



THE DAMNED

DIRECTED BY
IVO VAN HOVE

VISCONTI
BADALUCCO
MEDIOLI

BLINDMAN
[SAXI]

SYNOPSIS



Daniël Kolf, Maria Kraakman, Amsterdamse Bos, 2022

Germany, February 27, 1933. The wealthy family von Essenbeck owns large steel mills in the Ruhr area. They gather for the birthday of the patriarch, Baron Joachim. A disagreement arises between Herbert Thallman — cousin of Joachim, deputy director of the factories and opponent of National Socialism — and Konstantin von Essenbeck, the baron's second son and member of the National Socialistic S.A.

During dinner, news arrives that the Reichstag in Berlin was set on fire. Joachim does not share the values of the Nazis but nevertheless chooses to cooperate with the new regime — out of self-interest. Friedrich Bruckmann and his mistress Sophie von Essenbeck — supporters of the S.S. who rival the S.A., which is becoming increasingly powerful — are plotting a Macbeth-like conspiracy to get hold of the factories. Friedrich kills old Joachim and has Herbert accused. Martin, the son of Sophie, gets hold of the management of the company and hands it over to Friedrich. With the murder of Joachim, the free man that thinks and acts sovereignly disappears.

Like damned people ('The Damned'), the Essenbecks are trapped in a swirling spiral of violence in which they gradually sink away, fighting for power. This family chronicle shows how a society derails as a result of ideological oppositions and how it fatally goes down. Although it is set in the time leading up to World War II, this story, about right-wing extremism and the

perverse interplay between political and economic power relations, is more topical than ever.

Ivo van Hove: '*The Damned*' tells the story of the venomous alliance between politicians at the highest level and a family running the allmighty steel industry. Visconti situates his story at a pivotal moment in our European history: the rise of fascism in Germany. I think we should look very closely at these mechanisms, because they could be relevant for how we deal with major issues these days. In big, lavish scenes, *The Damned* gives us a look into the abyss of what humans are capable of and how easy this family solidifies with an extreme right wing regime just for financial gain. *The Damned* shows the rise and fall of an influential greedy family and an immoral political system. Or is it most of all a story that makes us think about the world we live in today?'

'I have allowed myself to be caught in a spiral from
which I can never escape.'
– Friedrich Bruckmann

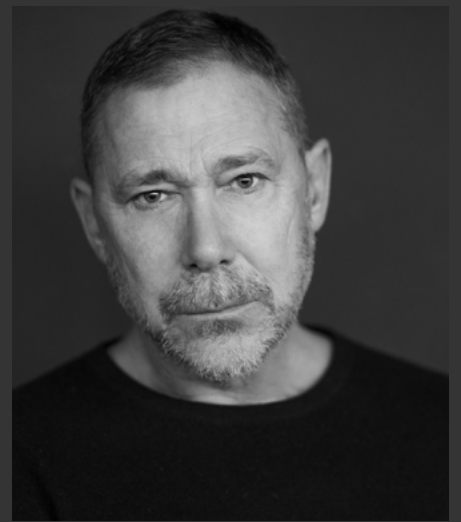




Baron Joachim von Essenbeck
Hugo Koolschijn



Sophie von Essenbeck
Marieke Heebink



Friedrich Bruckmann
Hans Kesting



Günther von Essenbeck
Daniël Kolf



Elisabeth Thallman / waitress
Janni Goslinga



Herbert Thallman
Dalorim Wartes



Wolf von Aschenbach
Aus Greidanus jr.



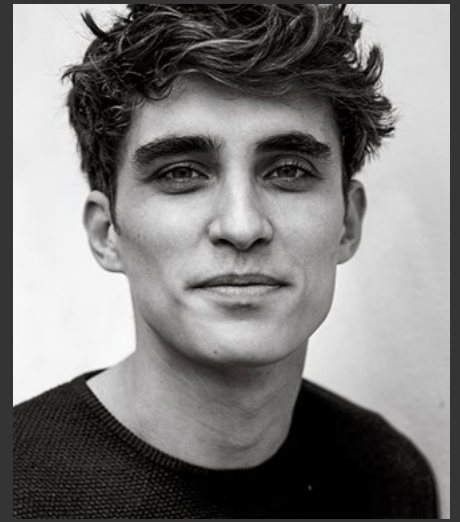
Headmaster / Inspeccor
Bart Slegers



Martin von Essenbeck
Majd Mardo



Konstantin von Essenbeck
Steven Van Watermeulen



Janek
Bart Bijns



Governess / mother of Lisa
alternating Maria Kraakman



Governess / mother of Lisa
alternating Chris Nietvelt



Olga
Ilke Paddenburg

facilities employee
Casper Nusselder,
Yassine El Ouardi,
Rob Das,
Kuan Jung The,
Thor Louwerens,
Joshua Albano

children
Ella van der Vaart,
Jolie Winterkamp,
Kate Muda,
Madelief Gomes,
Pitou Gomes,
Nanouk Oerlemans,
Rosa Baars,
Samae Manuputy,
Sofie Menting

THE FAMILY VON ESSENBECK



CAST

BARON JOACHIM VON ESSENBECK — HUGO KOOLSCHIJN
 SOPHIE VON ESSENBECK — MARIEKE HEEBINK
 FRIEDRICH BRUCKMANN — HANS KESTING
 MARTIN VON ESSENBECK — MAJD MARDÓ
 KONSTANTIN VON ESSENBECK — STEVEN VAN WATERMEULEN
 JANEK — BART BUNENS
 GÜNTHER VON ESSENBECK — DANIEL KOLF

ELISABETH VON ESSENBECK / WAITRESS — JANNI GOSLINGA
 HERBERT THALLMAN — DALORIM WARTES
 GOVERNESS / MOTHER OF LISA — ALTERNATING
 MARIA KRAAKMAN & CHRIS NIETVELT
 OLGA — ILKE PADDENBURG
 WOLF VON ASCHENBACH — AUS GREIDANUS JR.
 HEADMASTER / INSPECTOR — BART SLEGERS

FACILITIES EMPLOYEE — CASPER NUSSELDER, YASSINE EL OUARDI,
 ROB DAS, KUAN JUNG THE, THOR LOUWERENS, JOSHUA ALBANO
 MUSICIANS — HENDRIK PELLENS, PIET REBEL, PIETER PELLENS,
 SEBASTIAAN COOMAN
 CHILDREN — ELLA VAN DER VAART, JOLIE WINTERKAMP, KATE MUDA,
 MADELIËF GOMES, PITOU GOMES, NANOUK OERLEMANS, ROSA BAARS,
 SAMAE MANUPUTY, SOFIE MENTING

BLICK
FONDS

A
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O

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Amsterdam

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ABOUT THE PERFORMANCE



Marieke Heebink, Aus Greidanus jr., Hans Kesting, Daniël Kolf, Majd Mardo, Amsterdamse Bos, 2022

Les Damnés — directed by Ivo van Hove at the most famous company of France, de Comédie-Française — had its world premiere as the opening performance of the Festival d'Avignon 2016 in the majestic setting of the Cour d'Honneur in the former Papal Palace.

This theatrical adaptation, based on a film script by Italian film director Luchino Visconti, was received with superlatives and, after Avignon could be seen in Paris, London, Antwerp and New York.

The Guardian called it a 'chilling prophetic masterstroke'. De Standaard called it 'a grand total work of art'. The New York Times spoke of 'a rich and ruthless production'. Ivo van Hove again finds a mythical and epic dimension, while he lets his actors play the drama in the most organic and human way possible', wrote Le Monde.

In the summer of 2022, Internationaal Theater Amsterdam brings the Dutch version of *Les Damnés* — titled *The Damned* — exclusively to the Netherlands. The green surroundings of het Amsterdamse Bos theater provide the backdrop for this overwhelming production, which features virtually the entire ITA ensemble.



Bart Slegers, Daniël Kolf, Amsterdamse Bos, 2022

IVO VAN HOVE

Ivo van Hove (Belgium, 1958) began his career as a theatre director in 1981 with his own productions (*Germs*, *Rumours*). He then went on to be the artistic leader of AKT, Akt-Vertikaal and De Tijd. From 1990 to 2000, he was director of Het Zuidelijk Toneel. From 1998 to 2004, Van Hove managed the Holland Festival. Here he annually presented his selection of international theatre, music, opera and dance. Since 1984, he has been one of the artistic leaders of the Dramatic Arts department of the University College Antwerp. In 2001, Van Hove became director of Toneelgroep Amsterdam.

Productions by Ivo van Hove have been performed at e.g. the Festival d'Avignon, Edinburgh International Festival, the Venice Biennale, the Holland Festival, Theater der Welt and the Wiener Festwochen. He directed the ensembles of La Comédie-Française, the Deutsches Schauspielhaus Hamburg, Staatstheater Stuttgart and New York Theatre Workshop. For Joop van den Ende, Van Hove directed the musical *Rent*. At the Vlaamse Opera, he staged *Lulu* (Alban Berg) and the entire *Ring des Nibelungen* by Wagner (2006 - 2008). At the Dutch National Opera in Amsterdam, he staged Janáček's *The Makropulos Affair* and Tchaikovsky's *Iolanta*. In 2014, he directed the world premiere of the opera *Brokeback Mountain* at Teatro Real. Van Hove directed *A View From The Bridge* (2015) and *The Crucible* (2016) on Broadway and *Lazarus*, David Bowie's musical theatre show, in New York. For Dutch television, he made *Home Front* and in 2009, his first feature film Amsterdam was released.

At Toneelgroep Amsterdam, Van Hove directed e.g. *Angels in America* by Tony Kushner, marathon performances *Roman Tragedies* and *Kings of War* based on Shakespeare, *Opening Night* and *Husbands* by John Cassavetes, *Rocco and His Brothers* and *Obsession* by Luchino Visconti, *Teorema* based on Pier Paolo Pasolini (co-production Ruhrtriennale), *Antonioni Project* by Michelangelo Antonioni, *Cries and Whispers*, *Scenes From a Marriage*, and *After the Rehearsal / Persona* by Ingmar Bergman, *La voix humaine* by Jean Cocteau, *Summer Trilogy* by Carlo Goldoni, *Children of The Sun* by Maxim Gorky, *The miser* by Molière, *Mourning Becomes Electra* and *A Long Day's Journey Into Night* by O'Neill, *The Russians!* by Tom Lanoye based on Anton Chekhov, *The Fountainhead* by Ayn Rand, *Mary Stuart* by Schiller and *The Hidden Force, The Things That Pass* and *Small Souls* by Louis Couperus.

Van Hove's work has been awarded often: e.g. two Obie Awards for best directing of an off-Broadway production in New York (for *More Stately Mansions* and *Hedda Gabler*), the East Flanders Oeuvre Prize (1995), the Theatre Festival Prize (1996), the Archangel Award at the Edinburgh Festival (1999) and the Chevalier dans l'Ordre des Arts et des Lettres (2004) in France. In 2007, he received the Prijs van de Kritiek in the Netherlands. In 2008, he received the Prosceniumprijs, a Dutch oeuvre award, together with Jan Versweyveld and in 2012 the Amsterdam Business Oeuvre Award. In 2014, van Hove received an honorary doctorate for general merit from the University of Antwerp and in 2015, two Olivier Awards for *A View From the Bridge* and the Amsterdam Award for the Arts for proven quality, with Jan Versweyveld. In 2016, Van Hove received two Tony Awards, two Drama League Awards, two Drama Desk Awards, two Outer Critics Circle Awards and two Grands Prix de la Critique. King Filip of Belgium awarded Van Hove Commander of the Order of the Crown and he received the Flemish Culture Prize for Overall Cultural Merit 2015 from the Flemish Minister of Culture Sven Gatz. In 2019 Ivo received the Johannes Vermeer Prize, the state prize for the arts, as well as the VSCD Oeuvre award.

At National Theatre in London, Van Hove created *Network* with actor Bryan Cranston in 2017. One year later, the show was brought to Broadway, where it premiered on 6 December 2018 in the Cort Theatre. *Network* was nominated for no less than five Tony Awards, the most prestigious American theatre award.

In February 2020 Van Hove and choreographer Anne Teresa de Keersmaecker created a radical remake of the musical *Westside Story* that premiered at the Broadway Theatre in New York 'a production bursting with frenetic energy, passion, pathos and those glorious Leonard Bernstein-Stephen Sondheim songs. It's a stunning achievement for van Hove, known for deconstructions of celebrated works such as *A View From the Bridge* and *Network*.' — The Telegraph *****

Immediately afterwards, in March 2020, Van Hove's production *La Ménagerie de verre* followed with star actress Isabelle Huppert, which had its world premiere at Théâtre de l'Odéon and will be brought to International Theater Amsterdam in 2021.

In season 22|23, he will be directing *My Heavenly Favourite* (Marieke Lucas Rijneveld) at ITA and his directing of *Age of Rage*, *A Little Life*, *Battles and Metamorphoses of a Woman*, *Kings of War* and *Who Killed My Father* will be reprised.

LUCHINO VISCONTI



Ilke Paddenburg, Majd Mardo, Amsterdamse Bos, 2022

Luchino Visconti is widely considered to be one of the greatest directors of the 20th century. His works have become cult films in film history. The Italian filmmaker directed his first feature film *Ossessione* (The Devil's Lovers) in 1942. In 1956, he made his first work in color, *Senso*. Then, in 1957,

Le notti bianche (White Nights) with Marcello Mastroianni and Jean Marais. Then, in 1960, he directs one of his most famous films; *Rocco e i suoi fratelli* (Rocco and His Brothers) with Alain Delon, Claudia Cardinale and Annie Girardot. The film is partially censored in Italy, but wins the FIPRESCI award at the Venice Film Festival. The film is adapted in 2008 by Ivo van Hove for theater.

In 1963, Visconti works again with Alain Delon and Claudia Cardinale. Together with Burt Lancaster, they ensure that he receives the Golden Palm at the Cannes Film Festival for Cannes for *Il gattopardo* (The Leopard). The film became a great commercial and critical success. In 1965, he won the Golden Lion in Venice for the film *Sandra*. However, Visconti achieved his greatest successes with *Morte a Venezia* (Death in Venice) in 1971. And just before that (1969) *La caduta degli dei* (The Damned). The latter won him the Oscar for best screenplay in 1969. The film is an immense success with more than 2.6 million visitors in French cinemas. *La caduta degli dei* is the first part of Visconti's German trilogy. After *Morte a Venezia*, the trilogy ends with *Ludwig* in 1972.

The Damned is the fifth adaptation of a work by Visconti by Ivo van Hove. Besides *Rocco and His Brothers* in 2008, *Obsession* in 2017 and *Death in Venice* in 2019 with the own ensemble, he directed *Ludwig II* in 2011 at the Münchner Kammerspiele.

‘We will march on when everything
falls to pieces, because today Germany
belongs to us and tomorrow the whole world.’
– from *Het Horst Wessellied*



SCENOGRAPHY



Hans Kesting, Hugo Koolschijn, Majd Mardo, Marieke Heebink, Amsterdamse Bos, 2022

Jan Versweyeld: 'In *The Damned* the space is designed to be in service of rituals. Just as the church is built to celebrate the Eucharist, the court of law to administer justice, the parliament to vote on laws, the crematorium to say goodbye to the dead. All these public spaces are designed to be in service of the act they host. For *The Damned* we created an installation in which the set of scenographic elements forms a space where the rituals of evil and power take place. By going to these ritual places we become part of an event, we take part in a performance. When the ritual is over, we leave the auditorium.

The audience is part of the performance and, like the audience, the actors observe the inevitable fall of a family and a model of society. As in all ritual sites, certain installations are specifically dedicated to a particular act. The lodges, for example are dedicated to the ritual of dressing and transformation, the beds are the place for incestuous rituals and death, but also allow the actors to see the spectacle that takes place. Every element of the set has a place in it and a certain function, just as each of the characters has a specific role to play. All these spaces are orchestrated around an empty floor that serves as an arena.

For the creation of the space we took inspiration from the steel industry, the real engine of the German economic miracle. We used materials and construction methods typical of the steel industry: steel — ubiquitous through objects and decorative elements — and fire, reminiscent of the orange color of the central floor.'

‘You have to understand that today, in Germany, anything can happen, even the most improbable. And this is only the beginning of the revolution.’

– Wolf von Aschenbach





Daniël Kolf, Amsterdamse Bos, 2022

SUPPORTED BY

'Our gratitude goes to AMMODO as ITA's production partner. And the Brook Foundation, with whose contribution this production is partly made. Ivo van Hove received the Johannes Vermeer Prize 2019. He will use the amount of money associated with this prize to further develop the I of Internationaal Theater Amsterdam. The Damned is one of the productions that will be realised with this.'

MORE INFORMATION

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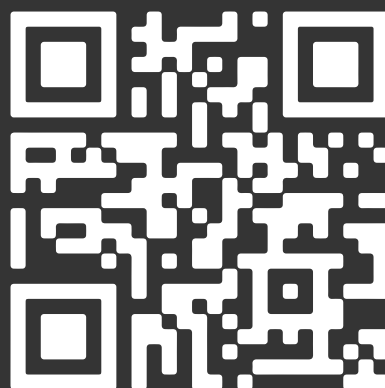
Ministerie van Onderwijs, Cultuur en
Wetenschap



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‘Don’t think that on a fine day you will find
Germany exactly as you would like. That
Germany is over. Gone forever.’

– Sophie von Essenbeck

CREDITS

directed by **Ivo van Hove**
by **Luchino Visconti, Nicola Badalucco and Enrico Medioli**
translation **Janine Brogt**
dramaturgy **Bart Van den Eynde**
stage design and light **Jan Versweyveld**
costumes **An D'Huys**
music and sound design **Eric Sleichim**
composer **Eric Michiels**
video **Tal Yarden**

with **Majd Mardo, Marieke Heebink, Steven Van Watermeulen, Hans Kesting, Aus Greidanus jr., Hugo Koolschijn, Janni Goslinga, Ilke Paddenburg, Bart Slegers, Maria Kraakman, Chris Nietvelt, Bart Bijmens, Casper Nusselder, Dalorim Wartes, Daniël Kolf, Josua Albano, Kuan Jung The, Rob Das, Thor Louwerens, Yassine El Ouardi**

musicians **Hendrik Pellens, Piet Rebel, Pieter Pellens, Sebastiaan Cooman**

children **Ella van der Vaart, Jolie Winterkamp, Kate Muda, Madelief Gomes, Pitou Gomes, Nanouk Oerlemans, Rosa Baars, Samae Manuputy, Sofie Menting**

co-producer **Comedie Française, Blindman, Het Amsterdamse Bostheater**

assistant director **Olivier Diepenhorst, Zorba Huisman**
assistant dramaturgy (internship) **Doris de Vries**
assistant scenography **Bart van Merode**
assistant costumes **Anna Gillis**
assistant sound design **Erwin Sterk**
assistant video design **Mark Thewessen**

head of technique **Reyer Meeter**
head artistic office **Ulrike Bürger-Bruijs**
casting advice **Hans Kemna**
production **Inge Zeilinga, Michiel van Schijndel, Eva Sol**
location manager **Marleen Koens**
technique **Rick van Liesveld, Daan van Oene, Joris Reijmer, Hero Kaspers, Yannick Bruine de Bruin, Zinzi Kemper, Emile Bleeker, Paul Meijer, Rinse de Jong, Dennis van Scheppingen, Nelis Meijer, Ingmar Kviele, Jip Van 't Veer, Kevin Cuyvers, Luuk Geertsen**
camera **Boris de Ruijter, Thorsten Alofs**
procurer **David Logger**
costume workshop **Farida Bouhbouh, Wim van Vliet (head)**
dressmaking **Leanne Vandenbussche, Suzanne Kollen, Petra Kamphuis**
hairdressing & make-up **Mirjam Venema, David Verswijveren**
surtitles **Anna Sijbrands, Suzanne Souverein**
child guidance **Anna Kostelijk, Roann Postma**
child casting **Martha Mojet**
intimacy coordinator **Markoesa Hamer, Zarah Bracht**
catering **Punt Kookt, Ana's Mexican Roots, Ingrid Mulder en Esther Doesburg**
photography **Dim Balsem, Fabian Calis**
graphic design **Serena Kloet, Sara Fortuin**
communication **Bart Buytenhek, Evelien ter Ellen**

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