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PLEIADES THEATRE'S SEASON 2017/18 "FOUND IN TRANSLATION"

Translation uses words to build bridges that allow us to meet, to move through the world and to grow. In theatre, translation is the magic key that opens all the many doors in our global village. It can make what seems foreign familiar, and it can guide us across those bridges as we discover new worlds all around us. At Pleiades, we bring Toronto audiences stories and cultures onstage that may not otherwise be discovered. For us, these discoveries are a constant joy and we hope they will be for others, too. – John Van Burek, Pleiades Theatre Artistic Director

In Brief: Pleiades Theatre invites the public to attend its 2017/18 season of workshops, entitled "Found in Translation as we Explored the Global Village." It will consist of three plays in translation and development for their English-language premieres in the following three years. The plays receiving workshop presentations are *Besbouss: Autopsy of a Revolt* by Stéphane Brulotte, translated by John Van Burek, on October 28 and 29, 2017, 2 P.M., *The Trials of a Noble House* by Sor Juana Inés de la Cruz, translated by Ana Lorena Leija and John Van Burek, on March 3 and 4, 2018, 2 P.M., and *Lesson in Forgetting* by Emma Haché, translated by Taliesin McEnaney and John Van Burek, on April 21 and 22, 2018, 2 P.M. Limited tickets are available FREE of CHARGE for the staged readings, which will all take place at Dancemakers Centre for Creation, Theatre Studio 313, Toronto, ON M5A 3C4, in Toronto's Distillery District. An RSVP is required via Eventbrite; to register, see www.pleiadestheatre.org, visit [@pleiadestheatre](https://twitter.com/pleiadestheatre), call Producer Andrey Tarasiuk at (416) 203-1227 or send an email to andrey@pleiadestheatre.org.

In Full: Pleiades believes Canadian lives are enriched by the shared stories of world cultures expressed through theatre. Since 1997, this company has been presenting translations of plays from the world repertoire or new Canadian works that spring from a specific culture.

For 2017/18, under the leadership of Artistic Director John Van Burek and Producer Andrey Tarasiuk, Pleiades is taking a new approach. Rather than do a single, full production, this season, called "Found in Translation," features three plays in development and translation, each of which will be brought to the stage in the ensuing three years.

The plays include two from French Canada, one of which is about the contemporary Arab world and the other is a new play from Acadia (New Brunswick); the third is from 17th century Mexico. Each has been selected for translation, followed by an intensive two-week workshop that will culminate in staged, public readings, all in preparation for subsequent production. The readings, free of charge, are scheduled for October 28-29, March 3-4, and April 21-22, 2pm., at Dancemakers Centre for Creation, Theatre Studio 313, Toronto, ON M5A 3C4, in Toronto's Distillery District

All three plays will be English-language premieres in Canada. As Van Burek says, "We are determined to give these complex scripts and their English translations the necessary development time prior to bringing them to full production. In the end, this will much improve our contribution to Canadian theatre and provide audiences with even greater enjoyment. Our Found in Translation season includes plays that bring us new perspectives, let us hear new voices and discover new worlds."

BESBOUSS, by Stéphane Brulotte, translated by John Van Burek



Besbouss, by Montréal writer Stéphane Brulotte, is a one-man play about the origins of the Arab Spring. It explores the intense moral dilemma faced by the central character, Dr. Karim Djebara, the State Coroner, ordered by the very top levels of Government to clear it of any blame for the events that sparked uprisings throughout Tunisia. As Karim stares at the charred remains of the hapless young fruit vendor who started it all, this exercise in absurdity is made more painful because he has to acknowledge that not only is he a compromised man, in order to save his own family, but also that he actually knew this young man as a child. Now, as he foresees the spectre of chaos to come, he is caught between his conscience and the order to deny this poor kid, now just a grisly cadaver, his last shred of humanity.

The TRIALS of a NOBLE HOUSE, by Sor Juana Inés de la Cruz, translated by Ana Lorena



Leija and John Van Burek: Written in 1683, *The Trials of a Noble House* is considered one of the great masterpieces of the Spanish Golden Age and Sor Juana, a Mexican nun, is the first native-born playwright of the Americas. Her play is a brilliant comedy and love story, totally secular in style and content, and to this day, she is a major cultural icon in Mexico. It's time we knew of her here. The play is about a tangle of five young lovers, all trying to get aligned with their rightful partner, the father of the heroine (said to be modeled on the author herself) trying to protect his daughter, and put-upon but wily servants who are obliged to do the dirty work while angling for their own advancement. Written in a beautifully rich, albeit baroque Spanish, this is a real treat for anyone who loves the sparkle of language and the high velocity of great Latin comedy.

LESSON IN FORGETTING, by Emma Haché, translated by Taliesin McEnaney and John Van



Burek: This is a new play from Acadia, by a very talented young playwright who has yet to be discovered in English Canada. In fact, she is only beginning to make her mark in Québec. *Exercise in Forgetting* is a delicate, poetic play about the agonising tension between love and the loss of memory. Some years ago, HE had a dreadful accident and since then, the only thing he can remember is how much he loves his wife. SHE, unable to break free from such a love, and despite her efforts to renew her life, remains in this limbo of devotion. Floating over the fragments of their life together is a cloud of mystery: who was the unknown woman beside him in the car and who died in the crash? This is an elegant, very moving story that asks: what are the limits of love and when there is nothing else left, can it in fact suffice?

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