

# The Far Side of the Moon



by Robert Lepage  
with Yves Jacques

Production Ex Machina

# The Far Side of the Moon



© Sophie Grenier

After we probed it, mapped it and visited it, our interest in the moon diminished considerably. Already in the early 1970s, the last Apollo missions didn't even make it to television. Still, even though the moon has lost a lot of its mystery, it has lost none of its poetic force.

By turning my attention towards certain moments of the space race, I was forced to revisit my childhood and an important part of my teenage years. I had been trying to push back that moment for a long time, but creating this new play left me no choice. The most difficult part for me was certainly when I realised that my younger years, which I believed to be a sunny time in my life, were more often than not set in moon-like colours – blues and greys.

I hope that my clumsily disguised story can touch you and bring you a bit of lunar nostalgia.

**Robert Lepage**  
director

# The Far Side of the Moon

*" Before Galileo turned his telescope towards its surface, people believed the moon was a polished mirror, its dark scars and mysterious contours reflections of our own mountains and seas. Much later in the 20th century the Soviets launched a probe to circle the moon. When it returned images of the hidden face of the moon, the one we can never see from earth, we were shocked to learn that there existed a pounded and scored face of the moon, wounded by countless meteors and storms of celestial debris. For many years American scientists called this the disfigured side of the moon. Perhaps this was because the features that comprise the far-side of the moon bear the names of Soviet cosmonauts, poets, and inventors."*

So begins the epic story of Philippe, a man coping with the recent loss of his mother, the estrangement of his only sibling, his younger brother André; and the mysterious teachings the universe holds for those brave enough to look up to the stars and ponder. Time and place are secondary to Philippe's search for meaning in the universe and his place in it.

The competition between the Soviets and Americans during the Space race, the SETI programme (Search for Extra-Terrestrial Intelligence), and memories from childhood and adolescence act as touchstones for this one man show dealing with the fundamental question, "Are we alone?". Punctuated by Laurie Anderson's other worldly score, ***The Far Side of the Moon*** is a show which takes the audience to other worlds on the steady wings of Lepage's theatrical magic.

# The Far Side of the Moon

## YVES JACQUES

Actor



© Monic Richard

His professional journey led him from his native Quebec City to Montreal, then to Paris, where he's been playing since, on stage as well as in movies.

*Le déclin de l'empire américain* (D. 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* (D. Arcand) and he acted in *La petite Lily* (C. Miller), *Un homme et son péché* (C. Binamé), the historical epic film by Yves Simoneau, *Napoléon*, *La veuve de Saint-Pierre* (P. Leconte), *La dernière fugue* (L. Pool), *Cabotins* (A. Desrochers), *Voyez comme ils dansent* (C. Miller) and *French Immersion* (K. Tierney), among others.

He has been touring worldwide with Robert Lepage's plays *The Far Side of the Moon* (from 2001) and *The Andersen Project* (from 2007) in their French and English versions.

More recently, in Paris Odéon Theatre, he played the role of Dubois in Marivaux's *Fausse Confidences* and was also part of the play *Ivanov*.

In 2008, he was Samuel de Champlain on the occasion of Québec City's 400<sup>th</sup> anniversary celebration. He appeared in

Xavier Dolan's film, *Laurence Anyways* and played alongside Nicole Kidman and Tim Roth in Olivier Dahan's film *Grace of Monaco*.

In 2013, Denis Arcand offered him the role of Pascal Montambault in his last film *Le règne de la beauté*.

Yves Jacques was appointed Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication, in February 2001, and is an Officer of the Order of Canada since 2009 for his achievements as an actor in theater, television and film, in Canada and abroad.



© Sophie Grenier



## ROBERT LEPAGE

Author and Director



© Jocelyn Michel / Consulat  
([leconsulat.ca](http://leconsulat.ca))

Versatile in every form of theatre craft, Robert Lepage is equally talented as a director, playwright, actor and film director. His creative and original approach to theatre 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 *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 Confessionnal*. Followed *Polygraph* (1996), *Nô* (1997), *Possible Worlds* (2000), and *The Far Side of the Moon* (2003). In 2013, he codirects *Triptych* with Pedro Pires, an adaptation of the play *Lipsynch*.

With Ex Machina, he creates 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) and *Eonnagata* (2009), *Playing Cards* (2012): *SPADES* and *HEARTS*, each exploring a universe inspired by the asset the suit represents, and new staging of *Needles and Opium* (2013).

Current productions include *887*, a solo performance by Robert Lepage (2015) and *Quills* (2016), Doug Wright's controversial work on censorship, Robert Lepage as the Marquis de Sade, co-directed with Jean-Pierre Cloutier).

Robert 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 projection ever achieved: *The Image Mill*.

As part of the festivities surrounding the Grande 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) embarks visitors on a journey through 10 libraries across the world, real or imagined, by means of virtual reality.

Robert Lepage made a grand entrance in the opera world with *Bluebeard's Castle* and *Erwartung* (1993). His continued with *La Damnation de Faust* (1999). Followed *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). *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 staging 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 to honouring Hans Christian Andersen worldwide; the Stanislavski Award (2005) for his contribution to international theatre; the Festival de l'Union des Théâtres de l'Europe honoured 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, he became the recipient of the Tenth Glenn Gould Prize awarded by the Glenn Gould Foundation and in 2015 he was awarded by the Conseil des arts et des lettres du Québec (CALQ) for his contribution, his commitment and his dedication in developing, promoting and extending the influence of the Quebec culture.

# The Far Side of the Moon

Written & directed by	Robert Lepage
Performed by	Yves Jacques
Script consultant	Adam Nashman
Artistic collaborator and project originator	Peder Bjurman
Assistant to the director	Pierre-Philippe Guay
Original music composed and recorded by	Laurie Anderson © 2000 Difficult Music (BMI)
Assistant set designer	Marie-Claude Pelletier
Assistant lighting designer	Bernard White
Costume designer	Marie-Chantale Vaillancourt
Puppet designers	Pierre Robitaille, Sylvie Courbron
Puppeteer	Éric Leblanc
Set Consultant	Carl Fillion
Images produced by	Jacques Collin, Véronique Couturier
Audio editing	Jean-Sébastien Côté
Production Manager	Louise Roussel
Technical Coordinator	Michel Gosselin

Technical Director	Dany Beaudoin
Production Manager (Touring)	Vanessa Landry-Claverie
Tour Manager	Vanessa Landry-Claverie
Technical Director (Touring)	Patrick Durnin
Stage Manager	Francis Beaulieu
Lighting Manager	Catherine Guay
Sound Manager	Stanislas Elie
Video Manager	Steve Montambault
Costume & Props Manager	Eveline Tanguay
Head Stagehand	Michel Loiselle
Stagehand	Anne Marie Bureau
Set building	Les Conceptions Visuelles Jean-Marc Cyr
Host's voice	Bertrand Alain, Lorraine Côté
Additional musics	Beethoven John Coltrane Led Zeppelin
Soviet space images	Ultimax Group, Inc.
Director's Agent	Lynda Beaulieu



Produced by

Ex Machina

In coproduction with

Aarhus Festuge, Aarhus  
Bergen Internasjonale Festival, Bergen  
Berliner Festspiele, Berlin  
BITE:03, Barbican, London  
Bonlieu Scène Nationale, Annecy  
Cal Performances, University of California at Berkeley  
Change Performing Arts, Milan  
Cultural Industry Ltd., London  
Deutsches Schauspielhaus, Hambourg  
Dublin Theatre Festival  
Espace Malraux Scène Nationale Chambéry-Savoie, Chambéry  
Festival de Otoño, Madrid  
Festival Internacional Santiago A Mil  
FIDENA, Bochum  
Göteborg Dans & Teater Festival, Göteborg  
Harbourfront Centre, Toronto  
La Comète scène nationale de Châlons-en-Champagne  
La Coursive, La Rochelle  
Le Manège Scène Nationale, Maubeuge  
Le Théâtre du Trident, Québec  
Le Volcan Maison de la Culture, Le Havre  
Les Cultures du Travail - Forbach 2000, Forbach  
Le Maillon - Théâtre de Strasbourg, Strasbourg  
Les Célestins, Théâtre de Lyon  
Maison des Arts, Créteil  
Northern Stage at Newcastle Playhouse, Newcastle  
Onassis Cultural Center, Athens  
Pilar de Yzaguirre - Ysarca, Madrid  
Schauspielhaus Zurich  
Setagaya Public Theater, Tokyo  
SFU Woodward's Cultural Programs, Vancouver  
Steirischer Herbst, Graz  
Tallinna Linnateater, Tallin  
Tbilisi International Festival of Theatre  
Théâtre de Namur, Namur  
Teatro Nacional São João, Porto

Théâtre d'Angoulême, Scène Nationale, Angoulême  
Théâtre de Sartrouville & des Yvelines, Sartrouville  
Theatre Royal Plymouth  
The Henson International Festival of Puppet Theater, New York  
The Irvine Barclay Operating Company, Irvine  
The Lowry, Salford Quays  
The Royal National Theatre, London  
The Sydney Festival, Sydney  
TNT-Théâtre National de Toulouse, Toulouse  
Tramway Dark Lights, Glasgow  
UC Davis Presents, Davis  
Wales Millennium Centre, Cardiff  
Wiener Festwochen, Vienna

Producer for Ex Machina	Michel Bernatchez (assisted by Vanessa Landry-Claverie)
Associate producer, Europe, Japan	Epidemic (Richard Castelli, assisted by Chara Skiadelli, Florence Berthaud and Claire Dugot)
Associate producer, The Americas, Asia (except Japan), Australia, NZ	Menno Plukker Theatre Agent (Menno Plukker, assisted by Dominique Sarrazin and Isaïe Richard)

The Far Side of the Moon was first performed at Le Théâtre du Trident in Quebec City on February 29th 2000.

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

This production has been subsidized by the Millennium Arts Fund of the Canada Council for the Arts.

# **EPIDEMIC**

15-15 bis, allée Massenet  
F-93270 SEVRAN, FRANCE

T : 33 (0)1 43 83 49 53  
F : 33 (0)1 43 85 60 57

production@epidemic.net  
<http://www.epidemic.net>