

Cal Performances Presents

Wednesday, May 28, 2008, 8pm
Thursday, May 29, 2008, 8pm
Friday, May 30, 2008, 8pm
Saturday, May 31, 2008, 8pm
Sunday, June 1, 2008, 3pm
Zellerbach Playhouse

The Andersen Project



Robert Lepage, *writer & director*

Yves Jacques, *performer*

Ex Machina is funded by the Canada Council for the Arts, the Canadian Department of Foreign Affairs and International Trade, Quebec's Arts and Literature Council and the City of Quebec.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

The Andersen Project

<i>Written and directed by</i>	Robert Lepage
<i>Performed by</i>	Yves Jacques
<i>Script Collaborators</i>	Peder Bjurman, Marie Gignac
<i>Assistant Director</i>	Félix Dagenais
<i>Associate Set Designer</i>	Jean Le Bourdais
<i>Associate Lighting Designer</i>	Nicolas Marois
<i>Sound Designer</i>	Jean-Sébastien Côté
<i>Costume Designer</i>	Catherine Higgins
<i>Properties</i>	Marie-France Larivière
<i>Puppeteer</i>	Jean-Nicolas Marquis
<i>Images produced by</i>	Jacques Collin, Véronique Couturier, David Leclerc
<i>Wig Master</i>	Richard Hansen
<i>Robert Lepage's Agent</i>	Lynda Beaulieu
<i>Production Manager</i>	Louise Roussel
<i>Production Assistant</i>	Marie-Pierre Gagné
<i>Tour Manager</i>	Isabelle Lapointe
<i>Technical Director</i>	Serge Côté
<i>Technical Director (Touring)</i>	Eric Gautron
<i>Stage Manager</i>	Nathalie Godbout
<i>Lighting Manager</i>	Félix Bernier Guimond
<i>Sound Manager</i>	Caroline Turcot
<i>Video Manager</i>	David Leclerc
<i>Wardrobe and Prop Manager</i>	Isabel Poulin
<i>Head Stagehand</i>	Éric Gingras
<i>Technical Consultant</i>	Tobie Horswill
<i>Collaboration in the Improvisational and Creative Process</i>	Normand Poirier
<i>Make-up</i>	Nathalie Gagné
<i>Assistant to the Costume Designer</i>	Jennifer Tremblay
<i>Costumes Cutter</i>	Nicole Fortin
<i>Seamstress</i>	Hélène Ruel
<i>Set Construction</i>	Les Conceptions visuelles, Jean-Marc Cyr
<i>Horse's Cart-maker</i>	Martin Beausoleil

<i>Sculpture Maker ("Femme piquée par un serpent")</i>	Patrick Binette
<i>Lighting Designer's Trainee (Creation)</i>	Jennifer Jimenez (Theatre Ontario's Professional Theatre Training Program)
<i>Audioguide Voice</i>	Ulla Henningsen
<i>Production</i>	Ex Machina
<i>Associate Producer, Europe & Japan</i>	Richard Castelli
<i>Associate Producer, United Kingdom</i>	Michael Morris
<i>Associate Producer, the Americas, Asia (except Japan), Australia & New Zealand</i>	Menno Plukker
<i>Producer for Ex Machina</i>	Michel Bernatchez

Acknowledgments Le-Maillon, Théâtre de Strasbourg; Odense City Museums

Music

Una Furtiva Lagrima by Gaetano Donizetti, performed by Vincenzo La Scola, used by arrangement with Naxos of America

Sonata for Violin and Piano No. 1 in F major, Op. 8, by Edvard Grieg, performed by Olivier Charlier and Brigitte Engerer, used by arrangement with Harmonia Mundi

"Sweet Surrender (DJ Tiësto Remix)" by Sarah McLachlan, used by arrangement with Tyde Music & Netzwerk Productions

Pas de deux (from the ballet *Le Papillon*) by Jacques Offenbach, performed by John Georgiadis, used by arrangement with Universal Music Canada for Decca London

Co-producers

Bite:06, Barbican, London; Bonlieu Scène Nationale, Annecy; Festival de Otoño de la Comunidad de Madrid; Cal Performances, Berkeley; Célestins, Théâtre de Lyon; Change Performing Arts, Milan; La Comète (scène nationale de Châlons-en-Champagne); La Coursive, La Rochelle; Le Festival d'automne à Paris; Le Grand Théâtre de Québec; Le Théâtre du Nouveau Monde, Montréal; Le Théâtre du Trident, Québec; Le Théâtre français du Centre national des Arts d'Ottawa; Le Théâtre National de Bordeaux Aquitaine; Le Théâtre National de Chaillot; Le Théâtre National de Toulouse Midi-Pyrénées; Le Volcan—Scène nationale—Maison de la Culture du Havre; LG Arts Center, Seoul; Maison des Arts, Créteil; MC2 : Maison de la Culture de Grenoble; National Chiang Kai-Shek Cultural Centre, Taipei; Pilar de Yzaguirre—Ysarca Art Promotions, Madrid; Setagaya Public Theatre, Tokyo; spielzeiteuropa I Berliner Festspiele; Teatre Lliure, Barcelona; The Hans Christian Andersen 2005 Foundation; The Sydney Festival; Théâtre de Caen

www.lacaserne.net



Emmanuel Valère

The Andersen Project

The process that led to this new solo show began with a commission from the Kingdom of Denmark, as part of the celebrations in 2005, with pomp and circumstance, of the 200th anniversary of the birth of Hans Christian Andersen. Artists from all over the world were invited to create works inspired from his novels and fairy tales.

I was to take a more personal interest in Andersen. The point was not so much biographical, but rather a way to find out how this Scandinavian writer's life and works could find an echo in a modern world that has lost its innocence and romantic ideals. Experience from my previous solos told me I couldn't just be interested in Andersen: I had to identify with him.

At first, this was quite difficult, as I knew next to nothing about him or his time. Reading long, arid and often contradictory biographies did nothing to simplify the matter. Finally, it was through some candid revelations found in his diary that I began to understand that we were much more alike than I would have wished. In some cases, it was quite obvious. Other comparisons were more...

oblique. Mostly, there was a feeling, born in early childhood, of being different from others, a feeling that can lead to suffering and isolation, yet capable of making us realize that everyone is indeed unique. It is clear that as Andersen was writing *The Ugly Duckling*, he had understood that the capacity to turn the difficulties that life throws at us into opportunities for self-realization is to be found within ourselves.

Moreover, a solo, by its very nature, evokes solitude and even turns it into one of its main themes: the protagonist's solitude, that of the actor playing him and, in this case, that of Hans Christian Andersen. After having worked alongside him over the course of this show's creation, I will at least have understood that my desire to tell stories is not only a way to wring out my imagination's overflow, but also an opportunity, for me as for him, to come out of isolation and to try to gain acceptance from the rest of the world.

Robert Lepage

Versatile in every form of theater craft, **Robert Lepage** is equally talented as a director, scenic artist, 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. Contemporary history is his source of inspiration, and his modern and unusual work transcends all boundaries.

Robert Lepage was born in Quebec in 1957. He took an early interest in geography, and when he later discovered all art forms, theater caught his particular attention. He entered the Conservatoire d'art dramatique de Québec in 1975 at the age of 17. After a study period in Paris in 1978, he returned to Quebec and became involved in many creative projects, gaining experience as actor, author and director. Two years later, he joined the Théâtre Repère.

In 1984, his play *Circulations* toured Canada and received Best Canadian Production award at the Quinzaine Internationale de Théâtre de Québec. The next year, *The Dragon's Trilogy* gained him an international reputation, quickly followed by *Vinci* (1986), *Polygraph* (1987) and *Tectonic Plates* (1988). In 1988, he formed his own professional management company, Robert Lepage Inc. (RLI).

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* (1991–1993 and 1994–1996), *Coriolanus*, *Macbeth*, and *The Tempest* (1992–1994). 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.

A turning point in his career came with the founding of his multidisciplinary production company, Ex Machina, in 1994. Under his artistic direction, this new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota* (1994), *A Midsummer Night's Dream* (1995) and a solo production, *Elsinore* (1995). In 1994, he made his début in the world of cinema. He wrote and directed his first feature film, *Le Confessionnal*, which appeared the following year at the Cannes

Festival Directors' Fortnight. He went on to direct *The Polygraph* in 1996, *Nô* in 1997, *Possible Worlds* in 2000 (his first feature film written in English), and finally, in 2003, a film adaptation of his play *The Far Side of the Moon*.

The Caserne, a multidisciplinary production centre in Quebec City, opened in 1997 under Robert Lepage's leadership. In their new quarters he and his team created and produced *Geometry of Miracles* (1998), *Zulu Time* (1999), *The Far Side of the Moon* (2000), *La Casa Azul* (2001), *The Busker's Opera* (2004), a new version of *The Dragon's Trilogy* with a new cast (2003), and *1984*, an opera based on the novel by George Orwell, composed and conducted by Lorin Maazel (2005). This was followed by *The Andersen Project* (2005), *Lipsynch* (2007), *The Rake's Progress* by Igor Stravinsky, which premiered at the Théâtre Royal de la Monnaie in Brussels in April 2007, and Ex Machina's new production, *The Blue Dragon* (2008).

Robert Lepage is often asked to turn his creative hand to new fields. His staging of *Bluebeard's Castle* and *Erwartung* as a double opera bill were an instant hit in 1992, and the following year he directed Peter Gabriel's Secret World Tour. He returned to the world of song with *The Damnation of Faust* in Japan (1999) and Paris (2001, 2004 and 2006), and in 2000 he was involved in producing *Métrissages*, an exhibition at the Musée de la civilisation in Quebec City. In 2002, he joined forces with Peter Gabriel again to direct *Growing Up Live*. He later designed and directed *KÅ*, a permanent Cirque du Soleil show in Las Vegas, which premiered in February, 2005.

Robert Lepage's work has been recognized by many awards. Among the most important was the medal of the Officers of the Ordre national du Québec in 1999. In September 2000, he was given the SORIQ Award (La Société des relations internationales de Québec) for the impact of his work outside Quebec. In October 2001, he was recognized by the World Leaders Association of Harbourfront Centre, once again in honor of the international scope of his career. In 2002, France received him into the Légion d'honneur, the Quebec Chamber of Commerce named him Grand Québécois, and he won the Herbert Whittaker Drama Bench Award for his outstanding contri-

About the Artists

tribution to Canadian theater. The following year he won the Denise Pelletier Prize, the highest distinction awarded by the Quebec government in the performing arts field, as well as the National Theatre School's Gascon Thomas Award. In 2004, he was awarded the Hans Christian Anderson Prize for his outstanding artistic contribution to honoring Hans Christian Andersen worldwide. In 2005, he received the Institut France-Canada's Samuel de Champlain Prize for his contribution to French culture and the Stanislavski Award for his contribution to international theater and the dissemination of his productions *The Dragon's Trilogy*, *The Seven Streams of the River Ota* and *The Busker's Opera*. In 2007, the Festival de l'Union des Théâtres de l'Europe honoured him with the distinguished Prix Europe, previously awarded to Ariane Mnouchkine and Bob Wilson, among others. The production of *The Far Side of the Moon* has been recognized a Golden Mask winner in the category Best Foreign Production presented in Russia

in 2007 by the Golden Mask Festival of Russian Performing Arts.

Yves Jacques's professional journey led him from his native Quebec City to Montreal, and then drove him to Paris, where he has been playing since, on stage as well as in movies. *Le déclin de l'empire américain* (Denys Arcand) confirmed his talent, and his renown grew steadily with movies and theatrical productions in France and in Quebec. He met again with his fellow actors of *Le déclin* in *Les invasions barbares* (Arcand), and he played in *La petite Lily* (Claude Miller), *Un homme et son péché* (Charles Binamé), the historical epic by Yves Simoneau, *Napoléon*, and in *La veuve de Saint-Pierre* (Patrice Leconte), among others. He has toured the world with Robert Lepage's play *The Far Side of the Moon*, in its French and English versions, with which he has charmed European, North American, Japanese and Korean audiences.