

THE REPETITION OF THE WORD NOTHING/RIEN
NOTHING WILL COME FROM NOTHING...
BUT EVERYTHING ALSO COMES FROM THIS NOTHING.
THIS ZERO, INFINITE ROUNDNESS OF THE ELIZABETHAN GLOBE, A MAGICAL ARCHITECTURE
ENVELOPING ALL HUMANITY, BETWEEN FORTRESS OF EMOTIONS
AND MIRROR OF THE SOUL.
IRINA BROOK



LEAR?

WILLIAM SHAKESPEARE
CREATION IRINA BROOK
2024

DREAM NEW WORLD - IRINA BROOK COMPANY

LEAR?

LEAR ? *BASED ON KING LEAR BY W. SHAKESPEARE*

A PLAY BY IRINA BROOK

DRAMATURGY TESS TRACY

DIRECTED BY IRINA BROOK

GEOFFREY CAREY: JEFF KING / KING LEAR

JAMIE DE'ATH: COWBOY

KEVIN FERDJANI: EDDIE / EDGAR / POOR TOM / MIKE

MARJORY GESBERT: MAJA / REGANE

EMMANUEL GUILLAUME: LEON LEONTIS / GLOUCESTER

MAÏA JEMMETT: VIVIANE / CORDELIA

IRÈNE REVA: IRA / GONERIL

AUGUSTIN RUHABURA: BO DIALLO / KENT

MAXIMILIEN SEWERYN: ANTHONY / EDMOND

ARTISTIC COLLABORATION: TESS TRACY

COSTUMES: IRINA BROOK, ANGÉLIQUE LEGRAND, GINA PORTMAN

VIDEO, STAGE MANAGEMENT: JAMIE DE'ATH

DEPUTY STAGE MANAGER: MATHIEU UNISSART

LIGHTING DIRECTOR: ALEXANDRE FAUVEL

SOUND ENGINEER: MAXIME DEMILLY

LIGHTING AND VIDEO TECHNICIAN: THÉO LEVEL

PRODUCTION: DREAM NEW WORLD - CIE IRINA BROOK

COPRODUCED BY LE CHÂTEAU D'HARDELLOT, ENTENTE CORDIALE CULTURAL CENTRE - PAS-DE-CALAIS DEPARTMENT

PRODUCED WITH THE FINANCIAL SUPPORT OF THE MINISTÈRE DE LA CULTURE

ARTISTIC RESIDENCY AT FAIRLIGHT HALL CASTLE - HASTINGS - ENGLAND. MANY THANKS TO SARAH KOWITZ AND HER TEAM. SPECIAL THANKS TO THE ENTIRE TEAM AT THE CHÂTEAU D'HARDELLOT FOR THEIR SUPPORT.

DREAM NEW WORLD - CIE IRINA BROOK IS SUPPORTED BY THE MINISTÈRE DE LA CULTURE / DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES HAUTS-DE-FRANCE, AS PART OF THE SUBSIDY FOR APPROVED THEATRE COMPANIES.

IN FRENCH WITH ENGLISH SURTITLES

FROM 12 YEARS OLD

ESTIMATED RUNNING TIME 2H

THE STORY Step into the fantastic world of *Lear*, an unexpected and contemporary exploration of Shakespeare's mythical tragedy, through the prism of the imagination and theatre within theatre.

King Lear is one of Shakespeare's greatest and most famous tragedies, an epic story of war, politics and family. It revolves around the character of Lear, the ageing king of Great Britain, and his three daughters: Goneril, Regan and Cordelia. The play begins as he gathers his court to announce his abdication. He asks each of his daughters to describe her love for him. The one who loves him the most gets the largest share of the kingdom. The two eldest daughters, greedy and hypocritical, give him flattering answers, while Cordelia, the only one who loves him sincerely, is at a loss for words, trying to explain that nothing can express a deep and true love: 'Nothing! Nothing!'. This word drives Lear mad and he banishes her, even though she is his favourite.

We also follow the story of Gloucester, Lear's adviser and best friend, and his two rival sons, Edgar the 'legitimate' and Edmund, the 'bastard'. A second situation emerges, just as tragic, where once again the fragility of human nature, blinded by jealousy and ambition, leads to the collapse of the natural order. Through these family stories, Shakespeare expresses a timeless vision of man, reflecting the state of the world, with its endless wars and conflicts.

NEW CREATION

LEAR?

Having already directed *Romeo and Juliet*, *The Tempest* and *A Midsummer Night's Dream*, Irina Brook embarks on a new Shakespearean adventure with her adaptation of *King Lear*. For the first time, she will be bringing together faithful actors from several generations, some of whom she has worked with for almost 25 years.

Irina Brook has found her place in the world of theatre with her innovative work and distinctive approach to classical plays. Her career reflects a bold fusion of tradition and modernity, blending classical interpretations with a contemporary aesthetic.

Her commitment to the great texts lies in her ability to breathe new life into timeless works. She brings to light the modern relevance of the classics, with free but faithful adaptations, making them accessible and captivating for all audiences. Through an innovative approach, she redefines theatrical codes, uncovering the complexities of characters and themes, while preserving the original essence of the works.

Irina Brook stands out for her daring creativity, directing plays that ignore conventional expectations, following her passion for opening up the horizon of classical theatre for current and future generations. Her work is a vibrant celebration of theatre, drawing an artistic bridge between past and present.

LEAR, « In my version of *Lear?* the
VERSION ? question mark is at the heart
of our research. Why *Lear*
today? Why theatre? Why

Shakespeare? For me, this play becomes the starting point for an exploration of what it is to be an actor, and of my intimate experience of a life in the theatre, a life surrounded by actors and the words of Shakespeare since early childhood. In 1963, my mother played Cordelia with Orson Welles for British television. Today, in 2024, my daughter Maia is taking over the role.

I've spent my life, with love and pain, seeing what the daily life of an actor is like, an actor looking for work, his hopes, his disappointments. I myself have felt the empty horizon, the interminable wait for the phone call from the agent, and at the age of thirty



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I stopped. I've seen first-hand the joy and obsessive passion of the actor, throwing himself body and soul into his rehearsals, the camaraderie, the touring life, followed by that 'nothing', the nothing of an actor without a role. I saw the sadness that comes with advancing age, and the disappearance of commitments.

And then there's the memory loss, the difficulty of learning the lyrics, the terror of forgetting. I have a friend whose mother is in a retirement home for showbiz people near London. She told me that a resident there, a great actor and former star of the Royal Shakespeare Company, comes and sits in reception every day, carrying his little bag. When he is asked what he's doing, he replies: 'I'm waiting for my agent'. For me, this image is just as tragic as that of a king without a kingdom.

Our *Lear?* is an imaginary, expressionist journey through the world of theatre, with Shakespeare as the starting point. The setting is an actors' hospice, but we are not in a precise reality, because everything starts from the disorientated mind of Jeff King, the actor who imagines he is playing Lear. We started the rehearsals with improvisations, we move freely through the work, with no restrictions of temporality or logic. Along the way, snippets, dreams, memories of the great classics, plays I have staged at different times with these actors: *A Midsummer Night's Dream*, *Hamlet*, *The Tempest*, *Romeo and Juliet*. And the common thread, which always leads back to *King Lear*: the unanswered questions about human frailty, mortality, the existential questions of our lives as artists, and therefore of all our lives. »

Irina Brook, may 2024

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CREATING PROCESS

The plays that Irina Brook chooses to direct inevitably have a universal significance. When the great classics require adaptation, she prefers to involve her team.

« I don't like to do this work alone, locked away in my house, it's too academic. I think Shakespeare is too big for a single mind; it takes a whole troupe to live up to his thought! I always have images forming, ideas, but the real dramaturgical and creative work has to be invented in the rehearsal room with the actors. »



Do you have a specific rehearsal time for each of your productions?

It's a never-ending process, and that's what's so satisfying for me: you never get to the end, you never find perfection. There's no such thing. We improvise, we cross-dress, we dance, we sit at the table for a while to understand a complex speech, we go back to improvising around the scenes, we play a lot, like children. We're always looking for the genuine pleasure of inventing stories and sharing them. And this work is never-ending: you can always dig deeper, reinvent. I find it unimaginable that you can get a classical play right the first time.

What's great is being able to go on tour, because you can work in layers, coming back to a scene taking into account what's not working, and then trimming, adding, changing, improving. I really like that.

I feel that some shows have a profound impact on the audience. This makes me want to carry on working endlessly. Like we did with *A Midsummer Night's Dream*, or *The Tempest*, which we performed over and over again for years. The actors who work with me know that I'll be there at the 500th performance, even if it's the last, taking notes for the next one!

Peter Brook, in *The Empty Space*, writes that « A staging is established and must be reproduced - but the day it is set, something invisible begins to die ». Is this what your concept of work is all about: preventing the show from dying, keeping it in constant evolution ?

Yes, everything in the universe is in constant evolution. A show is a living entity, like us, like nature, where everything changes at every moment. Theater is man's art, it's his reflection, it's as changeable and surprising as life itself.

Interview by Sophie Proust for *Théâtre(s) magazine*.

THE ELIZABETHAN THEATRE AS A CREATIVE SPACE

«FOR ME, THE IDEA OF CREATING A PROJECT WITH THE CHÂTEAU D'HARDELLOT AND ITS THEATRE WAS IRRESISTIBLY OBVIOUS. I'VE ALWAYS BEEN TORN BETWEEN MY TWO COUNTRIES, ENGLAND AND FRANCE, BETWEEN THE LANGUAGES, CULTURE, LANDSCAPES, ARCHITECTURE, FOOD AND RELATIONSHIPS. I GREW UP BACKSTAGE AT THE ROYAL SHAKESPEARE COMPANY IN STRATFORD, AND AT MY FATHER'S REHEARSALS IN PARIS. MY CHILDHOOD SCHOOLS WERE IN THE YVELINES, MY TEENAGE BOARDING SCHOOL IN HAMPSHIRE. IN FRANCE, I FEEL VERY BRITISH, BUT IN ENGLAND, I KNOW I'LL ALWAYS BE EUROPEAN, AND I MISS FRANCE. WHAT COULD BE BETTER THEN, TO HAVE THE CHANCE TO IMAGINE A 'CULTURAL ENTENTE CORDIALE' PROJECT BETWEEN MY TWO BELOVED COUNTRIES?»

IRINA BROOK, NOVEMBER 2021

In 2022, the company settled in the Hauts-de-France region, in the Pas-de-Calais département, in Condette, in the Château d'Hardelot.

In this region, which is heavily involved in cross-border cultural cooperation, rich and innovative exchanges are developing, promoting the influence of French and European culture. This is where the company finds its rightful place with local cultural players.

Irina Brook's artistic commitment, both in France and in England as well as in Europe, has made her an artist of international renown, and this step resonates fully with her career. She finds in this place a creative source and the desire to offer actions that will carry within them the symbols of this Franco-British understanding. More than anything, Irina Brook wishes to initiate events that will enhance cultural exchanges between France and Great Britain in particular.

Since 2016, the *Shakespeare Nights* highlight has been a chance to (re)discover the actor, playwright, poet and writer considered to be the most important of all time in Anglo-Saxon culture: William Shakespeare. The event, which originated at Hardelot Castle with the inauguration of the Elizabethan theatre, aims to make the Bard of Stratford accessible to as many people as possible by exploring multiple forms and reinterpretations of his works, through multiple and varied artistic proposals.

ONE SHOT SHAKESPEARE *LEAR!*

MAY 2023

A FIRST DRAFT OF THE SHOW WAS PRESENTED TO THE PUBLIC IN THE FORM OF A PLAYFUL PRODUCTION, WITH TEXT IN HAND, SPECIALLY DESIGNED TO ALLOW THE AUDIENCE TO DISCOVER THE PLAY.



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« My aim, with this mad experiment of *King Lear!* in less than a week, was to concentrate on the emotional and most accessible aspects of the play.

What interested me most was the central plot, which for me is all about the family relationships. Aging fathers, sibling rivalry, jealousy, the lack of love that leads to violence and all the forms of blindness and madness that lie at the heart of this universal tragedy. Yes, strange for *Lear*, but a little catharsis doesn't do anyone any harm today, in an age so heavy with misfortune... And now, my problem is that I have to disavow my title of *One Shot*, because I only dream of one thing: being able to immerse myself for weeks and months on end in the depths of this astonishingly timeless play.

The idea was to show a version, text in hand, of a Shakespeare play that I'd never thought of directing. The challenge was to make it as lively and accessible as possible. clear as possible... in just 4 days. Obviously, I bitterly regretted my choice of *King Lear*, having spent the first three days

at the table with my small group of actors trying, between headache and fascination, to understand and clarify the most profound and unfathomable work in Shakespeare's entire repertoire. We also had to re-translate a great deal into French, as well as find a way to halve the number of characters, all with the almost impossible aim of finding a lucid and simple way to convey the essence of this sublime and complex play.

After all this, there was only one day left for directing. We left the theatre at 2 a.m., crumbling under the weight of Shakespeare's genius and our lack of time to face it. I feared the worst for the school performance at 10 a.m. the next day. We hadn't even had time for a run-through of the scenes, run-throughs.

The next morning, the actor playing Edgar had to improvise an opening prologue, warning the children and their bewildered teachers that we had no idea how long the show would last, and that it might take three hours... And so *One Shot Lear!* began. Despite the lack of fluidity and rhythm (an inevitable consequence of the lack of rehearsals), we held the attention of this room full of students. They laughed, gasped and listened attentively. And to our astonishment, 85 minutes later, our version of the *King Lear* story was done!

For the second performance, immediately after lunch, the Globe was packed this time with high-school students, the rhythm miraculously arrived, and at the end of the show, after we'd all danced together on stage and in the auditorium, we exchanged ideas with the students. They were very enthusiastic, saying they'd been converted to theatre and Shakespeare, and asking endless pertinent and interesting questions. They didn't want to leave.

At the third performance, on Saturday evening, in front of an adult audience, I was afraid again: we might have just created a *Lear* for children! But to my astonishment, the audience was moved to tears, entertained and touched by this unsophisticated show. »

One Shot Shakespeare Lear! premiered in May 2023 at Hardelot Castle's Elizabethan Theatre during the *Shakespeare Nights* highlight. It was the subject of an article written by a doctoral student at Grenoble University. In it, she compares two performances of *King Lear*.

TO KNOW MORE :

[HTTPS://PUBLICATIONS-PRAIRIAL.FR/REPRESENTATIONS/INDEX.PHP?ID=144](https://publications-prairial.fr/representations/index.php?id=144)

IRINA BROOK

« IRINA BROOK CARRIES WITHIN HER THE STRENGTH OF THE MAD AND THE WISE. OF THE FORMER, SHE POSSESSES RECKLESSNESS, A TASTE FOR THE OUTRAGEOUS AND ACCESS TO THE SACRED. FROM THE LATTER, SHE RETAINS A SENSE OF EFFORT AND HUMOR, AN APPRECIATION OF REALITY AND AN ACUTE LUCIDITY. THE RESULT IS AN UNBRIDLED FREEDOM

Daughter of actress Natasha Parry and director Peter Brook, Irina Brook trained in acting with Stella Adler in New York in the 1980s. She began her acting career with a series of roles in film, television and theatre. She then decided to devote herself to directing.

This led to *Résonances* by Katherine Burger, *Une Bête sur la lune* by Richard Kalinoski, *L'Île des esclaves* by Marivaux, *La Ménagerie de verre* by Tennessee Williams, *Roméo et Juliette* by Shakespeare, *La Bonne âme de Se-Chouan* by Brecht. She also directed *Somewhere... La Mancha*, based on the story of *Don Quixote*. Success, touring and awards have all been a tribute to her talent.

From 2014 to 2019, she was at the head of the Centre Dramatique National de Nice. Combining this role as well as director, she toured the city's gardens and museums with *Une Odyssée*, followed by Henrik Ibsen's sublime *Peer Gynt* (which toured at the Barbican Center in London and the Théâtre des Bouffes du Nord) and *La Vie matérielle [Shakespeare's Sister]*, based on Virginia Woolf and Marguerite Duras. Deeply committed to the environment, Stefano Massini writes *Terre Noire* for her. She directed *Lampedusa Beach* by Lina Prosa and created the *Réveillons-nous!* festival around COP21 in Paris. With *Les Éclaireurs*, she directs Stefano Massini's *Point d'interrogation* as well as Marivaux's *L'Isola degli schiavi* at the Teatro Stabile di Genova and recreated *Tempête!* with her young company. *Dream!* after *A Midsummer Night's Dream* and Shakespeare's *Romeo and Juliet* are her latest productions in Nice.

Passionate about music, she regularly directs operas, including *The Magic Flute* at the Enschede Reisopera, *Eugene Onegin* at the Aix-en-Provence Festival, *La Cenerentola* at the Théâtre des Champs-Élysées and *La Traviata* in Bologna. She was invited by La Scala in Milan to stage Britten's *A Midsummer Night's Dream* and created *Tempête!* adapted from Shakespeare. She adapted James Matthew Barrie's *Peter Pan* but also Gaetano Donizetti's *L'Elisir d'amore* at Berlin's Deutsche Oper in 2014 and *Don Pasquale* at the Vienna Opera in 2015. In 2017, she directed Rossini's *La Cenerentola* at the Wroclawska Opera (Poland). In 2018, she directed Charles Gounod's *Roméo et Juliette* at the Opéra de Nice. Most recently, in 2021, she signed a production of Kurt Weill's diptych *Die sieben Todsünden* and *Mahagonny Songspiel*, under the direction of conductor Riccardo Chailly.

His latest work was performed in October 2021 at Palazzo Sant'Elia in Palermo. *House of Us* is an installation created with young acting students from the Scuola di Teatro del Biondo. After a one-week residency, *Dream!* was re-created in a new version at the Château d'Hardelot Elizabethan Theatre in November 2021. In 2023, she directed an adaptation of *The Seagull, Seagull Dreams* at the Teatro Biondo in Palermo. The show has been touring ever since.

In 2023, she directed a «work in progress» version of *Shakespeare's Lear !* that took place at the Château d'Hardelot during the *Shakespeare Nights festival*. The show will premiere in May 2024 in the Elizabethan theatre.

During her years at the head of the Nice CDN, Irina Brook has successfully created original initiatives, highlights, long-term arts education projects, and new partnerships involving non-profit organisations and the professional world. She created an annual children's festival, a festival dedicated to William Shakespeare, an innovative educational project, and more. Her experience and hard work in opening up the theatre to everyone have had a profound impact on the projects she wants to initiate with her own company.

The audience has always been at the heart of her work as an artist. For over four years, Irina Brook has been engaged in a process of writing and research around her latest intimate and personal production about her family and the theatre, *House of Us*. Passionate about video and photography, she includes them in her creative process. Always very committed to the scenography of her shows, the artist sometimes chooses to occupy non-theatrical spaces. Today, her projects involve strong partnerships with different spaces: theatres, museums (or non-theatrical venues) and conservatoires.

IRINA BROOK

IN COMPANY

THE PROJECT OF THE COMPANY DREAM NEW WORLD - CIE IRINA BROOK IS A SYMBOL OF CREATIVITY, SHARED EXPERIENCE, EXCHANGE AND TRAVEL.

Irina Brook has a talent for inspiring and communicates it to the audience. This energy is essential to the company's success.

The group of actors we met in Nice is carrying on the adventure begun in 2015 with Marjory Gesbert, Irène Reva, Kevin Ferdjani and Issam Kadichi.

The company was originally set up at the Théâtre National de Nice to promote the values of the theatre beyond its walls, to young people and new audiences.

Les Éclaireurs, a symbol of lively, humanistic and positive theatre, are the vibrant incarnation of a generation that questions the world and feels responsible for tomorrow. Capable of performing anywhere on stage, but also in squares and parks, they went out to meet schoolchildren, play in factories, wherever there was an audience that was not used to going to the theatre.

They will be joined by three faithful actors, Geoffrey Carey, Emmanuel Guillaume and Augustin Ruhabura, who have worked extensively with her. The technical team, led by Mathieu Unissart, is formed of technicians from the Hauts-de-France region. A stage manager and English prop maker will be working alongside the director on this project.



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GEOFFREY CAREY

Geoffrey Carey was born in Hollywood in 1951. He began his theatrical career in the 70s in France, after studying at the Conservatoire National Supérieur d'Art Dramatique.

He worked in a number of public theatre productions and performed with the legendary Antoine Vitez.

At the end of the 70s, he took part in the production of *La Mama* in New York's East Village and worked with a number of avant-garde directors, including John Vacaro.

In the 80s, he worked with the Gaia Scienza company in Rome, for the Schaubühne and Hebbel theatres in Berlin and at the Burg Theater in Vienna, in productions directed by Claude Regy, Pascal Rambert, Roger Planchon, Luc Bondy, Stanislas Nordey, Gilberte Sai, Claudia Stavisky, Marc Lainé, Ludovic Lagarde, Richard Brunel, Gregory Motton and many others... His film credits include work with Daniele Lucchetti, Wim Wenders, Raoul Ruiz, Leo Carax, Adolfo Arrieta, André Techiné, Jacques Demy, Luc Besson and Robert Wilson.

He appeared at the Théâtre National d'Angers in a 24-hour production of *Henry VI* and *Richard III* directed by Thomas Jolly.

He performed in *Shake*, in Madrid, directed by Dan Jemmett at the Teatro de la Plata.

In 2022, he toured France and Switzerland in Dan Jemmett's *Doctor Zhivago*, and Italy in Irina Brook's *House of Us*. In 2023 and 2024, he will be touring Italy in Irina Brook's adaptation of *The Seagull, Seagull Dreams*.

He teaches at the Conservatoire National de Paris.

KEVIN FERDJANI

He started acting at an early age, first at school and then at the Café-Theatre in Nice until he was 18. In 2011, he studied performing arts at Nice University. He created his theatre company, Les Enfants d'Avril, and went on to work with masks from different cultures (bilanais theatre, commedia dell'arte), which led to a number of productions and improvised performances. He joined the Théâtre National de Nice in 2015, with Les Éclaireurs, the CDN's resident company, and has performed in a number of shows directed by Irina Brook. During these years, he has also been a coach in the *Shakespeare Freestyle* educational project. Kevin went on to train with Kristin Linklater, with whom he worked in English on Shakespeare at her Scottish training centre, and with Declan Donnellan a year later in London. In 2020, he performed in the children's show *Pinocchio ou l'histoire d'un pantin réfractaire*, adapted and directed by Marie-Paule Ramo. In 2021, he performed in a one-man show called *Le ciel bleu de Reza*, written and directed by Aron Malek. That same year, he joined the Collectif La Machine and its director Félicien Chauveau, with whom he appeared as Covielle and the music master in *Le Bourgeois Gentilhomme*. In 2022 and 2023, he will perform with the young company Les Collectionneurs in an adaptation of Alphonse Daudet's novel *Le petit chose*. Kevin continues to work with Irina Brook's Dream New World company, which has been performing at the Château d'Hardelot in its Elizabethan theatre for a number of years, and is preparing a new Shakespeare play for this season, *King Lear*, in which he will play the role of Edgar.

MARJORY GESBERT

In 2010, while studying Arts Ethnology at the University of Nice, she and other student-researchers created the Nyima -Théâtre sans Frontière theatre company with which she travels to the four corners of the world. In Denmark in 2011, she had a decisive encounter with Eugenio Barba of the Odin Theater, and took part in a number of courses at the Grotowski Institute, where she discovered the special nature of their physical training. She continued her exploration by attending various professional courses, learning the art of mime with Thomas Leabhart, object theatre with Claire Heggen and physical theatre with Scott Koehler and Maryse Poulhe. In 2014, Irina Brook asked her to join the permanent troupe Les Éclaireurs at the Théâtre National de Nice. She is very actively involved in the cultural and outreach activities developed as part of Irina Brook's project, particularly around Shakespeare.

She started her own theatre company, Nyima, with which she runs a number of social and cultural initiatives and performs her own work. A multi-talented actress and puppeteer, Marjory is constantly exploring new forms of expression. She found a new voice and new inspiration in visual theatre, combining dance, puppetry and object theatre with Philippe Genty's new theatre company in Paris. She has also worked with Cie Golden Delicious, Cie amk and Cie olea in their new productions, including *Le Cimetière des voitures*, where she plays the part of Dila

EMMANUEL GUILLAUME

Father since 2006, graduate of the Institut des Arts de Diffusion (Belgium) and with a teaching postgraduate diploma in theatre at upper secondary level (UCL),

He has performed under the direction of Irina Brook, Frédéric Dussenne, Eric De Staercke, Frédéric Béliet-Garcia and Daniela Bisconti in theatres in Belgium (Rideau de Bruxelles, Théâtre Le Public, Théâtre Royal de Namur, Atelier Théâtre Jean Vilar, etc.) and abroad (La Criée in Marseille, Théâtre de Chaillot in Paris, Yerevan Arménie, Mama Theater in New York, etc.).

For Belgian television, he was part of the cast of *Ici Blabla* for 9 years.

In the performing arts, he also directed various theatre, music and circus shows in Belgium and Canada, where he worked with Cirque Eloize from 2013 to 2019 as artistic director and stage manager (*Cirkopolis, Monaco, Saloon, Hotel*).

Emmanuel Guillaume took over as artistic director of Une Petite Compagnie in 2016, but has been performing in the company's shows for almost twenty years.

In 2017, he adapted and directed *Le Petit Prince* for the Orchestre Philharmonique Royal de Liège and the Jeunesses Musicales as part of the Orchestre à la Portée des Enfants programme, inaugurating an annual partnership to create 7 shows that continues to this day.

Emmanuel can't stand still: he plays, rolls, flies, swims... in these elements.

MAÏA JEMMETT

Actress, singer and daughter of Irina Brook, Maïa Jemmett grew up in the world of theatre. At 16 she played Juliet in her mother's (Irina Brook) production of *Romeo and Juliet*. In 2020 she performed Miranda in *La Tempête* at the Théâtre des Bouffes du Nord, directed by Peter Brook. She also starred alongside Jude Law in the film *Firebrand*. Currently based in London, Maia is studying writing at Oxford University while working on her own one-woman show and a music album.

IRÈNE REVA

From a family of artists in Nice, Irène Reva was destined to shine on stage. Trained at the Conservatoire and the University of Nice, she also followed classes with Scott Koehler, Maryse Poulhe and Renato Giuliani, all of whom helped shape her stage presence. She then joined Irina Brook's theatre company Les Éclaireurs until 2019. After the TNN, she took part in a number of training programmes, including a clown workshop with Le Samovar, a musical comedy workshop and a landmark workshop with Kim Masee, with whom she created *La Peine* in Montreuil. In 2020, with Cie Ode et Lyre, she performed in *A tea with Virginia W.* at the Théâtre de l'Opprimé in Paris. For several years now, she has been working regularly with the company La Machine. She has appeared in *Don Quixotte*, *Le Procès*, *Dr Jekyll et Le mystère Hyde*, *Sherlock Holmes*, *Au nom de la Reine* and *Le Bourgeois Gentilhomme*, presented at Anthéa in 2022. Very involved in the Collectif, she collaborated on writing the show *Le Temps Des Trompettes*.

AUGUSTIN RUHABURA

It was 1991, at the French Cultural Centre in Kigali, Rwanda.

At the age of 30, it was love at first sight: I discovered the theatre and the stage, the acting world and the life of an actor!

of an actor!

Goodbye teaching.

After that...

I'll skip over life's ups and downs, but without forgetting some great moments of joy.

It's 2001 in Paris, and I'm finally getting back into the swing of long and wonderful theatrical adventures, in particular with Irina Brook for a whole series of shows, tours and new productions, over a period of almost 20 years; with Anne Bourgeois and Jean-Philippe Evariste and Philippe Ivancic, in an epic («*Des souris et des hommes*») that lasted around 15 years; with Alexis Michalik and his cult classic «*Edmond*», since 2017.

Not forgetting a few side ventures into film and television (for example, in «*Fais pas ci, fais pas ça*», «*Balthazar*», etc.).

MAXIMILIEN SEWERYN

He grew up in Paris, trained at the École du Jeu, then after a short time at the Cours Florent, he was accepted at the Guildhall School of Music and Drama in London,

where he trained for 3 years.

He worked in english speaking plays directed by with Peter Brook (*Eleven & Twelve*), Declan Donnellan (*Tis Pity She's A Whore*), and in French with Gerald Garutti (*Lorenzaccio*), Pauline Bayle (*Iliade*), Clara Hédouin and Jade Herbulot (*Les Trois Mousquetaires - La série*), Pauline Bureau (*Pour Autrui*), Joaquim Lатарjet (*La petite fille aux allumettes*).

He has acted in films directed by Jean-Jacques Annaud (*Notre Dame Brûle*), Arnaud Des Pallières (*Orpheline*), Luc Besson (*Valérian*), Jihane Chouaib (*Go Home*), Jan Holoubek (*Doppelgänger. Sobowtor*) and others.

His television credits include the series *Versailles* (Canal+), *Lupin* (Netflix), *Marie Antoinette* (Canal+), *Berlin Station* (Epix) and *Fearless* (Blackpills).

Also a guitarist and singer, he has released an EP and several singles, and works regularly on musical arrangements for the theatre, including a reading of Patti Smith's work directed by Nathalie Bourg, Bertrand de Roffignac's *Vestige(s) de l'arrière monde*, and Frédéric Jessua's forthcoming *Come Together*, a show about the Beatles' break-up and the year 1969.

TESS TRACY

French and English, Tess studied theatre in England before deciding to return to France to work as an assistant director for various theatre companies in Nice and Paris, including Cie Hanna R since 2008.

At the same time, she navigated between film sets and teaching English at the Institut Européen de Recherche et Formation in Paris.

In 2015, she set up her own company, Cie Les Baccalin(ges), and directed Henrik Ibsen's *Hedda Gabbler*.

From 2017 to 2019, she was assistant director to Irina Brook at the Théâtre National de Nice. She is currently continuing her collaboration with Irina Brook while pursuing her career as an assistant director and translator/interpreter in the film industry. She also has recently become assistant director for Compagnie P.

CALENDRIER DE CRÉATION

CREATIVE RESIDENCE - HASTINGS - ENGLAND

FROM 27 JANUARY TO 2 FEBRUARY 2024

REHEARSALS - CHÂTEAU D'HARDELOT ELIZABETHAN THEATRE

22 APRIL TO 11 MAY 2024

OPENING NIGHT - CHÂTEAU D'HARDELOT ELIZABETHAN THEATRE

SATURDAY 11 MAY 2024

PERFORMANCES: SATURDAY 11 MAY AT 8PM, TUESDAY 14 (2 SCHOOL PERFORMANCES) AT 10AM AND 2.30PM, FRIDAY 17 AND SATURDAY 18 MAY AT 8PM

ON TOUR

FROM SEPTEMBER 2024

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DREAM NEW WORLD - IRINA BROOK COMPANY

CHÂTEAU D'HARDELOT

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62360 CONDETTE

LICENCE PLATESV-R-2022-010177

LA COMPAGNIE DREAM NEW WORLD – CIE IRINA BROOK BÉNÉFICIE DU SOUTIEN DU MINISTÈRE DE LA CULTURE / DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES HAUTS-DE-FRANCE, AU TITRE DE L'AIDE AUX COMPAGNIES CONVENTIONNÉES.