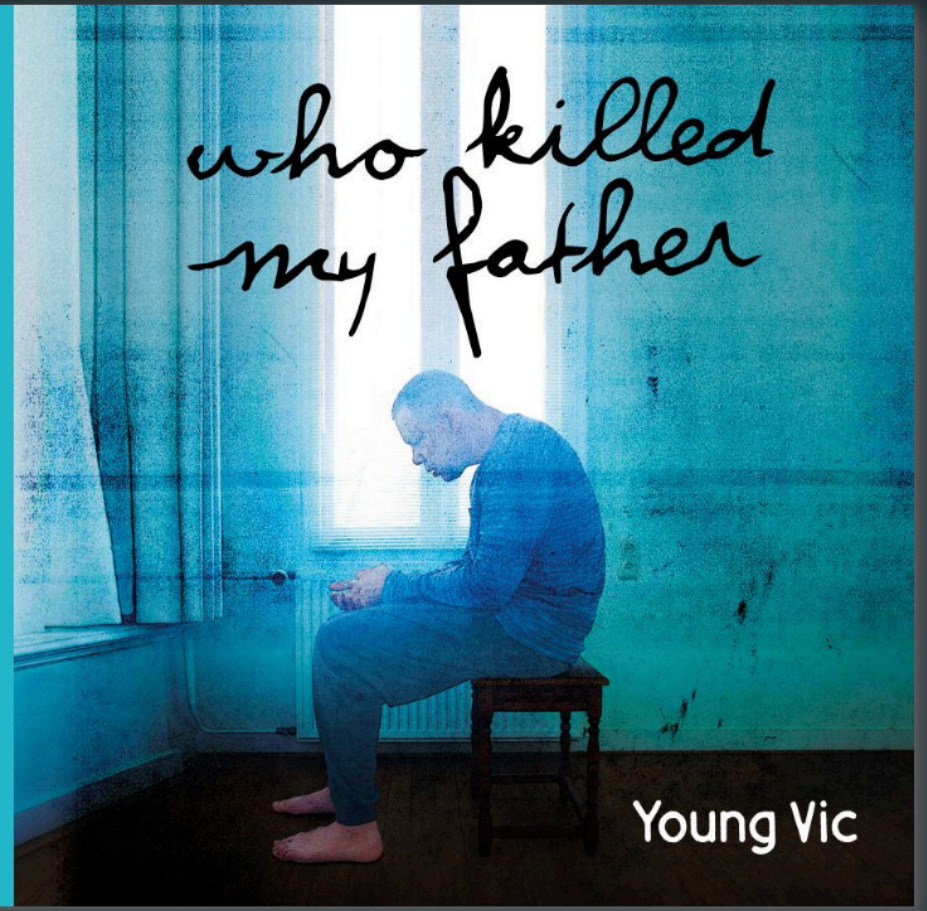


'I ALMOST FORGOT EVERYTHING
I SAID TO YOU WHEN I VISITED
YOU LAST TIME, BUT I REMEMBER
EVERYTHING I DIDN'T TELL YOU.
WHEN I THINK BACK TO THE PAST
AND OUR LIVES TOGETHER, I REMEMBER
ESPECIALLY WHAT I DIDN'T TELL YOU,
MY MEMORIES ARE MEMORIES OF
SOMETHING THAT DIDN'T HAPPEN.'

*who killed
my father*



Young Vic

AN INTERNATIONAAL THEATER AMSTERDAM PRODUCTION IN ASSOCIATION WITH YOUNG VIC

who killed my father



ADAPTED BY IVO VAN HOVE
FROM THE BOOK BY ÉDOUARD LOUIS

CAST
Hans Kesting

CREATIVE TEAM

FOR INTERNATIONAAL THEATER AMSTERDAM

After the book by
Édouard Louis
Translation, adaptation and direction
Ivo van Hove
Scenography and lighting
Jan Versweyveld
Costumes
An D'Huys
Music
George Dhauw
Co-producer
deSingel Antwerp
Private Producers
Jeroen van Ingen & Jaap Kooijman,
Bertil van Kaam
Assistant Director
Olivier Diepenhorst
Assistant Scenography
Bart van Merode
Voice and Dialect Coach
Anne-Marie Speed
Production Manager
Kiki Meijerhoven
Stage Manager
Kevin Cuyvers
Stage Manager
Daan van Oene
Light Technician
Dennis van Scheppingen
Sound Technician
Emile Bleeker
Head of Technical Staff
Reyer Meeter
Costume Department
Farida Bouhbouh,
Wim van Vliet (head)
Photography
Jan Versweyveld
Photo-editing
Dim Balsem
Publicity
Iris Istha

FOR THE YOUNG VIC

Production Manager
Craig Tye
Stage Manager
Catriona McHugh
Deputy Stage Manager
Louise Charity
Captioner
Chloe Forestier-Walker
Lighting Programmer
Sam Ohlsson
Lighting Operator
Luke Jackson
Sound System Design
Kyle MacPherson
Sound Operator
Franny Lagemann
Stage Crew
Ryan Underwood
Production Carpenter
Harvey Barker
Stage and Proscenium built by
Centre Line Fabrications
Communications Equipment supplied by
Creative Technologies

Special thanks to: Sea Containers London, Bella Rodrigues and Despina Tsatsas.

Who Killed My Father is generously supported by the Embassy of the Kingdom of the Netherlands.

Cover image: Art direction by Emilie Chen, Photography by Rosaline Shahnavaz.
Programme: Design by Eureka!. Edited by Florence Bell.

ENCOUNTERING IVO

by Rebecca Frecknall

It's February 2015 and I am standing among an applauding crowd with tears streaming down my face. I am on my feet without realising it, having immediately risen from my seat as the lights went out before the applause erupted. I have just watched Ivo van Hove's production of *A View From The Bridge* at the Young Vic. It is my first encounter with the work of the Belgian theatre director, and it will not be my last. Fast-forward to December 2021. I am sitting in the lounge of the Corinthia Hotel with the man himself. He is in London to watch a production of my own over the road at the Playhouse Theatre and I am suddenly struck by what a huge effect that first piece of his had on me. It is our first meeting, the beginning of a conversation about working together, and he is not what I had imagined. The precision, confidence, and masculinity inherent in his work would perhaps suggest an auteur of similar qualities. But van Hove is cheeky, playful, unassuming with kind eyes, and I am suddenly nervous at the thought of him watching my work.

Since the Artistic Director of Internationaal Theater Amsterdam arrived on the British theatre scene, the impact his work has had on my generation of theatre practitioners is undeniable. Van Hove always attracts audiences eager to see his next offering, as well critical mutterings around his 'European' theatre aesthetic colliding with a British theatre tradition.

It seems to me that descriptions such as 'sparse' and 'stripped-back', which I now sometimes hear with regards to my own work, first began to crop up in articles around the work of Ivo van Hove. Indeed, I remember exiting that performance of *A View From The Bridge* all those years ago trying to articulate what it was the director had done that I had found so radical. The best I could come up with: 'It's as though he has taken the play and wrung it out like a wet towel; leaving its essence on the bare stage.' Having now seen multiple examples of the director's work, I'm not sure I have a better description of how he approaches texts, but it is interesting to consider the regular use of phrases such as 'stripped-back' in relation to his productions and to dig further into what viewers are attempting to express by using such descriptions.

For me, van Hove's work was the first I'd seen, outside of the dance world, where I felt every element had truly earned its place on stage. Nothing was for decoration; all choices were anchored to what he felt was the central 'idea' of the play. This was a revelation to me, demanding a new level of rigour in my own work. What do we as directors take as law when reading a script? The stage directions? The setting? Who speaks the text? Who enters the space and when do they exit? The literal nature of that space? The production at the Young Vic demonstrated something I thought I knew but had perhaps never seen executed so well – the play is excipient to its idea. Meaning, all elements inherent in the text are merely vessels

for the delivery to an audience of the artist's central idea. Anything that does not aid this communication is not necessary and can be taken away in production. This to me is the process behind the resulting 'stripped-back' aesthetic. This aesthetic, often present in van Hove's work, allows simple bold gestures to reveal the true core of a work. Indeed, when I recall van Hove's productions, each contains one strong image that immediately flashes to mind – the lifting of the chair in *A View From The Bridge*, the tarring and feathering in *The Damned*, the ensemble tug-of-war at the end of 'Tonight' in *West Side Story*, the flowers stapled to the walls in *Hedda Gabler*.

There is something essential in this artist's work in the truest sense. His ongoing collaborations with his theatre company seem to all have one thing in common: a desire to distil the absolute essence of the source material and to

deliver it to an audience in the most vital and visceral way. Indeed, his ability to get right to the heart of a piece (and an actor) is perhaps in part due to the longevity of his artistic relationships. Repeat collaborations and continued inquiries result in richer creative relationships and an artistic shorthand which demands greater risk-taking. Indeed, to me, one of the most inspiring elements of this director's approach lies in the vastness and ambition of his body of work. Whilst his pieces divide opinion, with many describing a kind of love-hate relationship to watching his work, this is an artist who will always attract returning audiences seeking a repeat of the emotional gut-punch they received from whichever piece initially got them hooked.

Rebecca Frecknall is an Olivier Award-winning director, who has directed in the UK and internationally, and is Associate Director at the Almeida.



THE CAST



HANS KESTING

Hans Kesting was born in 1960 and has been performing with Internationaal Theater Amsterdam (ITA) since 1987. This season his appearances with the company include the premieres of *My Heavenly Favourite* (directed by Ivo van Hove), *Blood Wedding* (directed by Wim Vandekeybus); and the revivals of *Who Killed My Father*, *Judas* (directed by Robert Icke), *Kings of War*, *A Little Life* and *Age of Rage* (all directed by Ivo van Hove). His previous appearances with ITA include *Angels in America* and *Kings of War*, for both of which he won the Louis d'Or for Best Actor in a Leading Role; and *Who Killed My Father*, *The Norman Conquests* and *Roman Tragedies*, for each of which he was nominated for the Louis d'Or. His films include Robert Altman's *Vincent and Theo* (1989), *Character* (which won the Academy Award for Best Foreign Film in 1998), Ivo van Hove's *Amsterdam* (2009) and Jude Law's *Do Not Disturb* (2018). He is the current holder of the prestigious Albert van Dalsum Ring, which he received in 2015, and he was appointed Knight in the Order of the Dutch Lion in 2020.

THE COMPANY

ÉDOUARD LOUIS

Édouard Louis is the author of *The End of Eddy*, *History of Violence* and *Who Killed My Father*, and the editor of a book on the social scientist Pierre Bourdieu. His work has been translated into thirty languages, making him one of the most celebrated writers of his generation worldwide.

IVO VAN HOVE TRANSLATION, ADAPTATION AND DIRECTION

Ivo van Hove was born in 1958 and began his directing career in 1981. He was the artistic director of AKT, Akt-Vertikaal and De Tijd before becoming Director of Het Zuidelijk Toneel in 1990; from 1998 to 2004 he was Artistic Director of the Holland Festival. In 2001 he became Director of Internationaal Theater Amsterdam (formerly Toneelgroep Amsterdam), with which he directed in 2021 *Battles* and *Metamorphoses of a Woman* and, this year, *The Damned*. His international theatre credits include *More Stately Mansions* and *India Song* at the 1998 and 1999 Edinburgh International Festivals respectively; *More Stately Mansions* and *Hedda Gabler* off-Broadway, for both of which he won the Obie Award; *A View from the Bridge* at the Young Vic, in the West End and on Broadway, for which he won Olivier, Tony and Drama Desk Awards; *Network* for the National Theatre of Great Britain and on Broadway; *The Crucible* and *West Side Story* on Broadway; and *The Glass Menagerie* at L'Odéon, Paris.

His opera credits include productions for De Vlaamse Opera, at La Monnaie (Brussels) and the Komische Oper Berlin, and in Madrid and Amsterdam, and his screen credits include *Amsterdam* and *Home Front*. In 2004 he became a Chevalier dans l'Ordre des Arts et des Lettres. He was appointed Commander of the Order of the Crown in 2016, and in 2018 he received the Stanislavsky Award. This season (22/23) he will be directing at ITA *My Heavenly Favourite*, based on the novel by Marieke Lucas Rijneveld.

JAN VERSWEYVELD SCENOGRAPHY AND LIGHTING

Jan Versweyvel trained at the Sint-Lucas Institute, Brussels, and the Royal Academy, Antwerp. In the 1980s he and Ivo van Hove were founders of the theatre groups Akt/Vertikaal and Toneelproducties De Tijd. In 1990 he became the regular set designer for the Zuidelijk Toneelgroep, and in 2001 he became Head of Scenography for Toneelgroep Amsterdam (Internationaal Theater Amsterdam (ITA)). His recent collaborations with van Hove include *Age of Rage* for ITA and at the Barbican (London), *Network* at the National Theatre and on Broadway, *West Side Story* on Broadway, *The Glass Menagerie* at the Odéon, Paris, and *Aufstieg und Fall der Stadt Mahagonny* at the Aix-en-Provence Festival. Other theatre credits include *Hedda Gabler* at the National Theatre, London; *A View from the Bridge* at the Young Vic, London, and in the West End; and

All About Eve and *The Human Voice* in the West End. His opera credits include *The Diary of One Who Disappeared* for the Royal Opera; *Salome*, *The Makropulos Affair* and *Iolanta* in Amsterdam; *Fidelio*, *Don Giovanni* and *Boris Godunov* for the Opéra National de Paris; *La ciemenza di Tito* and *Idameneo* at La Monnaie, Brussels; *Mazepa* at the Komische Oper Berlin; *Macbeth* in Lyon; and *Boris Godunov* and *Brokeback Mountain* in Madrid. In 2016 he received the Knight of Illumination Award.

AN D'HUYS COSTUMES

De Moi is a multi-disciplinary artist, An D'Huys studied fashion at the Royal Academy of Fine Arts, Antwerp, and for over 12 years was a member of the design team for the Belgian fashion label Ann Demeulemeester. Her credits include *The Glass Menagerie* at the Odéon, Paris; *West Side Story* on Broadway; *All About Eve* in the West End; *Network* at the National Theatre, London, and on Broadway; *Hedda Gabler* at the National Theatre; *Obsession* at the Barbican, London, and in Paris and Luxembourg; *Lazarus* in the West End and at New York Theatre Workshop; *Medea* at the Burgtheater, Vienna; *The Damned* at the Comédie-Française, Paris; *Flight 49*, *Battles* and *metamorphoses of a woman*, *Age of Rage* (also at the Barbican) *Husbands and Wives*, *The Things that Pass*, *Othello*, *Opening Night*, *Medea*, *The Fountainhead*, *Antigone* and

Kings of War for Internationaal Theater Amsterdam; *A View from the Bridge* at the Young Vic, London, in West End and on Broadway; *The Misanthrope* at the Schaubühne, Berlin; *The Diary of One Who Disappeared* for the Royal Opera; *Quartet*, *Bitches Brew* and *Cassandra for Rosas*; *Die Walküre*, *Siegfried* and *Götterdämmerung* in Antwerp; *Salome* and *Der Schatzgräber* in Amsterdam; and *Don Giovanni*, *Così fan tutte* and *Boris Godunov* for the Opéra National de Paris. Her film credits include Jaco van Dormael's *Toto le héros* and Patrice Leconte's *Rosie*.

GEORGE DHAUW MUSIC

George Dhauw (1994) is an Antwerp based music producer and sound designer. In 2017 he graduated at the Academy of theatre and dance in Amsterdam as a sound designer. During his study and beyond he worked in various theaters in the Netherlands, Germany, France, Belgium and London. In 2018 George Released his debut album *All we need is an interpretation*, which is available on all online music platforms. George Dhauw previously made the sound design for *Freud* at ITA. He also made the sound design for *La Ménagerie de verre* at the Odéon — Théâtre de l'Europe (Paris), also directed by van Hove with Isabelle Huppert in the leading role.



Photography by Jan Versweyeld

WHO KILLED MY FATHER

SYNOPSIS

In his autobiographical novel *Qui a tué mon père* (*Who Killed my Father*), Édouard Louis returns from Paris after a long absence to the village in the north of France where he grew up. He sees his father who he barely recognizes: a wreck, sick and prematurely aged because of alcoholism and social deprivation, the hard work in heavy industry, and an industrial accident. For Louis, it occasions reflection on his own youth and the life of his father, a violent and insensitive macho.

As a young homosexual, Louis is ostracized by his own family and surrounding circles. But what circumstances made his father who he is? And who is responsible? Louis points the finger at the elite for whom politics is primarily a matter of 'aesthetics': they engage in 'politics' that has little or no real influence on their lives. The lower classes, however, suffer under the cutbacks in spending on unemployment benefits enacted by numerous government officials. The lament about his father's life grows into a fierce indictment where no one is spared. At the same time it is a declaration of love to his father.



THE YOUNG VIC

OUR SHOWS

We produce new plays, classics, musicals, adaptations of books, short films, digital projects and game changing forms of theatre. We tour and co-produce within the UK and internationally.

OUR ARTISTS

We foster emerging talent and collaborate with some of the world's finest directors, performers and creatives, creating productions that say much about the world we live in.

OUR AUDIENCES

We attract large audiences from many different backgrounds and forge deep connections in our neighbourhood, where we provide extensive free activities. For many years, the Young Vic has been synonymous with inclusivity, accessibility and creativity. We keep our prices low and give 10% of our tickets to young people, schools and neighbours irrespective of box office demand.

GET MORE FROM THE YOUNG VIC ONLINE

Sign up to receive email updates at youngvic.org/e-newsletter

[@youngvictheatre](https://twitter.com/youngvictheatre) [/youngvictheatre](https://facebook.com/youngvictheatre)
[@youngvictheatre](https://instagram.com/youngvictheatre) [/youngviclondon](https://youtube.com/youngviclondon)

OUR PARTNERS NEAR AT HAND

Each year we engage with over 15,000 local people – individuals and groups of all kinds including schools and colleges – by exploring theatre on and off stage. From time to time we invite our neighbours to appear on our stage alongside professionals.

OUR PARTNERS FURTHER AWAY

By co-producing with leading theatre, opera, dance, film and TV companies from London and around the world, we create shows neither partner could achieve alone.

'The most exciting theatre in Europe' *Cush Jumbo*

'A theatre with a global outlook and an extraordinary record of nurturing talent'

Financial Times

'The Young Vic is where theatre magic happens' *Time Out*

'Cool, creative, edgy Young Vic' *iNews*

'London's most essential theatre' *The Guardian*

'Young Vic is London's most lovable theatre. The building welcomes; the programming dares. It offers danger in a safe place.' *The Observer*

The Young Vic is a company limited by guarantee, registered in England No. 1188209. VAT registration No. 236 673 348

THE YOUNG VIC COMPANY

Artistic Director
Kwame Kwei-Armah
Executive Director
Lacy Davies
Associate Artistic Director
Sue Emmas
Genesis Fellow / Associate Director
Jennifer Tang
Head of Artistic Development
Teunkie van der Sluis
Literary and Dramaburgy Associate
Olivia Pagli-Nwabali
Head of Producing
Nisha Modhwadia
Associate Producer
Holly Aston
Producer (maternity leave)
Robyn Keynes
Producer (maternity cover)
Christabel Holmes
Assistant Producer
Lucy Steward
Executive Assistant
Amy Cranston
Production Assistant
Maciek Zdobychak
Channel 4 playwright
Lula Raczka

Young Vic Artistic Associates

Glenn Davis
Alfred Enoch
Anna Fleischle
Marcus Gardley
Kate Hewitt
Afua Hirsch
Kirsty Housley
Alex Basco Koch
Doha Kroll
Gregory Maqoma
Prema Mehta
Duncan McLean
Chinayyerem Odimba
Wendell Pierce
Caltriona Skoobridge
Charles Randolph-Wright
Charlotte Sutton
XANA

Associate Companies

Belarus Free Theatre
Crying In The Wilderness Productions
Regional Theatre Young Director Scheme
The What If Experiment

Development

Deputy Executive Director
Alex Tonetta
Head of Corporate Partnerships & Events
Elisha Owen
Institutional Partnerships Manager
Bernadette Witham
Development
Operations Manager
Lewis Hammond

Finance

Interim Finance Director
Karl Askew
Interim Finance Manager
Chi Chigbu
Finance Officer
Janine Carter
Financial Planning and Analysis Assistant
Fahim Uddin

Marketing & Audiences

Director of Marketing and Audiences
Beatrice Burrows
Head of Press and Communications
Su-Ann Chow-Seegoolam
Marketing Manager
Steph Cullen
Ticketing Manager
Zoe Fitzpatrick
Social Media and Digital Content Manager
Florence Bell
Press Officer
Karl-Lydie Jean-Baptiste

Operations

Operations Director
Rathi Kumar
Head of Systems and Technology
Fi Joseph
Digital Systems Analyst
Daniella Sembanjo
Company Administrator
Isobel Ford
Head of Theatre Operations
Bryan Lewis
Facilities Manager
Samuel Hailey-Watts
Interim FOH Manager
Ryan Meish

Duty Managers

Lauren Holden
Maryam Shofowora
Max Puplett
Sebastian Houillon

Ushers

Alisha Edwards
Albert Graver
Andre Da Silva-Jenkins
Anna-May Wood
Ayisha Mi
Becky Stockley
Benjamin Clarke
Cassiopeia Berkeley-Agyepong
Charlie Cuscito
Charlotte Micalof
Chenta Mariqueo
Daniella Connor
Debbie Burningham
Dynzell Maguti
Ebebi Dixon
Ellis Jupiter
Francesca De Sica
Grace Kayibanda
Gracjana Rejmer-Canovas
Graime Pearson-Cockrill

Hana Jennings
Isaac Vincent
Jess James
Jida Akil
Joanna Selcott
Josh Hitchman

Pinnock
Joyce Clark
Jodie Patten
Kitti Wells
Lthaniel Stacey-Coombe
Luke Garner-Greene
Lynn Knight

Malika Sandover
Mathew Viana
Maurice Chung
Max Pawley
Melina Barnett
Michael Asiamah
Millie Whittam
Melody-Rose Curran
Newton James
Thomas

Oliver Byng
Owen Haslegrave
Paula Shaw
Rosemarie Akwafio
Sahana Rackal
Sharifah Boulton
Simone Bell
Starr Ballard
Susan Harrold
Tanjana Bryan-Hesse
Taz Munyaneza
Thea Sandall
Tia Wingate
Tom Sparkes
Urielle Klein-Mekongo

Production

Technical Director
Craig Tye
Production Manager
Sarah Barton
Company Manager
Kate Jones
Head of Sound
Kyle MacPherson
Head of Stage
Rhodri Sion Evans
Head of Costume
Sarah Hamza
Interim Head of Lighting
Faye Hetherington
Production Manager (Studios)

James Dawson
Deputy Head of Sound
Jet Sharp
Deputy Head of Costume
Aimee Russam
Interim Deputy Head of Lighting
Lauren Woodhead
Workshop Carpenter
Rachel MacLoughlin
Lighting Technician
Luke Jackson
Stage Technician
Emma Horne
Production Administrator
Mengfei Liu

Welwyn Team
Edward Jones
Elmar Griffin
Eleanor Kumar
Joel Oladapo
Johanna Keane
Kathy Bolt
Lthaniel Stacey-Coombe
Max Puplett
Sofia Sousa
Tia Wingate

Taking Part

Director of Taking Part
Shereen Jasmin Phillips
Neighbourhood Theatre Producer
Alisha Artry
Participation Producer
Lorna McGilky
Learning Producer
Melanie Anouf
Taking Part
Outreach Officer
Lanikai Krishnasadan
Torrens
Taking Part
Administrator
Vicky Olusanya
Taking Part & Creators
Program Young Associate
Jordi Carter