

SALISBURY PLAYHOUSE  
and  
MONSTROUS REGIMENT  
present

Act I

*THE COLONY*

BY MARIVAUX, translated by Gillian Hanna

Lina  
Madame Sorbin/Mrs Swingbin  
Monsieur Sorbin/Mr Swingbin  
Timagene/Tim  
Hermocrate/Stockman  
Persinet/Pearce  
Arthenice/Lady Arty Nicey

Act II

*COMES A CROPPER*

BY ROBYN ARCHER

Angela Clerkin  
Nora Connolly  
Stephen Crane  
Andrew Frame  
Paul Kiernan  
Carlene Reed  
Lynne Verrall

*There will be one Interval*

Director  
Designer  
Music  
Lighting Designer

Nona Sheppard  
Jenny Carey  
Lindsay Cooper  
Peter Higon

MONSTROUS REGIMENT CELEBRATES ITS FIFTEENTH ANNIVERSARY WITH  
THE THIRD PRODUCTION OF ITS WOMEN IN THE EUROPEAN CONTEXT SEASON  
SPONSORED BY HILTON NATIONAL

**Acknowledgements:**

Belinda Chapple; National Trust Theatre; scenery built by David Bates and painted by Stephen Howell.

Wardrobe Care by 'Persil' Courtesy of Lever Bros Ltd.

For those with sight or hearing difficulties Monstrous Regiment can supply tape or text with details of the play.

**About the Play**

On Saturday 18th June, 1729, *The New Colony of The League of Women* – a new comedy in three acts – had its premiere at the Hotel de Bourgogne – the theatre which was the home of the Italian Comedians, where all Marivaux' plays were produced during this period. It was a disaster – the audience hated it and the play was never performed again after that 'first night'. Marivaux even decided not to publish it. There is no trace of the text. It's possible that Marivaux destroyed it at some point.

Twenty years later Marivaux returned to the idea. He wrote a new one-act version which was printed in the *Mercure* of June 1750. It is possible that it may have been performed by an amateur company, although there appears to be no record of any performances. The new version was called simply *The Colony*.

At the time of the publication of *The Colony*, people assumed that it was an extract from the original play. It was not realised that it was complete in its one-act form. Later commentators appear to have carried on this confusion. For whatever reasons, *The Colony* disappeared from the Marivaux canon for many years, and only reappeared as part of the 'complete works' in 1878 – and even then the editor made no distinction between this text and the lost text of 1729. As far as we know, it was not performed until 1929.

Some people have pointed out the affinity between *The Colony* and Aristophanes' *Lysistrata*. It is highly unlikely that Marivaux was familiar with the Aristophanes, since he wrote *The New Colony* in 1729 and *Lysistrata* wasn't published in France until 1730. It is more likely that the ideas in the play were suggested by the fierce debates about women's emancipation that were raging at the time – especially in Madame de Lambert's salon where Marivaux was a frequent visitor.

It is often said that Marivaux raised more questions than he answers in *The Colony*. This enables commentators to say that it's neither feminist nor anti-feminist. But you don't have to be a radical feminist to ask whether the play would have had such an uncertain existence if it were as perfectly balanced as it is sometimes claimed to be. The fact is that women's arguments for political emancipation are never effectively countered, and the men only 'win' through low trickery, not reasoned argument.

**Monstrous Regiment The Company and its Work**

Monstrous Regiment was created in 1975 by a group of women who wanted to make high energy, exciting political theatre; to produce plays which present the richness of women's lives and experience, and to place that experience centre-stage. Over the years the Company has commissioned a large body of plays from such writers as Chris Bond, Caryl Churchill, David Edgar, Bryony Lavery, Claire Luckham, Rose Tremain and Micheline Wandor.

*"The policy of Monstrous Regiment is to place women centre-stage, not a new policy today, but this company was one of the first to state that particular priority. Almost 15 years later, the theatre it presents is mature and self confident."* The Scotsman Feb 1990

This summer the Company initiated a series of workshops for writers under the title Theatrical Nomads. Part Two will take place this autumn. For details of these and monthly rehearsed playreadings contact Tash Fairbanks, Writer in Residence or Rose Sharp, Administrator.

MONSTROUS REGIMENT, 190 Upper Street, London N1 1RQ. Tel: 071-359 9842.

**THE COMPANY**

**ANGELA CLERRIN** (*Lina*) Angela's theatrical career began at the age of 7 on the stage of the Royal Albert Hall, holding Dana's hand. A founder member of 'The Hairy Marys', she recently appeared as Colmella in *Stitch'd Up Like a Ripper* at the Lilian Baylis Theatre. Other theatre credits include Maggie in *Temptation* (Westminster Theatre); Eugenie in *A Flea in Her Ear* (Old Vic); Kathleen in *Riders to the Sea* (Gordon Craig Theatre, Forum Theatre, Manchester); Janet, Mrs Evans and Mrs Davis in *Gaudete* (Almeida Theatre); *The Institute* for the London Mime Festival (Battersea Arts Centre); The Monster in *Frankenstein* (Latchmere Theatre). Television appearances have been in *Van Der Valk*, *Community Playhouse* (Thames TV), *Festival for Tyne Tees* and *The Media Show* for Channel 4. On video Angela has been seen as Sheila in *Walks On Water* (Housetop/CTVC) and in *Aids – Have You Got It Taped?* as the Condom Fairy for the Terrence Higgins Trust/Breakout Theatre Company. Angela is the same height as Ronnie Corbett.

**NORA CONNOLLY** (*Madame Sorbin/Mrs Swingbin*) trained at the Abbey Theatre, Dublin. Her theatre work includes seasons with the Bristol Old Vic, The National Theatre, 7.84 Theatre Company Scotland, Newcastle Live and the Albany, Deptford. Recent work includes appearing at the Half Moon in the multi-media show *Only Fools Dance While the Soup Boils*, written by Anna Paczusa; *Rope*, the Old Whore, in Brendan Behan's *The Hostage* at the Tricycle Theatre, Kilburn and Mrs Henderson in *Shadow of a Gunman* at Liverpool Playhouse. Television credits include *Minder*, *Juliet Bravo*, *The Bill*, *Agony* and *Only Fools and Horses*. If you are extremely observant, you may recognize Nora as the bald-headed, purple-eyed, square-toed witch, Beatrice, in the Nic Roeg film, *The Witches*.

**STEPHEN CRANE** (*Monsieur Sorbin/Mr Swingbin*) was born in London but began his acting career in New Zealand where he worked for eight years before returning home in 1978. Since then he has worked extensively in both repertory and touring companies including Theatre Chwyd, Hull Truck, Derby Playhouse, the Victoria at Stoke, Nottingham Playhouse, the Everyman, Cheltenham, Manchester's Library Theatre and the Albany Empire. Among the plays in which he has appeared are *Animal Farm*, *The Daughter-in-Law*, *Can't Pay Won't Pay*, *Cramp*, *Freedom Point*, *Waiting for Godot*, *The Tempest*, *Fosdyke Saga*, *Return to the Ebro*, *Time and the Comways*, *Girls and Dolls*, *The Comedy of Errors*, *Love's Labour's Lost* and *Pygmalion*. Television assignments include *Auf Wiedersehen! Yet*, *Sherlock Holmes*, *Where Are the Lads of the Village Tonight?*, *King of the Blues*, *Gunpowder*, *Coronation Street*, *Baby I Love You* and *Magic Hour*.

**ANDREW FRAME** (*Timagene/Tim*) was born in Portsmouth and studied English and Drama at Goldsmith's College, University of London, following which he trained at the Royal Academy of Dramatic Art on the Acting Diploma course. Prior to college he had played Hamlet with the Bedfordshire Youth Theatre. His recent theatre work includes *The Duchess of Malfi* for the Cherub Theatre Company and *Bedlam's Box* at the Quicksilver Theatre for Children. *The Colony* is Andrew's fourth production with director Nona Sheppard. His most recent television assignment was *The Bill*.

**PAUL KIERNAN** (*Hermocrate/Stockman*) trained at the Central School following University in Canada. His theatre work includes *Wuthering Heights*, *Dead Men*, *The Recruiting Officer*, *Accidental Death of an Anarchist*, *The Snow Queen*, *The Wild Duck*, *Heavenly Bodies* and *La Bolshie Vita*, all at Birmingham Repertory and, for the National Theatre, he appeared with the company in *Ting Tang Mine* and *Six Characters in Search of an Author*. Other assignments include Fringe Theatre productions *Night and Opportunity* and *Macbeth*, *All My Sons*, *Soldiers Three* and *The Dirty Hill*, all at the New Vic Theatre, Stoke-on-Trent. On television Paul has been seen in *Taggart*, *Hard Cases*, *Body Contact*, *Codename Kyril* and *Christabel*.

**CARLENE REED** (*Persinet/Pearce*) trained at the Royal Academy of Dramatic Art. Her roles there included Olga in *The Three Sisters*, Louise in *Joking Apart*, Mistress Underman in *A Chaste Maid in Cheapside*, Prospero in *The Tempest* and Janet in *Rutherford & Son*. Her experience prior to RADA includes Jenny in *The Threepenny Opera*, *Infidelities*, *The Harlot's Curse*, *Orpheus*, Olivia in *Do Your Own Thing*, a musical based on *Twelfth Night*, and Furie in the film *Little Babylon*. Carlene's first professional engagement was with the Eastern Angles Theatre Company, appearing in their production *Waterland*, based on the award-winning novel by Graham Swift, and also in their production, *Mr Pickwick Goes to Town*. Carlene is about to appear in a new sitcom, *Freddi and Max*, with Anne Bancroft, for Thames TV.

**LYNNE VERRALL** (*Arthenice/Lady Arty Nicey*) trained at the Birmingham School of Speech Training and Dramatic Art. Extensive repertory experience includes *The Brink* at Edinburgh's Lyceum; *The Daughter-in-Law* and *Duet For One* at Derby Playhouse; *Trick to Catch the Old One*, Theatre Chwyd; *How the Other Half Loves*, Newbury; *Everything in the Garden* at Watford; *Epsom Downs*, York; *My Girl and Balls* at the Warehouse, Croydon; *Free 'n' Lovely*, Theatre Venture and *Theory for the Attention of Mr Einstein* at the Bristol Express. On tour Lynne has played Pentabus in *Enma* for London Contemporary Productions and been seen in *Taking Steps* for the New Shakespeare Company and in *Mill Fire* for the Riverside. Among her television assignments are *Bill Brand*, *Rooms*, *Starting Out*, *Y.E.S.*, *The Brefts*, *Hard Cases*, *The Bill*, *Precious Bane*, *Lily and Colin* and *Casualty*. Film work includes *Elphida*.

## THE COMPANY contd.

**Director: NONA SHEPPHARD** After receiving a BA Honours in classics from London University, Nona started her work in life as an actress at the Liverpool Playhouse in 1973. She began directing at the Nuffield Theatre, Southampton, in 1977 and in 1980, while she was Associate Director at the Chester Gateway Theatre, she wrote her first play. Since then she has been writing and directing freelance with many companies for both adults and children, with over forty productions and twenty-seven plays to her credit. Between 1984 and 1986 she was Artistic Consultant to Theatre Centre and in 1988 formed her own company which has toured to Canada, America and Italy. She has just completed three plays for a published series for schools and her children's play *Brain Power* is to be translated for a Russian company to go into their repertoire later this year. Her latest play, *The Three Secrets of Serendip*, is in rehearsal with Quicksilver Theatre for a Christmas production and she is working on the opera of *The Secret Garden*, to be produced next autumn by Theatre Centre, and on a novel for young people to be published in the New Year.

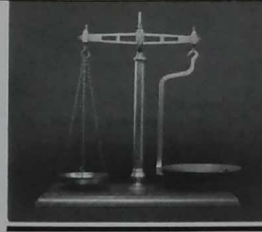
**Writer: ROBYN ARCHER** is one of Australia's finest entertainers, best known to British audiences for her long-running West End show *A Star is Torn*, her very successful cabaret *The Pack of Women* at the Drill Hall, London, and her performances of the Brecht/Weill/Eisler musical repertoire at the National Theatre and on record/CD for EMI. As a writer, Robyn has created eleven major works for the stage (four of which have been adapted for television), had five albums of her own songs released, and four books and many other smaller contributions published. In addition to her work for Monstrous Regiment this includes *Opera Mambo* (composer Xavier Alvarez) for Nexus Opera, London; *Cafe Flidermaus*, a newly written Viennese fin-de-siecle cabaret (Melbourne, Sydney, London); *Le Chat Noir*, a cabaret that leads from Paris in the 1880s to the cities of the 1980s (Australia); *Club Nocturne*, a thriller musical for Understudies (Australia); a collaboration with Roger Woodward about the relationship between Chopin and George Sand; and the publication of her kids' book, *Mrs Bottle's Absolutely Blarneying Beautiful World-Beating Burp* (illustrations by Ros Asquith) with an album of songs and a theatre show to accompany it. Robyn is also working on a version of *A Star is Torn*.

**Translator: GILLIAN HANNA** was a founder member of Monstrous Regiment in 1975. Her translations include *Shakespeare's Sister* by Theatre de l'Acquarium, *Dialogue Between a Prostitute and One of Her Clients* by Dacia Maraini and *A Common Woman*, three one-woman plays by Dario Fo and Franca Rame (all for Monstrous Regiment) as well as original translations of *Accidental Death of an Anarchist* (Belt & Braces); *Elizabeth: Almost by Chance a Woman* (Half Moon); *A Woman Alone* (BBC Screen 2) - all by Dario Fo. Gillian is also currently preparing a volume of the Dario Fo and Franca Rame one-woman plays for Methuen. Her recent acting work includes *The House of Bernarda Alba* at the Lyric Hammersmith and the Globe Theatre; *Who's Afraid of Virginia Woolf* by Edward Albee at the Sheffield Crucible; *Ice Cream* by Caryl Churchill at the Royal Court and *Love Story of the Century* by Marta Tikkänen for Monstrous Regiment. Gillian is currently a member of the Monstrous Regiment Management Collective.

**Designer: JENNY CAREY**'s last design for Monstrous Regiment was *Origin of the Species*, also directed by Nona Shepphard and a co-production with Birmingham Rep. Her work includes, too, *Animal Farm* for the National Theatre. She has recently been designing for the Kosh Dance Company *Masked Cards*, *Telling Tales*, *The Edge*, *Matter of Chance*, *Endangered Species* and *Waving at the Tide*, a large promenade piece for Edinburgh Yed, to make its debut in England.

**Music: LINDSAY COOPER**'s reputation as musician (bassoon, soprano and alto saxophones) and composer (film, theatre, dance and live performance ensembles) has established her throughout the UK, East and West Europe and North America as one of the most original and inventive artists in new music. She is well known for her virtuosic playing in various Mike Westbrook bands, the legendary Henry Cow, and David Thomas & the Pedestrians. Her own ensembles have included The Lindsay Cooper Film Music Group and more recently Oh Moscow, the hit of the Zurich and Frankfurt jazz festivals and the Victoraville new music festival in Canada. Lindsay has recorded six albums of her own compositions including the acclaimed score from *The Gold Diggers* (directed by Sally Potter and starring Julie Christie). In the last two years she has collaborated with Robyn Archer in songwriting and arranging for two BBC radio cabarets and concerts in London, the UK and the Netherlands. Earlier this year she worked as arranger and musical director on Robyn's ground breaking show, *Cafe Flidermaus*, in Australia and while there recorded an album for ABC records of her compositions for bassoon, percussion, harp and voice.

**Lighting Designer: PETER HIGTON** first became involved in theatre while studying Environmental Science at the University of East Anglia. He specialised in lighting design for his post-graduate diploma in Theatre Studies at University College, Cardiff (Sherman Theatre) with designs for *Shadows in the Glass*, *Knuckle*, *Female Paris* and *The Servant of Two Masters*. Since leaving the Sherman Theatre his work has included *Sylvia Plath: A Dramatic Portrait* (Edinburgh Fringe Festival), *Baby You're a Rich Man*, *Letters Home*, *Adult Child Dead Child* and *La Ronde*, all at the Sherman Arena, and *Callin* at Theatr Clwyd. Assignments for Salisbury Playhouse include the lighting designs for *Lloyd George Knew My Father*, *Moll Flanders* and *Teachers* and his sound design work includes David Horlock's much-acclaimed production of *Jamaica Inn*.



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MONSTROUS REGIMENT  
IN CO-PRODUCTION WITH  
SALISBURY PLAYHOUSE  
PRESENTS

# THE COLONY COMES A CROPPER!

BY MARIVAUX AND  
ROBYN ARCHER

DIRECTED BY  
NONA SHEPPHARD

DESIGNED BY  
JENNY CAREY

MUSIC BY  
LINDSAY COOPER

7-25 November 1990  
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