



**癮 · 迷**  
*Needles and Opium*

Taiwan International Festival of Arts  
2016 台灣國際藝術節

歡迎蒞臨「國家表演藝術中心」國家兩廳院欣賞節目，由衷感謝您的支持及參與。本中心所屬單位尚包括臺中國家歌劇院、衛武營國家藝術文化中心及國家交響樂團，我們期盼由這北中南串起的表演藝術平臺，能以最專業的團隊及服務，滿足大家的期待，共享藝術的美好與感動！

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**陳國慈**  
國家表演藝術中心董事長

**Welcome**

Welcome to the National Performing Arts Center — National Theater & Concert Hall (NTCH). Your support and participation is highly appreciated. In addition to the NTCH, Taipei, our center also incorporates the National Taichung Theater, the National Kaohsiung Center for the Arts and the National Symphony Orchestra, jointly dedicated to providing a platform for the performing arts connecting the whole of Taiwan.

**Chairman, National Performing Arts Center**

演出時間 | 2016年4月15-16日 (星期五~六) 7:30PM  
2016年4月17日 (星期日) 2:30PM

演出地點 | 國家戲劇院

主辦單位 | 國家兩廳院  
National Theater & Concert Hall  
國家表演藝術中心 National Performing Arts Center

指定住宿 | 台北華國大飯店  
Imperial Hotel Taipei

留白收位提供觀眾打洞收藏之用

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英法文發音，中文字幕  
Performed in English and French with Chinese surtitles.  
演出長度 | 全長約95分鐘，無中場休息  
Approx. 95 minutes without intermission.  
遲到觀眾無法入場 Latecomers will not be admitted.

建議 14 歲以上觀眾觀賞 The age guidance for this production is 14+.  
演出含部份裸體、吸菸及毒品畫面，請斟酌入場  
The performance contains adult subject matter, nudity, smoke and drug.  
Miewer discretion is advised.  
主辦單位保留節目內容異動權 The program is subject to change.

1 | 羅伯·勒帕吉 x 機器神《癮·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

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### 劇情簡介

1949年，法國詩人導演尚·考克多在紐約推出最新的電影作品，並在美國沉迷於鴉片毒癮，經歷了迷戀與醒悟兩種情緒間的糾結；同一年，美國爵士樂好手邁爾士·戴維斯首度造訪巴黎，為古老的歐洲帶來最新的爵士音樂，但他卻愛上一位巴黎女子，分離與思念的痛苦使他開始接觸毒品。40年後，一位失戀男人，在巴黎的旅館中，經歷了相同的事件，他在情感上遭遇的折磨，讓他開始了相同的旅程。

曾來臺演出《安徒生計畫》與《眾聲喧嘩》等作品的羅伯·勒帕吉，用全新的透視舞台設計、原創的視覺效果等高科技的視覺特效，結合演員精湛感性，並帶有雜技的演出，引領我們穿越黑夜，走向光明，以目不暇給、帶有詩意魔幻的多媒體手法，演繹一場關於愛與孤獨的劇場寓言。

### 導演的話

我只要想到必須面對自己往昔的想法時，就感到害怕，因此我盡可能地避免重演我早期的作品。不幸的是，我內心又毫無半點念舊的成份，因此我必須招認，當馬克·拉布黑契建議我們可以將《癮·迷》重新搬上舞台時，我猶豫良久。1991年當我創作《癮·迷》時，我剛經歷了傷痛的分手。《癮·迷》反映出促使一些藝術家創作的刺激和某些痛苦境遇，將愛情上癮與吸鴉片成癮拿來作對比。

我開始努力地從資料庫中找出一些舊的VHS錄影帶重看，然後我發現，儘管舞台配置已經落伍了，故事情節卻從未過時。在第一代網路瀏覽器、社群媒體及911事件發生之前就完成的劇本，劇中主角所敘述關於存在的問題，反而更加不受時空侷限，而摘錄自尚·考克多《致美國人的信》的片段在今日看起來則如同預言一般。

不過，光是讓此劇重登舞台，還不夠完美。我覺得我必須闡述更深的理念，甚至將它寫得更完全。因為，一旦涉及愛的感覺與關係衝突時，總是有些東西，當事人只有在事過境遷後很久，才會真正瞭解。正因如此，我相信這個版本的《癮·迷》顯然更深入更成熟。此劇的結構以三位失去愛情的男性為主：尚·考克多、邁爾士·戴維斯及“羅伯”。在第一版中，三段交叉的故事份量不平均，兩位白種人的角色都有台詞，而且以活生生的人物出現；然而邁爾士·戴維斯單單以一個無聲、平面的影像呈現。這次我覺得必須邀請其他演員上台飾演這位著名的小號手，甚至讓萊麗葉·格雷科驚鴻一瞥地現身。你也許會說這個獨角戲不適合大型劇場，但在這些年來我發現，一群觀眾一起觀賞獨角戲時，反而最能感受到孤寂。

祝您觀戲愉快！

羅伯·勒帕吉

2 | 羅伯·勒帕吉 x 機器神《癮·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

### 個人簡介

#### 導演／羅伯·勒帕吉

不論在任何戲劇形式都多才多藝的羅伯·勒帕吉，在導演、編劇、表演及電影導演各方面都表現優異。他的戲劇創意及嶄新手法，使他獲得來自世界各地的肯定，並透過他所運用的新技術，徹底顛覆古典舞台導演的教條。

羅伯·勒帕吉畢業自魁北克戲劇學院，1978年赴巴黎深造。1984年以《循環》巡演加拿大各地，隨後創作出《龍》三部曲（1985年）、《文西》（1986年）、《測謊器》（1987年）及《構造板塊》（1988年）。

1989-1993年間，羅伯·勒帕吉被任命為渥太華國家藝術中心法語劇院的藝術總監，同時繼續創作自己的作品，期間執導《癮·迷》（1991年）、《科利奧蘭納斯》、《馬克白》以及《暴風雨》（1992年）。1992年，羅伯·勒帕吉成為第一位於倫敦皇家國家劇院導演莎士比亞戲劇的北美導演，作品為《仲夏夜之夢》。

1994年，他創立「機器神」，並編導第一齣電影《告解室》。隨後的作品包括《測謊器》（1996年）、《無能無不能》（1997年）、《偷腦》（2000年）及《在月球彼端》（2003年）。2013年，他與裴德羅·皮瑞斯共同導演《眾聲喧嘩》。

羅伯·勒帕吉於「機器神」創作了舞台劇《太田川的七條支流》（1994年）、《奇蹟的幾何》（1998年）、《在月球彼端》（2000年）、《龍》三部曲新版（2003年）、《安徒生計畫》（2005年）、《眾聲喧嘩》（2007年）、《藍色的龍》（2008年）及《德翁女形》（2009年）。

羅伯·勒帕吉近年作品包括《撲克牌》（黑桃、紅心、方塊及梅心四種不同的花色，各自探索由那個花色所代表及散發出的宇宙，2012年）、新版《癮·迷》（2013年）及羅伯·勒帕吉自導自演的獨腳戲《887》（2015年）。

羅伯·勒帕吉曾執導彼得·加布瑞爾的《秘密世界之旅》（1993年）及《成長之旅》（2002年）；設計並導演「太陽馬戲團」的《KÀ》（2005年）及《圖騰》（2010年）。2008年，羅伯·勒帕吉與「機器神」為魁北克市400週年慶創作了有史以來最大的大型投影裝置《影像磨坊》。

為了魁北克公立圖書館10週年慶的週邊慶祝活動，「機器神」根據魁北克省國家圖書暨檔案館的原始構想，創作了靈感來自阿爾維托·曼古埃爾《夜裡的圖書館》的展覽，多面向的《夜裡的圖書館》（2015年）讓訪客藉由虛擬實境，真實或透過想像，走訪世界各地10座圖書館。

羅伯·勒帕吉首度擔任歌劇導演的兩齣作品《藍鬍子的城堡》及《期望》（1993年）就大獲好評。接著他執導了《浮士德的天譴》（1999年）；隨後則包括根據喬治·歐威爾的小說為藍本、由大師羅林·馬捷爾指揮的《1984》、《浪子歷程》（2007年）、《夜鶯》及《其它短篇寓言》（2009年）。

2010年9月，羅伯·勒帕吉執導華格納《尼布龍的指環》的《萊茵的黃金》於紐約大都會歌劇院首演，該系列分別於2010-11年及2011-12年樂季中演出。近年間，他還執導了莎士比亞的劇本，由湯瑪斯·阿德士譜曲、梅瑞笛絲·歐克思作詞的歌劇《暴風雨》（2012年），以及凱雅·莎莉亞侯譜曲、阿敏·馬盧夫作詞的《遙遠的愛情》（2015年）。

羅伯·勒帕吉獲獎無數，其中最重要的包括法國榮譽軍團勳章（2002年）、丹妮絲·佩莉緹耶獎（2003年）、安徒生獎（2004年）及斯坦尼斯拉夫斯基獎（2005年）；歐洲戲劇聯盟藝術節則頒予他地位崇高的「歐洲劇場獎」（2007年），過去的得獎者包括亞莉安·莫虛金及羅伯·威爾森；魁北克市勳章（2011年）及麻省理工學院的尤金·麥克德默特藝術獎（2012年）等。2013年，羅伯·勒帕吉成為顧爾德基金會頒發的第十屆顧爾德獎得主。

#### 演員／馬克·拉布黑契

馬克·拉布黑契在18歲時就開始他的職業演員生涯，迄今曾經在大約20齣的音樂劇和舞台劇中演出，涵蓋古典至現代，包括羅伯·勒帕吉第一版的《癮·迷》。此劇於1990年代中期曾於魁北克、歐洲及亞洲巡迴演出兩年。

馬克·拉布黑契亦演出過12齣以上的電影，包括丹尼斯·阿坎德《黑暗時代》的主角。他曾演出魁北克最受歡迎的電視喜劇影集《生活瑣碎》，亦曾主持每日播出、談論政治與社會話題的諷刺性節目《早上七點是世界末日》。

當馬克·拉布黑契成為魁北克電視家喻戶曉的巨星後，他共同創作一檔每日播出的談話秀《高挑金髮男子的狡猾秀》，並連續主持了3年。緊接著，他繼續為電視台工作3年，在一檔美式歌謠連續劇《心有自己的理由》中飾演四個角色。

3 | 羅伯·勒帕吉 x 機器神《癮·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

2008-2011年，他在每週播出一次、討論魁北克當前社會暨文化事件的諷刺性節目《狂喜的3600秒》中擔任主持人，並演出劇中每個角色。

2012-2013年，馬克·拉布黑契與馬克·布魯涅特共同創作以新中產階級為題材的諷刺喜劇影集《布波族》；除了擔任共同創作者及導演之外，他還飾演主角。

2013年，他再度與羅伯·勒帕吉合作，演出新版《癮·迷》。同時，他開始構想並寫下他的第一齣電影劇情。

#### 演員／衛斯理·羅伯森三世

衛斯理·羅伯森三世非常高興有機會能參與《癮·迷》的演出。他在年紀很小的時候就熱衷於表演，隨著年齡的增長，演出的慾望愈來愈強烈。具有體操、霹靂舞及特技表演訓練背景的他，曾於世界各地表演。

目前他是以多倫多為駐地的「抽象特殊系統」表演團體的團員，並隨「極點馬戲團」作品《阿達摩》巡演加拿大，以及參與「橘色馬戲團」赴巴林的演出。

《癮·迷》是衛斯理·羅伯森三世第三次參與「機器神」的演出，前兩次為《夜鶯》與《其它短篇寓言》（魁北克市、阿姆斯特丹及里昂，2011-2012年），以及《暴風雨》（魁北克市及紐約，2012年），全由羅伯·勒帕吉執導。

#### 演出團體／機器神

1994年，當羅伯·勒帕吉請求夥伴一起為他的新創團體命名時，他提出一個條件，就是團名中不要包含「戲劇」兩個字。

因此「機器神」結合了不同領域的工作者——演員、作家、舞台設計、技術人員、聲樂家、操偶師、電腦繪圖設計師、影像藝術家、馬戲雜技演員及音樂家。

「機器神」的創作團隊相信，表演藝術——包括舞蹈、歌劇及音樂，應該結合錄製藝術——諸如電影製作、錄影及多媒體等。科學家與劇作家、繪製佈景的畫家與建築師，以及來自魁北克與世界各地的藝術家之間應該合作。

在這樣的交會中，新的藝術形式會自然浮現。「機器神」想要起身面對挑戰，成為一座實驗室，孕育出一種能夠觸及並感動21世紀觀眾的新戲劇形式。

### About Needles and Opium

In 1949, French writer and filmmaker Jean Cocteau presented his most recent feature film, *L'Aigle à deux têtes*, in New York. At the same time, Miles Davis was visiting Paris for the first time, bringing bebop with him. They became obsessed with love and drug after their journey. Forty years later, a lonely Québécois experienced emotional torments echoing both artists' dependence on love and drug.

Through highly visual staging, which is as much magic as it is theatre, Robert Lepage revisits, 20 years after its first production, *Needles and Opium*. A new scenography, original images, and an acrobat onstage complement Cocteau's words and Marc Labrèche's sensitive and ingenious performance. The result is a production with mesmerizing effects, a journey into the night that puts us under a spell and leads us into the light.

### Director's Word

Terrified at the thought of being confronted by the ghosts of my old ideals, I avoid reviving my first shows as much as possible. And since I unfortunately don't have an ounce of nostalgia, I admit that I hesitated a long time when Marc Labrèche suggested remounting *Needles and Opium*. Created in 1991 following a painful break-up, *Needles and Opium* was a reflection on the impulses and sometimes painful situations that drive certain artists to create, drawing parallels between an addiction to love and a dependency on opiates.

I began the hard work of rewatching old VHS recordings from the archives and discovered that, although the staging was dated, the story hadn't lost any of its relevance. Written before the first Web browser, social media, and the events of September 11, the protagonist's existential questions are more universal than ever, and the excerpts from Jean Cocteau's *A Letter to Americans* now seem almost prophetic.



4 | 羅伯·勒帕吉 x 機器神《癡·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

But it wasn’t enough to just remount the play. I felt it was necessary to deepen it— and even finish writing it— because when dealing with feelings of love and relationship conflicts, there are things one only understands much later. Because of this, I believe that the current version of *Needles and Opium* has grown and matured significantly. The structure of the play is based on three men who lost a love: Jean Cocteau, Miles Davis and “Robert”. In the first version, the three-pronged story was uneven because the two white characters had a voice and were present in flesh and blood, but Miles Davis was only evoked by a silent, two-dimensional shadow. This time I felt the need to invite other performers onstage to allude to the famous trumpet player and to even make Juliette Gréco appear briefly. You might say that’s a lot of people for a solo show, but I’ve discovered over the years that sometimes it takes a crowd to best express solitude. Enjoy the show!

Robert Lepage

## Artists

### Director / Robert Lepage

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 Confessional*. Followed *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 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).

Current productions include *Playing Cards* (2012) (spades, hearts, diamonds, and clubs, each exploring a universe inspired by the asset the suit represents), a new staging of *Needles and Opium* (2013), and *887*, a solo performance by Robert Lepage (2015).

Robert Lepage directed Peter Gabriel’s *Secret World Tour* (1993) and *Growing Up Tour* (2002), designed and directed Cirque du Soleil shows: *KÁ* (2005) and *TOTEM* (2010). For Québec 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 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) 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). He 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.

5 | 羅伯·勒帕吉 x 機器神《癡·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

#### Actor / Marc Labrèche

Professional actor since the age of 18, Marc Labrèche has played in about 20 different musical and theatrical productions, ranging from the classical to the modern—among them, the original version of Robert Lepage’s *Needles and Opium*, which toured in Québec, in Europe and in Asia during two years in the mid-90s.

He has also starred in more than a dozen feature films including having the lead role in Denys Arcand’s film *L’Âge des ténébres*.

On TV, he was part of the cast of *La Petite vie*, the most popular comedy show in Québec television, and was the host of the cult show *La Fin du monde est à 7 heures*, a daily satirical news bulletin addressing political and social issues.

Becoming one of Québec television’s superstars, he co-created and hosted during three years a daily talk-show called *Le Grand blond avec un show sournois*. He then continued working in television for another three years on *Le Coeur a ses raisons*, a funny take on American soaps, in which he played four characters.

For three years starting in 2008, he has combined hosting and performing as he practically played every character in *3600 secondes d’extase*, a weekly sarcastic show taking a look at current social and cultural events in Québec.

In 2012 and 2013, Marc worked on the two seasons of *Les bobos*, co-created with Marc Brunet, a satirical comedy TV series revolving around the world of bourgeois bohemians. Marc held the lead role as well as being co-creator and director.

As of 2013, he is once again working with Robert Lepage in the new version of *Needles and Opium* while writing and conceptualizing his first fiction feature film.

#### Actor / Wellesley Robertson III

Wellesley is very excited to be joining the cast of *Needles and Opium*. Wellesley was bitten by the performance bug at a very young age and his love for stage performance has grown ever since. With a background in gymnastics, break-dance and acrobatics, he has been performing on stage across the world.

He is currently a member of Toronto based performance group Abstract Breaking Systems (A.B.S. Crew) and has been touring with such groups as Cirque Sublime, on their cross-Canada tour for their show *Adamo*, and Circus Orange, on their tour of Bahrain.

*Needles and Opium* is his third production with Ex Machina, the first two being *The Nightingale* and *Other Short Fables* (Québec City, Amsterdam, and Lyon, 2011-2012) and *The Tempest* (Québec City, and New York, 2012) both of which were directed by Robert Lepage.

#### The Company / 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 theatre 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 theatre that will reach and touch audiences from this new millennium.

6 | 羅伯·勒帕吉 x 機器神《癡·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

#### 演出製作群 Production Team

劇本 Text Robert Lepage
英譯 English translation Jenny Montgomery
導演 Director Robert Lepage
導演助理 Director Assistant Normand Bissonnette
演員 Performed by Marc Labrèche, Wellesley Robertson III
舞台設計 Set Designer Carl Fillion
道具設計 Props Designer Claudia Gendreau
音樂及音效設計 Music and sound Designer Jean-Sébastien Côté
燈光設計 Lighting Designer Bruno Matte
服裝設計 Costume Designer François St-Aubin
影像設計 Images Designer Lionel Amould
本劇使用尚·考克多之電影作品畫面。The show contains excerpts from Jean Cocteau’s *A Letter to Americans* and *Opium, the Diary of a Cure*.

導演經紀人 Director’s Agent Lynda Beaulieu
製作經理 Production Manager Julie Marie Bourgeois
技術總監 Technical Director Michel Gosselin
巡演經理 Tour Manager Charlotte Ménard
舞台監督 Stage Manager Adèle Saint-Amard / Francis Beaulieu
音響 Sound Manager Marcin Bunar
影像 Video Manager Thomas Payette
燈光 Lighting Manager Jean-François Piché
服裝道具 Costumes and Props Manager Claudia Gendreau
舞台技術指導 Head Stagehand Pierre Gagné
舞台技術 Stagehand Sylvain Béland / Jean-Félix Labrie
懸吊技術 Rigger Julien Leclerc
自動化科技顧問 Automation Consultant Tobie Horswill
影像顧問 Video Consultant Catherine Guay
化妝 Make-up Jean Bégin
服裝 Costumes Carl Bezanson
佈景製作 Set Building Scène Éthique, Astuces Décor
演出製作 Production Ex Machina
小號 Trumpet played by Craig L. Pedersen
雜技顧問 Acrobatics Consultants Geneviève Bérubé, Yves Gagnon, Jean-Sébastien Fortin, Jean-François Faber

協同製作 Associate Production— Europe, Japan

協同製作 Associate Production— The Americas, Asia (except Japan), Australia, NZ
製作者 Ex Machina Producer

共同製作 Coproduction

7 | 羅伯·勒帕吉 x 機器神《癡·迷》ROBERT LEPAGE x EX MACHINA *Needles and Opium*

Festival de Otoño a Primavera, Madrid
ArtsEmerson: The World On Stage, Boston
NAC English Theatre with le Théâtre français du CNA and the Magnetic North Theatre Festival
Setagaya Public Theatre, Tokyo
LG Arts Center, Seoul
the Barbican, London
National Performing Arts Center - National Theater & Concert Hall , Taiwan, R.O.C.

##### 音樂清單 Additional music

Générique by Miles Davis, Album: Ascenseur pour l’échafaud, Warner Chappell Music France / Bloc Notes Music Publishing, Courtesy of Universal Music Canada

Riff Tide, Words and music by Coleman Randolph Hawkins © (ASCAP)

Tune Up (When Lights Are Low) by Miles Davis, Performed by Miles Davis Quintet © 2006 Concord Music Group

Je suis comme je suis, Written by Joseph Kosma and Jacques Prevert, Courtesy of Universal Music Canada

My Funny Valentine, Music by Richard Rodgers, Lyrics by Lorenz Hart, Performed by Craig Pederson © Courtesy of Rodgers & Hammerstein

The way you look tonight, Written by Dorothy Fields and Jerome Kern © Universal - PolyGram International Publishing, Inc (ASCAP), Used by Permission of Canadian Shapiro Bernstein o/b/o Aldi Music Company, Interpreted by Marie Gignac

L’assassinat de Carala by Miles Davis, Album: Ascenseur pour l’échafaud, Warner Chappell Music France / Bloc Notes Music Publishing, Courtesy of Universal Music Canada

(JS Côte) Contains a sample of Départ de Belle, Composed by Georges Auric, Performed by Adriano, Axios Chorus, Moscow Symphony Orchestra & Sergei Krivobokov, Album: La Belle et la Bête, Courtesy of Naxos of America

Broadway Follies de Ray Davies, Audio Network Canada Inc.

##### 影像清單 Additional images

Ascenseur pour l’échafaud, Louis Malle ©1958 NOUVELLES EDITIONS DE FILMS

Bridgeman Art Library

"Désordre" de Jacques Baratier ©1949 Argos Films.

Getty Images

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Philippe Halsman/Magnum photos

Succession Jean Cocteau/SODRAC

NASA

NY Transit Museum

Prelinger Archives

Un homme, une époque : Mouloudji / Rea : Jean-Marie Coldefy 28/07/1961 © INA

Cinepanorama / Rea : Jean Kerchbron 19/12/1957 © INA

Festival Europeen du Jazz © INA

Les Actualités Françaises. Saint Germain des Prés va-t-il prendre la relève du boul'mich 27/10/1965 © INA

<p><b>歡迎掃描 QR Code 線上填寫「觀眾意見調查表」</b>  （紙本問卷請繳回服務台，或傳真至 02-3393-9730）</p> <p>感謝您費心填寫！現場繳回紙本問卷或出示電子問卷，將可兌換「TIFA 精美小禮」乙份，數量有限，送完為止。</p>	
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