



Friday, May 4, 2018, 8pm  
Saturday, May 5, 2018, 3pm  
Zellerbach Hall

## 887

### Ex Machina/Robert Lepage

Written, designed, directed, and performed by Robert Lepage

English Translation	Louisa Blair
Creative Direction and Design	Steve Blanchet
Dramaturg	Peder Bjurman
Assistant Director	Adèle Saint-Amand
Composer and Sound Designer	Jean-Sébastien Côté
Lighting Designer	Laurent Routhier
Image Designer	Félix Fradet-Faguy
Associate Set Designer	Sylvain Décarie
Associate Properties Designer	Ariane Sauvé
Associate Costume Designer	Jeanne Lapierre

*Cal Performances' 2017–18 season is sponsored by Wells Fargo.*

Production Manager	Marie-Pierre Gagné
Production Assistant and Tour Manager	Véronique St-Jacques
Technical Director	Paul Bourque
Technical Director-Touring	Olivier Bourque
Stage Manager	Adèle Saint-Amand
Sound Manager	Olivier Marcil
Lighting Manager	Elliot Gaudreau
Video Manager	Dominique Hawry
Costumes and Properties Manager	Isabel Poulin
Head Stagehand	Chloé Blanchet
Multimedia Integration	Nicolas Dostie
Technical Consultants	Catherine Guay, Tobie Horswill
Acting Consultant – Creative Process	Reda Guerinik
Director’s Agent	Lynda Beaulieu
Additionnal Poem	“Speak White,” poem © Michèle Lalonde 1968, used with permission of Michèle Lalonde*

\* Michèle Lalonde’s poem is a dramatic direct response to the famous “Speak White” slogan, formerly used on North American plantations to command slaves to speak at all times the language of their white owners. This same expression was later used to urge French-speaking Canadians to speak English and remind them of their inferiority or subordinate position.

#### An Ex Machina production

*Commissioned by the Arts and Culture Program of the Toronto 2015 Pan Am and Parapan Am Games in coproduction with le lieu unique, Nantes; La Comète – Scène nationale de Châlons-en-Champagne; Edinburgh International Festival; Århus Festuge; Théâtre de la Ville-Paris; Festival d’Automne à Paris; Romaeuropa Festival 2015; Bonlieu Scène nationale Annecy; Ysarca Art Promotions – Pilar de Yzaguirre; Célestins, Théâtre de Lyon; SFU Woodward’s Cultural Programs, on the occasion of Simon Fraser University’s 50th Anniversary, Vancouver; Le Théâtre français/English Theatre – Centre national des Arts d’Ottawa; Le Théâtre du Nouveau Monde, Montréal; Tokyo Metropolitan Theatre; Théâtre du Trident, Québec; La Courseive – Scène nationale La Rochelle; Canadian Stage, Toronto; Le Volcan-scène nationale du Havre; The Brooklyn Academy of Music, New York; The Bergen International Festival; the Barbican, London; Holland Festival, Amsterdam; Chekhov International Theatre Festival, Moscow; Les Théâtres de la Ville de Luxembourg; La Comédie de Clermont-Ferrand, scène nationale; Onassis Cultural Centre – Athens; Théâtre de Liège; and Walker Art Center, Minneapolis.*

Producer for Ex Machina	Michel Bernatchez (assisted by Vanessa Landry-Claverie and Valérie Lambert)
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Associate Production	Menno Plukker Theatre Agent (Menno Plukker, assisted by Dominique Sarrazin, Isaïe Richard, and Magdalena Marszalek )
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*Ex Machina is funded by the Canada Council for the Arts,  
Quebec’s Arts and Literature Council, and the City of Quebec.*

887 is a journey into the realm of memory. The idea for this project originated from the childhood memories of Robert Lepage; years later, he plunges into the depths of his memory and questions the relevance of certain recollections.

Why do we remember the phone number from our youth yet forget our current one? How does a childhood song withstand the test of time, permanently ingrained in our minds, while the name of a loved one escapes us? Why does meaningless information stick with us, while other, more useful, information falls away?

How does memory work? What are its underlying mechanisms? How does a personal memory resonate within the collective memory?

887 considers various commemorative markers—the names of parks, streets, stelae, and monuments—and the historical heritage around us that we no longer notice. Consequently, the play also focuses on oblivion, the unconscious, and memories that fade over time and whose limits are compensated for by digital storage, mountains of data, and virtual memory. In this era, how is theater, an art based on the act of remembering, still relevant today?

All of these questions are distilled into a story where Lepage, somewhere between a theater performance and a conference, reveals the suffering of an actor who—by definition, or to survive—must remember not only his text, but also his past, as well as the historical and social reality that has shaped his identity.

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The themes of memory and theater have always been closely connected, primarily because theater is probably the form of expression that best embodies collective memory. The proof is that, throughout history, the first thing a totalitarian regime does to ensure the eradication of a culture is to burn the books—an act that is usually followed by killing the singers, the storytellers, and the actors who carry the living memory of songs, poems, and theatrical works.

In a more pragmatic way, memory is strongly tied to theater because those practicing it must put a lot of effort into memorization.

When an actor first appears in a new work, aren't the first comments after the premiere

usually, "You've got a great memory!" or "How did you learn all those lines?"

So it's normal that cognitive decline and dementia are themes that are, at the very least, troubling for an actor.

I never would have guessed that the exploration of personal memory I embarked on to create this show would lead me to the complexities of the class struggle and identity crisis of 1960s-era Quebec. It's as though the most distant memories of personal events are incomplete if they don't take into account the social context in which they happened. This work is, therefore, not the discourse of an adult promoting a cause but rather a journey into a pre-adolescent's memory, where the political and the poetic are often conflated.

887 is, for me, a humble attempt to delve into a history with a small "h" to better understand the one with the big "H."

—Robert Lepage

In 1994, when Robert Lepage asked his collaborators to help find a name for his new company, he had one condition: it could not include the word "theater."

Ex Machina is thus a multidisciplinary company bringing together actors, writers, set designers, technicians, opera singers, puppeteers, computer graphic designers, video artists, contortionists, and musicians.

Ex Machina's creative team believes that the performing arts—theater, dance, music—should be mixed with recorded arts—filmmaking, video art, and multimedia. That there must be meetings between scientists and playwrights, between set painters and architects, and between artists from Quebec and the rest of the world.

New artistic forms will surely emerge from these encounters. Ex Machina wants to rise to the challenge and become a laboratory—an incubator—for a form of theater that will reach and touch audiences in this new millennium.

Versatile in every form of theater craft, **Robert Lepage** is equally talented as a director, playwright, actor, and film director. His creative and original approach to theater has won him in-

ternational acclaim and challenged traditional attitudes to classical stage direction, especially through Lepage's use of new technologies.

Lepage graduated from the Conservatoire d'art dramatique de Québec and studied in Paris in 1978. In 1984 his play *Circulations* toured Canada, followed by *The Dragons' Trilogy* (1985), *Vinci* (1986), *Polygraph* (1987), and *Tectonic Plates* (1988).

From 1989 to 1993 Lepage was artistic director of the Théâtre français at the National Arts Centre in Ottawa. Also pursuing his own creative projects, he directed *Needles and Opium* (1991), *Coriolanus*, *Macbeth*, and *The Tempest* (1992). With *A Midsummer Night's Dream* in 1992 he became the first North American to direct a play by Shakespeare at the Royal National Theatre in London.

In 1994 Lepage founded Ex Machina and wrote and directed his first feature film, *Le Confessionnal*. These projects were followed by *Polygraph* (1996), *Nô* (1997), *Possible Worlds* (2000), and *The Far Side of the Moon* (2003, a Cal Performances co-commission). In 2013 he co-directed *Triptych* with Pedro Pires, an adaptation of the play *Lipsynch*.

With Ex Machina, Lepage has created *The Seven Streams of the River Ota* (1994), *Geometry of Miracles* (1998), *The Far Side of The Moon* (2000), a new version of *The Dragons' Trilogy* (2003), *The Andersen Project* (2005), *Lipsynch* (2007), *The Blue Dragon* (2008), *Eonmagata* (2009), *Playing Cards* (2012, SPADES and HEARTS), and a new staging of *Needles and Opium* (2013).

Current productions include *887* and *Quills* (2016), Doug Wright's controversial work on censorship, with Robert Lepage as the Marquis de Sade, co-directed with Jean-Pierre Cloutier.

Lepage directed Peter Gabriel's *Secret World Tour* (1993) and *Growing Up Tour* (2002), and designed and directed Cirque du Soleil's *Kà* (2005) and *Totem* (2010). For Quebec City's 400th anniversary in 2008, Lepage and Ex Machina created the largest architectural projection ever achieved: *The Image Mill*.

As part of the festivities surrounding the Grand Bibliothèque's 10th anniversary, and based on an original idea by Bibliothèque et

Archives nationales du Québec, Ex Machina has created an exhibition inspired by Alberto Manguel's *The Library at Night*. This multifaceted project leads visitors on a journey through 10 libraries across the world, real or imagined, by means of virtual reality.

Lepage's first operatic productions were *Bluebeard's Castle* and *Erwartung* (1993). He continued working in opera with *La Damnation de Faust* (1999); *1984* (2005), based on the novel by George Orwell, with Maestro Lorin Maazel providing the musical direction; *The Rake's Progress* (2007); and *The Nightingale and Other Short Fables* (2009).

Lepage's production of *Das Rheingold*, Wagner's opening work to *Der Ring des Nibelungen*, premiered in September 2010 at the Metropolitan Opera, with the cycle continuing in the following two seasons. His latest stagings include *The Tempest* (2012), by Thomas Adès, libretto by Meredith Oakes, based on William Shakespeare's play, and *L'Amour de loin* (2015), with music by Kaija Saariaho and a libretto by Amin Maalouf.

Robert Lepage's work has been recognized by many awards. Among the most important are the Légion d'honneur (2002); the Denise Pelletier Prize (2003); the Hans Christian Andersen Prize (2004) for outstanding artistic contribution to honoring Hans Christian Andersen worldwide; the Stanislavski Award (2005) for his contribution to international theater; the Festival de l'Union des Théâtres de l'Europe, which honored him with the distinguished Prix Europe (2007), previously awarded to Ariane Mnouchkine and Bob Wilson, among others; the Médaille de la ville de Québec (2011); and the Eugene McDermott Award in the Arts at MIT (2012). In 2013 Lepage became the recipient of the Tenth Glenn Gould Prize, awarded by the Glenn Gould Foundation. In 2015 he was made Compagnon des arts et des lettres du Québec for his contributions, his commitment, and his dedication to developing and extending the influence of the Quebec culture.

**Steve Blanchet** (*creative director*) has worked in the artistic, cultural, and advertising world for 20 years. Trained as a graphic designer, he com-

pleted his education at l'École francophone des attachés de presse in France in 1994 and worked as a designer at the Carré Noir agency in Paris. From 1996 to 2013, Blanchet worked at Cossette, where several of his social media campaigns received national and international awards.

He began his collaboration with Ex Machina in 2005 with the creation of the architectural projection *The Image Mill* (2008). Blanchet acted as co-creator and image co-designer until the final edition in 2013, which focused on Norman McLaren's work.

Blanchet also worked on the creation of 887 and *The Library at Night*, an immersive exhibition using virtual reality inspired by Alberto Manguel's work, for which Blanchet directed the creation and co-signed the design with Robert Lepage.

His career is distinguished by a variety of collaborations on short films, plays, and publications.

**Peder Bjurman** (*dramaturg*) was born in 1966 and is a director and scriptwriter working in the field of visual theater with his company The Missing Link, based in Stockholm, Sweden. His first collaboration with Robert Lepage was in 1994 during *A Dreamplay* at the Royal Dramatic Theatre in Stockholm. Bjurman also provided the original idea for *The Far Side of the Moon*, co-wrote *The Andersen Project*, and worked as a dramaturg for the *Playing Cards* project.

**Adèle Saint-Amand** (*assistant director*), after finishing training at the National Theatre School, joined Théâtre Péril, where she worked on productions with Christian Lapointe from 2005 to 2012. In 2008 she met Frédéric Dubois and she worked with Théâtre des Fonds de tiroirs on all of their productions until 2014, in addition to serving as the company's administrative assistant. Saint-Amand also has worked with companies including Théâtre Blanc, Nouveau Théâtre Expérimental, Théâtre L'Escapouette, Théâtre de la Vieille 17, and Théâtre du Trident. She has had the opportunity to work with the Nous sommes ici collective and Alexandre Fecteau, as well as with Steve Gagnon and

Théâtre Jésus, Shakespeare et Caroline. Saint-Amand has travelled across Canada with *Les trois exils de Christian E* (Théâtre Sortie de secours). She has worked with Ex Machina on several occasions since 2012.

**Jean-Sébastien Côté** (*composer and sound designer*) wrote the music scores for several Quebec City theater and dance productions before joining Ex Machina on *The Far Side of the Moon* in 1999. Since then, he has worked regularly on the company's projects, including *The Andersen Project*, *La Celestina*, *The Dragons' Trilogy*, *1984*, *The Blue Dragon*, *Eonmagata*, *La Tempête*, *SPADES* and *HEARTS* from the *Playing Cards* tetralogy, and the 2013 version of *Needles and Opium*. In between projects with Ex Machina, he has worked with Canadian directors including Daniel Brooks, Wajdi Mouawad, and François Girard.

**Laurent Routhier** (*lighting designer*) studied film and photography before specializing in theatrical lighting design. Over the years, he has designed lighting for artists such as Robert Lepage, Franco Dragone, Michel Lemieux, and Victor Pilon. He also was involved in the creation and tour of *Délirium*, Cirque du Soleil's first arena show, which gave him the opportunity to travel across the United States and demonstrate his ability to work on large-scale productions.

In recent years, Routhier has focused on exploring different applications of video and lighting for creating scenic environments. This research led directly to Routhier's work on lighting, video, and set design for numerous productions for Quebec City's New Year's celebrations and Saint-Jean-Baptiste Day events. His academic training and experience with major productions have enabled him to design lighting and video for more than 20 television programs. Over the last several years, Routhier has also worked as a director of photography for these productions. More recently, he has been busy with the lighting design of three productions for Quebec City's Trident Theatre: *The Odyssey*, *The Laramie Project*, and *Les Enrobantes*.

**Félix Fradet-Faguy** (*image designer*), a video designer, 2D/3D designer, motion designer, and videographer, joined the Ex Machina team when he was involved with the creation of the architectural projection *The Image Mill* for the 2011, 2012, and 2013 editions. He has also worked on projections for the 2014 Montreal Festival des Lumières and the 100th anniversary of the Calgary Stampede. Fradet-Faguy has created video content for corporate events, television programs, music shows, museum exhibitions, and theater productions including the play *Icare* by Michel Lemieux and Victor Pilon.

**Sylvain Décarie** (*associate set designer*) graduated with a degree in fine arts and founded the independent contemporary art gallery ROUJE in Quebec City in 1995. Passionate about this discipline, it was nevertheless through working as a scenic painter in different specialized studios that he developed an interest in set design.

Between 2000 and 2008, Décarie worked as a stage technician on several theatrical productions and films in Quebec. He became the technical director of Théâtre du Trident in 2009.

In 2011 Décarie completed his first set design, for Véronique Coté's *Banquet*. After that came the design of a children's show for the Festival d'été de Québec, *Le Grand Trotino*, conceived in collaboration with Lionel Arnould.

For the past several years, Décarie has been working primarily as an artistic director on film sets and as a designer for multifunctional sets for television. *887* marks a return to theater and his first collaboration with Ex Machina.

**Ariane Sauvé** (*associate property designer*) has worked as a set and property designer for theater and television since graduating from the Conservatoire d'art dramatique de Québec in 2010. Over the last few seasons at Théâtre de la Bordée, she designed the sets and property for *Félicité*, *The Impostures of Scapin*, and *Feydeau*,

and was property designer for *Endgame* and *Servant of Two Masters*. She designed the set and properties for Anne-Marie Olivier's *Mourir tous les jours* (2013) and for *le désordre* for Les Écornifleuses (2015), both presented during the Carrefour international de theatre. Sauvé also designed the sets for *L'Emmerdeur* and *Les Visiteurs* at Théâtre Petit Champlain, for *L'Gros Show* at Théâtre Périscope, and for *Charme* at Théâtre Premier Acte. For television, she is known for her work as a property designer for the television series *Complexe G* on TVA. In 2015 she designed the property for *887*. During the 2016–17 season, she designed the set and properties for *À toi pour toujours Marie Lou* at Théâtre de la Bordée and *Venir au Monde* at Theatre du Trident.

**Jeanne Lapierre** (*associate costume designer*) has worked as a costume and property designer on many shows in Montreal and Quebec since graduating from the Conservatoire d'art dramatique de Québec in 2004. She has collaborated on several Ex Machina productions, including as property designer for *The Blue Dragon*. Lapierre has also toured with that production as the costume and property manager.

**Louisa Blair** (*translator*) is a translator and writer who was born in Quebec City, Canada, raised in the UK, and returned to live in Quebec 20 years ago. She has translated numerous books and museum exhibitions about history, culture, and politics in Quebec. She has also published short stories and dozens of articles about religion, health care, and Indigenous land rights in Canada. Her books in English include *The Anglos: the Hidden Face of Québec City* (Éditions Sylvain Harvey, 2005) and *Iron Bars and Bookshelves: A History of the Morrin Centre* (Baraka Books, 2016). On Sundays she sings in the church choir and on Tuesdays she plays piano at the pub.

### Additional Music

“Mer Morte” (Jean-Guy Cossette, Gilles Morissette); Éditions Densta and Macadam Cow-Girl. Performed by Arthur et les Jaguars. Used with permission of Disques Mérite.

“Bang Bang” (“My baby shot me down”) Written by Sonny Bono © Cotillon Music Inc and Chris-Marc Music. Performed by Nancy Sinatra. Used with permission of Boots Enterprises Inc.

“Bang Bang” (“My baby shot me down”) Written by Sonny Bono © Cotillon Music Inc and Chris-Marc Music. Performed by Claire Lepage. Used with permission of Disques Mérite.

“Mood Indigo” (Edward Kennedy Ellington, Irving Mills, Albany Bigard). Performed by Henry Mancini and his Orchestra © 1960. Used with permission of SONY/ATV Music Publishing and Songwriters Guild of America.

“Leavin’ On Your Mind” (Michael Webb Pierce, Wayne P Walker). Universal – Songs of Polygram Intl Inc. Performed by Patsy Cline. Used with permission of Universal Music Publishing Canada.

Frederic Chopin/Nocturne No. 1 in C minor, Op. 48. Performed by Martin Gauthier.

J.S. Bach/Menueet No. 2. Arrangements by Gabriel Thibaudeau. Performed by Gabriel Thibaudeau and Denis Chabot.

### Additional Images

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*View of the Taking of Quebec on 13th September 1759* (Hervey Smyth 1797). Public domain.

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*Portrait of Major-General James Wolfe* (1727–1759). Attributed to Joseph Highmore. Public domain

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