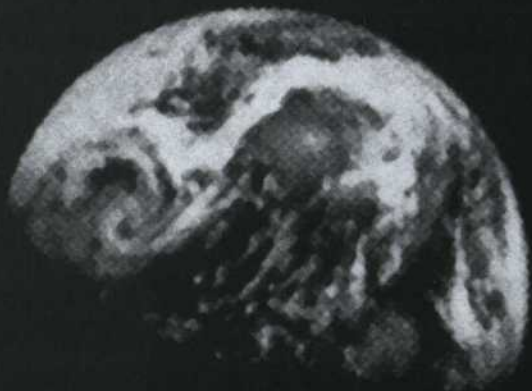


Les Deux Mondes Theatre Company
Presents

Living memory



By Normand Canac-Marquis
and Daniel Meilleur
Translated by Linda Gaboriau



A Word from the Playwright

The world is a park

An awesome playground.

Life is a child

Going through a park while playing.

Normand Canac-Marquis

A Word from the Director

To Get Caught Up in Playing

Originally, there was a very simple idea behind *Living Memory/Mémoire vive*: to use toys in order to create a visual and musical theatrical universe, and thereby make a production that reaches all audiences. The team of co-creators "auditioned" hundreds of toys of all shapes and sizes coming from various eras... and in the process, they truly got caught up in playing. It remains a mystery why some of the toys, that seem quite simple at first glance, are transformed into highly evocative characters when placed on the stage, while others,

that seem to be more promising, just don't make the grade. From the beginning, this exploration into the world of toys proved to be fascinating, complex and deceptive, all at the same time. With each toy having its own field of reference, as well as its own

evocative power, the project demanded that the members of the creative team possess not only an assured mastery of "theatre of objects," but also an uncommon capacity to give themselves over to creating and co-creating. The title of this new production by Les Deux Mondes brings to light a theme that we began to study somewhat unknowingly fifteen years ago—that is the notion of memory. It is a subject that has marked the work of the company during numerous international tours, with each production having its own unique theatrical vocabulary and intentions. *Promised Land/Terre promise-Terra promessa* (coproduced with Teatro dell'Angolo of Turin, Italy) dealt with the memory of the earth, *The Tale of Teeka/L'Histoire de l'oie* with the recollection of violence, and *Leitmotiv* with the vestiges of war. Although *Living Memory/Mémoire vive* is very much in keeping with the tradition created by our recent productions, it breaks with the tragic dimension that characterized Maurice (*The Tale of Teeka/L'Histoire de l'oie*), as well as Pierre and Rosa (*Leitmotiv*), by presenting us with Catherine, a woman whose life spanned the twentieth century and who lived with her contradictions, worries and simple delights.

For the living, death is an absolute certainty, and for some, it is the only certainty. *Living Memory/Mémoire vive* provides a serene look at the solitude that accompanies death, the very solitude that also accompanies birth. Even surrounded by a multitude, Catherine is alone on stage while she recounts her life story; she is a single woman, though she has loved throughout her life... and has given birth to many children.

*Living Memory /
Mémoire vive is, in my
opinion, an ode to
life and its pleasures.*

Daniel Meilleur



Daniel Meilleur

Ideation, Co-Designer of the visual concept, Director and Co-Artistic Director of Les Deux Mondes

Daniel Meilleur trained in modern dance before studying theatre at Université du Québec à Montréal in the 1970s. He co-founded Les Deux Mondes in 1973 and his career has been closely linked to the company since he has been involved in most of its projects. He has acted/appeared in twelve productions and also directed *Crying to Laugh/Pleurer pour rire* (1980), performed 600 times the world over, and *L'Âge de Pierre* (1978), which featured the use of objects, a technique that was later used in both *Promised Land/Terre promise-Terra promessa* (the 1988 co-production with Teatro dell'Angolo) and *Living Memory/Mémoire vive* (2000). He co-wrote *Promised Land/Terre promise-Terra promessa*, performed over 500 times, *La Vie à trois étages* (1977), *Parasols* (1986) and *Living Memory/Mémoire vive*, for which he brought together the same creative team as for *Leitmotiv* (1996).

Meilleur initiated and directed *The Tale of Teeka/L'Histoire de l'oie* (by Michel Marc Bouchard), which has toured several countries with a cast of Québec actors, giving over 400 performances in French, English, Spanish and German. *The Tale of Teeka/L'Histoire de l'oie* has won numerous awards, including a Governor General's Performing Arts Award and the Prix de l'Académie québécoise du théâtre. For Meilleur, every theatre project is an opportunity to explore new artistic avenues, and Daniel Danis' *Les Nuages de terre* (1994) was the result of an ambitious co-creation with the Ki-Yi Mbock Theatre of Abidjan. Meilleur co-directed an international cast of actors, including Ki-Yi Mbock's artistic director, Werewere Liking.



In 1997 he received a grant from the Conseil des arts et des lettres du Québec that allowed him to travel to many European countries, including former Yugoslavia, to carry on further study on related aspects of theatre and politics.

By his extensive touring with Les Deux Mondes and because of the company's regular appearances at international festivals over the past ten years, Daniel Meilleur has acquired a well-deserved reputation as a specialist in theatre for a general audience.

Normand Canac-Marquis

Consultant-Dramatist and Playwright

Upon graduating from the Conservatoire d'art dramatique in Montréal in 1974, Normand Canac-Marquis began his acting career performing with various young companies of the time.

In 1987 his play *The Cézanne Syndrome/Le Syndrome de Cézanne* revealed an astonishing mastery for a relatively unknown young writer. It was subsequently nominated in Canada for a Governor General's Literary Award, selected for public reading and production in New York, acclaimed in Toronto, also selected for a festival of new plays in London (England), and produced, in English, in cities across Canada and the United States.

Since then, Normand Canac-Marquis has pursued a multifaceted career, writing for the stage (*Children of Urantia* as well as the unpublished *Goël le nom de Dieu!* and *Fils*), television and radio, and translating works for the theatre. He teaches scriptwriting at Université du Québec à Montréal, conducts théâtre workshops, and sits on the Board of Directors for several organizations, all the while remaining dedicated to his career of choice: acting.

Normand Canac-Marquis joined the creative team of Les Deux Mondes' production, *Leitmotiv* (1996), contributing his skills as consultant-dramatist and playwright. *Living Memory/Mémoire vive* is his second collaboration with Les Deux Mondes.

Michel Robidoux

Composer, Co-Artistic Director of
Les Deux Mondes

Michel Robidoux began his professional career as a rock musician in the late 1960s and soon became known as a theatre musician and sound designer. He has been associated with Les Deux Mondes since 1976 and became one of its artistic directors in 1989. He was involved in most of the company's productions, including *La Vie à trois étages* (1977), *L'Âge de Pierre* (1978), *Crying to Laugh/Pleurer pour rire* (1980), *L'Umiak/The Collective Boat* (1982), *Parasols* (1986), *Promised Land/Terre promise-Terra promessa* (1988) — which earned him the Best Sound Award at the Festival de théâtre des Amériques in 1989 and the Best Sound Production Award from the Association



québécoise des critiques de théâtre (AQCT) — and *Living Memory/ Mémoire vive* (2000). In 1992 his music score and sound design for *The Tale of Teeka/L'Histoire de l'oie* (1991) were nominated, again by the AQCT, for Best Music Score and Best Sound Design. In 1994, working with African musician and percussionist Boni Gnahoré, he wrote the music for *Les Nuages de terre*, a co-creation by Les Deux Mondes and Ki-Yi Mbock Theatre of Abidjan. In 1998, he received a Masque award from the Académie québécoise du théâtre for Best Sound Design with *The Tale of Teeka/L'Histoire de l'oie*, a nomination for Best Sound Environment and the Masque for Special Contribution to Theatre, awarded for the creative originality of his contribution in *Leitmotiv* (1996). Michel Robidoux has also worked with other Québec companies. His artistic approach qualifies him as a poet, a listener of everyday sounds from which he draws musical material that lends itself to countless transformations.



Yves Dubé

Co-Designer of the visual concept,
Creator and Director of the video

For the past 20 years, Yves Dubé has actively participated in the development of the performing and audio-visual arts, bringing them together interactively. From 1981 to 1988, he was a member of the multidisciplinary group Opéra-fête and was closely associated with them in several productions. His work on the slide and film projections, the sound track, and as director for *Le Système magistère* earned him the "Revelation of the Year" award given by l'Association québécoise des critiques de théâtre in 1986. Highly acclaimed as a stage photographer and for his numerous visual collaborations with Carbone 14, for which he produced video environments and other elements, Yves Dubé is a valued creative contributor to many theatre, dance and opera companies. His latest work on the integration of video into theatre productions as a form of artistic expression can be seen in *Les Deux Mondes' Leitmotiv* (1996) and *Living Memory/ Mémoire vive*.

André Houle

Technical Director and Lighting

André Houle studied film at Cégep Montmorency, followed by lighting and directing at the Université du Québec à Montréal. Since then he has worked as a technical director for several theatre and dance companies (including Carbone 14 and Montanaro Danse) and performance spaces (Tangente, Usine C). He was production manager for *Comédies barbares*, produced by Omnibus, and *Non angli sed angeli*, produced by Montanaro Danse. His lighting design credits for dance and theatre productions in Québec and abroad include performances by Nathalie Derome, concerts, interactive conferences, and integrated media performances.



ACKNOWLEDGEMENTS

Living Memory began simply as an exploration based on a scenographic environment made of animated, noisy and non-electronic toys. The project was carried out in several stages from June 1998 to November 2000, with the working title of *Jouets* [Toys].

Several individuals participated in the research process at various stages. Aside from those listed on the program as part of the creative team, Les Deux Mondes wishes to underline the contribution of the following people and sincerely thank them.

For having participated in one or several creative stages:

France Mercille, Martin Rouleau, Jean-François Bisson, Alexis Bergeron, Guy Therrien, Jean-Rock Gaudreault, Nancy Longchamp, Don Franklin, Nathalie Goyer.

For having expressed their opinion during advisory committee meetings with the creative team:

Gilbert David, Atif Saddiqui, Rodolphe St-Gelais, Marc Brière, Caroline Lavigne, Marcelle Duguay, Colette Tougas, Marie-Christine Larocque, Antonin Monmart, Nicole Doucet, Kim Yaroshevskaya.

Thanks to Florence Cornet for the make-up of Catherine as an elderly woman.

RESEARCH AND CREATIVE TEAM:

Catherine Archambault (actress)
Normand Canac-Marquis (consultant-dramatist and playwright)
Yves Dubé (co-designer and video)
Michel Fordin (stage manager and props)
Guy Fortin (props)
André Houle (lighting)
Benoît Lecours (stage manager)
Daniel Meilleur (co-designer and director)
Madeleine Philibert (assistant director)
Monique Rioux (research and drama workshops)
Michel Robidoux (music and sound environment)
Mireille Vachon (costumes)

A production of Les Deux Mondes

Represented by John Lambert & Assoc. in Canada, Latin America,
USA, Asia and Pacific Region.



By Normand Canac-Marquis
and Daniel Meilleur
Translated by Linda Gaboriau

Catherine Archambault

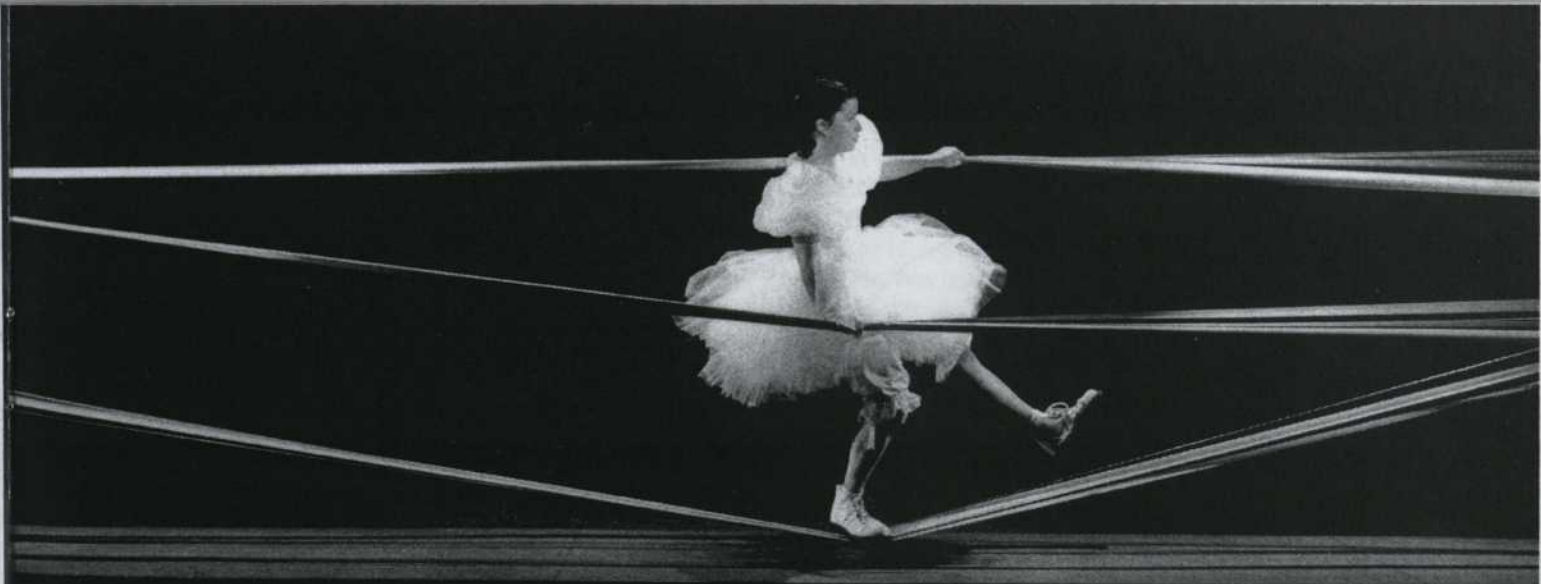
(Catherine)

Immediately after graduating from the theatre department at Collège Lionel-Groulx in 1997, Catherine Archambault began acting on stage, on television and in films. She is a very versatile actress who can play Molière (*Les Trois Farces*, 1997), Koltès (*Quai Ouest*, 1997), Québec poets (*Les oranges sont vertes*, 1998) on the stage of the Théâtre du Nouveau Monde, as well as lighter repertoire during the summer season (*Une nuit chez vous... Madame*, 1998). In 1998 she was nominated by the Académie québécoise du théâtre, in the "Revelation of the Year" category, for her "impressive debuts on the professional stage." For many television viewers in Québec, her name is associated to an aphasic adolescent character that she played brilliantly in a very popular television series broadcasted every day on Québec television. *Living Memory/Mémoire vive* marks her first collaboration with Les Deux Mondes.

Isabelle Drainville

(Catherine)

Since she graduated from the theatre department at Collège Lionel-Groulx in 1993, Isabelle Drainville has shown true versatility, be it with young companies in new productions (among others, Cercle vicieux, Bluff Théâtre, Théâtre Pluriel, Le Clou), summer productions (including *La Déprime*, *L'Homme aux trésors*, *Un cadeau du ciel*, *C'est devenu gros*) or repertory works (*L'École des femmes* by Théâtre de l'Opsis, *Les Sorcières de Salem* and *L'Oiseau vert* at Théâtre du Nouveau Monde, *La Veuve rusée* at Théâtre du Rideau Vert). In 1995 the Académie québécoise du théâtre awarded her a "Masque" for Best Supporting Actress for her performance in *L'Homme aux Trésors*. *Living Memory/Mémoire vive* is her first collaboration with Les Deux Mondes.



The character of Catherine was created by actress Catherine Archambault who plays the part in turns with Isabelle Drainville.



Michel Fordin

Technical Stage Manager

Before coming to the theatre, Michel Fordin worked as a specialized teacher with handicapped children and young delinquents in France, and later in Québec with victims of road accidents. He has been associated with Les Deux Mondes since 1988 (*The Clearing/Clairière*) and since then, almost all of the company's productions have benefited from his inventive talent and his skill in solving technical problems inherent to the creative process. He has been part of the company's international tours for the last ten years. Closely involved in the creation of *Leitmotiv* (1996), he now handles props and technical equipment, and appears as shadowgraphed military figures during the performances. Michel Fordin is also co-founder of Le Cochon Souriant, a travelling theatre company.

Guy Fortin

Prop Designer

Born in the Lac St-Jean region of Québec, Guy Fortin initially trained (as a fitter and repairer of airframes) at the aerotechnology school of Collège Édouard Montpetit before obtaining his bachelor of arts at the Université du Québec à Chicoutimi. Since then, he has travelled back and forth between these fields, bringing an artistic sensibility to the design of mechanical systems. He has worked in turn as a graphic artist, a sculptor, a designer, a film animator, a model maker, a restorer of train cars and locomotives, a glazier (doing sandblast engravings on glass) and a prop designer. He has been employed by several cultural organizations and found at Cirque du Soleil the ideal place to make use of his skills and imagination. Working in the props and special effects shops, he contributed to the following productions: *O*, *Saltimbanco*, *La Nouba*, *Quidam* and *Dralion*. *Living Memory/Mémoire vive* is his first collaboration with Les Deux Mondes.

Mireille Vachon

Costume Designer

Mireille Vachon studied production in the theatre department at Cégep Saint-Hyacinthe, graduating in 1983. Since then, she has acquired considerable renown as a costume designer, working on some fifty theatrical productions with a number of different companies, including *La Grosse Valise (Monsieur de Pourceaugnac, L'Ombre jaune, Le Bossu de Notre-Dame)*, *Le Carrousel (Salvador)*, *Le Théâtre de Quartier (Le Pain de la bouche)*, *L'Arrière-Scène (Le Bout de la rivière)*, *L'Opsis (Il Campiello)*, *Tess Imaginaire (Time Actor, Manipulations, La Quatrième Dimension, Alexis, La Légende du Roi Arthus)*, *La Manufacture (Trick or Treat)*, *Le Théâtre du Vieux-Terrebonne (Douze hommes en colère)*. Her considerable talents have also been applied to several operas, special events and variety shows (notably to Jean-Pierre Ferland's musical performance *Yes l'univers!*). For film and television, she designed the costumes featured in *Café des aveugles*, *Lodola* and *Tohu-Bohu*, receiving a Gémaux award nomination for the latter. *Living Memory/Mémoire vive* marks her first collaboration with Les Deux Mondes.

Benoît Lecours

Stage Manager

Since completing his studies in film and theatrical production at Cégep Saint-Hyacinthe in 1990, Benoît Lecours has worked as a stage manager or designer for many theatrical research groups and for various special events. He has worked as a technician in theatres throughout Montréal and as a stage manager during tours with Théâtre de l'Oeil and Dynamo Théâtre. *Living Memory/Mémoire vive* marks his first collaboration with Les Deux Mondes.

Madeleine Philibert

Assistant Director

After graduating in dramatic arts from Cégep Saint-Laurent, Madeleine Philibert studied at the Université du Québec à Montréal, where she obtained a bachelor of dramatic arts in 1998. She has been a member of the Kafala theatre company since 1997. There, she assisted in the direction of the productions *Le Choeur des silences* and *Richard Moins III*, and directed the cabaret show *Roulons vers l'église*, as well as the laboratory production *Cycle Vitez - Phase I*.

Monique Rioux

Co-Director of Les Deux Mondes, Research and Drama Workshops

A graduate of the National Theatre School of Canada in 1964, Monique Rioux has had a versatile career, be it as an actress, animator, stage director, playwright or teacher. From 1965 to 1971 she took part in several children's programs broadcast on national television. During the same period, she was cofounder of one of the first theatre companies entirely dedicated to the development of Québec playwrights—Le Théâtre du Même Nom (TMN). In 1973 she was part of the founding team of Les Deux Mondes (then known as Théâtre de la Marmaille) with Daniel Meilleur and France Mercille. Since then, she has devoted herself to the company as artistic co-director and has participated in most of its productions. Under her direction, the company explored unusual paths, particularly through animation workshops, several of which lead to new shows: with the Inuit of Northern Québec (*L'Umiak/The Collective Boat*, 1982), with sighted and non-sighted persons (*The Clearing/Clairière*, 1987), and with kids in the shantytowns of Honduras (*Parasols*, 1987).

Awards won by *Living Memory*

"Masque" for special contribution awarded by the Académie québécoise du théâtre in 2002 to Guy Fortin, Yves Dubé, Michel Fordin and André Houle for visual design.

RIDEAU/OFQJ (2002) award for best performance to Catherine Archambault.

"Coup de cœur du public de l'édition 2002 " / Favorite Show Award of Festival annuel d'innovation théâtrale de L'Assomption 2002 (sponsored by Télé-Québec)

LES DEUX MONDES

Founded in 1973 as Le Théâtre de la Marmaille, Les Deux Mondes is a theatre company with an established international reputation, dedicated to research and creation. The company has created 22 productions and given more than 3,000 performances on five continents (Canada, U.S.A, Mexico, Honduras, Venezuela, Argentina, France, Belgium, Italy, Germany, Russia, The Netherlands, Switzerland, Great Britain, Ireland, Scotland, Austria, Denmark, Portugal, Spain, Japan, Singapore, Korea, Vietnam, China, Australia, New-Zealand, Israel, Ivory Coast, Zaire). Several of the company's recent productions are designed to appeal equally to children and adults.

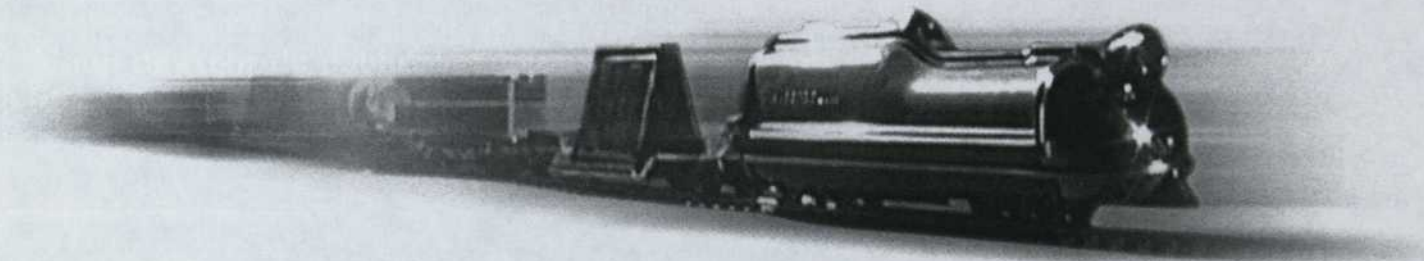
The artistic direction of Les Deux Mondes is motivated by difference: the difference between young and old, between rich and poor, between people from the North and people from the South, between the new world and the old, between history and everyday life, between acts of violence and acts of acceptance, between obscurantism and responsible freedom, between those who hope and those who are indifferent...

lesdeuxmondes.com info@lesdeuxmondes.com info@lesdeuxmondes.com



Over the years, the co-directors of Les Deux Mondes have always endeavoured to create plays that stimulate the imagination, that bear a message and that are highly polished artistically. They have explored different means of expression to convey, through theatre, a better understanding of the world and the realities their audiences are confronted with, unafraid of tackling subjects that are reputedly difficult for young audiences.

Since 1996 the company is housed in its own creation and production facility in Montréal's Villeray neighbourhood. The company's innovative outreach programs for local schools and community organizations attract a diverse audience of children and adults who, for cultural or economic reasons, might not otherwise have access to live theatre.



Les Deux Mondes

7285 Chabot St., Montreal (Québec) Canada H2E 2K7

Phone: +1 (514) 593-4417 ; Fax: +1 (514) 593-6329

E-mail: info@lesdeuxmondes.com

Co-Artistic Directors: **Monique Rioux, Daniel Meilleur, Michel Robidoux**

General Manager: **Pierre MacDuff**

Tour Manager: **Sophie Préfontaine**


Assistant to the Direction: **Francine Séguin**

Videographer: **Yves Dubé**

Administration: **Pierrette Carey and David Montpetit**

Technical Coordinator: **Don Franklin**

Les Deux Mondes wishes to thank the following for their assistance to regular activities and special projects:

Québec 

Ministère de la Culture
et des Communications
Conseil des arts et des lettres



LA CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

Canada

Canadian Heritage
Department of Foreign Affairs and
International Trade, Canada

CONSEIL DES ARTS
DE MONTRÉAL



de stabilisation et de
consolidation
des arts et de la culture
du Québec



**Ville de
Montréal**

Life is a very short game...

