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Media Contact: Kevin Kopjak, Charles Zukow Associates | 415.296.0677 | kevink@charleszukow.com

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**AMERICAN CONSERVATORY THEATER TO PRESENT
THE INTERNATIONALLY ACCLAIMED MUSIC-INFUSED PRODUCTION,
*THE SUIT***

**Based on “The Suit” by Can Themba, Mthobi Mutlootse, and Barney Simon
Direction, adaptation, and musical direction by Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk**

U.S. tour of *The Suit* is produced by David Eden Productions, LTD.

APRIL 23–MAY 18, 2014

SAN FRANCISCO (February 4, 2014) – From legendary theatrical innovators **Peter Brook, Marie-Hélène Estienne,** and **Franck Krawczyk** comes the internationally acclaimed music-infused production, *The Suit*. Fresh from sold-out runs in New York, Paris, and London, *The Suit* is a tragic tale of betrayal and resentment adapted from the short story of the same name by South African writer, Can Themba. When a husband catches his beautiful wife in the arms of her lover, the lover flees—but leaves his suit behind. As her penance, the husband makes his wife “treat the suit as an honored guest,” to accompany her wherever she goes. From the dinner table to walks around the neighborhood, the suit becomes a whimsical yet cruel reminder of her infidelity. Traditional African melodies interweave with jazz standards to underscore this simple yet surprising tale, set in Apartheid-era Johannesburg. Reminiscent of *The Scarlet Letter* and overflowing with the same inventiveness as *The Overcoat* and *Brief Encounter*, *The Suit* features innovative staging that integrates virtuosic musicians directly into the action, making Brook’s haunting production of this heartbreaking fable sing. *The Suit* will perform at A.C.T.’s Geary Theater (415 Geary Street, San Francisco) **April 23–May 18, 2014**. Press night is Wednesday, April 30, 2014. **Tickets** (\$20 - \$120) are on sale now and may be purchased online at act-sf.org or by calling **415.749.2228**.

Says A.C.T. Artistic Director **Carey Perloff**: “Last spring I went to Brooklyn Academy of Music to see *The Suit*, with no agenda other than to delight in the work of one of my favorite artists. Seventy-five minutes later, I rushed backstage and, in the best French I could muster, told the stage manager and company manager from the Théâtre des Bouffes du Nord that I wanted to bring the piece to San Francisco next season. *The Suit* is magical in the most elemental and purely theatrical way. With almost no scenery or props, three actors and three remarkable musicians conjure a South African world of love and infidelity, of loyalty and revenge, that is pungent and sweet and sad and surprising. *The Suit* reminded me of how I felt when I first read Brook’s seminal work *The Empty*

Space—that all it takes is a good story on a bare stage to captivate an audience and help them imagine a whole world. I am so honored to have a chance to celebrate this bold new work by Marie-Hélène Estienne and Peter Brook—another international adventure for the A.C.T. community"

The cast for *The Suit* includes **Jordan Barbour**, **Ivanno Jeremiah**, and **Nonhlanhla Kheswa**. Musicians for *The Suit* are **Arthur Astier** (guitar), **Mark Christine** (piano), and **Mark Kavuma** (trumpet). The creative team for *The Suit* includes assistant director **Rikki Henry**, lighting designer **Philippe Vialatte**, and costume designer **Oria Puppo**.

A.C.T. will offer numerous **InterACT events**—many of which are presented free of charge—in association with *The Suit* that will give patrons opportunities to get closer to the action while making a whole night out of their evening at the theater. Visit act-sf.org/interact to learn more about subscribing to these events throughout the season:

- **Bike to the Theater Night**
Wed., April 23
Providing a greener alternative to theater transportation, A.C.T. and the San Francisco Bike Coalition offer free valet bike parking, as well as a special discount on tickets, for these select performances.
- **Prologue:**
Tue., April 29, 5:30 p.m.
Get inside the artistic process at this lively preshow discussion with A.C.T. artistic staff.
- **Theater on the Couch:**
Fri., May 2, following the 8 p.m. performance
Led by Dr. Mason Turner, chief of psychiatry at San Francisco's Kaiser Permanente Medical Center, this exciting postshow discussion series explores the minds, motives, and behaviors of the characters and addresses audience questions.
- **Audience Exchanges:**
Tue., May 6, 7 p.m. | Sun., May 11, 2 p.m. | Wed., May 14, 2 p.m.
After the show, stick around for a lively Q&A session with the actors and artists who create the work onstage.
- **OUT with A.C.T.:**
Wed., May 7, following the 8 p.m. performance
The best LGBT night in town! Mingle with the cast and enjoy free drinks and treats at this popular afterparty.
- **Symposium:**
Saturday, May 10, at 2 p.m.
You're invited to join us after the show for a lively discussion! A.C.T. invites you to join us in the theater immediately following your performance for a discussion and Q&A with a local expert. The discussion will be moderated by A.C.T. dramaturg **Michael Paller**. **Can't make it to the event? We'll be streaming it live online!**
- **Wine Series:**
Tue., May 13, 7 p.m.
Before the show, raise a glass at this wine tasting event featuring leading sommeliers from the Bay Area's

hottest local wineries.

- **PlayTime:**

Sat., May 17, 12:30 p.m.

Before this matinee performance, get hands-on with theater with the artists who make it happen at this interactive workshop.

In anticipation of *The Suit*, A.C.T. will present the exclusive California screening of **Peter Brook: The Tigh trope**, a new and definitive documentary on the creative process of legendary theater director **Peter Brook**, on **Monday, March 24 at 7 p.m.** at A.C.T.'s Geary Theater (415 Geary Street, San Francisco). Filmed in total immersion with five hidden cameras, *Peter Brook: The Tigh trope* plunges audiences into the intimate aspects of Brook working with his troupe of actors and musicians. Without disturbing the truth of the moment, the film reveals the magic inherent to the creative process, taking us beyond the intimacy of a workshop and into a heightened experience. Tickets for *Peter Brook: The Tigh trope* are \$10 for general admission and \$5 for A.C.T. subscribers (with promo code) and may be purchased online at act-sf.org/tigh trope or by calling **415.749.2228**. Tickets for groups of 10+ are \$8 each and may be purchased by calling Group Sales at 415.439.2309.

A.C.T.'s production of *The Suit* is made possible by executive producers **Fred M. Levin and Nancy Livingston, The Shenson Foundation**; producers **Celeste and Kevin Ford; Anne and Michelle Shonk; Ayn Thorne**; and associate producers **Joel Krauska and Patricia Fox; Christine and Stan Mattison; John and Paula Murphy; Tim Mott; Richard Rava and Elisa Neipp**; with additional support by **Hafner Vineyard and Piazza Market Catering**.

A.C.T. would like to acknowledge its 2013–14 company sponsors **Frannie Fleishhacker; Priscilla and Keith Geeslin; Mr. and Mrs. John Goldman; Ambassador James C. Hormel and Michael P. Nguyen; Fred M. Levin and Nancy Livingston, The Shenson Foundation; Burt and Deedee McMurtry; Arthur and Toni Rembe Rock; Patti and Rusty Rueff; Ms. Kathleen Scutchfield; Mary and Steven Swig; Jeff and Laurie Ubben**.

A.C.T. subscribers enjoy incredible savings, unparalleled access, exclusive benefits, and personalized customer service. Subscribers save as much as **33 percent off single-ticket prices**. Full-time students, educators, and administrators with valid ID save up to 50 percent off select packages. Senior discounts are available for certain series. A.C.T.'s competitive subscriber benefits include **free ticket exchanges** up to the day of scheduled tickets, **priority seating, ticket insurance**, access to **convenient prepaid parking** one block away from the theater, and **discounts for neighborhood restaurants**. To order a subscription, visit www.act-sf.org/subscribe or call **415.749.2250**.

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A.C.T. AMERICAN CONSERVATORY THEATER

CAREY PERLOFF, ARTISTIC DIRECTOR | ELLEN RICHARD, EXECUTIVE DIRECTOR

FACT SHEET

WHAT:

The Suit

Fresh from sold-out runs in New York, Paris, and London, *The Suit* is a tragic tale of betrayal and resentment adapted from the short story of the same name by South African writer, Can Themba. When a husband catches his beautiful wife in the arms of her lover, the lover flees—but leaves his suit behind. As her penance, the husband makes his wife “treat the suit as an honored guest,” to accompany her wherever she goes. From the dinner table to walks around the neighborhood, the suit becomes a whimsical yet cruel reminder of her infidelity. Traditional African melodies interweave with jazz standards to underscore this simple yet surprising tale, set in Apartheid-era Johannesburg. Reminiscent of *The Scarlet Letter* and overflowing with the same inventiveness as *The Overcoat* and *Brief Encounter*, *The Suit* features innovative staging that integrates virtuosic musicians directly into the action, making Brook’s haunting production of this heartbreaking fable sing.

WHO:

Direction, adaptation, and musical direction by **Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk**
Creative Team: assistant director **Rikki Henry**, lighting designer **Philippe Vialatte**, and costume designer **Oria Puppo**.
Featuring: **Jordan Barbour, Ivanno Jeremiah, and Nonhlanhla Kheswa**

WHERE:

A.C.T.’s Geary Theater, 415 Geary Street, San Francisco, CA 94108

WHEN:

April 23 – May 18, 2014

Press Night: Wednesday, April 30, 2014

InterACT Events

Bike to the Theater Night..... 4/23, (8 p.m.)
Audience Prologue4/29 (5:30 p.m.)
Theater on the Couch.....5/2 (8 p.m.)
Audience Exchanges.....5/6 (7 p.m.), 5/11 (2 p.m.), 5/14 (2 p.m.)
OUT with A.C.T.....5/7 (8 p.m.)
Symposium.....5/10 (2 p.m.)
Wine Series.....5/13 (7 p.m.)
PlayTime.....5/17 (12:30 p.m.)

TICKETS:

\$20 - \$120

PHOTOS:

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TIX & INFO:

415.749.2228 | act-sf.org

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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 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

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*.

FRANCK KRAWCZYK

Composer, born in 1968, Franck Krawczyk started his musical training in Paris (piano, analysis, and harmonization) 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: theater (*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 last 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 Bologna. He's currently working on his third String Quartet.

JORDAN BARBOUR

Jordan Barbour is an actor and singer based out of New York City. Born in Willingboro, New Jersey in 1983, Jordan began working professionally while still in high school before moving to New York, where he attended a joint program between Columbia University and The Juilliard School. At Juilliard he studied vocal performance under the tutelage of David Clatworthy. Upon completion of the program in 2005, Jordan worked with theatre companies in New York City and around the United States including New York Theatre Workshop, St. Ann's Warehouse, Urban Stages, Alabama Shakespeare Festival, Williamstown Theatre Festival, and Syracuse Stage (where he received a "Syracuse Area Live Theatre" Best Actor nomination for his work as Aslan in *The Lion, The Witch, and The Wardrobe*), among others. Jordan has premiered several new works in the United States and internationally as well, including the world premiere of *Langston in Harlem*, an off-Broadway musical about the life of famed poet Langston Hughes, in which Jordan appeared as Countee Cullen at Urban Stages in New York City. (Rachel Saltz, of The New York Times, called him a "standout.") Jordan also performed at Pasadena Playhouse in the premiere of *Stormy Weather*, a musical about the life of Lena Horne (played by Leslie Uggams) in which Jordan played Teddy Jones, her son. Additionally, Jordan helped create and then subsequently toured *The Shipment* by

acclaimed New York playwright Young Jean Lee. Jordan has performed in *The Shipment* at venues around the globe, including stops at the Festival d'Automne in Paris, France; Theater Spektakel in Zurich, Switzerland; Hebbel Theater in Berlin, Germany; Thalia Theater in Hamburg, Germany; and the Sydney Opera House in Sydney, Australia.

IVANNO JEREMIAH

Ivanno Jeremiah is a Ugandan-born actor who currently lives in London. He studied drama at the Brit School of Performing Arts and then won a place at the Royal Academy of Dramatic Art (RADA) where he graduated in 2010. Ivanno was the recipient of The Alan Bates Bursary in 2010, which commemorates the work of Alan Bates and is awarded annually to an actor of exceptional talent.

Ivanno's theatre credits include: Octavius in *Julius Caesar* with the Royal Shakespeare Company in London and international tour, *Truth and Reconciliation* at the Royal Court, *Welcome Home* at the Pleasance and *As You Like It* at the West Yorkshire Playhouse. During his time at RADA Ivanno performed in a variety of classical plays including *Romeo and Juliet*, *Agamemnon* and *The Seagull*.

Ivanno's film credits include; *The Veteran* and *Papadopoulos and Sons*. Ivanno had a leading role in the highly acclaimed TV series *The Jury II* and also appeared in *Injustice*, also for ITV.

NONHLANHLA KHESWA

Born in one Johannesburg township, Soweto, and raised in another, Alexandra, Nonhlanhla Kheswa was encouraged at a very young age by teachers to be proud of her storytelling gifts. At age 16 she began a professional stage career on Broadway in Disney's 'The Lion King'. An accomplished singer not only within South Africa's celebrated vocal traditions but also in jazz and pop music, Nonhlanhla has toured the world as a featured vocalist with Wyclef Jean and has performed regularly, with her own ensembles, before spellbound audiences in New York, where she has primarily resided for a decade. Plans are afoot for an album with China's most famous classical pianist, Lang Lang. 'The Suit' is Nonhlanhla's European stage debut.

ARTHUR ASTIER

Born in 1985, Arthur Astier has played both guitar and bass guitar with various different rock bands. Drawn to innovative means of expression, he put his guitars to the service of other artistic forms such as plastic arts, theatre and classical music, principally by means of collaboration with the composer Franck Krawczyk: "Je ris de me voir si belle" directed by Julie Brochen, as well as a host of Boltanski/Kalman/Krawczyk productions: "O Mensch!", Festival d'Automne; "Happy Hours", Biennale d'Art Contemporain de Lyon; "Pleins Jours", Théâtre du Châtelet; "Gute Nacht", Nuits Blanches Paris; "Polvere", Monumenta 2010 Paris (Grand Palais).

MARK CHRISTINE

Mark Christine is a classically trained actor and musician currently based in Los Angeles. He has performed in both plays and musicals at some of the top regional theatres in the United States including the Guthrie Theatre, Center Theatre Group/Mark Taper Forum, La Jolla Playhouse, Denver Center, and Shakespeare Santa Cruz. His film and television credits include *The New Year*, *Fortitude*, *The List*, and the independent TV pilot *The Band*.

Mark has music directed, orchestrated, and accompanied for a variety of theatres and independent projects over the past decade, including works at Harlem Stage and Signature Theatre. He has played at numerous venues in New York and Los Angeles in addition to clubs and concert halls across the country. He studied classical piano from age 4 and over the years has learned a variety of instruments including accordion, guitar, saxophone, tuba, and harmonica.

He holds an MFA from UC San Diego/La Jolla Playhouse and a BFA from the University of Michigan.

MARK KAVUMA

Mark Kavuma is fast becoming one of the best young trumpet players on the British jazz scene. Having been voted best soloist at the very first essentially Ellington competition in the UK, Mark managed to land himself two prestigious gigs as guest soloist with Wynton Marsalis and Jazz at Lincoln center orchestra.

Only 20 years old and still advancing his studies at Trinity College of music Mark is a young man in demand. Playing with the likes Jazz Jamaica, Nu Civilization Orchestra, Brinsley Ford (Aswad), Denis Batiste, Jay's Jitter Jive band, Dub reggae group Kalichakra, Kinetika and leading his own trio and quintet Mark has played at most of London's top venues, including the Royal festival hall, Royal Albert hall, Barbican, the Queen Elizabeth hall, the Round house, the Rivoli ballroom to name but a few. In addition, having supported jazz legend John Hendricks at the one and only Ronnie Scott's Mark is possibly one of the youngest people to lead his own outfit at the club's infamous late show.

Moreover, Mark has been involved with groups such as NYJO, TWYJO and Trinity jazz ensemble. Also branching out into other genres with the likes of situation opera, Op Sa Balkan band, Boney M, Gentlemen's dub club, LSO, Mulatu Astatke and star (function band). In regards to television Mark has appeared on the Paul O'Grady show, BBC ONE as part of the only band to play in the GB athletes parade after the Olympics and has also made an appearance with Marcus Collins.

Currently Mark is involved with the national theatre's production of the highly recommended 'Amen Corner' show running till August 2013.

RIKKI HENRY

Rikki studied Film Production at the University for the Creative Arts. Previously at the Young Vic, he directed the Young People's production of *Government Inspector*. As assistant director at the Young Vic, his work includes *Vernon God Little*, *Annie Get Your Gun* and the Young People's productions of *Uncle Vanya* and *King Lear*. Other recent directing work includes: *From Dover to Calais* (ATC/Bristol Old Vic/Young Vic); *Jitney* (monologue by August Wilson) (Trafalgar Arts/The Old Red Lion); *Woza Albert!* (staged reading) (Albany/Stonecrabs Theatre); and *The Moment Before* (Warehouse Theatre Croydon/Strawberry Picking Festival).

Rikki's assistant directing credits also include: *When the Chickens Came Home to Roost*, *Urban Legends* (National Theatre Studio) and *Ghosts or Those Who Return* (Arcola).

ORIA PUPPO

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 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 with the Bouffes du Nord Theatre on two Peter Brook productions: *Tierno Bokar* and *A Magic Flute*. 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. Following her work on *The Suit*, directed by Peter Brook and Marie-Hélène Estienne, as of 2012 she is working on the stage sets for a production of Handel'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.

PHILIPPE VIALATTE

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*, and recently *A Magic Flute*.

He follows all these plays on tour and in each space redesigns and adapts the light of each show.