

星期五至日 / Sexta-feira a Domingo / Friday to Sunday

8, 9/5 晚上八時 / 20:00 / 8 pm :

10/5 下午三時 / 15:00 / 3 pm

澳門文化中心小劇院 / Centro Cultural de Macau – Pequeno Auditório / Macao Cultural Centre Small Auditorium

英語演出，設中、葡文字幕

Representada em inglês, com legendagem em chinês e português

Performed in English, with surtitles in Chinese and Portuguese

演出時間約一小時十五分，不設中場休息

Duração: aproximadamente 1 hora e 15 minutos, sem intervalo

Duration: approximately 1 hour and 15 minutes, no interval

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作！

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主辦 / ORGANIZAÇÃO / ORGANISER



澳門特別行政區政府文化局
INSTITUTO CULTURAL do Governo da R.A.E. de Macau

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情人的西裝

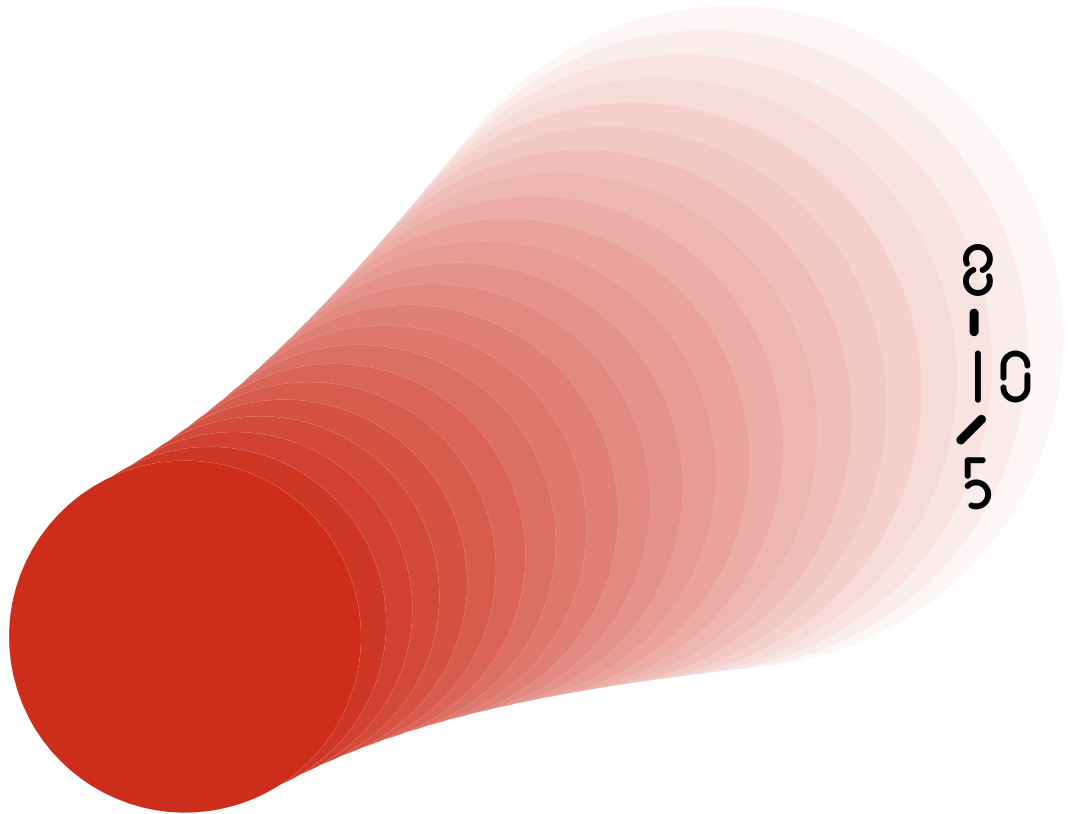
北方布夫劇場（法國）

O Fato

Théâtre des Bouffes du Nord (France)

The Suit

Théâtre des Bouffes du Nord (France)



情人的西裝

北方布夫劇場（法國）



《情人的西裝》是根據**康·塔巴**同名小說，以及**莫福比·穆特羅茨**與**班尼·西門**同名劇本改編

導演、劇本改編及音樂：**彼得·布魯克**、**瑪麗-海倫·伊斯坦尼**、**弗蘭克·克瓦茲克**

燈光設計：**菲力浦·維亞拉特**

服裝設計：**奧利亞·貝普**

舞臺監督：**湯瑪斯·貝斯力奇**

演員：**切里斯·亞當斯-伯內特**、**賈里德·麥克尼爾**、**艾利·薩南巴**

樂師：**杰·費爾普斯**（小號）、**哈利·山奇**（結他）、

丹尼·威靈頓（鋼琴）

製作：**法國國際戲劇創作中心—北方布夫劇場**

聯合製作：**坎帕尼亞藝術節基金/意大利那不勒斯戲劇節**、

盧森堡大劇院、**英國青年維克劇院**

支持：**法國國際戲劇研究中心**

故事簡介

故事講述妻子瑪蒂達被丈夫費勒蒙發現與情人在家偷歡，情人逃去無蹤，卻在匆忙中遺下一套西裝。盛怒的丈夫按而不表，改以一不尋常的方法來懲罰出軌的妻子，要她對待那套西裝有如一位有血有肉的訪客，要給“它”食物，還要帶著“它”逛街。最後，妻子不堪羞辱而死，丈夫才恍然大悟自己所做的一切是多麼殘忍。



一套西裝的屈辱

據說曾有一個南非導演跟布魯克說過，他們都讀了《空的空間》(The Empty Space)，受益匪淺。聽到這句說話，布魯克相當吃驚。《空的空間》寫的是歐美大城市戲劇界的事，跟非洲戲劇有什麼關係呢？原來他們都受到“空的空間”這個概念啟發，明白到不必有富裕的製作資源，只要找到一個空間，戲劇就有可能。在1970年代，布魯克跟他的團隊便開始帶著一張小地氈，到非洲和其他地方演出。在這個名為“地氈演出”(The Carpet Show)的戲劇實驗裡，他們會把地氈鋪在地上，就此來界定演區。他們會在各式各樣非劇場的地方演出，像街頭、醫院、神廟、停車場、軍營等。“空的空間”這個概念，終於在非洲大地上實踐了。

或許是這一點點的機緣吧，促使了布魯克後來以一種極簡的舞台風格，演出《情人的西裝》這個來自南非的作品。《情人的西裝》原來是南非作家康·塔巴(Can Themba)的短篇小說，後來被改編成劇本，1990年代初於約翰內斯堡上演。1994年布魯克製作了法語翻譯版本《Le Costume》，並在巴黎上演。2012年重演，並還原以英語原文演出。

《情人的西裝》的故事主角是一個南非中產律師Philomen。有一天，他回家撞破了妻子Matilda跟情夫通姦，情夫逃走了，卻留下一套西裝。Philomen為了懲罰妻子，逼令她將情夫的西裝當成賓客看待，給它吃，跟它說話，還要帶它外出。他要時時刻刻提醒她：她曾經對丈夫不忠。

這是一個關於不忠與懲罰的故事，但背後還有一個更大的母題：屈辱與尊嚴。Philomen生活於種族隔離時代，他雖非低下階層，種族壓迫和社會動盪卻令他長期處於屈辱裡。當他發現妻子不忠，他自覺連在婚姻制度裡的尊嚴也被踐踏了，在狂怒之下，就把屈辱以一種非暴力的暴力方式發洩在妻子身上，最終弄至悲劇收場。Philomen的悲歌，某程度上折射自原作者塔巴的時代鬱結。塔巴是1950年代南非一位相當耀眼的黑人作家，可是由於種族和政治因素，他跟許多南非黑人作家一樣，作品被禁止出版，他後來更被迫流亡，終在貧病和絕望中默默死去。

如此一個苦難故事，在劇場裡卻呈現得輕盈。《情人的西裝》的演出沒有絲毫的沉重感，反而在布魯克、伊斯坦尼及克瓦茲克匠心獨運的調度下，幽微輕巧，不殘酷，卻依然深刻。布魯克所用的幾乎就是當年非洲“地氈演出”的法子——但這次他沒有鋪上地氈，而是乾脆用上一個空臺，上面只放了幾張色彩鮮艷卻不具個性的椅子，幾個掛衣架，以及幾位時而介入時而抽離的現場奏樂者，所有場景和道具就是這樣被定義出來了。演員的表演皆是不徐不疾，游刃有餘，一兩個動作，三兩下走位，就把情節中空間和物件的變化微妙表現出來。

布魯克說過，戲劇是當下的藝術。當空間被定義，戲劇便開始了；而一瞬間之後，空間定義可以馬上消失，也可以變成另一模樣。這正也巧妙地勾連著故事中的主要橋段：丈夫要妻子把西服——劇中幾乎是唯一的實物道具——當成是一個人。就是這重假定，丈夫的一切屈辱，都被投注到西服之上，如刺青般刻寫在妻子生活裡。布魯克將這重假定性大大擴充，化作整個演出的美學基調。

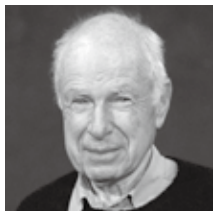
《情人的西裝》中的極簡美學，可說是布魯克在多年實踐後反璞歸真的精彩示範。多年來，布魯克演得最多的是莎劇，亦曾製作過長達九小時的史詩巨製《摩訶波羅多》(The Mahabharata)，相較起來，《情人的西裝》即使輕如鴻毛，卻透釋出一份難以強求的渾然天成。

文 / 鄧正健

(香港劇評人，現為香港中文大學文化研究學部博士候選人)



藝術家及團體簡介



彼特·布魯克，
導演、劇本改編及音樂

1925年生於倫敦。1943年至今於倫敦、巴黎和紐約等地導演了超過七十多部作品。他與皇家莎士比亞劇團合作的劇目包括《愛的徒勞》（1946年）、《量罪記》（1950年）及《泰特斯》（1955年）等。

1971年，與米其林·羅贊一起創辦了法國巴黎國際戲劇研究中心，並在1974年把北方布夫劇場定為該中心的永久基地。在那裡，他導演了《雅典的泰門》、《伊克人》、《美食烏布》、《鳥之會》、《情人的西裝》等等。

在歌劇領域，他在倫敦柯芬園皇家歌劇院導演了《波西米亞人》、《鮑里斯·戈都諾夫》、《奧林匹亞人》、《莎樂美》與《費加羅的婚禮》；在紐約大都會歌劇院導演了《浮士德》與《歐仁妮·奧涅金》；在巴黎北方布夫劇場導演了《卡門》與《佩利亞斯印象》；在普羅旺斯省埃克斯藝術節導演《唐喬瓦尼》以及在北方布夫劇場導演《魔笛》（2010年）。

布魯克屢獲殊榮，包括因為《雅典的泰門》（1975年）獲得了“Brigadier大獎”；以《暴風雨》（1991年）獲得“莫里哀”大獎；2003年獲得“SACD大獎”和在2011年獲得“莫里哀榮譽大獎”（Molière d' honneur）。



瑪麗·海倫·伊斯坦尼，
導演、劇本改編及音樂

1974年，她就與彼特·布魯克在《雅典的泰門》劇目中合作選角，隨後加入了法國國際戲劇研究中心，參與《美食烏布》（1977年）的製作。

在布魯克執導《卡門》和《摩訶婆羅多》的項目中擔任其助理，接著兩者繼續合作，把《暴風雨》、《佩利亞斯的印象》、《阿爾伯特站起來！》以及《哈姆雷特》（2000年）等搬上舞台。她參與《甚麼東西》的劇本創作；與布魯克一起，她參與撰寫《這樣一個人》以及《我是一個現象》劇本，它們都在北方布夫劇場上演。

2005年，創作了演出劇目《蒂耶努·波卡》的劇本，2009年，她把由阿瑪度創作的劇目《十一加十二》改編成英文版。她與布魯克一起聯合導演貝克特的五個短劇系列《斷簡殘片》；並且跟布魯克及作曲家法蘭克·克瓦茲克合作，以自由方式改編莫札特（作曲）與施卡內德（編劇）作品《魔笛》。在2012年劇目《情人的西裝》和2013年《驚愕谷》中，她均有參與創作。



法蘭克·克瓦茲克，
導演，劇本改編及音樂

作曲家克瓦茲克生於1968年。他在法國巴黎開始接受音樂訓練（鋼琴、音樂分析與和弦），隨後在里昂接受作曲訓練。目前他在里昂當地的音樂學院（CNSMD）教授室內音樂。2000年，憑管弦樂作品《廢墟》獲得了海薇·杜嘉丁獎以及作曲家與出版社協會獎。

他為各種媒體開創新的音樂形式，例如，劇場作品：與波羅辛合作，創作《笑看自己如此美麗》；朗誦作品：與奧斯特羅維斯基合作，創作《邊界》與《缺席》；錄像作品：與撒勒思合作，創作《隱私笑話》；以及舞蹈作品：與格里戈和舒爾頓合作，創作《視覺淨化》。

克瓦茲克對古典曲目不離不棄，他與重音室內合唱團指揮家勞倫斯·伊奎比以及大提琴家索尼婭·韋德-阿特頓緊密合作。

2009年，應布魯克的要求，他構思創作了為莎士比亞十四行詩《愛是我罪》的伴奏音樂。隨後，他們繼續與瑪麗-海倫·伊斯坦尼在《魔笛》項目中合作，此作品2010年在巴黎北方布夫劇場製作，隨後環球巡演。

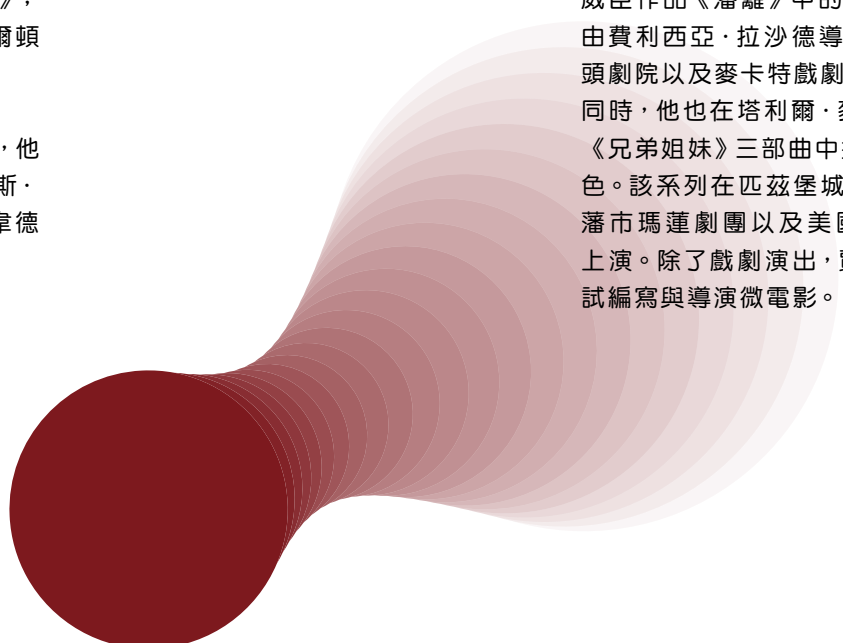
其最新力作《Polvere》創作於2010年，乃為巴黎大皇宮舉行的“里程碑—法國藝術家波坦斯基藝術展”而作，隨後該曲目在倫敦以及米蘭和博洛尼亞上演。

切里斯·亞當斯-伯內特，演員

為倫敦爵士音樂界最負盛名聲樂家，亞當斯伯內特生於盧頓，通過接觸古典靈魂樂與R&B說唱進入音樂殿堂。由於接受過古典長笛演奏的系統訓練，她與嘉利·克羅斯比組織的爵士樂團“明日戰士”合作演出，磨練自己的爵士樂技巧；目前正在三一拉邦音樂學院深造爵士聲樂。同時，她也參與了位於倫敦西區的萊斯特廣場劇院的演出項目“咖啡協會搖擺樂”。

賈里德·麥克尼爾，演員

畢業於紐約市林肯藝術中心的福特漢姆大學，專業是戲劇與視覺藝術。在《十一加十二》、《情人的西裝》以及《驚愕谷》中與布魯克和瑪麗-海倫·伊斯坦尼合作。其他曾演出角色包括楊金利導演劇目《船運》中的迪斯門，以及在奧古斯·威臣作品《藩籬》中的里昂，此劇由費利西亞·拉沙德導演，在長碼頭劇院以及麥卡特戲劇中心上演。同時，他也在塔利爾·麥克恩尼的《兄弟姐妹》三部曲中擔綱不同角色。該系列在匹茲堡城市劇院、三藩市瑪蓮劇團以及美國音樂學院上演。除了戲劇演出，賈里德也嘗試編寫與導演微電影。



艾利·薩南巴，演員

於英國生活和工作的盧旺達演員。1994年，他與家人逃離盧旺達，後赴比利時定居。在比利時，艾利·薩南巴進入布魯塞爾皇家音樂學院學習。兩年後前往英國就讀伯明罕演藝學院。

艾利同時也為自己的馬麗札製作公司編寫劇本和導演作品。他最近的微電影《藍調愛好者》在2013年上映；同年在紐約“獨角劇聯合藝術節”中推出個人獨角戲首秀《SPLIT/MIXED》。艾利現正在倫敦定居，是一名自由演員、作家與導演。

杰·費爾普斯，小號

出生於加拿大溫哥華，早年曾是溫哥華國際爵士音樂節歷史上最年輕的樂隊領隊。1999年，年僅十七歲的費爾普斯移居英國，隨後在英國爵士樂圈子打滾。他組建爵士樂隊Empirical，於各地巡演。

曾與知名爵士樂巨頭共同演出和灌錄唱片，包括康特尼·潘恩、安德魯·休·懷頓·馬薩利斯等。

其參與重要的演出包括：懷頓·馬薩利斯爵士秀，世界知名的羅尼·斯科特倫敦爵士舞臺，以及在倫敦爵士音樂節與大衛·穆雷大樂隊合作。在2014年冬春季，他最新參與的項目包括“Projection OF: Miles”：與美國低音色士風演奏家羅干·理查森和索維托·金奇在英國展開巡演。

哈利·山奇，結他

主要在倫敦活動的爵士結他手。他曾經跟隨霍華德·阿登、戴夫·克里夫以及馬丁·泰勒博士等大師學習。移居倫敦後，他作為伴奏和樂隊領唱獲得了與一些資深爵士音樂家同台演出的機會，包括比勒里·拉格內、小丹尼·樂雷特、當姆·關堅、格拉咸·休斯等知名爵士音樂家。曾參與過重要演出包括：布里斯托爾爵士音樂節、羅尼·斯科特、The Boisdale、倫敦阿爾伯特大廳埃爾加廳、The Crazy Coq、The Great Green Note，圖靈爵士俱樂部音樂會，以及遠在挪威、德國和匈牙利的演出。

丹尼·威靈頓，鋼琴

丹尼·威靈頓目前在格林威治三一音樂學院學習，跟隨國際著名鋼琴家飛利浦·福克學習。後前往巴黎跟隨瑪麗·寶林·西如葛深造古典鋼琴。他在鋼琴伴奏方面特別有天賦，曾經在契天音樂學校、三一音樂學院以及布洛涅·比揚古音樂學院為很多音樂家和歌手伴奏。曾參與過不少音樂劇製作，包括《巴納姆》、《悲慘世界》和《一起搖滾》的首席鋼琴伴奏。

威靈頓少年時期就通過參與比克地區爵士樂團接觸爵士音樂，為他隨後在巴黎參與各種爵士俱樂部的即興表演打下了基礎。在倫敦，他與一個民謠樂隊、一個克萊茲梅爾樂隊以及一個雷鬼Dub樂隊演奏，同時擔任他們的領隊、歌詞撰寫人和編曲者。

奧利亞·貝普，服裝設計

舞臺佈景師和服裝設計師，平時在布宜諾斯艾利斯和巴黎兩地生活。在阿根廷，她為迭戈·克剛、拉斐爾·斯佩格布德等導演製作舞臺佈景和設計舞臺服裝。1999年到2007年任布宜諾斯艾利斯國際藝術節的技術總監。

隨後在瑞士洛桑、以及德國斯圖加特和曼海姆等地，參與卡夫卡作品《美國》以及布萊希特劇作《三分錢歌劇》的製作。她在北方布夫劇場參與過三部布魯克打造的製作：《蒂耶努·波卡》、《情人的西裝》以及《魔笛》。

菲力浦·維亞拉特，燈光設計

維亞拉特早在1985年就在北方布夫劇場，於布魯克導演的《摩訶婆羅多》擔任燈光控制員。由布魯克導演的《阿爾伯特站起來！》以及《暴風雨》中，他協助讓·卡爾曼進行燈光設計。自從1993年上演的《在巴黎的人》開始，他為布魯克在北方布夫劇場的所有製作設計燈光，包括：《甚麼東西》、《我是一個現象》、《戲服》、《哈姆雷特》、《在遠方》以及《克里斯馬之死》等。

O Fato

Théâtre des Bouffes du Nord (França)



Baseada na peça O Fato de **Can Themba, Mothobi Mutloatse**
e **Barney Simon**

Direcção, Adaptação e Música: **Peter Brook,**
Marie-Hélène Estienne e **Franck Krawczyk**

Iluminação: **Philippe Vialatte**

Figurinos: **Oria Puppo**

Direcção de Cena: **Thomas Becelewski**

Actores: **Cherise Adams-Burnett, Jared McNeill** e
Ery Nzaramba

Músicos: **Jay Phelps** (Trompete), **Harry Sankey** (Guitarra) e
Danny Wallington (Piano)

Produção: **C.I.C.T. – Théâtre des Bouffes du Nord**

Co-produção: **Fondazione Campania dei Festival /**
Napoli Teatro Festival Italia; Les Théâtres de la Ville de
Luxembourg; Young Vic Theatre e Théâtre de la Place, Liège

Com o apoio de **C.I.R.T.**



SINOPSE

Ao regressar a casa do trabalho, Philomen chega mesmo a tempo de ver outro homem a sair pela janela que, com a pressa, deixa o seu fato para trás. O encolerizado marido decide castigar a sua infiel mulher, Matilda, com um fardo pouco convencional. Ela deve tratar o fato vazio como se estivesse a ser usado por alguém, comendo, recebendo e passeando pelas ruas da sua cidade com a veste inanimada e vazia. Só quando Matilde morre de humilhação é que Philomen se apercebe da crueldade daquilo que fizera.

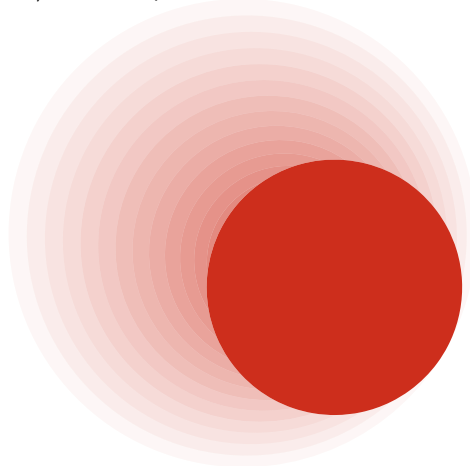
Humilhação do Fato

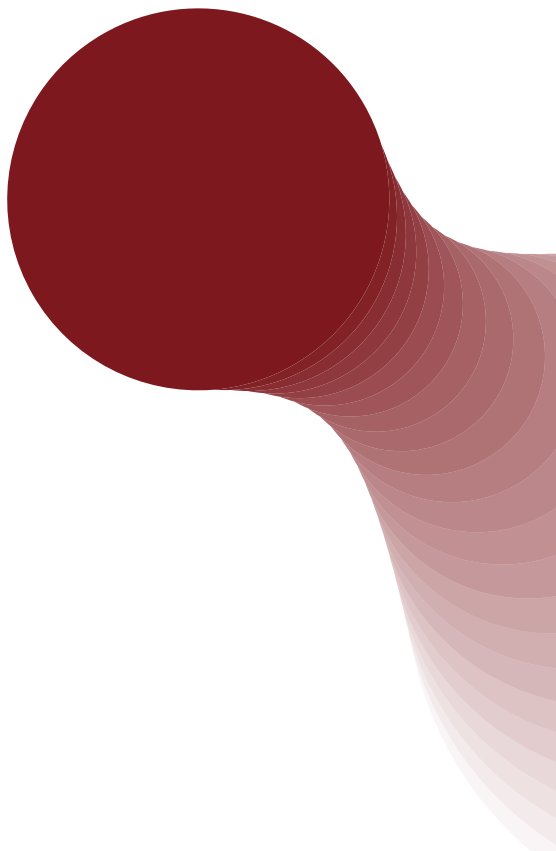
Certa vez, um director de teatro da África do Sul disse a Peter Brook que a análise teatral de *The Empty Space* lhe proporcionou grandes introspecções. Brook ficou surpreendido. Tratando-se de um livro sobre cenas teatrais nas principais cidades do mundo ocidental, o que teria *The Empty Space* a ver com os dramas africanos? Contudo, o director africano sentiu-se inspirado pelo conceito de “espaço vazio” e percebeu que o teatro não requer, necessariamente, grandes recursos de produção. É possível dispor, apenas, de um simples espaço. Nos anos 70, Brook e a sua equipa iniciaram uma digressão por África e outros lugares, utilizando apenas um pequeno tapete como suporte. Nesta experiência teatral chamada “Tha Carpet Show”, o tapete foi o palco. Eles actuaram em locais, que não teatros, tais como ruas, hospitais, santuários, parques de estacionamento e bases militares e puseram em prática em terras africanas o conceito de “espaço vazio”.

Talvez tenha sido esta experiência passada que serviu de inspiração a Brook para apresentar a peça *O Fato* num estilo minimalista. *O Fato* é um romance do escritor Sul-Africano Can Themba. Mais tarde, foi adaptado para peça teatral e apresentada pela primeira vez em Joanesburgo nos anos 90. Em 1994, a versão francesa “*Le Costume*” foi estreada por Brook em Paris. A versão original inglesa voltou a ser apresentada em 2012.

O Fato conta a história de um advogado Sul-Africano de classe média, Philomen, e da sua mulher Matilda. Certo dia, Philomen chega a casa e descobre que Matilda está a ter um caso. O seu amante foge mas deixa para trás um fato. Para punir Matilda, Philomen obriga-a a tratar o fato como um convidado. Ela é forçada a alimentar e a conversar com o fato e até a sair com ele. Philomen quer que, a todo o momento, Matilda se recorde que certa vez o enganou.

Esta é uma história de traição e punição, embora “humilhação e dignidade” sejam motivos mais profundos por detrás da mesma. A viver na época do *apartheid*, Philomen, um advogado da classe média, ainda sofre com humilhações diárias, opressão racista e agitação social. A traição de Matilda fá-lo sentir que a dignidade que lhe restava no seu casamento também foi espezinhada. Ele dá vazão à sua humilhação atacando a sua mulher com uma ferocidade, não violenta, que termina de forma trágica. A tragédia de Philomen reflecte, de alguma forma, a depressão e o rancor, próprios da época, do escritor Can Themba. Nos anos 50, Themba era um extraordinário escritor negro Sul-Africano mas, como com tantos outros amigos escritores negros, as suas obras foram banidas devido às suas origens raciais e políticas. Mais tarde, foi forçado ao exílio e morreu silenciosamente na pobreza, doença e desespero.





Não obstante, tal tragédia é apresentada com delicadeza na peça. Sob a direcção original e imaginativa de Brook, com os seus colaboradores de longa data Marie-Hélène Estienne e Franck Krawczyk, *O Fato* é leve, ágil e profundo sem ser brutal. As técnicas implementadas por Brook vieram da sua antiga peça “Carpet Show” em África. Contudo, o tapete foi agora substituído por um palco vazio. O cenário restante inclui diversas cadeiras comuns coloridas, alguns cabides e alguns músicos que tocam ao vivo. O desempenho bem ritmado desenvolve-se a um ritmo suave e equilibrado. Alguns movimentos corporais simples e telas revelam, de forma subtil, as mudanças delicadas e complexas no espaço, nos objectos e no enredo.

Certa vez Brook disse que o teatro é uma arte do momento. O teatro começa quando o espaço está definido. A definição de espaço pode desaparecer ou mudar num instante. Esta técnica liga, de forma inteligente, as diversas cenas de *O Fato*, nas quais o marido força a sua mulher a tratar o fato, um dos muito poucos adereços, como uma pessoa real. Toda a humilhação do marido é projectada sobre o fato através desta simples assunção, enquanto tal projecção é uma mancha de pesadelo na vida da mulher. Brook expande a suposição muito além, construindo, desse modo, a base estética de toda a peça.

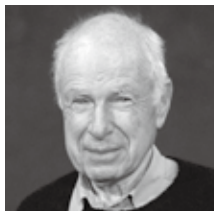
A estética minimalista de *O Fato* é um exemplo brilhante do regresso de Brook à simplicidade, após anos de experiências. Ao longo dos anos, Brook focou-se principalmente, nas obras de Shakespeare. Também apresentou uma vez uma produção épica de nove horas de *The Mahabharata*. Em face dos seus trabalhos anteriores, *O Fato* exala uma rara profundidade inata embora leve como uma pena.

@ Tang Ching Kin

(crítico de teatro em Hong Kong e actualmente doutorando no Departamento de Estudos Culturais da Universidade Chinesa de Kong Kong).



NOTAS BIOGRÁFICAS



Peter Brook,

Direcção, Adaptação e Música

Peter Brook nasceu em Londres em 1925. Desde 1943 já dirigiu mais de 70 produções em Londres, Paris e Nova Iorque. O seu trabalho com a Royal Shakespeare Company inclui *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), entre outros.

Em 1971, Peter Brook fundou em Paris, juntamente com Micheline Rozan, o *Centre for Theatre Research* e, em 1974, estabeleceu a sua base permanente no Théâtre des Bouffes du Nord. Aí dirigiu *Timon of Athens*, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds* *O Fato*, entre outras peças.

Em ópera dirigiu *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* e *As Bodas de Figaro*, em Covent Garden; *Faust and Eugene Onegin* na Metropolitan Opera House, em Nova Iorque; *La Tragédie de Carmen* e *Impressions of Pelleas*, no Bouffes du Nord, Paris; *Don Giovanni* para o Festival Aix en Provence e *Une Flûte Enchantée* no Théâtre des Bouffes du Nord.

Peter Brook recebeu inúmeros prémios, tais como, o *Prix du Brigadier* pela direcção de *Timon of Athens* (1975), o *Molière* pela direcção de *The Tempest* (1991), o *Grand Prix SADC* (2003) e o *Mlière d'honneur* (2011).



Marie-Hélène Estienne,

Direcção, Adaptação e Música

Em 1974, Marie-Hélène Estienne trabalhou com Peter Brook no *casting* para *Timon de Atenas* e, subsequentemente, juntou-se ao Centro Internacional de Criações Teatrais (CICT)) para a criação da peça *Ubu aux Bouffes*, em 1977.

Foi assistente de Peter Brook na direcção de *La tragédie de Carmen* e *Le Mahabharata* e colaborou na encenação de *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, *La tragédie d'Hamlet* (2000). Trabalhou na dramaturgia de *Qui est là*. Também com Peter Brook foi co-autora de *L'homme qui* e de *Je suis un phénomène*, levados a cena no Théâtre des Bouffes du Nord.

Foi a autora de *Tierno Bokas*, em 2005, e da adaptação Inglesa de *Eleven and Twelve*, de Amadou Hampté, em 2009. Dirigiu, em parceria com Peter Brook, o conjunto de 5 peças curtas de Beckett, *Fragments*, e também com Peter Brook e o compositor Franck Krawczyk fez uma adaptação livre da ópera de Mozart e Schikaneder, "A Flauta Mágica", para *Une flûte enchantée*. Participou na criação de *O Fato*, em 2012, e de *The Valley of Astonishment*, em 2013.



Franck Krawczyk,

Direcção, Adaptação e Música

Franck Krawczyk, compositor nascido em 1968, iniciou a sua formação musical em Paris (piano, análise e harmonização) e depois em Lyon (composição), onde actualmente ensina música de câmara no Conservatório. Em 2000, recebeu o Prémio Hervé Dugardin e o prémio da SACEM pela sua peça orquestral *Ruines*.

Krawczyk desenvolveu novas formas de criação musical para diversos meios de comunicação: Teatro (*Je ris de me voir si belle* com J. Brochen), Leitura (*Les Limbes, Absence*, com E. Ostrovski), Vídeo (*Private joke with F; Salès*) e Dança (*Purgatorio-In vision*, com E. Greco e P.C. Scholten). Mantendo sempre fortes ligações ao repertório clássico, Krawczyk colaborou com Laurence Equilbey, maestro do coro Accentus, e com a violoncelista Sonia Wieder-Atherton.

Em 2009, e a pedido de Peter Brook, concebeu e interpretou um acompanhamento musical para os sonetos de Shakespeare, *Love is my sin*. Continuaram a sua colaboração com Marie-Hélène Estienne em *Une flûte enchantée*, criada em 2010 no Théâtre des Bouffes du Nord, em Paris e, actualmente, numa digressão internacional.

O seu último grande trabalho, *Polvere*, foi criado em 2010 no Grand Palais (Monumental-Christian Boltanski) e posteriormente apresentado em Nova Iorque, Milão e Bolonha.

Cherise Adams-Burnett, Actriz

Uma das jovens vocalistas mais entusiasmantes na cena jazz de Londres, Cherise Adams-Burnett nasceu em Luton e iniciou-se na música através da alma clássica e da R&B. Sendo também uma flautista de formação clássica, desenvolveu a sua costela de jazz com o grupo *Gary Crosby's Tomorrows Warriors*, uma organização que educa e inspira jovens músicos de jazz. Actualmente, está a estudar canto jazz no Conservatório de Música Trinity Laban. Participa, também, num espectáculo de nome *Cafe Society Swing no Leicester Square Theatre* no West End de Londres.

Jared McNeill, Actor

Jared McNeill estudou na Universidade de Fordham, no *Lincoln Center* em Nova Iorque. Licenciou-se em Teatro e Artes Visuais. Trabalhou com Peter Brook e Marie-Hélène Estienne em *11 & 12, O Fato e The Valley of Astonishment*. Outros créditos seus incluem *The Shipment*, de Young Jean Lee, e *Fences*, de August Wilson, dirigido por Phylicia Rashad e apresentado no *Longwharf Theater* e no *McCarter Theater Centre*. Desempenhou diversos papéis na trilogia *Brothers/Sisters* de Tarell Mcraney no *Pittsburgh's City Theater, San Francisco's Marin Theater Company* e *American Conservatory*. Além de representar, Jared começou já a escrever curtas-metragens.

Ery Nzaramba, Actor

Ery Nzaramba é um actor Ruandês que vive e trabalha no Reino Unido. Fugiu do Ruanda, juntamente com a sua família, e acabou por se fixar na Bélgica.

Começou por estudar no *Royal Conservatoire* de Bruxelas. Dois anos mais tarde, a meio do seu curso, mudou-se para o Reino Unido onde lhe foi oferecido um lugar na *Birmingham School of Acting*.

Ery também escreve e dirige para a sua empresa de produção, *Maliza Productions*. A sua curta-metragem mais recente, *The Blues Lover*, foi lançada em 2013. Nesse mesmo ano, estreou o seu *one-man show*, o espectáculo *SPLIT/MIXED*, no United Solo Festival, em Nova Iorque.

Actualmente, apresenta-se em *O Fato* numa digressão internacional. Ery vive em Londres e trabalha como actor, *freelance*, escritor e director.

Jay Phelps, Trompete

Jay Phelps, um trompetista Canadiano nascido em Vancouver, está na vanguarda da geração jovem e criativa de músicos de jazz no Reino Unido, tendo-se distinguido, desde cedo, enquanto o mais jovem líder de uma banda na história no Festival Internacional de Jazz de Vancouver.

Em 1999, aos 17 anos, Jay mudou-se para Londres e começou a sua carreira. Criou e co-liderou a jovem sensação do jazz, *Empirical*, tendo passado dois anos em digressão, pelos maiores festivais e encontros, com o seu álbum de estreia. Jay tem actuado e gravado com artistas de jazz internacionais tais como Courtney Pine, Andrew Hill, Wynton Marsalis, Ray Brown, John Hendricks e Nasheet Waits.

As suas notáveis actuações incluem: Jazz com Wynton Marsalis, o clube de Londres, mundialmente famoso, *Ronnie Scott's Jazz Club* e o Festival de Jazz de Londres com a *David Murray Big Band*.

Na época de Inverno/Primavera de 2014, Jay esteve em digressão com o seu mais recente projecto, *Projections Of Miles*, juntamente com Logan Richardson, saxofonista alto, e Sweto Kinch, saxofonista tenor.

Harry Sankey, Guitarra

Harry Sankey é um guitarrista de jazz baseado em Londres. Estudou com mestres como Howard Alden, Dave Cliff e Dr Martin Taylor. Participou em *workshops*, tendo estudado material de outros guitarristas de jazz, tais como, Fappy Lafertin, Lollo Mier, Andreas Oberg e George Van Epps.

Desde que se mudou para Londres, há 2 anos, emergiu como um competente acompanhante mas também como um proficiente líder de banda, tendo tido muitas e fantásticas oportunidades de partilhar o palco com músicos seniores e veteranos do jazz, incluindo Bireli Lagrene, Denny Llett jr, Dom Pipkin, Graham Hughes, Duncan Hemstock e Adrien Cox, entre muitos outros.

As suas notáveis apresentações incluem o Festival de Jazz de Bristol, o Ronnie Scott's Jazz Club, o The Boisdale, a Sala Elgar do Albert Hall, o The Crazy Coq's, o The Green Note, o Jazz Club de Turim e outras actuações na Suécia, Noruega, Alemanha e Hungria.

Danny Wallington, Piano

Danny Wallington estuda no *Trinity College of Music*, em Greenwich, onde toca num trio de piano, num quinteto e onde estudou com o pianista internacional Philip Fowke. Passou o seu terceiro ano em Paris a aprofundar os seus estudos de piano clássico com Marie-Paule Siruguet. Tem um talento especial, tendo acompanhado muitos músicos e cantores em Chethams, Trinity e no CRR Boulogne-Billancourt. Tudo começou na escola, quando foi o pianista principal em muitas produções musicais, como *Barnum*, *Les Misérables* e *We Will Rock You*.

Danny Wallington iniciou-se cedo no jazz com a *Peak District Jazz Orchestra*, em Paris, onde tirou partido das oportunidades de improvisação nas *jam sessions* em muitos clubes parisienses de jazz. Em Londres, toca com bandas *Folk*, *klezmar* e *reggae dub*, dirigindo, compondo e arranjando música para todas elas.

Oria Puppo, Figurinos

Oria Puppo é uma cenógrafa e figurinista que divide o seu tempo entre Buenos Aires e Paris. Na Argentina criou cenários e figurinos para directores como Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli e A. Tantanian. Foi também a directora técnica do Festival Internacional de Buenos Aires, de 1999 a 2007.

Tem colaborado com Tantanian em Lucerna, na Alemanha, em Estugarda e Mannheim, onde encenaram *Amerika*, de Kafka, e *The Threepenny Opera*, de Brecht. Recentemente, trabalhou com a *Bouffes du Nord* em três produções de Peter Brook: *Tierno Bokar*, *O Fato* e *The Magic Flute*.

Oria desenhou cenários e figurinos para *Almas ardientes*, de Santiago Loza, peça dirigida por Alejandro Tantanian e apresentada no Teatro San Martin, Buenos Aires, em Julho de 2014.

Philippe Vialatte, Iluminação

Philippe Vialatte estreou-se no Théâtre des Bouffes du Nord, em 1985, como técnico de luz na peça *Le Mahabharata*, dirigida por Peter Brook. Colaborou com Jean Kalman no desenho de luz de *Woza Albert* e de *La Tempête*, dirigidas por Peter Brook.

Desde a criação de *The Man Who in Paris*, em 1993, tem desenhado a iluminação para todas as peças dirigidas por Peter Brook no Théâtre 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*, entre outras.



The Suit

Théâtre des Bouffes du Nord (France)





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Based on *The Suit* by **Can Themba, Mthobi Mutloatse** and **Barney Simon**

Direction, Adaptation and Music: **Peter Brook, Marie-Hélène Estienne** and **Franck Krawczyk**

Lighting: **Philippe Vialatte**

Costumes: **Oria Puppo**

Stage management: **Thomas Becelewski**

Performers: **Cherise Adams-Burnett, Jared McNeill** and **Ery Nzaramba**

Musicians: **Jay Phelps** (Trumpet), **Harry Sankey** (Guitar) and **Danny Wallington** (Piano)

Production: **C.I.C.T. – Théâtre des Bouffes du Nord**

Coproduction: **Fondazione Campania dei Festival /**

Napoli Teatro Festival Italia; Les Théâtres de la Ville de

Luxembourg; Young Vic Theatre; Théâtre de la Place, Liège

With the support of **C.I.R.T.**

SYNOPSIS

While returning home from work, Philomen arrives just in time to see another man exiting the window leaving his suit behind. The incensed husband decides to punish his wayward wife Matilda with an unconventional burden. She must treat the empty suit as if it is alive and a guest in their home, feeding, entertaining and strolling through the streets of their town with the inanimate, empty garment. It is only when Matilda dies of humiliation that Philomen realises the cruelty of what he has done.

Humiliation from the Suit

A South Africa director once told Peter Brook that the theatrical analysis *The Empty Space* has provided him with great insights. Brook was surprised. *The Empty Space* being a book about theatrical scenes in major western cities, what does it have to do with African dramas? However, the African director was inspired by the concept of “empty space” and realised that theatre doesn’t necessarily need ample production resources. Drama is possible by having a simple “space”. In the 1970s, Brook and his team started to tour Africa and other places using only a small carpet as prop. In this theatrical experiment named “The Carpet Show”, the carpet was the stage. They performed in non-theatre areas like streets, hospital, shrines, car parks and military camps and practiced the concept of “empty space” on the land of Africa.

Maybe this past experience inspired Brook to present the South African drama *The Suit* with a minimalist style. *The Suit* is a short novel by South African writer Can Themba, later adapted into a play, which was first performed in Johannesburg in the 1990s. In 1994, the French version “*Le Costume*” was staged in Paris by Brook. The original English version was performed again in 2012.

The Suit tells a story of South African middle class lawyer Philomen and his wife Matilda. One day Philomen goes home and finds out Matilda is having an affair. Her lover ran away but left a suit behind. To punish Matilda, Philomen forces her to treat the suit as a guest. She needs to feed and talk to the suit, and even go out with the suit. Philomen wants to remind Matilda at any given time that she once cheated on him.

This is a story about betrayal and punishment. However, “humiliation and dignity” is a deeper motif behind the story. Living in the apartheid era, the middle class lawyer Philomen still suffers daily humiliation, racist oppression and social turmoil. Matilda’s betrayal makes him feel that his remaining dignity in marriage has been also trampled on. He vents his humiliation furiously on his wife through a non-violent ferocity, which ends tragically. Philomen’s tragedy somehow

reflects the era-specific depression and grudge of the writer Can Themba. In the 1950s Themba was an outstanding South African black writer but like many other fellow black writers, his works were banned due to his racial and political backgrounds. He was later forced into exile and died silently in poverty, sickness and desperation.

Nevertheless such a tragedy is presented delicately in the play. Under the unique and imaginative directing of Brook, with his long-term collaborators Marie-Hélène Estienne and Franck Krawczyk, *The Suit* is light, agile, profound without being brutal. The techniques implemented by Brook basically originated from his old “Carpet Show” in Africa. However, this time an empty stage replaces the carpet. The remaining set includes several ordinary colourful chairs, a few hangers and certain live musicians that perform occasionally. The well-paced performance unfolds in a smooth and balanced pace. Some simple body movements and screens subtly showcase the delicate and intricate changes in the space, the objects and the plot.

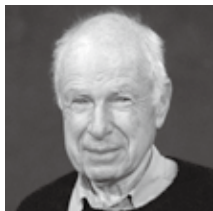
Brook once said that drama is an art of the moment. Drama starts when the space is defined. The definition of space can disappear or change in an instant. This technique cleverly links the main plots in *The Suit*, in which the husband forces the wife to treat the suit, one of the very few props, as an actual person. All the humiliation of the husband is projected on the suit by this simple assumption, while this projection is a nightmarish blot in the wife’s life. Brook expands this assumption much further, therefore constructing the aesthetic basis of the whole play.

The minimalist aesthetics in *The Suit* is a brilliant example of Brook’s return to simplicity after years of experiment. Over the years, Brook has mainly focused on the works of Shakespeare. He also once presented a nine-hour epic production of *The Mahabharata*. In the face of his previous works, *The Suit* exudes a rare innate depth albeit light as a feather.

@ Tang Ching Kin

(Hong Kong drama critic and currently a doctorate candidate at the Cultural Studies Department of the Chinese University of Hong Kong.)

BIOGRAPHICAL NOTES



Peter Brook,

Direction, Adaptation and Music

Peter Brook was born in London in 1925. Throughout his career, he distinguished himself in various genres: theatre, 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 Main dans la Mienne*, *The*

Grand Inquisitor, *Tierno Bokar*, *Sizwe Banzi*, *Fragments*, *Warum Warum*, *Love is my Sin*, *11 and 12* and lately *The Suit* – many of these performing both in French and English.

In opera, he directed *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, *Don Giovanni* for the Aix en Provence Festival and *Une Flûte Enchantée* at the Théâtre des Bouffes du Nord (2010).

Peter Brook received many rewards, such as the “Prix du Brigadier” for *Timon of Athens* (1975), the “Molière” for the direction of *The Tempest* (1991), the “Grand Prix SACD” in 2003 or the “Molière d'honneur” in 2011.

Other productions were more recently rewarded, such as *Fragments* (“Prix Premio Ubu” for the best foreign production in Italy/Milano, 2008), *Une Flûte enchantée* (“Molière” of musical theater, Paris 2011;

Moroccan Federation of Theater's professionals, Marrakech 2013).

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 *With Grotowski* (2009).

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).



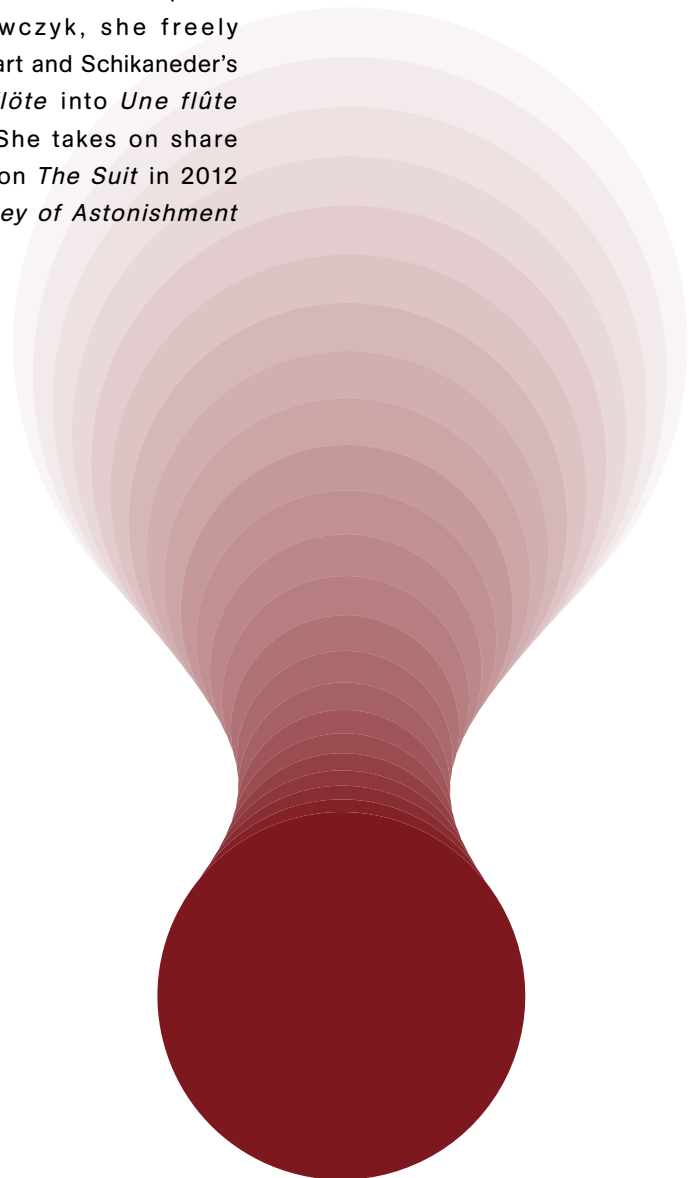


Marie-Hélène Estienne,
Direction, Adaptation and Music

In 1974, she worked with Peter Brook on the casting for *Timon of Athens*, and consequently joined the Centre International de Créations Théâtrales (CICT) for the creation of *Ubu aux Bouffes* in 1977.

She was Peter Brook's assistant on *La tragédie de Carmen*, *Le Mahabharata*, and collaborated to the staging of *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, *La tragédie d'Hamlet* (2000). She worked on the dramaturgy of *Qui est là*. With Peter Brook, she co-authored *L'homme qui* and *Je suis un phénomène* shown 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 Ntshona. In 2003 she wrote the French and English adaptations of *Le Grand inquisiteur* – The Grand Inquisitor based on Dostoievsky's *Brothers Karamazov*. She was the author of *Tierno Bokar* in 2005, and of the English adaptation of *Eleven and Twelve* by Amadou Hampaté

Ba in 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 takes on share of the creation *The Suit* in 2012 and *The Valley of Astonishment* in 2013.





Franck Krawczyk,

Direction, Adaptation and Music

Composer, born in 1968, Franck Krawczyk started his musical training in Paris (piano, analysis, harmonisation) then in Lyon (composition) where he currently teaches chamber music at the Conservatory (CNSMD).

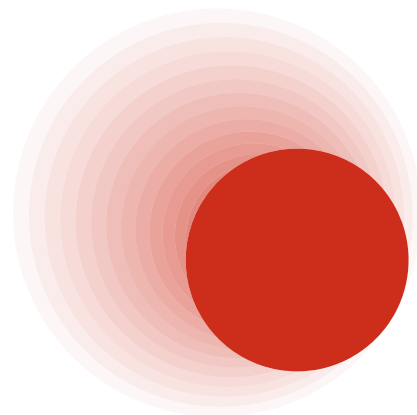
Very early on, Mr Krawczyk was discovered by the Festival d'automne à Paris (Autumn Festival in Paris), and started writing several pieces for piano, cello, string quartet, ensembles and chamber choir. In 2000, he received the Prix Hervé Dugardin and the Prix de la SACEM for his orchestral piece *Ruines*.

His subsequent artistic collaboration with Christian Boltanski gave him new perspectives on his music. With lighting designer Jean Kalman, he created a dozen pieces ("opus") in France and abroad in locations ranging from Opera Houses to spaces dedicated to contemporary art.

In the meantime, he developed new forms of musical creations for various media: theatre (*Je ris de me voir si belle* with J. Brochen), readings (*Les Limbes, Absence*, with E. Ostrovski), video (*Private joke with F; Salès*) and for dance (*Purgatorio-In vision*, with E. Greco and P.C. Scholten). Always maintaining strong links to the classical repertoire, Mr Krawczyk collaborated with choir Accentus conductor Laurence Equilbey (Vivaldi, Chopin, Schubert, Liszt, Wagner, Mahler, Schoenberg) and with cellist Sonia Wieder-Atherton (Janacek, Mahler, Rachmaninov, Monteverdi...)

In 2009, upon Peter Brook's request, he conceived and interpreted a musical accompaniment for Shakespeare's sonnets (*Love is my sin*). They continued their collaboration with Marie-Hélène Estienne on *Une flûte enchantée*, a free adaptation of Mozart's Opera created in November of 2010 at the Théâtre des Bouffes du Nord in Paris and currently touring internationally.

His latest major work *Polvere* for solo cello, instrumental ensemble and choir was created in 2010 at the Grand Palais (Monumenta-Christian Boltanski) and subsequently performed in New York, Milan and Bologan. He is currently working on his third String Quartet.



Cherise Adams-Burnett, Actress

One of the most exciting young vocalists on London's jazz scene, Cherise Adams-Burnett was born in Luton, and introduced to music through classic soul and R&B. Also a classically trained flautist, she has developed her jazz chops with Gary Crosby's Tomorrows Warriors, an organisation that educates and inspires young jazz musicians. She is now studying vocal jazz at the Trinity Laban Conservatoire of Music. She also participates in a show called "Cafe Society Swing" at Leicester Square Theatre in the West End of London.

Jared McNeill, Actor

Jared McNeill attended Fordham University at Lincoln Center in New York City. He graduated with a degree in Theater and Visual Arts. He worked with Peter Brook and Marie-Hélène Estienne in *11 & 12*, *The Suit*, and *The Valley of Astonishment*. Other credits include Desmond in Young Jean Lee's *The Shipment*, and Lyons in August Wilson's *Fences*, directed by Phylicia Rashad and performed at the Longwharf Theater as well as the McCarter Theater Centre. He has also played various roles in Tarell Mccraney's *Brothers/Sisters* Trilogy at Pittsburgh's City Theater, San Francisco's Marin Theater Company, and the American Conservatory. Besides acting, Jared has begun writing and directing short films.

Ery Nzaramba, Actor

Ery Nzaramba is a Rwandan actor living and working in the UK. He fled Rwanda with his family in 1994 and they eventually settled in Belgium.

In a country divided along linguistic and cultural lines, Ery did his high school in French speaking Wallonia and went to university in Dutch speaking Flanders. With his master's degree in information and communication technologies he worked for telecom firm Alcatel Bell in Antwerp for a year before deciding to turn his weekly drama class into a full time occupation. He quit and was offered a place at the Royal Conservatoire of Brussels. Two years later, halfway through his course, he moved to the UK where he'd been offered a place at the Birmingham School of Acting.

Ery also writes and directs for his production company Maliza Productions. His most recent short film *The Blues Lover* was released in 2013; he premiered his one-man show *SPLIT/MIXED* at the United Solo Festival in New York in that same year.

He's currently appearing in *The Suit* directed by Peter Brook and Marie Hélène Estienne in an international tour. Ery lives in London and works as a freelance actor, writer and director.

Jay Phelps, Trumpet

Trumpeter Jay Phelps is at the forefront of the young and creative generation of jazz musicians in the UK, with an instantly recognisable warm and projecting tone. A Vancouver-born Canadian, Jay was tutored by the city's top jazz and classical trumpeters and distinguished himself early on as the youngest band-leader in the Vancouver International Jazz Festival's history.

In 1999 aged 17, Jay moved to London, determined to immerse himself in the jazz scene and immediately attracted the notice of Gary Crosby who offered him work with Jazz Jamaica in 2002, the opportunity to be a Tomorrow's Warriors. Citing Louis Armstrong, Fats Navarro, Clifford Brown and Miles Davis as his main influences, Jay went on to create and co-lead the young and hip jazz sensation *Empirical*, where he spent two years touring major festivals and events with their self titled debut album, while garnering worldwide media attention that UK jazz musicians haven't enjoyed for years. Jay has performed and recorded with a veritable who's who of both UK and international jazz artists such as; Courtney Pine, Andrew Hill, Wynton Marsalis, Ray Brown, John Hendricks, Nasheet Waits, George Benson, Jamie Cullum, Sir John Dankworth, Dennis Rollins, Guy Barker, Amy

Winehouse, Charlotte Church, Hugh Masakela and Jazz Jamaica.

Jay Phelps has never been work shy and over the years has toured and is featured in a diverse range of bands such as Soweto Kinch The New Emancipation project and new project The Legend of Mike Smith, Skatroniks, Ska Cubano, Courtney Pine's Jazz Warriors project, and leads his own Jay Phelps Big Band project featuring BBC Radio 2's Clare Teal.

He has guested with Wynton Marsalis Jazz at Linclon Centre Orchestra for Marsalis' epic, Congo Square. Then later that summer proceeded to have two sell out nights featuring the Jay Phelps Big Band at the world renowned Ronnie Scott's jazz venue in London. Then capped off that year playing in the London Jazz Festival with David Murray Big Band featuring Macy Gray and supporting the performance with his own quartet.

Jay expanded his wings into TV where he featured in a 1930s band on BBC's Dancing on The Edge.

In winter/spring 2014, Jay toured with his latest project, "Projections Of: Miles" featuring American alto saxophonist Logan Richardson and Soweto Kinch around the UK and is due to record his new album before the end of the year.

After a successful year of hosting the Late Show at Ronnie Scotts, Jay has moved his night to the Hippodrome Casino, Leicester Square, where he hosts the Jazz nights.

Harry Sankey, Guitar

Harry Sankey is a jazz guitarist based in London. He has studied in person with masters as Howard Alden, Dave Cliff and Dr Martin Taylor MBE. He has also attended workshops and studied the material of other luminary jazz guitarists such as Fappy Lafertin, Lollo Mier, Andreas Oberg and George Van Epps.

Since moved to London 2 years ago he has emerged both as a competent side man and proficient band leader, and had many amazing opportunities to share the bandstand with some senior and veteran jazz musicians including Bireli Lagrene, Denny Llett jr, Dom Pipkin, Graham Hughes, Duncan Hemstock, Adrien Cox, Dakota Jim, Jay Phelps, Shaney Forbes, Pedro Segundo, Ewan Bleach, Leonie Evans, Giacomo Smith, Fergus Ireland, Pete Horsfall and Vimala Rowe.

Notable appearances include Bristol Jazz Festival, Ronnie Scott's, The Boisdale, the Albert Hall Elgar Room, The Crazy Coq's, The Green Note, Turin Jazz Club and other performances as far as Sweden, Norway, Germany and Hungary.

Danny Wallington, Piano

Danny Wallington is currently studying at Trinity College of Music in Greenwich, where he plays in a piano trio, a quintet, and studied with Philip Fowke, an international pianist. He spent his 3rd year in Paris furthering his study of classical piano with Marie-Paule Siruguet under the Erasmus programme. He has a particular talent accompanying many musicians and singers at Chethams, Trinity and at the CNR Boulogne-Billancourt. This started at school, when he was the lead pianist for many musical productions, such as *Barnum*, *Les Misérables* & *We Will Rock You*.

He enjoys and plays a wide variety of music. He was introduced to jazz in early days with the Peak District Jazz Orchestra, which paid off in Paris, where he took advantage of the improvisational opportunities in the jam sessions in the many Parisian jazz clubs. In London, he plays for a folk band, a klezmar band and a reggae dub band, leading, writing and arranging music for them all. He also enjoys composing, and has had several pieces publicly performed. For example his piano concerto was played by the Chethams School of Music Orchestra, and his string quartet was played at the Savoy in London.

Oria Puppo, Costumes

Oria Puppo is a scenographer and costume designer who divides her time between Buenos Aires and Paris. In Argentina she has created stage sets and costumes for directors such as Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli and A. Tantanian. She was also the technical director of the Buenos Aires International Festival from 1999 to 2007 and her creations include several stage sets and costumes for opera as well as performative installations in contemporary art spaces.

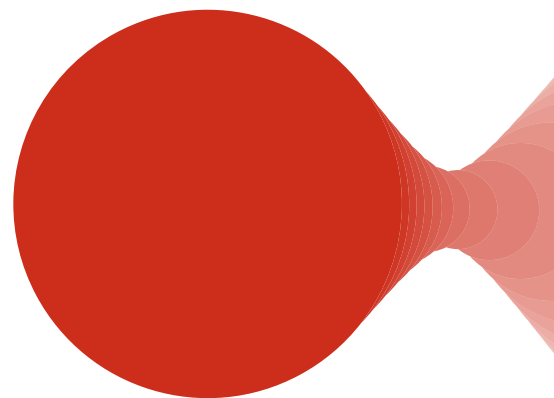
She has collaborated with the latter in Lucerne as well as in Germany, in both Stuttgart and Mannheim, where they staged Kafka's *Amerika* and Brecht's *The Threepenny Opera*. She has worked recently with the Bouffes du Nord on three Peter Brook productions: *Tierno Bokar*, *The Suit* and *A Magic Flute*. She also made the set of *Haendel's La Resurrezione*, directed by Lilo Baur for the Paris National Opera's Atelier Lyrique. She is also at work on the sets and costumes for Jean Genet's *The Maids*, in a Ciro Zorzoli production featuring Marilú Marini, to be staged in Buenos Aires.

She designed set and costumes for *Almas ardientes*, of Santiago Loza, directed by Alejandro Tantanian, presented in Teatro San Martin, Buenos Aires, in July 2014.

Philippe Vialatte, Lighting

Philippe Vialatte started up at the Théâtre des Bouffes du Nord in 1985 as a light operator on *Le Mahabharata*, 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 all the plays directed by Peter Brook 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 main dans la mienne*, *Tierno Bokar*, *Le Grand Inquisiteur*, *Sizwe Banzi est mort*, *Fragments*, *11 and 12*, *A Magic Flute*, *The Suit* and *The Valley of Astonishment*. He follows all these plays on tour and in each space redesigns and adapts the light of each show.



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