

**Théâtre
des
Bouffes
du Nord**

Tempest Project



© Philippe Vialatte

A play stemming from a research on *The Tempest* by William Shakespeare
Adaptation and stage direction **Peter Brook** and **Marie-Hélène Estienne**

Creation on April 21, 2021 at Théâtre Gérard Philippe – Saint Denis

Tour planned for the 2020/2021 and 2021/ 2022 seasons

Contacts : Marko Rankov & Véronique Atlan - Diffusion

+33 (0)1 46 07 32 58 / +33 (0)1 70 64 22 40

✉ marko.rankov@bouffesdunord.com / veronique.atlan@bouffesdunord.com

Tempest Project

A play stemming from a research on *The Tempest* by William Shakespeare
Adaptation and stage direction **Peter Brook** and **Marie-Hélène Estienne**
Lighting **Philippe Vialatte**

With

Sylvain Levitte

Paula Luna

Marcello Magni

Fabio Maniglio

Luca Maniglio

Ery Nzaramba

Duration : 1h15

This show stems from a workshop given in February 2020 at Théâtre des Bouffes du Nord where, for a fortnight, insisting on Shakespeare's spoken word in his original language, Peter Brook and Marie-Hélène Estienne conducted a research around The Tempest, joined by a small group of actors: Hiran Abeysekera, Yohanna Fuchs, Dilum Buddhika, Maïa Jemmett, Marcello Magni, Ery Nzaramba, Kalieaswari Srinivasan. After a new period of rehearsals, the show will be created on February 4, 2021 at Théâtre des Bouffes du Nord

Production C.I.C.T. - Théâtre des Bouffes du Nord

Coproduction Théâtre Gérard Philipe, centre dramatique national de Saint-Denis ; Scène nationale Carré-Colonnes Bordeaux Métropole ; Le Théâtre de Saint-Quentin-en-Yvelines – Scène Nationale ; Le Carreau - Scène nationale de Forbach et de l'Est mosellan ; In progress...

The text "Tempest project", adapted by Peter Brook and Marie-Hélène Estienne from Jean-Claude Carrière's French version of *The Tempest* by William Shakespeare, was published in November 2020 by Actes Sud-Papiers.

The Tempest is a play we know well – but in working together with a small group of actors in February at the Bouffes du Nord we rediscovered how this play contains so many rich levels of hidden meanings – it is Shakespeare’s last play – and resonates so deeply through all his plays.

We are going to rework on what we searched and shared with an audience in the Bouffes du Nord in 3 very intense evenings – we’ll search again together.

The boat is waiting for us!

Peter Brook and Marie-Hélène Estienne



© Philippe Vialatte

NOTE OF INTENT

The first time I approached « the Tempest », a long time ago, in Stratford, the result was far from being satisfactory. I felt that the play slipped between my fingers.

To be able to express, in a convincing way, its supernatural world, was the difficulty. I tried to use all the effects that the theatre offers, but I felt instinctively that I was following a wrong track.

Then, later, in 1968, in Paris, I decided to approach it again with actors coming from many different parts of the world. I found interesting to take some scenes from the play as a basis and see how we could together rediscover it. The result was beyond all expectations.

In Elizabethan England the link to Nature had not yet been broken. Ancient beliefs were present, a sense of wonder was still there.

Today, Western actors have all the qualities necessary to explore in Shakespeare's plays all that concerns anger, political violence, sexuality, introspection. But for them it is almost impossible to touch the invisible world. In the cultures that we call « traditional », images of Gods, magicians, witches, come quite naturally.

To play a character who is not real, for a Western actor, requires real acrobatics. For the actor who has been raised in a world of ceremonies and rituals, the way that leads to the invisible is often direct and natural.

« The Tempest » is an enigma. It is a fable where nothing can be taken literally, because if we stay on the surface of the play its inner quality escapes us.

For the actors as well as for the audience, it is a play that reveals itself by playing it. It's like Music.

There is a word that chimes through the play – « Free ». As always in Shakespeare the meaning is never pinned, it's always suggested like in an echo chamber. Each echo amplifies and nourishes its sound.

Caliban wants his freedom. Ariel wants his freedom but it's not the same freedom.

For Prospero freedom is undefinable. It is what he is looking for all through the play. The young Prospero, plunged into his books, searching for the occult, was prisoner of his dreams. On the island we could think that he became free because he had acquired all the magical powers a man can acquire. But a magician plays with powers that do not belong to humanity. It is not for a man to darken the midday sun, nor to bring the dead out of their graves.

At the beginning of the play he uses all his powers to create a tempest, so powerful, that he can bring the ship carrying his brother, who has stolen his dukedom, into his power. Revenge devours him and he has not yet mastered his own nature, his own tempest.

And in the middle of the play he faces unexpectedly the end of his exile. He had never foreseen that two drunks and a slave could put his own life in danger. He escapes with cunning and humour, but at

the same time he understands that he has to quit his magic, what he calls his art, and above all to renounce for ever revenge.

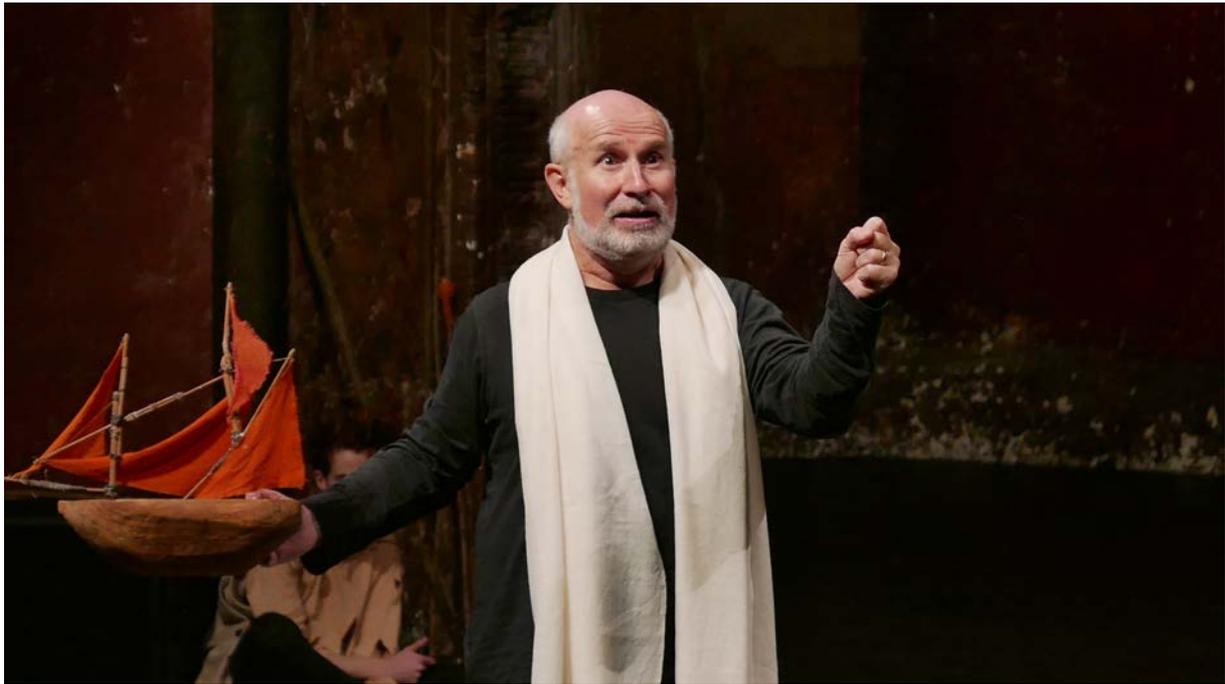
He opens himself, he realises that he cannot find his freedom alone, he cannot stay anymore on his island, he must give it back to his slave Caliban to whom it belongs, he must give back his free his faithful spirit Ariel, forgive his brother, let his beloved daughter Miranda leave him and marry his nephew Ferdinand, and now asks for his own freedom from whom?

From us all.

Peter Brook



© Philippe Vialatte



© Philippe Vialatte

TOUR

Season 2020 / 2021

April 21 to 25, 2021 : Théâtre Gérard Philippe, Saint-Denis

BIOGRAPHIES

Peter Brook

Peter Brook was born in London in 1925. Throughout his career, he distinguished himself in various genres: theater, opera, cinema and writing.

He directed his first play there in 1943. He then went on to direct over 70 productions in London, Paris and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970) and *Antony and Cleopatra* (1978).

In 1971, he founded with Micheline Rozan the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Bouffes du Nord Theatre. There, he directed *Timon of Athens*, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là*, *Happy Days*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Mayn dans la Mienne*, *The Grand Inquisitor*, *Tierno Bokar*, *Sizwe Bansi*, *Fragments*, *Warum Warum*, *Love is my Sin*, *Il and I2*, *Une Flûte Enchantée* (opera) and lately *The Suit* (2012), *The Valley of Astonishment* (2014) and *Battlefield* (2015) – many of these performing both in French and English.

In opera, he staged *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris and *Don Giovanni* for the Aix en Provence Festival.

Peter Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987), *There are no Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (1999) and *The Quality of Mercy* (2014).

His films include *Moderato Cantabile* (1959), *Lord of the Flies* (1963), *Marat/Sade* (1967), *Tell me Lies* (1967), *King Lear* (1969), *Meetings with Remarkable Men* (1976), *The Mahabharata* (1989) and *The Tragedy of Hamlet* (2002, TV).

Marie-Hélène Estienne

Marie-Hélène Estienne joined the Centre International de Créations Théâtrales (CICT) as PR officer for the creation of *Ubu aux Bouffes* in 1977.

She then becomes Peter Brook's assistant on *La Conférence des Oiseaux*, *La Tragédie de Carmen* and *The Mahabharata*, for which she cosigned the scenario of the movie version. She collaborated to the staging of *The Tempest*, *Impressions de Pelléas*, *Woza Albert!* and *La Tragédie d'Hamlet* (2000). She co-authored *L'homme qui* from *Qui est là* and *Je suis un phénomène* both performed at the Théâtre des Bouffes du Nord.

She wrote the French adaptation of the Can Themba's play *Le costume*, and *Sizwe Bansi est mort*, by authors Athol Fugard, John Kani, and Winston Mtshona. In 2003, she wrote the French and English adaptations of *Le Grand Inquisiteur – The Grand Inquisitor* for theater, based on Dostoievsky's *Brothers Karamazov*. She is the author of *Tierno Bokar* and of the English adaptation of *Eleven and Twelve* by Amadou Hampaté Ba in 2005 and 2009.

With Peter Brook, she co-directed *Fragments*, five short pieces by Beckett, and again with

Peter Brook and composer Franck Krawczyk, she freely adapted Mozart and Schikaneder's *Die Zauberflöte* into *Une Flûte Enchantée*. She also shares in the creation *The Suit* adapted by Can Themba, Mthobisi Mutlootse and Barney Simon. You find here also on *The Valley of Astonishment*, *The Prisoner* and very recently on *Why* for which she worked on the text and dramaturgy with Peter Brook. They just finished the free adaptation of *The Tempest by Shakespeare – Tempest Project*- which will be presented in 2021.

Philippe Vialatte lights

Philippe Vialatte started at the Théâtre des Bouffes du Nord in 1985 as a light operator on *Le Mahabharata*, also directed by Peter Brook. He assisted Jean Kalman for the light design of *Woza Albert* and *La Tempête*, directed by Peter Brook.

Since the creation of *The Man Who* in Paris in 1993, he has designed the lights for Peter Brook's plays in the Theatre des Bouffes du Nord. *Qui est là, Je suis un phénomène, Le Costume, The Tragedy of Hamlet, Far Away, La mort de Krishna, La Tragédie d'Hamlet, Ta Mayn dans la mienne, Tierno Bokar, Le Grand Inquisiteur, Sizwe Banzi est mort, Fragments, II and I2*, and recently *A Magic Flute, The Suit, the Valley of Astonishment* and *Battefield*.

He travels with all these plays on tour and in each space redesigns and adapts the lights to each show.

Marcello Magni actor

Born in Bergamo, Italy, Marcello is an actor, director and movement director. He is a co-founding member of Theatre de Complicité (created in 1983) where he has performed and devised in 15 shows, including *The Visit, Streets of Crocodiles, A Minute Too Late, The Winter's Tale, Out Of a House Walked a Man, Help I Am Alive and Foe*. He studied in Paris at the

Jacques Lecoq School in 1980 before moving to London.

He has appeared at the Globe in *The Comedy of Errors*, performing the two Dromios, in *Pericles* at Shakespeare's Globe, in *The Birds* directed by Kathryn Hunter (National Theatre), in *The Game of Love and Chance* (National Theatre), and *Scapino and the Rose Tattoo* (Theatre Clwyd), *King Lear* directed by Helena Kaut Housen (Young Vic) and *Mother Courage* (Shared Experience).

In 2003 Marcello produced and performed in Arlecchino a solo show with Commedia dell'Arte masks. More recently Marcello has produced performed and directed *Tell Them That I am Young and Beautiful* written in collaboration with Gilles Aufray at the Arcola Theatre, featuring Kathryn Hunter and Patrice Niamana.

Marcello has worked with his wife, Kathryn Hunter, since 1987 and recent projects include: *Fragments* (2006–2015) and *The Valley of Astonishment* (2014–2016), both directed by Peter Brook (Théâtre des Bouffes du Nord and the world tour). With Peter Brook, Marcello Magni collaborated as a movement director on *A Magic Flute* and as a performer in the documentary *The Tightrope*.

In 2013 he has taught in Poland, Canada, Italy, UK, USA, Spain Israel Norway, HK and Japan and performed in *The Bee* directed By Hideki Noda (Israel, Seoul and Romania). In the summer of 2013, he has performed in Germany and Canada Robert Lepage's *Cards – Hearts*.

He worked with a group of young performers at the Polaresco Centre in Bergamo (Italy) by putting on stage a Japanese story *The Sumo Wrestler* by Yasutaka Tsutsui. Marcello directed *Tinkerbell in Shojiland*, a show written by Hideki Noda at the Tokyo Metropolitan Theatre (Japan).

In 2015, he created and performed the two-hander theatre show *Marcel* with Jos Houben

at Théâtre des Bouffes du Nord, in NY and Europe.

Recently he was movement director of *Ruslan* Belgrade Theatre, Coventry and Citizens Theatre, Glasgow directed by Helena Kaut Howsen. In 2019, he choreographed *Prometheus Bound* directed by Stavros Tsakiris in Greece and the Ancient Theatre of Epidaurus.

In 2020, he will be touring *Why?* directed by Peter and Marie Helene d'Estienne around the world.

His Film and TV credits include : *Mr Turner* (directed by Mike Leigh), *Nine*, *The Adventures of Pinocchio* and *Doctor Who*.

Sylvain Levitte actor

Bio to come...

Paula Luna actress

Bio to come...

Fabio Maniglio actor

Fabio Maniglio was born in 1995 in Castrignano de' Greci, in the province of Lecce (Italy). He became passionate about theatre during high school, making his debut at the age of 16. In 2014 he entered the Scuola di Teatro di Bologna "A. Galante Garrone", where he studied theatre, music and circus, graduating in 2017.

During these years he worked as a mime for the opera at the Teatro Comunale di Bologna, and participated in various circus festivals in Italy, collaborating with the artists of Fekat Circus (Addis Ababa - Ethiopia). Interested in the study of physical theatre, he continued his formation in Paris at the École Internationale de Théâtre Jacques Lecoq, where he graduated in Theatre -Movement- Mime in 2019.

In January 2020, he took first place at the Lydia Biondi International Prize in Rome, with the nouveau cirque performance *Ombra*,

created together with his twin brother Luca (Fratelli Maniglio).

He is currently working on several artistic projects between France and Italy.

Luca Maniglio actor

Luca Maniglio was born in 1995 in Castrignano de' Greci, in the province of Lecce (Italy). He has been playing theatre since he was a child, followed various workshops, and made his debut at the age of 16.

In 2014 he entered the *Theatre School of Bologna 'A. Galante Garrone'* where he studied for three years theatre-music-circus, graduating as an actor.

During his years in Bologna he worked in opera productions. He also discovered the circus language and took part in international circus festivals collaborating with '*Fekat Circus*' from Addis Ababa (Ethiopia).

In 2017 he moved to Paris, to further his study of the physical theatre language, at the *École Internationale de Théâtre Jacques Lecoq*. He follows the two years of study and in 2019 she graduates in Mime-Movement-Theatre.

In 2020, after working in Bergamo, the company '*Fratelli Maniglio*' created together with his twin brother is born. With him he wins the 1st prize of the '*Premio Internazionale Lydia Biondi*' (Rome) with the nouveau cirque performance '*Ombra*', and then debuts with a re-adaptation of the greek comedy '*Gli Uccelli*' in Salento.

He is currently working on new physical theatre creations between France and Italy.

Ery Nzaramba actor

Ery Nzaramba trained as an actor at the Conservatoire Royal de Bruxelles in Belgium and at the Birmingham School of Acting in the United-Kingdom. In 2019, the Conservatoire

awarded Ery with an Honorary Membership. Between 2014-2018, Ery Nzaramba featured with the Theatre des Bouffes du Nord in the world tours of *The Prisoner*, *Battlefield* and *The Suit* staged by Peter Brook and Marie-Hélène Estienne.

Ery Nzaramba has twice been awarded a Grant for the Arts by Arts Council England (in 2012 and 2015) to write his play *Dream of a nation*. A public rehearsed reading took place at the Theatre Royal Stratford East London in July 2015.

Ery also writes, directs and produces for his production company Maliza Productions. He wrote and directed: *To the naked eye*, Legacy Film Festival 2011; *The Blue Lover*, Portobello Film Festival 2014. He produced his one-man show *Split/Mixed*, performed in New York, San Francisco, Hong Kong, Berlin, Edinburgh, Belfast, Manchester, Clermont-Ferrand and London to critical acclaim.

Recently, Ery Nzaramba produced a film « *Knocking On Heaven's Door* », screened at Film Festivals in Cannes, Boston and Dallas (2019).