

Brooklyn Academy of Music

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887

BAM Harvey Theater

Mar 16—18, 21—25 at 7:30pm;

Mar 18 & 25 at 2pm; Mar 19 & 26 at 3pm

Running time: approx. two hours, no intermission

Ex Machina

Created and performed by Robert Lepage

English translation by **Louisa Blair**

Creative direction by **Steve Blanchet**

Dramaturgy by **Peder Bjurman**

Music and sound design by **Jean-Sébastien Côté**

Lighting design by **Laurent Routhier**

Image design by **Félix Fradet-Faguy**

Season Sponsor:

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The Gladys Kriebel Delmas Foundation
The Francena T. Harrison Foundation Trust
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Assistant director **Adèle Saint-Amand**
Associate set designer **Sylvain Décarie**
Associate properties designer **Ariane Sauvé**
Associate costumes designer **Jeanne Lapierre**
Production manager **Marie-Pierre Gagné**
Production assistant **Véronique St-Jacques**
Technical director **Paul Bourque**
Tour manager **Samuel Sauvageau**
Technical director—touring **Olivier Bourque**
Stage manager **Nadia Bélanger**
Sound manager **Olivier Marcil**
Lighting manager **Elliot Gaudreau**
Multimedia integration & video manager **Nicolas Dostie**
Costumes & properties manager **Isabel Poulin**
Head stagehand **Chloé Blanchet**
Technical consultants **Catherine Guay, Tobie Horswill**
Acting consultant—creative process **Reda Guerinik**
Director's agent **Lynda Beaulieu**

American stage manager **R. Michael Blanco**

The Actors are appearing with the permission of Actors' Equity Association.
The American Stage Manager is a member of Actors' Equity Association



SYNOPSIS

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, but 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 this memory that fades 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.

DIRECTOR'S NOTE

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's 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 makes his or her first onstage debut, 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 show 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





Noctiluc

- POUTINE
- PATATESFRITES
- CHIEN CHAUD
- HAMBURGER
- TARTE AU SUCRE

- SPRITE
- PEPSI COLA
- LIMONADE
- BIERES

ADDITIONAL 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 masters. This same expression was later used to urge French-speaking Canadians to speak English and remind them of their inferiority or subordinate position.

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) (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) (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 for Indigo Mood.

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.

Minuet no. 2 (Johann Sebastian Bach)

Arrangements by Gabriel Thibaudeau. Performed by Gabriel Thibaudeau and Denis Chabot.

ADDITIONAL IMAGES

Photo Donald Gordon (MSTC/CollectionCN:X-40842) used with permission of the Canada Science and Technology Museum.

View of the taking of Québec on September 13, 1759 (Hervey Smith 1797). Public domain.

James Murray (unknown artist, 1770). Public domain.

Portrait of Major-General James Wolfe (1727—59). Attributed to Joseph Highmore. Public domain.

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Excerpts from a film report "Le Samedi de la matraque." Used with the permission of Radio-Canada Archives.

Images of John F. Kennedy assassination from Zapruder Film © 1967 (Renewed 1995). The Sixth Floor Museum at Dealey Plaza.

An Ex Machina production

Commissioned by the Arts and Culture Program of the TORONTO 2015 Pan Am and Parapan Am Games in co-production with:

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Le Théâtre du Nouveau Monde, Montréal

Tokyo Metropolitan Theatre

Théâtre du Trident, Québec

La Coursive - 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

Producer for Ex Machina—Michel Bernatchez (assisted by Vanessa Landry-Clavierie and Valérie Lambert)

Associate Production: Europe, Japan—Epidemic (Richard Castelli, assisted by Chara Skiadelli, Florence Berthaud, Claire Dugot)

Associate Production: The Americas, Asia (except Japan), Australia, NZ—Menno Plukker Theatre Agent (Menno Plukker, assisted by Dominique Sarrazin and Isaïe Richard)

Ex Machina is funded by the Canada Council for the Arts, Quebec's Arts and Literature Council and the City of Quebec.



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et des lettres du Québec
Québec



ROBERT LEPAGE (creator and performer)

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 international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. He 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 he was artistic director of the Théâtre Français at the National Arts Centre in Ottawa. Meanwhile 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 Shakespeare play at the Royal National Theatre in London. In 1994, he founded Ex Machina, then wrote and directed his first feature film, *Le Confessionnel*. It was followed by *Polygraph* (1996), *Nô* (1997), *Possible Worlds* (2000), and *The Far Side of the Moon* (2003). In 2013, he co-directs *Triptych* with Pedro Pires, an adaptation of the play *Lipsynch*. With Ex Machina, he created for the stage *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), *Eonnagata* (2009), *Playing Cards: SPADES and HEARTS* (2012), and a new staging of *Needles and Opium* (2013). Current productions include *887*, a solo performance by Lepage (2015), and *Quills* (2016), Doug Wright's controversial work on censorship, with Lepage as the Marquis de Sade, co-directed with Jean-Pierre Cloutier. *887* marks Lepage's 11th production at BAM.

Lepage directed Peter Gabriel's *Secret World Tour* (1993) and *Growing Up Tour* (2002), designed and directed Cirque du Soleil shows *KÀ* (2005) and *TOTEM* (2010). For Quebec City's 400th anniversary in 2008, Robert Lepage and Ex Machina created the largest architectural projec-

tion ever achieved: *The Image Mill*. As part of the festivities surrounding the Grand Bibliothèque's 10th anniversary, Ex Machina has created, based on an original idea by Bibliothèque et Archives nationales du Québec, an exhibition inspired by Alberto Manguel's *The Library at Night*. Multifaceted, *The Library at Night* (2015) leads visitors on a journey through 10 libraries across the world, real or imagined, by means of virtual reality. Lepage made a grand entrance into the opera world with *Bluebeard's Castle* and *Erwartung* (1993). He continued with *La Damnation de Faust* (1999), followed by *1984* (2005) based on the novel by George Orwell with Lorin Maazel providing the musical direction, *The Rake's Progress* (2007), and *The Nightingale and Other Short Fables* (2009). *Das Rheingold*, Wagner's *Der Ring des Nibelungen* prelude, premiered September 2010 at the Metropolitan Opera with the cycle being presented during the 2010—11 and 2011—12 seasons. His latest stagings include *The Tempest* (2012), by Thomas Adès, libretto by Meredith Oakes, based on William Shakespeare's eponymous 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, the Légion d'honneur (2002); the Denise Pelletier Prize (2003); the Hans Christian Andersen Prize (2004) for his outstanding artistic contribution 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 honored him with the distinguished Prix Europe (2007), previously awarded to Ariane Mnouchkine and Robert Wilson among others; the Médaille de la ville de Québec (2011); and the Eugene McDermott Award in the Arts at MIT (2012). In 2013, he became the recipient of the 10th Glenn Gould Prize awarded by the Glenn Gould Foundation. In 2015, he was made Compagnon des Arts et des lettres du Québec for his contribution, commitment, and dedication in developing and extending the influence of the Québec culture.

STEVE BLANCHET (creative direction)

Creative director at Ex Machina, Steve Blanchet



has worked in the artistic, cultural, and advertising world for 20 years. Trained as a graphic designer, he completed his education at l'École francophone des attachés de presse (ÉFAP) in France in 1994 and worked as a designer at the Carré Noir agency in Paris. From 1996 to 2013, he worked at Cossette, where several of his social 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). He would be co-creator and image co-designer until the final edition in 2013, about Norman McLaren's work. It was followed by work on the creation of *887*, Robert Lepage's most recent solo show, and *The Library at Night*, an immersive exhibition using virtual reality inspired by the Alberto Manguel's work, for which Steve Blanchet directed the creation and codesigned it with Robert Lepage. His career is punctuated with various collaborations in numerous short films, shows, plays, and publications.

PEDER BJURMAN (dramaturgy)

Peder Bjurman, director and scriptwriter, works 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 on *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 currently works as dramaturg for the *Playing Cards* project.

JEAN-SÉBASTIEN CÔTÉ (music and sound design)

Musician and sound designer Jean-Sébastien Côté wrote musical 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*, *Eonnagata*, *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 various renowned Canadian directors such as Daniel Brooks, Wajdi Mouawad, and François Girard.

LAURENT ROUTHIER (lighting design)

Laurent Routhier studied film and photography before specializing in lighting design for the stage. Over the years, he has designed the lighting for shows by artists such as Robert Lepage, Franco Dragone, as well as 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, he has been focused on exploring different applications of video and lighting for creating scenic environments. This creative research is the reason he has been hired for lighting, video, and set design for numerous shows for Quebec City's New Year's celebrations and Saint-Jean-Baptiste Day events. His academic training and experience with major shows have enabled him to design lighting and video for more than 20 shows broadcast on television. Over the last several years, he has also worked as director of photography for these television productions. More recently, he has been busy working in theater on the lighting design of three productions of Quebec City's Trident Theatre: *The Odyssey*, *The Laramie Project*, and *Les Enrobantes*.

FÉLIX FRADET-FAGUY (image design)

Video designer, 2D/3D designer, motion designer, and videographer, Félix Fradet-Faguy 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 Montréal Festival des Lumières and the 100th anniversary of the Calgary Stampede. He has created video content for corporate events, television shows, music shows, museum exhibitions, and theater productions, including the play *Icare* by Michel Lemieux et Victor Pilon.

ADÈLE SAINT-AMAND (assistant director)

After finishing her training at the National Theatre School, Saint-Amand joined the team of Théâtre Périel, where she worked with Christian Lapointe on numerous productions from 2005 to 2012. In 2008, she met Frédéric Dubois and worked with Théâtre des Fonds de tiroirs on all of

its productions until 2014, in addition to serving as the company's administrative assistant. She also has worked with other companies, including Théâtre Blanc, Nouveau Théâtre Expérimental, Théâtre L'Escaouette, Théâtre de la Vieille 17, and Théâtre du Trident. Saint-Amand 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. She has travelled across Canada with *Les trois exils de Christian E* (Théâtre Sortie de secours). Since 2012, she has worked with Ex Machina on several occasions.

SYLVAIN DÉCARIE (associate set design)

Sylvain Décarie graduated with a degree in fine arts and founded the independent contemporary art gallery Rouge 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 sets. Between 2000 and 2008, Décarie worked as a stage technician on several theatrical productions and films in Québec and then became the technical director of Théâtre du Trident in 2009. In 2011, he completed his first set design for Véronique Côté's show *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. This design unified the set and video projection. For the last several years, Sylvain 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 design)

Since graduating from the Conservatoire d'art dramatique de Québec in 2010, Ariane Sauvé has worked as a set and property designer for theater and television. Over the last few seasons at Théâtre de la Bordée, she designed the sets for *Félicité* and *The Impostures of Scapin* and was property designer for *Endgame* and *Servant of Two Masters*. In 2013, she designed the set and properties for Anne-Marie Olivier's *Mourir tous les jours*, presented during the Carrefour international de théâtre. She 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 property designer for the television series *Complexe G* on TVA. During the 2015—16 season, she will design the set and properties for Les Écornifleuses' theatrical installation in *Où tu vas quand tu dors en marchant*, as well as for *Feydeau* at Théâtre de la Bordée.

JEANNE LAPIERRE (associate costume design)

Since graduating from the Conservatoire d'art dramatique de Québec in 2004, Jeanne Lapierre has worked as costume and property designer on many shows in Montreal and Quebec. She has collaborated on several productions of Ex Machina, including serving as property designer for *The Blue Dragon*. She has also toured with this show as the costume and property manager.

R. MICHAEL BLANCO (American stage manager) For BAM as stage manager: Karole Armitage's *The Predator's Ball*; Jonathan Miller's *St. Matthew Passion* and *Così fan tutte*; *Playing Shakespeare USA* with John Barton; Sydney Theatre Company's *White Devil* and *Hedda Gabler*; Donmar Warehouse's *Uncle Vanya*/*Twelfth Night*; the RSC's *Don Carlos*, *A Midsummer Night's Dream*, and *Hecuba*; Watermill/Propeller's *Merchant of Venice*; and Vesturport Theatre's *Metamorphosis*; *Faust: A Love Story*, The Young Vic's *A Doll's House*; Fugard Theatre's *A Human Being Died That Night*, Chichester Festival Theatre's *The Judas Kiss*, Odéon-Théâtre de l'Europe's *Phaedra(s)*, Théâtre de la Ville's *Battlefield*, Cheek by Jowl's *The Winter's Tale*, Druid's *The Beauty Queen of Leenane*, and Royal Court Theatre's *Escaped Alone*. For the Metropolitan Opera: Kirov Ballet, Bolshoi Ballet, and Robert Wilson's *Le Martyre de Saint Sebastian*.

EX MACHINA

In 1994, when Robert Lepage asked his collaborators to help find a name for his new company, he had one condition: the word theater could not be part of the name. 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—dance, opera, 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 Québec and the rest of the world. New artistic forms will surely emerge from these gatherings. 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 from this new millennium.

