, ROBERT DE HOOG,
RAMSEY NASR, HALINA REIJN, GIJS SCHOLTEN VAN ASCHAT
SUPPORTED BY AMMODO | COPRODUCTION HOLLAND FESTIVAL
PRIVATE PRODUCER GERT-JAN AND CORINNE VAN DEN BERGH -
RAAT, JOACHIM FLEURY, FAMILIE STAAL FONDS | REVIVAL

29 SEP, 6 OCT, 26 JAN, 2 FEB | 20:00

With the creation of The Fountainhead at the Holland Festival in June 2014, a long-cherished dream came true for Ivo van Hove. *'An engaging, addictive novel that was begging to be staged,'* he called the controversial book by Ayn Rand.

The Fountainhead is the story of the eternal battle between innovation and tradition, between originality and compromise. The main character is Howard Roark, a headstrong architect who refuses to accommodate to the wishes of his patrons. *'Man's first duty is to be himself,'* according to Ayn Rand. How far can you take this idea? What are you willing to sacrifice for it? Roark would rather work as a labourer in the quarry than create buildings he doesn't support completely. He is the absolute opposite of his fellow student Peter Keating, who works his way up in architecture through flattery. When it comes to love, Roark also chooses the hard way. In Dominic Francon, he finds a likeminded spirit. But theirs is a crude romance. Their love provides a sense of how difficult it is to give yourself to another and still continue to be yourself.

'Van Hove puts on stage the philosophical storm surrounding the collective and the individual. He provides a fresh and complex rereading of Ayn Rand's novel, which has been in danger of becoming a one-line footnote to the neocon revolution. He also creates electrifying theatre in which word and spectacle find a perfect, symbiotic balance.'
– The Guardian ****



THE FOUNTAINHEAD

THE FOUNTAINHEAD BY AYN RAND
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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 | REVIVAL

24 NOV, 1 DEC, 5, 12 JAN | 19:30

Directing *The hidden force*, Ivo van Hove got rid of the image that had been stuck to Couperus since the 1970s. Not a costume drama in The Hague, no *tempo dulu* (the good old days). But he did get straight to the core of this visionary novel: the culture of the west, irreconcilable with that of the east.

The second project is based on the majestic psychological novel *Old people and the things that pass* (1906). Couperus imagined an 'appalling and dreadful tragedy'. We see how a hushed up murder of passion in the Dutch East Indies continues to have a devastating influence on the family of the elderly Otilie and Takma. The hushing up of their adulterous relationship and the murder of Otilie's husband leave deep traces in the consecutive generations, who are trapped in an unresolved past.

Lot and Elly are the youngest members of this doomed family. They hope to be able to free themselves from the stranglehold of The Hague, but arrive back home disillusioned after their honeymoon in Italy. There is no escaping this family that is damaged by horrible secrets that should never become known. Just like in *The hidden force*, Couperus shows that he is far ahead of his time. He paints the portrait of a modern family that does not cohere and is literally spread out to all the corners of the world. The family members struggle with their lustfulness, their faith, dreams of material happiness and mutual jealousy. A family where almost nobody dares to give in to their deepest wishes and desires, to be who they really are.



THE THINGS THAT PASS / DE DINGEN DIE VOORBIJGAAN

BY LOUIS COUPERUS | **DIRECTED BY** IVO VAN HOVE | **WITH** KATELIJNE DAMEN, FRED GOESSENS, JANNI GOSLINGA, AUS GREIDANUS JR., ABKE HARING, ROBERT DE HOOG, JIP VAN DEN DOOL, HANS KESTING, HUGO KOOLSCHIJN, MARIA KRAAKMAN, CELIA NUFAAR, FRIEDA PITTOORS, GIJS SCHOLTEN VAN ASCHAT, BART SLEGGERS | **COPRODUCTION** RUHRTRIËNNALE **SUPPORTED BY** AMMODO | **PRIVATE PRODUCER** JOOST HOUTMAN AND JEFFREY ONG, JEROEN VAN INGEN AND JAAP KOIJMAN, ROB AND MARIJKE VAN OORDT | **PRODUCTION** TONEELGROEP AMSTERDAM/TONEELHUIS | **PREMIERE**

A game within the game: that is how *The maids* begins. For years, sisters Claire and Solange have been housemaids of their 'madame' in a large house in the city. In her bedroom, they take turns pretending to be madame. Madame has gone to prison to visit her lover who has been convicted based on false anonymous letters, which were written by the maids. And now the two sisters want to kill their mistress. They have devised a good plan, but will they be able to execute it?

Jean Genet is the ideal resistance writer. In all of his works, he resists the law, the values of the bourgeois society he hates. His heroes are the outcasts. He provides an excellent description of himself when he writes: *'I have permanently put myself forward as the spokesman of the human scum that rots away in jails, under the bridges, in the fetid dregs of the cities.'* Genet literally puts them in the spotlight. While a maid usually doesn't make an entrance on stage more than once and is only given a couple of words to say at the most, Genet reverses the roles. The maid becomes the leading part.

For *The maids* (1947), Genet was inspired by a sensational historic event from 1933: after years of loyal service, the two Sapin sisters murdered their two mistresses with a hammer and a knife. Why did they do it? Out of frustration about the relations between the classes? Out of anger and envy?

These are the ideal ingredients for a social drama. But *The maids* is much more than that. The play shows the eternal human desire to escape the bleakness of reality. Claire and Solange do it through roleplay. But to them, this game is not an innocent way to pass the time. They lose themselves in the roleplay so much that fantasy and reality become entangled. The ending is fatal.



THE MAIDS / DE MEIDEN

BY JEAN GENET | DIRECTED BY KATIE MITCHELL | WITH THOMAS
CAMMAERT, MARIEKE HEEBINK, CHRIS NIETVELT | PRIVATE
PRODUCER EMMERIQUE GRANPRÉ MOLIERE | PREMIERE

15, 22 DEC, 18, 25 MAY | 20:30

Based on Ibsen, Simon Stone writes and directs a grand family epic about the troublesome but inevitable coexistence of different generations under one roof.

In Ibsen house, Stone combines elements from the less well-known plays by Ibsen and rewrites them into something completely new. The starting point is the house built by the visionary architect Solness out of love for the much younger Hilda Wangel. Houses play a large part in the work of Ibsen. They are the place where relationships become clear: the complex relations between men and women, the difficult bond between parents and children. There is a reason why little Eyolf lives in a large house near the lake with his parents. The drama about Nora and her husband Torvald is not called A doll's house for nothing.

'The more I read Ibsen's plays, the more I see certain characters reappearing, in different plays with different names, but with the same archetypal traits, like cousins, sisters, sons, daughters of a character Ibsen invented years ago. The young idealistic dreamer; the steadfast man of industry, bankrupted or disgraced, fighting in later life for his legacy; the woman who's always been stronger than her husband, yet had to play another game; the woman in search of greater meaning; the man cursed his whole life by his father's actions; the couple whose relationship is falling apart in a mess of sex, death and recrimination. These are people and themes Ibsen drew from his own life, and which he poured over his entire career. Ibsen house is a project that capitalises on these threads that pass through Ibsen's oeuvre - it takes a collection of Ibsen's plays and turns them into a multi-generational family saga set in one house. The rooms become sites of trauma, confrontation, celebration and joyful memory. The house carries the memories of each chapter of this family's life as it passes from one Ibsen masterwork to another. And what resonates through all of the works is Ibsen's deeply sensitive insight into families in a time of crisis, how wounds linger long after the injury, how we struggle to carry on and rebuild a sense of normality when things have felt far from normal for far too long.' – Simon Stone



IBSEN HOUSE / IBSEN HUIS

BY SIMON STONE | **AFTER** HENRIK IBSEN | **DIRECTED BY** SIMON STONE | **WITH** CLAIRE BENDER, FRED GOESSENS, JANNI GOSLINGA, AUS GREIDANUS JR., EVA HEIJNEN, HANS KESTING, MARIA KRAAKMAN, CELIA NUFAAR, BART SLEGGERS
PRIVATE PRODUCER GERT-JAN AND CORINNE VAN DEN BERGH | **PREMIERE**

9 MAR, 11 MAY | 19:00



In an unparalleled way, Ivo van Hove combined the royal tragedies Henry V, Henry VI and Richard III into a single, compelling play about leadership. The inspired and rational Henry V, the procrastinating Henry VI, the tyrannical Richard III: they show how both good and bad decisions are made in times of crisis and war, determining the lives and deaths of many.

Henry V, at first a young and inexperienced monarch, quickly reveals himself to be a rational, moral leader who is willing to place his country's interests above his own. He marries a French princess in order to secure peace. We nevertheless witness the chaos which befalls England as various pretenders to the throne attempt to seize power. Henry VI fails to reconcile the warring factions and knows that the French are poised to invade. Shakespeare portrays Henry VI as an ineffectual ruler

who is excluded from the centre of power as his country crumbles around him. His rank leads only to isolation. Richard III is depicted as the embodiment of evil; a king with absolutely no regard for the national interests. In fact, he deliberately destroys the fragile peace which follows the Wars of the Roses. Richard is egocentric: as a leader, he lacks all empathy and seeks only ultimate power for himself. He regards himself as 'God's equal', it is his only desire to rule over life and death. England is merely the backdrop.

As leaders in times of political instability, Shakespeare's kings bear remarkable similarities to contemporary world leaders. It makes the performance an exciting reflection of the news that reaches us through the media every day.

KINGS OF WAR

BY WILLIAM SHAKESPEARE | DIRECTED BY IVO VAN HOVE
WITH HÉLÈNE DEVOS, FRED GOESSENS, JANNI GOSLINGA,
 AUS GREIDANUS JR., MARIEKE HEEBINK, ROBERT DE HOOG,
 HANS KESTING, RAMSEY NASR, CHRIS NIETVELT, ALWIN
 PULINCKX, HARM DUCO SCHUT, BART SLEGGERS, EELCO
 SMITS, LEON VOORBERG | **CO-COMMISSIONERS** BARBICAN
 LONDEN, THÉÂTRE NATIONAL DE CHAILLOT, WIENER
 FESTWOCHEN | **COPRODUCTION** BLINDMAN, HOLLAND
 FESTIVAL, MUZIEKTHEATER TRANSPARANT | **SUPPORTED**
BY RABOBANK AMSTERDAM | **PRIVATE PRODUCER** HARRY
 AND MARIJKE VAN DEN BERGH | **REVIVAL**

In 1928, Jean Cocteau wrote *La voix humaine*, a monologue that became a classic. The play was adapted for the screen and set to music. 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: *'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 says that? Literally: who says it? Nobody. We don't hear him. 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.'*

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

The other voice is the third in an organically developing series of monologues. The previous parts are *La voix humaine* (performed by Halina Reijn) and *Song from Far Away* (by Simon Stephens, performed by Eelco Smits). For director Ivo van Hove, they are a polyphonic exploration of the loneliness of the western cosmopolitan global citizen at the beginning of the 21st century. Each time, scenographer Jan Versweyveld designs a room with the anonymous aesthetic of the metropolis and the seemingly inaccessible life behind glass.



THE OTHER VOICE / DE ANDERE STEM

BY RAMSEY NASR | DIRECTED BY IVO VAN HOVE | WITH
DJAMILA LANDBRUG, RAMSEY NASR | SUPPORTED BY
FONDS 21 | PRIVATE PRODUCER RUTGER KOOPMANS
AND LOUISE TER KUILE | REVIVAL

8, 15 DEC, 11, 18 MAY | 20:00

With his first feature film *Ossessione* (1943), Luchino Visconti is at the basis of neorealism in Italian cinema, a movement focusing on the struggle for survival of the poor working class in economically and politically hard times. They are rough and harsh films, invariably shot on location. Visconti based his scenario on *The Postman Always Rings Twice*, a classic crime novel by James M. Cain with a ruthless view of the bottom of society.

Gino, an attractive vagabond, stops at a small roadside restaurant and gas station. It is operated by Giovanna and Giuseppe. Giovanna is stuck in an unhappy and loveless marriage to an older man in order to escape a life of poverty. A passionate affair occurs between her and the vagabond. Together, they devise the plan to kill her husband.

Visconti tells the chilling story through a number of short and bold scenes that are exceptionally poetic and raw. Is freedom in poverty to be preferred over being restrained but wealthy? It makes *Obsession* a powerful social drama about what passion inflicts on people. How it irresistibly draws them towards each other and eventually leads to a fatal ending.

Obsession will be Van Hove's fourth project based on Visconti. He also directed *Rocco and his brothers* (Toneelgroep Amsterdam and Ruhrtriennale) and *Ludwig II* (Münchner Kammerspiele). In July 2016, he will create *Les Damnés* with the Comédie Française during the Festival d'Avignon at the Cour d'Honneur of the Palais des Papes.

This special international coproduction with the Barbican Centre will premiere in April 2017 in London with a cast consisting of both English actors and TA actors. It will be performed entirely in English. The role of Gino will be played by Jude Law, who has proved to be one of the most important actors of his generation with various exceptional roles in both theatre (*Henry V*, *Hamlet*, *Anna Christie*) and film (*Sherlock*, *The Grand Budapest Hotel*, *Side Effects*, *Cold Mountain*).



OBSSESSION

AFTER LUCHINO VISCONTI | **DIRECTED BY** IVO VAN HOVE
WITH JUDE LAW, HALINA REIJN, GIJS SCHOLTEN VAN ASCHAT,
 ROBERT DE HOOG ET AL. | **CO-COMMISSIONERS** LES THÉÂTRES
 DE LA VILLE DE LUXEMBOURG, WIENER FESTWOCHEN
COPRODUCTION HOLLAND FESTIVAL | **PRIVATE PRODUCER**
 JOOST AND MARCELLE KUIPER, JOACHIM FLEURY | **PRODUCTION**
 BARBICAN LONDEN/TONEELGROEP AMSTERDAM | **PREMIERE**

8, 9, 10, 11, 14, 15, 16, 17 JUN | 20:00 | 18 JUN | 14:00

BOX OFFICE

- Located at the Stadsschouwburg Amsterdam (Leidseplein 26, Amsterdam).
- Open Mon to Sat, 12:00 – 18:00 or until the start of a performance.
- On Sun and public holidays, the box office is open two hours before the start of a performance.
- Telephone +31 (0)20 624 23 11, Mon to Sat, 12:00 – 18:00.
- You can also book and print tickets online at ssba.nl or tga.nl/en.

DISCOUNTS

- If you are visiting the same performance with a group of 10 people or more, you will receive a €4 discount each.
- Are you ordering tickets for more than one performance at once? Then you receive your cheapest ticket out of every five tickets for free. This means you save 20% and receive five tickets for the price of four.
- Those who own a CJP pass receive a €4 discount. For members of We Are Public and those who own a Stadspas, there is a special performance with a significant discount each month.
- Please visit www.lastminuteticketshop.nl, where TA regularly offers tickets with a 50% discount.

VENUE

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.

Obsession is played at Koninklijk Theater Carré (Amstel 115-125, Amsterdam). You can order tickets online (www.carre.nl/en) or make reservations by calling 0900 - 25 25 255 (€ 1,30 per call).

TRANSPORT

- 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.

TA THANKS

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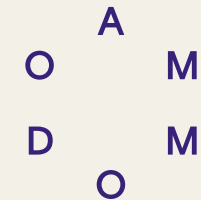
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SURTITLED PERFORMANCES IN AMSTERDAM

WED	17	AUG	20:00	MEDEA
THU	18	AUG	20:00	MEDEA
FRI	19	AUG	20:00	MEDEA
SAT	20	AUG	20:00	MEDEA
TUE	23	AUG	20:00	SONG FROM FAR AWAY
WED	24	AUG	20:00	SONG FROM FAR AWAY
THU	25	AUG	20:00	SONG FROM FAR AWAY
FRI	26	AUG	20:00	SONG FROM FAR AWAY
SAT	27	AUG	20:00	SONG FROM FAR AWAY
TUE	30	AUG	20:00	MEDEA
WED	31	AUG	20:00	MEDEA
THU	1	SEP	20:00	MEDEA
FRI	2	SEP	20:00	MEDEA
THU	15	SEP	20:30	THE GLASS MENAGERIE
THU	22	SEP	20:30	THE GLASS MENAGERIE
THU	29	SEP	20:00	HUSBANDS AND WIVES
THU	6	OCT	20:00	HUSBANDS AND WIVES
THU	24	NOV	19:30	THE FOUNTAINHEAD
THU	1	DEC	19:30	THE FOUNTAINHEAD
THU	8	DEC	20:00	THE OTHER VOICE
THU	15	DEC	20:00	THE THINGS THAT PASS
THU	15	DEC	20:00	THE OTHER VOICE
THU	15	DEC	20:30	THE MAIDS
THU	22	DEC	20:00	THE THINGS THAT PASS
THU	22	DEC	20:30	THE MAIDS
THU	5	JAN	19:30	THE FOUNTAINHEAD
THU	12	JAN	19:30	THE FOUNTAINHEAD
THU	26	JAN	20:00	HUSBANDS AND WIVES
THU	2	FEB	20:00	HUSBANDS AND WIVES
THU	9	MAR	19:00	IBSEN HOUSE
THU	13	APR	19:00	KINGS OF WAR
THU	11	MAY	19:00	IBSEN HOUSE
THU	11	MAY	20:00	THE OTHER VOICE
THU	18	MAY	20:00	THE OTHER VOICE
THU	18	MAY	20:30	THE MAIDS
THU	25	MAY	20:30	THE MAIDS
THU	8	JUN	20:00	OBSESSION
FRI	9	JUN	20:00	OBSESSION
SAT	10	JUN	20:00	OBSESSION
SUN	11	JUN	20:00	OBSESSION
WED	14	JUN	20:00	OBSESSION
THU	15	JUN	20:00	OBSESSION
FRI	16	JUN	20:00	OBSESSION
SAT	17	JUN	20:00	OBSESSION
SUN	18	JUN	14:00	OBSESSION

