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—*The Two Gentlemen of Verona*, Act I, Scene iii

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EXECUTIVE DIRECTOR: Criss Henderson

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Yana Rusakevich, photo by
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PICTURED ABOVE:
Yana Rusakevich,
photo by Nicolai Khalezin.

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"O earth, I will
befriend thee."
—W.S.



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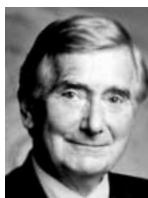
A MESSAGE FROM



Barbara Gaines
Artistic Director



Criss Henderson
Executive Director



Raymond F. McCaskey
Chair, Board of Directors

DEAR FRIENDS

We are honored to welcome Belarus Free Theatre back to the Thoma Theater Upstairs at CST. This politically charged company was formed to provide an opportunity for commentary on conditions in their country, one of the last totalitarian governments in Europe. *Minsk, 2011: A Reply to Kathy Acker* is the newest piece from these astounding artists who perform despite threats of persecution and possible imprisonment. Police raids interrupted their shows last month at underground performance spaces in the capital city of Minsk. Despite this, the company journeyed to the U.S. to share this piece with you, and through their performance hope to shed light on the reality of sexual brutality and oppression under a totalitarian regime.

It is truly humbling to be in the presence of artists who risk their lives for the sake of artistic expression. Through the World's Stage Series at Chicago Shakespeare Theater, audiences are introduced to the varying perspectives of companies from across the globe. In the past decade, 600 theater artists representing sixteen countries on five continents have shared our stages. This season alone, Chicago audiences can experience work from England, Belarus, Italy, Scotland and South Africa. As a world-class theater reflective of our global city, we are proud to serve as the leading presenter of international theater in Chicago.

The weeks ahead hold more extraordinary productions, including Shakespeare's classic *Julius Caesar* and the world premiere of *Cadre* by Omphile Molusi, a CST collaboration with The Market Theatre in Johannesburg that exposes the realities of apartheid. We look forward to sharing these powerful stories with you.



CHICAGO SHAKESPEARE THEATER'S

GALA 2012

On June 11, 2012, Chicago Shakespeare Theater hosted Gala 2012 in celebration of world-class productions and the continued growth and reach of our education and civic engagement programs. Chicago Shakespeare Theater is pleased to recognize the following supporters for their participation.

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About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with seventy Joseph Jefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilyn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs. ■

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On the Boards

A selection of notable CST events, plays and players



OTHELLO: THE REMIX MAKES ITS AMERICAN PREMIERE

Following its celebrated international tour—including a sold-out world premiere at Shakespeare's Globe in London, CST's German debut at the Festival im Globe Neuss, and an award-winning run at the Edinburgh Festival Fringe—*Othello: The Remix* comes home to Chicago Shakespeare. Noted Chicago hip-hop artists The Q Brothers bring their modern lyrical approach to their first Shakespearean tragedy in this highly charged production that replaces iambic pentameter with original beats in 4/4 time. Winner of Best New Musical and Best Lyrics in Edinburgh, and praised with a five-star review in London's *Daily Telegraph* as "a triumph from beginning to end," CST is pleased to share this latest "ad-rap-tation" with Chicago audiences this spring. Watch for details at www.chicagoshakes.com.

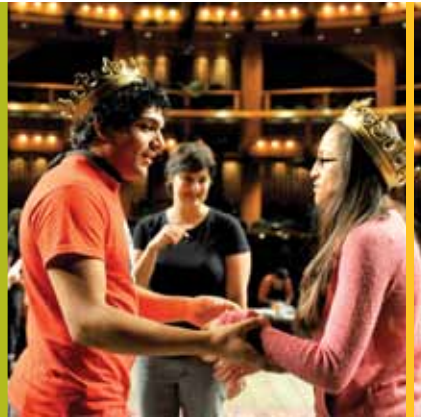


TOP CHICAGO DIRECTOR HELMS *SHORT SHAKESPEARE!* FOR STUDENTS AND FAMILIES

Director Rachel Rockwell, *Chicago Tribune's* 2012 Chicagooan of the Year in Theater, returns to stage *Short Shakespeare! Romeo and Juliet* this season. Rockwell's long-standing association with Chicago Shakespeare has brought memorable productions to audiences of all ages, including this summer's magical *Disney's Beauty and the Beast* in the Jentes Family Courtyard Theater as well as a playful, heartfelt *The Taming of the Shrew*, which traveled for free performances in parks across the city. Now, Rockwell lends her creative vision to one of Shakespeare's most enduring love stories, which is re-discovered in classrooms year after year. This spring, 40,000 middle- and high-schoolers, teachers and families will be introduced to Shakespeare's star-crossed lovers in a production that speaks directly to today's youth.

PHOTO CREDITS (FROM LEFT): GQ, Jackson Doran and JQ in *Othello: The Remix* (2012), photo by Simon Kane; Laura Rook and Christopher Allen, photo by Michael Brosilow; Mercy Ojelade in *Roadkill* (2012), photo by Tim Morozzo; Joaquin M. Samano, Kristen Kelly and Kimberley Perez, photo by Liz Lauren.

➤ Visit chicagoshakes.com
to explore more ideas
and stories behind the
art on CST's stages.



INTERNATIONAL ARTISTS BRING NEW PERSPECTIVES TO GLOBAL ISSUES

For centuries, artists have used creative expression to provoke dialogue around issues of social and political significance. Coming soon to CST's stage, British director Jonathan Munby's *Julius Caesar* examines modern social unrest through Shakespeare's timeless words. CST continues this tradition in 2013 by bringing the innovative work of internationally acclaimed theater artists to Chicago with four upcoming World's Stage presentations. Stories from Belarus, Italy, Scotland and South Africa will use innovative, immersive and sometimes shocking theatrical forms to confront the brutal realities of totalitarian oppression, apartheid, sex trafficking and war. As a leader in cultural diplomacy, Chicago Shakespeare is proud to uphold its commitment to stimulate international conversation on critical global issues. For details on CST's World's Stage series, visit www.chicagoshakes.com.

CST'S EDUCATION PROGRAMS HONORED WITH NATIONAL FOLGER AWARD

Chicago Shakespeare Theater was selected as the 2012 recipient of the Shakespeare Steward Award, bestowed by the Folger Shakespeare Library in Washington, DC. CST's Education Department was recognized for its innovative teaching of Shakespeare in American classrooms and its service as a partner to Chicago Public Schools for more than two decades. CST is the first arts organization to be a recipient of this prestigious national award. On November 2, the Folger's Director of Education Robert Young presented the award, which was accepted by Chicago Shakespeare's Director of Education Marilyn Halperin and CPS Department of Arts Education Director Mario Rossero. *CPS Shakespeare! Hamlet* on the Courtyard Theater stage—featuring an ensemble of twenty-eight CPS high school students and teachers—followed the presentation. ■

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For more information about how you can support our work on stage, in the community and around the world, please contact Brooke Walters, Director of Institutional Advancement, at 312.595.5581 or bwalters@chicagoshakes.com.

presents

Belarus Free Theatre's
**Minsk, 2011:
A Reply to Kathy Acker**

Concept, directed and adapted by **VLADIMIR SHCHERBAN**

Originally co-produced by **NATALIA KALIADA** and
NICOLAI KHALEZIN, and **FUEL THEATRE COMPANY (UK)**

Devised by Belarus Free Theatre, texts written and performed by authors/actors:

PAVEL RADAK-HARADNITSKI
YANA RUSAKEVICH
ALEH SIDORCHYK

DZIANIS TARASENKA
MARYNA YUREVICH
YULIYA SHAUCHUK

SIARHEI KVACHONAK
VIKTORYIA BIRAN
KIRYL KANSTANTSINAU

January 30–February 3, 2013

Additional contribution in writing by
VLADIMIR SHCHERBAN, NIKITA VOLODZKO, RYMA USHKEVICH

Text "Belarus is not sexy" written by **NATALIA KALIADA**
in collaboration with **NICOLAI KHALEZIN**

Original translation by **YURI KALIADA** and **NATALIA KALIADA**

English adaptation by **CHRIS THORPE**

Production Manager
TOM COTTERILL

Stage Manager
SVETLANA SUGAKO

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is made possible through generous support from Hyatt Hotels Corporation.

A WELCOME TO OUR AUDIENCE

There will be no intermission in this 85-minute production. If we can help accommodate you during your visit, please speak with our House Manager. *Minsk, 2011: A Reply to Kathy Acker* is performed in Russian and Belarusian with projected English translation, and includes scenes containing brief nudity and depictions of violence. Also, please note that flashing lights may be used during this performance. We request that you refrain from taking any photography and other video or audio recording of this production. Thank you.

Playgoer's Guide

Minsk, 2011: A Reply to Kathy Acker is a companion piece to *New York in 1979*. The first part, *New York in 1979*, was presented underground in Belarus in May 2010. It is based on a text by Kathy Acker, an American punk writer, investigating sexual identity and the development of society through the prism of sexuality.

Minsk is the capital city of Belarus. Belarus is situated between Poland and Russia. *Minsk, 2011: A Reply to Kathy Acker* is a creative exploration of sexuality and asexuality in Belarus today. The most recent Gay Pride march in Belarus was broken up by police after only fifteen minutes, as well as being under severe pressure by skinheads. All the gay clubs in Minsk have now been closed down.

"Minsk is a beautiful and very sexy city. Welcome to the sexiest city in the world."

This energetic, visual production tells the story of sexual repression in Belarus, the last totalitarian state in Europe. Brutal, powerful, and by turns very funny and extremely moving, *Minsk 2011* shows Minsk as a "sexy city," where irrepressible urges to perform, party, love, kiss, touch, look and celebrate human sexuality meets government repression, violence and bureaucracy. The show suggests our sexual identities are part of our social ones, and therefore are inherently political.

DZIANIS TARASENKA: *Right rib, left rib, sternum and the rest of the ribs. In 1996, at a rally on Chernobyl Way, I was seized by riot policemen and brought to the KGB inner courtyard. I spent three hours being stretched wide open against the wall.*

Scars adorn a man. Many girls find it sexy. In this regard, Minsk is a beautiful and very sexy city. Welcome to Minsk! The sexiest city in the world!

YANA RUSAKEVICH: *In Minsk, you cannot look people straight in the eyes for more than three seconds. After December 19, 2010, a look in Minsk became even shorter.*

YULIYA SHAUCHUK: *My one-and-a-half metre square home will be taken from me. I will be homeless. On the 31st of August, I will find myself again in Minsk where I have nothing.*

NATALIA KALIADA: *Belarus is not sexy. The sexuality of a country is its oil, gas, diamonds, and access to sea and mountains. Belarus is the only country in Europe where there is no sea and no mountains. Belarus is flat.*

IN BELARUS, JUST BEING CAN PROMPT AN ARREST

Iron-fisted authorities in Belarus have responded to a burst of creative modes of protest by young protesters with a rather surreal innovation of their own: a law that prohibits people from standing together and doing nothing.

Plain clothes police officers have detained nearly 2,000 people since the so-called clapping protests began in June, in many cases because they were seen clapping or standing near people who were.

—*The New York Times*, June 2011

ABOUT BELARUS FREE THEATRE

Belarus Free Theatre (BFT) was founded on March 30, 2005 by husband-and-wife team Nicolai Khalezin and Natalia Kaliada, joined shortly afterwards by Vladimir Shcherban. Together they formed a unique aesthetics of the BFT. Their Belarus performances are held secretly in small private apartments—the location of which, due to the risk of persecution, must constantly be changed. BFT is a collaborative company using the experience and expertise of all members as an artistic resource. Under impossible conditions BFT continues to produce great theater that is recognized internationally; in 2011 it was nominated for the Unique Theatrical Experience Drama Desk Award for *Being Harold Pinter* and was awarded the prestigious off Broadway OBIE Award for *Being Harold Pinter*, *Discover Love* and *Zone of Silence*.

Belarus Free Theatre consists of twenty-five members and nine students. It is the only independent theater of its kind, not only in Belarus but in all of Europe. In regard to its influence on the political process in Belarus, it is the only theater in the world that acts at such high political levels, working together with the greatest artists of the world. Two co-artistic directors and its associate director, alongside one member of the company, are political refugees in the UK.

BFT was formed in Europe's last surviving dictatorship and every member of the company has, at one time or another, been imprisoned, threatened or mistreated by the authorities, or live in fear for their safety. They have all lost their jobs. In retaliation, they defiantly produce, devise and perform plays that highlight repression in Belarus and educate others through their theater laboratory, Fortinbras. Their work diminishes discrimination and fear, incites resistance, and encourages long-term social change. BFT targets EU and US politicians, high-profile international artists and the media to influence an improvement in international relations with Belarus. Their productions are devised to encourage global awareness of life under the Belarusian regime, to educate the Belarusian population, and to influence positive changes in Belarus.

BFT members, besides being professional theater makers, support victims of human rights abuses through workshops, activities and projects. They also act as equality activists, human rights defenders and supporters of indigenous and minority groups. ■

Profiles

NATALIA KALIADA

is a co-artistic director and producer of Belarus Free Theatre alongside her husband Nicolai. Natalia has been detained three times for participation in peaceful political and theatrical activities. She was the first person to be detained at a street protest against enforced disappearances in Belarus. She was convicted for publishing the Monitoring of Human Rights on the Internet. Her father, professor Andrei Kaliada, was dismissed from the Academy of the Arts for cooperation with Belarus Free Theatre and was physically attacked as a result; the criminal investigation case on it was closed down. Coproduced with Nicolai Khalezin all BFT productions, including the latest *King Lear* for the Globe to Globe Festival for the Cultural Olympics in London, and *Trash Cuisine*.

NICOLAI KHALEZIN

is a co-artistic director of Belarus Free Theatre, playwright and journalist. Nicolai was arrested four times for participation in peaceful political protest rallies and theatrical activities. He was taken to trial for organizing a peaceful political street rally. His plays are forbidden to be staged in Belarus. In summer 2010 he was attacked outside his house. The criminal investigation case on the attack was closed down. Nicolai is the author of fourteen plays including *Generation Jeans* and *Here I Am*, and has won numerous awards recognizing his contribution to humanitarian theater. See Natalia's biography for coproductions under Belarus Free Theatre. He directed and adapted *Trash Cuisine*, dedi-

cated to the international issue of the death penalty, which premiered at Stadsschouwburg, Amsterdam, on October 5, 2012.

VLADIMIR SHCHERBAN

is an associate director and deviser of the majority of the BFT shows. He became a director at the Yanka Kupala National Academic Theatre in 1999 but was dismissed in 2006 for his cooperation with Belarus Free Theatre. Various performances by Shcherban in Belarus have been cancelled, and he has been detained for his professional activities. In 2008, together with Nicolai Khalezin and Natalia Kaliada, he helped found Fortinbras, the only underground arts school in Belarus. Productions directed for Belarus Free Theatre include: 4.48. *Psychosis*, *We.Self-Identification*, *We.Belliwood*, *Technique of Breezing in a Vacuum*, *Zone of Silence*, *Being Harold Pinter*, *A Flower for Pina Bausch*, *New York '79*, *Minsk, 2011: A Reply to Kathy Acker*, as well as *King Lear* for the Globe to Globe Festival for the Cultural Olympics in London, premiering at Shakespeare's Globe on May 17–18, 2012. He directed the most recent production of the BFT *Beloved Ones and Siblings* via Skype from London with actors underground in Belarus.

YURI KALIADA

is an executive director and international coordinator of the BFT. He provided initial monetary aid in the forming of the company. He acted as an original translator of the BFT shows, including *Generation Jeans*, *Discover Love*, *Zone of Silence* (part "Others") and *Minsk*,

2011: A Reply to Kathy Acker in collaboration with award-winning British playwrights and translators Chris Thorpe and Rory Mullarkey, and professors of NYU Catherine Coray and Brown University Erik Ehn. He is an associate member of civil campaign "Free Belarus NOW!" and We Remember Foundation, with its primary focus to draw attention worldwide to politically motivated disappearances and killings that have occurred in recent years in other countries such as Belarus and around the world. He lives in exile as a political refugee in the US since 2001.

CHRIS THORPE

is a writer and performer from Manchester, UK. He devises work, and writes plays for the stage and radio. He is currently writing *Twelve Proposals...* with Nicolai Khalezin for the West Yorkshire Playhouse. He is a core member of Unlimited Theatre, artistic associate of Third Angel, and also performs solo pieces.

ALEH SIDORCHYK

joined Belarus Free Theatre in 2005. He joined the Belarusian Army Theatre in 2004 and was dismissed in 2006 for his cooperation with Belarus Free Theatre. He was detained for his professional activities. Between 1985 and 2004 he worked at the Belarusian Young Spectator Theatre.

DZIANIS TARASENKA

joined Belarus Free Theatre in 2005. He was attacked during a peaceful political street rally and detained for his professional activities. He lost his job at the state theater due to his

involvement with Belarus Free Theatre. In 2004 Dzianis formed the band RSP, which tours in Russia, Lithuania, Belarus and other European countries.

MARYNA YUREVICH

joined Belarus Free Theatre in 2006. She was dismissed from the Belarusian Army Theatre in 2008 for cooperating with Belarus Free Theatre. She was ordered to pay \$12,500 to the state for denying work in a role dictated to her. The payment was cancelled after Belarus Free Theatre and actresses Diana Quick and Kim Cattrall launched the "Free the Actress from Slavery" campaign.

PAVEL

RADAK-HARADNITSKI

joined Belarus Free Theatre in 2005. He is unable to apply for jobs in Belarus because of his association with Belarus Free Theatre. He has been detained for his professional activities. He performs in the band RSP (vocals and flute).

YANA RUSAKEVICH

joined Belarus Free Theatre in 2005. She was dismissed from the Yanka Kupala National Academic Theatre for cooperation with Belarus Free Theatre, and has been arrested two times for her professional activities and participation in peaceful political street rallies.

YULIYA SHAUCHUK

studied at the Belarusian State University of Arts and Culture, graduating in 2007. From 2008 to 2011 she worked at the National Theatre of Belarusian Drama but was fired for an interview in the "free news" called "non-free theater begins with a tower."

VIKTORYIA BIRAN

joined Belarus Free Theatre in 2010. She trained as a journalist at the Institute of Journalism BSU in Minsk and worked for the cultural website bydzma.org before joining the Belarus Free Theatre.

SIARHEI KVACHONAK

studied at the Belarusian State Technological University. During his studies he was a member of the student theater company Kolokol and in 2010 he was accepted as a student in Fortinbras. This is his fourth show performing with Belarus Free Theatre.

KIRYL KANSTANTSINAU

graduated from art school and from the College of Law of the Belarusian State University. For two years he studied in the theater studio Paradox. He came to the Belarus Free Theatre drama school/laboratory Fortinbras in 2012. In 2012, he was arrested along with the audience during a screening of the documentary film *Europe's Last Dictator* at an underground location of the Belarus Free Theatre in Minsk.

TOM COTTERILL

read English at Goldsmiths, University of London. Production credits with Fuel include *Electric Hotel*, *Love Letters Straight from Your Heart* by Uninvited Guests and *The Receipt* by Will Adamsdale. Tom has international production experience with Hoi-polloi, Kaos Theatre, Stan Won't Dance, Theatre Alibi, The David Glass Ensemble, Cois Ceim and Frantic Assembly. He has supported individual artists such as Guy Dartnell, David Gale, Pete Edwards and Mat Fraser.

SVETLANA SUGAKO

joined Belarus Free Theatre in 2005 as an administrator and assistant director but also performs with them occasionally. She is also a musician and songwriter, formerly in the band Tarpach. In 2006 she was jailed for seven days for shouting the anti-state slogan "Long Live Belarus" after the presidential election.

NADIA BRODSKAYA

graduated from the Belarusian National Technical University in 2009 as a manager/economist. After she graduated she worked as a private tutor in the subject, and in September 2011 joined Belarus Free Theatre as stage manager and financial manager.

FUEL

produces fresh work for adventurous people by inspiring artists. Founded in 2004 and led by Louise Blackwell and Kate McGrath, Fuel is a producing organization working in partnership with some of the most exciting theater artists in the UK to develop, create and present new work for all. Fuel is currently producing projects with Will Adamsdale, Belarus Free Theatre, Clod Ensemble, Inua Ellams, Fevered Sleep, David Rosenberg, Sound & Fury, Uninvited Guests and Melanie Wilson. The Fuel team is currently Louise Blackwell, Natalie Dibs-dale, Ed Errington, Christina Elliot, Stuart Heyes, Alice Massey, Kate McGrath and Ian Moore. In partnership with higher education organizations, Fuel runs a rolling internship scheme. For further information on Fuel, its artists, its team and internships, visit www.fueltheatre.com or call +44 (0)20 7228 6688.

Fuel receives National Portfolio Funding from Arts Council England.

BARBARA GAINES

(CST Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's *Macbeth*.

CRISS HENDERSON

(CST Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theater as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago area Theaters and the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year, graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

SPECIAL THANKS TO

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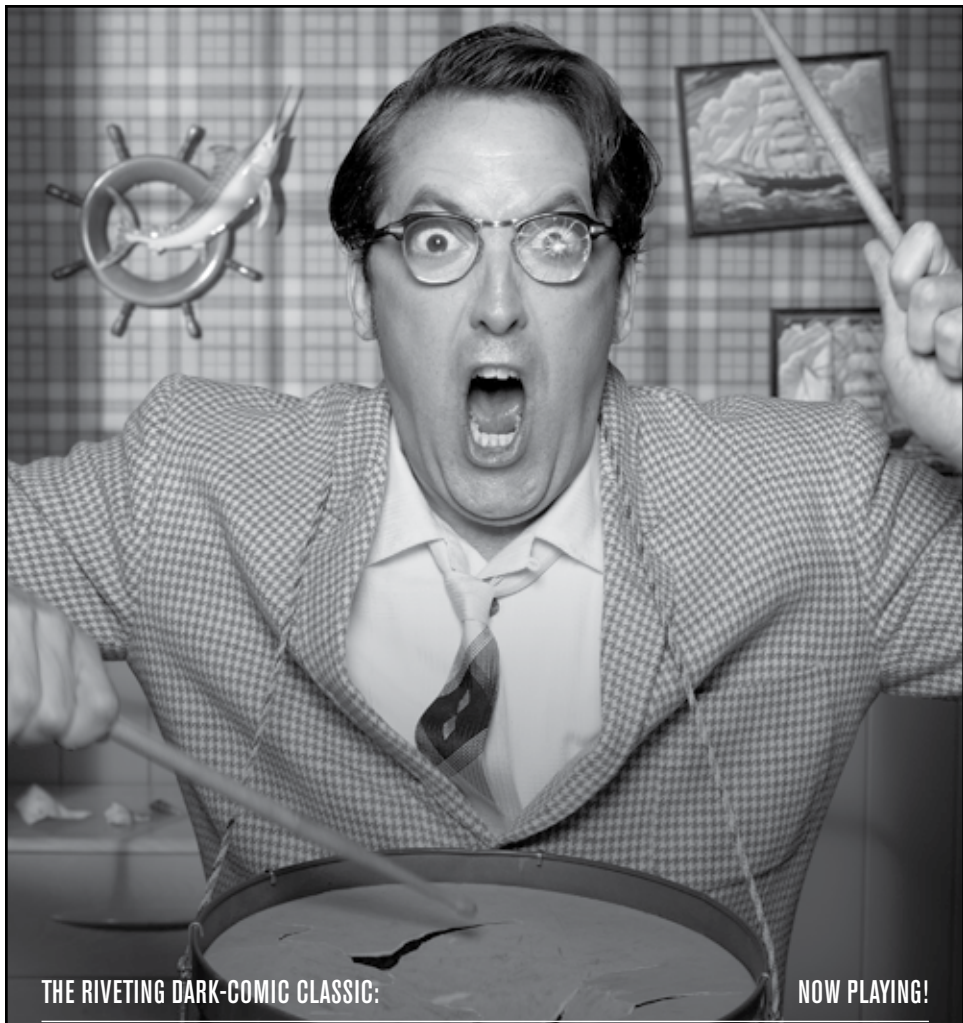
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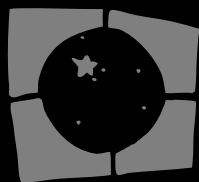


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