

**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**

*Premiered on June 25 and 26, 2021 at Printemps des comédiens / Montpellier  
On Tour Season 22/23 and 23/24*

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# 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**

Songs **Harué Momoyama**

With

**Sylvain Levitte**

**Paula Luna**

**Fabio Maniglio**

**Luca Maniglio**

**Marilù Marini**

**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.*

**Production** Centre International de Créations Théâtrales / 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 ; Teatro Stabile del Veneto ; Cercle des partenaires des Bouffes du Nord.

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**



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# 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**



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# TOUR

## Season 2020 / 2021

June 25 and 26, 2021 - PRINTEMPS DES COMÉDIENS, MONTPELLIER / FRANCE

July 2 to 4, 2021 - GREC FESTIVAL, BARCELONA / SPAIN

July 8, 2021 - TEATRE PRINCIPAL, PALMA DE MAJORCA / SPAIN

## Season 2021 / 2022

October 31 until November 4, 2021 - THÉÂTRE GÉRARD PHILIPPE, SAINT-DENIS

November 8 and 9, 2021 - TEATRO SOLOMEO, PERUGIA

November 13, 2021 - THÉÂTRE EN DRACENIES, DRAGUIGNAN

November 17 until 19, 2021 - SCÈNE NATIONALE CARRÉ COLONNES, SAINT-MÉDARD EN JALLES

November 25 and 26, 2021 - LE CARREAU, SCÈNE NATIONALE DE FORBACH ET DE L'EST MOSELLAN

From December 1 to 3, 2021 - THÉÂTRE FORUM MEYRIN, GENÈVE - SUISSE

December 7, 2021 - SCÈNE VOSGES, ÉPINAL

January 4 and 5 janvier, 2022 - A.B.C. THÉÂTRE DES FEUILLANTS, DIJON

January 20 until 22, 2022 - THÉÂTRE DE SAINT-QUENTIN EN YVELINES, SCÈNE NATIONALE

January 28 and 29, 2022 - THÉÂTRE D'ARLES

February 5, 2022 - LOUVRE-LENS, THÉÂTRE DU COLISEE, LENS

February 10 until 13, 2022 - TEATRO GOLDONI, VENISE - ITALIE

April 21 until May 1, 2022 - THÉÂTRE DES BOUFFES DU NORD

## **Season 2022 / 2023**

October 8 and 9, 2022 – NATIONAL THEATRE OF NORTHERN GREECE, DIMITRIA GREEK FESTIVAL

October 13 and 14, 2022 – NICOSIA MUNICIPAL THEATRE, CYPRUS

October 18 and 19, 2022 – THÉÂTRE D'ANTIBES, ANTHEA

October 27 and 28, 2022 – TEATRO PRINCIPAL ANTZOKIA - ESPAGNE

November 15 and 16, 2022 – THÉÂTRE SAINT-LOUIS, PAU

May 4 to 6, 2023 – KLEINES HAUS, RUHRFESTSPIELE RECKLINGHAUSEN - GERMANY

July 29 and 30, 2023 – TEATRO KOREJA – LECCE / ITALY

August 2, 2023 – GDAŃSKI TEATR SZEKSPIROWSKI - GDAŃSK SHAKESPEARE FESTIVAL / POLAND

## **Season 2023 / 2024**

September 26 to October 1st, 2023 – SALA PETRASSI – AUDITORIUM PARCO DELLA MUSICA -

ROMAEUROPA - ROME / ITALY

December 8 and 9, 2023 – THÉÂTRE MUNICIPAL DE TUNIS – JOURNÉES THÉÂTRALES DE CATHAGE /  
TUNISIA

March 22 to 24, 2024 – HONG-KONG ARTS FESTIVAL / CHINA

April 11, 2024 – THÉÂTRE MUNICIPAL D'ANDORRE / ANDORRA

April 26 and 27, 2024 – SHANGHAI MODERN DRAMA VALLEY THEATRE FESTIVAL / SHANGHAI

May 21, 2024 – CRAIOVA SHAKESPEARE FESTIVAL / ROMANIA

June 18 to 20, 2024 – WIENER FESTWOCHEN / GERMANY

## **Saison 2024 / 2025**

September 6 and 7, 2024 – ALTE REITHALLE, ARAU / SWITZERLAND

September 10 and 11, 2024 – THEATRE DE COIRE / SWITZERLAND

March 12 to 22, 2025 – THEATRE DES BOUFFES DU NORD, PARIS - FRANCE

# 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, Mthobi Mtshali 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, Il 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.

### **Sylvain Levitte** actor

Born in 1988, Sylvain Levitte begins his career by the circus arts, then singing at the Maîtrise des Hauts de Seine (opera Bastille, Aix en Provence...), and the theatre in Studio Théâtre d'Asnières and the CNSAD in Paris.

As an actor, he plays under the direction of Declan Donnellan in *Andromaque* (Racine)

and *Ubu Roi* (Alfred Jarry), by Jorge Lavelli in *The Last Row Boy* (Juan Mayorga), from Jacques Vincey in *The Night of the Kings* (Shakespeare) by Macha Makeïeff in *Trissotin* or *Les Femmes savantes* (Molière) and *The Flight* (Bulgakov), by Luc Bondy in *The False Confidences* (Marivaux) and *Tartuffe* (Molière) by Patrick Simon in *Ceremonies* (Dominique Paquet) by Jean-Christophe Blondel in *Returns* and *Winter Travel* (Fredrik Brattberg), by Julie Brochen in *The Corpse Living* (Tolstoy) and *Sandy Laborer*, Denis Podalydès, Xavier Maurel at CNSAD. He recorded regularly for the radio of fiction on France Culture and France Inter carried out, among others, by Cédric Aussir (*20,000 leagues under the sea, Candide...*) and Baptiste Guiton (*The Call of the Abyss...*). He assists Peter Brook and Marie-Hélène Estienne on the show *Why?* in 2020 and works since regularly with them at the Bouffes du Nord.

He creates the company **THINGS HAVE THEIR SECRETS** in 2013 and staged three plays by Shakespeare: *King Lear*, *Night of the Kings* and soon *The Winter Tale*. The bodies actors are at the heart of the processes creation and a special place is reserved for searching and listening to bodies on set.

Previously he had staged the shows *L'Augmentation* (Perec), *L'île des slaves* (Marivaux), *Les Fâcheux* (Molière) and *Lulu(s)* (Wedekind).

### **Paula Luna** actress

Paula Luna is from Bad Kreuznach, in Germany. Passionate about theatre and cinema, she decides at 18 to leave alone Germany to reach Paris. Following a casting wild she meets the director Bertrand Mandico entrusts him with the role principal of his second feature film *After Blue*, alongside Vimala Pons and Elina Löwensohn. A few months later, his way will cross that of Peter Brook and Marie-Hélène Estienne: she then joined the troupe of *Tempest Project* to interpret the role of *Miranda*.

## **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.

## **Marilù Marini** actress

Marilù Marini was born in Buenos Aires (Argentina). She evolves from her childhood in the artistic field of Buenos Aires (dance and music hall) until a fine day of 1975 when his compatriot Alfredo Arias asks him to join his group theatrical TSE in Paris. It then becomes his muse, passing indifferently of the dramas by Kado Kostzer (Trio then God Save the Queen in 1989) to the wildest comedy without fear of taking on excessive roles that can confide in him his fantastical director scene. She is noticed in the rooms Copi (The Staircase of the Sacred-Coeur in 1990 and Le Frigo in 1999) and above all in the theatrical adaptation of his bands drawn, The Seated Woman, a role that will earn her Best Actress of the Year Award 1984 (show revived in 1986 and 1999). We will see it always and again in the parts mounted by Arias: Heartache of a pussy English (1977), The Game of Love and Chance (1987), The Storm (1986), The Bird Blue (1988) Family artists (1989), Mortadella (1992) and Faust Argentina (1995).

Sometimes she escapes from the world

phantasmagoric of Arias to try out in a dramatic register like that by Christian Siméon (La Priapée des crayfish or The Steinheil Affair, staged by Jean-Michel Ribes, 2002) or the by Samuel Beckett performing the Winnie of Oh les beaux jours (directed by Arthur Nauzyciel, 2003).

She finds Arias as a partner and director to play The Bonnes by Jean Genet (2001) and Le Palais de Queen of Chantal Thomas (2005).

In parallel with her theatrical activity, Marilú to contribute to, the most of the time, at the first tests of beginning authors (Catherine Binet, Virginia Thévenet, Olivier Py, Catherine Corsini, Claire Denis).

### **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).