

# Brock University SCHOOL OF FINE AND PERFORMING ARTS

# Department of Dramatic Arts

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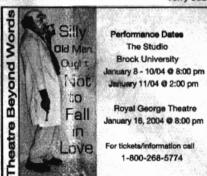
Technical Director
Head of Wardrobe
Resident Lighting Designer
Co-ordinator
Administrative Assistant

Adrian Palmieri Margaret Molokach Ken Garrett Marie Balsom Monika Lederich

# Lesident Theatre Company

Theatre Beyond Words

Robin Patterson Terry Judd



We gratefully acknowledge the Centre for the Arts



Notes from the Translator/Adaptor/Director,

Dumas fils was truly a man astride two cultures: his well-made dramas are mired in melodramatic stereotype, yet aspire to a naturalism that eludes them by today's standards. His plays are now seldom produced save as high camp or opera – or this, our own meta-theatrical exposé.

Above all, Dumas fils wanted to distinguish himself from the romantic "musketeerism" of his celebrated Dad. He devised a "realistic" domestic drama, called theatre utile (useful theatre), where he struck a series of moralizing poses intended to demonstrate the kind of love that could stabilize family values. First he applauded the self-sacrifing love of the courtesan Camille (provided she died); then, in case he be misunderstood as licensing promiscuity, he backpedalled, coining the phrase and the drama The Demi Monde as a scornful exposé of female social climbers. Aghast that adultery continued unabated. he continued in subsequent plays to excavate the Woman Question, featuring female protagonists in various states of virtue and degradation, to point the way to right behaviour.

Although my translation of Dumas fils' script provides the core narrative of this adaptation, I have played fast and loose! I was first attracted to the character of Suzanne, whose intelligence and risk-taking seemed far more admirable to me than their author intended. The sheer fun of the well-constructed melodrama made it easy to translate, and the obvious double standard that Dumas fils accorded to Olivier's deceit and trickery made it fun to satirize. The Translator is the passionate apologist for Dumas fils, through whom I am able to comment on the original.

Historical hindsight makes the glorification of colonized Algeria through the characters of Raymond and Hippolyte appear somewhat ridiculous; the imbecility of the trans-Saharan Railway Project, invested in so heavily by the Third Republic of France, is often used as an example of the fantastical side of capitalism. The two colonial gents are not connected to it in the original, but I just I couldn't resist making them shareholders.

The women characters, too, sit uneasily in their stereotyped roles. I wanted to comment on their historical context, where myths of feminine evil were proliferating to contest the ideas of the New Woman first promulgated by the Revolution.

In rehearsing this premiere production of a script in progress, I've built up a huge debt of gratitude to the grace, generosity and humour of all players on the team. I want to thank the students, who have attacked this challenge with patience, and enthusiasm. We've explored in a way that would have been impossible without such intelligence.

If this production does set poor M'sieur Dumas fils rolling in his grave, I'm sure he's also bragging that his sensationalist, sentimental and moralizing recipe for domestic drama has become the staple of our satellite medial. After all, when it comes to female empowerment, imperialism, dynasty and family values, his attitudes ain't so outdated as some of us post modernists like to think.

Gyllian Raby

# The Demi Monde

#### adapted from Alexander Dumas fils

Director Gyillan Raby \*
Designer William Schmuck
Dramaturge Kim Selody
Lighting Designer Ken Garrett
Sound Designer Trevor Hughes
Fight Choreographer Devon Jones

Assistant Director

Assistant Lighting Designer

Multi-Media Designers

Jason Poynton

Joe Lapinski

Tyler Salnsbury

Vocal Coach

Virginia Reh

~There will be one 15 minute intermission~

#### Cast

The Lady of Camelias Emily Lenz a great-hearted courtesan, dving of tuberculosis

The Translator Benjamin Cook a dramatic colleague of Mz Domas file

The Countess de Vernieres Alexis McDonald of the has-been pobility

Olivier de Jalin

Jack Bevington

raisonneur, protagonist, man of the world

Marcella de Sancenaux

Nicolina Lanni
unfortunate young ward of the Countees de Vernieres

Valentina de Zantis Donia Sawwan wife of Hippolyte de Tichond, forbidden to bear his name

Hippolyte de Tichond Devon Jones unfortunate husband of Valentina, has settled in French Algeria

The Marquis de Thonnerins Ken Hansen elderly nobleman of the ancient regime who has successfully negotiated the 1848 revolution, two empires, three republics and five government constitutions. Father to an (off-stage) daughter of Marcella's age

Baroness Suzanne d'Ange a clever and beautiful "widow" whose title and income derive from the Marquis Jennifer Graham

Raymond de Nanjac Sean Engemann a wealthy and aristocratic military man, of the 3rd Zouaves Regiment. Algeria: wounded: on leave: In love with Suzanne

Martin Nick Alello

a manservant with an eye to raising his social status

Sophie Kimberly Martin

a domestic servant, granddaughter of the Sans Culottes who led the King to his execution

#### Production

Technical Director Adrian Palmieri Head of Wardrobe Margaret Molokach Wardrobe Assistant Glenda Campbell Wardrobe Jr. Assistant Kimberty Martin Wig Mistress Whitney Sellors Stage Management Instructor Leigh Kerr Stage Manager Arras Hopkins Assistant Stage Manager Adrienne Seabourn

#### Crew

Sound Board Operator and Build Crew Elena Phillips Lighting Board Operator and Build Crew Heather Sargeson Multi Media Operator and Build Crew Tara Matthews Props Runner and Build Crew Heather Couch Props Runner and Build Crew Cyrus Sadeghlan Followspot Operator and Build Crew Kyle Villeneuve Michael Holmes Heron Stage Hand and Build Crew Christian Miller Men's Dresser and Build Crew Women's Dresser and Build Crew Sarah Arque

### Special Thanks

Guy Bannerman, Simon Bradbury, Flona Byrne, Sharry Flett, Donna Hrabluck, Brooke Isaacs, Jane Johanson, Peter Krantz, Doug Ledingham, Trish Lindstrom, Catherne MacGregor, Clndy Maude, Kyle McQuire, Logan Medland, Michael Palmierl, Graham Somerville, Pete Treadwell, Barbara Worthy

Most of the music used in this production is trawn from Canadian composer John Weinzweig and italian composer Ennio Morricone

\* Gyllian Raby is directing this play courtesy of Actor's Equity