

A close-up photograph of a woman with short dark hair, wearing a red dress, a pearl necklace, and a pearl bracelet. She is holding a brown suit jacket on a wooden hanger against her face, looking off to the side with a slight smile.

UMS PRESENTS

THE SUIT

A production of

Théâtre des Bouffes du Nord

Based on The Suit by

Can Themba, Mothobi Mutloatse, and Barney Simon

Direction, adaptation, and musical direction by

Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk

Wednesday Evening, February 19, 2014 at 7:30

Thursday Evening, February 20, 2014 at 7:30

Friday Evening, February 21, 2014 at 8:00

Saturday Evening, February 22, 2014 at 8:00

Power Center • Ann Arbor

**53rd, 54th, 55th, and 56th Performances of the 135th Annual Season
International Theater Series**

Photo: *The Suit*; photographer: Johan Persson.

CREATIVE TEAM

Direction, adaptation, and musical direction by
Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk

Lighting Design
Philippe Vialatte

Costume Design
Oria Puppo

Assistant Director
Rikki Henry

PROGRAM

A co-production between Fondazione Campania dei Festival / Napoli Teatro Festival Italia, Les Théâtres de la Ville de Luxembourg, Young Vic Theatre, Théâtre de la Place — Liège

The Suit is approximately 75 minutes in duration and is performed without intermission.



Following Wednesday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

Funded in part by a grant from the National Endowment for the Arts.

Media partnership provided by WDET 101.9 FM, Michigan Radio 91.7 FM, and *Between the Lines*.

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Théâtre des Bouffes du Nord appears by arrangement with David Eden Productions.

CAST

Jordan Barbour
Ivanno Jeremiah
Nonhlanhla Kheswa

Musicians

Arthur Astier, *Guitar*
Mark Christine, *Piano*
Mark Kavuma, *Trumpet*

Premiere: Théâtre des Bouffes du Nord, Paris, April 3, 2012

Production: C.I.C.T./Théâtre des Bouffes du Nord

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

ABOUT THE SUIT

What was it that pushed us to return to *Le Costume* — a play that had already toured the world in French for many years? The answer is quite simple — nothing in the theater stands still, some themes just wear out, while others long to live again.

It all began in South Africa in the 1950s when a brilliant black author, Can Themba, wrote a short story called *The Suit*. “This will change our life and make our fortune,” he told his wife, but fate decided otherwise. Apartheid decided otherwise. Like all black authors dead or alive his books were banned, and Can Themba was exiled to Swaziland where he quickly died of poverty, sadness, and drink.

Many years went by before it was possible to turn it into a play. The first version came into being in Johannesburg at the Market Theatre, it went to London and became, later, in a new adaptation, *Le Costume*.

It was quite natural for the trio of *A Magic Flute* to come together again to present *The Suit* in its original language — English. Letting music from different sources to be heard — from Franz Schubert to Miriam Makeba — performed and sung by a small group of actors and musicians.

So a new adventure begins.

— Peter Brook, Marie Hélène Estienne,
and Franck Krawczyk

MORE ABOUT *THE SUIT*

South African writer Can Themba's novel *The Suit* was supposed to change the writer's life. Tragically, the cruel restrictions of apartheid in his native country meant that his life changed in a completely different way. He went in to exile in Swaziland, his works banned in South Africa. He died an alcoholic before his most famous work was adapted for the stage by Mothobi Mutloatse and Barney Simon at Johannesburg's Market Theatre in the newly liberated South Africa of the 1990s.

Renowned director Peter Brook previously adapted that stage version and took it on tour in a French-language production. Now he has decided to give the work new life by returning to its source language of English. Working with his long-time collaborator Marie-Hélène

Estienne and composer Franck Krawczyk, they have adapted the play and set it to music from sources as diverse as Franz Schubert and Miriam Makeba.

The story of *The Suit* centers on Philomen, a middle-class lawyer, and his wife, Matilda. The suit of the title belongs to Matilda's lover and is left behind when Philemon catches the illicit couple in flagrante. As punishment, Philemon makes Matilda treat the suit as an honored guest. She has to feed it, entertain it, and take it out for walks as a constant reminder of her adultery. But the setting of Sophiatown, a teeming township that was erased shortly after Themba wrote his novel, is as much a character in the play as the unfortunate couple, and this production lends it life and energy even with a minimal cast.

ARTISTS

PETER BROOK (*direction, adaptation, music*) 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 in London 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*, *Eleven and Twelve*, and most recently, *The Suit* – many of these performing in both 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 Bouffes du Nord (2010).

Peter Brook is the recipient of many rewards, including the Prix du Brigadier for *Timon of Athens* (1975), the Molière for the direction of *The Tempest* (1991), the Grand Prix SACD in 2003, and the Molière d'honneur in 2011.

Additional critically acclaimed productions include *Fragments* (Prix Premio Ubu for the "Best Foreign Production" in Italy/Milano, 2008), and *Une Flûte Enchantée* (Molière, 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).

In 1974, **MARIE-HÉLÈNE ESTIENNE** (direction, adaptation, music) 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 on the staging of *The Tempest*, *Impressions de Pelleas*, *Woza Albert!*, and *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*.

Born in 1968, **FRANCK KRAWCZYK** (composer) began his musical training in Paris and then studied composition in Lyon where he currently teaches chamber music at the Conservatory (CNSMD). Mr. Krawczyk was discovered by the Festival d'Automne à Paris and began composing 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 collaboration with Christian Boltanski gave him new perspectives on his music. With lighting designer Jean Kalman, he created a dozen pieces in France and abroad in locations ranging from opera houses to spaces dedicated to contemporary art.

He also 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 Accentus choir's conductor Laurence Equilbey (Vivaldi, Chopin, Schubert, Liszt, Wagner, Mahler, Schoenberg) and cellist Sonia Wieder-Atherton (Janáček, Mahler, Rachmaninoff, 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 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 for Monumenta and was performed in New York, Milan, and Bologna. He is currently working on his third string quartet.

THÉÂTRE DES BOUFFES DU NORD is located near the Gare du Nord in Paris. Peter Brook found the former music hall in decline in 1974 and decided to honor the theater's 100-year history by preserving it in a state of decay. Built in 1876, the theater fought an out-of-the-way location and a long succession of directors until it was finally condemned and closed in 1952. Since Mr. Brook revived it, it has presented revolutionary productions, including *La Tragedie de Carmen*, *The Mahabharata*, and *Tierno Bokar*. Mr. Brook and partner Micheline Rozan, in addition to retaining the building's history, decided to make the theater as open and accessible as possible with reasonable ticket prices and family-friendly matinees. Mr. Brook stepped down in 2011, handing the directorship to Olivier Mantei and Olivier Poubelle.

UMS welcomes Théâtre des Bouffes du Nord as the company makes their UMS debut this week.

CAST

JORDAN BARBOUR is an actor and singer based out of New York City. Born in Willingboro, New Jersey in 1983, Mr. Barbour 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, he worked with 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*). Mr. Barbour has premiered several new works in the US and internationally, including the world premiere of *Langston in Harlem*, an off-Broadway musical about the life of famed poet Langston Hughes, in which Mr. Barbour appeared as *Countee Cullen* at Urban Stages in New York City. Mr. Barbour performed at Pasadena Playhouse in the premiere of *Stormy Weather*, a musical about the life of Lena Horne (played by Leslie Uggams) in which Mr. Barbour played Teddy Jones, her son. Additionally, Mr. Barbour helped create and then subsequently tour *The Shipment* by New York playwright Young Jean Lee.

He 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 is a Ugandan-born actor who currently lives in London. He studied drama at the British School of Performing Arts and won a place at the Royal Academy of Dramatic Art (RADA) where he graduated in 2010. Mr. Jeremiah 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.

Theater 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, Mr. Jeremiah performed in a variety of classical plays including *Romeo and Juliet*, *Agamemnon*, and *The Seagull*.

Film credits include: *The Veteran* and *Papadopoulos and Sons*. Mr. Jeremiah had a leading role in the acclaimed TV series *The Jury II* and also appeared in *Injustice*, also for ITV.

Born in Soweto, Johannesburg and raised in 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, Ms. Kheswa has toured the world as a featured vocalist with Wyclef Jean and has performed regularly, with her own ensembles, before 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.

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, theater, 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 including *O Mensch!*, Festival d'Automne; *Happy Hours*, Biennale d'Art Contemporain de Lyon; *Pleins Jours*, Théâtre du Châtelet; *Gute Nacht*, Nuits Blanches Paris; and *Polvere*, Monumenta 2010 Paris (Grand Palais).

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 theaters in the US including the Guthrie Theatre, Center Theatre Group/Mark Taper Forum, La Jolla Playhouse, Denver Center, and Shakespeare Santa Cruz.

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 theaters 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 four 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 is fast becoming one of the best young trumpet players on the British jazz scene. Having been voted best soloist at the first Essentially Ellington competition in the UK, Mr. Kavuma managed to land himself two prestigious gigs as guest soloist with the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Only 20 years old and still advancing his studies at Trinity College of Music, Mr. Kavuma performs regularly with 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, Mr. Kavuma has played at most of London's top venues, including the Royal Festival Hall, Royal Albert Hall, the Barbican, Queen Elizabeth Hall, the Roundhouse, and the Rivoli Ballroom. In addition, having supported jazz legend John Hendricks at Ronnie Scott's Jazz Club, Mr. Kavuma is one of the youngest performers to lead his own ensemble at the Club's famous late show.

Mr. Kavuma has been involved with groups such as NYJO, TWYJO, and Trinity Jazz Ensemble. Television credits include: the *Paul O'Grady Show*, BBC One, and with Marcus Collins.

Currently, Mr. Kavuma is involved with The National Theatre's production of *Amen Corner*.

RIKKI HENRY (assistant director) 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). Mr. Henry'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 (costume design) 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 Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli, and A. Tantanian. She has collaborated with the latter in Lucerne, Switzerland, and in Stuttgart and Mannheim, Germany, staging Kafka's *Amerika* and Brecht's *The Threepenny Opera*. She has worked with the Bouffes du Nord on two Peter Brook productions: *Tierno Bokar* and *A Magic Flute*. She was 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 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 (*lighting design*) started 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 lighting for all plays directed by Mr. Brook at the 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 tours with these productions and adapts the lighting for each venue.

DAVID EDEN PRODUCTIONS, LTD (DEP) (*US tour producer*) has been one of the leading American organizations devoted to producing international work in the US for over 25 years. Most recently, DEP has produced US tours of

Batsheva Dance Company, Théâtre de la Ville's production of Ionesco's *Rhinoceros* (2012), the Republic of Georgia's Ensemble Basiani, Gate Theatre Dublin's *Endgame/Watt* and *Krapp's Last Tape* (2012, 2011), Maly Drama Theatre's *Three Sisters* (2012) at BAM, as well as North American tours of Galway's Druid Theatre's *Cripple of Inishmaan*, and *The Walworth Farce* (2009). David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center (Mostly Mozart, White Light Festival, and Great Performers), and the John F. Kennedy Center for the Arts. In 2004, Mr. Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton.

David Eden Productions

Erica Charpentier, *General Manager*
Chris Buckley, *Production Consultant*
Elise-Ann Konstantin, *Visa Coordinator*
Lori Harrison, *Atlas Travel, Travel Agent*



Director Peter Brook's contributions to theater have spanned stage, film, and literary worlds. Scan for an infographic of the highlights.

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