

Brooklyn Academy of Music

Adam E. Max,
Chairman of the Board

Katy Clark,
President

William I. Campbell,
Vice Chairman of the Board

Joseph V. Melillo,
Executive Producer

La grenouille avait raison

(The Toad Knew)

By James Thierrée
Compagnie du Hanneton

BAM Howard Gilman Opera House
Oct 12—14 at 7:30pm

Running time: approx. one hour & 30 minutes, no intermission

Set design and original music by **James Thierrée**
Sound design by **Thomas Delot**
Lighting design by **Alex Hardellet & James Thierrée**
Costume design by **Pascaline Chavanne**
Puppets by **Victoria Thierrée**

Season Sponsor:

**Bloomberg
Philanthropies**

Support for the Signature Artist Series provided by the Howard Gilman Foundation.

Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

The Francena T. Harrison Foundation Trust

The SHS Foundation

The Shubert Foundation, Inc.



Sonia Bel Hadj Brahim



Ofélie Crispin



Samuel Dutertre



Hervé Lassince



Thi Mai Nguyen



James Thierrée

With

Sonia “SonYa” Bel Hadj Brahim

Ofélie Crispin

Samuel Dutertre

Hervé Lassince

Thi Mai Nguyen

James Thierrée

Technical coordination **Anthony Nicolas**

Stage managers **Samuel Dutertre, Lorenzo Graouer, Anthony Nicolas**

Wardrobe & stage manager **Emilie Revel**

Assistants to the director **Pénélope Biessy, Sidonie Pigeon**

Assistant to the scenography **Laura Léonard**

Construction, manufacturing, props **Thomas Delot, Samuel Dutertre, Fabrice Henches, Anthony Nicolas, Sabine Schlemmer, Monika Schwarzl, Matthieu Bony, Olvido Lanza Bermejo, Simon Zaoui, Patrick Lebreton, Camille Joste**

Painting & patina **Marie Rossetti**

Production, coordination, touring **Emmanuelle Taccard, Stéphanie Liodenot**

Special thanks to Claire Acquart, Eric and Nicolas Altmayer, Marc Benamou, la Chaufferie à Saint Denis, Georges Garcia, Michel et Joany Guillaumin, Maud Heintz, Daniel Occely Dec +, Yamaha France

Production of La Compagnie du Hanneton/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 préfiguration, Edinburgh International Festival

La Compagnie du Hanneton is supported by the Ministère de la Culture D.G.C.A and funded by the Fondation BNP Paribas.

COMPAGNIE DU HANNETON

Emmanuelle Taccard (production, touring)

+33 (0) 684 828 777

junebug@wanadoo.fr

compagnieduhanneton.com

NOTE

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 her trust and was betrayed, 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.

—*James Thierrée*



Photo: Richard Haughton

JAMES THIERRÉE (direction, set design, choreography, performer)

James Thierrée is one of Europe's most extraordinary and versatile artists, creating magical dream-like spectacles that captivate, charm, and inspire. Born in 1974, Thierrée began working in the renowned Cirques Bonjour, Imaginaire, and Invisible, co-founded by Victoria and Jean-Baptiste Thierrée, and later studied trapeze and acrobatics, violin, and dramatic arts. Among others, he appeared in Peter Greenaway's film *Prospero's Books* and in starring roles in the independent films *Bye Bye Blackbird* and *Liberté* (2009). In 1998, he founded Compagnie du Hanne-ton and began to create his own work. The company's first production was *Junebug*

Symphony—presented in New York in 2002. Past productions at BAM include *La Veillée des Abysses* (*Bright Abyss*, 2005 Next Wave), *Au Revoir Parapluie* (*Farewell Umbrella*, 2007 Next Wave), *Raoul* (2010 Next Wave), and *Tabac Rouge* (2015 Next Wave). He was awarded the 2014 Molière Prize for visual creation for *Tabac Rouge*, and the 2017 Molière prize for best mise-en-scène for *La grenouille avait raison*. He has also worked with Robert Wilson, Carlos Santos, Beno Besson, Coline Serreau, Agnieszka Holland, Jacques Baratier, Tony Gatlif, Claude Miller, Jacques Doillon, and Roschdy Zem, among others. He won a 2017 Cesar Award 2017 for Best Supporting Actor for *Chocolat* (Roschdy Zem).

Photo: Richard Haughton





SONIA "SONYA" BEL HADJ BRAHIM (dancer)

Sonia Bel Hadj Brahim learned how to dance 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 Chrik'i'z.



OFÉLIE CRISPIN (singer)

Born to parents from Martinique and Catalonia, Ofélie Crispin grew up in a household with wide-ranging musical tastes which had a great impact on her musical education, prompting her to become a professional singer. At nine years old, she joined a music academy where she learned to play saxophone and became a member of the choir. At age 17, she made her professional debut as a dancer in a successful musical. During her time on the road she worked on her music, mastering skills in singing,

musical composition, and songwriting. She is a multi-talented 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 Briçonon (Théâtre de la Porte Saint Martin/Festival d'Anjou), Pierre François Martin Laval (Bobino), Thierry Mugler (Comédia), Stéphane Jarny (Folies Bergères), Prince, Carolin Petit, and Nils Tavernier.



Photo: Richard Haughton

SAMUEL DUTERTRE

(performer, stage manager)

Samuel Duterte (born Samish Kwiatk) discovered dance quite late through a theater group. He collaborated with Josef Nadj, Nasser Martin Gousset, Haïm Adri, Nora G., La Compagnie Androphyne (where he personifies the Polish plumber archetype), and more recently in Compagnie du Hanne-ton as in *Raoul*. Sam

Duterte loves to collaborate. He also leads a messianic rock 'n' roll band, Sukoï Fever (a top ten less-known band). Due to a terrible rocket accident, he also specializes in woodworking, has a butcher's license, and wants to be an actor. He loves to experience the limit and ride horses bareback.







Photo: Richard Haughton

HERVÉ LASSINCE (comedian)

Hervé Lassince trained at the Conservatoire National d'Art Dramatique in Créteil and then at the École des Enfants Terribles. He then performed in *Volpone* by Jules Romain and Stephan Zweig, directed by Renato Ribeiro for the Avignon Off Festival in 1998; in *Les Troyennes* by Seneca, directed by Francine Eymery at Théâtre de l'Opprimé, and in *Les Nuits du Hampton-Club* by André Mouessi-Eon, directed by Olivier Balazuc. In 2000, he was spotted by Jérôme Deschamps and Macha Makeïeff, and first appeared in *The Deschiens* series on Canal Plus. This was the beginning of a long collaboration between them, both at the theater (La Cour des Grands, Les Étourdis, Salle des Fêtes) and at the opera (*L'Enlèvement au Sérail* at Aix-en-Provence festival, *La Veuve Joyeuse* at Opéra de Lyon, and *Zampa* at Opéra-Comique). In 2009, he was Rodolfo in *The Angelo Tyrant of Padua* by Victor Hugo, directed by Christophe Honoré for the Avignon Festival, with Emmanuelle Devos, Clothilde Hesme, and Marcial Di Fonzo Bo. At the theater, it was possible to see him in Plato's *Banquet*, directed by Juliette Deschamps at the

Auditorium du Louvre; *King Lear* (Shakespeare), with Dominique Pinon and Philippe Duclos, directed by Laurent Fréchuret; Nis Momme-Stockman's *The Man Who Ate the World*, directed by Olivier Martinaud for the NAVA festival; *Les Apaches*, directed by Macha Makeïeff, created at the Théâtre de la Criée in Marseille; *Berthollet* by C.F. Ramuz, directed by Mathieu Bertholet in Monthey, Switzerland; Edward Albee's *Seascape*, directed by Jacques Lasalle for the NAVA festival; *Le Banquet d'Auteuil* (Jean-Marie Besset), directed by Régis de Martrin-Donos for the Théâtre 13 de Montpellier and Théâtre 14 in Paris; and *Par delà les marronniers*, text and staging by Jan-Michel Ribes at the Théâtre du Rond-Point, with Michel Fau and Maxime d'Aboville. He is also an actor in the cinema, in *Paparazzi* and *The Corsican Inquiry* (Alain Berberian), *Les Gaous* (Igor Sekulic), *Red Lights* (Cédric Kahn), *L'Italie* (Arnold Pasquier), *Monsieur Lapin* (Pascal Cervo), *Darling* (Christine Carrière), *Tu veux ou tu veux pas* (Tonie Marshall), as well as on television (*PJ*, *Venus and Apollo*, *Interpol*, *Julie Lescaut*, *Chez Maupassant*, and others). Hervé Lassince is also a photographer.



Photo: Richard Haughton

THI MAI NGUYEN (dancer performer)

From 1995 to 1999 Thi-Mai Nguyen studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse in Paris. 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. (Belgium) in September 2000. *Shiver*, a duo by Johan Thelander and

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