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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, Simon Stone, Luk Perceval, Guy Cassiers, Robert Icke and Sam Gold – 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 allows 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 a 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.

*'Perceval challenged his actors to a kind of theatrical athletics. Gijs Scholten van Aschat and Maria Kraakman are pulling out all the stops when it comes to their great acting talent. They show the very best of themselves.'* – Loek Zonneveld in De Groene Amsterdammer

*'An unsurpassed idea, to capture this book in a danse macabre.'*  
– Karin Veraart in de Volkskrant

For TA, Luk Perceval adapted one of his favourite novels, *The year of cancer*. With this bestseller from 1972, Hugo Claus succeeded in writing a novel about love that comprises both the profound and the banale. In short chapters, he paints a portrait of two people who can neither live with nor without each other. What is it that brings two people together when nothing seems to make sense?

Perceval stripped the book of its Amsterdam and early 1970s context. Only the very core remained: a woman who can't commit because the realization of decay hangs around her life like a veil. A man who can't save her because he unjustly interprets her cry for love as a rejection.

In a physically exhausting performance, Maria Kraakman and Gijs Scholten van Aschat play and dance the ecstasy of being in love, as well as the defensive fights after the breakup. The forced nature of the relationship echoes in the piano music, composed and performed live by Jeroen van Veen. It propels the two lovers in a danse macabre towards the conclusion, where neither of them is willing to definitively herald the end.



# THE YEAR OF CANCER

16, 17, 18, 19, 22, 23, 24, 25, 26 AUG | 20:30

**BY HUGO CLAUS | DIRECTED BY LUK PERCEVAL | WITH MARIA KRAAKMAN, GIJS SCHOLTEN VAN ASCHAT, JEROEN VAN VEEN  
PRIVATE PRODUCER VAN MEEUWEN KAN FONDS / MIES AND JAAP KAMP**

In an interview with SSBA Salon, Simon Stone said: *'If you want to see something that is as old as the 2,000 years ago when it was written and at the same time as modern as the moment you live in, if you want to connect the history of time and of human existence, then come to the theatre.'*

Stone made a radical adaptation of Euripides's Greek tragedy about the daughter of the king, who is replaced with a younger woman by her husband and kills her children out of revenge. He turned it into a contemporary story. He let himself be inspired by the true story of an American doctor who set fire to her own house after a difficult divorce in 1995, killing two of her children. The existential questions from the ancient tragedy are shown in the context of a contemporary reality.

Marieke Heebink won the Theo d'Or for her portrayal of the main character. The play was selected for the National Dutch Theatre Festival in 2015. Medea will now be performed in Amsterdam for the fourth consecutive season.

Hein Janssen in de Volkskrant: *'Heebink constructs her role beautifully, from pretending to be naive and hopeful, through despair to a dark frenzy. The result: a monumental, ruthless portrait of a confused woman.'*

# MEDEA



25, 26, 27, 30, 31 AUG, 7 SEP | 20:00

**BY SIMON STONE | AFTER EURIPIDES | DIRECTED BY SIMON STONE | WITH EVGENIA BRENDES, FRED GOESSENS, AUS GREIDANUS JR., MARIEKE HEEBINK, EVA HEIJNEN, BART SLEGGERS, JIP SMIT, LEON VORBERG, FAAS JONKERS, POEMA KITSEROO, ROVER WOUTERS, STIJN VAN DER PLAS**  
**SUPPORTED BY FONDS 21 | PRIVATE PRODUCER JOOST AND MARCELLE KUIPER**



In an extensive adaptation of The books of the small souls (1901-1903), we focus on a family that has seen better times. Various generations struggle to live together under one roof. Their large house is a haunted house, a madhouse and an infirmary all at once. All members of the family suffer in some way from trauma, disability and neurosis. They are 'small souls' bearing the burden of the choices they made long ago and which they are unable or unwilling to change.

They all cling to Addy, a young doctor. He is married to Mathilde: a healthy woman who is in all senses the opposite of her in-laws. An outsider, who is tolerated reluctantly. The fact that Addy is more concerned about his family than about her puts their relationship under pressure. In this, they reflect the fate of Addy's parents, who too are stuck in an unhappy marriage.

The situation seems hopeless. But hesitant attempts are made to escape the crisis. Will they succeed in openly discussing their disillusionments, desires and expectations? Will they gain a new vision on life?

Ivo van Hove: *'With Small souls, we will complete our triptych based on the works of Louis Couperus. Our ambition was to present Couperus as a contemporary. In 2015, we began with The hidden force, the focal point of which was the never-ending clash of cultures. Couperus ruthlessly describes how eastern and western culture are fundamentally irreconcilable, can't approach each other further. In 2016, there was The things that pass, a symphony of doom about a family scattered all over the world. We situated it in an immense waiting room where escape is impossible, except through death. It was beautiful how Lot announces a new era at the end. We see this new era in Small souls, the closing piece of the trilogy. "Do we live here? I mean really live?," Constance wonders. We see how a community of sick, tired, extinguished people in a gloomy house gradually find ways to heal. People who take small steps trying to be happy, trying to live. Marietje, the sickest of all, concludes: "I feel a new, different life in me. There is an energy in me... I want to follow it, I must follow it." It is like the start of the golden age.'*



# SMALL SOULS

12 OCT, 16 NOV | 20:00

**BY** LOUIS COUPERUS | **DIRECTED BY** IVO VAN HOVE | **WITH** HÉLÈNE DEVOS, NOORTJE HERLAAR, ROBERT DE HOOG, HANS KESTING, MARIA KRAAKMAN, CHRIS NIETVELT, FRIEDA PITTOORS, STEVEN VAN WATERMEULEN | **COPRODUCTON** RUHRTRIËNNALE | **SUPPORTED BY** AMMODO | **PRIVATE PRODUCER** HELGA LASSCHUIJT / DIRK RAES, WILLEM AND PAULA VAN DER SCHOOT – VAN VOORST

Everything is seemingly under control in the life of successful businessman Peter Egermann. But during a visit to a brothel, he suddenly snaps: he kills and rapes a prostitute. What caused this outburst?

Peter Egermann is neither happy nor unhappy. He experiences his life as a compromise. But he is also cornered. He is an obstacle to his psychiatrist, who is after his wife. He is an object of desire to Tim, their homosexual friend. He is a status symbol to his dominant mother. But his wife sees him as a failure. Various conversations with his entourage reveal the portrait of a man who feels he is being threatened from all sides and thinks blowing himself up is the only way out.

Bergman himself thinks that everyone should draw their own conclusions. People are like marionettes, suspended by strings they don't control themselves. Beneath the surface of a successful and controlled life, there are passions struggling to get out. Or like Tim puts it: *'I'm being driven by forces I can't control. Doctors, lovers, pills, alcohol, work: nothing helps. They are secret forces. Do they have a name? I don't know.'*

Nanouk Leopold: *'Fear, lust and aggression. Three emotions that fight, strengthen and blind each other. People are at the mercy of their emotions. Civilization and intelligence don't provide any consolation. Only destruction can bring peace. I love the characters in Ingmar Bergman's work. They are almost an abstract translation of what makes people do what they do. The idea that I am allowed to paint my own picture with these characters is very inspiring. Film and theatre maker Ingmar Bergman will serve as a kind of bridge, between me – a film maker – and the stage. I will be making an adaptation of the feature film Aus dem Leben der Marionetten, a slightly more unknown Bergman from the 1980s. It will be a performance consisting of both filmic and theatrical means. The story is about the unhappy marriage of Peter and Katarina Egermann. Peter loves his wife. But he would prefer to kill her.'*



# FROM THE LIFE OF THE MARIONETTES

9 NOV | 20:30

**BY** INGMAR BERGMAN | **DIRECTED BY** NANOUK LEOPOLD  
**WITH** JANNI GOSLINGA, EVA HEIJNEN, HUGO KOOLSCHIJN, CELIA  
 NUFAAR, EELCO SMITS, BART SLEGGERS | **PRIVATE PRODUCER**  
 GERT-JAN AND CORINNE VAN DEN BERG – RAAT, JEROEN VAN  
 INGEN AND JAAP KOOLIJMAN, VAN MEEUWEN KAN FONDS / MIES  
 AND JAAP KAMP



*'Song from Far Away offers a window into the heart. Its staging reflects us back to ourselves, like pale ghosts peering into the abyss, straining to hear a distant song.'* – The Guardian

*'Shakespeare would call it the undiscovered country, from which no traveler returns. Beckett might see a light gleaming for an instant, pointlessly, before night snuffs it out again. And now Simon Stephens turns his thoughts to death, and everything it hollows or spurs, for this elegant solo show from Toneelgroep Amsterdam.'* – Peter Crawley in The Irish Times

A young banker returns to his birth city Amsterdam to be present at the funeral of his younger brother. Before the funeral he writes letters that are alternately melancholic, rebellious and calm, in an attempt to come into contact with the brother he never had any real contact with. A monologue as a mourning process.

Song from Far Away was written especially for Eelco Smits by English playwright Simon Stephens. American singer-songwriter Mark Eitzel composed the ominous theme song. Together with La voix humaine (by Jean Cocteau, played by Halina Reijn) and The other voice (written and played by Ramsey Nasr), the play is part of an organically developing series of monologues. For director Ivo van Hove, they are an exploration of the loneliness of the western cosmopolitan citizen at the beginning of the 21st century.

Song from Far Away was created in English at the at the Mostra Internacional de Teatro de São Paulo, Brazil in 2015. The play has since been performed at the Young Vic in London for three weeks and at the Galway International Arts Festival in Ireland.



# SONG FROM FAR AWAY

*'To perform in a play by Mitchell is precision work: like in a choreography, she thinks of every action and fixes everything. Chris Nietvelt and Marieke Heebink have an excellent command of this; they play their roles full of emotions, fighting spirit, despair and surrender. The maids is a matchless interplay, directed in a surprisingly clear, contemporary way.'* – Sander Janssens in Het Parool

In his most famous play, Jean Genet presents the sisters Claire and Solange. They work as housemaids of a rich lady in the city. While she is away, they take turns pretending to be madame. It is their way of escaping this hopeless reality. Now that they have made madame's lover end up in prison, the sisters devise a plan to kill their mistress too. But will they be able to execute this plan?

In her feminism-inspired work, Katie Mitchell consistently focuses on female experience and perception. In her staging of the story, Claire and Solange are Polish immigrants. That is how Mitchell makes the existing power relations within the play more current. She also casts a new light on sexual identity: madame has become a male transvestite. Man and woman, ruler and oppressor: they are all roles. Mitchell doesn't just show how they are reproduced and confirmed, but equally how they can be undermined.



# THE MAIDS

23, 30 NOV | 20:30

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



*'In The hidden force, Ivo van Hove found the material for a genuine classical tragedy. One where fate strikes ruthlessly.'* – Geert Van der Speeten in De Standaard

Ivo van Hove's staging of Louis Couperus's masterpiece revolves around the clash of two cultures. One is seemingly open, rational and bureaucratic. The other is concealed, magical and mysterious. The westerner dominates and controls, but he can't fight the hidden force of the east, which imperceptibly permeates and wears everything out.

Otto van Oudijck experiences this personally. He decisively governs his district on Java. His life is dedicated completely to his mission: to bring prosperity to the people. It makes him blind and deaf to the needs of his family. Nor has he an eye for local culture and traditions. A conflict with the local officers evokes forces that are too much for this colonial. He slowly loses all of his certainties and all he holds dear.

This wear and tear literally takes place on stage: the actors can do nothing but surrender to the tropical environment with natural elements raging across the stage. In the soundtrack, western piano music is affected and discolored by eastern percussion and edited nature sounds.

The hidden force is an enthralling story about the misunderstandings and incomprehension between cultures, as well as between close relatives. The downfall of Otto van Oudijck makes us painfully aware of the impossibility to fully understand others.



# THE HIDDEN FORCE

14, 21 DEC | 20:00

**BY** LOUIS COUPERUS | **DIRECTED BY** IVO VAN HOVE | **WITH** BART BIJNENS, MINGUS DAGELET, JIP VAN DEN DOOL, BARRY EMOND, MARIEKE HEEBINK, EVA HEIJNEN, MARIA KRAAKMAN, ROB MALASCH, HALINA REIJN, DEWI REIJS, GIJS SCHOLTEN VAN ASCHAT, LEON VOORBERG ET AL. | **COPRODUCTOR** RUHRTRIËNNALE | **SUPPORTED BY** AMMODO | **PRIVATE PRODUCER** ANDA WINTERS, JOOST AND MARCELLE KUIPER

*'Brilliant productions such as Ivo van Hove's Roman Tragedies or Kings of War prove in the way they play fast and loose with the texts. Van Hove mashes up the plays in a way that few UK directors would dare, and understands how to use the drama of the past to illuminate the present.'* – Lynn Gardner in The Guardian

In Kings of war, the drama plays about kings Henry V, Henry VI and Richard III are combined into one explosive performance about leadership. It shows how three different leaders in changing circumstances take both good and bad decisions in times of crisis and war. The emphatic presence of historical context in Shakespeare's plays is moved into the background, in order to make room for an exciting reflection on power, ambition and responsibility.

In these times of political instability, the performance hits a social nerve. Shakespeare's kings show eerie similarities to the world leaders of today. After Kings of war had been performed just a day before the US presidential elections, The New Yorker called the play *'the first great theatrical work of the Trump era'*.

For his portrayal of Richard III, Hans Kesting received the Louis d'Or in 2016. The play was also selected for the National Dutch Theatre Festival that same year. The jury's report read: *'Performed with crystal clear directing, breathtaking scenography and with perfect musical accompaniment, Toneelgroep Amsterdam demonstrates Shakespeare's immortality during the 400th anniversary of his death. Let's hope this Kings of war will be performed regularly in the Netherlands.'*



# 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, HUGO KOOLSCHIJN, RAMSEY NASR, CHRIS NIETVELT, CELIA NUFAAR, HARM DUCCO SCHUT, BART SLEGGERS, EELCO SMITS, LEON VOORBERG ET AL. | **MUSICIANS** STEVE DUGARDIN, BLINDMAN [BRASS]: KONSTANTIN KOEV, CHARLOTTE VAN PASSEN, DANIEL QUILES CASCANT, DANIEL RUIBAL ORTIGUEIRA  
**CO-COMMISSIONERS** BARBICAN LONDON, THÉÂTRE NATIONAL DE CHAILLOT, WIENER FESTWOCHEN | **COPRODUCTOR** BLINDMAN, HOLLAND FESTIVAL, MUZIEKTHEATER TRANSPARANT | **SUPPORTED BY** RABOBANK AMSTERDAM  
**PRIVATE PRODUCER** HARRY AND MARIJKE VAN DEN BERGH



*'Ivo van Hove created a masterful construction. History is written here, for four hours on end.'* – Jury Theaterfestival 2015

Some were looking forward to it and some were skeptical: Ivo van Hove would be staging Ayn Rand's controversial novel of ideas *The Fountainhead*. Should this provocative story written by the inspiration of right-wing America be staged at all? At the premiere at the Holland Festival in 2014, both the audience and the press were lost for superlatives to express what they saw.

The Guardian wrote: *'Van Hove 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 Fountainhead* is an ode to creativity and imagination. It recounts the struggle of brilliant architect Howard Roark, who refuses to make concessions to his clients. He stubbornly strives to achieve his ideals of integrity and selfishness. In love, he is also without compromise. How can you give yourself to another while staying true to yourself?



# THE FOUNTAINHEAD

THE FOUNTAINHEAD BY AYN RAND  
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11 JAN | 19:30

**BY** AYN RAND | **DIRECTED BY** IVO VAN HOVE | **WITH** HÉLÈNE DEVOS, AUS GREIDANUS JR., ROBERT DE HOOG, HANS KESTING, HUGO KOOLSCHIJN, RAMSEY NASR, FRIEDA PITTOORS, HALINA REIJN, BART SLEGGERS | **MUSICIANS** BLINDMAN [DRUMS]: YVES GOEMAERE, HANNES NIEUWLAET, CHRISTIAAN SARIS | **PRIVATE PRODUCER** EMMERIQUE GRANPRÉ MOLIERE



After *The hidden force*, Ivo van Hove made a second adaptation of a novel by Couperus: *The things that pass*, this time a coproduction with Toneelhuis (Antwerp). In this magnificent sketch of morality, we see how a hushed-up murder of passion in the Dutch Indies continues to have a destructive influence on the families of the elderly Ottilie Derckx and Emile Takma. The concealment of their amorous relationship and the murder of Ottilie's husband leave deep traces throughout the next generations.

The main characters in the adaptation are young lovers Lot and Elly. They are hoping to free themselves from the grip of the past, but realize that even their honeymoon to the sensual south is unable to cure them from the traumas that continue to affect the family.

*The things that pass* is a portrait of stagnating people, a story of lives unlived, of the enormous discrepancy between one's own feelings and that which can be discussed. The paralyzed members of the family don't succeed in realizing their deepest desires. Their unsatisfied desires become a silent cancer. Like a melancholy choir, they wander around in their overly small world, a waiting room for death.

Herien Wensink in NRC: *'They all wait for it to end, but it continues. Their suffering makes their children suffer, and their children's children. Sometimes they lump together and pass through the room like a procession of ghosts. These ghosts from the past kill every bit of hope.'*



# THE THINGS THAT PASS

25 JAN, 1 FEB | 19:00

**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, LUCA SAVAZZI, BART SLEGGERS | **COPRODUCTON** RUHRTRIËNNALE | **SUPPORTED BY** AMMODO | **PRIVATE PRODUCER** JOOST HOUTMAN AND JEFFREY ONG, JEROEN VAN INGEN AND JAAP KOOIJMAN, ROB AND MARIJKE VAN OORDT | **PRODUCTION** TONEELGROEP AMSTERDAM/TONEELHUIS

Simon Stone received international praise for his quirky adaptation of *The wild duck*, which was performed a few years ago at the Holland Festival. That adaptation later became the starting point for Stone's successful first feature film *The Daughter*. For *Ibsen house*, Stone used several of the Norwegian playwright's less well-known plays.

Simon Stone: *'The more I read Ibsen's plays, the more I see that characters recur. Although they have different names, they bear the same features. In Ibsen house, I process this material into a story about different generations in one house. The rooms are places of trauma and confrontation, but also of joyful memory. It is about how we struggle to be able to go on. About how we attempt to feel normal again after things have been far from normal for far too long.'*

Stone has written an entirely new play in close dialogue with the ensemble. At the centre of the play, there is the holiday home of renowned architect Cees Kerkman, where the various family members meet each other at crucial moments in their lives. As is traditional with Ibsen, there are quite a few secrets and traumas that have a fatal influence on the lives of the different generations. An intriguing game of repression, lies and reckonings emerges, with the house as the only witness to the entire family tragedy.



# IBSEN HOUSE

8, 15 FEB | 19:00

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



With *The other voice*, Ramsey Nasr wrote and performs the contemporary answer to Jean Cocteau's *La voix humaine*, directed by Ivo van Hove. In this monologue, performed by Halina Reijn since 2009, a woman is on the telephone with her ex. But what is the man saying on the other side of the line? Where is he? And who is with him?

Karin Veraart in *de Volkskrant*: *'At first, Nasr's character is cheerfulness personified, with a little joke about her abominable cooking skills here, and a word of consolation there. He immediately succeeds in making you side with him, and making you suspect the woman on the other side is a half-hysterical witch. But: we never hear her voice. So it isn't that easy. This is developed beautifully during the course of the performance.'*

The man wants to proceed. He tries to stay practical and wants to neatly settle the matter of dividing their possessions. It turns out he is not alone in the apartment. In the background, a silent witness is present: his new lover, played by Djamila Landbrug. But is he really ready for new love?

While Cocteau's monologue is the tragic account of one woman, Nasr's reply emphasizes the irreversible bond between a couple that is desperately trying to come loose, but doesn't succeed. The telephone conversation becomes a lifeline.

Like in *Song from Far Away*, *The other voice* lets scenographer Jan Versweyveld offer us an insight into the anonymous aesthetic of an apartment in the big city. Real life takes place elsewhere, seemingly unattainable behind glass.



# THE OTHER VOICE

22 FEB, 1 MAR | 20:00

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



The American writer A.M. Homes (1961) was born under difficult circumstances. Her mother was a young single woman who had an affair with her boss, who was much older. Homes ended up being adopted. She didn't meet her birth parents until she was 31 years old. It is therefore not surprising that the importance of family – and the absence of it – is often the object of research in her books.

It is not a coincidence that her most recent novel *May we be forgiven* starts during Thanksgiving, the ultimate American family celebration. The main characters are Harold Silver and his brother George. The latter causes the death of a married couple (on purpose?) in a car accident. His accountability is investigated at a clinic. In the meantime, Harold has an affair with his brother's wife. When George escapes from the clinic and discovers the adultery, he beats her to death. In turn, Harold's own wife leaves him.

Now that the entire family is shattered, Harold is forced to take responsibility. Not only does he take care of the children of his imprisoned brother, he also allows the son of the married couple that died in the car accident to come and live with him. Almost despite himself, he manages to create a newly assembled family.

*May we be forgiven* is a poignant portrait of a society that undermines its own values: all its cornerstones – family, relatives, friendship, ... – are under pressure and are in need of being redefined. The weaknesses of all characters are presented at pace, like a soap-opera-on-speed with a large dose of absurdity.

The adaptation of this great American novel is Guy Cassiers's third direction of a coproduction by Toneelgroep Amsterdam and Toneelhuis Antwerp. Cassiers directs a quality cast of actors from both companies.



# MAY WE BE FORGIVEN

5, 12, 19 APR | 20:30

**BY** A.M. HOMES | **DIRECTED BY** GUY CASSIERS | **WITH**  
EVELIEN BOSMANS, KATELIJNE DAMEN, ROBERT DE HOOG,  
CHRIS NIETVELT, EELCO SMITS, LUCAS VANDERVOST,  
ARIANE VAN VLIET, STEVEN VAN WATERMEULEN, ET AL.  
**PRODUCTION** TONEELGROEP AMSTERDAM/TONEELHUIS



The plague is making its way through Thebes. The oracle says the city is doomed because the murder of King Laius has remained unpunished. His successor Oedipus wants to free the people, who suffer greatly, of this curse. He leads the investigation personally. This is not the first time for Oedipus. He previously solved the riddle of the sphinx. He is determined to leave no stone unturned. The outcome is devastating: to everyone's great dismay – not in the least his own – Oedipus himself turns out to be the culprit.

Sophocles's most famous tragedy is the first story about crime and punishment. But just how guilty is Oedipus? He fled from his supposed parents when the oracle predicted he would kill his father and marry his mother. He killed Laius, whom he did not know, out of self-defense. Jocasta was offered to him for marriage after he freed Thebes from the sphinx. What is he to blame for? Oedipus did all he could to escape fate. The startling conclusion is that none of it has made a difference: the course of his life was predetermined and he will be punished no matter what.

Oedipus's quest is full of surprising twists. This turns the story into a chilling thriller. It is impossible not to be affected while watching someone head towards his demise while being determined to discover the truth. Oedipus is much more than the story of a man who has looked but not seen. The age-old attraction will always be how recognizable his fate is: the vulnerability of existence. And the fact that it is nearly impossible to control our lives and fortune.

King Oedipus is the perfect tragedy. In the wake of many before him, Robert Icke – who previously rewrote the Oresteia in London in a magnificent way – directs his own contemporary, free adaptation.



# OEDIPUS

12 APR, 10, 17 MAY | 20:00

**AFTER SOPHOCLES | WRITTEN AND DIRECTED BY**  
 ROBERT ICKE | **WITH** HÉLÈNE DEVOS, JIP VAN DEN DOOL,  
 FRED GOESSENS, AUS GREIDANUS JR., MARIEKE HEEBINK,  
 HANS KESTING, HUGO KOOLSCHIJN, FRIEDA PITTOORS, HARM  
 DUCO SCHUT, BART SLEGGERS ET AL. | **PRIVATE PRODUCER**  
 JOACHIM FLEURY, JOOST AND MARCELLE KUIPER

'Roman Tragedies is the most significant piece of theatre in Britain over the past decade.' – WhatsOnStage

'One word: go.' – New York Post

In Roman tragedies, three of Shakespeare's plays – Coriolanus, Julius Caesar and Anthony and Cleopatra – are combined in one continuous marathon performance about the business of politics. The audience is part of the scene and, like in a conference room, witnesses the entanglement of political power and personal interest.

Since the premiere at the Holland Festival in 2007, we have played Roman tragedies for almost 70,000 people. 172 performances in Adelaide, Antwerp, Amsterdam, Avignon, Barcelona, Braunschweig, Brussels, Eindhoven, Groningen, London, Montréal, New York, Vienna, Wrocław, Quebec and Zürich. This season, the play will be performed in Paris.

We will finish where we started: a grand finale of this world tour will be held in Amsterdam, with a final series of performances in Carré.

'The vision is global. Clocks tell you the time in Seattle, Rome, Athens. Astonishingly, time passes without dragging. It's a strange, powerful and original immersion, and its serious purpose is to examine the way we consume news. It is demonstrated that the screen is mightier than the living moment.' – The Observer

'I was always absorbed, often wowed, and left with a head buzzing with ideas about elitism and populism, about the eternal need for passion and pragmatism to temper each other.' – The Times

'Putting these three plays together, director Ivo Van Hove brings out the horror, the humanity, the pathos and the corruption of politics – and the volatility of the human temperament. Roman Tragedies is a Dutch triumph. No doubt about it.' – The Adelaide Review



# ROMAN TRAGEDIES

15, 16, 20, 21 JUN | 18:00

17 JUN | 15:00

BY WILLIAM SHAKESPEARE | DIRECTED BY IVO VAN HOVE  
 WITH HÉLÈNE DEVOS, FRED GOESSENS, JANNI GOSLINGA,  
 MARIEKE HEEBINK, HANS KESTING, HUGO KOOLSCHIJN, MARIA  
 KRAAKMAN, CHRIS NIETVELT, FRIEDA PITTOORS, GIJS SCHOLTEN  
 VAN ASCHAT, HARM DUCO SCHUT, BART SLEGGERS, EELCO SMITS  
 ET AL. | MUSICIANS BLINDMAN (DRUMS): YVES GOEMAERE,  
 HANNES NIEUWLAET, RUBEN COOMAN, WARD DE KETELAERE  
 COPRODUCTION HOLLAND FESTIVAL, DE MUNT/LA MONNAIE,  
 KAAITHEATER, MUZIEKTHEATER TRANSPARANT, BLINDMAN



# SURTITLED PERFORMANCES IN AMSTERDAM

WED 16	AUG	20:30	THE YEAR OF CANCER
THU 17	AUG	20:30	THE YEAR OF CANCER
FRI 18	AUG	20:30	THE YEAR OF CANCER
SAT 19	AUG	20:30	THE YEAR OF CANCER
TUE 22	AUG	20:30	THE YEAR OF CANCER
WED 23	AUG	20:30	THE YEAR OF CANCER
THU 24	AUG	20:30	THE YEAR OF CANCER
FRI 25	AUG	20:00	MEDEA
FRI 25	AUG	20:30	THE YEAR OF CANCER
SAT 26	AUG	20:00	MEDEA
SAT 26	AUG	20:30	THE YEAR OF CANCER
SUN 27	AUG	16:00	MEDEA
WED 30	AUG	20:00	MEDEA
THU 31	AUG	20:00	MEDEA
THU 7	SEP	20:00	MEDEA
THU 12	OCT	20:00	SMALL SOULS
THU 9	NOV	20:30	FROM THE LIFE OF THE MARIONETTES
THU 16	NOV	20:00	SMALL SOULS
THU 23	NOV	20:00	SONG FROM FAR AWAY
THU 23	NOV	20:30	THE MAIDS
THU 30	NOV	20:00	SONG FROM FAR AWAY
THU 30	NOV	20:30	THE MAIDS
THU 14	DEC	20:00	THE HIDDEN FORCE
THU 21	DEC	19:00	KINGS OF WAR
THU 21	DEC	20:00	THE HIDDEN FORCE
THU 11	JAN	19:30	THE FOUNTAINHEAD
THU 25	JAN	20:00	THE THINGS THAT PASS
THU 1	FEB	20:00	THE THINGS THAT PASS
THU 8	FEB	19:00	IBSEN HOUSE
THU 15	FEB	19:00	IBSEN HOUSE
THU 22	FEB	20:00	THE OTHER VOICE
THU 1	MAR	20:00	THE OTHER VOICE
THU 5	APR	20:30	MAY WE BE FORGIVEN
THU 12	APR	20:00	OEDIPUS
THU 12	APR	20:30	MAY WE BE FORGIVEN
THU 19	APR	20:30	MAY WE BE FORGIVEN
THU 10	MAY	20:00	OEDIPUS
THU 17	MAY	20:00	OEDIPUS
FRI 15	JUN	18:00	ROMAN TRAGEDIES
SAT 16	JUN	18:00	ROMAN TRAGEDIES
SUN 17	JUN	15:00	ROMAN TRAGEDIES
WED 20	JUN	18:00	ROMAN TRAGEDIES
THU 21	JUN	18:00	ROMAN TRAGEDIES

## EXTRA INFO

The **BOX OFFICE** is located at the Stadsschouwburg Amsterdam (Leidseplein 26, Amsterdam). Open Monday to Saturday, 12:00 – 18:00 or until the start of a performance. On Sunday 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](http://ssba.nl) or [tga.nl/en](http://tga.nl/en).

**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 the Café|Brasserie 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. 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.

Roman Tragedies is played at **KONINKLIJK THEATER CARRÉ** (Amstel 115-125, Amsterdam). You can order tickets online ([www.carre.nl/en](http://www.carre.nl/en)) or make reservations by calling 0900 - 25 25 255 (€ 1,30 per call).

## TA THANKS

### PERFORMANCE PARTNER

**accenture**

### AMSTERDAM PARTNER



### PARTNERSHIP FOR YOUNG ACTORS

**CLIFFORD  
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**TONEELGROEP AMSTERDAM** MARNIXSTRAAT 427 | 1017 PK AMSTERDAM | +31 (0)20 795 99 00 | [INFO@TGA.NL](mailto:INFO@TGA.NL) | [TGA.NL/EN](http://TGA.NL/EN)  
@TGAMSTERDAM | [FACEBOOK.COM/TONEELGROEPAMSTERDAM](https://www.facebook.com/TONEELGROEPAMSTERDAM) | **EDITORS** MARLENE KENENS, JOHAN REYNIERS  
**PHOTOGRAPHY** JAN VERSWEYVELD, SANNE PEPPER (P. 4, 6) | **STYLING** FAUVE RYCKEBUSCH, ELEFThERIA LAVDAKI  
**HAIR & MAKE-UP** MIRJAM VENEMA, HOUSE OF ORANGE | **DESIGN** BRIGIET VAN DEN BERG, JAN VERSWEYVELD  
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**SMALL SOULS  
FROM THE LIFE OF THE MARIONETTES  
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THE FOUNTAINHEAD  
THE THINGS THAT PASS  
IBSEN HOUSE  
THE OTHER VOICE  
LA VOIX HUMAINE  
AFTER THE REHEARSAL / PERSONA  
OTHELLO  
THE DIARY OF THE ONE WHO DISAPPEARED  
SIGN OF THE TIMES  
KINGS OF WAR JR.  
OEDIPUS JR.**

