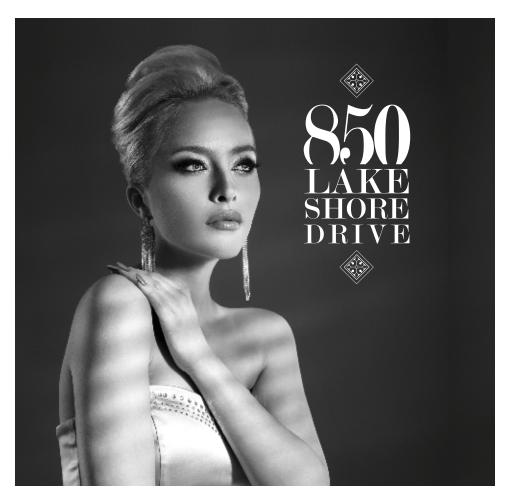


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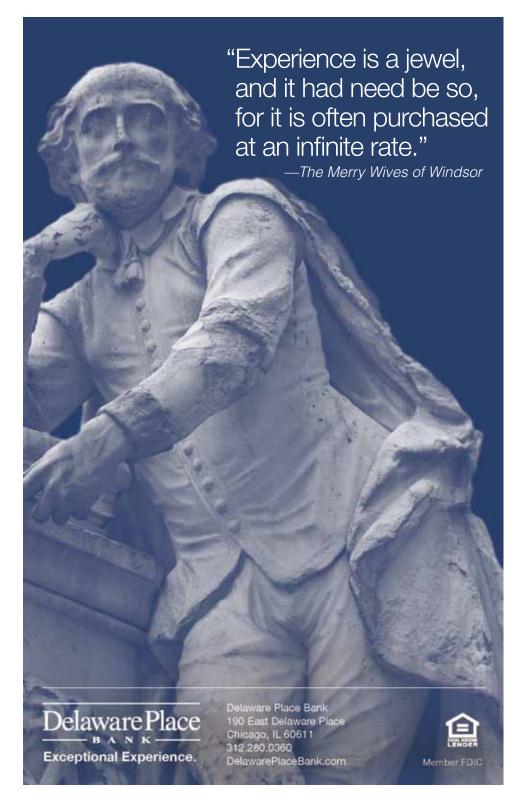


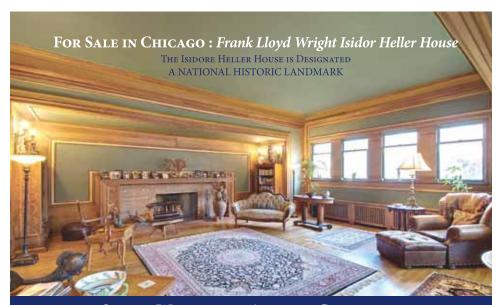
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"I've owned the house for nine years, and I still simply stare, trying to understand why it works so well, how it can provide a sense of calm in the storm as well as the bounce of stimulation and wonder amid the ordinary. Like any true sanctuary, it rises to the demands of the moment."

 Owner of the Heller House, who has lived there with her husband and three children for almost a decade

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Chicago Shakespeare Theate

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Welcome



DEAR FRIENDS,

In 2012, Chicago Shakespeare shared a stage with the astonishing Isango Ensemble at the Globe to Globe Festival in London. Presenting Shakespeare's 37 plays in 37 languages of the world, the Festival united international artists for a Cultural Olympiad. Representing North America was CST's collaboration with The Q Brothers, *Othello: The Remix*. And representing South Africa was a poignant *Venus & Adonis*, created by the Isango Ensemble.

Through our World's Stage Series, we are thrilled to introduce Chicago to another mesmerizing performance from this company comprised of artists from townships outside Cape Town. *The Magic Flute* brilliantly re-imagines Mozart's classic, resulting in a celebration of the vibrant spirit of contemporary South Africa.

Over the past decade, our World's Stage Series has imported more than 700 international artists to Chicago. In addition to today's performance, this season features work from Shakespeare's Globe in London (*Hamlet*); an inventive Australian walkabout theatrical journey (*Since I Suppose*); the best of Paris avant-garde theater (*Ionesco Suite*); leading productions from the festival circuit in the UK and Belgium (*The Table*; *Freeze!*); and the powerful sequel to *Macbeth* created by the National Theatre of Scotland and the Royal Shakespeare Company (*Dunsinane*).

And as we are importing the world to you, our hometown audience, CST's own work will tour to Poland, New Zealand and Canada. By fostering cultural exchange, we proudly connect our global city to the world, and introduce our international peers to the city we call home. Thank you for your engagement and support, which makes it all possible!

Barbara Gaines Artistic Director

Criss Henderson Executive Director Sheli Z. Rosenberg
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(From top left): Photo of American Ballet Theatre's Marcelo Gomes in Fancy Free by Gene Schiavone. | Photo of Orbert Davis of the Chicago Jazz Philharmonic by Michael Jackson. | Photo of Dance Theatre of Harlem's Ashley Murphy in Gloria by Rachel Neville

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About CST

A global theatrical force. Chicago Shakespeare Theater is known for vibrant productions that reflect Shakespeare's genius for storytelling, language, and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 25,000 families and audience members of all ages welcome CST's free Chicago Shakespeare in the Parks into their neighborhoods across the far north, west and south sides. Reflecting the global city we call home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia and Europe.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and seventy-seven Joseph Jefferson Awards, CST was the 2012 recipient of the Folger Shakespeare Library's national Shakespeare Steward Award for its innovative teaching of Shakespeare in American classrooms. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards









The development of the world premiere musical Sense and Sensibility came one step closer to production in an intensive summer workshop. A group of music theater artists from across the country joined the new musical's director, Artistic Director Barbara Gaines, Tony-nominated composer/lyricist Paul Gordon and CST Creative Producer Rick Boynton, guiding the development of CST's new work. With Brad Haak at the piano they continued to explore and shape this exciting new work. Speaking on his experience working with them. Mr. Gordon said. "It's wonderful to have both Barbara and Rick quiding me. It's a tremendous privilege and it enhances the work." Sense and Sensibility, debuting at CST in April, is a greatly anticipated reimagining of Jane Austen's classic tale of two sisters navigating through society following their loss of fortune to find love.

This past summer, the third annual tour of Chicago Shakespeare in the Parks drew record-breaking crowds at twenty-six performances across the city, from Englewood to Garfield Park, South Shore and Little Village. Over the course of four weeks, more than 25.000 Chicagoans attended free performances of A Midsummer Night's Dream in eighteen parks located in communities that have historically found access to the cultural institutions of our city prohibitive. Mayor Rahm Emanuel champions this community arts engagement initiative as the catalyst for and centerpiece of the city's Night Out in the Parks program. Free for All—Chicago Shakespeare in the Parks is made possible by a unique partnership between the Theater, the Chicago Park District and The Boeing Company.

Recently featured in Crain's Chicago Business, CST's World's Stage Series "has broadened Chicagoans' notions of what theater can be by showing them how innovative artists in other parts of the world do it." Continuing this tradition, CST is proud to kick off its fifteenth season of international programming in September, when South Africa's Isango Ensemble transforms Navy Pier's Skyline Stage with their stunning adaptation of The Magic Flute. An Olivier Award-winning production that took London's West End by storm, this piece effortlessly relocates Mozart's magical, mysterious kingdom to a contemporary township, encompassing various African languages. With a score faithfully transposed for an orchestra of marimbas, drums and percussion, thirty actors and musicians fill the stage with sheer exuberance, celebrating the spirit of contemporary Africa.

In August, CST welcomed scholars from the UK's Shakespeare Birthplace Trust and University of Warwick on their "Shakespeare on the Road" initiative, documenting Shakespeare in North America today on the occasion of Shakespeare's Quadricentennial by visiting fourteen Shakespeare companies over sixty days. Here, the team observed King Lear in rehearsal with Artistic Director Barbara Gaines, attended a performance of A Midsummer Night's Dream alongside 2,000 audience members at Welles Park in Lincoln Square, and conducted interviews with CST artists and leadership. In recognition of the unique relationship between CST and Stratford-upon-Avon, a plaque carved from a cedar in Shakespeare's garden was presented at a private luncheon to Executive Director Criss Henderson and Chicago's Commissioner of the Department of Cultural Affairs and Special Events Michelle Boone.

photo credits: Barbara Gaines, Paul Gordon, Brad Haak and Rick Boynton at Sense and Sensibility workshop; audience members of Chicago Shakespeare in the Parks A Midsummer Night's Dream; company of The Magic Flute; Marilyn Halperin, Paul Prescott, Michelle Boone, Criss Henderson and Paul Edmondson at "Shakespeare on the Road" luncheon; photos by Liz Lauren, Chuck Osgood, Daniel Ribar and courtesy of Isango Ensemble.

To be!



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Director's Note

Mark Dornford-May shares his thoughts on Mozart's The Magic Flute.

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

THE MAGIC FLUTE IMPEMPE YOMLINGO

- ADAPTED AND DIRECTED BY MARK DORNFORD-MAY
- SKYLINE STAGE ON NAVY PIER
- SEPTEMBER 25-28, 2014
- **3**12.595.5600
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is co-founder and Artistic Director of Isango Ensemble.

In Tsonga tradition, lighting is caused by birds called the andlati. These birds, with their multicolored plumage, live in the high mountains. When a storm is brewing, they fly towards heaven and then dive out of the clouds towards earth, striking a tree, a house or a person, causing death and fire in the middle of rain. The only way to prevent this bird from causing destruction is to find someone brave enough to climb into the mountains as the storm is breaking. Once they have climbed high enough they are to play on an enchanted flute. The sound of this flute will force the birds to spare the musician and his immediate community.

Hearing this story by accident. I couldn't help but wonder if Mozart had also come across it. The similarities are extraordinary. A "Magic Flute" player has to face lightning (fire) and rain (water) in order to save himself and his community. The frightening birds live like the "Queen of the Night" in the high mountains and appear in thunder and lightning; Mozart's stage directions specify "thunder and lightning" for the Queen's entrance. The Tsongan flute is carved from the bone of an andlati bird during a storm; Mozart's flute is also carved during a storm "when lightning flashed." The only way to avert destruction in both tales is through the music of a "flute." The story may never have reached Mozart, but the similarities are fascinating nonetheless. Who knows? Maybe one of the greatest pieces of European opera had its roots and inspiration in a South African folk tale.



The "Magic Flute" fable owes part of its huge popularity to the unlikely combination of a fairytale with a passionate and all-encompassing tale of an individual's faith and belief. As it thrillingly unfolds, it explores issues of isolation and inclusion, male and female, waste and cleansing, night and day, chaos and

Maybe one of the greatest pieces of European opera had its roots and inspiration in a South African folk tale. order, and perhaps most importantly: destruction and forgiveness. All these themes have heightened resonance in a South African setting.

Mozart's *The Magic Flute* was premiered in September 1791, a matter of weeks before Mozart's death at age 35. It stands as the overwhelming achievement of his life (quite a claim, given Mozart's unfeasibly high output of masterpieces in every genre). It is, quite possibly, the finest musical drama ever written. Into it.

Mozart poured his uncanny ability to capture the essence of humanity in music, to hold up a mirror to us all. You can't know true joy without true pain, and Mozart expresses this uniquely well. The Magic Flute is a simple moralistic allegory about the journey towards self-knowledge, towards compassion, towards tolerance, towards enlightenment—a journey in which we are all engaged. It was created to be performed in a suburban theater for "ordinary" people—not the aristocracy. It is a world-beating piece of music storytelling, and it has always belonged to Everyman.

Company of The Magic Flute, photo by Keith Pattison





KING LEAR
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by William Shakespeare
directed by Barbara Gaines



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FROM SOUTH AFRICA Mozart's

THE MAGIC FLUTE Impempe Yomlingo

SEPTEMBER 25-28, 2014

an Isango Ensemble/Eric Abraham— Young Vic production adapted and directed by Mark Dornford-May words and music by Pauline Malefane and Mandisi Dyantyis



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part of the inaugural Chicago International Puppet Theater Festival



FROM BELGIUM
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by David Greig
directed by Roxana Silbert
from the National Theatre of Scotland

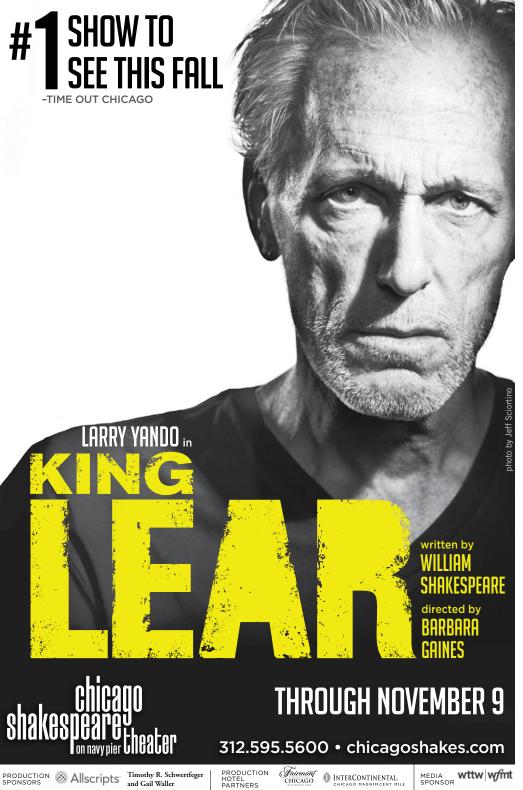
and Royal Shakespeare Company



SENSE AND SENSIBILITY APRIL 18-JUNE 7, 2015 based on the novel by Jane Austen book, music and lyrics by Paul Gordon directed by Barbara Gaines









BARBARA GAINES

CRISS HENDERSON

Artistic Director **Executive Director**

RICK BOYNTON. Creative Producer GARY GRIFFIN, Associate Artistic Director

Eric Abraham and Chicago Shakespeare Theater present an

SANGT / Young Vic Production of

MOZART'S THE MAGIC FLUTE IMPEMPE YOMLINGO

September 25-28, 2014

Adapted and Directed by MARK DORNFORD-MAY

Music Arranged by PAULINE MALEFANE and MANDISI DYANTYIS

Choreography **LUNGELO NGAMLANA**

Costumes **LEIGH BISHOP** Original Lighting MANNIE MANIM

Cast

NOLUTHANDO BOQWANA, MANDISI DYANTYIS, THOBILE DYASI, AYANDA ELEKI, ZAMILE GANTANA, NONTSUSA LOUW, SIFISO LUPUZI, PAULINE MALEFANE, BONGIWE MAPASSA, ZANELE MBATHA, SIYASANGA MBUYAZWE, SINETHEMBA MDENA, ZEBULON MMUSI, MHLEKAZI (WHA WHA) MOSIEA, ZOLEKA MPOTSHA, SIYANDA NCOBO, CIKIZWA NDAMASE, BUSISIWE NGEJANE, ZOLINA NGEJANE, SONWABO NTSHATA, TUKELA PEPETEKA, LUVO RASEMENI, MASAKANE SOTAYISI, AYANDA TIKOLO

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(In alphabetical order)

Spirit

Conductor

Monostatos

Sarastro

Papageno

Lady 1 / Papagena

Armed Man

Queen of the Night

Pamina

Company

Queen of the Night / Papagena

Monostatos

Priest

Tamino

Spirit

Ladv 3

Lady 2

Pamina

Spirit

Tamino

Armed Man

Papageno

Company

Sarastro

NOLUTHANDO BOQWANA

MANDISI DYANTYIS

THOBILE DYASI

AYANDA ELEKI

ZAMILE GANTANA

NONTSUSA LOUW

SIFISO LUPUZI

PAULINE MALEFANE

BONGIWE MAPASSA

ZANELE MBATHA

SIYASANGA MBUYAZWE

SINETHEMBA MDENA

ZEBULON MMUSI

MHLEKAZI (WHA WHA) MOSIEA

ZOLEKA MPOTSHA

SIYANDA NCOBO

CIKIZWA NDAMASE

ZOLINA NGEJANE

BUSISIWE NGEJANE

SONWABO NTSHATA

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Synopsis

ACT 1

Tamino, a young traveler who is passing through the realm of the Queen of the Night, is being pursued by a fire-breathing beast. He cries for help and faints with terror. Three Ladies—warriors of the Queen—hear his cries and spear the beast. Seeing how handsome the young man is, they go to tell the Queen what happened. Papageno, a bird catcher, is trying to lure birds into his net using his whistle. As Tamino regains consciousness, the birds are scared away. Papageno is a natural improviser and he claims credit for killing the fire-breathing beast. The Three Ladies reappear and punish Papageno for his lie by locking his mouth with a padlock. They show Tamino a picture of the Queen's daughter, Pamina, whom they say has been kidnapped by an evil man—Sarastro. Tamino falls in love with the picture and promises to rescue the beautiful girl. The Queen of the Night arrives and urges a very frightened Tamino to keep his promise to rescue Pamina. To help him, he is presented with a Magic Flute. Papageno's padlock is removed; he is ordered to help Tamino and is given a set of magic bells. Both instruments, bells and flute, have the power to help the owners and to change evil into good. Three spirits materialize. They send the Ladies to sleep and offer to guide the men to Sarastro's camp.



Papageno and Tamino are pointed in the right direction but get separated. Papageno by chance happens upon Pamina with her jailer, Monostatos. Rescuing Pamina, Papageno shows her a picture of Tamino, and she falls in love with him. Tamino meanwhile has been led by the Spirits to the outside of the camp. He meets a Comrade of Sarastro who tells him that Sarastro is not evil but good. In his confusion and despair, Tamino plays the Flute and is answered by Papageno's bird whistle. He runs in the direction of the sound but misses the escapees.

Monostatos recaptures Papageno and Pamina, but Papageno plays his magic bells and Monostatos is seduced by their enchantment. As they make to escape again, Sarastro's arrival is announced. Pamina tells Sarastro she was escaping from Monostatos, partly because he attempted to rape her.

Monostatos, who has managed to capture Tamino, demands that Sarastro put the intruder to death. Sarastro is angered at the behavior of Monostatos towards Pamina and has him imprisoned instead. He then orders that Tamino attempt various trials to prove he is worthy of Pamina's love. Papageno reluctantly accompanies him.



ACT 2

At a meeting of the elders, Sarastro proposes that Tamino undergoes initiation into their Brotherhood. If Tamino is successful in the trials, Sarastro proposes that he will hand joint power to both Pamina and Tamino. The elders are at first outraged that a woman should jointly rule over them, but after some hesitation they agree to the plan. The first of the trials undertaken by Tamino and Papageno is a trial of silence. Pamina appears and innocently tries to speak to her lover; he refuses to answer her words of love and she leaves broken-hearted. Papageno, however, cannot manage to keep quiet and he fails the first trial.

The Queen of the Night appears and orders Pamina to kill Sarastro, giving her a knife for the task. Sarastro's Comrades try to restrain the Queen but are killed by her soldiers as she escapes. In spite of this, Sarastro still pursues his doctrine of forgiveness and reconciliation and refuses to seek revenge. Heartbroken and depressed at Tamino's rejection, Pamina attempts suicide but is restrained by three Spirits. Having completed the trial of silence, Tamino is reconciled with Pamina, and she undertakes to complete his trials with him. Together they complete the second trial, the trial of fire, and go on to the third trial, the trial of water. At first it appears that they have drowned, but they are revived and Tamino completes his initiation. Papageno, upset at his failure with the trials and disheartened by his failure to find a woman, contemplates suicide but is stopped by the three Spirits who introduce him to the girl of his dreams, Papagena. Guided by the wicked Monostatos, the Queen of the Night makes another attempt on Sarastro's life but fails. Sarastro holds out his hand to her, offering reconciliation; she refuses and leaves as the Comrades celebrate the dawn. ■

Company of The Magic Flute, photos by Keith Pattison

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About Isango Ensemble

The South African company Isango Ensemble is based in Cape Town. The core of the company was formed by director Mark Dornford-May and music director and singer Pauline Malefane in 2000. The company predominantly draws performers from across the townships surrounding the city. The company's structure embraces artists at all stages of their creative development, allowing senior artists to lead and contribute towards the growth of rising talents. At its heart are the extraordinary and varied musical abilities of its group of performers. In 2011, the company became a Section 21 Company, a not-for-profit organization, and took as its new name: Isango Ensemble.

Isango Ensemble works through the creative force and energy of each and every member of the company. This collective focus makes things happen beyond "the box." It is the mixture and clash of its cultures, races and experiences that enables it to create work of the highest caliber. The company's work to date has focused on reimagining classics from the Western theater canon, finding a new context for the stories within a South African or township setting, and creating new work, which is relevant to the heritage of the nation. Isango Ensemble's more recent stage productions include *The Magic Flute—Impempe Yomlingo*, featuring Mozart's score transposed for an orchestra of



marimbas, which broke box office records when it played in repertoire with *A Christmas Carol—Ikrismas Kherol* at the Young Vic in London. Together these productions won the *WhatsOnStage* Theatregoers' Choice Award for Best Off-West End Production. *The Magic Flute—Impempe Yomlingo* then won an Olivier Award for Best Musical Revival when it transferred to the Duke of York's Theatre for a season in the West End, and the Globes de Cristal for Best Opera Production following a sold-out season at the Théâtre du Châtelet in Paris.

In September 2009 the company returned to London's West End with *The Mysteries—Yiimimangaliso* winning unanimous critical praise. In the summer of 2012, the company's production of *La Boheme—Abanxaxhi*, a unique



partnership with The Global Fund to Fight Aids Tuberculosis and Malaria, played at Hackney Empire in London for five weeks to critical acclaim. In a 2012 partnership with Shakespeare's Globe, a new stage version of Shakespeare's epic poem, *Venus & Adonis*, was created. The production proved so successful in its first run at the Globe that it returned for more performances in 2013. The company's productions have toured Dublin, Chichester, Canterbury, Johannesburg, Tokyo, Singapore and Rotterdam.

Films created by Mark Dornford-May and other members of the ensemble include *u-Carmen eKhayelitsha*, which won the Golden Bear at the Berlin Film Festival and Best Feature at the LA Pan African Film Festival, as well as garnering several awards for its star, Pauline Malefane; and *Son of Man*, which premiered at the Sundance Film Festival in the USA. The ensemble's third film, a short film, *Unogumbe—Noye's Fludde*, premiered at the Toronto International Film Festival and has also been in competition at the 65th Berlin International Film Festival. It has played at: the Human Rights Arts & Film Festival in Melbourne, Australia; the Washington Jewish Film Festival; the Austin Film Festival; the Flatpack ilm Festival in Birmingham, UK; the Matatu African Film Festival in Oakland, CA; and the International Images Film Festival for Women in Harare, Zimbabwe.

Company of *The Magic Flute*, photos by Keith Pattisor

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PROFILES

Profiles

MARK DORNFORD-MAY

(Adapter/Director/Writer/Co-founder) Mr. Dornford-May is co-founder and Artistic Director of Isango Ensemble. He has worked in South Africa with members of the company since 2000. In South Africa, he has directed The Mysteries-Yiimimangaliso, The Beggar's Opera—Ibali loo Tsotsi, Carmen, The Magic Flute—ImpempeYomlingo. Aesop's Fables, The Ragged Trousered Philanthropists—IzigwiliEzidlakazelayo, and Christmas Carol—IkrismasKherol, which won the Whatsonstage Theatregoers' Choice Award for Best Off-West End Production. The Magic Flute has since toured the world and won numerous awards, including the 2008 Olivier Award for Best Musical Revival and the Globes de Cristal for Best Opera in Paris. His first feature film. U-Carmen eKhayelitsha, won the Golden Bear at the Berlin Film Festival, His second film, Son of Man. received the award for Best Feature at the LA Film Festival and the Founders Award presented by Michael Moore at the Traverse City Film Festival. His third, Unogumbe— Nove's Fludde, was an official selection at both the Toronto and Berlin Film Festivals. From July 2009 to February 2010, he oversaw the building of the Fugard Theatre in Cape Town. The Magic Flute and The Mysteries formed the opening season of the Fugard Theatre, where the Isango Ensemble staged two world premieres, Aesop's Fables and The Ragged Trousered Philanthropists— IzigwiliEzidlakazelayo. In 2012, he directed and adapted Venus & Adonis for Isango to open the Globe to Globe season at Shakespeare's Globe in London. Following its success, this production returned to the Globe in May 2013. In 2012, Isango also produced *La Boheme*, supported by The Global Fund to fight AIDS, Tuberculosis and Malaria, in a unique partnership. After a run in Cape Town, supported by Archbishop Desmond Tutu. La Boheme played Hackney Theatre in London for four weeks.

MANDISI DYANTYIS

(Associate Director/Co-music Director) Mr. Dyantyis is Associate Director of Isango Ensemble and has been with the company since 2006. He has been Comusic Director for all Isango Ensemble productions including, The Magic Flute-Impempe Yomlingo, A Christmas Carol—iKrismasKherol, The Mysteries— Yiimimangaliso, Aesop's Fables and The Ragged Trousered Philanthropists— IzigwiliEzidlakazelayo. Recently, he travelled to New York to work with Graduate Acting students of New York University's Tisch School of Acting as they explored relationships between South African and American theater methods. In 2012 he was the musical director for Isango's Venus & Adonis which opened the Globe to Globe season at Shakespeare's Globe in London and subsequently returned to the Globe in May 2013.

PAULINE MALEFANE

(Co-founder/ Co-music Director/Actress) Ms. Malefane is co-founder and co-Music Director of Isango Ensemble. She has worked with members of the company since 2000. She is also an advocate for The Global Fund to Fight AIDS, Tuberculosis and Malaria. Prior to Isango Ensemble she worked with the Lyric Theatre Company Dimpho Di Kopane where she saw worldwide success playing the role of Carmen, both on stage and in the Golden Bear-winning feature film *U-Carmen* eKhayelithsa, for which she won a Golden Thumb from Roger Ebert. She was awarded the Best Actress Award at the South African Film & Television Awards for the film Son of Man. In 2008, she was invited to give a series of master classes to the theater and music students at UCLA. She made her Proms debut at London's Albert Hall in 2006 with the songs of Kurt Weill. In the same year, she sang the role of Bess in Porgy and Bess at both Umea and Malmo in Sweden. In

2009, conducted by Sir Simon Rattle, she sang a series of concerts with the Berlin Philharmonic, which were broadcast on German television. In 2012, she played the role of Venus in Isango's *Venus & Adonis*, which opened the Globe to Globe season at Shakespeare's Globe in London. Following its success, she and the production returned to the Globe in May 2013.

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 2008 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 has received the Public Humanities Award from the Illinois Humanities Council, the Spirit of Loyola Award, and an Honorary Doctorate of Letters from the University of Birmingham UK. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She directed Giuseppe Verdi's Macbeth for the Lyric Opera

CRISS HENDERSON (CST Executive Director) has produced CST's past twenty-five seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator

of the Year by Arts Management Magazine at the Kennedy Center and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in Crain's Chicago Business. He serves as president of the Producers' Association of Chicago-area Theatres and on the Board of Directors of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year graduatelevel curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

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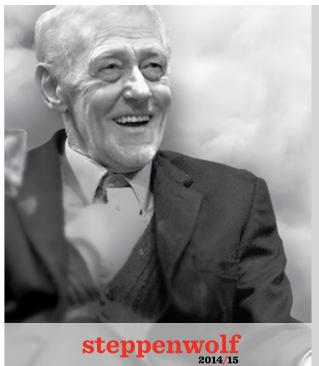
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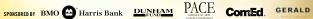
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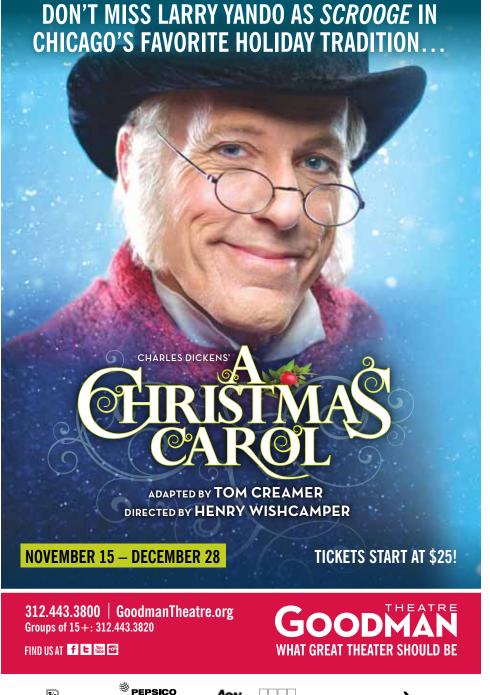
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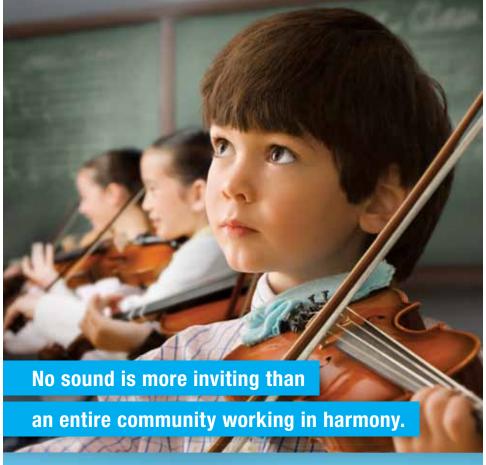
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