

NO TRIFLING WITH LOVE

A Record and Analysis of a Production

by

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Department of THEATRE

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## ABSTRACT

No Trifling With Love, a new adaptation by Frank Canino of Alfred de Musset's 19th Century French play, was produced and directed by Adrienne Wintermans, in partial fulfilment of the requirements for a Master of Arts degree in the Department of Theatre of the University of British Columbia, at the Dorothy Somerset Studio Theatre, from November 20 to 23rd, 1968. The following is a detailed record of that production, together with the director's analysis and interpretation of the script.

No Trifling With Love was performed by a predominantly student cast, in costumes and setting designed by Michelle Bjornson, with choreography by Richard Blackhurst and with original music composed and arranged by Jim Colby and played by three musicians employing flute, piano, guitar and percussion instruments.

This record is divided into three main sections. The first is an essay in five parts, consisting respectively of: the biographical and historical background of the playwright and the play; the literary influences found in On ne badine pas avec l'amour; a comparison of the adaptation used for this production with previous translations of the play; an analysis of No Trifling With Love in this adaptation; and finally a short section setting forth as simply as possible,

the specific directorial concept used for this production.

The essay is followed by a short bibliography which is not intended as a complete list of the works on or by de Musset, but gives an indication of those which were taken into consideration during the preparation of this production.

The second section is made up of the prompt script of the production, showing the division of the play into units, blocking, and music, lighting and scenery cues. The script is followed by a unit by unit analysis of each scene, briefly discussing the directorial approach taken in terms of purpose, action, motivation, dominant emotions, character dominance and particular difficulties involved.

The third section is made up of various tables, records and illustrations relating directly to the production. Included are lists of light cues, set changes, property and costume lists, cost lists and box office reports. Also included are transcripts of the music composed for the production samples of the programme and copies of the press reviews. The illustrations include colour photographs of the production, renderings of the sets, costumes and projections, and finally blue-prints of the floor plan and working drawings.

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INTRODUCTORY ESSAY

## INTRODUCTION

This essay has been divided into five parts, each one dealing with a different type of introductory material, but all of them important in one way or another to this production of No Trifling with Love.

Part I is devoted to biographical details of the life of Alfred de Musset, in order to throw some light on his personality and the forces at work on him personally, socially and as a writer before and during 1834, when he wrote On ne badine pas avec l'amour. This section ends with an attempt to analyze his position in the French theatre, through the use of some critical opinions.

Part II is a partial list of the literary influences that have been detected in the play. This, apart from being interesting in itself, will help to place the play in its historical perspective and at the same time point out some of the salient features of the construction and mood of the piece.

In Part III Frank Canino's adaptation will be compared to previous translations of On ne badine pas avec l'amour, in order to show why it has been chosen for the production and to point out its advantages over the others.



Part IV is an analysis of No Trifling with Love (henceforth I will use the French title to refer to the original, the English one for the adaptation) covering the general features of structure and characterization, the relative importance of the various components of the play and an attempt to define its meaning, avoiding however a detailed scene-by-scene analysis, which has been left for the notes accompanying the prompt script.

Part V states the director's concept used for the production as simply as possible and points out how it was carried through in the different physical aspects of the production.

## I. ALFRED DE MUSSET: BACKGROUND

The life of Alfred de Musset has been thoroughly documented in several biographies and volumes of his correspondence and other personal data. And because de Musset based all his literary work on his personal experiences, his biography is of considerable importance and interest in the study of his plays. It would be impossible even to summarize the whole story of his life here, therefore I will limit myself to some of the most important details of his life before and around the time of writing On ne badine pas avec l'amour in 1834. The remainder of this part of the essay will be an attempt to pin down the position of Alfred de Musset in French literature and in the theatre.

De Musset was born in Paris in 1810 and lived there all his life, with the exception of a four-month trip to Venice with George Sand. His family was happy and well-to-do, and Alfred was a precocious, temperamental, passionate child, thoroughly pampered by his doting mother and his older brother Paul, both of whom seem to have recognized his genius when he was still an infant. His father was of an old French family, but was forced into unusual paths by the Revolution: he fought under Napoleon until the Battle of Marengo and then went into the civil service. He also had literary inclinations and published a biography of Jean-Jacques Rousseau, followed

by an edition of his works. As may be supposed from these indications, the de Musset family was staunchly liberal and Bonapartist, and even as small children, Alfred and his brother were engrossed in the fate of Napoleon.

When he left school at the age of 17 Alfred had no particular interest in any profession. He tried medicine briefly at the insistence of his father, but was nauseated by the dissection lessons and had to give it up. He took painting lessons at the Louvre for a while, and might well have succeeded as a painter if he had persevered--some of his work was praised by Delacroix, and many of his extant sketches are charming.

While still at school de Musset had been introduced to Victor Hugo by his friend Paul Fouchier, who was Hugo's brother-in-law. Hugo, though then only in his middle twenties was already a Chevalier of the Legion of Honor with a government pension: he was the centre of the Romantic movement in Paris. His circle, known as the Cénacle, included Sainte-Beuve, Prosper Merimee, and Alfred de Vigny, none of whom were then over thirty. Inspired by his evenings at the Cénacle de Musset too began to write poetry and was enthusiastically encouraged by the members, especially Sainte-Beuve. Early in 1830 he published his first volume of verse, Contes d'Espagne et d'Italie, which brought him to the attention of readers and critics. On the whole these tales show a heavy Romantic

influence, but already his characteristic cynicism and wit show that he is not a true disciple of Hugo. He created a scandal among the Romantics by irreverently describing the moon as the dot on the i of the church tower in his Ballade a la lune, and by describing in the same poem some indelicate and bourgeois scenes which were not considered fit subjects for poetry.

In 1830, at the request of the director of the Odeon he wrote his first play, La Nuit Vénitienne, which failed miserably when produced on December 1st. The play was weak and apparently not ready to open; and in any case its chances of success were slim because Classicism was still very strong in the French theatre and the success of Hugo's Hernani at the Comédie-Française nine months earlier still rankled within the old guard. At this defeat de Musset decided to turn his back on the theatre forever, and threw himself wholeheartedly into a life of pleasure and dissipation, drinking, gambling, and women. He lived in a style far beyond his means and ran up tremendous debts, which his brother helped him pay. Nevertheless he was received in the best salons in Paris and had a reputation for charm, wit, gaiety and good conversation. Periodically he was overcome with fits of remorse and shame during which he would lock himself up in his room for days, weeping and writing poetry.

The violent and passionate nature of Alfred de Musset, torn between what seemed to be two personalities, is responsible for both that quality which makes him unique as a writer, namely his depth of feeling and sincerity, and for the fact that he never accomplished as a poet what was expected of him after his early promise. W. H. Pollock describes him as well as any of his critics and biographers when he analyses de Musset's two personalities:

One tender, gentle, quick to feel every impression of outside circumstances, to respond to kindness with all the warmth of a poet's heart and to grieve at harshness, ingratitude or malice with the sorrow of a child who cannot believe that the world is not all beautiful. The other was hard, suspicious, distrusting alike of people and the impressions he encountered, treating life as a thing to be made tolerable only by a reckless abandonment of all belief in or striving after high aims--a spectacle for the due enjoyment of which were needed a mind resolved against any serious enterprise--a wit ready to jest at scars and a heart prepared to deny the possibility of feeling a wound.<sup>1</sup>

These two personalities in Alfred de Musset were constantly at war with one another, and in several of his plays he splits them up into two different characters (for example George Sand observed and de Musset admitted that Celio and Octave in Les Caprices de Marianne are both the author) and lets them act out the conflict within himself. Even in the plays where it is less explicit, this tendency is seen, and Camille is in a sense the alter-ego of Perdican-Alfred. All his characters, male or female, represent in various degrees aspects of his own personality, and it is perhaps because of the feminine elements in his

own nature that he has created so many fascinating heroines.

In his autobiographical novel La Confession d'un enfant du siècle (1836), de Musset himself ascribes his problems and his wasted life, as well as those of many other young Frenchmen of his time, to the unrealistic and unstable atmosphere of his childhood:

During the Franco-German war, while husbands and brothers were in Germany, anxious mothers brought into the world a pale, nervous and spirited generation. Conceived as they were, between two battles, educated in military colleges to the sound of the drum, thousands of children gazed fiercely at themselves as they tested their tiny muscles. From time to time their fathers returned from the slaughter, lifted them up to their chests covered with medals, and then put them down and rode away.

Only one man was then alive in Europe; the other beings tried to fill their lungs with the air he had breathed.

.....

Never were there so many sleepless nights as in those times; never were there to be seen leaning over city walls so many grief-stricken mothers; never was there such a hush upon the crowds who talked of death. Yet never was there so much joy and life and so many trumpet calls in the hearts of all. Never was the sun so powerful as in those days, when it dried up all this blood.<sup>22</sup>

Having been brought up with the ideal of military honor, those who were born during the height of Napoleon's power suddenly found themselves with nothing for which to live. Their faith was destroyed, their country in ruins, past glory dead and the future uncertain. In their disillusionment they had lost all faith in God and an afterlife; those who could

afford it refused to work and tried instead to drown their despair in drink, drugs and other forms of distraction. They wanted to enjoy life to the full and get all there was to be had out of it while they could. It was the fashion among young men to scoff openly at religion, God, love, and all other values that they had been taught to revere. What set de Musset apart was that while indulging himself in this life, he at the same time realized the tragedy of it. He had to find a substitute for his lost faith in God, and this took the form of a worship of love. He felt that in spite of all the pain it caused him, love was the only thing for which to live.

After the failure of his first play in 1830 de Musset kept his word and for the next 17 years he did not write for the theatre. But because he had a natural gift for dialogue, he continued to write in the dramatic form for publication. Under the title Le Spectacle dans un fauteuil, he produced a number of plays during this period, including his best and most famous works. But he no longer strove to meet the requirements for success in the theatre of the time. He took elements from both Classicism and Romanticism, but adhered slavishly to neither one of the trends which were waging battle in the French theatre. This gave him the freedom which the neo-classicists lacked, but he retained enough form to allow his plays to be easily staged and to hold together dramatically. Thus he achieved many of the aims after which the

Romanticists strove without going as far as they did in the revolt against the rules of neo-classicism. He realized this himself and in an article in La Revue des Deux-Mondes in 1838 concerning the performances of the actress Rachel, he pointed out that the war between Classicism and Romanticism could never end in an absolute victory for either school, nor was it desirable that it should do so. "It is time," he said, "for a third school which should unite the merits of each."<sup>3</sup>

Thus in spite of the fact that they were not written to be produced, de Musset's plays have held the stage in France from the middle of the 19th century until today, while the plays of his contemporaries are almost never performed now.

The first volume of his Le Spectacle dans un fauteuil (1832) was not successful, but it resulted in an invitation from Buloz, the editor of La Revue des Deux-Mondes to become a regular contributor to that literary magazine. La Revue published all his works from then on and enabled him to make a living at writing.

In March 1833 de Musset met George Sand at a dinner given by Buloz for the collaborators of La Revue des Deux-Mondes, and although neither had really wanted to meet the other, they immediately became friends. Within a few weeks they were lovers and embarked upon what must be one of the best publicized love-affairs in literary history. It was the one great event of Alfred de Musset's life, during and imme-



diately after which he produced his best work, including On ne badine pas avec l'amour, and therefore merits going into in some detail.

Alfred was at this time 23, with a reputation of a dashing young poet about town, who was just beginning to make a name for himself in poetry as well as in society. George Sand was almost 30, an established novelist with a reputation for eccentricity and frankness, and a champion of women's rights. She was separated from her husband, had two children and had had a series of lovers, all of which was well-known. In spite of this she was considered rather a blue-stocking, not particularly attractive and in many ways conservative and inhibited. She allowed herself to be drawn into the affair with de Musset reluctantly at first, but once committed she loved him devotedly and put up with a great deal of suffering inflicted by his alternating fits of unreasonable jealousy and rage, followed by remorse and slavish devotion. After a short successful holiday together in Fontainebleau, they left for a trip to Italy on December 12, 1833. From the beginning the journey seems to have been a mistake. Alfred was difficult and unfaithful, did no work and took up gambling again, with George's money. He was annoyed because she wrote industriously for several hours a day to be able to send back to Paris the segments of the novel which was being published serially in La Revue des Deux-Mondes, and which was financing their trip.

When they finally arrived in Venice, George took ill with dysentery, which completely revolted the sensitive Alfred, and when she had recovered things were going so badly that they decided they had never really loved each other and arranged to return to Paris. Then, however, Alfred contracted typhoid fever, later complicated by brain fever, and George nursed him day and night, through more than a month of illness and many days of delirium (some say delirium tremens). During this period she called in a young Italian doctor, Pietro Pagello, who also spared no pains on behalf of the young genius from Paris, and together they nursed him back to health. However, some time during these proceedings Pagello became George's lover, at her own request. When Alfred was sufficiently recovered they sent him back to Paris, where he arrived heart-broken and embittered by his shattering experience. His brother Paul reports that he stayed in his room for four months, constantly weeping, and only coming out at night to play a game of chess with his mother. He kept up a correspondence with George, however, which was very affectionate on both sides, and after she returned to Paris (with Pagello) they were lovers again briefly.

While George Sand suffered considerably during the years of the affair (1833-35), and had many problems, financial and otherwise, she continued to write conscientiously and fairly serenely, making no effort to reveal the depth of her soul to her readers. For de Musset it was the opposite. This period

of greatest upheaval in his personal life was also a period of great work for him. Everything he wrote during this time has depth and intensity, differing from his sentimental earlier work, and the mannered vampedly elegant work of his declining years. From this period come the most original of his plays, Fantasio, On ne badine pas avec l'amour and Lorenzaccio, the best of his verses Rolla, Les Nuits de mai, août and Octobre, Lettre à Lamartine, Stances à la Malibran, and the most charming of his tales, Émeline and Frédéric et Bernérette.

On his return from Venice de Musset owed Buloz a comedy. He was in no mood for writing and did not know how he would get it done. He mentions in a letter to George Sand that he cannot get on with that "malheureuse comédie" for Buloz.<sup>4</sup> But Buloz was a friend and in order not to disappoint him, de Musset reluctantly took up a comedy in verse which he had begun earlier under the title of Camille et Perdican. Part of the first scene in verse still exists and was published after the poet's death by his brother.<sup>5</sup> It bears a close resemblance to the final draft, but he gave up the idea of writing the play in verse, either because he could not find the inspiration, as has been suggested, or, as seems more likely, because, having started the earlier version without a clear idea of what the play was to become, he now decided that verse was not suited to what he wished to express in it.

Several critics (Pierre Gastinel and Henri Bidou in particular) have tried to prove that in fact de Musset had a

great deal more than the first scene done before going to Venice. They feel that the break comes between scenes 4 and 5 of Act II (scenes 9 and 10 of Act I in the adaptation, or just before the fountain scene), giving as evidence changes in the character and the style of writing, and the fact that the clowns are seldom seen after this point (on the assumption that after his Venetian adventure he was not in a state of mind where he could have written the comedy scenes of the beginning of the play). However there is no convincing proof of this theory, since there is still one long comedy scene after that point, and the changes in style and in the characters are prepared for earlier and can be explained as an integral part of the play.

On ne badine pas avec l'amour was published in La Revue des Deux-Mondes on July 1, 1834, but it was not performed until after the playwright's death, when, in 1861, his brother Paul adapted it for Edouard Theirry, who produced it at the Comédie-Française. He simplified its 15 settings to 3, and, among other things, censored all religious references, turning Blazius into a lay teacher and Bridaine into a scrivener. The play was performed with only a very moderate success and received with some embarrassment by the critics, who found it to be overly poetic and lyrical for a prose piece, and objected to the use of the chorus. But nevertheless On ne badine pas avec l'amour was kept in repertory until 1895 and seems to have

become more popular as audiences gradually became familiar with the play and its author.

The plays of Alfred de Musset are little known to English and American audiences, and those who have read them in translation are inclined to dismiss him with condescension and even contempt. It is true that more familiarity with his personal life and character, and with his lesser known works does not do much to change this attitude: he was undisciplined, self-indulgent, over-emotional, lazy and weak; he squandered his money, his time and his talent, and one can almost sense this in much of his work. Henry James points out that he did nothing in his life: ". . . he made no important journeys, and if one excepts his love-affairs he really had no experience. . . . he was inactive, indolent and idle, his record has few dates."<sup>6</sup> He turned down several interesting opportunities, including a position as attaché in the French embassy in Madrid, because he simply preferred to stay in Paris. James continues: "It is this narrowness, and his preoccupation with only one thing that tells against him, not his excesses: he was lax and soft, with too little energy and curiosity."

Swinburne is still more cruel and says that it can be more justly said of de Musset than of Byron that "his smile is the smirk of a liquorish fribble, his wail the whimper of a cheated cully." He continues:

. . . at his best Musset is representative [not of his contemporaries] but of nothing but himself; at

his worst, if the hard clear bitter truth must be spoken and it must--without flinching, he represents the quintessence of those qualities, the consummation of those defects, which made possible in France the infamous rise, and inevitably the not less infamous fall of the Lower Empire.

. . . . .

. . . too poetic to be a patriot, too aesthetic to be a partisan, too artistic to serve an earthly country or suffer in a human cause, his only country being Art and his final cause being pleasure.<sup>7</sup>

Yet, the French consider him the leading playwright of the second half of the 19th century; he was one of the very few playwrights admired by Ibsen and Turgenev's plays are derived directly from his work. And nearly every critic, though sometimes very reluctantly, admits that his best poetry has never been surpassed in the French language.

It is true that he had only one idea which he repeated ad infinitum: love is the most important thing in the world. Yet in those works in which he expresses this idea best, he has created a few works of real genius. Of his plays Fantasio, On ne badine pas avec l'amour and Lorenzaccio are usually considered his best, and of these On ne badine pas is by far the most original, interesting and stagable work. These three plays alone reveal a talent of considerable versatility and wit, and amazing skill and insight into character, especially when one considers that all of them were written around his 23rd year. Unfortunately none of the English translation available up to now have captured the charm and flavour of

de Musset's language, so that the English reader is always left with a feeling of vague discomfort after reading them. More will be said about translations in Part III of this essay.

At his best the attraction of de Musset's plays is two-fold: first, his skill as a playwright, which is especially amazing when one considers that his plays were thought to be unstagable by critics and by himself, and that he never had the benefit of seeing any of them acted (at least not during the period of his best playwriting). The facility with which he uses the stage and its devices (especially in On ne badine pas avec l'amour) strikes us as very modern even today.

Secondly, the attraction of his work lies in its youthfulness. Henry James quotes de Musset's German biographer Paul Lindau who expresses this feeling:

He has remained the poet of youth. No one has sung so truthfully and touchingly its aspirations and its sensibilities, its doubts and its hopes. No one has comprehended and justified its follies and its amiable idiosyncracies with more poetic irony, with a deeper conviction. His joy was young, his sorrow was young and young was his song. To youth he owed all happiness and in youth he sang his brightest chants. But the weakness of youth was his fatal enemy and with youth faded away his joy in existence and in creation.<sup>8</sup>

His works are still popular in France and the leading roles have always been coveted by actors and actresses, from Delaunay in 1861 to Gerard Philipe and Suzanne Flon in 1959. On ne badine pas avec l'amour was played 588 times between

1861 and 1961 at the Comédie-Française alone, and countless times by other companies, including Le Théâtre Marigny (1951), Théâtre National Populaire (1959) and Théâtre l'Ambigu (1964). It has also been made into a movie, and recently a French Canadian musical, Elle Tournera la Terre, by Claude Leveillee was based on it.



## II. LITERARY INFLUENCES

On ne badine pas avec l'amour was published in La Revue des Deux-Mondes on July 1, 1834, with the sub-title: "Proverbe." The Proverb originated in 18th century France as a salon piece consisting of some improvised scenes designed to prove the truth of some well-known saying. Gradually the Proverb became a simple one-act comedy in prose containing only a few characters and either having the actual proverb as its title or as its last line. Between 1743 and 1781 Carmontelle published eight volumes of his Proverbes dramatiques. Between 1823 and 1833 Theodore Leclercq wrote several series of them and perfected the form into a drawing room comedy which enjoyed great success in Paris at this time. The Proverbe had become a favourite genre among writers (Scribe, Romieu, Sauvage, de Vigny), the revues published them and they were acted everywhere.<sup>9</sup>

On ne badine pas avec l'amour is the first play by de Musset to carry the sub-title "Proverbe," but in fact it bears little resemblance to the simple moral tale of Carmontelle, except for the fact that it uses a proverb for the title of a short piece with a moral which is easy to understand. Apart from that the play is far too complex, contains too many characters and scenes, its atmosphere is too much that of an unreal world, it is too difficult to produce and its resolution too tragic and too simply expressed. His later works, Le

Chandelier, Il ne faut jurer de rien (1836), Il faut qu'une porte soit ouverte ou fermée (1845), Un Caprice (1847), and On ne saurait penser à tout (1948) are much more similar to the traditional proverbe.

De Musset had read the Proverbes dramatiques of Carmon-telle and he may have got the idea for On ne badine pas avec l'amour from number LXXXI, l'Amant malgré lui, illustrating the proverb: "il ne faut pas jouer avec le feu," or from the play by Faublas, Les Amours du Chevalier, in which a character has the line: "On ne badine pas avec le coeur."<sup>10</sup>

Besides that of the proverb, the play shows an amazing number of influences which de Musset somehow managed to weave into a very original and unified whole. A brief discussion of these follows.

From the ancient Greeks he takes the use of the chorus of elders and although they appear rather different from the Greek chorus (especially in the adaptation), their function which will be discussed in more detail later, is much the same. From the Greeks comes his use of the unities in their true spirit, rather than literally as was the fashion with neo-classicists. There are fifteen different locations (in the original), but really only one place: the childhood home of Perdican, therefore the real significance of the unity of place is being observed. Similarly, the action is spread over three days, but all that time is taken up with only one state

of crisis, a situation which cannot be prolonged indefinitely. The crisis is the whole life of the major characters during those three days, and we are taken from one state of equilibrium to another. Since there are no gaps in the action, it is really only one day.

The unity of action is not disturbed by the presence of the sub-plot involving the grotesques. Although they directly affect the main plot only once (when Perdican gets Camille's letter through their stupidity) they are constantly used to point to positive qualities in the lovers by the fact of their lack of them, to provide comic relief, and to help to unfold the plot. Thus they are there for the sake of the crisis although they are not part of it. They understand nothing and are discarded along the way. De Musset seems to have put them in partly to satisfy his Romantic taste for mixing the serious with the comic.

The Romantic background is obvious throughout the play in the rural settings and idealization of nature. De Musset may have got the idea for the plot from Goethe, whose Werther he is known to have read in 1834. In this novel the young hero returns home to his childhood village where he skips stones on the water (as Perdican does in the original) and bears a great deal of resemblance to Perdican returning home. Or possibly it came from Samuel Richardson's novel, Clarissa Harlowe (1747-48) which had a great influence on French writers of

that time, particularly on Rousseau. De Musset was very familiar with the literature of the 18th century (his father edited the works of Rousseau) and had read Clarissa Harlowe, in which Lovelace, in order to seduce Clarissa, among other things, pays court to a barmaid of 17, is touched by her charm and calls her his "rose button." Clarissa becomes jealous, and reluctantly gives herself to him, saying: "Love is a fire with which one does not play unpunished."

In all de Musset's work a strong Shakespearean influence can be felt. In the Preface to Le Spectacle dans une fauteuil, he admits to being an insatiable reader of Shakespeare, and he probably had his first chance to see the plays performed as they had been written in 1828, when Charles Kemble and his company visited Paris with productions of Lear, Othello, Macbeth and Hamlet.

No Trifling With Love shows Shakespeare's influence in the freedom with which the stage is used and the speed with which the different scenes follow each other. The slightly fay atmosphere of the locale, somewhere between reality and the life of dreams, the sensitive, finely drawn rural characters, the world of fields, fountains, paths and streams remote from earthly vulgarity are reminiscent of Pericles and As You Like It; the gluttony and physical appearance of Blazius and Bridaine resembles Falstaff; the pedants Holofernes, Nathaniel and Sir Hugh Evans may have helped in the creation of Blazius;

Dogberry in Much Ado has something of the Baron's folly and sententious tone; Petruchio's comic arrival at the church on an ass may have given rise to the idea of Blazius' and Pluche's arrival in the first scene; the imaginary blood which Perdican feels on his hands in the last scene reminds one of Lady Macbeth. Some of these comparisons may seem far-fetched, but the similarity in the overall impression created cannot be denied.

Henry James, otherwise very critical of de Musset, feels this about his work in general:

It seems at first a reckless thing to say, but we will risk it: in the quality of his fancy Musset always reminds us of Shakespeare. His little dramas go forward in the country of As You Like It and Winter's Tale, the author is at home there like Shakespeare himself, and he moves with something of the Shakespearean lightness and freedom. His fancy loves to play with human life, and in the tiny mirror he holds up we find something of the depth and mystery of the object. Musset's dialogue, in its mingled gaiety and melancholy, its sweetness and irony, its allusions to real things and its kinship with the romantic world, has an altogether indefinable magic. To utter it on stage is almost to make it coarse.<sup>11</sup>

The influence of Marivaux is felt in the fine psychological analysis of character, the idea of finding a pure love and the mixture of romanesque fantasy with realism. Between 1820 and 1830 Marivaux's complete works were published in Paris and they were often acted during this period. Certain character traits and traces of the clowns from the commedia dell'arte may also originate with Marivaux.

The tendency to religious criticism in de Musset may be traced back to the 18th century fashion for criticizing ecclesiastics and monasteries. The lectures of Voltaire and Diderot, and a series of anti-religious essays from the French Revolution were found in de Musset's library.

George Sand and his affair with her can be detected throughout the play in several ways. De Musset was known to be correcting the proofs of her novel André, in which the hero, who is an orphan, and like Perdican a scholar, has a love-affair with a flower-girl. He seduces her and finally marries her when she is pregnant, but she dies in childbirth. Here is another possible origin for the Perdican-Rosette story.

Camille's memories from the convent come directly from George Sand, who, as Aurore Dupin (her maiden name) spent several years at la Maison des Augustines anglaises in Paris. Louise has been given the first name of a friend of hers, Louise Rochejacquelin, who is described as Marie-Xavier in Chapter XII of her L'Histoire de ma vie:

. . . elle était toujours pâle comme sa guimpe, triste comme un tombeau. Elle se disait fort malade et aspirait à la mort avec impatience . . . . C'est la seule religieuse que j'aie vue au désespoir d'avoir prononcé ses vœux. Elle ne s'en cachait guère et passait sa vie dans les soupirs et les larmes. Elle ne s'épanchait que dans des accès de colère, et comme exaspérée par l'ennui. On faisait beaucoup de commentaires là-dessus. Les unes pensaient qu'elle avait pris le voile par désespoir d'amour et qu'elle aimait encore. 12.

De Musset's violent attack on Camille's convent education and the ideas given to her by her friends there definitely seems to derive from his frustration with certain traits of rigidity and puritanism in George's character, which lay beneath her free-thinking attitude.

Exactly how much the fountain scene at the end of Act I has to do with the relationship between George and Alfred is difficult to determine. I feel that the intensity of the passion of Camille and Perdican is that of de Musset during this period of his life, and that the "debate," as certain critics have seen fit to term this scene, has more in it of Alfred de Musset fighting with his alter-ego than with George Sand. In any case, it is noteworthy that two speeches in this scene are taken almost literally from their correspondence. On April 19th, de Musset wrote to George, who was still in Venice:

Je me suis rejeté à corps perdu dans mon ancienne vie. . . je suis dévoré d'un chagrin qui ne me quitte plus. . . Fais ce qui te plaît, mais le jour où te retrouveras quelque part seule et triste. . . étends la main avant de mourir et souviens-toi qu'il y a dans un coin du monde un être dont tu es le premier et le dernier amour.<sup>13</sup>

which is very similar to one of Camille's speeches to Perdican in Act I, Sc. 10, and on May 12 George wrote to Alfred in Paris:

Mais ton bon cœur, ton bon cœur, ne le tue pas je t'en prie. Qu'il se mette tout entier ou en partie dans toutes les amours de ta vie, mais qu'il y joue toujours son rôle noble, afin qu'un jour tu puisses regarder en arrière et dire

comme moi: j'ai souffert souvent, je me suis  
trompé quelquefois, mais j'ai aimé. C'est  
moi ai vécu et non pas un être factice créé  
par mon orgueil et mon ennui.<sup>14</sup>

The section I have underlined is found literally in Perdican's last speech in the same scene (Act I, Sc. 10), in the original. These excerpts indicate that the quality of feeling expressed in On ne badine pas avec l'amour, is very similar to that of de Musset's personal life at this time.

The background material cited in this section, particularly that drawn from romantic literature and from the correspondence and biographies of de Musset and George Sand, have been found very helpful in understanding the passionate, emotional nature of the relationship between Perdican and Camille. It is not easy for us to understand today how seriously love was taken during this period and how fluently and emotionally it was expressed. Feelings were very close to the surface and easily verbalized and this is one of the most important keys to making the play work.



### III. THE ADAPTATION

As is probably true of all foreign playwrights, it seems to be very difficult to do justice to de Musset in English translation. Two different translations of On ne badine pas avec l'amour were available to me besides Frank Canino's adaptation, the first by Raoul Pellissier, also entitled No Trifling With Love, done apparently in 1905 and published in Gassner's Treasury of the Theatre, Volume I, the other by Peter Meyer in 1962, under the title Camille and Perdican, published in Alfred de Musset, 7 Plays, a Mermaid Drama Book.

The Pellissier version, although the language is dignified and to some extent captures the feeling of the period, is severely hampered by a word for word adherence to the original. The result is that he misses the flow and beauty of de Musset's language completely and comes up with a translation that is stilted and rings untrue, making it difficult to accept for the purposes of reading, let alone acting.

Peter Meyer, by taking more freedom with the original manages a more readable version with a better flow of language, but his modern idiom does not project any feeling of the period and makes the passionate speeches of the lovers and the rhetoric of the grotesques fall flat--so that really he does de Musset no better service than Pellissier.

Frank Canino's version, containing several new sections, transposing others and translating the rest very freely, is definitely an adaptation rather than a translation, but it captures much more of the spirit of the original (its poetry, its fluency, its comedy) than any straight translation could. I believe he makes it a better play and certainly a great deal more attractive to modern audiences.

The most important change has been made in the handling of the chorus, which is one of the problems the play presents. Canino has found he could capture its charm better by putting the lines in verse. As I have already mentioned, de Musset originally wrote the first scene (the arrival of Blazius and Pluche) in verse, and although in his final version the same scene is written in prose, he has changed the lines very little.

The verse:

Sur son mulet frigrant doucement balloté,  
 Dans les bluets en fleurs, messer Blazius s'avance,  
 Gras et vêtu de neuf, l'écritoire au côté.  
 Son ventre rebondi le soutient en cadence,  
 Dévotement bercé sur ce vaste édredon,  
 Il marmotte un Ave dans son triple menton.<sup>15</sup>

in the final version has become:

Doucement bercé sure sa mule frigante, messer  
 Blazius s'avance dans les bluets fleuris, vêtu  
 de neuf, l'écritoire au coté. Comme un poupon  
 sur l'oreiller, il se ballotte sur son ventre  
 rebondi, et, les yeux à demi fermés, il marmotte  
 un Pater Noster dans son triple menton.<sup>16</sup>

Mr. Canino has put all the chorus parts throughout the play into verse, and all the other characters in prose, as in

the original. To our modern ears the mixture is not offensive, as perhaps it would have been to de Musset and his contemporaries. In fact the use of verse is exactly right, because the chorus is a theatrical, non-realistic element in the play, and if they speak in prose as one person, it simply does not work, as will be seen in comparing Canino's:

Gently rocking on a drowsy ass  
 Our reverend professor travels through the grass.  
 Newly garbed in academic black,  
 With pen and ink dangling at his back.  
 His belly bumping a lovely waltz,  
 A lullaby rhythm that never haltz,  
 He mutters his rosary and dreams of his wine,  
 Ten Ave's per mile, never losing time.

to Pellissier's:

Gently rocking on his prancing mule, master  
 Blazius advances through the blossoming corn-  
 flowers; his clothes are new, his writing case  
 hangs by his side. Like a chubby baby on a  
 pillow, he rolls about on top of his protuberant  
 belly, and with his eyes half closed mumbles a  
 paternoster into his double chin.

or Meyer's:

Gently rocking on his sharp-eyed mule, Father  
 Blazius approaches through the sunlit vineyards,  
 his clothes all new, his inkhorn at his side.  
 Like a baby on a cushion he rolls upon his rounded  
 stomach and with eyes half closed he mumbles a  
 paternoster in his triple chin.

Checking back to de Musset's version it is obvious that although Canino takes many liberties with the text, his version approaches the style and mood of the original, while the other two do not. It would be possible to cite endless examples if

space allowed. Canino's verse is not always in rhymed couplets as in the first scene, but varies to suit the mood of each scene in which the chorus appears.

A second change with respect to the chorus has been to split it up into a leader (an old man) and the chorus itself, a group of youngsters of the same age as Perdican. This allows for livelier staging of their scenes, to create the illusion of the happy care-free world which Perdican remembers from his childhood, and at the same time solves the problem of the age of the chorus, which is left rather vague by de Musset (in the original it is suggested that they are village elders but this is not constant throughout). The leader is able to give the long pieces of exposition, such as the introduction to Act I, Sc. 3, which would be difficult to divide among several speakers, or even to be spoken by a younger character, and he can function as the old man (Act I, Sc.4) who used to bounce Perdican on his knee. In addition, the leader is given a prologue and made into a kind of narrator: he is the only one who speaks directly to the audience and is thus endowed with almost magical qualities.

Besides the changes in the handling of the chorus the most important change in the adaptation is in the character of Rosette, which, as it was written by de Musset has become too sentimental for modern tastes. In his play Rosette dies behind the altar in Camille's oratory when she hears Camille and Perdican declare their love for each other, and since there

is no other explanation one can only assume that she dies of a broken heart. In addition to the obvious sentimentality, her death is not sufficiently prepared for, and comes not only as a shock, as it should, but as a complete surprise.

This problem is solved in the adaptation first by having her commit suicide, and then by preparing for this suicide in stages: Perdican's gift to Rosette, on the occasion when he says he will marry her, is a gold chain with a jewelled dagger rather than just a chain. At first glance this may seem a rather obvious hint and an inappropriate gift, but it is no more obvious than the symbolism in Act I, sc. 2, where, with their backs turned towards each other, Camille becomes absorbed in the nun's picture and Perdican in the flowers. It was indeed the fashion for ladies in Paris to wear such jewelry (men apparently also wore them on their hats) and there is a record of George Sand wearing a jewelled dagger on the occasion of her first meeting with de Musset--which is where Canino's idea probably came from. The dagger serves both as a more potent symbol than the chain and as a convenient means for the suicide.

The next preparation, besides those in the original, is a completely new scene, Act II, Sc. 8, in which Rosette is jeered at and taunted by the other villagers for "flirting with" Perdican. It was risky to insert a new scene at a point

in the script where all the attention is on the steadily rising battle between Camille and Perdican and a lag in the pace would be fatal, but on the other hand, it is exactly because all the attention is on Perdican and Camille that the audience was not prepared for the ending. The new scene, however, is completely successful: it tops the preceding ones in intensity and violence, thus helping the overall shape of the play instead of hindering it, and it shows us exactly why Rosette kills herself. In addition it works brilliantly on the stage.

The final step in the preparation for the suicide is Rosette's soliloquy at the beginning of Act II, Sc. 9, also new, which shows that she is perfectly aware of her situation and of the fact that Perdican has only used her. In this speech she clearly explains her motivations for everything she has done in the play up to this point. At the end of the soliloquy she goes off to look for Camille, so that when she turns up behind the curtain in the boudoir later, it is easily explained.

Other changes in the adaptation are comparatively small and are mostly designed to make production and acting easier. The fifteen different locations in and around the chateau and village have been reduced to four: the salon and Camille's boudoir in the chateau, a village square, and a fountain in the woods near the chateau. These four are perfectly adequate and in fact help to unify the production.

Act I and Act II of the original, which are very short have been grouped together as Act I of the adaptation, while Act III of the original becomes Act II. This merely eliminates one break or intermission which is unnecessary since the play is rather short.

Further small changes have been made for the purpose of pointing the comedy in the grotesques' scenes, such as the repetition of the Baron's exit line "Quick, to my study before I faint," which is not in the original, and there are many speeches which have been slightly changed to make them run more smoothly or make them more characteristic of the speakers; in other words to make them moreactable. For example the last half of Bridaine's soliloquy (Act I, Sc.7) is clumsy and laboured in Pellissier's translation:

Farewell, venerable arm-chair in which many and many a time I have thrown myself back stuffed with juicy dishes! Farewell sealed bottles; farewell matchless savor of venison done to a turn! Farewell splendid board, noble dining-hall; I shall say grace here no longer. I return to my vicarage; they shall not see me confounded among the mob of guests; and, like Caesar, I will rather be first in the village and second in Rome.

and little less so in Meyer:

Farewell, beloved chair, where I have so often collapsed when gorged to the full with succulent dishes! Farewell bottles of glorious vintage and scent of venison cooked to perfection! Farewell splendid banquets, noble dining room where I shall never more say grace! I return to my own house. I shall never again be seen here mingling with the multitude of guests. Like Caesar, I would rather be first in a village than second at Rome.

Canino's version, however, is fluent, smooth and tight:

Farewell, venerable chair where I have sat so often feasting on succulent dainties. Farewell, sparkling decanter of vintage wine and delectable roasts done to a turn. Farewell splendid table and noble dining hall where I will no longer intone the grace before meals. I return to my parish, far from the madding crowd. No longer will I be seen toasting and nibbling among the aristocracy. Oh, tempora, Oh mores. . . Veni, Vidi sed non vici. . . and like Caesar, I had rather be first in my parish than second in Rome.

The Perdican-Camille scenes are so pompous in the older translation as to sound ridiculous to us today. For example, Pellissier gives these lines to Camille and Perdican in Act I, Sc. 6:

Camille: I do not like demonstrations.

Perdican: Taking her hand Give me your hand, Camille, I beg of you. What do you fear of me? You do not choose that we should be married. Very well! let us not marry. Is that a reason for hating one another? Are we not brother and sister? When your mother enjoined this marriage in her will, she wished that our friendship should be unending, that is all she wished. Why marry? There is your hand and here is mine, and to keep them united thus to our last sigh, do you think we need a priest? We need none but God.

Meyer makes a slight improvement with:

Camille: I don't like shaking hands.

Perdican: taking her hand Give me your hand, Camille please. What have you to fear from me? You don't wish us to marry? Very well then; We won't. Is that any reason for us to hate each other? Aren't we brother and sister? When your mother prescribed this marriage in her will, she wished our friendship to last



forever; that is all she wished. Why should we marry? Here is your hand and here is mine. For them to stay united till our last breath, we don't require a priest, do we? All we need is God.

But the speeches are still awkward and difficult to speak.

Canino's version rings true to modern ears, while at the same time preserving the Romantic overtones:

Camille: I do not like to be touched.

Perdican: No, please give your hand, Camille. Why are you afraid of me? You don't want to marry me. . . very well, we won't be married. Is that a reason for hating each other? Are we not.. almost . . brother and sister? When your mother asked for our marriage in her will, she only wished that we be friends forever, that's all. Why must we marry? There is your hand and here is mine. Do we need a priest to keep them together until we die? No, we only need God.

It would be possible to cite endless example, but I think these few are sufficient to illustrate the superiority of Frank Canino's version, and perhaps to show why the play has been done so seldom in English.

#### IV. ANALYSIS OF "NO TRIFLING WITH LOVE"

After a brief synopsis of the action of the play, most of this section will be devoted to discussing its most important aspects in the following order: the character and purpose of the grotesques; the function of the chorus leader and the chorus; Rosette and her place in the play; and the Perdican-Camille relationship. This will go a long way towards clarifying the play's structure. The section will end with an attempt to pull the strings together and arrive at some conclusion as to what the play is basically about.

Briefly, the action of the play is as follows: the Baron, Perdican's father and Camille's uncle, has long been plotting to unite his son and his niece in marriage, in order to dispel the loneliness of his life as king's deputy. Finally, the long awaited day has arrived: Camille and Perdican have finished their education and arrive at the chateau, preceded by the governess, Dame Pluche, and the tutor, Father Blazius, respectively. But to the Baron's great disappointment, although Perdican is immediately smitten with his cousin, Camille seems not at all interested in his advances. The Baron is outraged at the failure of his plans and complains about it to all who will listen.

After trying desperately to interest Camille in the happy memories of their childhood, Perdican, his pride hurt because of her refusal, gives up and leaves her. This brings

about a change of heart in Camille and she arranges to meet him at the fountain in the afternoon, while continuing arrangements for her return to the convent the next day.

Meanwhile, Perdican, who has taken refuge with the peasants in the village who adored him as a child, has met Camille's foster-sister, a pretty peasant girl named Rosette, who loves him, and has begun to flirt with her.

When Camille and Perdican meet at the fountain, she apologizes for her earlier coldness and tells him she intends to return to the convent and become a nun, but wants to ask him whether she is right in her decision. Reluctant at first to get involved in such a discussion and risk further humiliation, he eventually agrees that she has no assurance that he will love her for the rest of her life if they do marry, but to him this is no reason for not doing so. She then tells him about her convent friend, Louise, who has told her about the terrible experiences she has had because of an unfaithful husband, and that many of the sisters at the convent have advised her not to marry because there is no hope of happiness with a man. Instead of assuring her that the nuns are wrong, which is what Camille hopes, Perdican ends the scene with a passionate attack on the nuns for poisoning a young girl with their experiences, and on Camille herself for her fear and pride which will prevent her from experiencing the only worthwhile thing in human life: the love between a man and a woman.

Meanwhile, Father Blazius and Father Bridaine (the latter is the parish priest and a member of the Baron's household), who have hated each other from the moment they met, have both been trying to curry favour with the Baron, Bridaine by telling him that Blazius is a drunkard and that Perdican is flirting with a village girl, and Blazius by saying that Bridaine is a drunkard and Camille is writing love-letters to a man. The result is that Blazius has been dismissed. In order to prove to the Baron that Camille was indeed writing love-letters, he intercepts a letter that Camille has written to Louise, which by accident falls into the hands of Perdican, who reads it. In it Camille tells Louise that she has broken Perdican's heart, and this infuriates him so much that in order to show her that it is not true, he arranges for Camille to watch him declare his love for Rosette and promise to marry her. Camille discovers that he has read her letter and invites him to her room where Rosette is hidden behind a curtain. She traps him into saying that he loves her and that he never lies, and then shows him Rosette, who has fainted, and insists that he must marry Rosette. Humiliated, he says he will, and now pride has so taken hold of both of them that they keep up a pretense of hating each other, in spite of the fact that it is obvious that they are in love. When finally they admit their love it is too late, because Rosette, without either of their knowledge, has been hidden behind the curtain again, and because she is scorned by her

friends in the village, and aware that Perdican has betrayed her, she has killed herself with a jewelled dagger Perdican had given her as a gift.

The first two scenes of the play introduce the comic characters, or the "grotesques," as they are usually called: the Baron, Fathers Blazius and Bridaine and Dame Pluche. They have been referred to as the "fauna" of the play, for they resemble animals more than humans. They are automatons, no longer genuinely human, unable to think, understand, adapt or change. They are dead, or impotent beings, who can only constantly repeat themselves. Within the context of the play they are ridiculous because they do not love and never have loved. But the ridicule they inspire is gentle because they are harmless, helpless, dehumanized shells, pitiful examples of human failure. Their ridiculous physiques match their silly, absurd characters. They are a constant reminder of what Camille and Perdican may become if they fail to find love and must live the rest of their lives without it. This is especially clear in the many instances where Blazius and Pluche seem to parody Perdican and Camille.

The grotesques have "become" the function they perform in society and social habits have replaced their personalities. In this sense they represent the subversive thought of de Musset: the Baron stands for the seigneur, who dominated the society under the July monarchy, in Bridaine and Blazius respectively the authority of the Church and the University are

satirized, and Pluche represents the phony convent education which de Musset hated so much. The satire, however, is nearly always gentle, and though it would be possible, and perhaps interesting to carry through the ideas suggested by the term "grotesques" and to make these characters into ugly, menacing and perhaps physically deformed monsters, I do not feel the play warrants this kind of treatment. One of the problems of the piece is to unify its many apparently diverse elements; if one were to exaggerate them beyond what the script calls for, the diversity would become too great. Of course, the grotesques must be played broadly, but generally speaking for the sake of the comedy only, with the exception of an occasional moment, when their real ugliness shows through, such as the scene between Bridaine and Blazius in Act II, Sc. 2.

The grotesques dominate the first third of the play, after which they have established themselves thoroughly in our minds and are seen less and less often, as the tension of the main plot mounts. In the second act there is only one long scene of clowning, and after that they make just one or two very brief appearances on stage. In the beginning of the play they serve to provide humor and interest while the Camille-Perdican relationship is slowly getting underway. As the main plot gathers momentum the attention shifts away from the grotesques and they disappear except for the occasional reminder or a moment of comic relief, and for the one spot where they actually affect the main plot.

Another, very different, element in the play is the use of the chorus and its leader. The chorus leader is both a member of the chorus and a character totally outside of the play, and therefore should be discussed separately. In the Prologue he himself gives all the necessary explanation of his function:

Then me, villager and also commentator. . .  
Both in and out of the play, a second-rate  
Device perhaps, for exposition and introduction.

He appears specifically only three times: in the Prologue; in the Introduction to Act I, Sc. 3; and as the old man in Act I, Sc. 4; but it may be assumed that he is in all the other chorus scenes, except perhaps Act II, Sc. 8.<sup>17</sup> His function is mainly to bridge the gap between the audience and the actors, and it is therefore logical that he should appear mostly near the beginning of the play. He directly addresses the audience in two speeches: in the Prologue he sets up the conventions of the production (i.e. the audience must imagine the scenery, they must accept the chorus for "some diversion" and himself in the double role of actor and commentator); in his other speech, the Introduction to Act I, Sc. 3, he does two things: he quickly reviews what has happened so far ("and so our lovers have met/ and not so happily either") and then relates the scene of Bridaine and Blazius at dinner, which is partly giving exposition and partly a simple way of getting around a scene which would be very difficult to stage. Here he also performs

his function as commentator: "Where Church and state conflict, there indeed the world is sick." Finally he draws the audience back into the play with: "Well, there's always a second meeting. Listen!" It is this omnipotent, somewhat magical quality he has because of remarks such as this, which indicates the special charm the leader of the chorus must have, and points to his most important function: that of drawing the audience into the play.

The chorus itself performs a variety of functions. The most important of these, as has already been mentioned: to suggest the carefree, idyllic atmosphere Perdican remembers from his youth. This helps to show what it is Perdican is looking for and is important because his search to rediscover this simple happiness is one of the most revealing keys to his character. The chorus performs this function chiefly in Act I where it also serves as a contrast both to the lovers and the grotesques, and finally as sheer "diversion." On another level it helps to bridge the gap between the play and the audience by acting as a sort of audience within the play, which observes, comments, and recapitulates what is happening to the main characters.

The most important function of the chorus in Act II is to prepare the audience for the suicide of Rosette. For this purpose it takes on a completely different aspect and becomes cruel and taunting in order to show the disapproval of



Rosette's peers, which is what finally drives her to suicide. The staging and other aspects of the Chorus' scenes will be discussed in more detail in Part V and in the notes following the prompt-book.

Rosette emerges from the chorus in Act I, Sc. 4. She is a young<sup>er</sup> peasant like the others, and this makes her seem deceptively simple. She has very few lines and is almost never able to express her real feelings because no one will listen to her, but Rosette has far more intelligence than a simple peasant girl, and she is far more aware of what is happening to her and around her than either Camille or Perdican.

In Rosette's scenes almost everything happens between the lines and they often seem to be almost ambiguous. The key to Rosette's motivation is found in her soliloquy at the beginning of Act II, Sc. 9, where she says:

I love him but I could have lived without him. I never expected him to marry me, I only wanted to be near him for a while, to see him again before. . . Oh, blessed virgin, how could I turn him away when he cried for my help? He wept in my arms and I couldn't turn him away.

From this speech it is obvious that Rosette knew beforehand that nothing could come of her relationship with Perdican, but she consented to it because she really loved him, not because she did not dare contradict him. Therefore it must be established in her first scene (Act I, Sc. 4) that she has loved Perdican since they were children and that no one has ever been able to take his place. This is why she has said she wants to

die an old maid. In Act I, Sc. 8, where Perdican is flirting with her to make himself forget Camille's coldness, she tries to tell him that she doesn't want him to be like a brother to her, to kiss her in front of her mother and the villagers, but he doesn't even hear her. The incident she refers to when she says: "... how could I turn him away when he cried for my help?" comes at the end of this scene when she sees him weeping. By putting her arms around him she makes her commitment to him, although she knows that all she can expect is "to be near him for a while" until he marries Camille. When he later promises to marry her she believes him because she loves him and she cannot believe that he would lie to her. She is sincere when she says this to Camille in Act II, Sc. 6. Ironically Rosette's happiest moments come when Perdican is intentionally deceiving her in the scene by the fountain which Camille overhears.

It is also important to realize that Perdican at no time intends Rosette any harm. He sincerely finds her lovely and does not realize that she feels much more for him. Even in the scene which Camille watches, although at first he doesn't care what he says as long as it hurts Camille, he gradually gets carried away and comes to believe what he is saying. Camille stands for everything he hates, because her fear and pride are unnatural, and Rosette is everything he loves and had hoped to find in Camille: she is pure, simple, loving, trusting, and

above all, in tune with everything in nature. At this moment marriage with Rosette really seems to be far preferable to marriage with Camille, and the proposal bursts from him as much from these feelings as for the purpose of hurting Camille.

Perdican's feelings for Rosette are ambiguous and he does not really understand them himself. What he loves in her is what he had hoped to find in Camille, and in the larger context of the play Rosette represents Camille as she was before she went to the convent, the unspoiled girl who no longer exists and can never be re-created.

The Camille-Perdican relationship is complex and deserves careful consideration. Many critics share the opinion of Gisselbrecht, who has written of On ne badine pas avec l'amour in 1959:

C'est une pièce d'un cynisme insupportable: la désinvolture avec laquelle une paysanne est sacrifiée aux raffinements sentimentaux de deux jeunes aristocrates y est telle qu'on n'en pas idée. Mais de là à dire que ces raffinements-là ont vieilli. . .<sup>18</sup>

But when one considers the youth and background of the principal characters and the havoc wrought by coincidence, poor judgment and passion, their actions become perfectly human, thoroughly motivated and not at all obsolete. It is important in the cases of both Camille and Perdican to begin an analysis of their characters with a look into their lives before they arrived at the chateau.

In the case of Camille it is helpful to look first at the revelations she makes in the fountain scene. Here we learn

about her experiences with the nuns in the convent, especially the influence of Louise, and the fact that for the last four years she has been living in an imaginary world with Perdican at its centre. Therefore, when she arrives at the chateau after spending all those years secretly dreaming of Perdican, she is filled with fear and uncertainty because she is finally going to meet him. After their first few meetings she becomes more frightened because she does not understand the attraction she feels for him. Then he suddenly gives up his pursuit of her and she feels unexpectedly let down, not even realizing that she unconsciously did not expect him to accept her refusal so easily. She feels that she must see him again and rationalizes that she should not have been so unkind and that she must tell him she is going to become a nun. She sends Pluche off with the note for Perdican, but in the same breath she also tells her to make sure that everything is ready for their departure to the convent the next day. This shows that she does not consciously anticipate a change in her plans and that whatever happens she wants to be able to get away.

By the time she arrives at the fountain her rationalization has taken her one step further: she will ask Perdican whether he thinks she is right in going into the convent. Camille's sole conscious motive during the early part of this scene is to get him involved in an argument about marriage--all

her questions are prompted by this and when he does, she flaunts before him all the "proof" of men's unfaithfulness that she has been storing up. But she is not prepared for his reaction. He does not try to change her mind but simply tells her to go back to the convent. Then he launches into a passionate tirade against the nuns for what they have done to her and then against Camille herself, telling her in effect that she is not a human being at all but only a "wretched puppet, trembling with pride and fear."

To understand Perdican it is again necessary to look into his background. He has just returned from the University after ten years in Paris. He has been a brilliant student, has had many mistresses and has lived among the society of fashionable cynics and disillusioned romantics. As de Musset himself periodically did, he has become disenchanted with his life, with his own success and his knowledge, and has come to idealize the memories of his childhood. He comes home hoping that he can once again become the simple child, adored by the happy peasants and by the simple little Camille he loved in his youth. He is the romantic hero, trying to lay aside his experience and to rediscover his innocence. Like Camille he is very young, but because of his experience and success, he has more confidence in himself, especially in his attraction for women. Camille's rejection of him is a blow to his pride

which he cannot admit. Therefore he tries to convince himself that he really does not care, and quickly removes himself from further danger to his ego by taking his departure. When Camille arranges to meet him at the fountain he is afraid that she wants to play games with him and is on his guard. And even though he is eventually convinced of her sincerity he still does not want to take the risk involved in making her change her mind. Instead he tries to establish his superiority over her by ridiculing her fears and telling her she is missing the best thing life has to offer.

At the end of Act I both Camille and Perdican have been thoroughly shaken. Camille, whose pride is completely shattered, finds herself unable to admit to Louise what has happened. She therefore tries to prevent further embarrassment by simply writing to her as if things had gone as they had both expected. Perdican is less upset, but he is now confused about his feelings for Camille and is therefore in a comparatively vulnerable position again. He anticipates the next development with excitement and curiosity. But just at this moment when Perdican is unsure of himself he reads Camille's letter. This incident is the turning point in the play: Perdican is so infuriated by her lie, which he takes as an insult, that he is overcome with a blind desire to prove to Camille that he really was not interested in her. He does the first thing that comes into his mind and decides to let Camille overhear him declaring his love for Rosette. Such a crude, cruel act

can only be explained by the passionate, selfish pride of youthful inexperience.

The effect on Camille of witnessing the scene at the fountain is very similar to what Perdican felt when he read her letter. Fury washes over her and she too strikes back with the first thing she can think of: she wants to humiliate him in front of Rosette and prove to her that Perdican does not love her at all and has lied. Still smarting from her degradation Camille summons all the powers at her command, puts on a new dress, adopts a flirtatious manner, and drives him shrewdly into her trap. Perdican, secure in the knowledge that he has the upper hand in the battle, refuses to play her game at first, but at the crucial moment he becomes concerned about her and tells her he loves her. Camille uses his declaration of love in order to taunt him with what he has done to Rosette and refuses to listen to any explanations. Perdican is left with only one way to save his pride and regain the advantage over her: to call her bluff and promise to marry Rosette.

Now Camille finds herself in a state of desperation, but she still does not fully realize that the violence she thinks is hate is actually caused by her love for Perdican. She continues to ridicule his intention of marrying Rosette, but Perdican is by this time convinced that he would much rather marry Rosette than Camille and answers all her taunts

mercilessly. Feeling that she is losing him, Camille at last instinctively makes her first move towards him ("Perdican, give me your arm then, I'll go with you"), but too late because at that moment Rosette appears and takes up all his attention. Camille retaliates by grandly patronizing Rosette and trying to get rid of her quickly, but Perdican pointedly ignores her and leaves with Rosette. Finally Camille realizes that she loves him and calls him back. He comes, this time sincerely willing to listen, but she is still unable to swallow her pride and lets the moment pass by.

Camille has now lost all her confidence and is desperate. Perdican is the one who comes to his senses at last and realizes that only his pride and her fear have caused all this suffering. He overcomes his pride and they are finally reconciled, but too late: they are punished for the mortal sin of taking love lightly (their own and Rosette's) and so they lose love in the end. The tragedy is not the death of Rosette but the death of the love of Perdican and Camille.

The relationship between Camille and Perdican forms the core of the play and in it lies the key to its "meaning." Camille and Perdican have basically the same problem: they are both trying to live up to an idealized image of themselves. This forces them to hide from each other and from themselves under a series of masks. But they themselves are not aware they are doing this: they think these masks are their real



personalities. Thus Camille believes she is sincere when she talks about the eternal love of Jesus, but it is only a mask: another person speaking through her mouth. Perdican thinks he doesn't care about Camille, but this too is a mask. At other times they themselves believe they are only play-acting when they are also deceiving themselves: Perdican thinks he is only playing with Rosette when in fact a real love for her is developing in him.

Thus No Trifling With Love is concerned with the very contemporary problem of what is truth and what is imagination, which is the mask and which is the real personality. The moment sincerity is lost and we have put on a mask, whether intentionally or not, the mask contains a part of ourselves and it is impossible to rediscover our former selves in it. Camille struggles desperately against a series of masks which are dangerously deceptive because they do not really belong to her: first she is the religious convent girl whom we do not understand; at the end of Act I she seems to want to explain herself, but we know the revelations are prepared, and we are still not seeing the true Camille; next comes the letter to Louise, which is also a mask; at the end we feel that her hatred for Perdican must cover a great love, which finally turns out to be true. Perdican too, does not realize how much he is affected by Camille's refusal because he is hiding under a mask of indifference and cynicism. Like Camille, he doesn't know which is himself and which is the mask.

Both Camille and Perdican are only truly themselves in the last scene. They both realize that they are much simpler than they had thought, and that all they needed to be happy was each other. But ironically, just at the moment when they had discovered what happiness was for them, they have lost their chance and this simple happiness is no longer possible for them. When they finally understand their mistake, they are no longer the simple and good beings they were before without realizing it. Camille has lost her chance of love and Perdican's memories of his youth have faded. We are left with this paradox at the end. This is the great irony of the play. One feels it expresses de Musset's deep regret and bitterness because somewhere in his own life he has lost that simplicity in dissipation and sophistication, and when he became aware of the loss it was too late. It was impossible to recapture his former self because he could no longer remove the mask.

## V. DIRECTORIAL CONCEPT

For the purpose of the production I have used the following point of view: for de Musset love is the most important thing in the world. Perdican, who speaks for the playwright himself, expresses his feelings about love in Act I, Sc. 10. The fact that Perdican has often loved in spite of being hurt, makes him the most superior character in the play. It also explains his pride which brings about the tragedy.

Perdican is superior to the grotesques because they have never loved: Bridaine and Blazius are priests; Pluche is practically a nun, constantly talking about her virtue; and the Baron an ineffectual, effeminate character who is completely unable to cope with real situations and real people. All four of them are sexless and impotent, therefore they cannot love. Not one of them undergoes any change or development during the play. They keep on repeating themselves in a never-ending pattern of ignorance and uselessness: Bridaine and Blazius constantly worry about food and drink and about currying favour with the Baron; the Baron listens, wails about his disappointment and escapes to his study without doing anything; Pluche ceaselessly assures everyone of her virtue. This pattern is totally unaffected by what is happening to Camille and Perdican. The grotesques are dead, empty shells: if Camille and Perdican are struggling against the masks super-

imposed on their personalities, in the case of the grotesques the masks have replaced their personalities. This may happen to Camille and Perdican unless love rescues them.

Camille and Perdican do not understand what they want or how they feel about each other. Perdican thinks he wants to return to his childhood simplicity but he does not realize it is too late for that (i.e. he has grown up) until he has lost his chance: he has found it in Rosette but has at the same time destroyed it when he destroyed her. Only afterwards does he realize that it is really Camille he loves. Camille thinks she doesn't want love until it is too late and she has already destroyed it.

Rosette is the victim. She is innocent and her death is not a tragedy except insofar as it represents the death of the love of Camille and Perdican. Rosette sees what is happening more objectively than anyone else in the play, but because of her position no one will listen to her and she is unable to affect the events in any way.

Since life without love is death for de Musset, it is really Perdican and Camille who die when Rosette dies.

The chorus embodies the green childhood world which Perdican is hoping to find again, the happy, carefree, innocent world where he can escape his own knowledge and experience. The chorus leader is the "storyteller."

It was felt that in the design of the set, two considerations should be uppermost: first, the scenery in the exterior scenes, must constantly remind one of the childhood world of Perdican's memory and should have a quality of the unreality of memory about it; secondly the set must be able to be changed as quickly as possible and with a minimum of noise, so as not to disturb the pace of the production. It was decided that the use of slide projections would answer both these qualifications. For the exteriors the projections alone were used, while for the interiors the two outer screens were connected by a set piece in order to fill some definite requirements, such as the nun's picture in the salon and the curtain in Camille's bedroom. The set pieces also gave these scenes a feeling of "interior." Beyond this the barest minimum of furniture and props was used.

In the exterior scenes the colours green, blue and brown were used in various combinations for the projections and the costumes of the chorus, to help create the feeling of nature and the woods. In the salon the more artificial and slightly bizarre colours of purple and deep pink were used to suggest the artificial, hot-house atmosphere in which the Baron lives and the grotesques usually appear.

The grotesques were dressed completely in various shades of black and white, as "dead" colours, in contrast to those worn by the lovers and the chorus. Their costumes were of an earlier period than those of the lovers, to suggest the idea

that they had stopped living a long time ago. Finally they all wore white eye-masks which further separated them from the world of the living, and which had the additional effect of making them appear "blind" and "fixed."

The difference between the three groups in the play was shown also by a difference in their movement on stage. The grotesques moved in rigid, symmetrical, often circular figures, frequently striking artificial stances; the lovers moved as naturally as possible, their movements being largely determined by the emotions of the scenes, while the chorus moved as a group, their scenes often being choreographed to express emotions visually.

In all aspects of the production it was attempted to follow the same spirit: for this reason the programmes were sealed with red wax to make them look like love-letters, and the colours of pink and purple were used for all the publicity.

The above only serves to explain some of the ideas behind the design and the physical production of the play. All further details may be found in the section entitled "Details of the Production."

NOTES

<sup>1</sup>W.H. Pollock, Lectures on French Poets, C. Kegan Paul & Co., London, 1879, p. 50.

<sup>2</sup>Alfred de Musset, A Modern Man's Confessions, trans. G.F. Monkshood, Greening & Co., London, p. 3 ff.

<sup>3</sup>Alfred de Musset, quoted by Pollock, op. cit., p. 75.

<sup>4</sup>Correspondance de George Sand et d'Alfred de Musset, Éditions du Rocher, Monaco, 1956, p. 81.

<sup>5</sup>Alfred de Musset, Théâtre Complet, Bibliothèque de la Pleiade, Librairie Gallimard, 1958, p. 804.

<sup>6</sup>Henry James, French Poets and Novelists, Grosset and Dunlap, New York, 1965, p. 3 ff.

<sup>7</sup>Algernon Charles Swinburne, Miscellanies, Chatto & Windus, London, 1911, p. 26 ff.

<sup>8</sup>Paul Lindau, quoted by James, op. cit., p. 19.

<sup>9</sup>Philippe Van Tieghem, Musset, Boivin & Cie., Paris, 1944, p. 87.

<sup>10</sup>Maurice Allem, de Musset, Théâtre Complet, op. cit., p. 806.

<sup>11</sup>James, op. cit., p. 28.

<sup>12</sup>Quoted by Raymond Labreau in On ne badine pas avec l'amour, Librairie Marcel Didier, Paris, 1961, p. 60. (Where no English translation was available I have used the quotation in French. My own translation is as follows:

. . . she was always as pale as her shift, sad as a tomb. She always said that she was ill and impatiently waited for death. . . . She is the only nun I have ever seen who was in despair at having taken her vows. She did not conceal this and spent her life in sighs and tears. Her feelings

were expressed only through fits of anger, as though exasperated by boredom. Everyone spoke of this. Some thought that she had taken the veil because of frustrated love and that she still loved. )

<sup>13</sup>Correspondance de George Sand et d'Alfred de Musset,  
op. cit., p. 82-84.

(I threw myself without restraint into my former life. . . .I am devoured by a misery that will not leave me. . . . Do as you like, but when you find yourself deserted and lonely. . . remember before you die, that somewhere, in some corner of the world, there is a being for whom you are the first and last love.)

<sup>14</sup>Ibid., p. 105.

(But your good heart, your kind heart, do not harm it. Throw it whole or in part into all the loves of your life, but it must always remain noble, so that one day you will be able to look back and say like me: I have suffered often, I have sometimes made mistakes, but I have loved. It is I who have lived, not some artificial being created by my pride and boredom.)

<sup>15</sup>Alfred de Musset, Théâtre Complet, op. cit., p. 804.

<sup>16</sup>Alfred de Musset, On ne badine pas avec l'amour,  
Librairie Marcel Didier, op. cit., p. 17.

<sup>17</sup>Because of the violence of Act II, Sc.8 and the importance of fast movement, the chorus leader did not appear in that scene in this production. However, the script gives no direction to this effect, and it is quite possible that other directors may wish to include him in the scene.

<sup>18</sup>André Gisselbrecht, quoted in On ne badine pas avec l'amour, Librairie Marcel Didier, op. cit., p. 5. (It is a play of unbearable cynicism: the careless way in which a peasant girl is sacrificed to the sentimental sophistication of two young aristocrats is hard to believe. But from that to say that those feelings are obsolete. . .)



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NO TRIFLING WITH LOVE

by

Alfred de Musset

Translated and Adapted by

FRANK CANINO



## ACT I, Scene 1 (Village, Wednesday, 4:00 p.m.)

## MUSIC CUE 6

CORO: All: Gently rocking on a drowsy ass, Enter 4+6 D.L., carrying Blazius on donkey, slowly rocking him. Our reverend professor travels through the grass.

GIRLS: Newly garbed in academic black,  
With pen and ink dangling at his back.

ALL: His belly bumping a lovely waltz,

GIRLS: A lullaby rhythm that never haltz,

ALL: He mutters his rosary and dreams of his wine,  
Ten ave's per mile, never losing time.

LEADER: Hail, light of learning, heaving into view,  
Just in time, for the harvest wine is new. they stop c.

BLAZIUS: Gather round, gather round, all those who wish to learn the happy tidings. But first a glass of wine for my parched throat. <sup>Chorus groups around him (photo #2) cheer</sup> I has glass; S has bottle and pours; I gives glass to

CORO: S: A glass and a bottle of our finest wine. Blazius

MUSIC CUE 7-1: Drink up Father, ah take your time. Blazius drinks

S: Another glass will do no harm. S pours again  
The news can wait if there's no alarm.

## MUSIC CUE 8

Blazius drinks again

BLAZIUS: You know, my dear children, that Ferdican, the son of your noble lord has just attained his twenty-first year, and with it his doctorate from the University of Paris. He returns this very day, a scholar stuffed with such learning that you cannot even understand him three-quarters of the time. He is indeed a paragon of learning. He no sooner sees a blade of grass or he gives you its genus, its species, its very name . . . in latin. And whether it rains or shines, he can tell you why and how. He is a peerless diamond of knowledge, a jewel in the university's crown, and behold, I am come to announce his arrival to my lord, the baron. You must realize how I am honoured, I who have been his tutor since he was but four years old. So, my good friends, help me to get off this mule without breaking my neck. The beast has been stubborn, the day is hot and I would not refuse another glass of your excellent wine. Good Lord, the bottle is empty. I did not think I had drunk it all. Farewell, while wending my way across the countryside I have been preparing a jewel of rhetoric, a eulogy for our baron in honour of the occasion. I shall go to greet him. Let the gate-bell of the chateau ring for my entrance.

## MUSIC CUE 9

Blazius drinks down bottle upside  
Blazius drinks scroll  
Blazius exits L. + rings bell

## MUSIC CUE 10

exit Blazius L.; 2+5 exit R. with donkey. Rest of chorus group u.c. with instruments, chattering - they notice Pluche coming L.

MUSIC CUE 11

CORO: ALL Roughly jolted on a bony ass

2+5 enter L., carrying Pluche on donkey - jolting her.

Miss Pluche, the governess, blunders through the grass.

GIRLS: Her rosary frantically clutched to her breast,  
Her twitching legs kicking the beast.

BOYS: With an eye that's stern and a chin severe

GIRLS: She snarls at the world and cuts it with a sneer.

BOYS: A vessel of virtue that never lists,

GIRLS: She'll never know what she has missed.

LEADER: Hail, light of virtue, heaving into view,

Just in time for the harvest wine is new.

They stop C. Chorus groups around (photo #3)

PLUCHE: A glass of water, scum, a glass of water with a touch of vinegar for my parched throat.

3 gets jug of water, 1 gets glass - they give it to her.

CORO: A fitting welcome for a special guest.

4 Drink up. Pluche, vinegar becomes you best. (sniggering)

MUSIC CUE 12

Pluche drinks

PLUCHE: Know, peasants, that the beautiful Camille, the niece of your master, the Baron, arrives today at his cha-  
teau. She has left the convent on the express order of her uncle to come and collect the inheritance her dear sainted mother has left her. Her education, thank God, is finished, and those who gaze upon her will have the ineffable joy of seeing a glorious blossom of wisdom and piety. Never was there such a young lady, so pure and angelic, a lamb of virtue, a dove of devotion. May God in heaven keep her ever

thus. Amen. Step back scum, my legs are swollen. she drinks

MUSIC CUE 14 Bah, your water stinks of garlic. Extend your hand so that I may descend from this beast. ignorant, ill-mannered boor.

4 You are an lifts her skirt

MUSIC CUE 15

She stalks off left Explosive laughter from chorus.

CORO: Well, the nephew and niece are finally arriving. XC to

(LEADER) But what other plans is the Baron contriving? audience

UNIT 3 GIRLS: Wait for the happy news that's coming. Chorus picks up all

MUSIC CUE 16 BOYS: Across the village the gossips are humming. preps + exits -

ALL: Wait for the happy news that's coming. Leader, 4+6 left - others tight, repeating last lines.

MUSIC CUE 17

LIGHT CUE 2

PROJECTION CUE 2

SET CHANGE 1

Baron + Bridaine  
are talking U.C.  
Blazius enters R.  
carrying scroll. Baron  
meets him U.C.  
Bridaine comes  
to his left.

LIGHT CUE 3  
PROJECTION CUE ACT I, Scene 2 (Salon) DINNER TIME.

UNIT 1

BARON: Father Bridaine, my dearest friend, allow me to present Father Blazius, my son's tutor. Father Blazius, my dearest friend, allow me to present Father Bridaine, the pastor of our parish. To think that yesterday, at 3:27 p.m. precisely, my son achieved his twenty-first year . . . and what's more, he has a doctorate with four majors. *To (see photo #4)*

BLAZIUS: Four majors exactly, my lord. . . . literature, botany, roman law and canon law. *Blazius wants to continue and read scroll - Baron stops him.*

BARON: Go and refresh yourself, dear Blazius. My son will be here at any moment now. Quick, gather yourself up and be ready when the bell rings. *Baron shoos him off R.*

BRIDAINE: My I speak to you quite frankly, my lord? *X to Baron's L.* Your son's tutor reeks of wine.

BARON: Impossible!

BRIDAINE: I'd swear to it on my life. When he . . . addressed me a moment ago, he reeked of wine horribly.

BARON: No more of this . . . I repeat, it is utterly impossible . . . ah, here she is, my good Miss Pluche . . . my niece is doubtless with you? *X past Bridaine to R. of D.L. clear - enter Pluche. L. to Baron's L.*

UNIT 3

PLUCHE: She follows, my lord. I have preceded her by a few steps.

BARON: Father Bridaine, my dearest friend, allow me to present Miss Pluche, my niece's governess. Miss Pluche, my dearest . . . that is, allow me to present Father Bridaine, pastor of our parish and my dearest friend. And to think that yesterday, at 7:00 p.m. precisely my niece attained her 18th year . . . the prize pupil in the best convent in France.

PLUCHE: From the best convent, my lord, and may I add, as its most exemporary and devout Christian young lady, *Pluche wants to continue but Baron stops her -*

BARON: Go, Miss Pluche, repair the ravages of the journey. My niece should be arriving soon, so be ready to dine early. *dusts her bosom with hanky + shoos her off L.*

## UNIT 4

BRIDAINE: This venerable lady seems a true model of piety.

BARON: Piety and propriety, <sup>x back to Bridaine's h.</sup> Father. She is a tower, a fortress, a bastion of virtue.

BRIDAINE: Agreed. But the tutor reeks of wine.

BARON: Fr. Bridaine, there a moments when I have doubts about you, grave doubts. Don't contradict me, not <sup>raises hands to stop him</sup> a word. For many years I have dreamed and plotted <sup>x to flowers</sup> of marrying my son to my niece. They will make a <sup>D.L. -- takes one -- then x to D.L. and faces out.</sup> lovely couple. Why, their education alone has cost me 6000 crowns.

## UNIT 5

BRIDAINE: But they are cousins. You must have a dispensation from the church.

BARON: I have it. It's on the desk in my study this very moment. Oh, my friend, you cannot conceive how happy I am. You know too well how I cannot bear to be alone, a victim to solitude. But my position as king's deputy forces me to remain at this chateau, a slave to duty. Bills, contracts, appeals, depositions . . . you can't please everybody all the time, so what can I do? I must order my valet to keep everybody out. How austere and how rigorous is the life of a statesman. And how happy I will be now, with my two wedded children who shall chase the shadows from this gloomy chateau and lift the burden of my heavy office.

BRIDAINE: Will they be married here or at Paris?

BARON: Exactly the question I was expecting. <sup>x to Bridaine's</sup> What would you say if your hands, <sup>yes, dear Father Bridaine, Bridaine</sup> if your very own hands, <sup>stop flipping the map out</sup> were destined to bless the <sup>looks at hands + turns them back + forth.</sup> pinnacle of my dearest desire?

BRIDAINE: My lord . . .

BARON: Yes I mean you <sup>Baron hears cheers - goes to look out of st. L. window.</sup> you will marry them.

BRIDAINE: I am speechless. Gratitude has silenced me. No words can express . . .

MUSIC CUT 19



BARON: Look our the window here. Look, my people are <sup>Bridaine X to</sup> ~~ST.R. window~~ <sup>waves with flower</sup> crowding together at the entrance gate. My two children are arriving at the same time. Oh happy <sup>turns out</sup> omen. I have foreseen everything, arranged every-thing in advance. My niece will enter from the door <sup>Bridaine</sup> on the left, my son from the door on the right. What <sup>turns out</sup> do you say to this scene? I'm dying to see how they <sup>Baron X</sup> will greet each other, what they will say, after all <sup>to L.C.</sup> 6000 crowns is no laughing matter. There must be no slip ups, no faux pas, no . . . Father <sup>Bridaine</sup> I have it! <sup>x U.C. to left of</sup> <sup>Bridaine</sup>

BRIDAINE: What?

BARON: While we are dining, you can bring up . . . without seeming to . . . you can bring up . . . while we're drinking a toast . . . you know latin, Father?

BRIDAINE: Of course I do.

BARON: I would be very happy if you could put the boy to a test . . . oh, discreetly of course . . . in front of the bride to be. It can't help but produce a marvellous effect. Make him speak a little latin, not during dinner of course, not with my bad digestion . . . and I don't understand a word any-how . . . but at dessert, you understand.

BRIDAINE: But if you don't understand latin, and if your niece doesn't understand latin, then . . .

BARON: All the more reason? Do you think a woman admires what she can understand? Where is your knowledge of the world Father, your insight into a woman's heart?

BRIDAINE: I don't have much to do with women or their hearts, but it seems to me that it is impossible to admire what you cannot understand.

BARON: Ah, Fr. Bridaine, how little you know of women, indeed. They love to be dazzled, hypnotized, over-

MUSIC CUE <sup>30</sup> you . . . my God, here they are . . . . Good day, my dear children, My dear Camille, kiss me, my dear Perdican, kiss me, kiss each other . . . <sup>Enter Camille</sup> <sup>D.L. X to</sup> <sup>D.L.C.</sup> <sup>Enter Perdican</sup> <sup>D.R. X to D.R.C.</sup> <sup>they see each</sup> <sup>other and stop.</sup>

UNIT 6

- PERDICAN: Good day, Father, and you my dearest sister. How wonderful it is to be here, how happy I am . . . <sup>embraces Baron, then x D.R.C. to Camille but she goes to kiss Baron escaping him.</sup>
- CAMILLE: My father and my cousin, my greetings to you both. <sup>x to Camille</sup>
- PERDICAN: How tall you are, Camille, and lovely as the dawn. <sup>x to Camille</sup>
- CAMILLE: When did you leave Paris, Perdican? <sup>turns away + stops him from kissing her.</sup>
- PERDICAN: Wednesday, I think, or Thursday. Why, you've been transformed into a woman. And here I am a man. And it seems that yesterday you were no taller than that.
- BARON: You must be tired. It's been a long journey, and on such a hot day.
- PERDICAN: No, not at all, but look, Father, how pretty Camille is.
- BARON: Come, Camille, kiss your cousin.
- CAMILLE: You must excuse me. <sup>crosses herself</sup>
- BARON: A compliment deserves a kiss. Kiss her, Perdican.
- PERDICAN: If my cousin retreats when I offer a kiss, then I must also say excuse me. Love can steal a kiss, but not friendship.
- CAMILLE: Neither love nor friendship should take what they cannot return.

## UNIT 7

- BARON: A bad beginning I fear. <sup>takes Bridaine D.R.</sup>
- BRIDAINE: An excess of prudence is a fault, but a good marriage will remove her scruples. <sup>Camille + Perdican turn slowly away from each other - he to flowers, she to nun's picture.</sup>
- BARON: But I am shocked wounded. What a way to address each other . . . excuse me . . . and did you notice that she crossed herself? This is impossible. The meeting, the moment I had looked forward to such delight is completely ruined. <sup>Bridaine looks U.L.</sup>
- BRIDAINE: Say something to them. Look, they've turned their backs on each other. <sup>Baron turns to them.</sup>

UNIT 8

BARON: Well, my children, what are you thinking about? Do you like that picture, Camille?

CAMILLE: What a lovely portrait, uncle. Isn't it one of our great-aunts?

BARON: Yes, my child, it is your great grandmother; no, that is to say, your great grandmother's sister, for the dear lady never helped to increase our family's offspring. But she was a very holy woman.

CAMILLE: Yes, I remember now. She was a saint, my great aunt Isabel . . . how a nun's veil becomes her.

UNIT 9

BARON: And Perdican, why are you looking at that vase of flowers?

PERDICAN: Just looking at the flowers, Father, such a lovely heliotrope.

BARON: Heliotrope . . . what a complicated name for a silly little flower . . . why, it's no bigger than a fly.

PERDICAN: All the same, Father, it has a value, and who's to say how much?

BRIDAINE: Doubtless our doctor is right. Doubtless he could discourse on it's gender, species, genera, physical traits, chemical elements, and its relative position and importance in the botanical kingdom.

PERDICAN: I don't know about all that. I just think it smells good, that's all.

MUSIC CUE 21

LIGHT CUE 4

PROJECTION CUE 4

MUSIC CUE 22  
LIGHT CUE 3 ACT I, Scene 3 --INTRODUCTION

Leader enters D.L.  
 and stays in spot-  
 light.

UNIT 1

LEADER: And so our lovers have met  
 And not so happily either.  
 How did it begin this way? What set  
 One against the other? Fear? Pride? Neither  
 And both, I should say. It would take the pity  
 of God to plumb the mind of two young people.

But let them be. [Now let's give a nod

UNIT 2

To other characters who gorge and tipple,  
 Fr. Blazius and Fr. Bridaine, who both are dining  
 On succulent dainties, guzzling and wining.  
 Stop. Reflect. Consider how just and true:  
 What two men, almost equal, nearly always do:  
 They either find in each other a mirror they can scan  
 Reflecting the perfection of each man,  
 Or, failing to fall into absolute adoration,  
 Instead they hold each other in absolute execration.  
 Two fools, two drunkards, two gluttons . . . what's  
 the choice?

Either one is bad, so who is worse?

O no, it takes a giant to love a dwarf, a fat lady  
 To love a stripling. But just the opposite is  
 happening,

With our two friends who sit disputing  
 Over a pheasant wing that cannot be divided, rooting  
 Out the choicest truffles. First Bridaine  
 Described a rare Mosel. Then  
 Blazius countered with a Polish cognac,  
 Sauce Hollandaise was Bridaine's next attack,  
 Sauce Lyonnaise, parried Blazius back.  
 So the conversation flies, a mad cackle  
 Of pedantry and plotting. Now Bridaine in Latin  
 Tries to test Perdican, but Blazius won't let him  
 get that in

Either. Pedant meets priest in head to head combat  
 And neither one knows where he's at.

Ah, where church and state conflict,  
 There indeed the world is sick.

But when priest meets priest in hot debate  
 Then tremble world for your fate.

UNIT 3

Hush, enough of my talking. Dinner is over. The Baron  
 R turns to speak with Pluche. Blazius and Bridaine each  
 Stagger to a bed, and as for the lovers . . . well, there's  
 Always a second meeting. Listen. \_\_\_\_\_ exits quickly D.L.

LIGHT CUE 6  
PROJECTION CUE 5

ACT I, Scene 3 (Salon, after dinner)

Enter Baton R.,  
 preceded by Pluche.  
 They cross to C.

UNIT 1

BARON: My worthy Miss Pluche, I am deeply shocked!

PLUCHE: Is this possible, my lord?

BARON: Ah, yes, more than possible. For God knows how x to her L. many years I planned this meeting, plotting it with mathematic exactitude. This was to have been the happiest, the loveliest day of my life. Everything was arranged. Perdican was to marry Camille. The dispensation was procured . . . Fr. Bridaine was to perform the ceremony . . . all in perfect order . . . and what happens? Those two children will barely speak to each other.

PLUCHE: Do they know of your plans?

BARON: Of course, I've let drop a word of two. Pluche, x behind to look, here they are coming now. If they are talking her R. it's best not to interrupt. Let us withdraw and in R. arch - listen. Pluche very straight -  
Baton leans on her -  
looks through glasses.

PERDICAN: You know, you really weren't justified in refusing Enter Perdican  
 me a kiss, Camille. L. preceded by  
Camille, quickly

CAMILLE: But I'm like that. It's my way.

PERDICAN: Would you like to take a walk in the village?

CAMILLE: No, I'm tired now.

PERDICAN: You don't want to see your favourite meadow again? (see photo's)  
And don't you remember our picnics on the sailboat?  
 Come, we'll go down to the mill. I'll row and you can steer.

CAMILLE: I really haven't the least desire . . .

PERDICAN: You're hurting me . . . you know that, don't you? x behind her  
What, Camille, not one heartbeat more for all our to her R.  
 happy childhood so filled with lovely nonsense?  
 Don't you even want to see the path we ran down to the farm?

CAMILLE: No, not this evening.

PERDICAN: Not this evening? When then? All our life is out  
life is out there.

CAMILLE: I am not young enough to play with dolls nor old  
enough to reminisce about the past.

PERDICAN: How can you say that?

CAMILLE: I'm saying that all these childhood memories are  
not to my taste.

PERDICAN: They bore you?

CAMILLE: Yes, they bore me. *pauses as if to say something more,  
then exits h., quickly*

PERDICAN: Poor child, how I pity you. *exit h.*

UNIT 3

BARON: Well, you've seen it for yourself. You've heard *Baron enters  
followed by  
Pluche*  
it for yourself. I expect a love-duet, but they  
can't even sing in the same key.

PLUCHE: I must confess that I cannot criticize Camille.  
Nothing is in more doubtful taste than one of these  
picnics in a boat.

BARON: Are you serious?

PLUCHE: My lord, any decent young lady does not venture  
out on water.

BARON: But if her own cousin is going to marry her . . .

PLUCHE: The amenities must be observed. No respectable  
young lady leaves terra firma with a young man.

BARON: But I repeat, if . . .

PLUCHE: There is no altering the moral code.

BARON: Pluche, you are an ass. *Baron looks at her through  
glasses, trying to contain  
himself.*

MUSIC CUE 23+24

LIGHT CUE 7

PROTECTION CUE 6

SET CHANGE 2

MUSIC CUE 25

LIGHT CUE 8

PROJECTION CUE 7

11

UNIT 1 ACT I, Scene 4 (Fountain - Thursday, early morn)

CORO: 1 Till the field - puts pail D.R.  
 3 Spin the wheel - puts pail D.R.C. - kneels  
 5 Prune the vine - sits L. of fountain.  
 2 Weave the wool - sits on floor R.C.  
 1 Tend the sheep  
 6 Milk the cow  
 5 Herd the goat  
 4 Feed the horse

Girls enter from R. -  
 boys from L., slowly  
 yawning and stretching.  
 They begin to wash  
 faces, etc.

ALL: This is the way - to audience, beginning to wake up - all  
 We live each day stand - they gather vitality from  
 here on

GIRLS: From sun to moon

BOYS: Through heat and rain

GIRLS: Round and round - girls dance around in a circle  
 The cycle runs

BOYS: The world spins

ALL: But we remain

Always the same

GIRLS: With each day's change

ALL: The world spins

But we remain

Always the same! - All wide awake now, laughing and  
 embracing each other.

PERDICAN: Good day my friends. Do you know who I am? - enters R.  
 UNIT 2  
 LEADER: My lord, you are very like a child we once knew and  
 loved. X to his L. (R.C.)

unnoticed - they are silent  
 when he speaks, uncertain.

PERDICAN: Dear old friend it is you. You're the one who  
 carried me on his back, danced me on his knees and  
 sat me next to you to share your bowl of soup. Chorus comes  
 closet + groups  
 and around  
 Perdican +  
 leader

LEADER: How well I remember you my lord. You were the  
 wickedest rascal in the whole countryside.

GIRLS: CORO: Hush, shame . . . BOYS: heaven forbid. (smiling)

LEADER: And the best boy in the whole world.

MUSIC CUE 26

CORO: 2: The best, the best

BOYS: The brightest, the handsomest

GIRLS: And still he is, and still he is.

Chorus is now happy  
 and excited - talking  
 together

PERDICAN: Why do you stand there so stiff and shy? Come,  
 embrace me. Laughing, the girls hug him, boys  
 move closet.

CORO: 5 God bless him  
 Boys: He hasn't changed  
 2 God love him  
 Girls: He's still the same.

PERDICAN: Yes, still the same, not really changed. Of course in 10 years I've grown a few feet closer to the sun and you have bent a few inches further to the grave.

CORO: 4 They say, they say  
 6 Blazius said  
 4 That you're a scholar  
 5 With a degree  
 Girls: A P.H.D.

PERDICAN: So they've told me. Knowledge is a wonderful thing. But these trees and fields teach me something breaks away L. better . . . to forget all I've ever learned.

CORO: 5 But there have been changes  
 Since you've been gone  
 2 Girls married  
 3 Boys in the army  
 1 The inn burned down  
 6 I broke a leg  
 4 The crops were good  
 5 The crops were bad

*They all crowd around him - eager to tell their news.*

Boys: But the wine, the wine  
 The wine, thank God, is always good.  
 2 And a girl ran away without a word

MUSIC COE (And we know why  
 27 143 We all know why  
 ALL: 5

PERDICAN: I was expecting so many new things, but now I don't want to hear about them. How small our lovely X to R. of fountain. fountain seems now. I thought it was as wide as a lake and as deep as an ocean. But no, I return expecting an ocean and I find a trickle of water enter Rosette and a patch of grass. I return expecting a forest unnoticed D.L. + stands and I find . . . who is that girl?

UNIT 3

LEADER: It's Rosette, Camille's foster sister. You remember, Rosette's mother nursed them both at the same time.

PERDICAN: Come here, Rosette. He x's to meet her D.L.C. The rest of chorus groups around fountain to watch.



13

ROSETTE: Yes, my lord.

PERDICAN: Here I've been talking for so long, and you haven't even said hallo. What a wicked girl. ~~Come and kiss me.~~ He kisses her on the cheek.

~~ROSETTE: Yes, my lord.~~

PERDICAN: You remember me, don't you?

ROSETTE: O yes, my lord, very well.

PERDICAN: How old are you now?

ROSETTE: 18 my lord.

PERDICAN: Of course, the same age as Camille. And are you married yet?

ROSETTE: O no, my lord. *looks down shyly.*

PERDICAN: What, the prettiest girl in the village . . . and not married yet? We must see about that.

CORO: 2 She wants to die a maid she says

All: She says, she says

MUSIC CUE 28 - 4+6 Old maid, old maid

DIRS: A spinster till her dying day.

*Rosette is embarrassed and tries to make them stop.*

PERDICAN: Is this true, Rosette?

ROSETTE: O no.

PERDICAN: Camille is here. Have you seen her yet?

ROSETTE: No, my lord, she hasn't sent for me.

PERDICAN: Well, then, quickly put on your prettiest dress and come to dinner at the chateau. But first we'll make a tour of the village. Off we go.

*Takes her hand + they lead chorus off R.*

MUSIC CUE 29

CORO: All Off we go, off we go.

4 See my house first

6 No, my new barn DIRLS

3 God bless him, he hasn't changed

2 God love him, he's still the same. All exit, chattering.

LIGHT CUE 9

MUSIC CUE 30

PROJECTION CUE 8

SET CHANGE 3

LIGHT CUE 10  
 PROJECTION CUE 9

14

UNIT 1

ACT I, Scene 5 (Salon) (IMMEDIATELY  
 AFTER)

Baron D.R.  
 Blazius strides in  
 to his R.

BLAZIUS: My lord, I must have a word with you. Your parish  
 priest is a drunkard

BARON: Impossible.

BLAZIUS: I'm positive. He polished off three bottles of wine  
 at dinner.

BARON: Well, that is a bit extreme.

BLAZIUS: And when he left the chateau he went stumbling through  
 the flower beds.

BARON: The flower beds? Good lord, this is strange. Three X to C.  
bottles of wine for dinner and then stumbling through  
the flower beds. Very strange indeed. Why didn't  
he walk on the path?

BLAZIUS: Because he couldn't walk a straight line, my lord.

BARON: I'm beginning to think that Fr. Bridaine was right.  
 Blazius does reek of wine . . . horribly.

BLAZIUS: What's more, he couldn't eat fast enough. He kept X to  
belching and hiccuping. Baron's R.

BARON: I couldn't help noticing that. Backs to L.C. to escape  
Blazius' breath

BLAZIUS: He even muttered some phrases in Latin, but with after Baron  
abominable grammar. He couldn't even conjugate a  
verb correctly.

BARON: Lord, Blazius absolutely stinks. My dear tutor, X back to him  
would you please realize that I have many affairs flapping his  
on my mind so I cannot concern myself with what hand to chief  
people eat and drink. I leave that to the cook.

BLAZIUS: No reflection on you, my lord. Your wine is the exit, bows goes to  
choicest. again after  
 Baron's line - turns  
 + bumps into  
 Bridaine, who X's  
 to his left

BARON: With my digestion it has to be.  
 BRIDAINE: (off) My lord, my lord . . . your most obedient servant, sir.

BLAZIUS: Your most humble servant . . . (exit R.)

BRIDAINE: My lord, my lord, your son is playing in the village X to  
square, with all the riff raff running after him. Baron's R.

UNIT 2

BARON: Impossible.

BRIDAINE: I saw it with my own eyes. He has a slingshot and he's shooting at some bottles.

BARON: A slingshot? O lord, my head. . . I'm overwhelmed . . . I can't see clearly. Bridaine you must be wrong. A doctor of philosophy doesn't play with slingshots.

BRIDAINE: <sup>staggers around to window (R.) faces UP ST.</sup>  
Look out the window, my lord, you can see him for yourself.

BARON: Lord, Blazius is right. Bridaine can't walk a straight line.

BRIDAINE: Look, my lord, there he is at the edge of the pond. He has a village girl on his arm.

BARON: A village girl? My God, has my son returned to <sup>X to L. window</sup>  
debauch my people? A village girl on his arm and <sup>faces UP ST.</sup>  
all the riff raff around him? I'm going out of my mind.

BRIDAINE: This must be stopped, my lord. <sup>turns to Baron</sup>

BARON: Everyone's going mad. <sup>comes to C.</sup> Bridaine can't walk a straight line, Blazius reeks of wine, and my son is seducing the village girls . . . with a slingshot. quick to  
my study before I faint.

MUSIC CUE 31

<sup>Staggers to D.R.,  
about to faint.  
Bridaine runs to  
catch him from  
behind and supports  
him off R., quickly.</sup>

UNIT 1      ACT I, Scene 6 (Salon - late morning)      *Blazius + Perdican*

BLAZIUS: My son, your father is desperate.

*DR. Blazius R.  
Perdican L.*

PERDICAN: Why?

BLAZIUS: You are not ignorant of his noble design to unite you with your cousin?

PERDICAN: Well, I don't ask anything better.

BLAZIUS: However, the Baron has observed that your personalities seem to clash.

PERDICAN: Sad but true . . . and I can't change my personality.

BLAZIUS: But will you try to impede the marriage?

PERDICAN: I tell you once again that I don't ask anything better than to marry Camille. Go find the Baron and tell him that.

BLAZIUS: My lord, I'll retire. Here is your cousin. exit R.

UNIT 2

PERDICAN: Up so early cousin? I must repeat what I said to C. yesterday . . . you're as lovely as the dawn. *meets her D.C.*

*Enter Camille R.*

CAMILLE: Let us talk seriously, Perdican. Your father wishes us to marry. I shall not venture an opinion as to what you think of the idea, but I feel obliged to warn you that I have already reached my decision.

PERDICAN: What stunning rhetoric, Camille.

CAMILLE: I beg your pardon.

PERDICAN: I mean so much the worse for me if you dislike me.

CAMILLE: No more than anyone else. I simply do not wish to marry. It's nothing personal. I mean your pride should not be offended.

PERDICAN: Pride is not one of my qualities.

CAMILLE: I came here to collect my mother's inheritance. I am returning tomorrow to the convent.

PERDICAN: Believe me, I appreciate your honesty. Shake hands then, and let us part good friends.

CAMILLE: I do not like to be touched. X to D.L.C.

PERDICAN: No, please, give me your hand, <sup>to her R., takes her hand - kneels.</sup> Camille. Why are you afraid of me? You don't want to marry me . . . very well, we won't be married. Is that a reason for hating each other? Are we not . . . almost . . . brother and sister? When your mother asked for our marriage in her will, she only wished that we be friends forever, that's all. Why must we marry? There is your hand and here is mine. Do we need a priest to keep them together until we die? Oh, no, we need only God.

CAMILLE: I am happy that my refusal leaves you indifferent. X behind him to C.

PERDICAN: It does not leave me indifferent. Your love would <sup>turns on</sup> have enriched my life, but your friendship by itself <sup>his knee to look at</sup> can console me. Don't leave the chateau tomorrow. <sup>her</sup> After dinner you refused to walk in the garden <sup>raises + X to her left</sup> with me because you saw me as a husband you could not love. Stay here a few days longer. Let me hope that our childhood together is not wholly dead in your heart.

CAMILLE: I must leave. she breaks away from him

PERDICAN: Why?

CAMILLE: That is my secret.

PERDICAN: Do you love someone else?

CAMILLE: No, but I wish to leave.

PERDICAN: Forever?

CAMILLE: Yes, forever.

PERDICAN: Well, then goodbye. I would have like to have sat with you beneath the trees and talked as good friends. But if all that displeases you, not a word more. exits L.

MUSIC CUE 32.

She follows a few steps, then back, unsure, then quickly X D.L. to write note, calling Pluche.

UNIT 3

CAMILLE: Miss Pluche . . . Pluche!

PLUCHE: Yes, my lamb? *\_enter L. past her, then X to her R.*

CAMILLE: Is everything ready? Are all the accounts settled?  
Can we leave tomorrow?

PLUCHE: Yes, my spotless dove. I will be most happy to leave this infamous place. Can you believe that last evening the Baron called me a . . . well, never mind.

CAMILLE: Just a moment. Here is note you must take to my cousin Perdican before dinner.

PLUCHE: *backs away a step*  
Lord God, is this possible? . . . you writing a letter . . . to a man?

CAMILLE: Am I not going to be his wife? I can safely write to my own fiance.

PLUCHE: But Perdican just left you . . . what can you have to write to him about? Your fiance . . . heaven help us and have you forgotten your divine spouse?

CAMILLE: Do what I tell you and prepare everything for our departure.

MUSIC CUE 33

*puts letter in her hand  
Pluche exits reluctantly L.  
Camille exits L., slowly*

ACT I, Scene 7 (Salon - before lunch) <sup>enter Bridaine</sup>  
L. , backwards.

LIGHT CUE 11

BRIDAINÉ: There's no denying it. The worst has happened. They've given that beast the seat of honor again today. The chair that I have so happily occupied <sup>catresses</sup> at the Baron's right hand for so many years has <sup>imaginary chair L.C.</sup> been snatched away by that Jesuit, the tutor. Oh, miserable, that I am. Because of this dribbling ass, this babbling drunkard, I am relegated to the foot of the table. <sup>X R to</sup> The butler will pour the first <sup>foot of</sup> glass of wine for him, and when the platters get <sup>"table"</sup> to me the food will be half frozen and the best <sup>mimes this</sup> titbits all gobbled up. Oh, Holy Mother Church! I could see why he would be given the chair of honor yesterday. He had just arrived; it was the first time in several years that he had sat at that table. God, how he devoured every morsel. Nothing was left for me except some bones and gristle. I cannot tolerate such an insult. Farewell, venerable chair, where I have sat so often, feasting on <sup>each</sup> succulent dainties. Farewell, sparkling decanter <sup>imaginary item.</sup> of vintage wine and delectable roasts done to a turn. Farewell, splendid table and noble dining hall where I will no longer intone the grace before meals. I return to my parish, far from the <sup>X D.R.</sup> madding crowd. No longer will I be seen toasting and nibbling, amidst the aristocracy. Oh tempora, oh mores . . . Veni, vedi sed non vici . . . and like Caesar, I had rather be first in my parish than second in Rome. exits D.R.

MUSIC CUE 34LIGHT CUE 12PROJECTION CUE 10SET CHANGE 4

LIGHT CUE 13PROJECTION CUE 11ACT I, Scene 8

(Village - afternoon)

*Perdican U.R. back to audience - walks around sadly, then has an idea.*PERDICAN: Rosette? Rosette . . . ? x L.C.ROSETTE: Who is it? *enter D.L. surprised* . . . Perdican . . . I mean, my lord . . .

PERDICAN: Is your mother at home?

ROSETTE: No.

PERDICAN: Then come and take a walk with me. *takes her arm + pulls her to C. ; kisses her cheeks*ROSETTE: Do you think all this is really good for me?

PERDICAN: What?

ROSETTE: All these kisse

PERDICAN: What harm is there? I kiss you in front of the villagers, in front of your mother. Aren't you my god sister? Weren't you and Camille raised together like sisters? And doesn't that make me almost your brother? \_\_\_\_\_ *kisses her forehead*

ROSETTE: Words are words and kisses are kisses. I'm not very clever, every time I open my mouth to speak I realize that . . . all these great ladies know so much, whether a gentleman should kiss your right hand or your left. Their fathers kiss them on the forehead, their mothers on the cheek and their lovers on the lips. But me, everybody pecks me on both cheeks and I could die of shame.

PERDICAN: How lovely you are my dear. \_\_\_\_\_ *breaks away D.R.*ROSETTE: Well, it needn't distract you. How sad you are this x to his L. morning. Is it true what they say . . . that your marriage has been . . . postponed?PERDICAN: The villagers remember how they loved me; the dogs and even the trees remember, but Camille does not remember. And you, Rosette, who are you going to marry? \_\_\_\_\_ *looks at her*ROSETTE: Let's not talk about me. Let's talk about the weather, flowers, your horses, my bonnet . . .



21

PERDICAN: About anything <sup>takes her hands</sup> that pleases you, about anything your lovely lips can chatter about without losing that divine smile that I revere more than my life <sub>kneels and kisses her hands</sub>

ROSETTE: What a lovely speech. But it seems that you revere MUSIC CUE 35 my smile more than you revere my lips. ↑ Oh, look, a raindrop on my hand, but the sky is so clear.

LIGHT CUE 14

PERDICAN: Forgive me.            <sub>bends his head.</sub>

ROSETTE: What have I done to make you cry? <sub>kneels in front of him and looks at him.</sub>

MUSIC CUE 36

LIGHT CUE 15

PROJECTION CUE 12

SET CHANGE 5

LIGHT CUE 16  
PROJECTION CUE 13

22

Baron D.L.  
Blazius enters to his  
L.

ACT I, Scene 9 (Salon - immediately afterwards)

BLAZIUS: My lord, I have something of the utmost importance to tell you.

BARON: Well?

BLAZIUS: While I was drinking a glass of wine in the pantry . . . I mean a glass of water in the kitchen, I happened to glance out the window and . . . oh, how can I say it? . . . it touches the honor of the whole family.

BARON: The honor of the whole family: impossible. <sup>X to C.</sup> There are 37 men and almost as many women bearing our name from here to Paris to America. How could it affect all of them?

BLAZIUS: Let me continue. <sup>follows him</sup> While I was drinking a glass of wine, I mean a glass of water to aid my sluggish digestion, whom did I see running by the window but Miss Pluche, all out of breath.

BARON: Impossible. <sup>X in front of Blazius (to L.)</sup> Pluche never runs. It's beneath her.

BLAZIUS: Nevertheless, there she was, and with her livid with anger, was your niece.

BARON: My niece, livid with anger? Impossible. She's convent trained. She was probably just excited, chasing butterflies or something.

BLAZIUS: That well may be. All I know is she kept screaming, "Find him. Do what I tell you, you old fool. I want him." Then she struck Miss Pluche with her fan. Pluche had to hide behind a bush.

BARON: Behind a bush? Impossible. <sup>X behind</sup> What did Pluche say? <sup>to E. of Blazius, then turns back</sup>

BLAZIUS: She said: "I don't want to go. I can't find him anyway. He's out flirting with all the village girls. And I'm too old to carry love-letters. I'm a virgin."

BARON: Impossible . . . I mean, go on. <sup>X to him</sup> What else?

BLAZIUS: She had a piece of paper in her hands and she kept trying to crumple it up and throw it away.

BARON: Why should she do that?

BLAZIUS: Don't you understand what it means?

BARON: No, not at all.

BLAZIUS: It means your niece is carrying<sup>on</sup> a secret correspon- <sup>Semi-</sup> dence. <sup>circle L.</sup>

BARON: Do you realize what you are saying?

BLAZIUS: I'll swear on my soul's salvation that your niece is writing love-letters . . . to a man.

BARON: Impossible.

BLAZIUS: Then why did she give her <sup>back to L. of Baron</sup> governess the letter? Why did she scream "find him" while she beat Pluche with her fan?

BARON: But to whom was the letter addressed?

BLAZIUS: Exactly my point . . . to whom <sup>Semi-circle L.</sup> was the letter addressed? To a man who's flirting with the village girls. Now, let's think this out logically. Who flirts with the village girls? Village boys.

BARON: Good Lord.

BLAZIUS: Of course it's impossible that your niece with her background and education should fall in love with a village boy, but . . . .

BARON: Good lord, this very morning my niece refused to marry her cousin Perdican. Can she be in love with a village boy? O my head . . . I can't see clearly . . . The whole world is going mad . . . quick . . . to my study before I faint.

<sup>staggered to D.R.</sup>  
Blazius catches him  
and supports him  
off D.R.

MUSIC CUE 37

LIGHT CUE 17

PROJECTION CUE 14

SET CHANGE 6

MUSIC CUE 38  
 LIGHT CUE 18  
 PROJECTION CUE 15

24

Perdican D.L. with  
 letter

ACT I, Scene 10 (Fountain - late afternoon)

UNIT 1

PERDICAN: Meet me at the fountain at 4 o'clock. What can this mean? This morning she is cold and distant. She refuses to kiss me. She treats me like an enemy and now, to end it all she asks me for a private meeting. If she wants to speak to me about something important, why choose this place? Could she want to flirt with me? This morning while I was walking with Rosette, I thought I heard a noise behind us in the bushes. Could she be plotting something? *enter Camille U.R.*

UNIT 2

CAMILLE: Good day, cousin. This morning when you left me you X D.L. seemed very sad . . . and perhaps I . . . you took my hand in spite of me, so now I have come to ask you to give me yours. I refused you a kiss. Well, *he takes her hand* here it is. You told me you wanted us to talk like *kisses him* old friends. Well, let's sit down and talk a while. *sits on R. edge of well*

PERDICAN: Was I dreaming earlier or am I dreaming now? *sits on L. edge of well*

CAMILLE: You must find it strange to receive a note from me, don't you? But I warn you, I'm very unpredictable and temperamental. You know, you said something very accurate last night. "Since we must part, let us be good friends." You didn't know why I was leaving, and I have come to tell you: I am going to become a nun.

PERDICAN: Is this possible? *takes her hands* Is it you Camille, that I see next to our fountain, just as we used to sit and talk?

CAMILLE: Yes, Perdican, it is me. I came to relive a moment of our past life again. I wanted to tell you that if I appeared cold or strange, it's simply because I have renounced the world. However, before leaving, *pulls back her hands* I would like to have your opinion. Do you think I am right to become a nun?

PERDICAN: You mustn't ask me things like that. I could never *faces out* become a monk.

CAMILLE: It's been nearly ten years that we've been apart. And in that time you must have had some . . . experience of life. I know what kind of man you are and that you must have learned a great deal in a short time with a heart and mind like yours. Tell me, have you ever had a mistress?

PERDICAN: Why do you ask me that?

CAMILLE: Answer me without false modesty or pride.

PERDICAN: I have had . . . some.

CAMILLE: Did you love them?

PERDICAN: With all my heart.

CAMILLE: Where are they now? Do you know?

PERDICAN: Now that's a strange question. What do you want me to say? I'm not their husband or father. They've gone wherever they wanted to.

CAMILLE: But there must have been one you preferred to all the others. How long did you love the one you loved best?

PERDICAN: You're a funny girl. Do you want to be my confessor?

CAMILLE: I'm asking you to answer me frankly as a great favour. You are not a libertine and I believe you have an honest heart. You must have inspired true love in someone because you are worthy of it, and I know you would never throw yourself at a . . . fool of a woman. Answer me, I beg you.

PERDICAN: Really, I don't remember. rises + breaks left

CAMILLE: Do you know any man who has loved only one woman?

PERDICAN: There must be one, certainly.

CAMILLE: One of your friends? Tell me his name.

PERDICAN: I have no name to give you, but I believe there are some men capable of loving one woman only.

CAMILLE: How many times can an honest man fall in love?

PERDICAN: Am I supposed to recite a litany of false lovers, <sup>looks at her</sup> or are you teaching me your catechism?

CAMILLE: I want to find out if I am right or wrong in becoming a nun. If I were to marry you, would you not answer all my questions honestly . . . without reservations? I respect you very much and I think you are terribly superior to most other men. I'm sorry you can't even try to answer, because if you did I might go farther.

UNIT 3

PERDICAN: What are you trying to get at? <sup>Speak, I'll answer.</sup>  
 CAMILLE: Answer my question then: am I right to stay in the <sup>sits L. of well - they face</sup> <sup>each other</sup> convent?

PERDICAN: No.

CAMILLE: I would do better to marry you then?

PERDICAN: Yes.

CAMILLE: If a priest breathed on a glass of water and told you it was a glass of wine, would you believe him?

PERDICAN: No.

CAMILLE: If a priest breathed on me and told you that you would love me till I died, could I believe him?

PERDICAN: Yes . . . and no.

CAMILLE: What would you advise me to do the day I realized you don't love me anymore?

PERDICAN: Take a lover.

CAMILLE: And what will I do on the day that my lover doesn't love me anymore?

PERDICAN: Take another.

CAMILLE: And how long will this go on?

PERDICAN: Till your hair is silver and mine is white.

UNIT 4

CAMILLE: Do you know what a convent . . . a cloistered convent is like, Perdican? <sup>rises, X D.R.C., faces out</sup>

PERDICAN: Yes, I think so.

CAMILLE: I have a friend there, a sister who is not yet 30 years old. When she was only 15 she became the heiress of a great fortune . . . and besides, she was the loveliest and noblest creature who ever walked the earth. Her family were aristocrats and her husband was one of the most distinguished gentlemen of France. She had everything to live for . . . until the day she found out that her husband was unfaithful to her. She became desperate and she took a lover. She even tried to kill herself. Finally she came to the convent.

PERDICAN: It happens that way sometimes.

CAMILLE: You know we live in the same room and we've spent whole nights together, talking of her troubles. Why, they've almost become my own. Strange, isn't it? I don't know how it happened, but as she told me the whole story of her life, from the happiness of her wedding day to the quarreling and parting . . . I saw myself doing everything she described. When she said "I was happy at such and such a place" I saw it, and when she said "There I wept" then I began to cry. But can you imagine something even stranger? I finally created an imaginary world of my own out of all this. And it lasted for nearly <sup>still faces</sup> four years. And the strangest thing is . . . , the <sup>out</sup> man in my imaginary world . . . was you.

PERDICAN: Me?

CAMILLE: Naturally. You were the only young man I had ever know. And I really did love you Perdican..

PERDICAN: How old are you now, Camille?

CAMILLE: 18.

PERDICAN: Go on, please. I'm listening.

CAMILLE: There are 200 women in our convent. A few of these will go out into the world, but most of us . . . most of them . . . are preparing themselves to die. More than one of them has left the convent, young and hopeful, even as I did today. They almost all return . . . old before their time, destroyed by life,

CAMILLE: destroyed by love. So they come back to the neat  
 (CON'T) little cell, and the whitewashed walls and the veil  
 that hides your face. Almost every day one dies,  
 but her place is soon taken by one who has returned.  
 Tell me Perdican, ~~tell me Perdican~~, what do you think? <sup>turns</sup>  
 Are they right to come back? <sup>back, sits</sup>  
<sup>R. of well</sup>

PERDICAN: I can't say. <sup>faces out</sup>

CAMILLE: Some of them have advised me to remain unmarried.  
 But I wanted to ask your advise. Do you think those  
 women would have done better to take a lover and to  
 advise me to do the same?

PERDICAN: I can't say.

CAMILLE: You promised to answer me.

PERDICAN: I can't now. It's not Camille <sup>rises + breaks D.L.</sup> / who is asking the  
 questions.

CAMILLE: Perhaps not, perhaps I'm only a parrot who's learned  
 its lesson too well. Listen, in one of the convent  
 corridors there is a picture of a monk kneeling by  
 his prayer book. Through the window of his cell you  
 can also see a shepherd dancing. Which of these  
 would you admire?

PERDICAN: Neither one and both. They're simply two men of flesh <sup>X behind</sup>  
 and blood. One is praying and the other is dancing. <sup>then to D.R.C.</sup>  
 . . nothing else. You're right to become a nun.

CAMILLE: You said I was wrong a little while ago. <sup>turns to face him</sup>

PERDICAN: Did I say that? It's possible. <sup>faces out</sup>

CAMILLE: So this is your advise.

PERDICAN: Yes, since you believe in nothing.

#### UNIT 6

CAMILLE: Look at me Perdican. What person believes in nothing? <sup>X R +</sup>  
<sup>makes him turn</sup>  
<sup>to her</sup>

PERDICAN: I for one. I don't believe in your beautiful life  
 hereafter. My dear girl, the nuns have told you of  
 their terrible experiences but that kind of life is  
 not for you. You will not die without loving someone.



CAMILLE: Yes, I want to love someone, but I don't want to suffer. I want to love with an eternal love, to make a vow which can never be broken. Look, here <sup>shows him</sup> <sub>her crucifix</sub> is my lover.

PERDICAN: That lover does not exclude others.

CAMILLE: For me he does. Don't laugh Perdican. It's been 10 years since I last saw you and tomorrow I'll leave and never see you again. In another 10 years, if we see each other again, we'll talk of all this quite sensibly. But I don't want to live in your memory as a cold plaster saint. Listen to me. Return to your life. Be happy. Love whomever and wherever you can. Forget me. But if you are ever deserted and lonely, if you cannot find love, if the angel of love abandons you, in that moment of despair and darkness, think of me, for I shall be praying for you. Here, take this ring, in memory of me and for all the . . . <sup>he kneels to receive the ring - she puts it on his finger</sup>

PERDICAN: Be careful, be very careful, my dear, you stink of pride.

CAMILLE: What do you mean? drops his hand

PERDICAN: You are only 18 and you don't believe in love.

UNIT 7

CAMILLE: Not any less than you. Look at yourself, kneeling <sup>turns + X</sup> <sub>behind well</sub> by me with the same knees that have worn threadbare the carpets of your many mistresses. And you can't even remember their names. You've wept tears of joy <sup>X</sup> <sub>D.L.</sub> and despair, but you know very well that the water of this fountain is more constant than your tears. Oh yes, you're a very modern young man with the perfect blasé smile when people talk of deserted women. You can't believe that people die of love, you, who've loved so richly and always been loved. How you must despise the women who take you as you are, who embrace you so warmly while the kisses of another man are still on their lips. I asked you earlier if you had ever loved and you said yes, like a traveller who's just been to Spain and Germany and says: "Oh, yes, I've been there and now I'm thinking of going to Switzerland".

PERDICAN: My God, how beautiful you are Camille, when your eyes sparkle. <sup>X below well to her R.</sup>

CAMILLE: Oh, yes, I'm lovely. I know it. But what's the good of flattery? The nun who cuts my hair may tremble at the mutilation of all this beauty. But at least my hair will never be wasted in loveknots and souvenirs, passed from hand to hand from bedroom to bedroom. No, not one hair will be missing when the nun cuts through it. And when the priest puts the golden ring of my heavenly spouse on my finger, the hair that I will give him will serve as a cloak.

PERDICAN: You're really angry, aren't you?

CAMILLE: I've said too much. Oh, Perdican, don't laugh, I can't bear that. <sup>X below him and sits on D.S.T. edge of well</sup>

UNITS PERDICAN: Poor child, I've let you speak and now I must answer. You've told me about a nun who seems to have had a <sup>X above well to D.R.C.</sup> terrible influence on you. You say that she was deceived by her husband, that she deceived him herself, and that now she is in despair. But are you sure that, if her lover, or her husband, returned toward her and stretched his hand through the convent grill, that she would not clutch at it?

CAMILLE: What are you saying? I don't understand.

PERDICAN: Are you sure that if her husband or her lover offered <sup>X to her the same love and the same suffering again, she R. of well</sup> would answer no.

CAMILLE: I believe it.

PERDICAN: There are 200 women in your convent. And almost all <sup>X to carry a wounded heart. They've made you touch these wounds, these precious relics. They've tainted your very mind with their sick blood. Oh, they've lived in the world, haven't they? They know what it's all about and they've warned you accordingly. You've crossed yourself before their wounds as if they were the wounds of Jesus. You've walked in their sad processions and they've taught you to turn away in terror when a man walks by. Well, are you so sure <sup>X to L. of that if the man who walked by was the very one who well</sup></sup>

PERDICAN: had deceived them, the for whom they wept and suffer-  
 (CON'T) ed, are you sure that if they saw him again they  
 would not break their chains and run back to their  
 murderous men? Oh my child, do you know the dreams  
 of these women who forbid you to dream? Do you  
 know the name they murmur as they receive the host  
 each morning? These women who have poisoned and <sup>comes very</sup>  
 withered everything beautiful in you, these women <sup>close to</sup>  
 who have rung the deathknell of despair in your <sup>her</sup>  
 youth, who've made you a corpse to share their tomb,  
 do you know what they really are?

CAMILLE: You're frightening me. Stop it. *faces away from him*

PERDICAN: Do you know what these women have done? They've  
 painted the love of men as a lie, but do they know  
 there is an even worse lie? The lie of divine love.  
 Do they realize the crime they've committed, to  
 poison a young girl with the experience of a woman?  
 How well they've taught you. How well I foresaw <sup>breaks L.</sup>  
 all this when you stopped to admire the picture of  
 your great aunt. You were going to leave without <sup>back to her</sup>  
 seeing our woods or this fountain, you were going to  
 renounce your happy childhood, you were even going  
 to refuse to kiss me. But look at you now, sitting  
 by our fountain, and next to a man . . . all alone. <sup>very close</sup>

UNIT 9 But still you turn your back on me . . . Well, <sup>to her</sup>  
 they've taught you your lesson too well. It will <sup>above</sup>  
 cost me my life's happiness. But tell them some- <sup>well to R.C.</sup>  
 thing for me: heaven is not for them. *faces her*

CAMILLE: Nor for me either, is that what you're trying to <sup>tises + takes</sup>  
 say? <sup>a step towards</sup>  
<sup>him</sup>

PERDICAN: Goodbye, Camille. Go back to your convent and when  
 your precious friends mutter their poisonous stories  
 in your ear, tell them what I am going to tell you:  
"All men are liars, faithless, weak, boastful, <sup>takes her R.</sup>  
 hypocritical, proud, hateful and driven by lust; all <sup>atm. she faces</sup>  
 women are viscious, artificial, vain, scandal-mongering  
 and depraved; the world is a bottomless sewer where  
 shapeless monsters twist and crawl in mountains of  
 mush. But there is one holy and sublime thing in  
 this world and that is the union of two of these  
 imperfect creatures. Now listen to me carefully. I  
 have often been deceived in love, many times hurt,

and many times unhappy, but at least I have loved.  
 And when I am standing on the brink of my grave, I  
 will be able to look back and say: " I have  
 suffered often and I have been deceived often but  
 I have still loved. I am a human being who has lived,  
 not some wretched puppet trembling with pride and  
 fear. Fear, Camille, fear. \_\_\_\_\_

after a short  
 pause, he exits  
 quickly - Camille  
 stands still  
 terrified

LIGHT CUE 19+20  
MUSIC CUE 39  
PROJECTION CUE 16  
SET CHANGE 7

INTERMISSION

LIGHT CUE 21

BEFORE OPENING:  
MUSIC CUE 40

94

33

Perdican st. L.  
looking at flowers,  
then turns + X  
D.C.

LIGHT CUE 22  
PROJECTION CUE 17

ACT II, Scene 1 (Salon - Friday morning)

PERDICAN: She loves me . . . she loves me not . . . I'd really like to know if I'm in love with her. Think for a moment. For a girl of 18 she asks too many embarrassing questions. And then she's had all those prejudices drilled into her head by the nuns; they'll be difficult to get rid of. Finally she's supposed to leave today. Dammit, I do love her and that's all there is to it. . . But after all, what if the nuns have taught her too well? It's obvious she doesn't care for me now . . . and however pretty she is that doesn't prevent her from being a prig, a prude and opinionated . . . There's nothing to think about. I don't love her. But why can't I get that terrible talk we had yesterday out of my head? I've spent the whole night tossing and turning. Where was I going now? Oh, to the village, of course. X D.R. + exits

MUSIC CUE 41  
LIGHT CUE 23  
PROJECTION CUE 18  
SET CHANGE 8

LIGHT CUE 24

34

Baron in DR  
spot Blazius to  
his L.ACT II, Scene 2 (Village - noon)UNIT 1

BARON: Besides being a drunkard, you're an ass, Blazius. The cook saw you sneaking into the pantry. And after you had the audacity to steal my best wine, you try to justify yourself by accusing my niece of having a secret correspondence . . . with a man.

BLAZIUS: But my lord, if you would be so kind as to remember . . .

BARON: Ah . . . !! \_\_\_\_\_ finds bottle in Blazius' belt  
Get out and never again darken my door. If I had my way I'd have you hanged. exit Baron D.R. followed by Bl.

LIGHT CUE 25MUSIC CUE 42LIGHT CUE 26PROTECTION CUE 19 enter Bridaine chewing bone

BRIDAINE: What are they doing now? It's noon. They're sitting at the dinner table. What are they eating? I saw the cook lugging an enormous turkey across half circle the village square. And the Baron always has \_\_\_\_\_ to U.R. truffles with his turkey.

BLAZIUS: Disgraced . . . dismissed . . . thrown out . . . enters D.L. with wine bottle never to drink a vintage wine again. half circle to U.R.

BRIDAINE: Rejected . . . rebuffed . . . repulsed . . . never half circle to D.L. on line, to UR after to see those steaming plates again.

BLAZIUS: What fatal curiosity led me to overhear/Miss Plucheur. after and Camille? Why did I tell the Baron all that I had seen? half circle to D.L. on line,

BRIDAINE: What fatal pride led me to quit that/splendid table? D.L. on Why did I care whether I sat on the right or the left? line - to U.R. after

BLAZIUS: O Lord, I must have been drunk when I committed this folly. smaller circle

BRIDAINE: O God, I must have been tipsy when I committed this rash deed. smaller circle - they meet C.

BLAZIUS: O Lord, there's the vicar. breaks left - hides bottle

BRIDAINE: O God, there's the tutor. breaks right - hides bone

BLAZIUS: Ah, my good Fr. Bridaine, what are you doing here? back to C.

UNIT 3

BRIDAINE: I'm on my way to dinner. Aren't you coming?  
X L below Blazius

BLAZIUS: No, not today, not ever again. Oh, Fr. Bridaine, intercede for me. The Baron has thrown me out. <sup>kneels in</sup> I mistakenly accused Camille of having a secret <sup>front of him</sup> correspondence, but as God is my witness, I believed it was true. And now I'm in disgrace. And I stole only one bottle of wine . . .

BRIDAINE: I don't understand. begins to exit

BLAZIUS: I'm begging you to intercede for me. <sup>kisses his hem</sup> I'm really an honest man. Oh, my good Fr. Bridaine, I'll be your humble servant forever if you help me.

BRIDAINE: Am I dreaming? No. Oh venerable chair, oh steaming platters, once more you will be mine.

BLAZIUS: I would be so grateful if you would just listen to my side of the story . . .

BRIDAINE: Impossible. The dinner bell has rung and I'll be <sup>X triumph-</sup> late. I can hardly intercede for a drunkard . . . <sup>phantly</sup> and a glutton. (And now to the table . . . Oh <sup>around</sup> Blazius <sup>Blazius</sup> worthy stomach, prepare yourself for another feast.)

UNIT 4

BLAZIUS: Miserable Pluche, I'll make you pay for this. It is <sup>pounds</sup> you who have ruined me . . . shameless hussy. Oh <sup>floor with</sup> holy university of Paris, I'm disgraced forever if <sup>fists - rises</sup> I can't prove to the Baron that Camille is carrying on a secret correspondence . . . with a man. I saw her this morning, writing another letter. Ah, here <sup>enter</sup> comes Pluche. Pluche, give me that letter. <sup>Pluche. D.L.</sup> X C.

UNIT 5

PLUCHE: What does this mean? This is a letter from my mistress that I am bringing to the village post office. It has nothing to do with you. <sup>goes to pass him</sup>

BLAZIUS: Pluche, that letter or your life. <sup>stops her - she tries to</sup> <sup>pass him up st. - he stops</sup> <sup>her again</sup>

PLUCHE: Jesus, Mary and Joseph.

BLAZIUS: Death or that letter Pluche. Now give it to me.

PLUCHE: Help . . . Jesus, Mary . . . help. <sup>She passes him, tauntingly</sup> <sup>switching letter behind her</sup> <sup>to her other hand - he</sup> <sup>grabs it - she chases him L.C. - tries to get</sup> <sup>it back but he holds it out of her reach,</sup> <sup>then behind his back - she falls against</sup> <sup>him - he puts his arm around her - she</sup> <sup>jumps back - he X R. waving letter -</sup> <sup>(Perdican enters L.)</sup> <sup>she follows him + bumps into Perdican</sup> <sup>Blazius X L.</sup>

UNIT 6

- PERDICAN: What's going on here? What are you doing to Pluche, Father?
- PLUCHE: Give me that letter, scoundrel. Justice, my lord. X to C, then He ravished that letter from my unwilling hands <sup>back to Perdican</sup>
- BLAZIUS: Don't believe her. She's a shameless hussy who's delivering love-letters.
- PLUCHE: My lord, this letter is from Camille, your fiance.
- BLAZIUS: It's a love-letter to one of the village boys.
- PLUCHE: Liar. . . dotractor . . . defamer . . . at Blazius, but stays close to Perdican.
- PERDICAN: Give me that letter. I don't understand anything about all this, but as Camille's fiance I have a right to read it. "To Sister Louise of the convent steps D.C. of . . ." (It's Camille's friend . . . the one who . . . ) Miss Pluche, return to the chateau. Pluche comes to his L., then X to L. exit
- BLAZIUS: But my lord . . . X to Perdican
- PERDICAN: Shut up Blazius. Miss Pluche is a woman of prudence and you're a babbling fool. I said I will take care of this letter. <sup>Pluche smiles + exits D.C.</sup> <sub>Blazius exits R.</sub>

UNIT 7

Why am I trembling? I know it's a crime to open a letter. And why should I want to know what Camille writes to her friend Louise? She told me enough of what they talk about. Can I still be in love with her? Look, Blazius has broken the seal. Is it a crime to unfold it? After all it can't change anything.

"I'm leaving today, my dear, and everything has happened as expected. It's been terrible. Perdican is heartbroken. He will never be consoled for having lost me. However I have done everything I could to make him hate me. God forgive me for having thrown him in despair by refusing him. Alas, my dear, what else could I do? Pray for me. We shall see each other tomorrow and forever after that. Camille."

MUSIC CUE 43

Camille wrote this? And it's me she's talking about? Me in despair because she refused me? By God, we'll see if that 's true. She's done every-



thing to make me hate her and I'm heartbroken . . . is that it? What reason could she have to invent such a story? Can it be true? The suspicion I couldn't even admit to myself last night? Oh, Camille, pious, saintly Camille, who gives herself to God, but she's decided first to leave a heart-broken lover behind her. That's it, she and Louise . . . they must have agreed to it before she left the convent. They decided that Camille would see her cousin again, he would fall in love with her and want to marry her, but she would refuse him and leave him . . . a wretched, pining lover to decorate her daydreams in the convent. Isn't that something? a pious young girl, who sacrifices herself and the happiness of her cousin to God. But Camille, I don't love you . . . and I'm not heartbroken. I am not in despair and I'll prove it to you. Oh yes, you'll know that I love someone before you leave today. Hey there, you . . . motions off R.

UNIT 8

SERVANT: My lord called? enter chorus member 5, R.

PERDICAN: Go to the chateau and tell my cousin Camille to meet me near the fountain, our fountain immediately. Do you understand?

SERVANT: Yes, my lord. exits L.

PERDICAN: Go quickly. . . Heartbroken am I? Rosette, Rosette X D.L.C.

ROSETTE: Is it you, my lord? I was going to my father's mill enter D.L.

PERDICAN: Put on your prettiest bonnet Rosette and come with me.

ROSETTE: But where?

PERDICAN: I'll tell you later. Now, ask your father's permission, but hurry.

ROSETTE: Yes, my lord. exits D.L.

PERDICAN: I've asked Camille to see me again, and I'm sure she'll come. But by God she'll find more than she bargained for. I'll make love to Rosette before her very eyes.

exits D.L.

MUSIC CUE 44

LIGHT CUE 27

PROJECTION CUE 20

SET CHANGE 9

LIGHT CUE 28

PROJECTION CUE 21

Camille D.R.

UNIT 1

ACT II, Scene 3 (Fountain - 1:00 p.m.)

CAMILLE: Perdican has asked me to say goodbye to him near this fountain where I had him meet me yesterday. What can he have to say to me? I'm not sure that I should have come. Here he comes now and . . . with Rosette. <sup>enter Ros.</sup> I suppose he's going to leave her and come here. I'll <sup>Per. D.L.</sup> hide here. I don't want him to think I've arrived <sup>she stands</sup> first. What does this mean? He's making her sit <sup>at 2nd wing,</sup> next to him. But why has he asked me here <sup>ST.R.</sup> if he wants to talk . . . <sup>Perdican sits R. of well - Rosette L.</sup>

UNIT 2  
PERDICAN: I love you Rosette. Only you have not forgotten the beautiful days of our childhood, only you remember that life that is no more. But together we'll make a new life. Here . . . take this. <sup>gives her belt</sup>

ROSETTE: How lovely. But what is it?

PERDICAN: A gold chain belt from India . . . just large enough for your waist.

ROSETTE: But what is this at the end of it?

PERDICAN: A lovely dagger in a sheath. See, the handle is set <sup>Rosette puts it on</sup> with precious stones. Take care, the blade is really sharp. ~~Put it on . . . now. They're quite the rage in Paris. Everyone is wearing Indian jewelry, drinking Turkish coffee . . . everyone is mad about the exotic orient. The ladies are even wearing harem veils, but what good would a veil be to your heavenly face?~~

ROSETTE: It's so beautiful, but my poor dress. <sup>twirls around, then stops</sup>

PERDICAN: Hush, they suite each other quite well . . . perfect <sup>rises takes</sup> compliments. Now look at this . . . <sup>this ring. Come her e.</sup> near the fountain. Look at us together, <sup>See photo of P. & C. hand +</sup> reflected <sup>takes her</sup> in the water. Can you see your lovely eyes, your <sup>above well-</sup> hand in mine? Now, look how it disappears. We're <sup>she kneels on</sup> all waterings and shadows, but little by little <sup>the edge</sup> reappear. See? Your eyes and your arm in mine. <sup>throws ring in</sup> Another moment and there won't be even a wrinkle across your face. See? That was a ring Camille once gave me. Oh Rosette, I love you and you love

<sup>Rosette looks up, surprised - he kisses her</sup>

PERDICAN: me, don't you? No friend has withered your smile,  
 (CON'T) no good friend has drained the blood out of your  
 heart. You don't want to become a nun. You're a  
 beautiful young girl in the arms of thd young man  
 who loves you. Oh Rosette, Rosette, do you know  
 what love is?

ROSETTE: Oh Perdican, don't ask me to answer you in words.  
 Only my heart can speak to you. I love you as best  
 I can, that's all I can answer. *leans her head on his  
 shoulder*

PERDICAN: As best you can . . . that is the best . . . much  
 better than these frigid statues fabricated in con-  
 vents who only emerge to spread the plague of their  
 pride and fear. But no one has fabricated you. *You X DRc.*  
 You know nothing. You can barely read. Yet when you  
 pray to God, using words you can barely understand,  
 you understand that God better than those who know  
 so many fine words.

ROSETTE: Oh my lord, how you carry on . . . *X to his L.*

PERDICAN: No, you can't read, but you can understand all that *takes her*  
 nature is saying in every river and tree; life . . . *hands*  
 and love. Every flower, every animal knows this  
 but people must learn it. And some people never  
 learn. Come, Rosette, you will be my wife and we *gently pulls*  
 will learn to live in the world together. *her off D.L. by  
 both hands*

MUSIC CUE 45

LIGHT CUE 29

PROJECTION CUE 22

SET CHANGE 10

*Camille - shocked -  
 X to well - sits on  
 u/s.t. edge +  
 starts to teach in*

LIGHT CUE 30  
PROJECTION CUE 23  
MUSIC CUE 46

40

ACT II, Scene 4 (village - 1:30 p.m.)

Girls enter L.,  
 boys R, whispering  
 excitedly, together -  
 they form a triangle  
 u.c. with leader  
 at apex - girls L.  
 boys R.

UNIT 1

GIRLS:  
 CORO: Have you heard?

BOYS: What is the word?

GIRLS: Camille has refused to marry Perdican.

BOYS: What?

GIRLS: This very day she returns to the convent

BOYS: Why?

6 But I have heard . . . x to other side of  $\Delta$

ALL: Yes.

4 I have heard that Perdican is . . . x to other side

ALL: Yes, yes?

5 Consoling himself with Rosette

GIRLS: No.

BOYS: Yes, it's true, sad but true

2 He's given her a chain X to other side

1 A golden chain with a jewelled dagger x to other side

ALL: Have you ever?

2 What's more, I believe . . . they go into a huddle and  
 MUSIC CUE 47 Chatter until interrupted by

PLUCHE: Quickly, scum, saddle my donkey. Pluche who enters L.  
 Comes to D.C.

UNIT 2

GIRLS:  
 CORO: But what is happening? BOYS: Why are you leaving? they flock  
 around her

PLUCHE: God be praised I shall not die among your like, scum.

CORO: 6 Die wherever you wish, Miss Pluche

GIRLS: But first tell us what's the matter?

PLUCHE: Behold, my mistress approaches. <sup>enter Camille D.C.</sup> ~~Dear~~ Camille, all  
 is ready for our departure. The Baron has settled  
 your estate and the mule is being saddled.

CAMILLE: Go to hell, you and your damned mule. I'm not leaving.

MUSIC CUE 48

CORO: 3 What can this mean?

MUSIC CUE 49 5 Miss Pluche is white

6 Her hair stands on end

4 Her hands are trembling

ALL: What can this mean?

Pluche faints - is caught by  
 chorus who put her on her feet  
 again in time to say her line

PLUCHE: Jesus, Mary and Joseph . . . Camille swore at me!

MUSIC CUE 50

LIGHT CUE 31

PROJECTION CUE 24

She faints again,  
 caught by  
 chorus.

LIGHT COE 32

41

Baron in D.R. spot  
Bridaine enters R.  
x behind to  
Baron's L.ACT II, Scene 5 (Salon - 2:00 p.m.)

BRIDAINE: My lord, I must speak with you. Your son is making love to a village girl.

BARON: Impossible.

BRIDAINE: I distinctly saw them walking together . . . near the wood. . . . She was leaning on his arm and he was whispering in her ear. The whole village is saying he's proposed marriage to her.

BARON: Monstrous.

BRIDAINE: But true. What's more, he's given her a present, a love-token of great value.

BARON: My God, how valuable?

BRIDAINE: A gold chain with a jewelled dagger . . . from India.

BARON: O my head . . . my head . . . help me to my study, Bridaine. Now I am going mad. begins to faint -

Bridaine catches him + supports him off R.

MUSIC COE 51LIGHT COE 33SET CHANGE 11

LIGHT CUE 32  
 PROJECTION CUE 25

42

ACT II, Scene (Camille's bedroom  
 2:30 P.M.)

Camille + Pluche D.L.  
 Pluche to her R.  
 Rosette behind  
 curtain.

UNIT 1

CAMILLE: He took my letter away from you?

PLUCHE: Yes, my child, he said he would have it delivered himself.

CAMILLE: Miss Pluche, go and find Perdican wherever he is and tell him to come here immediately, that I'm expecting him to come. He did read my letter, that's certain. That little scene by the fountain was all for my benefit. He wanted to prove to me that he could love someone else, that he could be indifferent to me. He wanted to spite me. But why with Rosette? Could he . . . could he really love her? Are you there Rosette? *Pluche exits L.C.*

UNIT 2

ROSETTE: Yes, shall I come out?

CAMILLE: Yes, quickly. Now listen, Perdican *Rosette enters + X to her R.* has been making love to you, hasn't he?

ROSETTE: I'm sorry . . . but yes.

CAMILLE: What do you think of what he told you earlier this afternoon?

ROSETTE: This afternoon . . . but where . . .

CAMILLE: Don't be a hypocrite, Rosette. This afternoon by our fountain.

ROSETTE: You saw us there?

CAMILLE: Of course not, but I . . . poor child, now tell me the truth: he did make all kinds of pretty speeches and promises, didn't he? He promised you jewels and dresses . . . and perhaps he even said he'd marry you.

ROSETTE: How do you know all this?

CAMILLE: What does it matter? Do you believe what he promised you, Rosette?

ROSETTE: How can I not believe him? Would he deceive me?

CAMILLE: Perdican will never marry you, my child.

ROSETTE: How do you know that? How . . .

CAMILLE: Poor girl, you do love him don't you? But he'll never marry you and I'll prove it to you right now. Hide behind the curtain again. Listen closely and come in when I call. *(Oh, God, is this revenge or*

UNIT 3 kindness? She really is in love with him. Let this *Camille X* be the right thing to do, God let this be . . . *to L.C.*  
Good day, Perdican. Sit down, won't you? *Enter Perdican L.*

UNIT 4

PERDICAN: How changed you are today. And for whose benefit, may I ask? *X below her - sits on bench*

CAMILLE: For yours, perhaps. I'm so sorry I wasn't able to make our appointment yesterday. Did you have something important to tell me?

PERDICAN: *(What a lovely liar! I saw her behind the tree listening all the while.)* Nothing particular, only goodbye, Camille. I thought you were leaving today. However, I see your horse is not saddled and you don't seem to be ~~prepared~~ *dressed for travelling.*

CAMILLE: You know, I really like a good discussion like the *X to his* one we had yesterday. I'm not sure I wouldn't like *L.* to argue with you all over again.

PERDICAN: Why should we argue when you know we can never agree? The only fun in arguing is in agreeing finally.

CAMILLE: Are you quite sure I don't want to agree?

PERDICAN: Don't play with me, Camille. I'm not strong, not cold enough to enjoy that sort of game.

CAMILLE: Oh, but I'd love to be made love to. *begins to X* Maybe it's *behind him* just because I've left the convent, or maybe because I have a new dress, but I'm dying for some amusement. You asked me to go to the village. Well, let's go. I'd really like to. Or we can take a boat-ride, if you prefer. Or a picnic, or a walk in the woods. Will there be a full moon tonight? *comes around other side* How strange, you're not wearing the ring I gave you *+ sits to* yesterday. *this R - takes his hand*

- PERDICAN: I lost it.
- CAMILLE: Really? How odd, because I found it. Look. Perdican, here it is.
- PERDICAN: But where did you find it?
- CAMILLE: Well, my hands aren't wet anymore, but I nearly did ruin this dress to get this little trinket from the well. The dress is the same, but perhaps I've changed. Go on, take it, put it on your finger. *holds ring to him*
- PERDICAN: You fished this ring out of the well? You could have fallen in yourself. *Am I dreaming? No, here you are, putting the ring back on my finger. Oh, Camille, why are you returning this pathetic symbol of a happiness which is no more? Tell me, are you flirting with me now? You leave, then you stay. Every moment you change your mind.* *puts ring on his finger*
- CAMILLE: Do you really know what women are like, Perdican? *rise + X* Are you quite certain of their inconstancy? *their infidelity? Do you really think they change their minds just because they say something different? Some people say they don't. Sometimes we women must play a part, sometimes we must even lie. I'm being perfectly honest now. Are you quite certain that the whole woman lies when she lies with her tongue? Have you ever thought what it's like to be a woman, a weak creature, ruled by passion? But this same weak creature is governed, judged and condemned by the harshest of laws. And if she's forced to scheme and to lie in order to survive, why shouldn't she enjoy lying? In fact, why shouldn't she lie for pleasure as well as for necessity.* *behind him to C.* *I'm being X back towards him*
- PERDICAN: I don't understand a word you're saying. *I never lie. But I do love you Camille and that is all I know.* *sits to his left* *takes her hand from behind* *rise + X behind bench*
- CAMILLE: You say that you love me . . . and that you never lie? *X to L. of curtain*
- PERDICAN: Never.
-



UNIT 5

CAMILLE: Well, here's someone who can prove you're a liar. <sup>opens</sup>  
 What are you going to say to this poor girl when she <sup>to</sup> ~~she~~ <sup>ask</sup>  
 asks you what you really meant, if you really love  
 her? If you never lie why did she faint when she  
 heard you say you loved me? I'll leave you alone  
 with her. I'm not sure I can bear your telling the  
 truth all over again. X L.

PERDICAN: Wait, listen to me, Camille. X to R.C.

CAMILLE: Why should I? It's Rosette you should be speaking <sup>swings</sup>  
 to. I don't love you, do you understand, I don't <sup>around</sup> ~~love~~ <sup>X to L.C.</sup>  
 love you. You laughed at me when I told you I  
 hadn't gone to the fountain. Very well, I was  
 there and I heard everything . . . everything.  
 But as God is my witness, Perdican, I would not  
 have dared to lie as you lied. What will you do  
 with this poor girl when she comes crawling back  
 to you, your kisses still warm on her lips? You  
 wanted to hurt me, didn't you? . . . to punish me  
 for the letter I wrote to Louise. You wanted to  
 hurt me so much, nothing could stop you. You  
 wanted to strike me and you didn't care if you hurt  
 someone else, provided I was hurt. Isn't that the  
 truth? I admit I wanted to make you love me before  
 I left, to break your heart a little . . . my one  
 worldly conquest to last me all my days in the convent.  
 But that hurt your pride, didn't it? You couldn't  
 bear to lose in your game of love. Well then let  
 me tell you something: you love me, do you under-  
 stand, you love me. But now you will marry this <sup>points to</sup>  
 girl but you're nothing but a coward. <sup>Rosette</sup>

UNIT 6

PERDICAN: Yes, I'll marry her.

CAMILLE: As well you should.

PERDICAN: Yes, as well, and so much better than marrying you. <sup>X to R.</sup>  
 Camille, perhaps I did lie once in my life. It's <sup>of Camille</sup>  
 very possible, but you'll never know when, Camille,  
 you'll never really know when. <sup>exit L. quickly</sup>  
 Camille looks after  
 him

MUSIC CUE 52

LIGHT CUE 35

PROJECTION CUE 26

SET CHANGE 12

LIGHT COE 36  
PROJECTION COE 27

46

Baton D.R.  
Camille to his L.

ACT II, Scene 7 (Salon - 4:00 p.m.)

UNIT 1

BARON: If he marries her I shall go out of my mind.

CAMILLE: Then you must stop him, you must . . .

BARON: I shall go quite mad. What's more, I shall refuse my consent.

CAMILLE: You must talk to him and tell him . . .

BARON: I'll never dare show my face at court again. This is unheard of . . . to marry the foster sister of your cousin; it passes all limits. I don't even know the girl's family name.

CAMILLE: Call him and tell him the marriage is against your wishes. Believe me it's only a passing fancy and he'll never disobey you.

BARON: I'll wear mourning for the rest of my life if this marriage takes place.

CAMILLE: Then speak to him now, for God's sake. There's no time to be lost. If he says he'll do it, he will.

BARON: I'm going to shut myself in my study and go into mourning immediately. Tell him if he asks for me that I'm going into mourning because he's marrying a girl without a proper family name. . . . *exits R., mopping his brow*

CAMILLE: Oh my God, is there no one who can stop him? They've all deserted me, left me alone. And what can I do by myself? How can I persuade him . . . *Well, Perdican L. to L.C.*

UNIT 2

UNIT 3

PERDICAN: As soon as possible. I've already spoken to the notary, the priest and all the village.

CAMILLE: Then you really mean to marry Rosette.

PERDICAN: Absolutely.

CAMILLE: What will your father say?

PERDICAN: Whatever he wishes. I want to marry this girl. I must thank you for the suggestion and now I intend to follow it. I don't have to tell you how much X D. L. we have in common. She is young and beautiful and innocent . . . and she loves me. That's as much as we need and more. Whether she's intelligent or not, I could have found worse. Let people say what they like, I don't give a damn.

CAMILLE: Of course you're doing the best thing to marry her. But I am sorry for you in one way . . . people will say you've done it out of spite.

PERDICAN: You're sorry about that? I hardly think so.

CAMILLE: Oh but I am really. It's sad to see someone throw away his future . . . and all out of spite.

PERDICAN: Then be sorry. I couldn't care less.

CAMILLE: But you can't be serious. She 's a little nobody.

PERDICAN: She'll be somebody when she's my wife. X to her

CAMILLE: She'll bore you to death within three days. You'll be tired of her before the wedding is over.

PERDICAN: We'll see about that. You don't know me very well, X closer Camille. When a woman is gentle, and sweet, lovely <sup>to speak</sup> and honest, I can be quite happy with her . . . even <sup>right</sup> if she hasn't been well educated by the dear nuns, <sup>into her</sup> even if she doesn't speak a word of latin. <sup>face</sup>

CAMILLE: What a pity uncle wasted so much money on teaching you latin. There's 3000 crowns lost.

PERDICAN: Yes, he would have done better to give it to the X in front of poor. <sup>her to D.R.</sup>

CAMILLE: It's you who are giving it to the poor, the poor in spirit.

PERDICAN: And in return she will give me the kingdom of heaven, for it is hers.

CAMILLE: How much longer is this farce going to go on?

PERDICAN: What farce? turns to look at her

CAMILLE: Your marriage with Rosetto.

PERDICAN: A very short time. I think we'll have 30 or 40 years, more or less.

CAMILLE: Then I'll come to dance at your wedding . . . and X to him, see your lovely bride trip on her first long dress. dancing

PERDICAN: That's enough of that.

CAMILLE: I've just begun.

PERDICAN: Then I'll leave. I've had enough of this before. X L. in front of her

CAMILLE: Go on, run off to your little peasant.

PERDICAN: That's just where I'm going. stops - turns

UNIT 4

CAMILLE: Perdican . . . give me your arm then. I'll go with anguish you. begins to X to him shouts in

UNIT 5

ROSETTE: My lord, Perdican, my lord . . . enters D.L. - Camille backs away

PERDICAN: There you are my love. Come, I want you to meet my father. pulls her to R.C. by R. hand

ROSETTE: My lord, I must ask a favour of you. Everyone I've stops talked to has told me you still love your cousin . him . . . and that you've only made love to me out of Camille looks up spite. Everyone's laughing at me wherever I go. looks up Now I'll never be able to find a husband; after being a laughing stock of the whole village. Let me return the chain you gave me. Then let me live in peace with my mother.

CAMILLE: Poor child, keep the chain. I give it to you. I pulls have one just like it I can give Perdican myself. her D.L. As for a husband, don't worry about that. I promise to find you one.

PERDICAN: That's easily done. Come, Rosette, pulls Rosette away we'll go to see to st. R. my father.

CAMILLE: But why . . . it's useless . . . he'll never consent.

PERDICAN: You're right of course. We must give him a little <sup>stops-</sup>  
time to get over the shock of the news, Rosette. <sup>turns</sup>  
Come we'll go back to the village. Won't it be funny <sup>kisses</sup>  
when all the gossips see us married tomorrow? By <sup>her</sup>  
God, that will shut them up. <sup>takes her off L.</sup>

LIGHT CUE 37

CAMILLE: What's happening to me? He kissed her in front of X to C.  
UNIT 6 me and then walked away so calmly. My God, can he  
really mean to marry her? Miss Pluche . . . Pluche,  
where are you? Is there no one here? . . . <sup>run after enter</sup>  
Perdican . . . tell him to come back immediately. I <sup>Pluche L.</sup>  
have something important to tell him . . . Oh, <sup>running</sup>  
blessed virgin, I can't bear it any longer. Help <sup>exit Pluche L.</sup>  
me. I don't know what's going on and I can't bear .  
 . . .

PERDICAN: You sent for me? <sup>enters L.</sup>

CAMILLE: No . . . no. <sup>turns away</sup>

PERDICAN: How pale you are. Are you sure you didn't call for <sup>steps</sup>  
me? Are you sure you don't want me? <sup>towards her</sup>

CAMILLE: No . . . no . . . . . Oh, my God. <sup>exit Perdican L,</sup>  
<sup>Camille looking</sup>  
<sup>after him, falls to</sup>  
<sup>her knees in tears</sup>

MUSIC CUE 53

LIGHT CUE 38

PROJECTION CUE 28

SET CHANGE 13

MUSIC CUE 54  
LIGHT CUE 39  
PROJECTION CUE 29

50

ACT II, Scene 8 (Village - 4:30)

UNIT 1

CORO: I Have you heard?  
 3 It's absurd.  
 OTHERS: What's the word?  
 3 It's unheard of.  
 OTHERS: Pray tell us  
 I Well, guess  
 OTHERS: Yes?  
 1+3 Rosette is going to marry  
 OTHERS: Yes?  
 1+3 Perdican our lord.  
 OTHERS: No.  
 5 Rosette, the miller's daughter? Yes.  
 4 The wife of Perdican? <sup>OTHERS:</sup> NO.  
 ALL: No never never no

2, 4, 5 and 6 are R.C.  
 whispering - 1+3 enter L.  
 with the news. The 2  
 groups face each other C.

UNIT 2

2 Here she comes Hero she comes They move R. + face L.  
 With her gold chain and her jewelled dagger  
 1+3 Too good to speak to the likes of us Rosette enters L.  
 4+6 Showing off her lover's gifts. X U.R., then D.R.  
 5 It's only a jest They swarm  
 4 Only a trick around her - taunt-  
 5 He must be mad ing - she doesn't  
 1+2 Then so is she notice at first  
 3 Look at her stumbling She stumbles + X  
 1+2 She's distraught U.C.  
 5 Laughing, 4 crying  
 GIRLS: No, she's dazed. Rosette comes back  
 to C.

ROSETTE: Friends, where is my mother? She is not at home.  
 I can't find her anywhere. Girls to her L.  
 Boys to her R.

CORO: GIRLS: She's left the house BOYS: She's gone to the fields  
 GIRLS: Weeping and wailing BOYS: sobbing and moaning  
 2 My daughter is mad she says GIRLS: she says X to her R.  
 2 A shameless trollop who flirts with a lord she says  
 BOYS: Disgraced our family ALL: dirtied our name X to her L.

ROSETTE: No, it's not true . . . it's not true . . . goes R. to  
 appeal to girls

MUSIC CUE 55  
 CORO: 1+2 Everyone's talking <sup>GIRLS:</sup> everyone's gossiping they drive her  
 Chatter chatter <sup>BOYS:</sup> have you heard? back L.  
 Lord and lass Perfectly absurd she turns to  
 appeal to boys,  
 then X back to  
 girls

ROSETTE: But I didn't flirt with him. I only . . .

51

MUSIC CUE 56

CORO: <sup>GIRLS:</sup> Chatter clatter <sup>Boys:</sup> from house to house Rosette turns  
 Lord and lass perfectly absurd bumping into 'boys  
 DRC

ROSETTE: But I'm not going to marry him . . . turns back to girls

MUSIC CUE 57

CORO: <sup>GIRLS:</sup> Chatter clatter <sup>Boys:</sup> in every mouth they close in on her  
 ALL: Lord and lass perfectly absurd

ROSETTE: Please, you must let me explain . . . to girls

MUSIC CUE 58

CORO: Chatter clatter <sup>Boys:</sup> shameless trollop Rosette X U.R. but  
<sup>GIRLS:</sup> Disgrace to her family disgrace to the village <sup>is stopped</sup> by boys

4 Hussy/charlot 5 scheming slut (see photo #7)

<sup>GIRLS:</sup> Chatter clatter <sup>Boys:</sup> Throw her out

Out of the house out of our village Rosette runs D.L.

2 Who would have thought it? Who would have said? <sup>girls follow-</sup>  
<sup>ing her</sup>

<sup>Boys:</sup> The lord and the lass perfectly absurd

<sup>GIRLS:</sup> Chitter chatter chatter clatter nitter natter

MUSIC CUE 59 <sup>GIRLS:</sup> Perfectly, <sup>Boys:</sup> perfectly <sup>ALL:</sup> perfectly absurd.

They exit R. in  
 couples - arm in arm:  
 1+4 2+5 3+6

ROSETTE: No, no . . . . please let me explain . . . . I Rosette follows  
 didn't try to . . . please come back and let me them to R.C. - crying  
 explain . . . . Camille, Camille . . . . I must back to C.  
 see Camille. exits L., running

MUSIC CUE 60LIGHT CUE 40PROJECTION CUE 30SET CHANGE 14

LIGHT COE 41Rosette kneels in  
D.L. spotACT II, Scene 9 (Camillo's bedroom - 5:00 p.m.)UNIT 1

ROSETTE: Oh God, I beg you listen to me. I love him but I could have lived without him. I never expected him to marry me, I only wanted to be near him for a while, to see him again before . . . Oh Blessed Virgin, How <sup>sits</sup> could I turn him away when he cried for my help? He <sup>back on</sup> wept in my arms and I couldn't turn him away. But <sup>heels</sup> why did he use me? Lies, lies, it was all a lie. <sup>sits on</sup> And now no one believes me. But I must make some-<sup>floor</sup> one understand . . . . I must make Camille under- <sup>stands +</sup> stand . . . . <sup>exits L.</sup>

LIGHT COE 42Camillo kneels in D.R.  
Spot - crosses herself

CAMILLE: Oh God, why have you abandoned me? You know very well I swore to be faithful to you forever before I left the convent. And when I refused to marry anyone but you, I believed I was sincere. But ever since I arrived I don't understand myself, I can't control my heart or my thoughts . . . I don't know what I'm doing anymore or why . . . why have you turned the truth against me? And why am I so weak, so weak . . . .

LIGHT COE 43

PERDICAN: Pride . . . cursed, cursed, cursed pride, why did <sup>Perdican</sup> you have to come between this girl and me? She might <sup>stands in</sup> have loved me. We were born for each other, but no <sup>D.L. spot</sup> . . . she was afraid and I was too proud. My God, why couldn't we say; "I love you and no other"? Why was I afraid? Please God give me the strength to say it. I must tell her before she leaves. Help

LIGHT COE 44 me to say it this once. Camillo, where are you, I XCPROJECTIONCOE 31UNIT 4

must speak with you, I must tell you something. <sup>Camillo tries</sup> don't run away from me . . . I must see you . . . <sup>to pass him</sup> but he <sup>R. hand</sup> Camille, for pity's sake, listen . . . I may never <sup>catches her</sup> be able to say this again . . . listen. What fools <sup>during this</sup> we've been, utterly mad fools. We love each other, <sup>speech, she</sup> we do. But we've made a nightmare for ourselves <sup>slowly turns</sup> instead of a dream. What foolish words, what insane <sup>to face</sup> plotting we've used against each other. But which <sup>him</sup> of us really wanted to hurt the other? Life can be such a nightmare. Why do we make it worse with our fighting? Oh God, happiness is such a rare thing in this terrible world, and He's given it to us without our asking or demanding. And what have we done with it? Smashed it, destroyed it, thrown it away like a spoiled child with his toy. All our - they face life has led us towards each other, and now in two <sup>each other</sup>



PERDICAN: days we've destroyed it with our pride and anger.  
(CON'T) Oh God, can we do nothing but hurt each other while we are human beings? What fools we've been, utterly mad fools.

CAMILLE: Yes, we do love each other. Take me in your arms, <sup>she pulls him to her</sup> perdican, let me feel your heart beating also. <sup>That puts his arms around herself</sup> God who sees us now can't be angry with us. He wanted me to love you and I have loved you ever since I can remember.

PERDICAN: Oh Camille, you really are mine now. <sup>they kiss - Rosette screams - their lips part</sup> (SCREAM)

UNITS

CAMILLE: That's Rosette's voice.

PERDICAN: What is she doing here? I left her in the village. She must have followed me.

CAMILLE: She's behind the curtain. The scream came from there.

PERDICAN: What's wrong with me? I feel as if my hands <sup>breaks D.R.</sup> were covered with blood.

CAMILLE: The poor child, she was spying on us and she fainted again when she heard . . . come we must help her.

PERDICAN: No, I can't go back there. Please, Camille, try to <sup>LIGHT CUE 45</sup> make her come out . . . Please God, don't make Camille <sup>X</sup> me a murderer. You can see what's happened. We've <sup>slowly to curtain -</sup> been two mad foolish children, and we've tried to <sup>parts them</sup> play with life and death. But we didn't mean to <sup>and looks in</sup> hurt anyone. Please God, don't kill Rosette. I <sup>Perdican</sup> swear, I'll find her a husband. I'll make up for <sup>kneels</sup> what I've done to her. There's still time. Only one more chance, I beg you, only . . . What is it, <sup>(pause)</sup> Camille?

LIGHT CUE 47

CAMILLE: She's dead . . . . Goodbye, Perdican.

LIGHT CUE 48

MUSIC CUE 61

LIGHT CUE 49

PROJECTION CUE 32

CURTAIN

Camille drops curtain - turns very slowly - walks to L.C. crosses herself and slowly exits L, like a nun in convent procession.

AFTER CLOSING

LIGHT CUES 50, 51, 52

## SCENE ANALYSIS

### Opening Dance

The purpose of the dance, which is in progress when the curtain opens, is to set the happy, carefree, rustic scene in which the peasants live. This mood is very important in the understanding of the character of Perdican.

It is a simple country dance of about 60 seconds' duration, danced by the three couples placed Up Centre, Down Right and Down Left. They meet occasionally in circles or in the centre, and end up in the same formation with which they began.

When the dance ends they laugh, clap hands and talk together, working themselves into position for a tableau into which they freeze when the cymbal crash sounds for the Leader's entrance. The tableau (see photograph 1) is intended to suggest the feeling of "the sweetest village in the plain," which the Chorus Leader mentions in the Prologue.

### Prologue

The purpose of the Prologue is first to underline the mood which has been established by the chorus, the not-quite-real world of make-believe, and secondly, to establish the conventions of the production, such as the purpose of the chorus and the leader himself, the non-realistic scenery etc.

The leader must establish a rapport with the audience in order to bridge the gap between audience and players. Having thus established a pleasant atmosphere, he gets the play on its way and fades into the chorus and into the play.

### Act I, Scene 1

This scene continues the mood already established, introduces two important characters and offers some expository information. A technical problem which this scene presents is the requirement of a donkey or ass. This was solved by making a "donkey" out of a large barrel, with handle-bars in front and back, and four "legs" underneath so that it could stand alone. It was carried by two chorus members who played at being the donkey, hee-hah-ing and stamping their feet when the others cheered. Blazius rode "astride," Pluche "side-saddle."

In this scene Blazius and Pluche present a kind of parody of Perdican and Camille whom they describe, and the scene is in comic juxtaposition with their entrance in the next scene. The symmetry of the two halves of this scene already indicates that the grotesques are like puppets.

### Unit 1

Blazius is introduced to the audience. The chorus must project a somewhat mocking but affectionate and indulgent attitude towards him. They know he is fat, drinks too much and takes himself more seriously than his religion, but he is harmless--they can forgive his faults because he is kind to them.

Blazius announces the arrival of Perdican and gives certain information about him, exposing more of his own stupidity than of Perdican's knowledge. We are intended to doubt the picture he gives of Perdican, but to see Blazius' pomposity, love of rhetoric and his affinity for wine.

### Unit 2

Dame Pluche is introduced. The chorus ridicules her much more than they did Blazius: they hate her sharpness and bitterness and cannot forgive her scornful attitude towards them.

Pluche announces the imminent arrival of Camille, and we doubt her exaggerated picture of Camille's piety as much as we do the portrait of Perdican. Her phony virtue is shown in the contrast between her story about Camille and her contemptuous attitude towards the peasants. Both Blazius and Pluche wish to take credit for the success of their charges and both are only concerned with the externals of that success.

### Unit 3

A mood of excitement and anticipation is created by the chorus and the leader, who once more steps briefly out of his character as villager to lead the audience further into the play. This mood will be continued by the Baron in the next scene, and it must steadily rise until the entrance of Camille and Perdican.

Act I, Scene 2

The purpose of this scene is mainly expository: it introduces the remaining characters (with the exception of Rosette) and gets the action under way by the unexpected reaction of Camille to Perdican.

Unit 1

The Baron appears for the first time. The symmetry and cliches of his first speech are typical of his personality, as is his "managing" of Blazius. His position U.C. with Blazius and Bridaine on either side of him enforces this symmetry. It is important that the Baron establishes his effeminateness immediately. In this production this was done through gestures, light dance-like movements and through his costume. The Baron is totally occupied with regulating everything that happens so that the arrival of Camille and Perdican and their subsequent marriage will happen according to plan.

Unit 2

Two important motifs appear here for the first time: the hatred of the two priests for each other and the childish tendency they have to "tell on" each other to the Baron. They are jealous of each other's position in the Baron's household. The Baron on this part establishes his habit of ignoring whatever he doesn't want to see, or what does not fit into his plans.

Unit 3

The entrance of Pluche presents a parallel to Blazius' entrance and was therefore blocked in the same way, except that Pluche enters left, the entrance which is later used by Camille, so that the tutor's and governess' entrances parody the later entrances of Perdican and Camille.

The Baron greets Pluche and makes introductions exactly as he did before, which is underlined by his slip in almost calling Pluche "my dearest friend..." He then gets rid of her quickly, again just as he did with Blazius, in order to get everything ready for the arrival of the lovers.

Unit 4

This parallels Unit 2: Bridaine's comment on the newcomer. He voices his approval of Pluche because he is sanctimonious and wants to appear to champion virtue. In addition she presents no threat to his position in the Baron's household as Blazius does.

Unit 5

The bulk of the exposition is presented by the Baron and the remainder of the scene is thus prepared for: the marriage of Perdican and Camille has been planned down to the last detail.

The characters of Bridaine and the Baron are revealed further. The Baron lives in a world where everybody and every-

thing obeys his command, a totally unreal, make-believe world, completely out of touch with reality. He has not even considered the actuality of the personalities of Camille and Perdican (which their expensive education has no doubt given them) or the possibility of his plan not working out. Like Pluche and Blazius in Sc. 1, he is only concerned with outward things, and this is shown in his request of Bridaine to make Perdican speak some Latin, though neither he nor Camille understands it. Bridaine is greedy, servile and ingratiating.

During this unit too, the tension and the Baron's excitement should build gradually to prepare for the anticipated entrance of Camille and Perdican.

#### Unit 6

It is very important that the actual entrance of Camille and Perdican tops this excitement and that the scene does not drop at this point.

Perdican behaves as the Baron had expected: he is delighted to be home and is immediately taken with Camille's beauty. It must be quite obvious, however, from the beginning that Camille does not return his feelings. She avoids physical contact with him, and seems nervous and afraid. His reaction is one of surprise, but he does not force himself on her.

#### Unit 7

Here we see the Baron's reaction when reality does not comply with his wishes: he cannot believe it and considers it a personal affront.

Bridaine tries to create the impression that he understands such things, being a parish priest.

#### Unit 8

This unit symbolically presents Camille's preoccupation with the convent and foreshadows what we are to learn about her.

#### Unit 9

This is a parallel to Unit 8 and symbolically shows Perdican's character: he loves nature and the flowers as he later loves Rosette, simply because they are lovely.

Bridaine, seeing an opportunity to put Perdican to the test already (as the Baron asked him to earlier) gives him the cue, but Perdican's reaction proves that he too, does not conform to what is expected of him. His line should be spoken softly and thoughtfully.

#### Act I, Scene 3 Introduction

The Chorus Leader steps once more out of the play to address the audience in his function as narrator and commentator. This scene is still exposition in that it adds to our knowledge of the two priests. It bridges the time gap between Sc. 2 and 3.

#### Unit 1

He quickly summarizes what has happened in the play so far and points in the direction of the cause of Camille and Perdican's failure to get along: their fear and pride.



Unit 2

He elaborates further on the characters of Blazius and Bridaine, pointing out that they hate each other because they are so alike. The scene he narrates is too complicated to be staged, but the information is important in the development and understanding of the characters of the two priests. In the last four lines he voices the already implied criticism of the religion and clergy of the period, which de Musset expresses in the play.

Unit 3

He leads the audience back into the frame of the play and disappears.

Act I, Sc. 3

In this scene Perdican suffers his first serious defeat at the hands of Camille. We are also made to see the contrast between the grotesques, who are the only ones concerned with externals and who cannot understand, and the lovers, who have sensitivity and depth.

Unit 1

The Baron repeats his grievance and his feeling of personal insult to Pluche, in some degree blaming her for Camille's behavior. Pluche is ingratiating, but can hardly hide her disapproval of him and of his intention of marrying her "spotless dove" to a man.

Unit 2

It should be clear when the lovers appear that Camille has been sought out against her will by Perdican; he tries to reach her by reminding her of their happy childhood together: this is the second time he reveals his yearning for nature.

Camille becomes even more nervous and upset than in her previous scene. She is frightened by his physical presence, and because she cannot express her real feelings she is unnecessarily cold in her refusal to have anything to do with him. She is very aware of her resolution to return to the convent immediately and does not want anything to happen to change this plan.

Perdican is hurt by her refusal but he tries not to admit it even to himself and establishes his superiority by calling her "poor child" and saying that he "pities" her.

Unit 3

This is again a grotesque parody juxtaposed to the previous unit. Pluche can no longer contain her disapproval of the Baron's intentions. The Baron is so intolerant of anything that thwarts his plans that in a paroxysm of anger he calls her an "ass." This shows that his gallant manners of the first scene are only on the surface, like everything else about him.

Act I, Scene 4

Snubbed by Camille, Perdican goes to the village to be comforted by the friendship of the peasants. Already in this scene we get a glimpse of the fact that things are no longer as Perdican remembers them. In this scene Rosette is introduced to the audience for the first time.

Unit 1

The purpose of this unit is to once again establish the rural peasant atmosphere of the first scene. It is early the next day and the peasants have just come outside--they are still sleepy and are setting about their daily chores. They gradually wake up and when they are awake they are happy to be alive, laughing and greeting each other at the beginning of another day. For them this is routine. They go through this every day, but to Perdican it looks marvellous and delightful.

Unit 2

Perdican has left the chateau very early to find comfort with his old friends in the village. The peasants are at first not quite sure of what to do or say, but when they realize he hasn't changed they become excited and friendly. It is a happy reunion for Perdican too, who has been waiting for just this. He repeats to them again his most important wish: to forget all he has ever learned. But in this scene he also begins to realize that things are no longer as he remembered them: even the fountain seems very small.

Unit 3

The rest of this scene is most important in that it introduces Rosette for the first time and must tell a great deal about her immediately. Rosette is pretty but quiet and unassuming. It must be made obvious that she adores Perdican and has been watching him, but was too shy to come to him. She has loved him since they were children and no other man has ever been able to win her; this is why she has said she wants to die a maid. When the other peasants tell Perdican that Rosette wants "to die a maid," she is deeply embarrassed.

Perdican's attitude towards Rosette is also very important. He does not notice how she feels but is charmed by her shyness and blushes. He must show that she is nothing but a pretty little thing to him. For that reason a small change was made in the scene so that he pecks her on the cheek, catching her by surprise, rather than telling her to come and kiss him. This shows more clearly that she is only a plaything for him, and her combined pleasure and embarrassment will reveal her confusion more clearly than if she is made to go over and kiss him.

At the end of the scene the peasants have accepted Perdican in their midst again and all go off happily to explore the village, every chorus member eager to show something to Perdican. Perdican no longer seems to be troubled by anything and in this we have a slight hint of Rosette's later role.

Act I, Scene 5

This scene returns us to the grotesques who continue their childishness without interruption. Their interpretation of the innocent scene we just witnessed once more emphasizes the fact that they are always on the outside looking in and never understand anything.

Unit 1

Blazius comes to tell the Baron that Bridaine was drunk after dinner, all the while breathing his own foul breath into the Baron's face. He does not realize that Bridaine has already told on him and he hopes to establish his superiority over Bridaine.

The Baron, as usual, tries to ignore the problem, but finally driven beyond endurance he tells Blazius he doesn't care and cannot be bothered about such things. Blazius, immediately afraid of the Baron's disfavour, changes quickly and humbly compliments the Baron on his fine wine. He exits bowing so many times that he bumps into Bridaine who is rushing on.

Unit 2

An obvious parallel to the preceding unit, in order to emphasize the ridiculousness of both priests, their childish games and their predictability. Bridaine comes to improve his standing in the Baron's eyes by telling him that Perdican has been seen with a village girl. The Baron, becoming more

upset, now notices that Bridaine too is drunk; everything becomes too much for him and he takes the way out which is typical of his inability to face reality: he goes into a dramatic faint and demands to be taken into his study, where he can escape from his problems. From now on whenever pressure threatens he takes this way out. Thus it is important that the exit is blocked in such a way as to make it possible for it to happen in the same or a similar way in subsequent scenes.

#### Act I, Scene 6

The tension begins to rise. The Camille-Perdican relationship takes a turn in this scene, so that in effect at the end it is Camille who is pursuing Perdican, instead of vice versa.

#### Unit 1

Blazius, now in his role of tutor to Perdican, takes it upon himself to try to improve Perdican's behavior, hoping no doubt to show the Baron his benign influence on his son. We are reminded that Perdican is not at all against the marriage.

Blazius is again juxtaposed with Perdican, as Pluche is with Camille at the end of this scene.

#### Unit 2

This time Camille seeks out Perdican--she had decided to tell him to his face that she does not wish to marry and has her speech prepared when she enters. His reaction, however,

catches her by surprise: she had expected him to be heartbroken and to beg her to change her mind. Her newfound confidence is shattered by his cool, matter-of-fact reaction, and she feels again threatened by his physical presence, not realizing that it is attraction she feels for him. When she knows he is going to leave her she unconsciously prepares for another meeting by a little coyness in refusing to tell him why she must return to the convent.

Perdican does not realize how disappointed he is at her refusal. He suppresses his hurt feelings with a few gallant speeches which come easily to him and give the impression that he really doesn't care. When he says: "Pride is not one of my qualities" it is ironical that he really thinks this is true. He takes her at her word, and in his concern for the figure he cuts in his own eyes, he does not see that she is subconsciously hoping for a different reaction from him.

### Unit 3

Camille is left alone with her confusion and the different feelings which are tearing at her. Her impulse is to call him back, but she is sincere in her desire to return to the convent and she cannot reconcile the two feelings. She begins to rationalize and after a short struggle decides to tell Perdican she is planning to become a nun, hoping that they can then part as good friends. However, to convince herself that this is all there is to her decision she makes sure that

everything is ready for departure the next day. She questions Pluche about this even while she is writing the note asking Perdican to meet her at the fountain. Her choice of the fountain (which has so many childhood memories for both of them) as a meeting place is not intentionally romantic at this point, but shows again her unconscious yearning for something to happen.

Pluche thoroughly disapproves of the letter and this serves to underline for the audience that Camille is breaking away from her former behavior. But Pluche is only a servant and must carry out orders, she therefore reluctantly takes the letter out.

As an afterthought, and for double assurance of her way to escape whatever may happen, Camille calls after her to make sure everything is ready for departure.

#### Act I, Scene 7

Bridaine's soliloquy is a parody of a classical scene of farewell (note the "heroic" exclamations: "Oh, miserable that I am," "Oh Holy Mother Church" and the lyrical repetition of "Farewell. . ."). It implies that he thinks of himself as a great man, forced by fate to depart from his home, and makes him look even more the ridiculous buffoon that he is. The scene again satirizes the clergy. Bridaine must show that for him food and wine merit the noblest sentiments and the most



elevated language. He relishes all his classical cliches as if they were the highest wisdom.

Within the framework of the play the purpose of this scene is provide comic relief from the more or less serious, but not yet particularly exciting scenes involving the lovers which precede and follow it. It also serves as a reminder that the grotesques have no conception of what is going on--they are as preoccupied with their own petty grievances as ever.

#### Act I, Scene 8

This deceptively simple scene is extremely important in that it marks Rosette's commitment to Perdican and is therefore crucial to the development of her character. Perdican, however has no inkling of this and continues to see her as a lovely plaything.

The scene contains much more than one would think at first glance. It is important in the first place to establish Perdican's mood at the beginning of the scene as one of sadness and dejection caused by Camille's coldness. Suddenly he thinks of Rosette and decides to take her for a walk to give his spirits a lift--he does not want to let himself get depressed because of Camille.

Rosette's reaction when she answers his call betrays her: "Perdican," she says in happy surprise, and only then she remembers her station and corrects herself: "I mean, my lord. . ." This should show once more that she loves him, but shows also that she knows he is not taking her seriously by

her: "Do you think all this is really good for me?" In her longer speech about the kisses she tries to tell him that she doesn't want to be kissed on the cheeks and in front of her mother, and to be like a sister to him: "kisses are kisses" and she wants to know what they mean. If he wants to flirt with her he should take her seriously and kiss her on the lips like lovers do. Rosette is too shy and modest, and not eloquent enough to come right out and say all this to Perdican, but her speeches betray all these feelings.

But Perdican is oblivious to all this--he thinks she has nothing to worry about as long as all is above board. He is so enchanted with her loveliness and her childlike innocence that he doesn't even listen to what she has to say--he merely watches her and answers with: "How lovely you are, my dear."

At this Rosette forgets about herself and comments on his sadness, and hesitantly asks if it is true that his marriage has been postponed, feeling a little relief at this news. It should be pointed out, however, that although Rosette is in love with Perdican she hasn't the slightest expectation that he will marry her because that would be impossible in view of their different stations in life. Nor is she flirting with him. Her love for him is so great that whatever time she can spend with him before his marriage is very precious to her. However, she would not be able to put all these feelings into

words and she is too shy even to tell him that she loves him. This is also why she quickly changes the subject when he asks her who she will marry--at this moment she doesn't care what happens to her after he is gone.

Perdican makes another speech about her pretty smile, moved to tears now by her natural, uncomplicated loveliness, her oneness with nature and by his own sadness. Again Rosette tries to tell him that she would rather have him kiss her lips than talk about her smile. Suddenly she realizes that he is crying and is aware that it is somehow because of her, although she doesn't understand what she has done. Pity, love and shock mingle to make her forget her shyness and she puts her arms around him to comfort him.

It has been necessary to go into considerable detail in this scene because it is of great importance in the further development of the play, and of Rosette's character in particular. As it is written the scene is a little ambiguous in that it could be interpreted simply as Rosette somewhat coyly resisting Perdican's advances. This interpretation would make Rosette incomprehensible in the rest of the play, however. It is to the end of this scene that Rosette later refers when she says: "How could I turn him away when he cried for my help," and all the feelings discussed so far must be shown between the lines because Rosette does not really manage to get her point across in words. Verbal eloquence is a sophisti-

cation which Camille and Perdican have acquired, and it is the lack of this sophistication which contrasts Rosette with them.

Act I, Scene 9

Abruptly we go back to the grotesques for comic relief after this slow, quiet scene and in preparation for the next which is very long and talky. They continue to play their endless games, and this emphasizes the contrast between them and the lovers, whose relationships are more genuine.

Blazius, again under the influence of wine, rushes in, barely able to contain his delight at being able to bring the Baron another bit of disturbing news, which will serve to contrast Blazius' own cleverness with someone else's bad behavior. This time he has come across Camille screaming at Pluche to go back and look for Perdican to give him the note. (Apparently Pluche had returned with the mission unaccomplished.)

The Baron greets the news in his usual way: he repeats the word "impossible" in almost every line, and finally escapes to his study, again at his wits' end.

The main purpose of this scene is obviously in its comedy and irony but in addition it tells us a few things about Camille and these must be stressed: first, she has apparently changed from the pious little convent girl to a woman who, "livid with anger," shouts at her governess, calling her an "old fool" and beating her with a fan. Even allowing

for some exaggeration on the part of Blazius, this is indicative of a considerable urge on her part to see Perdican again. Secondly, we know from this that Camille has also been told by Pluche that Perdican has been out flirting with village girls.

#### Act I, Scene 10

This long and important scene ends with the climax of Act I. For the first time Camille and Perdican confront each other relatively honestly and a great deal of what is keeping them apart is brought out into the open. The tension must build very gradually until the scene ends on a very high pitch of intensity, with Perdican in obvious control.

#### Unit 1

Perdican's speech brings us back to the Camille-Perdican situation. The meeting is about to take place. Perdican is surprised at the change in Camille and wonders if she is up to something. It is important to show that Perdican is somewhat on his guard and is going to be careful not to be taken in by anything that may hurt his pride again.

#### Unit 2

Camille's conscious intention here is still what it was when she wrote the note: to tell Perdican the truth and to part from him as friends. But her rationalization has taken her one step further now; she has decided to ask him if he

thinks she is right in her decision to become a nun. She naturally expects him to answer "no," and then she plans to throw at him all the arguments against marriage and the love of men which she has learned at the convent, and which she does not think he can possibly defeat. Thus she is perfectly sincere in what she is doing: she is simply trying to provoke him into an argument on love so that she can have the satisfaction of proving to him that she is right in becoming a nun and that the blame belongs more with him than with her.

Her subconscious intention in this scene is to give him a chance to talk away all her fears, to swear that he will love her forever and to persuade her to give up her idea of becoming a nun and to marry him. But it is important to understand that she is not consciously aware that she wants this.

Perdican, on guard as he is against any trickery, and suspecting an ulterior motive, at first refuses to become involved. As her questions become more and more personal he becomes annoyed and quite brusque.

All Camille's questions are intended to provoke the argument mentioned above, and, never getting the answer she wants, she finally loses a little of the composure with which she began the interview and the real urgency of her cause begins to show.

Unit 3

Perdican senses for the first time the sincerity of her pleas, and realizing she is serious, he changes his approach and decides to answer her questions honestly.

Now that she is getting what she wants Camille pushes her point quickly and she gets the answers she needs in order to launch into her convent stories.

Unit 4

Camille finally has a chance to tell Perdican (and the audience) about her friend in the convent whose bitter experiences she has shared. She gets so carried away and wants so much to make Perdican understand how much these stories have affected her that before she realizes it, she has confessed that she has built up an imaginary world with Perdican at its centre. This in itself does much to explain her earlier behavior in his presence. What she says almost amounts to a declaration of love, but Perdican, who is still on the defensive, ignores it and once again establishes his superiority over her with: "How old are you now, Camille?" Camille continues her story, all of which is perfectly sincere, and finally almost begs him to contradict her and tell her the nuns are wrong.

Perdican listens attentively to all she says. He realizes she is sincere but does not respond for two reasons:

first, the world of the convent and stories of the women are so repulsive and so foreign to him that he doesn't even want to try and prove them wrong. This is why he says: "I can't now. It's not Camille who is asking the questions." Secondly, he is still guarding his wounded pride and therefore makes himself believe that he doesn't really care what Camille does. Thus he doesn't fully realize he is missing his chance to win her.

#### Unit 5

Camille tries another approach and finally provokes him into saying that she is right to become a nun, just to make her stop needling him. She confronts him with his contradiction and in order to brush it off, he blurts out what he really feels: "You believe in nothing"--because for him love is the only thing worth believing in.

#### Unit 6

Faced with this accusation, which seems completely untrue to her because she believes in God and she knows he does not, Camille confronts him with it: "Look at me Perdican, what person believes in nothing?" Perdican has become very involved in the argument now, in spite of himself, and can no longer pretend that he doesn't know what she is talking about. Everything she says makes sense and she has proven that she will not let him get away with anything but the truth. He finally blurts out what has been in his mind all along, and what is



the obvious answer to her question and the answer she has been looking for: "their life is not for you."

But Camille too has become passionately involved and her pride is a little hurt. She overshoots the mark when she answers him and insults him with her show of superiority. The result is his: "you stink of pride," and again he draws security from making her feel that she is younger and less experienced than he is.

#### Unit 7

Her pride really hurt this time, Camille hurls at him all the accusations she has been suppressing and ridicules his "religion" as he has done hers. It is obvious now that she does want love, but she wants the ideal or nothing--not the kind she thinks she can expect from Perdican, which is like dirty money, passed on from one person to another. In this unit Camille is once more pushed to the point of desperation where she shows her real face and her real feelings.

As he was earlier in the scene, Perdican is touched by her sincerity and thrilled by the real Camille, who is coming through at last.

#### Unit 8

Perdican is now finally moved to take the initiative and to make a move towards her. He wants to make her see the whole thing from his point of view, to tell her that these women would like the same suffering again if they had the

chance, because in spite of all the suffering they would want once again the experience of whatever love was associated with it. The sisters have taken refuge behind the convent walls to hide their bitterness in a pretended love of God. In their dishonesty they have poisoned the mind of Camille and have prevented her from experiencing the only thing in life that is worthwhile.

Camille is at last getting the reaction she originally wanted, but ironically she is frightened by the passion with which Perdican expresses himself. She is more than ever threatened by his presence and instinctively turns her back to him when he draws her attention to the fact that she is alone with him by the fountain.

Camille has lost the argument she wanted to have and was so sure she could win. She can find nothing more to say, but neither can she swallow her pride and trust him enough to believe him and thus give up all her plans for her future.

#### Unit 9

Having given her a chance to change her mind and being snubbed again, Perdican gathers new momentum and gives complete vent to his anger. He rails against the nuns, addressing himself to Camille personally to some extent, and tells her that she is not a human being at all but only a "wretched puppet, trembling with pride and fear." These accusations are

prompted by his anger at what he considers her cowardice: she has gone back into her shell, after having shown momentarily that she is a real and passionate human being.

Camille is shattered by what he is saying to her, and her reaction is one of utter terror.

Perdican's long speech is the crux of the whole play, as well as the key to his character. Everything that he believes in is at stake here and Camille and her convent ideas are diametrically opposed to everything he stands for. His disturbance is heightened by the attraction he feels for her, in spite of himself.

Perdican's tirade against the nuns is also a vicious attack on the convent education of his period and on religious communities in general.

#### Act II, Scene 1

The purpose of this short scene is to show Perdican's state of mind the next morning. He has been deeply affected by what happened at the fountain, but he tries to shrug it off lightly. The important thing in this scene is to show that Perdican is confused about how he feels about Camille--he thinks he may be in love with her but he doesn't want to admit it, and he is not sure about how she feels about him either. But in spite of his confusion he is cheerful at the prospect

of what may be in store, and he has managed to shake off the desperate seriousness of his mood when we last saw him.

This scene, relatively unimportant as it is, allows the audience a little time to get back "into" the play after the break.

### Act II, Scene 2

The turning point of the play comes at the end of this scene, when through the bungling of the grotesques Perdican reads Camille's letter to her friend. This is the only point in the play at which the grotesques affect the main plot, and it means disaster.

### Unit 1

This short scene in which the Baron dismisses Blazius is actually not connected to the rest of Act II, Sc. 2 and does not take place in the same location as the rest of the scene (the Salon would be the most likely place). It was played in a spotlight, as were several short scenes throughout the play, which did not necessitate a change in scenery.

The only apparent purpose of the scene is to set up the meeting of Blazius and Bridaine in the village, and the subsequent episode with the letter.

Some of the comedy is derived from the juxtaposition of this scene, in which the Baron has finally discovered something, with Perdican's preceding speech in which he is for the

first time confused. In the production the Baron discovered another bottle on Blazius' belt before his line "Get out and never darken my door." Blazius is very humiliated and would try to get himself out of the situation with a clever excuse, but he doesn't have the chance to defend himself.

### Unit 2

This section is again a parody of the classical tragic style. Both priests are completely preoccupied with their great loss of the privilege of the Baron's table and they are cursing themselves for their "fatal flaws"; Bridaine's pride, Blazius' curiosity.

The comedy of the scene lies in the anticipation of the inevitable meeting of the two, and the fact that they almost echo each other, apparently without knowing it. The scene was blocked so that the two priests move around the stage in progressively smaller circles until they met in the centre.

### Unit 3

Here the true extent of the gluttony of both Bridaine and Blazius is revealed, as well as the real ugliness of Bridaine, who is the more unattractive of the two.

When he is put on the spot by his foe, Bridaine's pride will not let him admit that he was planning to leave (and in any case he already regrets his decision), so his gluttony finally wins out over his pride, and he turns around to return to the chateau. Gluttony too, makes Blazius grovel at the

feet of Bridaine, whom he hates, and beg him to put in a good word for him, just on the chance that he may be able to get him back into the chateau. This is Bridaine's moment of glory; now he can put down Blazius, his "superior" in education at least, and get back his place in the Baron's graces at the same time. He makes the most of the opportunity. Blazius is on his knees, begging, and Bridaine cuts him dead with all the viciousness and zeal he can muster.

#### Unit 4

In his soliloquy Blazius is concerned with how he can get back into the chateau, and he decides the only way is to prove to the Baron that Camille is indeed writing love-letters. Since it was Pluche who got him into this situation, he decides he doesn't care what he has to do to her to make her show him one of Camille's letters.

#### Unit 5

The real purpose of the scramble between Blazius and Pluche over the letter is to allow it finally to fall into Perdican's hands, which is vital to the plot. But the scene presents a marvellous opportunity for comedy.

Pluche cannot understand why Blazius should want the letter so she thinks he is after her virtue. In fact she defends the letter as she would her virtue, as is shown in her imagery ("he ravished that letter from my unwilling hands").

Blazius is half drunk as usual, and quite ready to use force to get the letter from her (he of course, thinks it is a love-letter). He chases her and gets it.

#### Unit 6

Perdican, having heard Pluche's screams, comes to see what is going on. He uses the pretext of being Camille's fiancé to get the letter away from them in order to stop the quarrel. As soon as he enters Pluche feels safe and accuses Blazius energetically, sure that Perdican will protect her, since she has right on her side. She is very smug when he does take her part. Blazius is thwarted again, but must obey Perdican. He is now definitely dismissed and must leave.

#### Unit 7

In his state of confusion and excitement, caused by his ambiguous feelings towards Camille, Perdican cannot resist the temptation to read her letter. He does it almost against his better judgement, but cannot help it.

Perdican's reading of the letter is the turning point of the play: all the subsequent misery is brought about because of the unhappy coincidence of the childish vanity which will not let Camille admit the truth to Louise, and the youthful ardor which causes Perdican to do something he knows is wrong.

At this moment, when he is once again vulnerable, Perdican's pride receives a great blow. Camille's story is obviously untrue, in the sense that as far as she knows he is not at all heartbroken, but yet it has a lot of truth in it. He cannot stand the idea that she has almost read his mind, and it also infuriates him to think that she took it for granted that he would fall in love with her before she even left the convent. Blinding fury sweeps over him at the thought of being taken in like this by Camille and her despised nun-friend, and he doesn't care what he does as long as Camille is hurt as she has hurt him. He makes an impulsive decision, without a moment's reflection, to make her watch him make love to Rosette, because it is the most obvious way of showing that he doesn't care about her.

#### Unit 8

He immediately puts his plan into action by sending a servant to get Camille and getting hold of Rosette. There is not a moment's time for reflection. The thought of what might happen to Rosette doesn't even occur to him at this point: she is simply there and available.

#### Act II, Scene 3

From this point on in the play the tension rises steadily until the last scene, and the action comprises a series of victories and defeats by Camille and Perdican. In this scene Perdican is dealing Camille a vicious blow and gains the advantage for the time being.



Unit 1

Camille has received Perdican's message. She is surprised and excited about a further meeting, but not at all comfortable about having come, sensing that something is wrong. She still intends to return to the convent, but she wears a beautiful new dress, which shows that unconsciously she is still hoping that something may happen.

The purpose of the speech is to make sure that the audience knows Camille is watching the subsequent scene, and to remind them that she knows nothing of what is going to happen or why.

Unit 2

Perdican begins the scene with the intention of courting Rosette for the benefit of Camille, and in doing so to hurt Camille as much as possible. He gives Rosette the chain and dagger, a beautiful gift and makes a big production of throwing the ring which Camille had given him the previous day into the well. It is very important to establish at the beginning of the scene that he is intensely conscious of Camille's presence.

Rosette is unaware of all this and is unaware there is an ulterior motive. She is thrilled with the gift, puts it on and twirls around to show Perdican how it looks. When he says he loves her and kisses her (on the lips this time), she can no longer contain her secret and tells him that she loves him too, "as best she can." Rosette believes the things he

says to her, but she is disturbed by his feverish passion, which she does not understand.

The difficulty in this scene is that Perdican's speeches to Rosette are much more than a mere pretense for the sake of Camille, and this must be shown. Rosette is beautiful, simple, sweet and innocent--everything that Perdican loves and that he was hoping to find in Camille. Camille is now to him "a frigid statue, fabricated in a convent," who has hurt him. At this moment Rosette seems by far the more attractive of the two, in spite of the fact that she is a peasant, because she loves him and presents no threat to him. Therefore there is a great deal of true feeling in everything he says from the beginning, and by the end of the scene he has become so carried away that he is deeply moved and feels everything he says quite sincerely.

The chain and dagger which Perdican gives to Rosette symbolize his love and the effect it will have on her. It will become like a chain from which she cannot get free and it will be the dagger with which she will kill herself.

It is symbolic too that the ring which Perdican has thrown away is retrieved as soon as he leaves by Camille. The ring symbolizes her love and she intends to give it back to him and does so later--he cannot get rid of it. When Camille goes to the fountain at the end of this scene the audience is also reminded of her presence and prepared for some positive reaction from her later.

Act III, Scene 4

This scene provides a few moments of relief from the building tension, while at the same time furthering the plot.

Unit 1

The purpose of the gossiping of the chorus is to recapitulate what has happened up to now in the main plot and to show that the peasants know everything that is going on at the chateau. This prepares us for Act II, Sc. 8 where they make their presence felt much more strongly in relation to Rosette.

Unit 2

Pluche is delighted to be leaving for the convent. She takes out her frustration, and the dissatisfaction which she dare not show to her superiors, on the chorus, who respond by ridiculing her as in the first scene.

From the fact that everything really was ready for the departure we know that Camille was still intending to leave today, and when she calls the whole thing off we know that she must have made her decision after the scene at the fountain. The language she uses is most unladylike and confirms again the fact that she does not have the temperament of a nun. It also shows that she is now passionately involved with Perdican and no longer cares for appearances. She is infuriated by what she has witnessed at the fountain and cannot leave until she has done something about it.

This scene is basically comic but it is very short and fast-moving, and it contains undertones of tension and even menace.

#### Act II, Scene 5

This is the last comic scene in the play. It is very short and was played in a spotlight. It says nothing new about the grotesques: they are still following what goes on but at the same time totally removed from it and understanding nothing. Bridaine offers more disturbing information and the Baron retreats to his study, as has happened several times before. This is the last reminder of what becomes of the unloved and unloving before Camille and Perdican face the final crisis.

This scene and the previous one must both move very quickly, so that in spite of the fact that they are funny they also help to build the pace and increase the tension. Thus these scenes offer comic relief, but at the same time prepare the audience for the dramatic scenes ahead.

#### Act II, Scene 6

We return to the battle between Camille and Perdican and now it is Camille's turn to gain the upper hand. She does it very cleverly, and under the pretext of looking after Rosette. She gains her objective of establishing her strength, but her victory is short-lived.

Unit 1

Camille has just heard from Pluche that Perdican has got hold of her letter and she now understands that the scene at the fountain was an attempt to humiliate her. She must get back at him for this, and immediately sends the still reluctant Pluche to summon Perdican. At this point, although the audience doesn't know it, Rosette has already been called in and is waiting behind the curtain. Thus even before she knew Perdican had read her letter Camille had decided to warn Rosette not to believe Perdican, a pretext which she used to rationalize the fact that she wanted to find out from Rosette what was going on, and if possible to break up the relationship.

It is important to bring out Camille's suspicion that Perdican really may love Rosette. It shows that she is not so sure of herself as she seems to be later in the scene, and also that she has some awareness of the attraction Rosette has for Perdican.

Unit 2

In her fury at Perdican, Camille can barely make herself be civil with Rosette. She fires questions at her without even waiting for an answer, obviously not really caring about Rosette's feelings at all. She is only interested in justifying what she wants to do to Perdican: to humiliate him in front of Rosette, supposedly in order to rescue her from his clutches.

Rosette is a little frightened of Camille and stunned at how much she seems to know. When asked whether she believes Perdican, it does not occur to her to answer in the negative, simply because she cannot and does not want to believe that he has lied to her. This little scene between Camille and Rosette must be played rather quickly because of the expected arrival of Perdican at any moment. If it is played slowly the tension drops badly at this point and it will be difficult for Camille to get up to the pitch required of her later in this scene.

### Unit 3

Camille's short prayer shows that she is really convinced that she is acting for the good of Rosette, and means her no harm.

### Unit 4

Camille is the dominant character in this scene and her motive from the beginning is to prove that the whole scene at the fountain has been staged by him in order to hurt her, because she had hurt his feelings by her letter to Louise. She is like a cunning little spider, carefully weaving a web to ensnare him. She fawns over him, flirts with him, pretends to confess frankly that she may have lied to him and uses all her charms, but it is all designed to make him fall in love with her again.

When he enters Perdican is on his guard because he has reason to suspect that she is up to something and he is not taken in with her tricks right away because he is tired of the game. But when she produces the ring she has pulled out of the well he shows that he really does care about her still, by his concern that she might have fallen into the well, and by trying to get at the bottom of her strange behavior. He is confused by her long speech about lying, but the spell finally works and he gives up arguing and simply admits that he loves her. At this point they could be reconciled, but Camille is now only interested in humiliating him, and she knows she has won her chance to do it.

#### Unit 5

Drunk with her fury and with pride at finally getting back at him for everything he has made her suffer, Camille now rips into him with all the passion and fury that has been pent up inside her. She knows she has Perdican at her mercy now and cannot stop until she has told him that she knows he loves her, but that now he must marry Rosette.

Perdican makes one attempt to make her listen to reason but she ignores it. Everything she says is true and he is thoroughly beaten and humiliated, and furious at her for having done this to him. As her accusations continue he gets more and more angry until it becomes impossible for him to admit that it is Camille he really loves. At this moment he hates her.

Unit 6

Perdican strikes back in the only way he still can: by calling her bluff and saying that he will marry Rosette; he really intends to do it and means everything he says. He now has the upper hand in the battle again, but Camille does not yet realize it because she doesn't know that he is serious.

Act II, Scene 7

In this scene it finally becomes very obvious that this violent battle between Camille and Perdican masks a deep love which has been at the bottom of the relationship all the time. We feel that they themselves are becoming aware of it too, but pride and fear prevent them from admitting it to each other, although several opportunities to do so arise.

Unit 1

By this time it has penetrated to Camille that Perdican seriously intends to marry Rosette and she has realized that she has gone too far. She wants to undo what she has done but she is too proud to go to Perdican and tell him she is sorry for what she has done, so she prevails on the Baron to stop the marriage.

The Baron can only see the problem from the outside, and worries about what people at court will think of him if his son marries a peasant. He is completely oblivious to Camille's anguish, and even now does not do anything about the



problem: he merely decides to wear mourning for the rest of his life to try to rescue his reputation.

#### Unit 2

Camille's short soliloquy confirms that she has at last realized that she has made a big mistake, and that she would do anything to stop the marriage.

#### Unit 3

At this moment Perdican comes in and Camille has another chance to tell him honestly that she has made a mistake, if only she could swallow her pride. But when she is confronted with him she cannot, and instead of seriously trying to dissuade him she angrily ridicules the marriage. The more vicious her taunts become the more cruelly he answers her and the more he feels forced to stick with his plan, if only so that he does not have to give in to her. As long as he continues the plan to marry Rosette he has the upper hand. The fight is out in the open now and they are both striking out at each other with all their strength and their wits.

This exchange must be fast, passionate, even vicious-- Camille is too proud to give in and Perdican too angry, because of the way she has humiliated him.

#### Unit 4

When she sees that he is leaving her again, Camille suddenly cannot keep up the fight any longer. Her "Perdican"

is a scream of desperation, to stop him from going away. When he has stopped she cannot find the words to express her feelings, and can only say "give me your arm then. I'll go with you." Perdican is poised at the exit, undecided what to do, when Rosette enters.

#### Unit 5

The entrance of Rosette turns the tide against Camille. Seeing her there and confronted with the choice, Perdican picks Rosette and is ready to turn his back on Camille and go to introduce Rosette to his father.

Rosette has come into the chateau to return the chain and dagger Perdican had given to her. After what she has heard in Camille's bedroom she knows that what the villagers have told her is true and that Perdican has only made love to her out of spite. She does not blame him for anything, but only tells him why she wants to return the chain.

Camille, scorned again by Perdican, tries to patronize Rosette and to get rid of her quickly, but Perdican ignores her effort completely. She stops him from going to the Baron by saying that he will never consent, but instead he goes off with Rosette to the village.

The references to the chain are of course symbolic: Camille will give her chain to Perdican as the symbol of her love which has now come to have the same deadly implication as Perdican's love for Rosette.

Unit 6

Camille is horrified because she realizes again that Perdican really does intend to marry Rosette. She is torn by conflicting feelings of love and hate for Perdican and she cannot cope with them or understand them, because she has never experienced anything like this before. On impulse she sends Pluche to tell Perdican to come back. She wants him to come back, but when he comes she cannot even admit that she sent for him. Perdican is now genuinely concerned about her because he sees that she is really suffering: he would like her to make the first step but he cannot do it for her. As she insists that she doesn't want him he leaves again, and Camille collapses in tears of despair.

Act II, Scene 8

The purpose of this scene is twofold: in the first place it prepares the audience for the later suicide of Rosette; in the second place it increases the tension even further by the simple fact that a large number of people on stage can create a greater "effect" than Perdican and Camille could by themselves.

Unit 1

The chorus once again gathers on stage to gossip about what has happened to Rosette and this time they are angry. For a peasant to marry a lord is just as scandalous to them as it is to the Baron. The anger is increased, at least on the part of the women, by jealousy, and they cannot forgive Rosette

for letting this happen.

## Unit 2

Rosette has been looking for her mother, and not finding her at home she comes out to look for her. From the moment she appears the chorus members begin to taunt her and ridicule her. At first she doesn't even notice it and when she realizes they are following her around she cannot understand it and becomes frightened. The chorus members gather courage from each other, and what started as whispered sniggers becomes louder and louder until they are chanting accusations at her. They become more and more violent and they confront her wherever she tries to go, shouting insults at her. Rosette becomes very frightened and begs them to let her explain that she has not flirted with Perdican, but they refuse to listen to her.

The scene is a violent demonstration of the disapproval of the community when one of their members has disobeyed the rules. The purpose of it is to show why the future has become impossible for Rosette and why she later kills herself. Her peers have turned on her, and she has no alternative to this community now that Perdican has betrayed her. Even her mother has left the house, no longer willing to accept her. But she sees one more possibility: to try to get Camille to protect her, because Camille after all has so far appeared to have Rosette's interest at heart.

Act II, Scene 9

In the final scene of the play the lovers are reconciled, but it turns out to be a false resolution which is immediately destroyed by the final climax. In an almost wordless denouement Camille leaves to go back to the convent and Perdican is left alone.

The first three units of this scene were played in spotlights, so that the characters were not really in the bedroom, or in any definite location. Each soliloquy is actually a closeup of the character concerned in which they expressed their feelings after what has happened in the play so far, at the point just before the final resolution. The scene itself does not start until the beginning of Unit 4, when the lights come up and Camille and Perdican are discovered in the bedroom. The script offers no direction on this point, but in the original version a similar scene was located in an oratory where each character was saying a private prayer.

Unit 1

Rosette confides all her woes to God and the Blessed Virgin, justifying what she has done in the best way she can, because no one else was willing to listen to her. At the end of the prayer she goes off to look for Camille, still feeling the need to explain to her that she intended no harm, and thinking that Camille will understand.

Unit 2

Camille's prayer to God reveals her sincerity and the desperate confusion she feels after everything that has happened to her. In her prayer she, too, honestly justifies everything she has done: she has become involved in an uncontrollable and to her, unexplainable passion.

Unit 3

Perdican has finally come to his senses and he now completely understands and correctly analyzes what has happened. He shows his basic honesty and sincerity in a prayer to the God he has professed not to believe in, asking for the strength to tell Camille that he loves her.

Unit 4

As the scene proper begins Perdican finds Camille and begins to tell her everything that is in his mind and that has just become clear to him. He is driven to say these things to her because the solution to all this anguish suddenly seems so simple to him and so right that he cannot understand why the truth has eluded him for so long. Camille's first reaction is to run away from him again, as she did at the beginning of the play. She still cannot really give herself to him, but as he talks she understands that he is right, and that she does love him. Very gradually during his speech she turns towards him,

until when she begins to speak she has accepted him completely. The union is finally complete and they kiss.

### Unit 5

At this moment Rosette's scream is heard and it forces them apart like a wedge. They separate slowly but steadily. Finally, Camille goes to see what has happened; Perdican immediately has a premonition so that he cannot make himself go to look at her. Rosette's scream has suddenly made him realize that in their pride and anger they not only ignored each other's suffering, but have been completely oblivious to the feelings of Rosette.

Rosette has of course killed herself when she heard Camille and Perdican declare their love for each other. And symbolically the love of Camille and Perdican has been killed because they have "trifled with" love. With the body of Rosette between them, they know by unspoken agreement that there can be no future for them together. Camille knows she must return to the convent where she will become one of the nuns, disillusioned and embittered by love, and Perdican is left alone with all his shattered illusions.

DETAILS OF PRODUCTION



Music Cues

All the music was composed and arranged by Jim Colby with the exception of the "Baron's theme" which was written by Phyllis Surges. The music was played by three musicians seated in the wings stage right, with piano, flute, guitar, gong, tambourine, cymbal, "sizzle" block and a whistle. Some of the smaller instruments were occasionally played by members of the chorus during their scenes on stage.

Cue

1. Prologue (two minutes before curtain opens)
2. Transition into dance music
3. Dance
4. Cymbal crash before Leader's entrance
5. Four chimes on gong (church bell, four o'clock)
6. Woodblock and finger cymbals played on stage to suggest rhythm of Blazius entrance on donkey
7. Whistle going up, then down in pitch, as Blazius raises the cup and swallows
8. Same as Cue 7
9. Same as Cue 7
10. Bell, off left (entrance bell of chateau)
11. Small drum and woodblock played on stage suggest rhythm of Pluche's entrance on donkey
12. Whistle up and down as Pluche drinks and swallows
13. Same as Cue 12
14. Tambourine rattle as chorus member raises Pluche's skirt

15. Cymbal crash as Pluche exits
16. Sizzle cymbal and tambourine accompany chatter of chorus as they exit.
17. Dance theme (flute and tambourine)
18. One chime on gong (bell to announce Pluche's entrance)
19. Chorus cheers off stage as Camille and Perdican arrive at the chateau
20. One chime on gong (bell to announce entrance of Perdican and Camille)  
Entrance music (flute)
21. Love theme (hummed)
22. Cymbal crash on entrance of Chorus Leader
23. Cymbal crescendo
24. "Bird Calls" (flute)  
Six chimes on gong (church bell, six o'clock a.m.)
25. Dance theme (sung by male and female voice)
26. Finger cymbals played on stage accompany chorus speech
27. Cymbal tapped with drumstick accompanies last two lines of chorus speech
28. Cowbell chimes on "maid," "maid," "dying" and "day"
29. Tambourine during chorus last speech and exit
30. Dance theme (flute)
31. Baron's theme (flute)
32. Love theme (flute) continues until Camille calls Pluche
33. Cymbal crescendo
34. Bells (three times to sound like sanctus bells)  
Love theme (whistled with guitar) continues until Perdican calls Rosette in Sc. 8.
35. Plucked strong (guitar) to sound like raindrop

36. Love theme (guitar)
37. Baron's theme (flute)
38. Four chimes on gong (church bell, four o'clock)
39. Very slow cymbal crescendo
40. Intermezzo (one minute)
41. Dance theme (flute)
42. Twelve soft chimes on gong (noon)
43. Cymbal crescendo
44. Cymbal crescendo
45. Slow cymbal crescendo
46. Crash on "sizzle" cymbal. Sizzle continues under chorus' first speech
47. Cymbal crash
48. Tambourine rattle
49. Whistle, falling in pitch as Pluche faints
50. Whistle as Pluche faints again  
Cymbal crash
51. Cymbal crescendo
52. Cymbal crescendo
53. Cymbal crescendo
54. Very soft beat on large drum continues throughout the scene
55. Tambourine rattle accompanies chatter of chorus
56. Tambourine
57. Tambourine
58. Tambourine

59. Short cymbal crashes on each "perfectly" and on "absurd"
60. Cymbal crescendo
61. Gong (slow death toll)

### Light Plot

Lights were focused in such a way as to throw a minimum of light on the projection screens. Therefore in the exterior scenes they were concentrated on the center and down stage area completely, while in the interior scenes more light could be thrown upstage because the center screen was not in use. For this reason cues call for "exterior" or "interior" lights.

Apart from these special considerations general stage lighting was used in the scenes where the acting area consisted of the whole stage. Occasionally a short scene was played in a spot down stage right or left, but except for these very little area lighting was used. The amount of light varied slightly from scene to scene, depending on such considerations as mood, time of day, whether the scene was comic or serious, etc.

#### Act I

After 75 seconds of music fade house lights and curtain warmers to level 3 in 30 seconds. After a 10 second pause fade house to black in 5 seconds. Curtain opens.

#### Cue

1. Exterior lights up to full on first beat of dance music
2. Quick fade to black as chorus exits
3. Interior lights up to full
4. Fade to black in five seconds

5. Down left spot up to full
6. Interior up to full
7. Quick fade to black
8. Exterior up to full
9. Fade to black
10. Interior up to full
11. Fade to level 7
12. Fade to black in three seconds
13. Exterior to full
14. Slow fade to level 4
15. Fade to black in five seconds.
16. Interior to full in five seconds
17. Fade to black in two seconds
18. Exterior up to level 7
19. All lights fade out slowly except right center area where Camille stands
20. Without a break the remaining lights fade slowly to black
21. House lights and curtain warmers up

## Act II

After 20 seconds of music, fade house lights and curtain warmers to level three in 20 seconds. After a three-second pause fade to black in 3 seconds. Curtain opens.

## Cue

22. Interior up to full
23. Quick fade to black
24. Down right spot up to full

25. Quick fade to black
26. Exterior up to full
27. Quick fade to black
28. Exterior up to level 7 in five seconds
29. Fade to black in five seconds
30. Exterior up to full
31. Quick fade to black
32. Down right spot up to full
33. Fade to black
34. Interior up to level 8
35. Slow fade to black
36. Interior up to level 8
37. Slow fade to level 5
38. Slow fade to black
39. Exterior up to level 5.5
40. Fade to black
41. Down left spot up to full
42. Cross fade down right spot to full, down left to black
43. Cross fade down left spot to full, down right to black
44. Interior up to level 7.5
45. Slowly fade out all except down right and down left spots
46. Fade in up centre special during Q45
47. Fade out up centre special
48. Fade down left spot slowly to black; begin to fade down right spot slightly

49. Fade down right spot to black very slowly
50. Houselights up after five second blackout
51. Full stage lights up for curtain call
52. Houselights



### Projection Plot

Four sets of projections were used to suggest the four different locations required by the script. The set consisted of three permanent paper screens in ornamental frames. For the exterior scenes identical pictures were projected on each of the three screens, while in the interior scenes only the two outside ones were used (in both cases to suggest wall paper), while a set piece was fitted between them and in front of the center screen.

Slides were changed during the short blackouts between scenes, and were gradually faded in and out together with the lights at the beginning and end of the scenes. Occasionally in the exterior scenes (for example at the very beginning of the play) projections were brought up slightly before the lights in order to create the desired atmosphere. Similarly they were sometimes allowed to linger at the end of a scene.

The three projectors were operated by two operators, one of whom was responsible for bringing them all in and out together on a dimmer. The images were shot backwards into a mirror and bounced back onto the screens, in order to double the distance between projector and screen.

Sketches of the projections are included with the set designs. Projections are named according to the scene in which they appear.

Cue

1. fade in village
2. fade out village
3. fade in salon
4. fade out salon
5. fade in salon
6. fade out salon
7. fade in fountain
8. fade out fountain
9. fade in salon
10. fade out salon
11. fade in village
12. fade out village
13. fade in salon
14. fade out salon
15. fade in fountain
16. fade out fountain

Cue

17. fade in salon
18. fade out salon
19. fade in village
20. fade out village
21. fade in fountain
22. fade out fountain
23. fade in village
24. fade out village
25. fade in bedroom
26. fade out bedroom
27. fade in salon
28. fade out salon
29. fade in village
30. fade out village
31. fade in bedroom
32. fade out bedroom

### Set Change Plots

The settings for the salon and bedroom each included a set-piece which locked between the two outside screens. In the case of the bedroom the piece consisted of a wall panel on which hung the nun's picture and a large window on either side of it, while for the bedroom it was a frame in which hung a brown velvet curtain. In each case several properties also had to be changed. (These are included in the properties plot.)

For the fountain scenes a small fountain was brought on, and in the village scenes the stage was bare (except for the screens).

All the set changes were accomplished by the members of the chorus during blackouts and varied in time from 4 to 9 seconds.

#### Cue

1. set salon
2. strike salon; set fountain
3. strike fountain; set salon
4. strike salon
5. set salon
6. strike salon; set fountain
7. strike fountain; set salon

#### Cue

8. strike salon
9. set fountain
10. strike fountain
11. set bedroom
12. strike bedroom; set salon
13. strike salon
14. set bedroom

Property List

## Prologue

Walking stick (Chorus Leader)

## Act I - Scene 1

Tambourine, finger cymbals, wood block, small drum,  
water pitcher, jug of wine and cup (Chorus - set up left)  
Cow bell (Chorus)  
Large rosary (Blazius)  
Quill and ink bottle on cord (Blazius)  
Scroll (Blazius)  
Small rosary (Pluche)  
Parasol (Pluche)  
"Donkey" (set off right)  
2 White masks (Blazius and Pluche)

## Act I - Scenes 2 and 3

Small table (set down left)  
Vase of flowers (set on table)  
Quill, ink and paper (set on table)  
Chair (set down right)  
Scroll (Blazius)  
Handkerchief, rings and lorgnette (Baron)  
4 Masks (Baron, Bridaine, Blazius, Pluche)  
Gold crucifix (Camille)  
Walking stick (Chorus Leader)

## Act I - Scene 4

Fountain (set left centre)  
Hoe (Chorus)  
2 Buckets (Chorus)  
Finger cymbals (Chorus)  
Walking stick (Chorus Leader)

## Act I - Scenes 5, 6 and 7

Small table (set down left)  
 Vase with flowers (set on table)  
 Quill, ink and paper (set on table).  
 Chair (set down right)  
 4 Masks (Baron, Blazius, Bridaine, Pluche)  
 Handkerchief, rings, lorgnette (Baron)  
 Gold crucifix (Camille)

## Act I - Scene 8

Bonnet (Rosette)

## Act I - Scene 9

Small table (set down left)  
 Vase of flowers (set on table)  
 Chair (set down right)  
 2 Masks (Baron, Blazius)  
 Handkerchief, rings, lorgnette (Baron)

## Act I - Scene 10

Fountain (set left centre)  
 Letter (Perdican)  
 Gold crucifix (Camille)  
 Ring (Camille)

## Act II - Scene 1

Small table (set down left)  
 Vase of flowers (set on table)  
 Chair (set down right)

## Act II - Scene 2

4 Masks (Baron, Blazius, Bridaine, Pluche)  
 Handkerchief, rings, lorgnette (Baron)  
 2 Bottles of wine (Blazius)  
 Chicken bone (Bridaine)  
 Letter (Pluche)

## Act II - Scene 3

Fountain (set left centre)  
Gold chain belt with jewelled dagger (Perdican)  
Ring (Perdican)

## Act II - Scene 4

Walking stick (Chorus Leader)  
Parasol (Pluche)

## Act II - Scene 5

2 Masks (Baron, Bridaine)  
Handkerchief, rings, lorgnette (Baron)

## Act II - Scene 6

Bench (set right centre)  
Gold crucifix (Camille)  
Ring (Camille)  
Gold chain and dagger (Rosette)

## Act II - Scene 7

Small table (set down left)  
Vase of flowers (set on table)  
Chair (set down right)  
Mask, handkerchief, rings, lorgnette (Baron)  
Gold crucifix (Camille)  
Gold chain belt and dagger (Rosette)

## Act II - Scene 8

Gold chain belt and dagger (Rosette)

## Act II - Scene 9

Bench (set right centre)  
Gold chain belt and dagger (Rosette)  
Gold crucifix (Rosette)

Costume Plot

- Camille: Blue dress with outdoor jacket (I 2, I 10)  
 Blue dress with indoor bodice (I 3, I 6)  
 Yellow dress with cape, purse, gloves (II 3, II 4)  
 Yellow dress (II 6, II 7, II 9)
- Perdican: Light grey jacket, dark grey pants, white shirt  
 with fly collar, off-white vest, grey cravat with  
 pin, black ankle length boots (Act I)  
 Dark brown jacket, beige pants, light brown vest  
 and cravat, white shirt, black ankle length  
 boots (Act II)
- Rosette: Rust dress with dark brown trim, beige underskirt,  
 brown shoes.
- Baron: Black velvet suit with silver buttons, white lace  
 cravat, cuffs and handkerchief, white stockings,  
 black slippers, white mask and grey wig.
- Blazius: Black pants, short cassock, academic gown, black  
 clerical hat with wide brim, black shoes and  
 stockings, rosary attached to belt, white mask
- Bridaine: Long black cassock, French clerical collar, black  
 skull-cap, black shoes and socks, white mask
- Pluche: Charcoal skirt, white blouse with black bow at  
 neck, white mask and grey wig. Black lace  
 parasol and gloves (I 1, 2; II 4)
- Chorus  
 Leader: Brown pants and vest, grey shirt, beige toque,  
 brown scraf, white stockings, brown boots, gnarled  
 wood walking stick
- 1st Chorus  
 Member: Light green dress with yellow trim, gold over-  
 bodice, brown stockings, black slippers
- 2nd Chorus  
 Member: Blue-green dress, light blue blouse, brown stockings,  
 black slippers
- 3rd Chorus  
 Member: Blue dress with green underskirt and blouse, beige  
 stockings, black slippers
- 4th Chorus  
 Member: Brown pants, light green undershirt, dark-green  
 overshirt, brown stockings, black slippers

## 5th Chorus

Member: Grey pants, medium green jacket, blue-green shirt,  
dark green toque, brown stockings, beige boots.

## 6th Chorus

Member: Brown pants, light green shirt, brown jacket,  
stockings and hat, black slippers



Cost ReportPublicity

The Ubysey - 2 ads. 2 cols x 2" Nov. 15 and 19	
2 ads. 1 cols x 1-1/2" Nov. 21 and 22	21.01
J.W. Boyd Ltd. - 100 posters	27.64

Scenery Materials

Best grade Spruce	18.00
Materials from Stock	29.47
Stores	8.52

Projections

B.C. Camera Supply - rental of 2 slide projectors	8.00
DTJ Projection Lamps	10.00
Processing of photos and slides - Winston Wai	37.30

Costume Materials

Vancouver Textiles Ltd. - taffeta, organdy, lace, wool	67.13
Gold's Linen Co. Ltd., - lace, ribbon, buttons, fabric	15.06
Materials from Stock	8.00

Programmes

Benwell Atkins - Announcing Official Ceremonies	3.36
Gestetner - 2 electronic stencils	6.72

Tickets

1 Rubber stamp	2.27
Anderson Printing Co. Ltd. - 3 sets of tickets	3.02

House Management

Penny Irwin	10.00
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Music

Williams Piano House - additional rental of Eterna Piano from Nov. 18-25	10.50
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Make-up

University Pharmacy Ltd. - Kleenex and Coldcream	5.87
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Actor's Insurance

Richard Blackhurst	6.00
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Petty Cash Items

Props (artificial flowers) - C. Briggs	3.36
Costumes - G. Richardson	3.70
Cleaning Bill - G. Richardson	2.00
Cleaning Bill - M. Bjornson	2.00
Buttons - G. Richardson	.41
6 Collars starched - G. Richardson	2.10
Set (blades for cutting) - S. Hargrave	8.82
Set (8 yds. 54") - S. Hargrave	7.53
Bookstore - M. Bjornson	2.50

Out-of-Pocket Expenses

Curtain rod - A. Wintermans	7.30
Curtains - R. Vale	31.26
Illustration board and paper - M. Bjornson	25.22
Meals and Transportation - Richard Blackhurst	20.00

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\$414.07

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Ticket sales - \$254.50

Loss - \$159.57

Box Office Report

<u>House Capacity</u>	<u>Date</u>	<u>Unsold</u>	<u>Sold</u> 1.50	<u>Sold</u> 1.00	<u>Comps</u>	<u>Total</u>
83	Wed. Nov.20		INVITED AUDIENCE ONLY (OPENING OF DOROTHY SOMERSET STUDIO)			
83	Thurs. Nov.21	0	13 19.50	38 38.00	32	57.50
87	Fri. Nov.22	0	33 49.50	50 50.00	4	99.50
87	Sat. Nov.23	0	29 43.50	54 54.00	4	97.50
			75	142	40	
		0	112.50	142.00		254.50
					Deposits	<u>254.50</u>

# PROLOGUE & DANCE for "NO TRIFLING WITH LOVE"

for flute and piano

JAMES F. COLBY,  
NOV. 1968

The musical score consists of seven staves of music in G major, 3/4 time. The notation includes notes, rests, and various chord symbols. Annotations include measure numbers (5), circled letters (\*B), circled exclamation points (!), and other markings.

**Staff 1:** Chords: C7, F, D-, C, D+

**Staff 2:** Chords: C7, F, D-, D+ (Annotation: \*B)

**Staff 3:** Chords: Bb+, F+, D-, A+, Bb+, Eb+6/5, Ab, C7 (Annotations: 15), 20)

**Staff 4:** Chords: F+, Bb+, Eb+6/5, Ab+, Db+, C7 (Annotation: 25)

**Staff 5:** Chords: C7, F, D+, G-, C7, Db+ (Annotations: 2., 31)

**Staff 6:** Chords: Bb-, F, F, F (Annotations: 35), 40)

**Staff 7:** Chords: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb

45)

Handwritten musical score for exercise 45. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music consists of several measures with notes, rests, and chord symbols. Some notes are marked with 'x' and there are some scribbles in the first measure of the top staff.

50)

Handwritten musical score for exercise 50. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music consists of several measures with notes, rests, and chord symbols. There are some scribbles in the first measure of the top staff.

55)

Handwritten musical score for exercise 55. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music consists of several measures with notes, rests, and chord symbols. There are some scribbles in the first measure of the top staff.

60)

Handwritten musical score for exercise 60. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music consists of several measures with notes, rests, and chord symbols. There are some scribbles in the first measure of the top staff. A circled asterisk with the letter 'A' is written below the bottom staff in the fourth measure.

65)

Handwritten musical score for exercise 65. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The music consists of several measures with notes, rests, and chord symbols. There are some scribbles in the first measure of the top staff.

70)

Handwritten musical score for exercise 70. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of several measures with notes, rests, and chord symbols. There are some scribbles in the first measure of the top staff.

75)

80)

85)

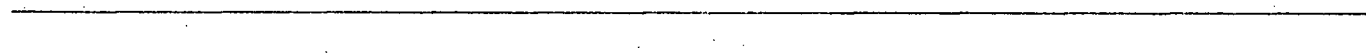
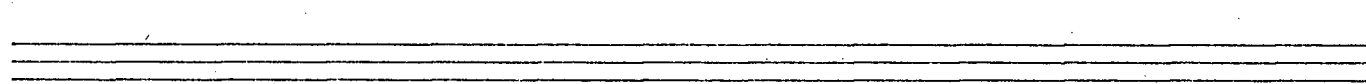
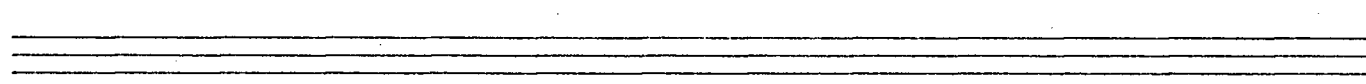
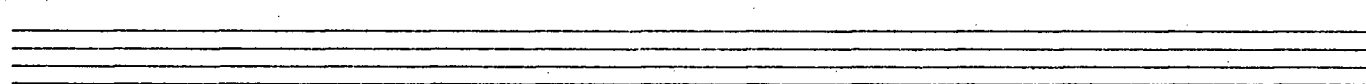
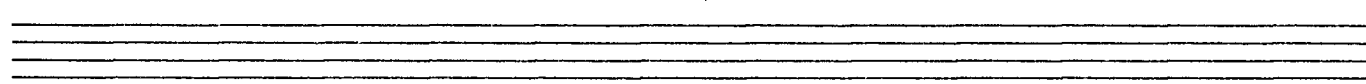
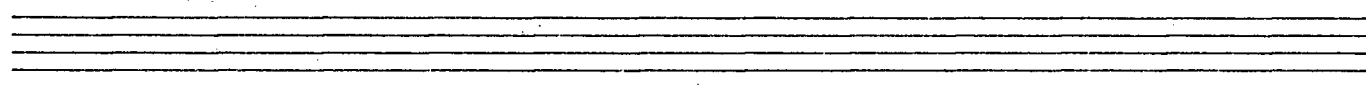
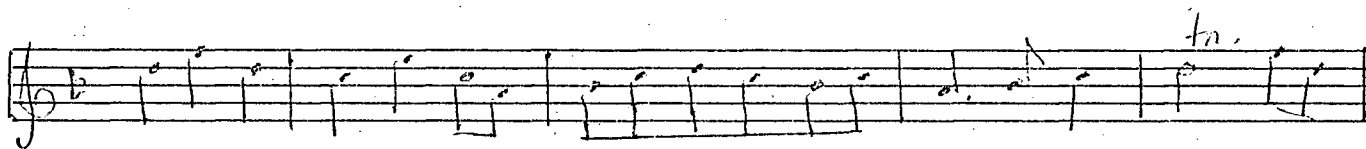
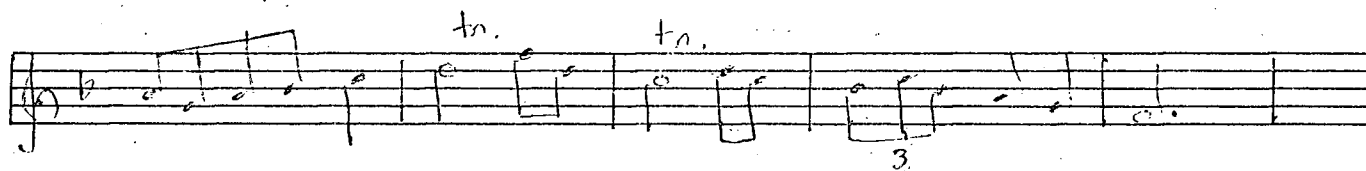
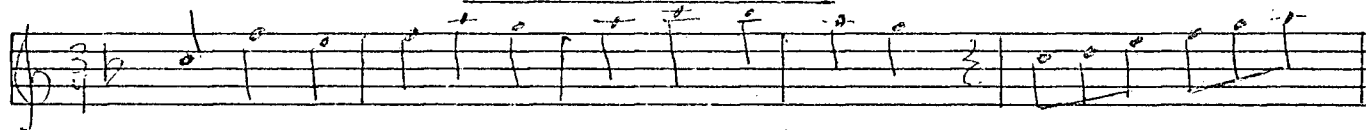
90

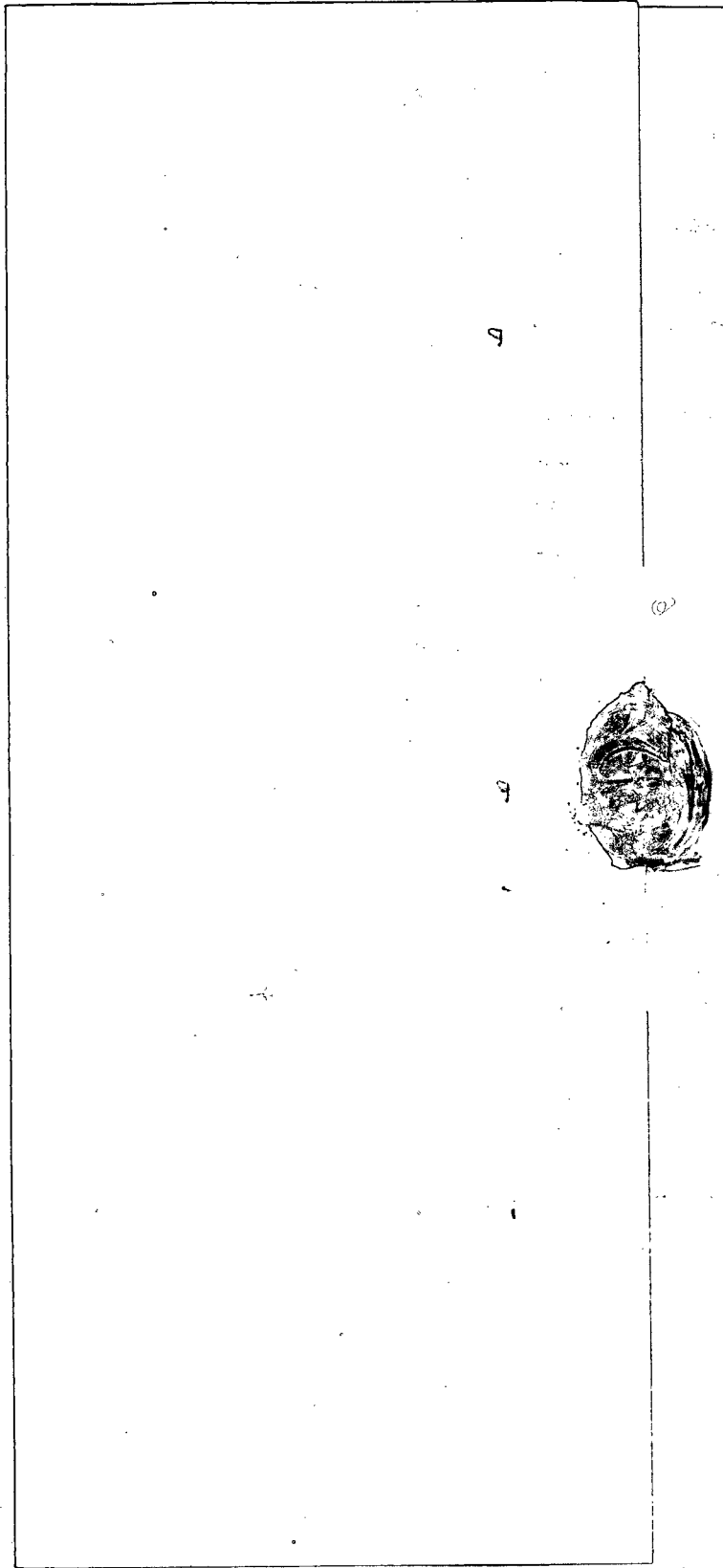
Inter-mezzo

from \*A (bar 68 to end)

from \*B (bar 15 to end of bar 24)

# BARON'S THEME





Program (sealed)



## Players

*Camille* SUSAN CADMAN  
*Perdican* LIONEL DOUCETTE  
*Rosette* BRENDA SHERBIN  
*The Baron* JIM COLBY  
*Fr. Blazius* GARY RUPERT  
*Fr. Bridaine* ELLIS PEYCE-JONES  
*Dame Pluche* GELI LUKIN JOHNSON  
*Chorus Leader* RICHARD BLACKHURST\*  
*Chorus* EILEEN FOGARTY  
 NORA MINOGUE  
 MARGARET SMITH  
 BRUCE AMES  
 JIM SMT  
 JERRY ZISKROUT

\*APPEARING BY PERMISSION OF  
ACTORS EQUITY

## NO WRITING WITH LOVE

by Alfred de Musset  
 translated and adapted by  
 Frank Canino

DIRECTED BY ADRIENNE VINTERAANS  
 DESIGNED BY MICHELLE BJORNSON

MUSIC COMPOSED AND ARRANGED  
 BY JIM COLBY

CHOREOGRAPHY BY RICHARD BLACKHURST

THERE WILL BE ONE FIFTEEN  
 MINUTE INTERMISSION.

## Production

TECHNICAL DIRECTOR

STAGE MANAGER

ASSISTANT DIRECTORS

LIGHTING EXECUTION

COSTUME ASSISTANT

SET ASSISTANT

PROPERTIES

STAGE CREW

MUSICIANS

PHOTOGRAPHY

PUBLICITY ASSISTANT

HOUSE MANAGER

SIMON HARGRAVE

LAURENCE SIEGEL

JOHN LENNOX

HANNAH VANDER KAMP

JOAN SUKAVA

JOSEPHINE PATRICK

JOHN LAING

CAROL BRIGGS

BARBARA KARELL

STUDENTS OF

THEATRE 350

PHYLLIS SURGES

JIM COLBY

HANNAH VANDER KAMP

YINSTON VAI

GORDON MACGREGOR

SARAH WARREN

AN M.A. THESIS PRODUCTION PRESENTED  
 BY THE U.B.C. DEPARTMENT OF THEATRE

ACKNOWLEDGEMENTS:

MR. DOUGLAS,  
 MR. JOHN CHAPPELLE,  
 VANCOUVER SUN  
 AND PROVINCE

Program (open)

# Live, Commanding Theatre In This Staging of De Musset

By LLOYD DYKK

The Dorothy Somerset Studio was officially opened Wednesday with Adrienne Wintermans' production of Alfred de Musset's *No Trifling with Love*, her master's thesis project, and no less than masterly in conception and direction.

Part of the challenge was that de Musset did not write his plays with the intention of having them staged. And then Frank Canino's translation from the French and adaptation for theatre unavoidably sacrifices much of the text's rhetoric to the immediacy of the stage situation.

Even the title, translated from *On ne Badine pas avec l'Amour* to *No Trifling with Love* has all the rhetoric of a subway sign.

Miss Wintermans though must be credited for fashioning a live, commanding piece of theatre, clearly and probingly conceived and economically handled.

The play belongs to a genre for which de Musset is well

known — the comic or dramatic proverb in which the writer theatrically illustrates the content of a proverb.

De Musset deals with Romantic thought modes with a stylistic intermingling including the use of Grecian choruses and the comic of the *commedia delle' arte*.

These elements are present in *No Trifling* in which a pompous, officious baron busily plots the marriage of his son Perdican and his niece, Camille, who for the past 10 years have been at school.

Their first meeting is a cold one. Love is a threat to Camille who has heard the hard-luck stories of the recluses from life who inhabit her convent and call their lives betrothals to God.

But she is too human to accept Perdican's pretended indifference and devised a number of plots that sustain Perdican's interest while leaving her pride inviolate.

To save face, Perdican feigns

love for Rosette, a village girl. When the games are over and Camille and Perdican have expressed their love, Rosette, who represents the sacrilege of love that has been trifled with, dies of a broken heart and presents an impasse to the lovers.

In her thesis Miss Wintermans was aware of the Romantic sympathies for the purity of the peasant spirit as opposed to the sham of the institution, represented by the two petty clerics, the self-righteous governess and the ineffectual gentry.

This was obvious from the white eye-masks that only the fatuous elders wore and the 19th century social cartoon stances and attitudes into which they froze.

It was also obvious from Michelle Bjornson's set consisting of ornately fluted backdrops with images of pastoral life projected onto them.

Jim Colby's music, wedding period style and peasant undertones, carried the idea one step further.

The cast for the most part were inextricably a part of a solid production: Susan Cadman (Camille), Lionel Doucette (Jerdican), Jim Colby (a very good baron), Gary Rupert (Fr. Blazius), Ellis Pryce-Jones (Fr. Bridaine), Geli Lukin Johnston (Dame Pulche) and Brenda Sheerin (a minimally tedious ingenue).

On the negative side, though, the stage hands will have to find a way to move the props between scenes, without sounding like a herd of drugged elephants, and the lighting will have to be more precisely cued.

*No Trifling With Love* runs to Nov. 23, beginning at 8:30.

The Vancouver Sun

November 21, 1968.

## The Ubysey

November 21, 1968.

### By KEITH FRASER

With really a paucity of English drama in the nineteenth century, as seen especially in the untheatrical kind written by the eminent Romantics like Byron and Shelley, it was delightful to discover at the Dorothy Somerset Studio on Wednesday night (its official opening, evidence that French drama from approximately the same period couldn't be blanketed with quite a similar generalization.

Alfred de Musset's *No Trifling With Love*, which received a commendable production by cast and director alike, left me with no doubt that the French reaction against its strict classical inheritance in theatre was worthwhile so far as it went, and meaningful insofar as the adaption by Frank Canino was a good approximation of de Musset's original conception.

Considered one of the four great French Romantics, de Musset gave us a play equipped with a narrator and a chorus comprised of village lads and lasses who comment on the action in a manner that is freer than their Greek predecessors both in language and in movement — the latter thanks largely to the choreography of Richard Blackhurst in the local production.

This tragical comedy, unlike many plays under thesis production, was not plagued by untrained voices that grit like sandpaper across the script. The players here were cast with care by the director, Miss Adrienne Wintermans, and costumed with help from Miss Josephine Patrick, both duties accomplished through eyes of an immediate audience rapport.

This immediacy was achieved by the

assistance of the chorus which engaged initial attention with a frolic and dance that are characteristic of English drama — especially that of the Restoration — primarily at the production's conclusion when the cow is safely in the stall.

Since *No Trifling With Love* ends in a suicide, any similar embellishment its conclusion would have been obviously inappropriate. Instead, the death of the simple Rosette (Brenda Sheebin), occasioned by the aristocratic Perdican's (Lionel Doucette) insouciant disregard for her feelings after he has pledged love, becomes more pathetic if one considers the purposeful juxtaposition of the play's prelude and resolution.

No less appropriate was the opposition of the natural scenes outdoors where Perdican reminisced in true Romantic fashion about his younger days spent in nature, and the artificial drawing room inside which the likes of the foppish Baron (Jim Colby) schemed for Perdican's marriage to Camille (Susan Cadman).

Camille's refusal-acceptance-refusal of her cousin in marriage, and her ultimate decision to withdraw to a protective convent in face of Rosette's suicide for which she shares responsibility, were paralleled for the most part in this production by music composed and arranged by Mr. Colby. This music added an intelligent lyricism to the play and, together with smooth scene transitions, was responsible for a crisp-paced production.

Outstanding performances, while not easy to highlight in this fine cast, would have to go finally to Miss Cad-

man and to Ellis Pryce-Jones who captured, as he generally does, particular enthusiasm from the audience for his marvellous portrait of the obese Father Bridaine — one of two priests responsible for the comic subplot.

Miss Cadman can only remain a talent to watch for in the future; instead of rendering another nancy-pants heroine, often the case with young actresses, she explored the nuances of her role with tenderness and perception.

It is never simple to determine the director's share in the success of a role, but from what I've seen previously of Miss Winterman's work (*Orion*, a one-act play she directed last term) it's a good bet she aided Miss Cadman, at least, in her stage movement, and, at most, in the modulation of this actress's fine voice. Mr. Pryce-Jones, on the other hand, was likely most responsible for his own role's success: his timing and reactions, always professional, appeared intuitive.

My reservations, brief indeed, might be summed up as follows: the production could have done with a slightly less effeminate voice by Mr. Colby, who appeared occasionally to play only for laughs, and whose asides were not always so. And too, the play itself is perhaps marred by Perdican's gift to Rosette, a dagger, which seemed gratuitous at best and an obvious indication of the suicide to follow.

But it was to the credit of a sound production that melodrama was never permitted to intrude here. This play, to recapitulate, was very well done and is quite worth your patronage. It runs until Saturday evening.



1. "Here is the sweetest village in the plain"  
(Prologue)



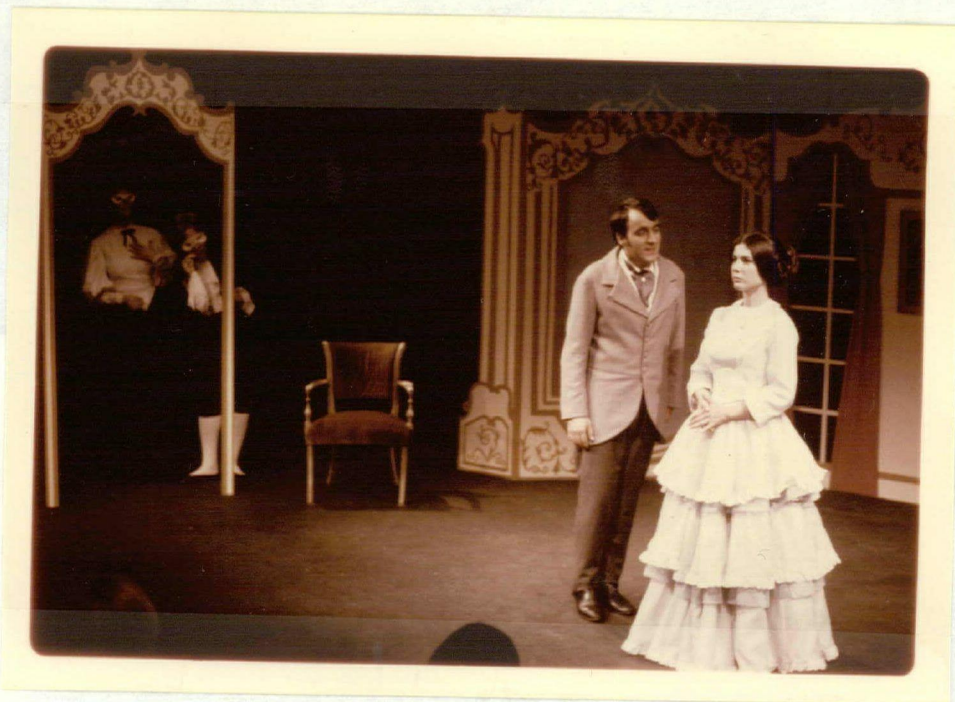
2. "Drink up, Father, ah, take your time." (I,1)



3. "Just in time for the harvest wine is new" (I,1)



4. "...Father Bridaine, the pastor of our Parish" (I,2)



5. "Don't you want to see your favourite meadow again?" (I,3)



6. "Now look at this. . . this ring" (II, 3)



7. "She's left the house,  
She's gone to the fields. . ." (II, 8)



8. "What fools we've been, utterly mad fools" (II, 9)



THE SALON





THE VILLAGE



PERDIKAN  
ACT 2



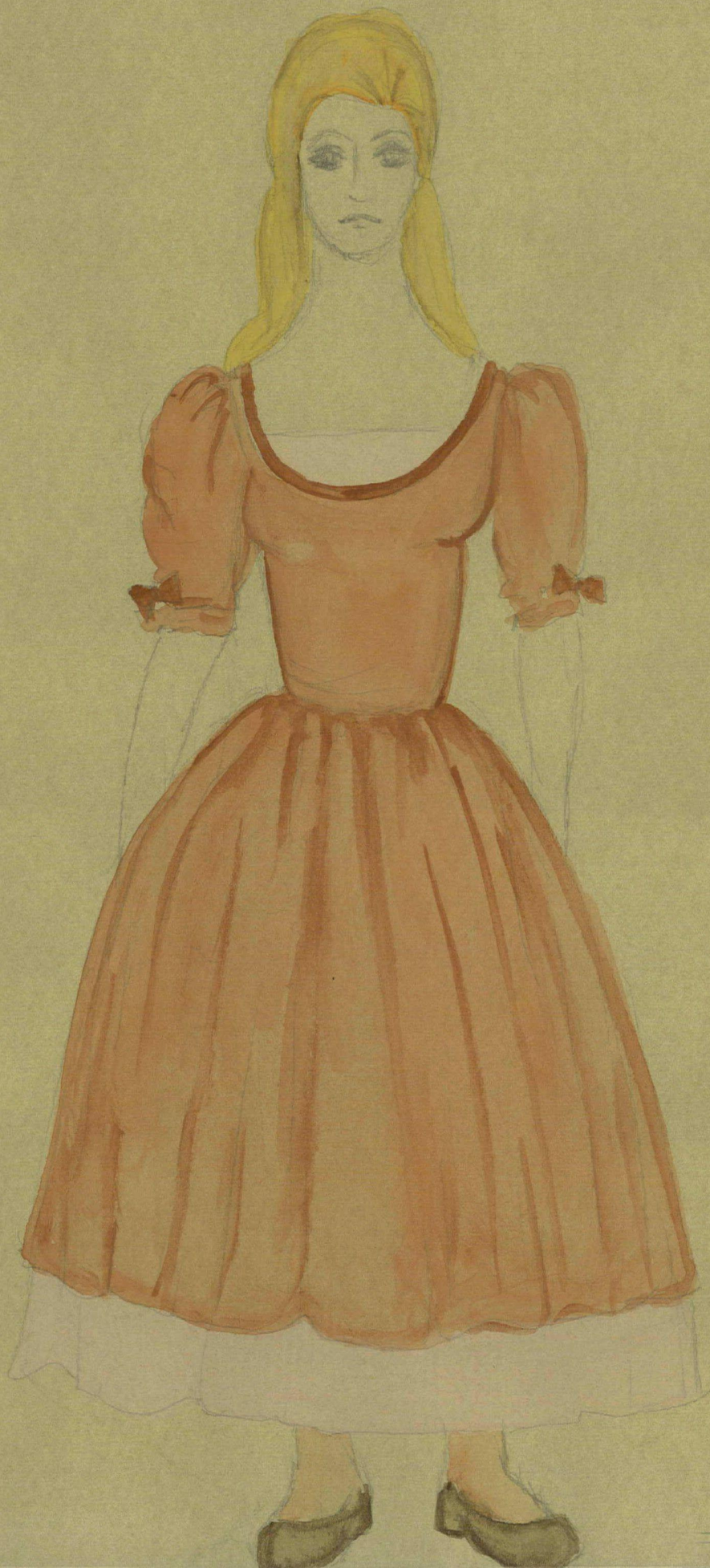
PERDICAN  
ACT I



CAMILLE  
ACT I



CAMILLE  
ACT. 2



ROSETTE



THE BARON



BLAZIUS





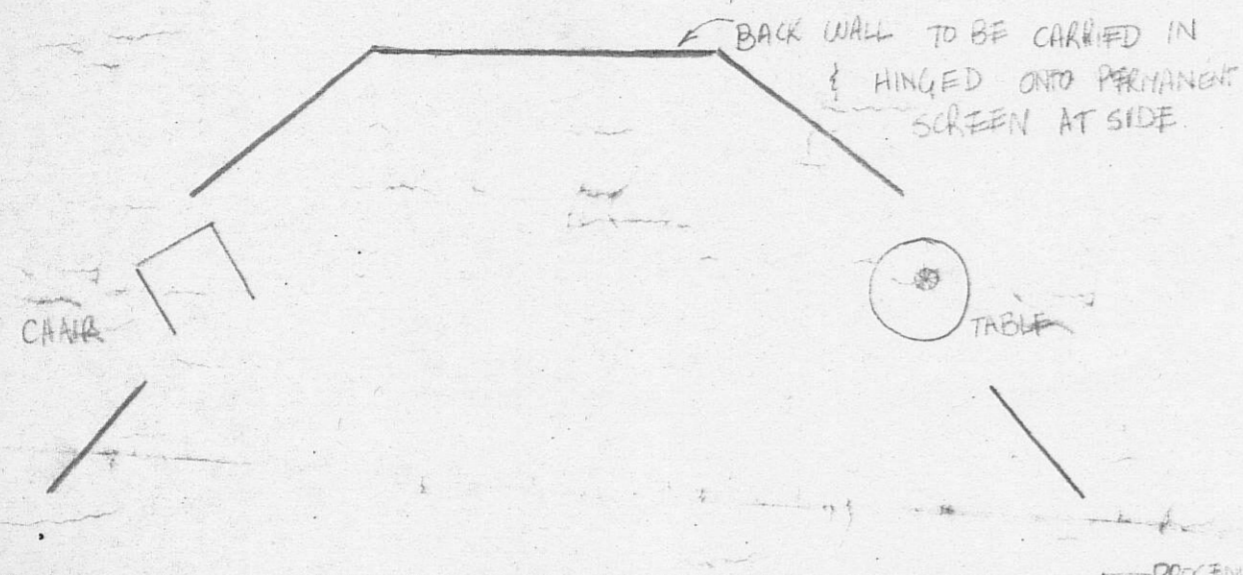
BRIDAINÉ



MISS PUCHE



BACK WALL OF STUDIO

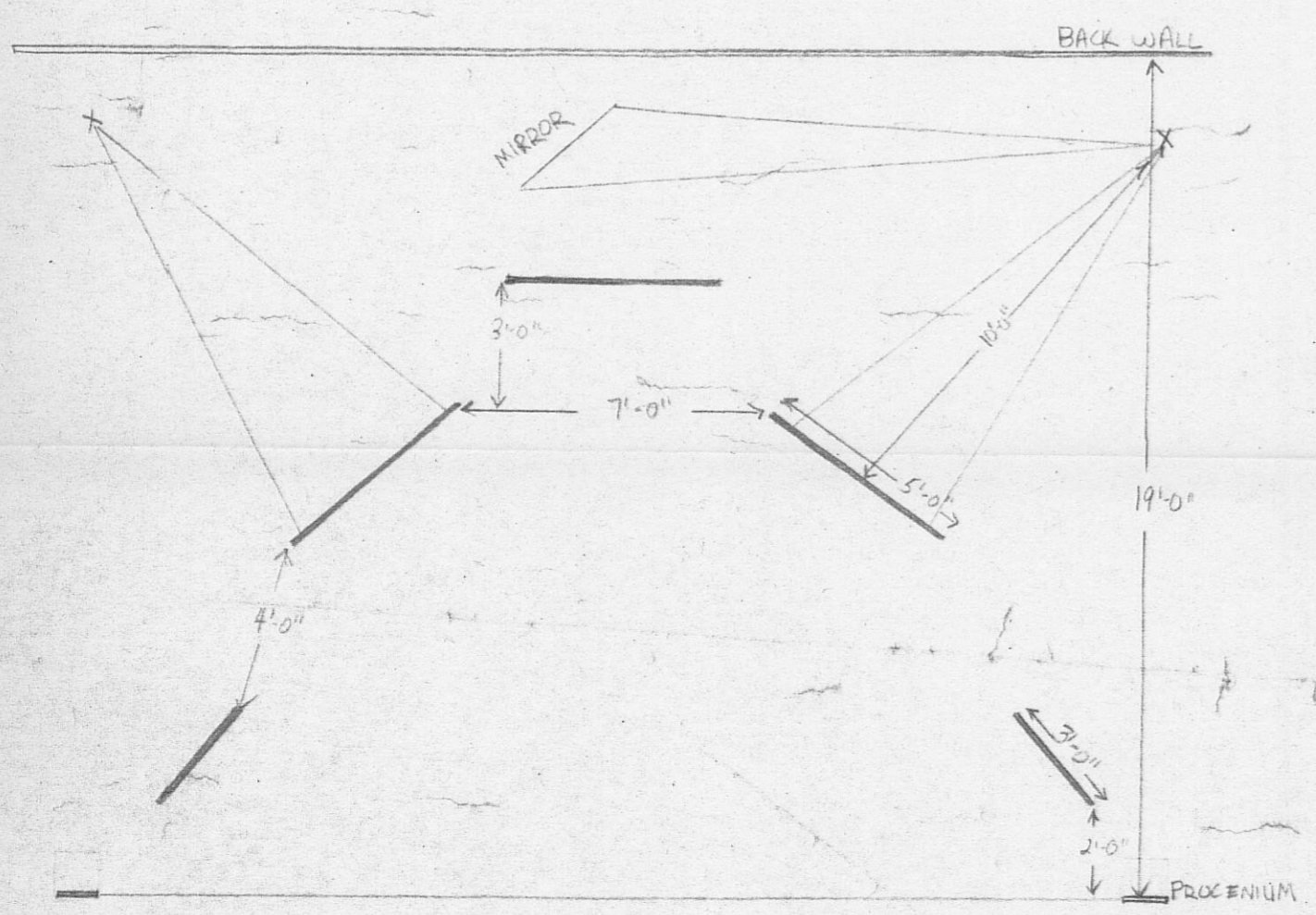


② SALON

BACK WALL OF STUDIO

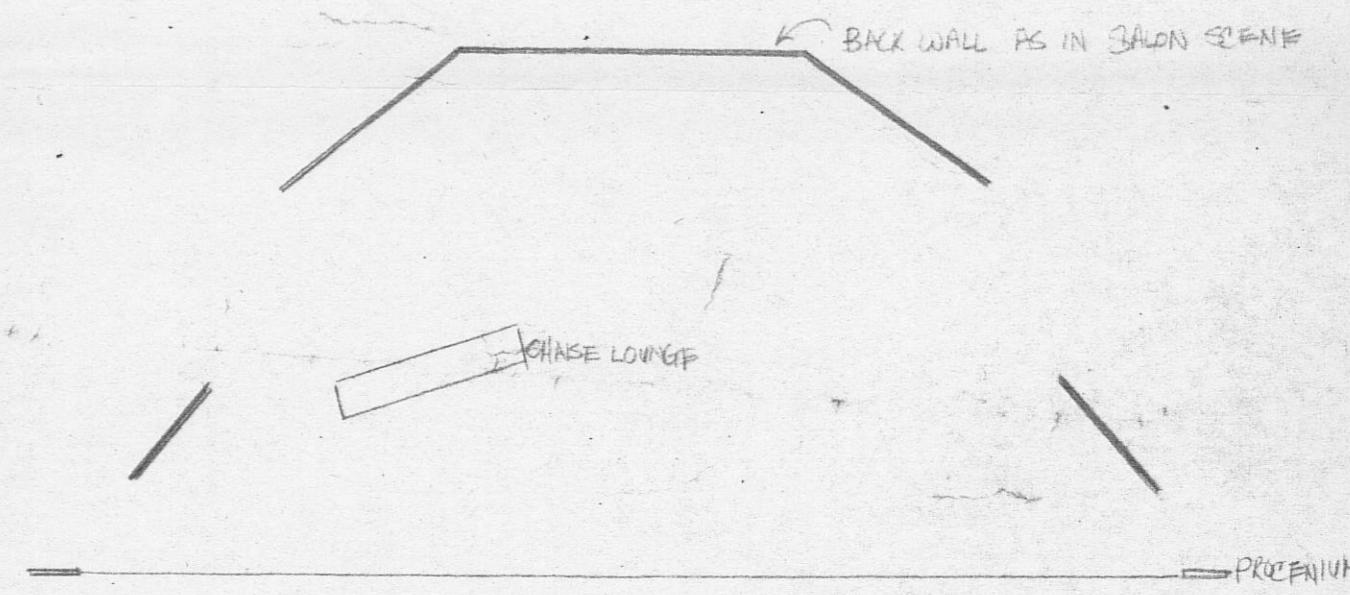


③ FOUNTAIN

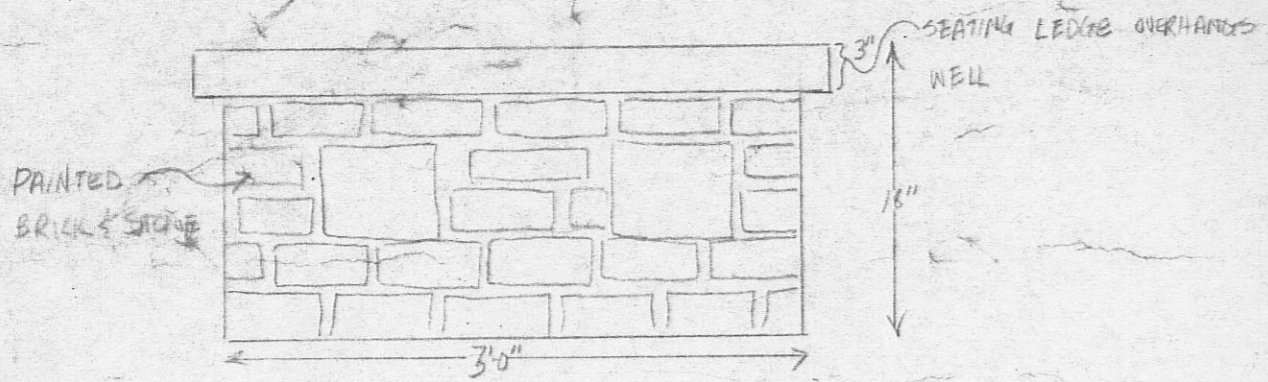


① PERMANENT POSITION OF PROTECTION SCREENS AS SEEN IN VILLAGE SCENE  
 IMAGE PROJECTED FROM 2 PROJECTORS (INDICATED AS 'X')?  
 MIRROR REFLECTION FOR CENTER SCREEN

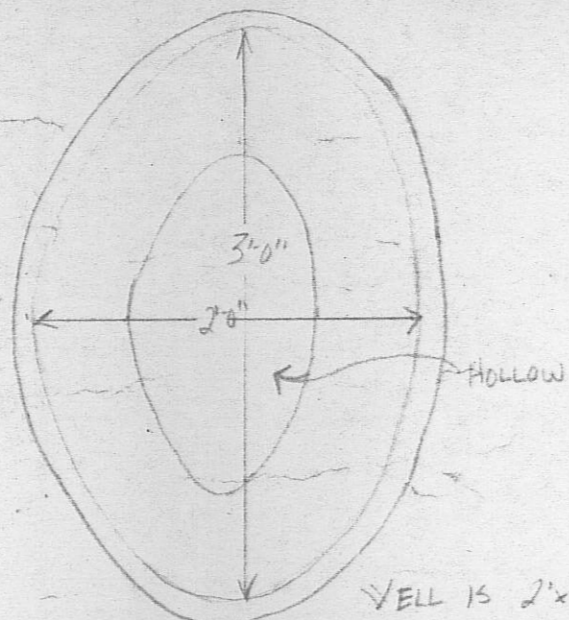
BACK WALL OF STUDIO



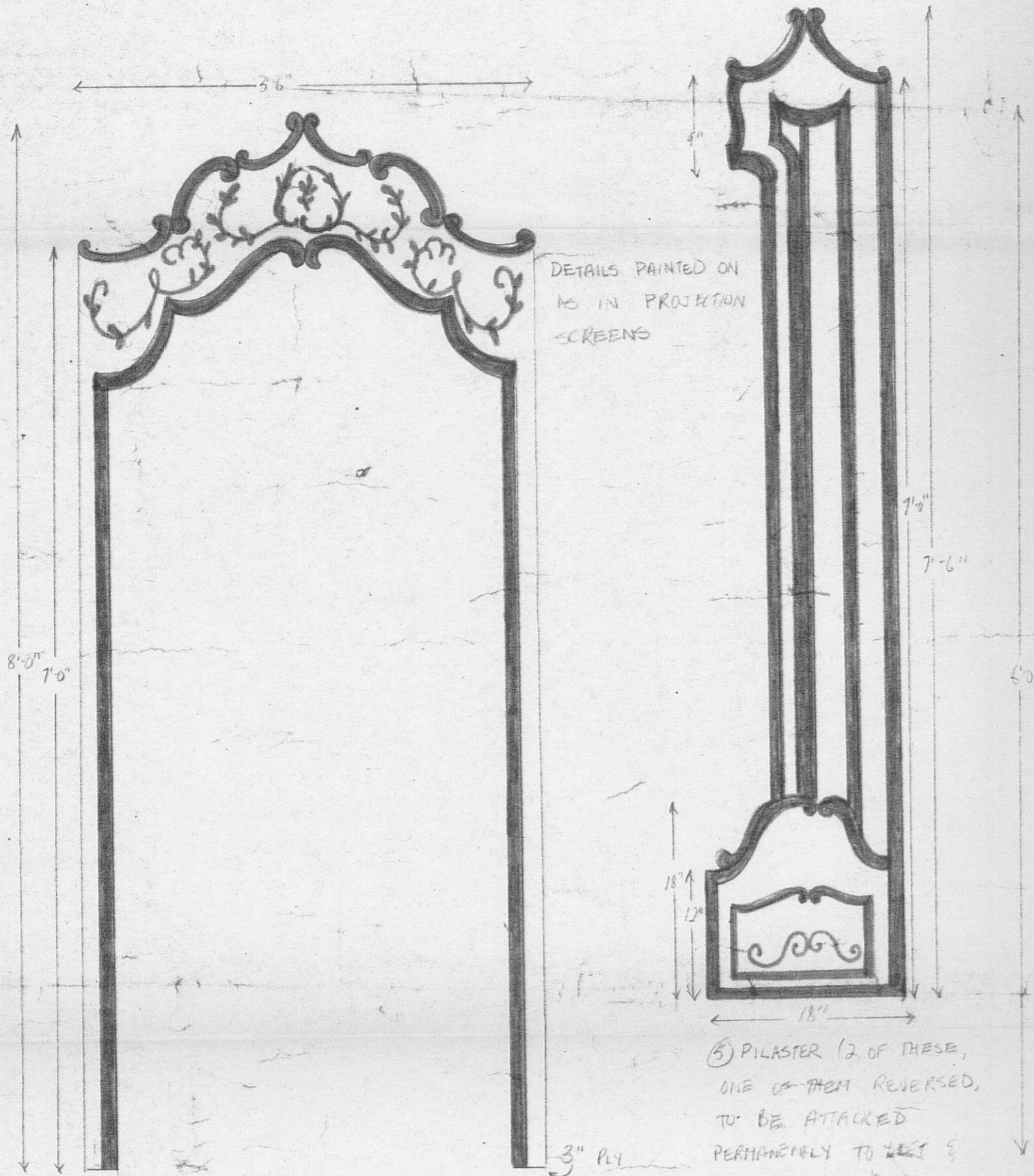
④ BOUDOIR



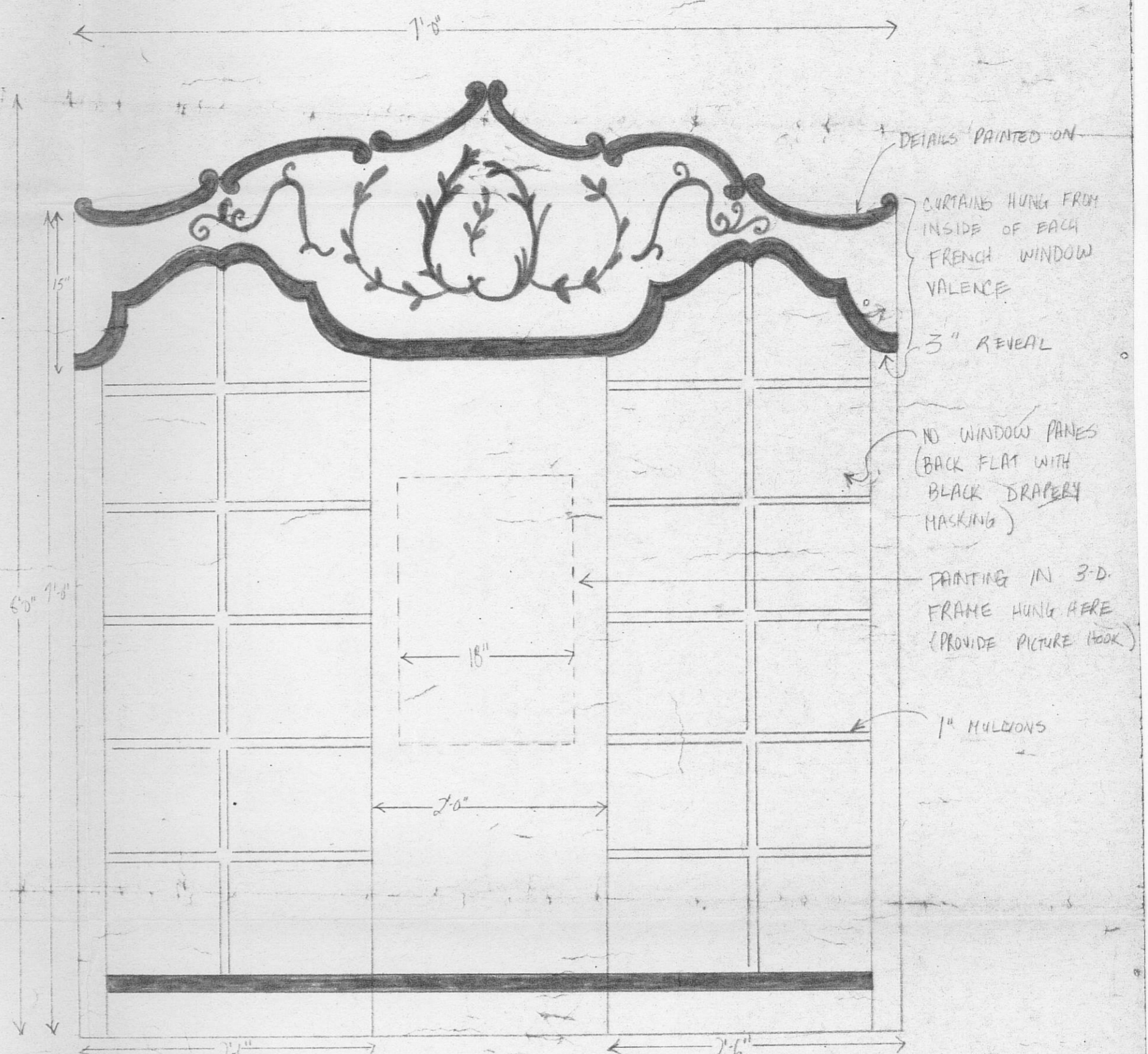
① FOUNTAIN WELL



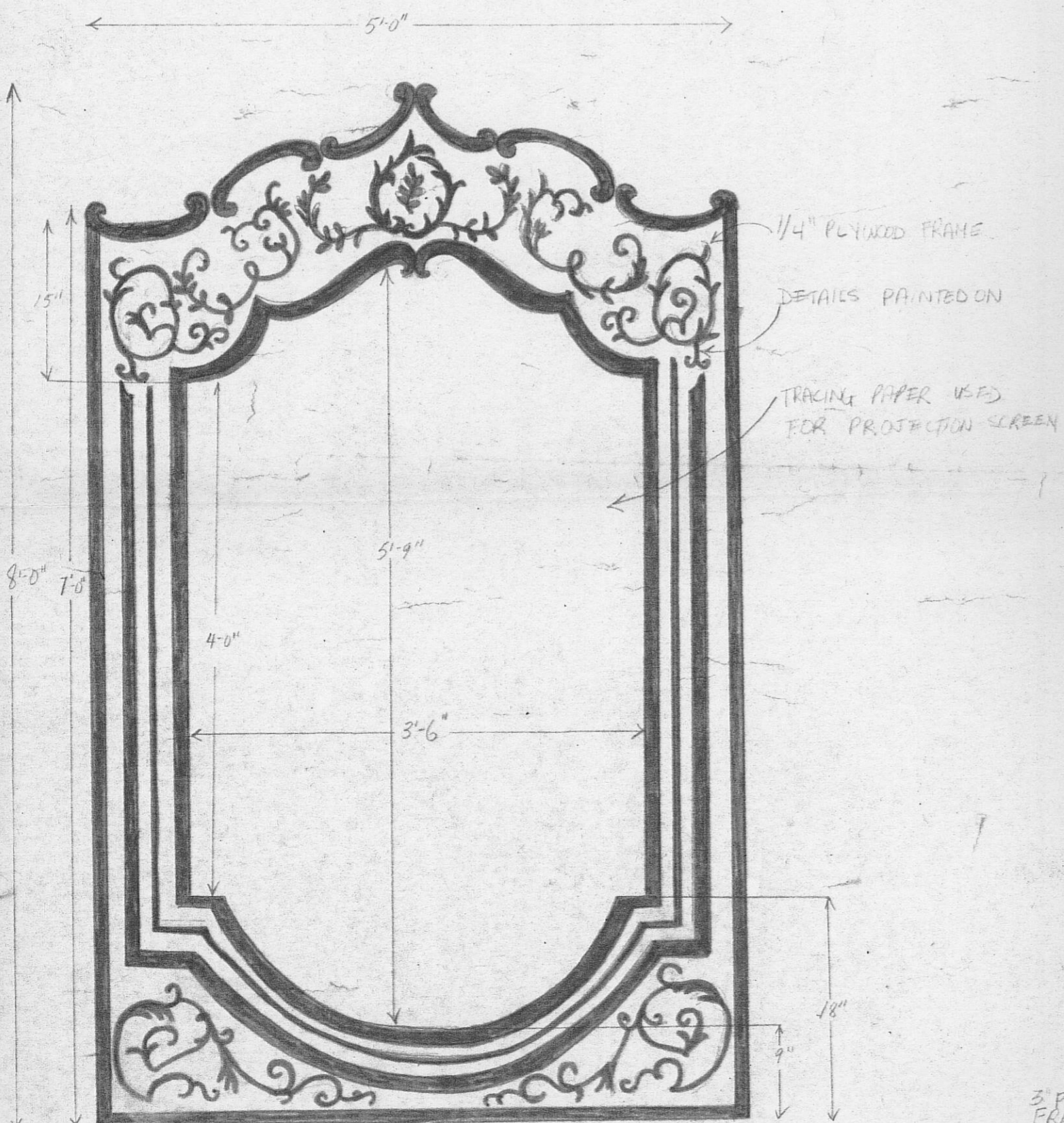
CROSS SECTION OF FOUNTAIN WELL  
WELL IS 2'x3" (ELLIPSOIDAL)  
(LEDGE FOR SEATING PURPOSES  
ACTUALLY OVERHANGS 2'x3' BASE)



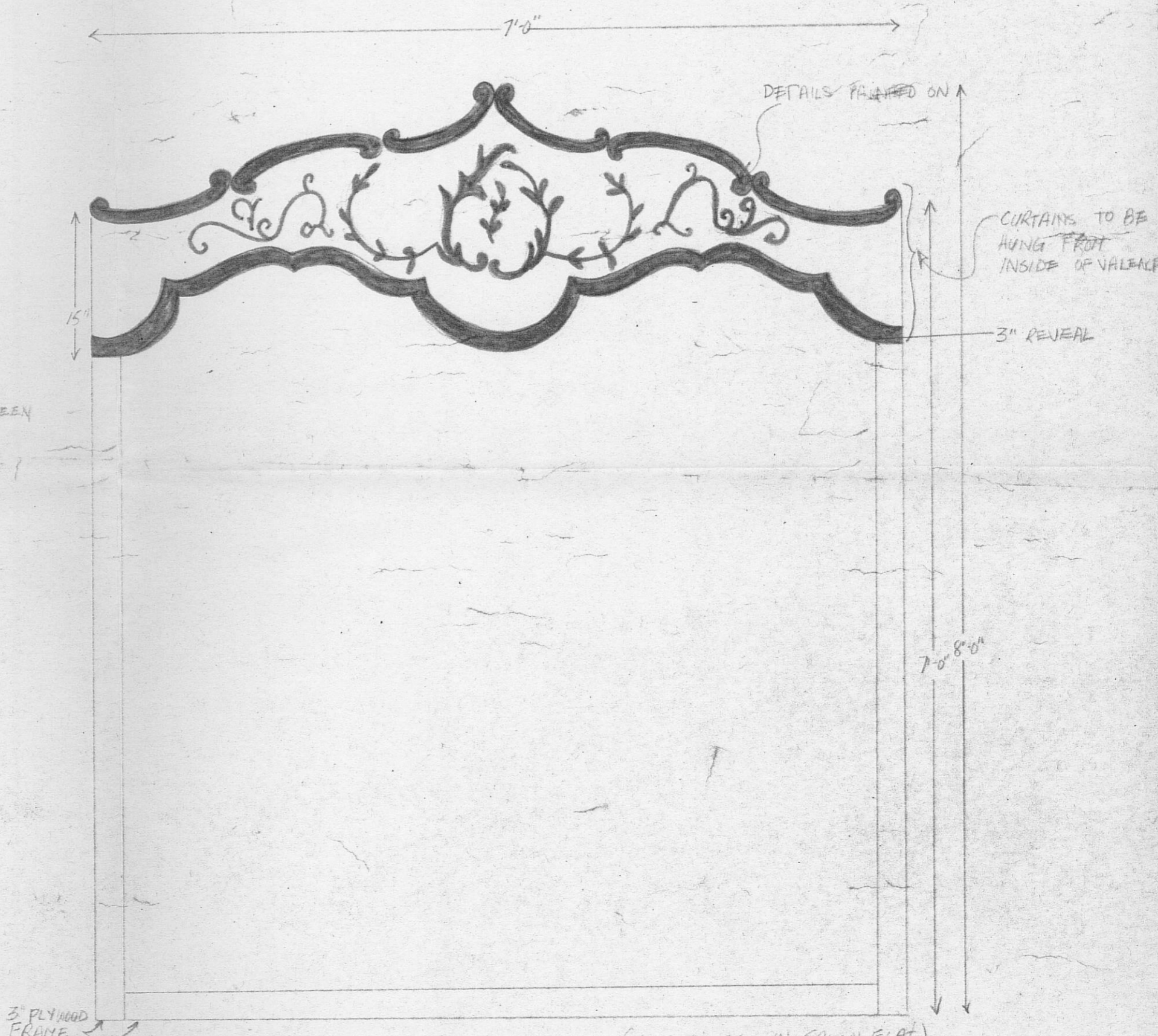
② ENTRANCE PORTALS (2 OF THESE)



③ SALON FLAT (TO BE HINGED AT UPPER CORNERS ONTO PROJECTION SCREENS)



④ PROJECTION SCREEN (3 OF THESE)



⑤ BOUDOIR FLAT (HINGED AS IN SALON FLAT)

B. FRONT ELEVATIONS

SCALE: 1" = 1'

'NO TRIFLING WITH LOVE'  
SOMERSET STUDIO  
NOV. 20, 24, 1963 M.V.D.B.