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# Angels in America

By Tony Kushner  
Toneelgroep Amsterdam  
Directed by Ivo van Hove

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BAM Harvey Theater

Oct 23 & 24 at 7pm; Oct 25 at 6pm

Running time: 5 hours and 10 minutes, including a 45-minute break

Set and light design by **Jan Versweyveld**

Costume design by **Wojciech Dziedzic**

Video design by **Tal Yarden**

Music by **Wim Selles**

Translation by **Carel Alphenaar**

Dramaturgy **Peter van Kraaij**

In Dutch with English titles

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## CHARACTERS

Prior Walter  
Louis Ironson  
Roy Cohn  
Hannah Pitt / Ethel Rosenberg  
Joe Pitt  
Harper Pitt  
Belize / Mr. Lies  
The Angel

**Eelco Smits**  
**Fedja van Huêt**  
**Hans Kesting**  
**Marieke Heebink**  
**Marwan Kenzari**  
**Hélène Devos**  
**Roeland Fernhout**  
**Alwin Pulinx**

This production of *Angels in America* premiered in 2008 in the Stadsschouwburg Amsterdam and receives its US premiere at the 2014 BAM Next Wave Festival.

### SUMMARY

*Angels in America* takes place in New York during the 80s, the Reagan years. A new disease is ravaging the gay community but is being hushed up by the conservative government. The lives of a group of New Yorkers unwittingly become entangled. Their fears and aspirations find expression in dreams, lies, and heartbreaking relationships. It is a mosaic of stories about people struggling with love, sexuality, and the disastrous consequences of AIDS. Louis deserts his friend Prior, who is terminally ill. The marriage of Joe and Harper Pitt falls apart. The right wing lawyer Roy Cohn discovers that neither power nor money will protect him from death. *Angels in America* is about love, fear, and hope for change, a sensitive and complex portrait of a restless generation that is in revolt against a heartless society. Within the intimacy of a living room, the stage becomes a microcosm of the world, and mankind unleashes its own hesitant revolution.

### DRAMATURGICAL BACKGROUND

*Angels in America* is in two parts: *Millennium Approaches* and *Perestroika*. In the first part, three separate storylines are introduced which gradually become interwoven. In the second part, the play moves more into an unreal world of hallucinations. *Angels in America* is about transformation, release, being reborn, and the long road leading there.

The first storyline concerns Prior and Louis. When Prior is diagnosed with AIDS, his partner Louis runs away, frightened of his impending deterioration. Their separation and subsequent difficult reconciliation spans both parts of the play.

The second storyline is that of the Mormon lawyer Joe and his wife Harper. Joe lives with the knowledge of his homosexuality which he can no longer deny, while his wife lives with a deep-seated anxiety of being abandoned. When lawyer Roy Cohn advises Joe to leave for Washington to kick-start his legal career, Joe's marriage comes under a lot of strain. The couple's temporary, tentative separation and its final resolution develop during the two parts of the play.

The two runaways, Louis and Joe, meet and begin a relationship that combines sexual desire, mutual recognition, and a need for comfort. Their relationship will eventually fail because of the irreconcilable ideological differences between Louis, a left-wing intellectual, and Joe, a Mormon right-winger, Reagan supporter, and protégé of Cohn. Prior and Harper, left behind, meet in shared hallucinations. They reveal fundamental secrets to one another: Prior reveals Joe's homosexuality, while Harper predicts that the illness will not touch Prior's essence (and thus that he may survive).

The third storyline involves the physical and moral decline of Roy Cohn. Cohn embodies the homophobia of the Reagan era. The ultimate "player," he is a manipulator and a despot who thinks he can buy anything and blackmail anyone. But he finds himself facing a crisis; he has overplayed his hand and risks being disbarred as a lawyer. As a public figure who owes his status purely to his position of power within his extensive network, the threat of disbarment hangs over Cohn's head like the sword of Damocles. It is during this period that Cohn is also diagnosed with AIDS. He knows that his position and reputation as an arch-conservative homophobe are at stake, and he spins a web of lies and deception around himself to cover his tracks. But his worst fear is realized; his network crumbles away, his associates want nothing more to do with him, and he dies alone, haunted by demons from his past.



### TONEELGROEP AMSTERDAM

Toneelgroep Amsterdam (TA) is one of the leading ambassadors of Dutch performing arts in the Netherlands and abroad. With a core composed of a broad and highly versatile ensemble of world famous actors and a team of leading directors, TA is the in-house company of Stadsschouwburg Amsterdam and performs on stages worldwide. TA is led by Ivo van Hove, who has been instrumental in attracting fantastic international directors to the group such as Thomas Ostermeier, Johan Simons, Krzysztof Warlikowski, Grzegorz Jarzyna, Luk Perceval, and Guy Cassiers, as well as members of a new generation such as Simon Stone and Susanne Kennedy.

TA sets itself apart by staging innovative and contemporary productions from the classical and modern repertoire for a wide audience around the world. The group performs for around 110,000 people a year, helping to ensure that repertory theater remains an indispensable component of contemporary culture. TA has an extensive talent development program in acting, directing, and stage design, as well as theater technology and administrative work. In addition, TA has a wide-ranging education program, including an annual junior production, and a roster of other events occurring almost every day under the title of TA-extra. Furthermore, TA works together with alliance partner Adelheid Roosen / Female Economy.

This season Toneelgroep Amsterdam brings Tony Kushner's Pulitzer Prize-winning epic *Angels in America* exclusively to Amsterdam and New York, where it was written. With little more than a stack of vinyl records, a few fluorescent lights, and a saline drip, Ivo van Hove delivers a revelatory take on *Angels in America*. This marathon production about love, fear, and transformation in AIDS-ravaged 1980s New York is stripped down to reveal its characters—the vision-haunted Prior Walter and his boyfriend Louis, Reaganite lawyer Roy Cohn, and closeted Mormon Joe Pitt and his wife Harper—in all their flawed humanity.

**TONY KUSHNER** (playwright), born in New York City in 1956 and raised in Lake Charles, LA, is best known for his two-part epic, *Angels In America: A Gay Fantasia on National Themes*. His other plays include *A Bright Room Called Day*, *Slavs!*, *Hydrotaphia*, *Homebody/Kabul*, and *Caroline, or Change*, the musical for which he wrote book and lyrics, with music by composer Jeanine Tesori. Kushner has translated and adapted Pierre Corneille's *The Illusion*, S.Y. Ansky's *The Dybbuk*, Bertolt Brecht's *The Good Person of Sezuwan* and *Mother Courage and Her Children*, and the English-language libretto for the children's opera *Brundibár* by Hans Krasa. He wrote the screenplays for Mike Nichols' film of *Angels In America* and Steven Spielberg's *Munich*. In 2012 he wrote the screenplay for Spielberg's movie *Lincoln*. His screenplay was nominated for an Academy Award, and won the New York Film Critics Circle Award, Boston Society of Film Critics Award, Chicago Film Critics Award, and several others. His books include *But the Giraffe: A Curtain Raising* and *Brundibár: the Libretto*, with illustrations by Maurice Sendak; *The Art of Maurice Sendak: 1980 to the Present*; and *Wrestling with Zion: Progressive Jewish-American Responses to the Palestinian/Israeli Conflict*, co-edited with Alisa Solomon. His recent work includes a collection of one-act plays entitled *Tiny Kushner*, and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. In addition, a revival of *Angels in America* ran off-Broadway at the Signature Theater and won the Lucille Lortel Award in 2011 for Outstanding Revival. Kushner is the recipient of a Pulitzer Prize for Drama, an Emmy Award, two Tony Awards, three Obie Awards, an Arts Award from the American Academy of Arts and Letters, a PEN/Laura Pels Award, a Spirit of Justice Award from the Gay and Lesbian Advocates and Defenders, a Cultural Achievement Award from the National Foundation for Jewish Culture, a *Chicago Tribune* Literary Prize for lifetime achievement, and the 2012 National Medal of Arts, among many others. *Caroline, or Change*, produced at the National Theatre of Great Britain, received the *Evening Standard* Award, the London Drama Critics' Circle Award, and the Olivier Award for Best Musical. In September 2008, Tony Kushner

became the first recipient of the Steinberg Distinguished Playwright Award, the largest theater award in the US. He is the subject of a documentary film, *Wrestling with Angels: Playwright Tony Kushner*, made by the Oscar-winning filmmaker Freida Lee Mock. He lives in Manhattan with his husband, Mark Harris.

**IVO VAN HOVE** (director) has held key positions in Dutch-Belgian cultural life, first as the head of Het Zuidelijk Toneel in Eindhoven from 1990 to 2000, and since 2001 as general director of the Toneelgroep Amsterdam, the country's prime theater company and the official municipal theater company of Amsterdam. With an annual average of five new plays and over 350 performances, the company plays to audiences of 110,000 each year. Toneelgroep Amsterdam has been invited by international festivals such as RuhrTriennale, Wiener Festwochen, the Edinburgh Festival and Festival d'Avignon, and performs in the US, Canada, Russia, and Australia. Van Hove's international focus has drawn guest directors such as Christoph Marthaler, Krzysztof Warlikowski, Grzegorz Jarzyna, Johan Simons, and Thomas Ostermeier. Van Hove has frequently guest-directed at New York Theatre Workshop, and has directed companies including Deutsches Schauspielhaus in Hamburg, Schaubühne in Berlin, and Münchner Kammerspiele. He has staged opera at the Flemish Opera (Alban Berg's *Lulu* and the complete *Ring* cycle by Wagner). At La Monnaie in Brussels he directed *Idomeneo* by Mozart and in Amsterdam Janáček's *Makropulos Case*. In 2014 he staged the world premiere of the opera *Brokeback Mountain* at Teatro Real. He programmed international theater, music, opera, and dance at the annual Holland Festival from 1997 to 2004. Award-winning repertoire of the Toneelgroep Amsterdam includes Shakespeare's *Roman Tragedies* and *The Taming of the Shrew*, Tony Kushner's *Angels in America*, Ingmar Bergman's *Scenes from a Marriage*, and John Cassavetes' *Husbands* and *Opening Night*. A number of these have been presented at BAM. Van Hove's accolades include two Obie Awards for off-Broadway productions in New York (*More Stately Mansions*, *Hedda Gabler*), Flanders Oeuvreprijs (1995), Theatre Festival Prize (1996), and the Archangel Award at Edinburgh Festival

(1999). He is a knight of the Ordre des Arts et des Lettres in France (2004); he has received the Dutch theater critics (2007), the Prosceniumprijs (Dutch oeuvre prize, 2008, with Jan Versweyvel), and the Amsterdam Business Oeuvre Award (2012). In 2014 van Hove received an honorary doctorate from the University of Antwerp. In recent years he has directed *Rocco and his Brothers* by Luchino Visconti and *Teorema* based on the work of Pier Paolo Pasolini (both in partnership with the Ruhrtriennale), *Antonioni Project* by Michelangelo Antonioni, *Cries and Whispers*, *Scenes from a Marriage* and *After the Rehearsal / Persona* by Ingmar Bergman, *The Human Voice* by Jean Cocteau, *Summer Trilogy* by Carlo Goldoni, *Children of the Sun* by Maxim Gorki, *And We'll Never Be Parted* by Jon Fosse, *The Miser* by Molière, and *The Russians!* by Tom Lanoye, *Mourning Becomes Electra* and *Long Day's Journey into Night* by O'Neill, and *The Fountainhead* by Ayn Rand at the Toneelgroep Amsterdam. In recent years van Hove has discovered the power of adapting screenplays, obtaining first rights to adapt film scripts by John Cassavetes and Michelangelo Antonioni. Van Hove re-examines repertoire through the prism of our own time, specializing in dismantling theater classics. He uses the text's structure to emphasize extreme settings—in which different media play an important role—or to encourage actors to take extraordinary liberties, striving for a bared-soul approach. Van Hove's 2008 minimal staging of *Angels in America* "was the most literal version of anti-space I've seen in the conventional theater," says author Tony Kushner. "It threw the entire event on the actors and their performances. There was no attempt to create stage illusion of any sort. The only departure from the play was that the Angel was played by a male actor. You learn immensely new things from whatever is formalistically unfamiliar in his productions." Van Hove is fascinated by human behavior and relationships in the context of great social upheaval. He can transform every play into a laboratory of human behavior. While choosing his repertoire he looks for conflicts and strategies; he loves characters that pursue their obsessions to the end, and he focuses on their wounds and scars. Van Hove balances our basest instincts and our more superficial manners

and attitudes. Jan Versweyvel's set designs offer van Hove the space to explore the characters' interior landscapes. Van Hove doesn't judge his characters and presents their good and bad qualities with the same amount of attention, in their full potency. At the same time the scenery articulates a vision of contemporary culture. We live in an individualistic, self-absorbed, fluid society. Van Hove and Versweyvel show the mechanisms of this society but also make clear that we can't live in isolation. A different notion of collectivity is found in theater, the ultimate place to experiment with this since, according to Van Hove, it is a place to celebrate the irrational and to ask questions—without fear or restraint.

**JAN VERSWEYVELD** (set design), a scenographer and lighting designer, received his training at the Sint Lucas Institute in Brussels and the Royal Academy in Antwerp. In the 1980s, he and van Hove were two of the founders of the Flemish theater groups Akt/Vertikaal and Toneelproducties De Tijd, working with remarkable theater collaborators. Versweyvel became the regular scenographer of Eindhoven's Zuidelijk Toneel theater group in 1990. In 2001 he moved to Toneelgroep Amsterdam, where he became the head of scenography and the group's regular designer. He worked on the following productions: *Angels in America*, *Cries and Whispers*, *Rocco and his Brothers*, *Antonioni Project*, *La Voix Humaine*, *Teorema*, *Summer Trilogy*, *Children of the Sun*, *And We'll Never Be Parted*, *The Miser*, *Husbands*, and *Macbeth*. Versweyvel has been a guest lecturer at the Gerrit Rietveld Academy and is one of the co-founders of the scenography training program in Antwerp. He has been responsible for designing both scenery and lighting for a wide variety of theater productions ranging from the classics (Sophocles, Euripides, Shakespeare, Marlowe), to modern plays (Williams, O'Neill, Camus, Mauriac, Genet, Sontag). His oeuvre includes theater, dance (ROSAS), and opera: *Lulu* and the complete *Ring des Nibelungen* by the Flemish Opera, *I due Foscari* by the Munt Opera, *Fidelio* at L'Opéra Palais Garnier, and *Makropulos Case*, *La clemenza di Tito*, *Lolanta*, and recently *Der Schatzgräber* at the Dutch Opera. In addition to his work with Ivo van Hove and Anne Teresa De Keersmaeker, he





Photo © Jan Versweyeld

has also collaborated with many internationally renowned directors, including Johan Simons and Pierre Audi. Jan Versweyveld won a Bessie Award for his scenography for *Drumming Live*, and an OBIE Award for *Hedda Gabler*. In 2008, he received the Prosceniumprijs, a Dutch theater prize, with van Hove.

**PETER VAN KRAAIJ** (dramaturgy) worked as a freelance director in theater and film in Belgium before joining Toneelgroep Amsterdam. He wrote several screenplays (*Meisje* and *My Queen Karo*, both directed by Dorothee van den Berghe) and directed *Vinaya*, a feature film he made with his long-time companion Josse De Pauw. In theater he has staged his own texts (*The Blacksmith's Son*, *Sittings*, *Trinity Trip*) and specializes in 20th-century drama (Joyce, Müller, Eliot, Koltès). Before moving to Amsterdam he worked at Kaaitheater in Brussels and Walpurgis and De Tijd in Antwerp. In 2007 he joined van Hove as dramaturg at TA. In 2013 his first novel *Wat Rest* was published.

**CAREL ALPHENAAR** (translation) hails from a musical family from Haarlem. In 1966, he became a dramatist and artistic director for Toneelgroep Centrum. He worked with plays by English "kitchen sink" authors and introduced numerous Dutch playwrights. Alphenaar joined Chaim Levano's experimental theater group which performed work by Russian absurdist. He was also a creator of plays for the debate platform De Balie. Alphenaar has translated plays by, among others, Pinter, George Tabori, Peter Nichols, David Hare, Bond, Molière, Yasmina Reza, Kroetz, and Schimmelpenninck. In the field of music, Alphenaar was a cello player/speaker for the Resistentie Orkest and wrote opera librettos, including for Theo Loevendie's *Johnny en Jones* (Holland Festival, 2001). Last year, he wrote the libretto of *Clamavi* for the Royal Concertgebouw Orchestra and ballet librettos for the Dutch National Ballet and Royal Swedish Ballet. He has also directed family concerts for the Royal Concertgebouw Orchestra.

**WOJCIECH DZIEDZIC** (costume design), a costume and fashion designer, was born in Poland. He lives in Amsterdam and studied

at Gerrit Rietveld Academy in Amsterdam and Central St. Martins in London. He taught fashion design at Gerrit Rietveld Academy in Amsterdam and was a visiting practitioner and tutor at Central St. Martins in London. Since 2010, he has been head of the fashion department at School of Form In Poznan, Poland. He has designed costumes for the following productions by van Hove: *Mazeppa* (Komische Oper Berlin); *Macbeth* (Opéra de Lyon); *Brokeback Mountain* (Teatro Real Madrid, world premiere); *And Never We'll Be Parted* and *Cries and Whispers* (Toneelgroep Amsterdam); and *Lady of the Camellias* and *The Miser* (Das Schauspielhaus, Hamburg). In addition to his work with van Hove, he has designed costumes for productions by international directors including Johan Simons, Pierre Audi, Thomas Ostermeier, Mariusz Trelinski, and Grzegorz Jarzyna.

**TAL YARDEN** (video design) recently designed video and projections for *King Lear* (Shakespeare in the Park), *The Fountainhead* (Toneelgroep Amsterdam), *La Clemenza de Tito* (La Monnaie/De Munt), and *Brokeback Mountain* (Teatro Real, Madrid). Previous designs include *Der Schatzgräber* (De Nederlandse Opera); *Mazeppa* (Komische Oper, Berlin); *Macbeth* (Opéra de Lyon); *Ludwig II* (Münchner Kammerspiele); *Edward II* and *The Misanthrope* (Schaubühne am Lehniner Platz); *Husbands*, *The Russians*, *Children of the Sun*, *Roman Tragedies* (Toneelgroep Amsterdam); Wagner's *Ring* cycle (Vlaamse Opera); and Stephen Petronio's *The King is Dead* (with Cindy Sherman). In New York he has designed *Distacted* (Roundabout Theater); *The Little Foxes*, *Liberty City*, *Beast*, *The Misanthrope* (Drama Desk Nomination); *Lush Valley*, *Sounding* (HERE); and *Kaos* (New York Theater Workshop). Yarden has also produced, directed, and designed events, video installations, and projections for clients including Peoples' Climate March, United Nations, LG, Microsoft, and Ford. He has also veejayed and directed live video for concerts by Annie Lennox, Red Hot Chili Peppers, Alicia Keys, Wyclef Jean, Peaches, Patti Smith, Dane Cook, Moby, and James Brown.

**WIM SELLES** (music) is a composer, director of music, producer, and teacher. Since 1980, he

has been working as a musician and composer and later as an actor and co-founder of theater group De Blauwe Zebra. After this group ceased to exist in 1989, he worked as a freelance composer, musical dramatist, and director for various theater and modern dance companies, such as Toneelgroep Amsterdam, Rotheater, Toneelgroep Oostpool, Orkater, Het Gelders Orkest, De Utrechtse Spelen, KVS Brussel, Emio Greco/PC, Les Ballets C de la B, and many more. He also composed music for film and television, is a guest lecturer at the Amsterdam School of the Arts, and has had a recording studio called Studio Selles in Amsterdam since 2007.

## CAST

**HÉLÈNE DEVOS** (Harper Pitt) graduated in 2011 from the Royal Conservatory of Antwerp and fulfilled her internship with TA in *And We Will Never Be Parted* (director, Ivo van Hove). Since then, she has appeared as a member of the ensemble in *The Seagull* (director, Thomas Ostermeier), *The Pelican*, *Roman Tragedies*, *The Miser*, *The Russians!*, *Opening Night*, and *The Taming of the Shrew*. This season she can be seen in the premieres of *A Bride in the Morning*, *Kings of War*, and *Queen Lear*, and in the revivals of *Angels in America* and *Othello*.

**ROELAND FERNHOUT** (Belize / Mr. Lies) has been working with Toneelgroep Amsterdam since 1999. He has been seen in *Hedda Gabler*, *Ubu*, *All My Sons*, and *Antonioni Project*. He appeared in *Crusades*, *Roman Tragedies*, *Summer Trilogy*, *Ubu*, *Husbands*, *The Russians!*, and *Macbeth*. In the 2014—15 season he appears in two premieres: *Queen Lear* (director, Eric de Vroedt) and *Kings of War* (director, Ivo van Hove), and the revivals of *Long Day's Journey into Night*, *Hamlet vs. Hamlet* (Arlecchino nomination), *Scenes from a Marriage*, *Angels in America*, and *Othello*. Fernhout gained wide recognition through his role in the film *Zusje* (Little sister). He also appeared in the television series *Floor Faber*, *Annie MG*, and *All Stars*, and hosted *RTL Travel*. He previously performed with several other theater companies including Het Zuidelijk Toneel.

**MARIEKE HEEBINK** (Hannah Pitt / Ethel Rosenberg) has been working with Toneelgroep Amsterdam since 1994. She has appeared in *Ghosts*, *Antonioni Project*, *All My Sons*, *The Miser*, *Roman Tragedies*, *Crusades*, *The Russians!*, *The Pelican*, and *Summer Trilogy* (Colombina nomination, 2010). She previously performed in *Madame de Sade*, *Oresteia*, *Britannicus*, and other plays. She was nominated for the Colombina in 2012 for her parts in *After the Fall* and *The Russians!* and was nominated for the Theo d'Or 2013 for her role in *Persona*. In the 2014—15 season she will appear in *A Bride in the Morning* and *Medea* (director Simon Stone) and the revivals of *Long Day's Journey into Night*, *Angels in America*, and *After the Rehearsal / Persona*. She was awarded a Theo d'Or for her role of Constance Middleton in *The Constant Wife*. Before she started at TA, Heebink performed at De Trust. In addition, she has appeared in the television series *Mevrouw de minister* (Madam minister) and *Bij ons in de Jordaan* (Here in the Jordaan), and in the film *Eilandgasten* (Island visitors). She won a Golden Calf for her role in the film *1000 Rosen* (1000 Roses) in 1993.

**FEDJA VAN HUËT** (Louis Ironson) was affiliated with Toneelgroep Amsterdam from 2005 to 2013. Among other works, he appeared in *Angels in America*, *The Russians!*, *Don Carlos*, *Tragedy*, *Rocco and his Brothers*, *Roman Tragedies*, *Antonioni Project*, *Glengarry Glen Ross*, *Opening Night*, *Summer Trilogy*, *After the Fall*, and the played title role in *Macbeth*, directed by Johan Simons. Before he joined TA, Van Huët was a member of ZT Hollandia where he was featured in many successful performances such as *De Bitterzoet*, *De Leenane trilogie*, and the monologue *Ongebluste kalk*. He also played the title role in *Gilgamesj* with the Theatercompagnie. Van Huët has appeared in a variety of films, such as the German *Buddenbrooks* (2009), *Karakter* (Oscar, best foreign film), *Amnesia* (Golden Calf, best actor), *Nachtrit* (Golden Calf, best male supporting role), *Loft*, *Soof*, and the television drama series *Penoza* and *Overspel*.

**HANS KESTING** (Roy Cohn) has been performing with Toneelgroep Amsterdam since 1987. He

appeared in *Ajax*, *Crusades*, *Antonioni Project*, *Phaedra*, *The Russians!*, *Macbeth*, *Husbands*, *Roman Tragedies*, *The Seagull*, and *Danton's Death*. Kesting was awarded the Louis d'Or for his role in *Angels in America*. In addition to his work with TA, Kesting can be seen in various films, performances with Het Zuidelijk Toneel, and in his own TV programs *Circus Pavlov* and the *Hans Kesting Show*. He appeared in the films *Win/Win*, *Amsterdam* (directed by Ivo van Hove), and *Spion van Oranje* (Spy of Orange). In the 2014—15 season Hans will perform in *Maria Stuart*, *Kings of War*, *Angels in America*, *The Fountainhead*, and *Othello*.

**ALWIN PULINCKX** (The Angel) has been a member of Toneelgroep Amsterdam since 2001. In 1999 he started as an intern at TA in *The Massacre in Paris*. He performed in plays such as *The Taming of the Shrew*, *Con Amore*, *Britannicus*, *Rocco and His Brothers*, *Roman Tragedies*, *Rashomon-effect*, *The Miser*, *The Pelican*, and *Mourning Becomes Electra*. In the 2014—15 season he will appear in seven productions: *Queen Lear* (director, Eric de Vroedt), *A Bright in the Morning* (director, Maren E. Bjørseth), *Kings of War* (director, Ivo van Hove), and in the revivals of *The Entertainer*, *Angels in America*, *Scenes from a Marriage*, and *Othello*. Before he received a permanent position in the ensemble, Pulinckx played in *Romeo and Juliet* and *Hamletmachine* with the youth theater group Bronkx and in *Dagen en nachten* (Days and nights) at Verwanten. In 2011 he played in *Alle tijd* (The time of your life).

**EELCO SMITS** (Prior Walter) has been a member of Toneelgroep Amsterdam since 2005. He appeared in *Phaedra*, *Ghosts*, *Antonioni*

*Project*, *Angels in America*, *Opening Night*, and *Teorema*. His previous work includes *Roman Tragedies*, *Summer Trilogy*, *The Taming of the Shrew*, *Tartuffe* (director, Dimiter Gotscheff), *The Seagull*, *Mourning Becomes Electra*, and *The Russians!*. This season he appears in the revivals of *Angels in America*, *Nora*, and *Hamlet vs. Hamlet* (director, Guy Cassiers) and three new productions of director Ivo van Hove: *Mary Stuart*, *Kings of War*, and the new monologue by Simon Stephens, *Songs from Far Away*, which will premiere in São Paulo. Before he received his permanent position he appeared as a guest actor in *Keetje van Heilbron* and *Uncle Vanya*. Prior to TA, Smits was a member of the Ro Theater, appearing in *Leonce and Lena*, *Portia Coughlan*, and as the young Marcel Proust in the theater cycle *In Search of Lost Time*.

**MARWAN KENZARI** (Joe Pitt) has been a member of Toneelgroep Amsterdam since the 2009—10 season. Among other works, he has appeared in *Ifigeneia in Aulis*, *Roman Tragedies*, *Teorema*, *Antonioni Project*, *Summer Trilogy*, *Children of the Sun*, *After the Fall*, and *The Russians!*. In 2014—15, Kenzari appears in the revival of *Angels in America*. Kenzari graduated from the Toneelschool in Maastricht in 2009, and finished his internship with TA in *Ifigeneia in Aulis* (2008—09 season). That season, he played the role of Romeo in *Romeo and Juliet* at Het Nationale Toneel. He appeared in the movie *Loft*, in the road movie *Rabat*, the first full-length film by Jim Taihuttu and Victor Ponte (Habekrats), and the movies *Wolf* (Golden Calf, best actor), *Lucia de B.*, and *Bloedlink*.