

14 MARS 1985



# SUCCESSFUL STRATEGIES



by Marivaux  
and translated by  
Timberlake Wertenbaker

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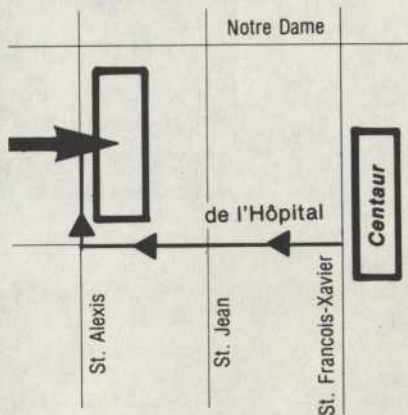
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*Helen Rochester,  
The Gazette*



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## SUCCESSFUL STRATEGIES



by Marivaux

and translated by Timberlake Wertenbaker

March 12 - April 7, 1985

### The Cast (in order of appearance)

Dorante .....	PAUL GROSS
Blaise .....	GRIFFITH BREWER
Arlequin .....	NEIL FOSTER
Lisette .....	CORRINE KOSLO
La Comtesse .....	MARTHA BURNS
La Marquise .....	SHERRY BIE
Frontin .....	TOM McBEATH
Le Chevalier .....	GARY REINEKE
Harpsichordist .....	JEAN LESAGE
Directed by .....	NICK HUTCHINSON
Designed by .....	MICHAEL EAGAN
Lighting by .....	FREDDIE GRIMWOOD
Choreographer .....	ANNEMARIE PETERS
Stage Manager .....	CINDY SMITH
Ass't Stage Manager .....	ANNE L. THOMPSON

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## **From Jean-Louis Barrault to Kenneth N. McKee, author of "The Theatre of Marivaux"**

Sir,

Few periods in history enclose so much fermenting energy, or move through so many currents. Our 18th century is Humanity at work.

It's the time of changing skins, of pulling oneself up by the roots of one's own hair, turning inside out and seeing the whole world with new eyes. The "Renaissance" to be attempted by the French Revolution juxtaposes and superimposes itself on the "Decadence" which still encloses the inestimable treasure of refinement of elegance and, above all, courtesy.

Like two rivers that join to form a new river, Humanism and the old Chivalry met during this period in the History of France, collided and married to create this vaste upheaval, this unique fracas whose echoes still reach us today ...

The love of refinement taken to the limits of perversion and the brand new love for a universal justice fed, from opposite directions, the most fruitful disorder.

The word "love" is to me the rallying point of all the emotions that animated the people during this time ...

What an enormous problem is love! In choosing Marivaux, you have touched the very heart of the matter. And it is in that I must compliment you. Sensual, refined, perverted and yet, in spite of it all, full of good sense, Marivaux has the cruelty of the sadist, the tough materialism of the bourgeois, the elegance of the aristocrat, the indignation of the revolutionary and the comic wisdom of the spirit of the people ...

... we would like to live with the people he knows how to create. We would love to be fooled by the servants as philosophic as his, we would love to abandon ourselves in his alcoves, stretch out in his gardens, and lose ourselves in the streets he describes in the middle of the Parisian people...

A France so malignant, so funny, so intelligent in the heart and the head, so courteous, so elegantly vigorous, so lastingly light, so indignant when needed, so modern each moment, so "of the moment" but unconsciously "of tomorrow". This is the country and its inhabitants that Marivaux proposes.

In making Maivaux loved, you will make the real heart and soul of the French loved. And, in this, I must thank you ...

May we all be like him. At the eve of a new era, without forgetting or losing the best of our heritage - good sense, courtesy, sensual refinement, even a touch of decadence, which is the spice of life. (There is no food without spice, and Marivaux is from the French School of cooking, cooked at a slow heat!) May we also be capable of opening the doors to the Future, working with as much apparent lightness, authentic humanism in such modern dimensions, towards true justice and universal love.

I think of an old family clock which, in its old way, will ring out the new times.

Paris, Easter 1958

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## BIOGRAPHIES

**MARIVAUX, Pierre Carlet de Chamberlain de** (1688-1763) (French dramatist): began his literary career by writing a number of plays and novels, much influenced by Spain and completely forgotten. He was a friend of Fontenelle and La Motte, who helped to develop in him that peculiarly paradoxical and precious style later known as *marivaudage*, first reproachfully, later in admiration of its superb subtlety. Marivaux first made himself felt in the theatre in 1720, when his *Arlequin poli par l'amour* was given successfully at the Comédie-Italienne, and his *Annibal* less successfully at the Comédie-Française. Having lost all his money in an American investment, Marivaux for the next twenty years looked to the theatre for his main source of livelihood. He wrote chiefly for the Comédie-Italienne, and among the best of his plays given there were *La Surprise de l'amour* (1722), *La Double Inconstance* (1723), *Le Jeu de l'amour et du hasard* (1730), *Les Fausses Confidences* (1737), and *L'Épreuve* (1740). At the Comédie-Française several of his plays were given without much success, but the second *Surprise de l'amour* (1727), a totally different play from the first, and a much better one, was successful after a disastrous first night which nearly wrecked its career. Marivaux's best work for the Comédie-Française was *Le Legs* (1736). His last important play was *Le Préjugé vaincu* (1746). In 1960 the Théâtre National Populaire revived *L'Heureux Stratagème*, which had not been seen since 1733.

**TIMBERLAKE WERTENBAKER** (translator): Anglo-American, has just finished a stint as writer-in-residence with Shared Experience in England during which she did her translations for Marivaux's "L'Heureux Stratagème" (SUCCESSFUL STRATEGIES) AND "Les Fausses Confidences" (False Admissions). Her plays include "New Anatomies" and "Inside Out". She has just completed a Royal Court commission, "Able Sister" a play she wrote with Yvonne Bourcier and is about to start on another Court commission, "The Grace of Mary Traverse".

• • •

**SHERRY BIE** (La Marquise): comes to Centaur having just completed an 18-month tour of the U.S.A. and Maritimes with Theatre Beyond Words. A graduate of the Vancouver Playhouse Theatre School, she has worked at numerous western Canadian theatres in a variety of roles including Emilia in "Othello" for Regina's Globe Theatre, Jenny in "Jenny's Story" at the New Play Centre in Vancouver and Jane in "Wild Oats" for Vancouver's Arts Club Theatre. She has previously worked with Nick Hutchinson at the Caravan Stage Company. Local audiences have seen her as Sally Talley in "Talley's Folly" at North Hatley's Piggery Theatre and in "Spring Writes" for the Playwrights' Workshop. Among her radio, television and film credits was the radio role of Melissa for Radio-Canada's "La Troisième Oreille". She has recently completed "Grierson" for the CBC series "Some Honorable Gentleman". Ms. Bie is a member of the Performers Against Nuclear Disarmament.



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**GRIFFITH BREWER** (Blaise): has been part of the Centaur team from its beginning, not only with performances in plays such as ON THE JOB, THE ENTERTAINER, TRAVESTIES, COMEDIANS, DR. FAUSTUS and BLOOD RELATIONS but also as Centaur's Properties Master. Recent Centaur stage credits include MOVING, 84 CHARING CROSS ROAD and last season's THE SEAGULL. He has also participated in both film and radio extensively, including the soon-to-be released "Bayo".

**MARTHA BURNS** (La Comtesse): received the Dora Mavor Moore Best Actress Award for her performance as Tanzi in the Toronto Free Theatre/National Arts Centre production of "Trafford Tanzi". She is a graduate of the Vancouver Playhouse Acting School and has worked with the Vancouver Playhouse, Shaw Festival, National Arts Centre and Stratford Festival Companies. This summer she will be seen at the Shaw Festival as Nora in "John Bull's Other Island". Ms. Burns is a co-founder of Toronto's Masterclass Theatre, an actors' company that produces the classics. Masterclass' successful inaugural production was "False Admissions" by Marivaux.

**NEIL FOSTER** (Arlequin): a Montrealer, attended John Abbott College and later University of Alberta, graduating with a BFA. He is glad to return to his "hometown". He spent a busy summer at White Rock Theatre in British Columbia performing in "The Taming of the Shrew", "Country Chorale", "Our Town" and "The Adventures of Tom Sawyer". He has worked at numerous theatres across the country including Theatre Network and the Citadel in Edmonton, Theatre Calgary, Toronto's Theatre Passe Muraille and recently spent a season at the Grand Theatre Company in London, Ontario appearing in "Godspell", "Timon of Athens", "Arsenic and Old Lace" and "Hamlet". Television credits include "Night Heat" for CBS and several appearances on SCTV.

**PAUL GROSS** (Dorante): has worked extensively in theatre both as an actor and playwright. Recent acting credits include Garga in Toronto Free Theatre's highly acclaimed production of "Jungle of Cities" and Clarence in "Walsh" at the National Arts Centre. As a playwright, his first work, "The Deer and the Antelope Play", was the winner of the Clifford E. Lee Award. Subsequent plays, "Dead of Winter" was produced at the Toronto Free Theatre and "Sprung Rhythm" was commissioned and produced by the National Arts Centre. Mr. Gross has served as playwright-in-residence for both the Grand Theatre Company and Toronto Free Theatre and in the fall he will assume that post for the Stratford Festival. His newest play, "Thunder, Perfect Mind", will open at the McLaughlin Planetarium for Toronto Free Theatre in September. When not working, Mr. Gross lives in the Badlands of Alberta.

**CORRINE KOSLO** (Lisette): is fast becoming a favourite of western Canadian audiences and is pleased to have this chance to work in Montreal. She spent this summer touring British Columbia, Washington and Oregon with the Caravan Stage Company and previous to that spent a very busy winter both in Vancouver and Kamloops where she has consistently received critical acclaim for her performances in "Top Girls" for Tamahnous Theatre, "Beauty

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and the Beast" and "Country Chorale" for Western Canada Theatre in Kamloops and in Waterfront Theatre's production of "Nice People Dancing to Good Country Music". Ms Koslo has also worked at White Rock Summer Theatre, the National Arts Centre, Theatre Calgary, Persephone Theatre and she comes to Montreal after appearing at Vancouver's Arts Club Theatre as Princess Daphne in "Old King Cole". She is a graduate of the Vancouver Playhouse Acting School.

**TOM MCBEATH** (Frontin): returns to Centaur where he last appeared in ASHES. A Vancouverite, he has performed there in such plays as "K2", "Cloud 9", "The Caretaker" and "Arms and the Man", as well as many, many new plays at the New Play Centre. He has also appeared as Petruchio in "The Taming of the Shrew", Iago in "Othello" and the Reporter in "How I Got That Story" for the Globe Theatre in Regina and most recently played Zepp in "Quiet in the Land" for Manitoba Theatre Centre in Winnipeg. He appears in two upcoming film releases; "Glitterdome" and "Blackout".

**GARY REINEKE** (Le Chevalier): is no stranger to Centaur audiences. His involvement goes back to the early years when he appeared in DEATH OF A SALESMAN, AFTER MAGRITTE and TOOTH OF CRIME and he recently directed Alun Hibbert's PLAYING THE FOOL. His most recent stage credits include Sir Andrew Charleson in "Plenty" at Huntington Theatre in Boston, Sir Colenso Ridgeon in "The Doctor's Dilemma" and Apemantus in "Timon of Athens" for the Grand Theatre Company in London, Ontario, Melchior in "On the Razzle" for Toronto's Centrestage and Tilden in "Buried Child" at Toronto Free Theatre for which he received the Dora Mavor Moore Award for Best Performance. Among his many film appearances are "A Choice of Two" and the highly-acclaimed "The Grey Fox" for which he received a Genie nomination for best Supporting Actor.

**JEAN LESAGE** (Harpischordist): a graduate of the Conservatoire de Musique de Montréal, studied harpsichord there from 1978 to 1984 with Mireille Lagacé. Thanks to grants from the Federal Government, he has attended several summer classes both in Europe and Canada where he had the opportunity of working with Kenneth Gilbert and Françoise Petit. Mr. Lesage is also a composer who has studied electronic music with Micheline Coulombe-Saint-Marloux and composition with Gilles Tremblay. Last November, in Toronto, he won the Silver Award in a composition contest organized by The Composers, Authors and Publishers of Canada. His works have often been broadcast by Radio-Canada and networks in Quebec City, Munich and Paris.

• • •

**NICK HUTCHINSON** (Director): has been Artistic Director since 1976 of the Caravan Stage Company - British Columbia's horse-drawn travelling theatre troupe. He trained and later taught at the school of the National Theatre of Strasbourg in France and was Assistant Director for the Royal Shakespeare Company in London and Stratford, England. Arriving in Canada in 1967, he was Associate Director for Theatre Toronto's first season. Mr. Hutchinson has taught and directed at the National Theatre School and the Vancouver Playhouse Acting School.



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**MICHAEL EAGAN** (Designer): is one of Canada's foremost designers and a 'regular' at Centaur since its inception with over twenty shows to his credit including *BACK TO BEULAH*, *NIGHT AND DAY*, *TRAVESTIES* and last season's *THE SEAGULL*. An alumni of the National Theatre School, where he later taught for five years, his designs are familiar to theatre audiences all across Canada. His credits include numerous designs for Shaw and Stratford Festival, the Broadway production "Happy New Year" and most recently, "Of Mice and Men" for Young People's Theatre, "Richard III", "Nicholas Nickleby" and "Born Yesterday" for Manitoba Theatre Centre and "Guys and Dolls" for Edmonton's Citadel Theatre. Future projects include "The Government Inspector" and "Fever Dream" for Theatre Plus, "Albertine en Cinq Temps" for Toronto's Le Théâtre du P'tit Bonheur and "Mame" for Rainbow Stage in Winnipeg.

**FREDDIE GRIMWOOD** (Lighting Designer): designed *WAITING FOR THE PARADE*, *THE TOMORROW BOX*, *SWEET LIKE SUGA*, *TRANSLATIONS* and last season's *84 CHARING CROSS ROAD* for Centaur. He began his career at Oxford Playhouse in 1961 moving to London a few years later to become Production Stage Manager of Western Theatre Ballet, a company which worked in association and in repertory with Sadlers Wells Opera. Since moving to Canada he has been Technical Director and Theatre Manager of the National Theatre School. He has represented Canada at international theatre gatherings in East Germany and the People's Republic of China. Mr. Grimwood recently designed lights for L'Opéra de Montréal's "Il Barbiere di Siviglia".

**ANNEMARIE PETERS** (Choreographer): was principal movement teacher at the National Theatre School (French and English sections) for eleven years. She started her training as a dancer in Hamburg, Germany with various institutions and concluded in Vienna, Austria at the Academy for the Performing Arts under the direction of Rosalia Chladek. In Canada, she has frequently performed for television and the stage with different groups and was a member of "Les Feux Follets" during its most active times, participating in all its major tours.

**CINDY SMITH** (Stage Manager): is in her third season at Centaur, working for the first time as stage manager in Centaur 2. She has worked with the Kawartha Summer Theatre in Lindsay, Ontario, Theatre Five in Kingston, Stage West in Regina and the Neptune Theatre in Halifax before coming to Montreal. She worked on *SALT-WATER MOON* and *MASTER HAROLD ... AND THE BOYS* earlier this season and will be stage managing *GONE THE BURNING SUN*.

**ANNE L. THOMPSON** (Ass't Stage Manager): is a graduate of Queen's University and the National Theatre School. This is her third show at Centaur, the previous two being *WHAT IS TO BE DONE?* and *LOVE IS STRANGE*. Prior to joining Centaur this past fall, Miss Thompson stage managed in Toronto for Black Theatre Canada, Adelaide Court Theatre, Nightwood Theatre and Equity Showcase Theatre. Previous credits include work at Toronto's Phoenix Theatre and Theatre Plus. She will also be working on *GONE THE BURNING SUN* later this season.

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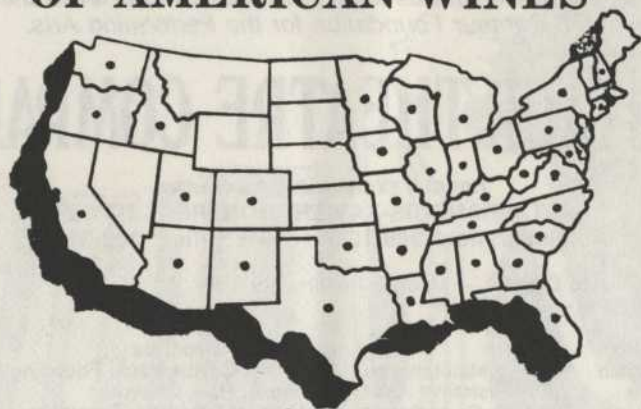
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**EARLY HARVEST:** To achieve a certain style some vintners harvest grapes at an early stage of fruit maturity and thus use this label phrase. As a general guideline, it suggests the grapes were picked at sugar levels between 19° to 21° Brix.

**ESTATE BOTTLED:** A signal to the customer that the producer exerts direct control over all viticultural practices of the grapes used, either through ownership or long-term contract with a grower. Its use is restricted to wines grown in federally approved Viticultural Areas.

**LATE HARVEST:** Subject to unique climatic and regional conditions, wines are occasionally produced from grapes intentionally left on the vine to develop more than the normal degree of natural sugar. Most so-labeled white wines likely reached higher sugar through the appearance of the Noble Mold, *Botrytis cinerea*. Some red wines, most often Zinfandel, are made in a Late Harvest style and therefore tend to be full-bodied with either higher than normal alcohol content or finished in a slightly sweet style.

**PRODUCED & BOTTLED BY:** This phrase indicates that the wine producer identified on the label crushed, fermented, and bottled a minimum of 75 percent of the wine in the bottle. More likely than not the producer's involvement in all phases was 100 percent.

**RESIDUAL SUGAR:** Many vintners when producing a naturally sweet wine specify the precise amount of unfermented, natural grape sugar retained in the finished wine. They declare this information, the wine's residual sugar, either in the form of percentage by weight or percentage by volume. Consumers find such voluntary information helpful when deciding how best to enjoy the wine.

**VINTAGE DATE:** To declare a specific vintage date on a label, wineries must by law have harvested and fermented at least 95 percent of that wine's volume in the stated year. This label regulation for the use of vintages is one of the most stringent in effect anywhere.

**VITICULTURAL AREA:** The federal government and the wineries of California have joined together to devise a unique system that controls the use of growing regions and their respective place names on wine labels. Whenever the origin of a wine is identified as a region other than a state, county, or counties within a state, that region must have been approved by the federal government. It must be unique in terms of climate, soil, history, and have, as a result, boundaries that can be clearly identified. In order to use such place names, wineries must have made at least 85 percent of the wine's volume from grapes grown in the area.



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