



FROM FRANCE
JAMES THIERRÉE'S

THE TOAD KNEW

chicago
shakespeare theater
on navy pier

About CST

A global theatrical force, Chicago Shakespeare Theater (CST) is known for vibrant productions that reflect Shakespeare's genius for storytelling, musicality of language, and empathy for the human condition. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that, delighting in the unexpected, defies theatrical category. A Regional Tony Award-winning theater, CST stages acclaimed plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. In 2017, the Theater unveils The Yard at Chicago Shakespeare, with an innovative design that will change the shape of theater-making. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs at Chicago Shakespeare, The Yard positions CST as the city's largest and most versatile performing arts venue.

Chicago Shakespeare's year-round season features as many as twenty productions and 650 performances—including plays, musicals, world premieres, and visiting international presentations—to engage a broad, multigenerational audience of 225,000 community members. Recognized in 2014 in a White House ceremony hosted by First Lady Michelle Obama, CST's education programs support literacy and creativity for 40,000 students each year. Each summer, 30,000 family audiences welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west, and south sides of the city. The Theater is the leading producer of international work in Chicago and, touring its own plays across North America and abroad to Africa, Asia, Australia, Europe, and the Middle East, CST has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, CST spearheaded Shakespeare 400 Chicago, a yearlong international arts and culture festival, which engaged an estimated 1.1 million people through 863 events at 231 locations across the city in 2016—all in celebration of Shakespeare's 400-year legacy. ■

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Welcome



DEAR FRIENDS,

Welcome to The Yard at Chicago Shakespeare! We are proud to introduce to Chicago a new theater, as forward-thinking and responsive as our artistic spirit. The versatility of the space means that it is perfectly suited to our wide range of work: from large-scale musicals and new commissions, to international imports and programs for young audiences, and, of course, bold imaginings of Shakespeare's plays and other classics.

When selecting a performance to inaugurate our innovative third theater, we could not think of a more fitting partner than the singular artist James Thierrée. He is no stranger to Chicago Shakespeare—perhaps you saw him during his sold-out runs of *Farewell Umbrella* (2007) or *Bright Abyss* (2006). Audiences all over the world are entranced by his work. Spanning disciplines of dance, contortion, and music, Thierrée creates an intoxicating world that is the definition of surprising. It is in the spirit of artists like James Thierrée that we developed The Yard.

The Yard features a first in flexible design: nine audience seating towers—each the size of a London double-decker bus stood upright—that can be rearranged in a diverse array of configurations. This adaptable platform gives artists a “blank slate” in which to shape their work without the physical constraints of a fixed footprint—and gives you, our audience members, an exciting, new perspective for each show you attend.

With the addition of this state-of-the-imagination venue, our artistic home on Navy Pier will give artists the opportunity to dream bigger, allow us to import more international work to Chicago, and significantly increase our service to Chicago students. We are thrilled to have you with us as we launch the next chapter in our history—the start of a new era of service as a cultural beacon for our city. ■

Bar

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Artistic Director
Carl and Marilyn Thoma
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CH

Criss Henderson
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Steve Solomon

Steve Solomon
Chair, Board of Directors

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Chicago Shakespeare Theater is proud to recognize the partnership of our leading contributors, whose visionary support ensures that Shakespeare lives in Chicago today and for generations to come.

MAJOR SEASON SUPPORTERS



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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 Flanagan, Managing Director for Development and External Affairs, at 312.595.5581 or bflanagan@chicagoshakes.com.

A Note from James Thierrée



James Thierrée: photo by Richard Haughton.

The toad was right.

Why? I don't know.

And neither the passing years nor that scene that joyfully haunts me will teach me, fundamentally, why we do this or do that on this great drunken boat we call thea—(that word needs a holiday).

Why do we hang our wires stage right rather than stage left; why does my body articulate itself against nature: why is it that what is foreseen rarely comes true? Huh? And then, above all, why do we imagine a story and then begin it? I don't know.

In this play, there are tiny mysteries that will swallow up big mysteries: that is clear. We will speak in the byways of a subterranean creature who, curious about people, gave them his/her trust and was betrayed, his/her heart broken. We will imagine the reprisals—siblings kidnapped and imprisoned under the surveillance of an emotionally disturbed kaleidoscope. And finally we will soak our exhausted feet in a bath—to raise our hopes.

I do not make theater to explain what shakes our inner workings, but rather to roam around. So, roam if you want to. Let's live together, here, for a few moments, and perhaps foolish things can become meaningful, on the horizon at the tips of our noses.

The toad will tell us.

With the opening of the 2017/18 Season, Chicago is now home to *one of the most flexible theater venues in the world.*

The Yard at Chicago Shakespeare introduces *a new trend in theater architecture* to our city—a dynamic design featuring nine mobile audience “towers” that can be arranged in a wide variety of ways.

With each visit, *you will come to “expect the unexpected”* as the relationship between audience and actor is redefined by the vision of each production’s creative team.

We look forward to welcoming you again and again to . . .

the yard

NOW OPEN!

See what else is on stage at
www.chicagoshakes.com/yard



A three-theater campus, encompassing our Courtyard Theater, Upstairs at Chicago Shakespeare, and The Yard, will enable us to offer more productions, extend runs of successful shows, and significantly increase our service to students.



This season’s shows in The Yard highlight the versatility of this innovative new venue—from its *largest proscenium configuration* (above) or a unique cabaret-like environment to an intimate thrust stage with runway aisles.



photos by
James Steinkamp Photography

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Our City. Our Shakespeare

THE CAMPAIGN FOR CHICAGO SHAKESPEARE THEATER



Join the generous community of civic and corporate leaders supporting this bold vision for Chicago Shakespeare. Your gift will provide capital funding for The Yard and safeguard the Theater's work on stage and in the community.

WWW.CHICAGOSHAKES.COM/CAMPAIGN

To make a gift, contact Brooke Flanagan at 312.595.5581 or bflanagan@chicagoshakes.com.

2017/18 UP & COMING



THE TAMING OF THE SHREW

by William Shakespeare • conceived & directed by Barbara Gaines
Columbia Women's Club scenes by Ron West

Now through November 12, 2017 • CST's Courtyard Theater
Artistic Director Barbara Gaines and an all-woman cast of suffragettes pull back the curtain on a story of power, politics, and love.



JAMES THIERRÉE'S THE TOAD KNEW

A World's Stage production from France

Now through September 23, 2017
The Yard at Chicago Shakespeare

Teasing and twisting audiences' imaginations with astonishing theatrical creations for nearly two decades, cirque nouveau master James Thierrée's newest creation features dancers, high-wire artists, and musicians—creating an intoxicating world evocative of Salvador Dalí and Tim Burton.

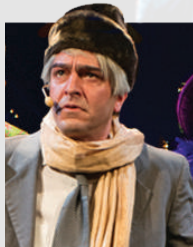


TEATRO LÍNEA DE SOMBRA'S AMARILLO

A World's Stage production from México • directed by Jorge A. Vargas

October 17-29, 2017 • The Yard at Chicago Shakespeare

One of México's most celebrated and forward-thinking ensembles visits as the largest international engagement of the inaugural Chicago International Latino Theater Festival—Destinos.



Q BROTHERS CHRISTMAS CAROL

written by Q Brothers Collective (GQ, JQ, Jax, Pos)
developed with Rick Boynton • directed by GQ and JQ

November 21-December 31, 2017
The Yard at Chicago Shakespeare

The holiday treat set to a bangin' beat is back! The ghosts of Hip-hop Past, Present, and Future lead Scrooge on a journey of rhythm, rhyme, and redemption.



RED VELVET

by Lolita Chakrabarti • directed by Gary Griffin

December 1, 2017-January 21, 2018 • CST's Courtyard Theater

This multi-award-winning play transports audiences to the turbulent backstage world of London's Theatre Royal in the mid-1800s. In taking the stage as Othello, a black actor sends shock waves across the city—challenging a society reluctant to change.

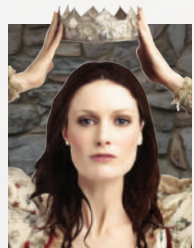


SHORT SHAKESPEARE! A MIDSUMMER NIGHT'S DREAM

adapted & directed by Jess McLeod

February 3-March 10, 2018 • Saturdays at 11:00 am & 2:00 pm
The Yard at Chicago Shakespeare

This 75-minute abridgment introduces Shakespeare's magical comedy to family and student audiences. One night, four lovers find themselves lost in a forest. When the Fairy Court finds them, hijinks, hilarity, and utter confusion ensue until dawn.

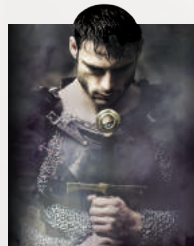


SCHILLER'S MARY STUART

in a new version by Peter Oswald • directed by Jenn Thompson

February 21-April 15, 2018 • CST's Courtyard Theater

Replete with Tudor splendor, a power play for the throne finds Queen Elizabeth I confronting her rival in this "electrifying update of Schiller's royal drama" (*The Guardian*).



MACBETH

by William Shakespeare • adapted & directed by Aaron Posner and Teller

April 25-June 24, 2018
The Yard at Chicago Shakespeare

Following their success with Chicago Shakespeare's sold-out production of *The Tempest*, the famed creative duo Aaron Posner and Teller (of Penn & Teller) returns for a magical take on "the Scottish Play."



DRUID'S WAITING FOR GODOT

A World's Stage production from Ireland

by Samuel Beckett • directed by Garry Hynes

May 23-June 3, 2018 • CST's Courtyard Theater

One of the world's most prestigious theater ensemble returns with a universally acclaimed interpretation of Beckett's seminal work.

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Appearing in the program for *The Toad Knew* at the 2016 Edinburgh International Festival, Dorothy Max Prior examines the development of James Thierrée's revelatory body of work.

Theatre of the Senses

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

THE TOAD KNEW

- BY JAMES THIERRÉE
- THE YARD AT CHICAGO SHAKESPEARE
- SEPTEMBER 19–NOVEMBER 23, 2017
- 312.595.5600
- WWW.CHICAGOSHAKES.COM

© Dorothy Max Prior

Dorothy Max Prior is editor of *Total Theatre Magazine*, published online at www.totaltheatre.org.uk, and is a judge for the Total Theatre Awards at the Edinburgh Festival Fringe; she is the former coordinator of the UK's Circus Arts Forum.

Acrobat, poet, clown, magician, film actor: the talents and skills of James Thierrée seem almost boundless.

Perhaps that is inevitable, coming as he does from such an impressive line of artists. His great-grandfather is the playwright Eugene O'Neill. Another great-grandparent is the music-hall star Lily Harley. His grandfather is Charlie Chaplin. His parents, Jean-Baptiste Thierrée and Chaplin's daughter Victoria, are the creators of numerous legendary French circus companies.

James Spencer Henry Edmond Marcel Thierrée was born on 2 May 1974 in Lausanne, Switzerland. His early childhood was spent on the road, touring Europe in a caravan, he and his older sister Aurélia appearing alongside their parents in the family show, *Le Cirque Bonjour* (which became *Le Cirque Imaginaire*, and later *Le Cirque Invisible*). Victoria created fantasy sketches in ever-more elaborate costumes; Jean-Baptiste performed as a surreal clown and magician. Famously, there was a moment in the show where Jean-Baptiste marched onstage with a suitcase in each hand. Placed on the ground, the suitcases each grew a pair of little legs and scampered off. That was James and Aurelia's stage debut.

Because they were constantly on the road, the children had to be home-schooled, Jean-Baptiste declaring that circus was the best education in the world. He seems to have been proved right, because by the time James first saw the inside of a school, at the age of 12 at the American School of Paris, he was adept in trapeze, acrobatics, the violin, and numerous European languages. He was now able to go to school because the family circus had found



unexpected success in Paris, playing for long spells at Les Haïles, so for the first time the Thierrée/Chaplin clan put down roots. They still travelled, but played in theatres rather than tents—and thus the circus life gave way to the theatre life. Now it was theatre that dominated James's existence, albeit a very quirky physical and visual theatre that was a world away from the literary tradition.

When Aurélia and James grew up they inevitably made shows of their own (aided and abetted by their talented mother). Aurélia did have her moment of protest when she ran away from the circus to work in the finance sector, but she later returned to the family business to make the beautiful *Aurélia's Oratorio* with her mother Victoria Chaplin.

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Meanwhile, James had continued to go from strength to strength, developing new talents and enjoying new opportunities. While the family circus was playing at the Riverside Studios in London, with their caravan camped for a long spell in Hammersmith, David Gothard, the artistic director of Riverside, introduced James to some of the other bright young things about the place, a list that included Hanif Kureishi, Michael Nyman, Peter Greenaway and Michael Clark. One of the results of this coming together of talents was Peter Greenaway's *Prospero's Books*. An interpretation of—or perhaps

better described as an homage to—*The Tempest*, which featured James Thierrée as Ariel and Michael Clark as Caliban.

The ever more precocious Thierrée also attended the legendary Annie Fratellini circus school, where he met Camille Boitel and his sister Raphaëlle. The three of them started working together, and continued to do so for many years, with the siblings playing key roles in James's newly formed *Compagnie du Hanne-ton*. The company takes its name from the nickname that James's parents gave ▶▶

him, “le hanneton,” because he was always jumping around (“hanneton” is French for “junebug,” a type of little brown beetle).

The company’s first show was the *Junebug Symphony*, created and directed in 1998 by Thierrée, who also performed in it, when he was just 24 years old. An astonishing hybrid of new circus, physical theatre and visual spectacle, it went on to worldwide success, touring for many years. It was first seen in the UK in 2000, when Crying Out Loud (who continue to produce and support the company’s work) took the show to the Queen Elizabeth Hall in London. Helena Bonham Carter, who had witnessed Thierrée as a be-legged suitcase in *Le Cirque Imaginaire*, saw *Junebug Symphony* and wrote: “I went along curious to see how the suitcase had grown up, only to discover that while watching it I grew backwards and small and became a child again.” The exuberant innocence and breathtaking spectacle of *Junebug* captured the imagination of children and adults alike, wherever it played. Thierrée won four Molière Awards for it, including that of best director in 2006.

“Well, what’s the story about? It’s a story about a story (about a story about a story about a story...) that cannot be told.”

The company’s second show, *La Veillée des Abysses*, was created in 2003 and similarly received worldwide acclaim. It is also full of humor and exuberance but has a darker, more melancholic, edge. When it was staged in London at the Queen Elizabeth Hall, Lyn Gardner wrote in *The Guardian*: “Shipwrecked on its own ethereal beauty, somehow joyous and yet bereft at the same time, the latest show from James Thierrée is a marvel, unlike any piece of circus that you have ever seen.”

Then, in 2007, came perhaps the most surreal and enigmatic of all his shows, *Au Revoir Parapluie*. An extraordinary set of metal carts and wheels and pulleys, and mountains of thickly coiled rope, is the playground for an ensemble of five performers who duck and dive and weave and balance. It is hard to say what it is “about” exactly: it is what it is—a beautiful 90-minute waking dream; a poetic passing of time that evokes powerful memories of things never known. Thierrée had this to say: “Well, what’s the story about? It’s a story about a story (about a story about a story about a story...) that cannot be told.” In 2008, revered throughout Europe and with three highly successful visual theatre shows under his belt, Thierrée received Le Prix Plaisir du Théâtre from the Société des Auteurs et Compositeurs Dramatiques.

2009 saw a change of direction, with the creation of *Raoul*, an almost-solo piece with a dark and disturbing energy, in which Thierrée explores personal identity in a story of a wanderer returning home to find that his space has been invaded. Although exploring an existential crisis, the show includes plenty of typically bizarre Hanneton humor: cue teapots that talk back and umbrella jellyfish. But



Raoul was less “spectacular” than previous work, more thought-provoking, and it received slightly less exuberant reviews from some critics.

Tabac Rouge, James Thierrée’s next show for Compagnie du Hanneton, had its premiere in 2013 and saw a return to ensemble work, with Thierrée casting himself as a decrepit aging monarch. If *La Veillée des Abysses* is perhaps his take on *The Tempest*, *Tabac Rouge* could be seen as a steampunk *King Lear*. Reviewing it for *Total Theatre Magazine*, Thomas Wilson wrote: “What is most striking about James Thierrée’s fifth production for Compagnie du Hanneton is not the sheer scale of the ever-transforming, decaying set, nor the exquisitely controlled and detailed physical scores of the performers, but the fleeting and shifting surrealist world that Thierrée has crafted in this 90-minute spectacle.”

And so to his sixth work, which for once is not being presented under its French title, *La Grenouille avait raison* but as *The Toad Knew*. Why the frog became a toad, I do not know. What can we expect? An ensemble of dancers, contortionists, high-wire artists—and Thierrée himself—together “exploring the raw, unforgiving love between brothers and sisters... intertwining dreams and childish terrors, burlesque and realism.” Perhaps it is the story of a boy who dreams that he and his sister are curled up inside little suitcases being carried round by his father, only to wake and find that it is not a dream after all? Expect the unexpected might be the best thing to say: no doubt, like all its predecessors, the new Compagnie du Hanneton show will be a roller-coaster ride for the imagination—a true theatre of the senses. ■

Previous page: *Farewell Umbrella* (*Au Revoir Parapluie*). Above: *Bright Abyss*; photos by Richard Haughton. Both works previously toured to Chicago Shakespeare Theater.

2017/18 SEASON TICKETS NOW ON SALE

IT SHAKES YOUR SOUL

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Creative Producer

E. BROOKE FLANAGAN
Managing Director for Development
and External Affairs

GARY GRIFFIN
Associate Artistic Director

presents

James Thierrée's

THE TOAD KNEW

Creator, Scenography, & Original Music by **JAMES THIERRÉE**

Technical Coordination
ANTHONY NICOLAS

Sound Design
THOMAS DELOT

Lighting Design
**ALEX HARDELLET
JAMES THIERRÉE**

Costume Design
PASCALINE CHAVANNE

Puppet Design
VICTORIA THIERRÉE

Produced by La Compagnie du Hanne-ton/Junebug

Co-produced with Théâtre de Carouge-Atelier de Genève, Célestins-Théâtre de Lyon, Sadlers Wells London in association with Crying Out Loud, Théâtre Royal de Namur, Théâtre du Rond-Point Paris, Théâtre de la Ville Paris, La Coursive Scène nationale de La Rochelle, La Comédie de Clermont Ferrand, Théâtre Sénart Lieusaint, Larc Scène nationale Le Creusot, Opéra de Massy, Odysseus Blagnac, Le Radiant-Bellevue Caluire, Théâtre de Villefranche, Espace Jean Legendre, Théâtre de Compiègne - Scène nationale de l'Oise en prefiguration, and Edinburgh International Festival.

A World's Stage production from France

Annual support perennially provided by **The Davee Foundation World's Stage Fund**
Music amplification supported by the **Gayle and Glenn R. Tilles Music Fund**
ComEd is the official lighting design sponsor of Chicago Shakespeare Theater

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that flashing lights and haze may be used during this performance. Also, actors will make entrances and exits throughout the theater. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

The performance will run approximately 90 minutes with no intermission.

Performers

SONIA 'SONYA' BEL HADJ BRAHIM
OFÉLIE CRISPIN
SAMUEL DUTERTRE
HERVÉ LASSÏNCE
THI MAI NGUYEN
JAMES THIERRÉE

Production Team

Stage Managers

SAMUEL DUTERTRE
LORENZO GRAOUE
ANTHONY NICOLAS

Wardrobe & Stage Manager

EMILIE REVEL

Assistants to the Director

PÉNÉLOPE BIESSY
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PATRICK LEBRETON
CAMILLE JOSTE

Painting & Finishes

MARIE ROSSETTI

Production, Coordination, Touring

EMMANUELLE TACCARD
STÉPHANIE LIODENOT

The company would like to thank Claire Acquart, Eric et Nicolas Altmayer, Marc Benamou, la Chaufferie à Saint Denis, Georges Garcia, Michel et Joany Guillaumin, Maud Heintz, Daniel Occely/Dec +, and Yamaha France.

Profiles



JAMES THIERRÉE
(Creator/Scenographer/
Original Music/Performer)
was born in 1974 to
parents Victoria Chaplin
and Jean-Baptiste
Thierrée. Mr. Thierrée
made his theatrical debut
in his parents' company Le Cirque Bonjour
at age four, followed by appearances with
Le Cirque Imaginaire with which he toured
worldwide. Between his travels, he attended
the Marymount International School in
Paris, and participated in occasional
workshops and training sessions at Le
Conservatoire de Paris, Piccolo Teatro di
Milano, and the Harvard Theatre School
(ART) in the USA. In 1998 he established his
own company, choosing his childhood
nickname Hanneton (Junebug) as the title
for the informal ensemble. In the same year
he created his first work, *The Junebug
Symphony*, which was awarded a Molière
Award and toured the world, including runs
at London's Lyric Hammersmith and Queen
Elizabeth Hall. In 2003 he directed his
second work, *La Veillée des Abysses*, which
ran at Chicago Shakespeare Theater, the
Queen Elizabeth Hall, Peacock Theatre, and
Wales Millennium Centre, as well as
additional international dates in Mexico,
America, and Australia. In 2007 he directed
and performed in his third stage work, *Au
Revoir Parapluie*, which had runs at Sadler's
Wells and went on to tour the world,
including an engagement at Chicago
Shakespeare. In 2009 he premiered his
one-man show *Raoul* in Belgium, followed
by a tour in France and the UK, including
ten nights at the Barbican.



**SONIA 'SONYA' BEL HADJ
BRAHIM** (Performer)
began dancing in 2004.
At La Courneuve's dance
school TEMPO, under the
direction of Pascal Luce,
she discovered Popping.
She is also a talented soul,
locking, and hip-hop dancer. In 2011, she
became a pioneering Waacking artist, at a
time when the technique was new in France.
She competed in dance battles and was
quickly spotted as a fresh new talent. She is
a member and co-founder of: La Mécanique
des Naïfs (2011), Compagnie Bandidas

(2014) and, since 2016, Collectif Ma Dame
Paris. Since 2011 she has also performed for
Compagnie Point Zéro, Compagnie Rualité,
Compagnie par Terre, and Compagnie
Chriki'z.



OFÉLIE CRISPIN
(Performer) was born to
parents from Martinique
and Catalonia,
and grew up in a
household with wide-
ranging musical tastes,
which had a great impact
on her musical education and prompted her
to become a professional singer. At nine
years old, she joined a music academy
where she learned to play saxophone and
joined the choir. At age seventeen, she
made her professional debut as a dancer in
a successful musical. During her time on the
road, she mastered her skills in singing,
musical composition, and songwriting.
She is a multi-faceted artist, and over
the years has collaborated on various
projects as a singer, writer, dancer, and
performer, inspired by and inspiring the
choreographers, directors, and producers
she has met on her travels. She has worked
with Nicolas Briancon (Théâtre de la Porte
Saint Martin/Festival d'Anjou), Pierre
Francois Martin Laval (Bobino), Thierry
Mugler (Comédia), Stéphane Jarny (Folies
Bergères), Prince, Carolin Petit, and
Niels Tavernier.



SAMUEL DUTERTRE
(Performer/Stage
Manager) (true name:
Samish Kwiatk)
discovered dance quite
late, through a theater-
based approach. He has
collaborated with Josef
Nadj, Nasser Martin Gousset, Haim Adri,
Nora G., and la Compagnie Androphylne
(where he personified the Polish plumber
archetype), and more recently with La
Compagnie du Hanneton as a technical
interpreter/subtitle technician. He loves
to collaborate on new projects with new
people. On the side, Mr. Dutertre sings lead
in a messianic rock 'n'roll band called Sukoï
Fever. He also specializes in woodwork,
has a butcher license, and enjoys riding
horses bareback.



HERVÉ LASSINCE

(Performer) trained at the Conservatoire National d'Art Dramatique in Créteil and then at the École des Enfants Terribles. Previous productions

include: *Volpone* by Jules Romain and Stephan Zweig, directed by Renato Ribeiro for the Festival Off d'Avignon in 1998; *In Les Troyennes* by Seneca, directed by Francine Eymery at the Théâtre de l'Opprimé; and *Les Nuits du Hampton-Club* by André Mouëssi-Eon, directed by Olivier Balazuc. In 2000, he was spotted by Jérôme Deschamps and Macha Makeïeff, and first appeared in the *Deschiens* on Canal + series, the beginning of a long collaboration both in theater and in opera. In 2009, he played Rodolfo in *Angelo, Tyrant of Padua* by Victor Hugo, directed by Christophe Honoré for the Festival d'Avignon. Other select productions include: *Plato's Banquet*, directed by Juliette Deschamps at the Auditorium du Louvre; *King Lear*, directed by Laurent Fréchuret; *The Man Who Ate the World*, directed by Olivier Martinaud for the NAVA festival; *Les Apaches*, directed by Macha Makeïeff, and created at the Théâtre de la Criée in Marseille; *Berthollet*, directed by Mathieu Bertholet; and *Seascape*, directed by Jacques Lasalle for the NAVA festival. He has appeared in films, including: *Paparazzi*, *The Corsican Inquiry of Alain Berberian*, *Les Gaous*, *Red Lights*, *L'Italie*, *Monsieur Lapin*, *Darling*, *Tu veux ou tu veux pas*, as well as on television, including: *PJ*, *Venus and Apollo*, *Interpol*, *Julie Lescaut*, and *Chez Maupassant*. Mr. Lassince is also a photographer.



THI MAI NGUYEN

(Performer) studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse in Paris from 1995 to 1999. During and after her

studies, she participated in a number of projects and performances by various choreographers and companies in France. In June 2000, she participated in a project by Nadia Bekani in Istanbul. She was accepted at P.A.R.T.S. in September 2000.

Shiver, a duo created with Johan Thelander, was performed during the Festival d'Automne in Paris in October 2001. Ms. Nguyen joined Ultima Vez in 2002 for the creation and touring of *Blush* (2002), *Puur* (2005), *Spiegel* (2007), *Radical Wrong* (2010), *Œdipe* (2011), and the creation of *Sonic Boom*. She assisted Wim Vandekeybus for several youth and video projects, and worked with Michèle Anne De Mey for the reprise of *Sinfonia Eroica* (2009), and with Walter Verdin in *Guest*. She joined La Compagnie du Hanne-ton with *Tabac Rouge* in 2012.

ABOUT COMPAGNIE DU HANNETON

James Thierrée founded his company, Compagnie du Hanne-ton in 1998. Its productions, which have toured internationally, include *La Symphonie du Hanne-ton/The Junebug Symphony* (1998-2005), first performed at Orienteatern, Stockholm; *La Veillée des Abysses* (2003-10), first performed at La Coursive Scène, La Rochelle; *Au Revoir Parapluie* (2007-11), created at the Théâtre Vidy-Lausanne, which won a Molière Award for Best Regional Production in 2007; *Raoul* (since 2000), created at the Théâtre Royal de Namur, Belgium; and *Tabac Rouge* (2013-15), which won a Molière Award for Visual Creation in 2014.

Compagnie du Hanne-ton is supported by the Ministère de la Culture DGCA and funded by the Fondation BNP Paribas.



BARBARA GAINES

(Artistic Director/Carl and Marilyn Thoma Endowed Chair) founded Chicago Shakespeare Theater, where she has directed nearly fifty productions 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*). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare's legacy, she created a world premiere Shakespeare history cycle, *Tug of War*, including the rarely staged *Edward III*. Gaines received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council.



CRISS HENDERSON

(Executive Director) has produced Chicago Shakespeare Theater's past twenty-eight seasons, and developed the citywide, yearlong celebration through 2016

of Shakespeare's legacy, Shakespeare 400 Chicago. 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 Theaters and 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.

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