

# The guardians of the temple

*A documentary and acuosmatic creation*

*by Benoit Bories and Aurélien Caillaux*

*Versions stereo for radio broadcasting, podcasting and*

*live performance in 14.4 spatialized sound*

*A Théâtre des Quatre Saisons, SMAC Le Florida, Faïdos Sonore et Les Voix de Traverse  
coproduction*



# Introduction notes

The Guardians of the Temple is a four-hand documentary and acousmatic sound creation project that follows the journey of two sisters and their loved ones who grew up in the former Camp d'Accueil des Français d'Indochine (CAFI) in Sainte-Livrade-sur-Batch. The idea was born three years ago from a first meeting between Aurélien Caillaux and this place, which is still alive. Still alive because more than fifty years after the arrival of the families on the site, some people continue to live there. Others have even returned after life paths that have taken them elsewhere. There is thus a special atmosphere where the sounds of everyday life seem to resonate strongly with the memory of past moments. This rare characteristic of a place of memory still anchored in the present makes it a fertile ground for sound writings mixing different strata.

Aurélien made a point of presenting the site to Benoit Bories, with whom he has been collaborating for several years, and who in the past has produced several sound creations on the memory of the French camps<sup>1</sup>. For five years, Benoit has been systematically developing hybrid forms of his sound creations, originally intended for broadcasting and podcasting. They then take the form of live multiphonic sound performances (8.2 or 14.2). For The Guardians of the Temple, Benoit and Aurélien play the performance together, with four hands.

During the 2021/2022 seasons, we worked with two co-producers during residency receptions: Le Théâtre des Quatre Saisons in Draguignan, and Le Florida current music scene in Agen. These residencies allowed us to shape an in situ performative component of the project: the piece is performed outdoors, in a place for which we are working on a spatial layout, a specific sound spatialization. The narration is thus one with the place of sound projection and we embark the spectators by giving them the impression that the space is embodied by the sound, and comes to life. We are not visible to the public in this performative version, playing in public rear control.

It was in this format that the first performance was given, specifically accompanied by Florida, inside the former CAFI, on September 10, 2022. For this performance, we worked with a lighting designer who designed a specific lighting of the places, agreeing with the documentary narration.

The formalism of the in situ staging of the sound piece that we thus established for this first performance then served as a basis for creating a performative version intended for performance halls. In this version, the public sees us on stage, manipulating virtual instruments and connected objects related to the narration. The work residency took place at GMEM-CNCM in Marseille the week of September 26, 2022.

The stereo version was broadcast between September and October 2022 on the two French-speaking public radio stations with which we have been collaborating for several years (RTBF/Belgium and RTS/Switzerland).

You can listen to "The Guardians of the Temple", in its stereo version at this link <https://soundcloud.com/user-945903241/les-gardiennes-du-temple> Listening with headphones is strongly recommended.

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1 Un temps de cochon, 2019, production RTS, Prix Ondas 2019, 2ème Prix Grand Prix Nova Romania 2019, <https://soundcloud.com/labo-rts/un-temps-de-cochon-binaural>

Soeurs de camp, 2013, Arte radio, Prix Bohemia Pragues 2013, 2ème prix Prix Europa 2013, 2ème prix Sheffield Radio Award 2014, [https://www.arteradio.com/son/616198/soeurs\\_de\\_camp](https://www.arteradio.com/son/616198/soeurs_de_camp)

## Preamble – the context

In 1938, the Ministry of the Armed Forces decided to build, on the territory of Sainte-Livrade, in the Lot-et-Garonne, a set of barracks intended for an annex of the national gunpowder factory. This annex will never be built: the war having interrupted the work, the place was transformed into a transit and internment camp: Jews rounded up between 42 and 43, "regrouping and rehabilitation center for colonial soldiers" after the war, soldiers Soviets.

In 1954, after the defeat of the French army at Diên Biên Phu, and the Geneva agreements which ratified the creation of North and South Vietnam (the first led by the Viêt-minh, the second loyal to France), major population movements take place. Many civilians from the North fled to the South, where they were accommodated in survival camps. Thousands of them are gradually evacuated to France, where accommodation camps are set up. The C.A.F.I, Center d'Accueil des Français d'Indochine, was set up in 1956 in the 36 barracks of Sainte-Livrade. 1,160 people, including 740 children, were accommodated there, a figure that will grow with the arrival of new families in the months and years that follow.

The administration of the camp is organized in a military manner, under the control of a director, framed by a set of coercive rules. For years, the buildings, dilapidated, are surrounded by a fence, with a single entrance gate. The CAFI is relatively far from the center of Sainte-Livrade; life is organized internally, and with the exception of seasonal jobs in the region, or the schooling of certain young people outside the camp, contacts with the outside are limited. Social life is organized around a dispensary, a school, a few shops, a large central esplanade where the children play.

The CAFI will evolve over the years, with the relaxation of the rules, the departures of residents, the deaths of elders. It will pass under the supervision of seventeen different ministries, before becoming communal property in 1981. In 2006, a major "reconstruction" project of the camp is launched, with the demolition of many buildings, the reconstruction of new buildings on the influence of the elders, and the transformation of the perimeter into a "classic" social housing district.

If the CAFI no longer exists strictly speaking, its history still permeates the place. Three barracks have been preserved for memorial purposes; the others recall in their architecture and layout the structure of the camp. The Buddhist temple was reinstalled identically, as was the chapel; the two historic businesses have been relocated. Many former residents have died (like the "grannies", deans of the CAFI, first arrivals), others have left, while Lot-et-Garonne families have settled. But some, like Claudine and Irma, or other historic inhabitants, continue to keep the memory of the place alive.

## Summary

The guardians of the temple follow the journey of Claudine and Irma, former residents of the Center d'Accueil des Français d'Indochine de Sainte-Livrade. Irma arrived there as a child, in 1956, and Claudine was born there. They grew up there, were built in the particular conditions of this internment camp, each following their own path between family tradition and integration into Lot-et-Garonne land. Irma, who did not go to college and never worked, married young, and never left the region. Claudine left to study nursing in Bordeaux, then returned to her family, providing voluntary care for the residents of the camp.

They are fighting today, each in their own way, to preserve the memory of this place that shaped them. The documentary follows them in their daily activities, the animation of Buddhist pagodas, the preparation of traditional meals, while weaving the history of the camp through the thread of their memories.

# Intentions

The desire to develop a writing of documentary sound creation is often aroused by an encounter and the certainty that the specificities of sound have something to contribute in relation to the story that one wants to meet.

First there was this meeting with Claudine. The adage "Beware of people who get too comfortable with a microphone or a sound recording device" can very well be applied to Claudine. The polite formulas were reduced to a minimum from our first interview. His eyes stared at us firmly. We felt that we were being watched without her letting it show. She introduced us one by one to the places of the camp (Centre d'Accueil aux Français d'Indochine C.A.F.I) where she was born shortly after her family emigrated from Vietnam in 1956: her family's former home, where the family pagoda and where she still cooks regularly – a sort of semi-clandestine restaurant -, the Buddhist temple still in operation where she also wishes to honor the geniuses from the region of origin of her ancestors, the altar intended for the elders from the camp who left in previous years and with whom she maintains daily dialogue. At each moment, Claudine's words were precise, concise. There was great modesty, but also an unflinching desire to make known this forgotten piece of history of the French camps. During our wanderings in the camp, she evoked some snippets of her past, episodes heralding strong intimate convictions, those that make up the structure of a personality. We learned that Claudine had been the only one of her sisters to have been to school outside the camp. The youngest of her family, her father pushed her to study. She chose care and worked as a nurse, first in Bordeaux, the region's major metropolis. But the return to Sainte-Livrade sounded obvious. She then set up as a liberal nurse and held until retirement to ensure continuity of voluntary care for the oldest remaining in the camp. No bravado, no need for recognition in what she told us; she did what seemed natural to her, just like all the actions she carries out every day to keep the memory of the place alive. A memory that she neither idealizes nor fantasizes about. A dull anger emanates from her when she recounts the mistreatment suffered by her family. Claudine does not pour out but delivers strong anecdotes, dropped without warning in snippets of words. She still remembers the blackmail orchestrated by the Ministry of the Army, manager of the camp at the time, against the families. The latter had to convert to Catholicism, in exchange for which their children could access schooling. We left Claudine as we had met her, without fuss or pretense, things had been said, experienced, suggested without superfluous chatter. We then understood that Claudine is a character suited to a sound narration, a constellation of small life stories told with modesty, all in strength of suggestion and leaving little room for the heaviness of an overly prolix or didactic tone. Claudine is the antithesis of the adjective overhanging.

Claudine has an older sister with whom she maintains constant ties, Irma. In her own way, she made us understand that Irma had not had her chance. Irma was born in Vietnam, then called Indochina, she emigrated with her family and experienced the arrival at the camp. Unlike Claudine, she had no schooling outside and never worked. The latter finds that she has aligned herself with the behavior of parents, too used to hunkering down. Their difference did not keep them apart, on the contrary. They see each other regularly and like to get together during moments of conviviality on the camp site, especially in the kitchen of the old family apartment.

Following the meeting with Claudine and Irma, we wanted to propose a sensitive sound writing telling the story of two sisters, from the same internment camp for Indochinese repatriates but whose respective trajectories led them to follow different paths.

During our various visits to the C.A.F.I site, we were able to observe that there were many moments of sociability. There are still a few barracks and a Buddhist temple that have remained unchanged since 1956. Claudine comes there almost every day and often cooks for people passing through. There are also the two Vietnamese grocery stores run by the same families for over sixty years. The majority of the inhabitants left the initial barracks in the early 2000s. Some have remained in the new HLM constructions since built on the site. There are also the many festivals where the elders of the camp and their descendants meet: New Year of the Chinese calendar, commemoration festivals. The camp site does not look like a museum or an amnesiac place. People continue to live there, interact on a daily basis. And when you listen to this everyday music, it is not uncommon to have the feeling of listening to the resurgences of a not so distant past. It is an important feature of this place to be able to record sounds of the present keeping a strong imprint of its past. This specificity greatly facilitates the possibilities of a sound writing where memorial evocations are reinforced with the daily music of the site of the former camp. Benoit Bories has worked in the past on two sound creations related to the history of the French camps. For each of them, the choice of the sound writing device mainly resided in making the listener feel the sound traces of places that no longer existed or were inaccessible. In the case of the Sainte-Livrade camp, we are fortunate to be able to offer a sound writing where the daily sounds still exist, while involving the main characters of the narration in the present. We therefore have the chance to make the naked voices of Claudine and Irma resonate, recounting the intimacies of their personal journeys with their current daily gestures in the acoustic spaces of their common past. This facility, due to the specificity of the field, to sow confusion between past and present is an important element to propose a documentary writing where the intimate resonates in a universal way since not subject to the temporal factor. This is the essence of successful documentary sound writing.

## The artistic team

**Benoit Bories** is a sound designer. He has produced sound creations for France Culture, Arte radio, RTBF, RTS, Deutschland Radio Kultur and ABC. His sound creation activity comes originally from the sound documentary. It has gradually transformed over time towards more hybrid productions combining forms borrowing from sound art, acousmatic composition and field recording while retaining this desire to document societal issues. His documentary filmmaker's gaze always pushes him to tell the story of the intimate in an attempt to make a universal resonate. Benoit Bories teaches documentary sound creation at Phonurgia Nova, ENSAV Toulouse, Faïdos Sonore and works with several schools of audiovisual creation.

Since 2016, he mainly develops sound creations for live performance, installations and hybrid live performances. He has collaborated with several festivals and cultural venues for his performances (Directors' Fortnight in Cannes, Couvent des Jacobins in Toulouse, Hearsay Audio festival in Ireland, Polyphonik in Greece) and regularly participates in artistic residencies abroad (Harvestworks in New -York, RMIT and Bogong Center for Sound Culture in Melbourne, Spatial Sound Institute Budapest). Benoit Bories has won several international awards and mentions for his sound work.

**Aurélien Caillaux** is an urban planner by training. After several professional experiences in this field and a stint with Doctors of the World, he decided to explore the theme of the urban through another prism, and set up the association Les Voix de la Ville in Paris, which produces narrated sound walks by the inhabitants in the Goutte d'Or district, then in French Guiana, in the town of Saint-Laurent du Maroni.

Diversifying his practice of sound, he moved to Toulouse in 2013, to continue the adventure within the Voix de Traverse collective. With the latter, he carries out several sound walks in Toulouse and in the region, sets up listening workshops and initiation to sound documentaries in schools, participates in transdisciplinary projects around the collection of memories or audiovisual productions, conducts radio projects. He has been working for several years with Benoit Bories on the production of acousmatic documentary creations.

# Comment prior to sound creation / An artistic approach to sensitive documentary sound writing

Reconstruct feelings, not events.  
*Svetlana Alexievitch, The Supplication.*

We do not build a documentary narration on a current event, even a significant one, but by recounting singular journeys that can have universal value. Create a work where each spectator can appropriate the form and the content to feed his own journey. During the production of "Un temps de cochon", Benoit accompanied his five main characters (Floréal, Joaquim, Mercedes, Juan and Luis) over a period of approximately six months. Their personal stories, often shrouded in a halo of modesty, gradually came to light. "Our fathers, defeated in a foreign land, were silent" José said so well. It was necessary to break the moments of shame experienced by young sons and daughters of refugees at school, during their first contacts with the administration or with the world of work, to finally be able to free speech. Benoit came back often. Save, but not only. Sometimes he put down his recorder and helped Juan with earthwork. Do some gardening for an afternoon with Floréal.

It seems essential to us to spend moments of life with our interlocutors to bring out of the ground the buried, hidden layers of memory. The word exhume takes on its full meaning here. As you progress, you manage to reach more transverse resonances. The origin of the interlocutors, the time become secondary, the universality of the narration creates a timelessness of the documentary work.

We do not build a documentary narration on a current event, even a significant one, but by recounting singular journeys that can have universal value. Create a work where each spectator can appropriate the form and the content to feed his own journey. During the production of "Un temps de poche"<sup>1</sup>, Benoit accompanied his five main characters (Floréal, Joaquim, Mercedes, Juan and Luis) over a period of approximately six months. Their personal stories, often shrouded in a halo of modesty, gradually came to light. "Our fathers, defeated in a foreign land, were silent" José said so well. It was necessary to break the moments of shame experienced by young sons and daughters of refugees at school, during their first contacts with the administration or with the world of work, to finally be able to free speech. Benoit came back often. Save, but not only. Sometimes he put down his recorder and helped Juan with earthwork. Do some gardening for an afternoon with Floréal.

Once the first layer of memory has been unearthed, other layers appear, freed from the weight of the previous ones. Unexpected, sudden, stories of rupture, of broken family ties that each character tends to pick up as best they can. The tone of voice suddenly changes to tell of a father never seen. A family rediscovered their roots left underground, in the country of origin. Through the testimonies, our interlocutors pay homage to the ghosts of their past, to whom they owe what they are today. A taste for singing inherited from a music-loving uncle who died too soon; cooking skills learned with the



grandmothers of the village. Facial features sometimes, which we find by observing the portraits of the ancestors.

Over the course of a patient work of interviews, the personal stories are adorned with universality, and a common sharing of this notion of exile emerges. Understand the other by knowing that we all carry within us fragments of our life paths. And thus appropriate stories to make them ours in relation to our own experiences.



## **The guardians of the temple, two possible performative forms**

### **Staging principle**

We have divided the narrative of our documentary creation into different chapters. Between two chapters, we play a musical composition woven from the sounds present in the soundscapes of the previous chapter. These moments of listening without the presence of the voice are times when the listener can continue to sail in the mental universe that he began to create for himself in the previous part. During our previous gigs, we were able to fine-tune the composition durations that offer the best balance so as not to break the magic of the immersive experience in the storytelling.

We thus play "The guardians of the temple" on an octophonic spatialization base, eight loudspeakers surrounding the audience.

We have developed two performative forms of "The Guardians of the Temple": the first is a staging of the piece outdoors, adapting it to the specificities of the place, on a diffusion system of 14 loudspeakers (a circle of eight plus six scattered on site to play with the resonances of the place), all accompanied by lighting. The second is a live performance on eight speakers where we improvise using connected sound objects linked to the narration.



## Concert version staged in situ 14.2

We generally play our sound creations on a multiphonic system with eight speakers and a subwoofer. We are talking about 8.1 systems. We work on the Reaper software and the GRM Tools, Native Instruments and Izotope plugin suites for the composition and spatialization part. Once this work is done, we transpose the composition into a live set on the Ableton MAXMSP software, possibly coding certain additions to plugins in order to best match our work on the Reaper software. We have various MIDI controllers to generate virtual instruments that can be manipulated in real time. These virtual instruments are also used during our studio composition work. This process allows us to insert instrumental gestures into a pre-built montage. Benoit Bories has been systematically offering these sound creations in stereo and live multiphonic form for several years<sup>2</sup>. With Aurélien Caillaux, they were able to develop a four-handed live performance methodology last year with their joint creation "Lettre à Irma"<sup>3</sup>.

We also sometimes work with a higher order of spatialization (more than eight loudspeakers). In these cases, we always play on an octophonic broadcasting space and add loudspeakers placed according to the place where we are broadcasting. We are then talking about the in situ spatialization of the sound work. This work of spatialization is all the more relevant if we play a sound piece in which one of the themes is linked to the history of the place.

We thus played the 1st performance of the "Guardians of the Temple" in the same location of the filming, on the site of the former Center d'Accueil des Français d'Indochine. To prepare for our show, after a first stage of finishing the composition and spatializing the room in 8.1, we tested the positioning of additional loudspeakers so as to make certain sound materials resonate with the building. We have increased the immersion of the listener by giving the impression that the building is transformed at times

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2 Quelques exemples : Cinémas en liberté, performance 7.1 Quinzaine des réalisateurs, 50ème anniversaire, 2018, <https://www.quinzaine-realisteurs.com/quinzaine50/>

Une quête, performance 8,1 au Couvent des Jacobins, 2018, <https://www.jacobins.toulouse.fr/une-quete-de-benoit-bories>

Gateway, 2017, Bogong Center for Sound Culture and RMIT production, performance 64.1 RMIT Design Hub. <https://designhub.rmit.edu.au/exhibitions-programs/super-field/>

3 Lettre à Irma, production RTS 2020, performance 8.1, 2ème prix Grand Prix Nova Romania 2020, <https://soundcloud.com/user-945903241/lettre-a-irma>, présenté au festival Sonohr de Bern en février 2021 <https://sonohr.ch/programm/>

into a gigantic time machine. Make certain atmospheres appear in the distance to make them gradually arrive in the central octophonic space, make certain abstract acousmatic materials resonate or recorded using micro contacts (microphones capturing the sound vibrations inside objects) giving an impression of movements specific to the buildings welcoming us.

This device also allows us to extend the space of diffusion by diffusing with the reverberation of the place background elements of our recomposed soundscapes. These effects have the consequence of giving life to sound elements within the very space of diffusion: to make appear bursts of voice of the exchanges between the sisters in a room different from the place of diffusion, to diffuse a detail of a soundscape outside the octophonic broadcast space. All these effects maintain a confusion between the present of the place of listening and the fiction of the composition heard. They then help to promote the creation of mental images for the listener and keep them longer in the dreamlike reverie offered by the sound piece.

We proceeded according to a methodology which combines the empiricism of successive experiments and the most exhaustive possible listing of all the possibilities of materials to be broadcast according to the location of the loudspeakers (nature of the architectural volume of the position, nature of architectural materials, positioning of loudspeakers, nature of sound materials). From these experiments, we have established a formalism that has served us both for this performance and for future projects. The sound work "Les Gardiennes du Temple" is intended to travel in this format of in situ staging after its first performance. "The Guardians of the Temple" is thought in its writing to evoke the universal of a life rebuilt after a forced exile. Its dissemination in places of memory unrelated to the history of Indochina is just as relevant.



**Performative concert version 8.2**  
**Sound setting using objects related  
to sound narration**

We also worked on a second version where we play the piece in front of the public. In this version, the spatialization is carried out on a space with eight loudspeakers. We created a painting using objects related to sound storytelling: kitchen utensils, objects related to the tea ceremony, a metal trunk containing the belongings of a person who had to go into exile. During the performance, we discover these objects one by one while transforming them into virtual musical instruments. The sounds they produce when we manipulate them are transformed and become part of the composition of the piece. These objects presented together to the public at the end of the play constitute a picture in the image of the characters encountered during the narration.

***Description of the staging in front of the public***

The public is surrounded by eight speakers, seated, in a very subdued atmosphere, we are essentially on a sound experience. On stage, facing the audience, there is a table, seen from a 3/4 angle, where we play on two computers, a keyboard and various types of controllers. Another table is located in front of us on stage where objects will be placed in symbolic connection with the narration. One of us will at times make these objects sound while the other transforms the sounds of these objects connected with computers. Here are some examples of objects: kitchen tools, teapot, cups, fan, knives, chimes, 80s radiola transistor.

At the start of the game, we arrive with a cart carrying a yellow metal canteen and an A0 format portrait of the ancestors (the visual of the Guardians of the Temple) placed on the canteen, like the travel trunks of which Irma, the first person, speaks present in the room and evoking his arrival from North Vietnam. After the story of Irma's arrival and the entry of the narration into the CAFI camp (10 min after the start),

we take out all the objects that we are going to ring during different musical parts. The end of the concert ends with the storage of objects and the portrait of the ancestors posed upright. During the parts where we are not handling objects, the light illuminates us little, we are only illuminated by the lights of our digital tools. The light rather points towards a detail of one of the objects to offer a chosen and fixed focus in relation to a theme crossed by the narration at this precise moment. These are parts where the narration is strongly suggested by the sound of narrating voices, accompanied by a landscape and acousmatic composition.

## Coproductions

We were accompanied by the Théâtre des Quatre Saisons (<https://www.t4saisons.com/>), an "Art and creation" stage in Gradignan. We were also welcomed and co-produced by the Florida (SMAC of Agen), so as to finalize the first performance in situ of the concert version 14.2 on the CAFI site. This premiere took place on September 10 at 9 p.m. Photos of the in situ performance are available here: <https://www.le-florida.org/galerie/les-gardiennes-du-temple/>

The first radio and podcast broadcast took place on September 26 in the Par ouïe dire program of RTBF (Belgium) [https://www.rtf.be/auvio/detail\\_par-oui-dire?id=2941947](https://www.rtf.be/auvio/detail_par-oui-dire?id=2941947). The broadcast on the other French-language public channel, Le Labo RTS Culture (Switzerland) will take place on October 29. A broadcast on France Culture The experience is under negotiation.

We were welcomed during a residency at the GMEM in Marseille (Electroacoustic Music Group of Marseille, <https://gmem.org/residence/benoit-bories-aurelien-caillaux/>). This residency allowed us to finalize version 8.2 intended for theatrical release.

The Guardians of the Temple is supported by the DRAC and the Nouvelle-Aquitaine Region.

# Script

The sound writing of this piece is based on the principle of the symbolic, poetic link between the different sound layers of the composition. Thus, the interactions in lively sequences between the characters of the story complement, interfere with the story given told by the 1st layer voice of the main character, Marc. It is therefore important to be able to transcribe all the layers involved in the editing. We are therefore going to differentiate the comments made in interaction by writing them in italics and those made in the bare voice by the different characters in the audio piece.

Moreover, for more visibility, we have given a color code to differentiate each character.

<b>Charlie</b>	Charlie
<b>Jean-Paul</b>	Jean-Paul
<b>Claudine</b>	Claudine
<b>Francis</b>	Francis
<b>Brigitte</b>	Brigitte
<b>Irma</b>	Irma
<b>Anne-Lise</b>	Anne-Lise

00'45''

**Irma** Memories of Hanoi ? Well, those were sweet memories. Childhood memories.

**Irma** We had servants, we had all that.

**Irma** Despite the events of the war, with Diên Biên Phu, in April 1954.

01'25''

**Irma** On May 1954, we couldn't finish the school year. We had to leave with the army which came to get us to repatriate us to Saigon, while waiting for France to repatriate us.

**Irma** At 11 o'clock in the evening, the military truck came to load us. There was my grandmother. We were nine children. I'm the oldest. I was barely nine years old.

02'37''

**Irma** In May 1956, they came to fetch us, still in a military truck. We went to the ocean liner. We were brought with our suitcases and our trunks.

**Irma** It's an English liner, the Captain Cook. We had three cabins for us. We were very well settled.

**Irma** We had meal times. So, what disgusted us was the cold English lamb.

**Irma** The table always well set. We were supposed to go down to the dining room at specific times.

**Irma** At 5 pm, tea time..

**Irma** And then the desserts with whipped cream.

**Irma** My parents were sad, tired and all that.

**Irma** Me, with my brothers, we had an air of freedom.

04'09"

**Irma** We were going to play on the ship decks. I remember in the Indian Ocean, I saw the whales in the background. I remember flying fish.

**Irma** I remember during a storm, with my brother we were both on deckchairs, the wind was pushing us.

**Irma** The wind pushed the deckchair from one end of the bridge to the other.

**Irma** It was sumptuous to be swept away by the wind. I keep a real memory of it with the eyes of a child.

04'54"

**Irma** We stayed five days in Marseille. We were at the Bomparr Hotel. My father took us, as well as my grandmother, to eat a bouillabaisse on the port. I still have pictures. And then, we were picked up to sit on the train at Saint-Charles station in Marseille.

**Irma** And we arrived in the morning between five and six o'clock in Agen.

05'34"

**Irma** They came to pick us up with a bus. The bus took us to Sainte-Livrade. So.

**Irma** I opened my eyes wide to look at the landscape of France. It was the month of May, I thought there was lily of the valley on May. Because in my reading books, the month of May was represented with a sprig of lily of the valley.

**Irma** Along the way, there were green fields full of white flowers. I was thinking, « That's fabulous, all that lily of the valley! » But they were daisies of course, they weren't lily of the valley.

06'21"

*Dogs bark. Footsteps.*



**Irma** We arrived at 11 a.m., 11:30 a.m. in Sainte-Livrade. We were welcomed. They pointed to the people who arrived. The administration came to bring the families together. We were given accommodation.

06'55''

*Porte.*

*Benoit Hi..*

**Francis** *Hi.*

*Aurélien How are you ?*

**Francis** *Well, good.*

*Benoit Did you have a good night?*

**Francis** *Yes, calm, as usual.*

*Benoit Do you want us to take the shoes off?*

**Francis** *Oh no.*

**Charlie** There was a succession of rooms.

**Francis** *Come in. Get comfortable.*

**Charlie** We, boys, often slept in the same room. We shared it either with bunk beds, or with large beds where we slept together.

**Jean-Paul** I am the last. The last of sixteen children, therefore the youngest.

**Francis** *We must see the entire camp. That's the plan. Basically that's it.*

**Charlie** And then my sisters had their own room if they could. But otherwise it was the same thing, they were several in a room.

**Francis** *And there, it's at Claudine's. If I'm not mistaken... A, B, C, D, E, F, G, H, I, J, N, O, P. There, P was this building. They had almost half the building.*

**Francis** *These are the camp barracks. That's a top view. We had this building there and that one. The name always starts with 1 if it is in the east and 5 in the west. Here there are entries of the camp barrack. It's just the southern view. The north view, I did not draw it. There are twelve apartments for each bar.*

**Irma** The day we arrived, we were given a wardrobe,

**Francis** *You can count, up to twelve there,*

**Irma** a buffet,

**Francis** *1, 2, 3*

**Irma** a sideboard,

**Francis** *4, 5, 6, 7, 8*

**Irma** a table,

**Francis** *9, 10, 11, 12.*

**Irma** the Cook,

**Francis** *When they started demolishing, I went to take measurements of the barracks.*

**Irma** a series of saucepans.

**Francis** *When the houses were all open,*

**Irma** In each family we had four or six chairs,

**Francis** *I went to take the measurements of the windows, the heights of the garages,*

**Irma** plates and bowls corresponding to the number of individuals, cutlery too.

**Francis** *inside, the heights of the sinks, and many other things.*

09'29"

**Charlie** We entered through the main door. We had a large room where there was, on the right as you entered, the altar of the geniuses where Claudine is currently.

**Charlie** And there was a second room reserved for Buddha.

**Charlie** That was the big living room where we ate together, on a big family table. We were able to recover it. It is now in the other building.

**Jean-Paul** I was taking a nap with my dad. I was escaping because I wanted to... I was going into the living room where there was the altar. And there, all the grandmothers, the music, the firecrackers. An animation ...

10'12"

**Francis** *The water tower is there. The soccer field, the pagoda, the the school, and there the factory.*

**Francis** *There is the lady who sold the vegetables. There were grandmothers, people you know. I used the figures on the old photos for my paintings. A grandmother pulling a cart. She picked up the coal, she looked for it to heat herself. You imagine a brick building like that, not isolated. There were a lot of people, a lot of children. It emptied little by little.*

11'08"

**Claudine** In the camp, everyone knew each other. Even though we weren't very close. Everyone knew each other.

**Claudine** And then we ran into grandmothers: « Hello auntie, hello granny ».

**Brigitte** The first images are the grandmothers, eating betel, spitting betel. Very Red, it is yuck. But hey, that's the picture I have. So.

**Claudine** It was like a little Vietnam. The grandmothers had the conical hat.

**Brigitte** Meat trucks coming too. And then, the grandmothers arrived, they had trouble speaking French. So they were like, « Yeah, I'd like a meat piece like that! ». So they showed their breasts, their buttocks or their thighs. They spoke like that with the butcher. It was very funny.

12'06"

**Francis** *That's when it was still called the Repatriated from Indochina. Reception center for repatriated from Indochina. Now it is called Welcome Center of french people from Indochina, CAFI.*

12'31"

*Firecrackers. People play petanque at the camp.*

**Jean-Pau** Me, the feeling that I have of the camp, child, it is a big playground.

**Jean-Pau** A summer camp all year round.

**Jean-Pau** The camp, the friends, we were always in a band.

**Francis** Our generation, for me, is rather joyful.

**Francis** Then all the traditional games we had. Each season there were different games.

**Francis** Summer was cricket battles.

**Francis** In September, it was the kite.

**Francis** After that was zero zig pre. Vietnamese baseball.

13'59"

*Gong, children's race, music.*

**Francis** *Then, you say « Zéro zig pré. »*

**Francis** That is to say, you make a hole like this. You take a broomstick. It must be said that at that time, there was no longer a broomstick in the camp. They were all stolen.

**Francis** *Then you say « Zéro zig pré. »*

**Francis** You put the stick like this.

**Francis** You zig then !

**Francis** You throw it, you put down your stick. And the other he has to send back to touch your stick.

**Francis** You say « Katan pré ! »

**Francis** If they catch him, you're dead. And there it is Gaha.

**Francis** You say « Zig, Katan, Gaha. »

**Francis** And you had to say "Ouhouhouhou." ". Up to the hole.

**15'28"**

*Gongs, children's race.*

**Francis** It could last for entire evenings.

*Enfants* What are you doing ?

**Francis** Your mother was calling you to come and eat. And you came back after eating.

*Enfants* Mister the paparazzi.

**16'13"**

*Bicycle bell.*

**Jean-Paul** We went to school in the morning. We met in front of the grocery store. We were ten bikes from, the satchel attached to the bikes. And we went to college together.

**Brigitte** We rode one, two, three, four, on a bicycle.

**Charlie** High school ? So high school was great.

*Punk music.*

**Anne-Lise** Memories from camp? So, for me, they were my uncles,

**Jean-Paul** Henri, Edmond, Robert,

**Anne-Lise** the boys room,

**Jean-Paul** Adolf, René,

**Anne-Lise** with rock punk music, Fluide Glacial magazine,

**Jean-Paul** Charlie,

**Anne-Lise** Charlie Hebdo and Hara-Kiri magazines. From my seven years, eight years.

**Charlie** It's the 80s. It's rock, the punk movement.

**Charlie** I was lucky to have brothers older than me, who influenced me a lot in the good direction on the musical level, books too. It is thanks to Adolf, one of my brothers, who brought us fabulous discs.

**Charlie** We shared that with childhood friends, with Francis, with my younger brother. We loved it.

**Francis** *Well yes, the song says that you go to work, you go to the army. Do what you have to do, but come back to us. "Runku kuen, don't forget us what!" "*

**Charlie** We were lucky to have a nightclub that we could walk to. Anyway what, at the time, we only had the bicycle as a means of transport. And we had no money.

19'22"

**Francis** *Remember when we used to fight, how we used to fool around back then.*

**Charlie** *With, the same, discs brought back by Adolf or Eric.*

**Francis** *That's why, when we find ourselves with Charlie, we find our punk era.*

**Charlie** *And the owner of the nightclub passed them to us. And, suddenly, I knew it long after, this nightclub had become a reference, a trendy nightclub.*

**Francis** *We all dispersed after a while. At 20, you're not staying here. There is nothing to do here. Charlie went to the army. Me, I went to Paris. And then each of us went our own way. But, we met again regularly here all the time.*

*Birds..*

20'31"

**Charlie** *We're going to go over there. I like the sound of bamboo. We will hear it.*

*Wind, rustle of leaves. Composition.*

**Charlie** *I think that all my brothers and sisters, the people in the camp too - I'm not the only one - I think we all understood that we had to leave in order to be able to come back better later.*

**Charlie** *There are places, you have to close your eyes. When you close your eyes, you hear the little poplar, the wind in the bamboo. We lived at the very end of the way there. These bamboos, they remained here. It may be bamboos that we had, or they may have been replanted here. I don't know... Afterwards, I left a while ago too.*

**Charlie** *We had to leave. Even if it was painful to leave your parents, loved ones, friends. But, at some point, you had to make a decision. I didn't take it early. I really left when I did my military service, I was 22 years old. And especially when I joined the army, I was 24 years old. I didn't leave very quickly but, well, that's how it is. It was the right solution, I have never regretted.*

**Charlie** *This oak, when I was a kid, I saw it grow. It was very small.*

**Charlie** We had to get out of this famous circle, we had to get out of the fence.

**Charlie** *Here, these are the pieces of the old fence, and there the posts.*

**Charlie** It's not a jail. But, it was necessary not to remain locked up.

**Charlie** *We find them, the concrete posts. They were higher. And there you have it, the fence. I used to climb on this oak, when I was younger, and then we swung to the other side. We tipped behind and there, we tipped across the field.*

**Charlie** I was very sad to leave. I shed my little tear like all kids when they leave home, I think. At some point, you have to cut your moorings to travel. And afterwards, yes, you go through storms, uncool days. But, afterwards, you come back with a strong and very rich experience.

**Charlie** *It makes me something to come back. It's powerful. Because it's a loop.*

23'15''

**Claudine** I left the CAFI for four to five years, for my studies, my work. And, all of a sudden, there was a slump in my life where I repositioned myself, where I found my refuge here at CAFI. It's true, I was a caregiver. I was able to find a job at the retirement home, which is 500 meters from the CAFI. And the grannies of the camp, I was immersed with them, I lived with them. I immersed myself deeply in their worship.

23'48''

*Blow of wind. Composition.*

The visitor *Hello. I am Jean N'guyen.*

**Francis** *Ah Jean, Jean !*

**Charlie** *et Jean-Paul Ah, Jean !*

The visitor *How are you Charlie ? You haven't changed, you're still the same!*

**Charlie** *Same for you.*

**Francis** *Tu te rappelles de moi ?*

**Jean-Paul** *He's Francis !*

The visitor *Ah ! Ah ! Yeah but you were the toughest one in the camp ! Charlie too.*



**Jean-Paul** These people who leave for work always come back to recharge their batteries.

*Le visiteur* We were coming back. But we didn't see each other.

**Jean-Paul** I'm not saying that you have to leave to want to come back, but that's a bit of it too.

*Le visiteur* I must have been a year older than him.

**Jean-Paul** We go get our little dose and then we leave. Why didn't I go very far ? I never went very far. Always because I need it.

*Le visiteur* Yes, you were a large family back then.

**Jean-Paul** It is a memory store. And there is Claudine who is the memory but everyone is an actor in this reservoir of memory and feeds it.

*Le visiteur* I saw you bigger, you were a year older than me. You remember when the peasant passed in front of the camp to pick us up. And he was angry all the time.

**Jean-Paul** Sometimes there are friends who come and we start talking « Ah yes, it's true, I remember ... Ah yes, the camp was like that. So-and-so lived there. »

*Le visiteur* To pick up the kids, so they can go harvest.

**Jean-Paul** When you are from the outside, you do not understand. You are a bit overwhelmed. You say to yourself « But at some point, they're going to talk about something else? »

**Jean-Paul** It's like we have the opportunity to go back in time when we come back. We have a machine there. Pam, we go back twenty years.

**Jean-Paul** The day we won't have that anymore, I don't know... That's what memories are.

*Composition.*

26'34''

**Francis** I came back because my mother was very sick. Then she died. And to keep the family apartment, my sister told me « Ah well Francis, only you can take it. » I replied that I was still in Paris. Then I said, « Okay okay, I'll take it. » Then I even started taking RSA (income of French solidarity), can you imagine. I made a good living in Paris and there you find yourself with 500 euros a month. You say to yourself, « We have to stick together! » But hey, afterwards, you get used to living without money.

**Francis** Then, now, I like to be poorer but better in your head. Unless delirious. When I see that my mother what she could do with little money, but she did so many good things. So.

27'22''

**Irma** I think looking back, I feel the pain they may have had. Imagine yourself at thirty years, would you have the courage, even us now, to do what they did. That's why I think about it, with the hardness of life. I think a lot about the mood in which they were able to live these moments, my parents. And that is why, in my heart, I have a deep appreciation for the way they raised us all. It took a lot of strength.

28'10''

*In Claudine's kitchen. Sounds of cutting. Claudine speaks with a Spanish-speaking visitor.*

**Claudine** I try to do, to reproduce what my grandmother or my mother used to cook.

**Claudine** *That's not to make an Asian dish, it's to make ratatouille, that's French. It's not Vietnamese.*

*Un visiteur* *French made by a Vietnamese !*

**Claudine** *It'll be done my way with something extra. Don't worry !*

*Un visiteur* *Ha ha, don't worry.*

**Claudine** *Ah, la, la, the boys are stupid.*

**Claudine** Remembrance through food, of course, is important. It is important.

*Un visiteur* *It's Claudine's kitchen.*

**Claudine** *Troi, troi, troi (no, no, no in vietnamese) You boys are exhausting me.*

**Claudine** It is first and foremost a pagoda and secondly a place where people are welcomed. So.

30'00

**Claudine** But you have to think it's not a business, it's not a restaurant, it's not...

**Charlie** Claudine, she's kind of everyone's mom.

*Benoit and Aurélien Hello everybody! Enjoy your meal!*

**Charlie** Oh yes ! Because she is the mom who prepared the childhood meals.

*Benoit and Aurélien How are you?*

**Francis** Hi ! Well good.

*Benoit Enjoy your meal !*

*A visitor You can record there, you'll only have bottlenecks!*

**Jean-Paul** Ohlala (laughs)

**Jean-Paul** You missed all the Vietnamese jokes...

**Jean-Paul** We translated the French expressions into Vietnamese to see if it was ok...

**Jean-Paul** And it doesn't work! (laughs)

**Jean-Paul** We want to do some translation...

**Charlie** literal translation !

**Francis** but hey, it's a joke...

**Claudine** No no... no no... no... Even if they mean it, no... I don't want that word. They can come, they can chat, they can eat, no... I don't want that... I can't be everyone's mom.

31'25

**Claudine** *It listens to the scissors, she thinks I'm preparing her bowl.*

*A visitor When it hears it shears...*

**Claudine** Oh yeah...

*A visitor You know it's, it's like to cut the foodstuffs very small in her bowl. And there...*

**Claudine** I prepare its bowl, yeah.

*A visitor ...You're waking it up!*

**Claudine** It comes...

**Charlie** It's childhood tastes coming back, so she's reviving the memory of the, of the taste. Even if it's not exactly the taste of so-and-so's mom, but we're very close to it.

**Claudine** some information for...

**Jean-Pau** There are dishes you only eat at camp! Those who return from time to time to the camp, they are lucky to have someone who cooks like their mother. And the way of eating, the way of receiving, eating at a table for 4 or 5, there, not out of the blue but, with Claudine right next to it, the altar right next to it, people coming in and going out, you're eating, "well, I'm having a beer"... no, but it's, it's fantastic.

32'31

**Claudine** I know, you arrive at the camp you ask Claudine, everyone knows where it is. No need... I'll change my name!

*A visitor We're going to put "Claudine's canteen" on the store...*

**Claudine** *I'll call myself Caroline! (laughs)*

*A visitor* *With City app we said with the stencil we are going to put "Claudine's canteen"*

**Claudine** *Ah no no no stop your nonsense! (laughs)*

**Charlie** If I had to describe her like that, as they say "explain me Claudine", Claudine is...

**Claudine** *Ah, there's always work here, huh....*

**Charlie** is a great generosity. She gives a lot and she forgets herself a little. So uh, that's where I have my role, as a little brother so, to be careful, to protect herself, to be careful...

**Claudine** I'm going to take a walk over there, inspect the finished works.

**Irma** Oh yeah ?

**Claudine** As we say here, "we don't eat, we don't live". And regarding our religion, at the level of the ceremonies, everything is in offerings, so we present them, first of all, at to the altar, to the genies, to Buddha, and afterwards, we eat afterwards.

**Claudine** I continue this ritual there because unfortunately there are many deceased at the CAFI, and through the food that I cook, that I..., it seems to me that in the beyond, they benefit from it first, and then it's our turn.

34'35

**Irma** *Wait. Give me. I was able to find this, shall I remove the paper?*

**Claudine** *No no, leave it.*

**Irma** *What product do you have?*

35'18

**Charlie** We prepare tea as if we were preparing tea for guests. For our ancestors, because we have the, the altar of the ancestors, so starting with the oldest, and then we go down, the parents and then the uncles, the aunts, the brothers, the sisters, the brothers-in-law, whom we kept the portrait here...

**Charlie** Then afterwards we prepare the tea for all the ladies of the camp, who made that all that around us... is still there today.

**Francis** For two years I served tea every day. And I cleared too. Serving tea isn't nothing, you see, it's a lot, it's how I talk to them, to the grannies and to those who maybe didn't like me too much at the time. I tell them "now I'm serving you", not to make me forgive but, to make them understand that somewhere I am not how they thought I was what.

**Charlie** And then for that to be transmitted we're going to use the incense because, the incense will bring it back to the sky, since the smoke goes up...

**Francis** Maybe, as we say in Viet, "Zua tuoi", it's a bit like washing your soul before you die. Because once you're dead you're going to suffer again, because don't think you're going to pass to the afterlife like that. So it's better to clean up a little in parentheses, because I haven't always been...

**Charlie** and then also through the sound, since we hit bells or Tibetan bowls, in the way that there is a sound that will go up towards them. And carry everything we gave them.

**Francis** I think it's good. To make our story last a little, you see. Because we still have more than that to cling to somewhere too. All the grandmothers are gone, practically there are two or three left, I don't know...

**Francis** et **Claudine** *Names of the disappeared habitants of the camp*

**Charlie** In the same way that we prepare tea, we also prepare food for them, so it is Claudine who does, who prepares banquets, who prepares meals, and the fact of eating here, well somewhere we eat with them...

**Charlie** Since the table is always ready. And eating here is... , it's a kind of communion, I don't know how you can, well I think the most appropriate term is to commune with the souls which are around us.

**Jean-Paul** We live with our dead. So we live, it helps to alleviate the pain, and it also makes us to be attached to our roots.

**Claudine** There is not a day, not a minute that I... They are close to us. I think.

**Francis** I would never have believed that I could have stayed here, in this house, without my mother.

**Francis** I feel good. I no longer have this apprehension, this sort of fear of spirits. On the contrary, you see, I almost want to meet them!

**Francis** My brother had health problems not long ago, I spoke to my mother, I prayed, I burned incense, I put candles, you see I make offerings all the time, in my mother's altar there are always offerings, every day!

**Francis** No the dead are as dear, as living beings, you know !

**Francis** et **Claudine** *Names of the disappeared habitants of the camp*

**Brigitte** My mother I... She had us very young. Very very young. So she didn't raise us (crying). No, I have a mother who had us very young, she was 15 years old. She arrived in France, what did you want her to do? She had her whole life to live, so she had to... leave and then, well also the desire to live something else than staying in this closed camp, so she had, well my grandmother being there so she left us to our grandmother. And my mother I saw her very rarely, I only saw her once a year or two. Christmas, Easter. And when we were 15, she took us with her. That's it.

*Benoit* What's your grandmother's name?

**Brigitte** Léa. And, my daughter's name is Léa. That's because it was my grandmother who raised me so... Léa was born in 92, and my grandmother left on May 1st, 93. She was waiting for me to get married, to have children, and then she left.

42'26

**Anne-Lise** *September 19, 2020.*

**Irma** *Wow!*

**Anne-Lise** *Suri. Suri family.*

**Irma** *I don't know them.*

**Anne-Lise** *"I think we ran into each other vaguely at the CAFI for Tet (Vietnamese New Year) this year". Well I don't think so. "I don't know if Irma is your mother or your grandmother but I know her as well as Claudine whom I dare not call, Irma, for fear of disturbing her. That's what brings me, I would like to know if she knew a Suri family, he was a legionnaire in the 7th..."*

**Claudine** There is a certain Stéphane Rossi who called me, he tells me, "my great-grandmother would have entrusted prayer books to the pagoda,

**Anne-Lise** *... was called Sylviane and must have been born in 46. Their little girl knows nothing of their heroic life in...*

**Claudine** I am looking for these famous books.

**Anne-Lise** *... and she needs roots, can you ask Irma if these names mean anything to her; thank you."*

**Irma** *Well you tell him to get in touch with me, that's all!*

**Claudine** And he says to me "Mme Favreau", "Mme Favreau"...

**Irma** *That's all, you know class friends, it's a really restricted circle, because I'm not allowed to have friends and girlfriends at home. So that makes...*

**Claudine** At the time, well it didn't speak to me.

**Claudine** And then, I was lying down, and all of a sudden I said "oh, Mémé Favreaux!" But Mémé Favreaux, the prayer books,, that's it!

**Anne-Lise** *Do you know them, or not?*

**Irma** *Pfft.*

**Claudine** I said "that's it"! This grandmother, she is part of the family. Since she was the one who arrived, before my grandmother in France, they met again, so they rebuilt the place of worship here, with the Sutras that she wrote by hand, with these famous prayer books and all...

**Irma** *Well, she has to call me and then we'll see...*

**Claudine** So Stéphane came in contact with us, and I said "you couldn't be better off, there it is, the picture of your grandmother, she's there, and the prayer books, one of the prayer books I presented to him on 1st day. It's beautiful. What is happening is wonderful. And Stéphane stayed for a whole weekend, rescanning all the prayer books, immersing himself, a bit, spiritually in the life of his great-grandmother. It's beautiful.

44'56

**Irma** It was in the years 73, 73-74. Anne-Lise was born. And my grandmother, who saw the time flowing,

**Irma** *... It's my mother there, who officiates...*

**Irma** She expressed the desire that I enter the cult. When I was young I had... let's say calls. But in dreams. Calls from up there.

**Irma** *And there, it is a ceremony, and it's me who officiates. It is me who officiates.*

**Anne-Lise** *At what age ?*

**Irma** *1975... Yeah.*

**Anne-Lise** *I was 3 years old.*

**Irma** *I was initiated just after, a year after you were born.*

**Anne-Lise** *Oh yeah ?*

**Irma** *Yeah. Because granny she said "troi" (enough)*

**Irma** I was telling my dreams to my grandmother and my grandmother said to me "well but anyway one day or the other you are going to be called. And as to enter into religion in the practice of worship you have to be pure, that is to say not to have any more children, I said well, after Anne-Lise we were not to have any more children, 3 was enough, and my grandma said "well, you're going to get ready".

**Irma** *That's during the 60s, 62-63-64. Look, it's her, during this ceremony you know, who was doing, who was beating the drum, the cymbals and all that, and who was praying. That's it.*

**Claudine** It's a practice that comes from the North of Vietnam, and that affects the South of China,

**Irma** *But it is the Little Prince, "Kim Dong", the Golden Prince, and she is "Ngoc Deu", the silver princess, the Jade princess. They are the servants of the Emperor of Heaven.*

**Claudine** We are called by geniuses, so we come into... Well, I won't say into trance, but we are taken, we are...

**Irma** *On the Emperor's feast day there is a procession...*

**Claudine** With of course a whole ritual, with the request for prayers, the whole process...

**Irma** *...all items on the altar. Flowers, fruits, everything, whatever it takes to adorn the altar. All the gestures you need, that's it. And, and the ladies who came, they came from Bordeaux, from Marseille, all these are the ladies who practiced the genius dance, who came to officiate during this period, you see, these ladies are all in costume. You see Mémé Marie-Batcha, Tata Jouhandeau, oh that one I don't recognize... They came from afar. Look here, I am here...*

**Irma** So I prepared myself. She bought me the right products, the clothes, the 5 colors, the right scarves, all that,

**Irma** *... with my fringe...*

**Irma** And then, she initiated me, on February 23 but lunar,

**Irma** She gathered everything necessary, the grandmothers who officiated, and she made my entry into this cult.

**48 '20**

**Irma** *Well, okay, I was called, finally but I didn't feel it inside, but in relation to Grandma's legacy, Grandma wants at least to transmit that to me before she leaves, and I saw the importance of the thing, because the day of my initiation, daddy, he cried. My father cried, because he sees that...*

**Anne-Lise** *It goes on.*

**Irma** *It goes on. And it was very important, I have never seen my father so moved.*

**49'09**

**Anne-Lise** *It can be very oppressive.*

**Irma** *Yes. I know that...*

**Anne-Lise** *And it can be perceived as being, too restrictive, too much, too much.*

**Irma** *Too too too much.*

**Anne-Lise** The transmission of Lên Đông raises a lot of questions for me. I don't know how to do that. I don't know how it will come back. I think... it's lost. You can't be open like you are open when you have the power of a community behind, which carries you, to incarnate a divinity, to pass from one state to another. You have a community that supports you. What is the community doing today, where is it? They are no longer there, the grandmas. I will do it technically. Saying "ok well, she's showing me the code of the 3rd deity of the water thing etcetera, clack, it's that music".



50'10

**Irma** *The day before, granny, my grandmother, wrote on the prayer papers the names of the families, etcetera.*

**Irma** *Well I'm doing it now.*

**Anne-Lise** *You're the grandma now.*

**Irma** *I'm the grandma. I'm the one who's 80 years old anyway, soon, so...*

**Anne-Lise** *Before you can transmit, you have to learn. I would have to learn that on the 8th day of the lunar month you have to do such and such thing, I would have to learn...*

**Irma** *Anyway to understand you have to read the big introduction. Otherwise...*

**Anne-Lise** *I should learn to make the specific dishes of this and that... And to learn you have to live there.*

**Irma** *It's one of the books in the library. Which we need.*

**Anne-Lise** *Because you learn by watching.*

**Anne-Lise** *We can have thrillers too huh (laughs)*

**Irma** *eh ?*

**Anne-Lise** *So that means, you have to drop everything to go to live there? Ouch...*

**Irma** *What are you saying ?*

**Anne-Lise** *I say we can have thrillers too! In the library.*

**Irma** *Oh, remember the San Antonio (french popular thrillers)?*

**Anne-Lise** *The San Antonio yes! (laughs)*

51'20

**Charlie** *For me the worst worry is that. It's that it all falls... that we forget. But well.*

**Claudine** *My mother, my grandmother went through that phase there. Worry and all. But they never showed it. Never. Things happened naturally. Without them being there to say "you have to do this". Through the way we operate, I think things will get done. I don't worry. I think there will be a call from one or the other who will come back here, and maybe who will imbue himself with this... It has to remain.*

52'17

**Anne-Lise** *I am very happy to live in Toulouse. Because if I live in Lot et Garonne, I will get lost. I couldn't do otherwise. I'm afraid of losing myself in this culture and in this identity. I'm afraid of no longer being in control of my own life. It's good that my uncles and this generation take care of it. I'm here if they need a helping hand with great pleasure, but... it's up to them. It is important to them. And after we'll take over. I see it like that.*

**Charlie** We are, with Claudine here, well me I, I... we are somewhere, yes, guardians of the temple, as they say.

**Charlie** And Claudine will describe herself like that. She'll say "I'm not looking for the light", it's really work behind the scene. It's the caretaker's job, the job of the... It's a very domestic job somewhere.

53'50

**Francis** et **Claudine** *Names of the disappeared habitants of the camp*

54'00

**Claudine** I don't want it to end up as a museum, or something like that... There's life. There is life with the spirits of our fathers, our mothers, our grandmothers, and then there will be us too afterwards.

**Claudine** So I often tell them laughingly. "Oh, I don't ask you much, plant an incense stick, and then you will pray!" You will talk to Claudine, in the afterlife. And if you're nice, I'll protect you! »

**Francis** et **Claudine** *Names of the disappeared habitants of the camp*

54'43

**Claudine** *there it's done !*

FIN