



at Different onsf a Person

l'Edmond, an amateur group, is
isgall's avant-garde play *Fragment* in
free. *Fragment* will be played every
30 P.M. Room 222 at College Saint
J. *Fragment* is directed by Laurent

le. These three people living in one
single room, each person has his own
lines separating his from the others; yet
not just the interaction of the
es. In each of the 'rooms' there is a bed;
a pile of clothes in front of it; and
k. Jax, played by Claude Ouimet, stays
up living in a room, played by Norman
n alcohol to escape the problems of
ger Giro, escapes by the work that

only person who represent three
the same person. There is the aspect of
sting life drinking, carousing, and
everything as within himself, is also
a view -- that of the straight
to live in a very precise framework
we have very different images of

room very important because each
ther. This rejection is displayed
by dividing the room into three
ced on such more intellectual level, it
human who wants, in his way, or
ways, to approach a woman. None of
se there always the second or third
I makes miss his chance. Instead of
this man, they succeed only in

lay in sense that it does not really
h; rather there is an effort to present
tuation happens not as strong as that of
ugh a roof "prism," in order that his
ed. None find ourselves before the
re we see the same thing, but with
ry day situations. In reality there is
r" in the play. Just three people, or if
who live in one apartment. One has
be to look at the girl in the apartment
s to approach her. All of a sudden, we
king out the end that is the story. It
why does it work out? The author, to
character three, and shows us the three
at are in conflict one against the other.
of whether or not to approach the girl,
e that is itself to the others. Because
nterior personalities, we are not really
and we do not face this reality,
th a failure. At the end, when one says,
it I'll kill you!" it is the person, having
ng, "It's not even worth living." It is
nts to kill himself. It is the three.
which is the idea of the play -- facing a
rom a point of view that is much
t is placed in the abstract.

hisgall's three characters are together is
about their childhood. To face the
own. Return to the past is to use an
ey are taking the easy way out. These
n already have been lived; the problems

s not come before a problem, but to
y. Everybody comes before a problem
om the to face the problem squarely
use of interior conflicts which we

"THE BOHEMIAN'S LIFE"

The following is a short
autobiography that Julien
Forcier gave to our interviewer.

En 1960, j'étais en train de
devenir bourgeois. J'avais un très
bon emploi comme
imprimeur, un métier que j'avais
exercé pendant sept ans. J'avais
un très bel appartement, de très
beaux meubles, une belle auto et
tout ça. J'étais payé et j'avais
même un compte en banque.

Il me manquait quelque chose
-- le besoin de faire du théâtre.
Malgré tout ça faisais déjà depuis
1953 que je faisais du théâtre
comme amateur, et c'est ce qui
me passionnait le plus.

In 1960, my wife and I, after
discussing it, decided to drop
everything to do only theatre. I
had auditioned at the Ecole
Nationale du Theatre for a
director's course. I had yet to
receive any answer. But we
decided to leave for Montreal
anyway. Luckily, after having
arrived, I was accepted.

A ce moment-là, il n'était plus
question d'avoir un emploi. Il
fallait payer des cours. C'était la
vie de bohème qui commençait.
Ça a été une période
extra-ordinaire parce que c'est
un espèce de dégageement de tous
les conditionnements qui nous
obligent à passer dans des cadres
trop précis. Ma femme et moi
avons réussi enfin à se
débarrasser de ces cadres et de
commencer à vivre une vie
beaucoup plus intense en se
consacrant à quelque chose qui
pouvait nous rendre heureux --
plus que l'argent nécessairement.

The course that I was taking
lasts two years. The director's
course was abolished after these
two years for the simple reason
that I spent two years telling the
people there that directing could
not be taught. Finally after two
years, they agreed with me and
they abolished the course. Of
the eleven who started this
course with me, only two
received diplomas. But remember
that a diploma in a case such as
this doesn't mean to much. It is
not a certificate which will give
us ideas.

Avant de quitter l'Ecole
Nationale du Théâtre, je me suis
dit que, premièrement, l'Ecole

Nationale du Théâtre n'était pas
une consécration. J'étais certain
en sortant de la que les gens
n'étaient pas m'ouvrir les bras en
disant: "Un metteur en scène!
Un metteur en scène! On va lui
donner du travail." Ça aussi,
j'étais assez conscient pour
savoir que ça ne voulait rien dire.

I gave myself three additional
years for personal research. I had
an idea -- to come and work in
the west with the amateur
theatre groups, try to give them
a certain organization, and to
bring them what I had learnt
during a two year apprenticeship
at the Ecole Nationale du
Theatre.

En septembre 1963, je suis
allé à Winnipeg pour travailler
avec la troupe du Cercle Molière.
J'ai fait là une mise en scène et
j'ai donné des cours. J'ai aussi
organisé la troupe au point de
vue administratif et essayer de
donner des cadres à la troupe.
C'est un travail qui a duré six
semaines.

Après cette expérience, je suis
parti pour Vancouver où j'ai fait
la même chose avec la troupe
Molière de Vancouver. Là, on a
présenté *Le Malade Imaginaire*
de Molière au Festival
International de Vancouver.

In the meantime, I had
presented to the Minister of
Cultural Affairs of Quebec, a
project to research the activities
in the French centers across
Canada. I travelled from
Vancouver to Newfoundland
and to the New England states.
While working on this project, I
received a grant from the federal
government to study in Europe.
I researched the European
techniques for directing and
administering a theatre
company.

Entre temps, j'ai eu un coup
de chance extra-ordinaire. J'ai
découvert une occasion pour
aller travailler en Tunisie au
Centre des Hautes Etudes
Théâtrales. J'ai passé deux mois
en Tunisie où j'ai eu l'occasion
de travailler avec les plus grands
metteurs en scène au monde.
C'était une session
internationale. Nous étions
trente représentant de douze
pays différents, tous
d'expression française. Il y a eu

des gens qui sont venus de
Moscou, de Prague, de Londres,
pour travailler avec nous.

J'avais eu en Tunisie
l'occasion de travailler avec Joan
Littlewood. Elle m'a invité par la
suite de venir travailler avec elle
à Londres. Elle reprenait le
spectacle *Oh What a Lovely
World* qui avait remporté le
trophé du meilleur spectacle au
Théâtre des Nations à Paris en
1963. Elle remontait ce
spectacle pour être présenter en
tournée à travers l'Europe.

I spent three weeks in
London. I had to return to Paris
because of the perennial
problem of travelling students --
a shortage of money. There was
at this time a postal strike in
Canada, and my money had not
arrived.

However, while I was in Paris,
I received another letter from
the Minister of Cultural Affairs
informing me that I had received
a supplementary grant to study
the new techniques for directing
and administering theatrical
groups in the socialist
countries. I had the occasion to
work in West Germany, East
Germany, in Czechoslovakia and
in Roumania. I had the
opportunity to work with
several great theatre companies --
the Berlin Ensemble, the
National Theatre in Prague, and
the National Theatre of
Roumania among others.

Pendant quatre mois ça a été
la visite de spectacle à tous les
soirs, la rencontre avec des gens
qui travaillent dans la technique,
rencontre dans les ministères sur
l'organisation du théâtre dans les
pays socialistes. J'ai profité de ce
voyage pour visiter presque tous
les pays de l'Europe.

When I returned to Canada in
1966, I noticed a regular
phenomena. But when you are
away from Quebec for two
years, you forget it quite easily.
I was quite deceived to find out
that it is just about impossible to
find work anywhere. I found
some short term employment in
a summer theatre.

Un jour j'ai lu dans un journal
qu'on offrait un emploi --
l'organisation de troupes de

théâtre pour l'Association des
Universités du Canada. J'ai fait
application et j'ai été accepté
comme administrateur. J'ai eu
organiser deux troupes de
théâtre, une d'expression
française et une d'expression
anglaise avec des étudiants qui
venaient de toutes les universités
du Canada. Nous avons fait en
1967 la tournée de Vancouver à
Terre Neuve. Nous avons visité
21 universités dans un mois.

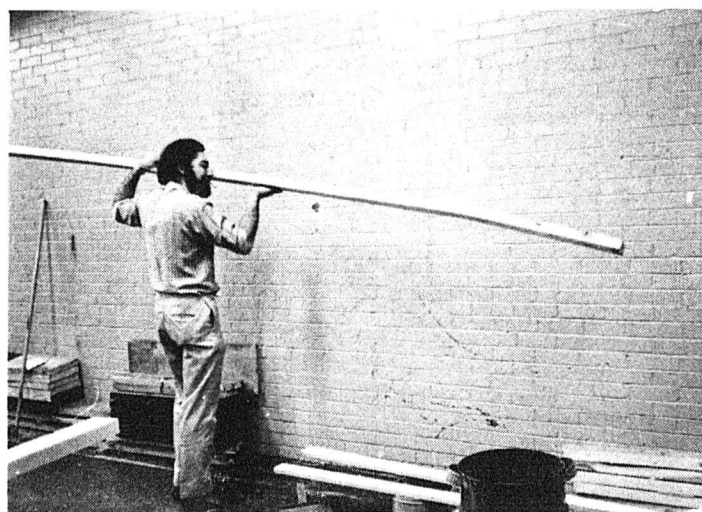
Meanwhile I had been hired
by Expo as a producer for the
national days at Place des
Nations. It was fantastic working
with people who came from all
parts of the world. There were
183 days for Expo and 125
national days. I produced 45 of
them.

When Expo closed, I made a
mistake. I took a holiday while
everybody else grabbed the
available jobs. When I started job
hunting, there was no work
available. For a year, we lived
from day to day until I was
hired as the director of the
Cultural Center of Trois
Rivières.

J'ai passé un an à Trois
Rivières, de 1968 à 1969. Etant
donné que les centres culturels
sont des charges énormes pour
les municipalités, on regardait
ces centres culturels comme des
éléphants blancs, les
municipalités n'étaient pas
prêtes à octroyer des budgets
pour ces organisations. Il fallait
travailler dans des conditions
épouvantables. Au bout d'un an
et demi, j'avais démissionné.

Je suis retourné à Montréal à
cette époque-là pour travailler à
un centre culturel et donner des
cours à Château Gai. J'ai aussi
travaillé pour la compagnie
CinéPic qui s'est lancé dans, ce
qu'on appelle communément, les
films de fesses. J'ai travaillé
avec eu sur un film qui est en
train de faire une carrière
épouvantable au Québec et qui
s'appelle *Pile ou Face*. C'est une
expérience qui m'a assez déçu
d'ailleurs.

While I was working for
CinéPic, I had applied to work
with the Theatre Français
d'Edmonton. Since August,
1970, I have been with it.



Technical problems for the technical director

Laurent Godbout teaches
philosophy at College Saint
Jean.

He got involved with the
theatre with Reginald Bigras'
group, ten years ago. At one
point they were having trouble
with their lighting system and he
knew a little bit about
electricity. He started with
lighting and eventually got a few
roles in the plays.

He is presently the technical
director for the TFE. Officially

he is responsible for building the
set and the stage crew. He also
feels that he is responsible for
the lighting of the play, the
sound, the costumes -- in other
words, the whole technical
aspect. "I like to bite off more
than I can chew, so I take on the
whole thing."

He enjoys working in the
theatre. "Philosophy deals with
generalizations and very serious
matters. Theatre is probably
more illuminating about the

The People of TFE

existential aspects of man than
any treatise in philosophy. With
the theatre I get a much closer
approximation of the reality we
live in."

Larry Godbout is also
presently directing *Fragment*, an
avant-garde play by Murray
Schisgall.

Partially because she had to
sing and play piano at home in
Fort Kent, Alberta, France
Levasseur was able to develop a
stage presence at a very young
age. Her already keen interest in
theatre was heightened when she
came to College Saint Jean eight
years ago and met Reginald
Bigras; she has been doing
theatre ever since. "It is almost
necessary for me to do theatre. I
find it very fulfilling." She
especially enjoys the challenge in
trying different kinds of roles.

After Les Collegiens
Comédiens ceased to function,
Ms. Levasseur decided to form
Le Rideau Rouge. She produced
one major play a year for several
years and several one act skits for

Christmas concerts and the like.
She has been with the TFE since
its inception and is presently
working towards her masters in
French Canadian literature.

Norman Brulotte, a university
student, first got involved in
theatre in 1968 with Le Rideau
Rouge. Besides acting in several
roles, he was also busy with the
technical aspects of the work,
such as the props. He got
involved in the theatre again last
year and had roles in *Le Fou
d'Angolan*, *Ma P'tite Ville*, and
Un Ami Imprevu. This year he
has one of the four roles in
Fragment.

Eve-Marie Forcier has been
involved in amateur theatre for
10 years. After having done
some amateur theatre, she went
to Montreal to the National
School of Theatre. She then
worked for two years as a
professional actress on radio and
television. She went to Europe

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