



# Brock University SCHOOL OF FINE AND PERFORMING ARTS

## Department of Dramatic Arts

Chair: Mary Jane Miller

### Faculty

Jane Leavitt  
Mary Jane Miller

Glenys McQueen-Fuentes  
Marlene Moser  
Gyllian Raby

### Staff

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

Adrian Palmieri  
Margaret Molokach  
Ken Garrett  
Marie Balsom  
Monika Lederich

### Resident Theatre Company

Theatre Beyond Words

Robin Patterson  
Terry Judd


**Theatre Beyond Words**

**Silly Old Men  
Ought Not  
to Fall in  
Love**

**Performance Dates**  
The Studio  
Brock University  
January 8 - 10/04 @ 8:00 pm  
January 11/04 @ 2:00 pm

Royal George Theatre  
January 16, 2004 @ 8:00 pm

For tickets/information call  
1-800-268-5774



We gratefully acknowledge the Centre for the Arts



## Notes from the Translator/Adaptor/Director,

Dumas *films* 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 *films* 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-sacrificing love of the courtesan Camille (provided she died); then, in case he be misunderstood as licensing promiscuity, he back-pedalled, 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 *films'* 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 *films* accorded to Olivier's deceit and trickery made it fun to satirize. The Translator is the passionate apologist for Dumas *films*, 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 *films* 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 media! 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 *films*

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

Assistant Director William Mowat  
Assistant Lighting Designer Jason Poynton  
Multi-Media Designers Joe Lapinski  
Tyler Sainsbury  
Virginia Reh  
Vocal Coach

~There will be one 15 minute intermission~

## Cast

The Lady of Camellias Emily Lenz  
*a great-hearted courtesan, dying of tuberculosis*

The Translator Benjamin Cook  
*a dramatic colleague of M. Dumas fils*

The Countess de Vernieres Alexis McDonald  
*of the has-been nobility*

Olivier de Jailin Jack Bevington  
*raisonneur, protagonist, man of the world*

Marcella de Sancenaux Nicolina Lanni  
*unfortunate young ward of the Countess de Vernieres*

Valentina de Zantle 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 Jennifer Graham  
*a clever and beautiful "widow" whose title and income derive from the Marquis*

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 Aiello  
*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 Kimberly Martin  
Wig Mistress Whitney Sellers  
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 Sadeghian  
Followspot Operator and Build Crew Kyle Villeneuve  
Stage Hand and Build Crew Michael Holmes Heron  
Men's Dresser and Build Crew Christian Miller  
Women's Dresser and Build Crew Sarah Argue

## Special Thanks

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

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

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