

DIRECTOR'S NOTES

The Two Orphans was originally produced in Paris in 1874. Wildly successful, it opened in London and New York the same year. It played internationally for decades and made stars of its leads. Reading the hundred-year-old manuscript in the basement of Odegaard Library, I cried and laughed. Several times. The melodrama is an actor-driven style. The playscript is just a launching pad for the actors' glory, which aspires to the brightness of the sun: illuminating, cleansing, bringing hope and joy to the poorest people of the audience, seated in the highest balcony (also known as "the gods"). The loud speech, exaggerated gestures and long, steady focus are all designed to engage the attention of the gods, who may be a little wobbly from drinking, and also to compensate for dim, pre-modern lighting. It is a style born of economic hardship.

In the depression of 1879, the acting school run by Roger Dumas is on its last legs. They are presenting *The Two Orphans* to potential patrons. These actors, who bear the last vestiges of the style of the Great Boulevard Dramas of the 1830's and 40's hold a tremendous responsibility in their hands, for if they fail, a great tradition, a line stretching back for generations, dies with them.

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SUGGESTED READING

Gaulier, Philippe, *The Tormentor*. Paris: Editions Filmiko, 2006.

Carné, Marcel, Jacques Prévert, R. Borderie, Arletty, Jean-Louis Barrault, and Pierre Brasseur. *Les enfants du paradis, Children of Paradise*. [S.I.]: Criterion Collection, 2002.

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Acknowledgements: Phillippe Gaulier and Gregor Paslawsky for introducing me to Melodrama, M. Burke Walker and Mark Weitzenkamp for pointing me to this script, Lori Pugh for cheerful help in rehearsals and Alyson Roux for good brainstorming, Libby Matthews, and Zachary Takasawa.

NEXT AT UW SCHOOL OF DRAMA

One Act Showcase May 24 - June 7 Penthouse Theatre

American Century by Murphy Guyer

directed by Paula Bennett

Set amidst the era of hope of the end of WWII, Tom returns from war to his doting wife to a shocking surprise.

Apollo of Bellac by Jean Giraudoux

Directed by Alyson Roux

Delight fills the office of the International Bureau of Inventions in Paris when timid Agnes learns the secret to a woman's success.

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drama.washington.edu

The UW Arts Ticket Office: 206-543-4880



Meany Studio Theatre | 31st Season | 78th Production | April 26 - May 10, 2009

THE TWO ORPHANS

by Adolphe D'Ennery and Eugene Cormon

adapted from the French and directed by Jeffrey Fracé

Scenic Design
Lucian Connole

Costume Design
Inci Kangal

Lighting Design
Evan Ritter

Technical Director
Tres E. Tracy Ballon

Dramaturg
Michelle Granshaw

Composer & Sound Design
Christian Frederickson

Fight Choreographer
Geoffrey Alm

Stage Manager
Anneka Kielman

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Master Carpenter
Joseph Anthony Leporati

Charge Scenic Artist
Jordan Baker

Master Electrician
Dave Hult

Costume Construction Crew
Anastasia Armes
Laura Girardot
Inci Kangal
Dilek Kangal
Kimberley Newton

Costume Design Asst.
Casey Rasmussen

Lighting Design Asst.
Megan Campbell

Lighting Crew
Parker Greenlund
Skylar Hansen
Alex Schmidt
Chris Smith

Costume Crew
David Ammentorp
Shanell Borromeo
Kyle Houser
Joceyln Maher
Cadence Weaver
Vannara Yean

Scenic Design Asst.
Andrienne Harper

Scenic Carpenters
Will Alvin
Michael Danilchik
Alex Danilchik
Cameron Irwin
Aaron Jackson
Jinseok Lee
Alan Weldin

Running Crew

Rory Backman
Eun Lee
Andrew Nichols
Duc Nguyen
Sonya Ortis

Katherine Parker
Prashant Pillalamarri
Somayyeh Rahmani
Julia Sears
Amelia Young

Prop Master
Song Yi Chun
Deanna Zibello

Viola Players
Christian Frederickson (4/26-5/3)
Lisa Philip (5/6-5/10)

CAST

Henriette Marissa Lichwick*
 Louise Kayla Lian*
 Chevalier Maurice de Vaudrey Jason Sanford*
 Pierre Frochard, *a Cripple* Noam Rubin*
 Jacques Frochard, *an Outlaw* Martin Fogarty*
 La Frochard, *Mother of Pierre and Jacques* AmyDawn Rufino*
 La Frochard, *Mother of Pierre and Jacques* Andrea Snow*
 Count de Linieres, *Minister of Police* Martin Dinn
 Countess Diane de Linieres Marianna De Fazio*
 Picard, *Valet to the Chevalier* Carl Kennedy*
 Marianne, *an outcast* Molly Hall
 Marquis de Presles Heather Rash*
 Lafleur, *in the service of the Marquis* Martin Dinn
 Annabelle, *Maid to the Marquis* Andrea Snow*
 Doctor of the Hospitals St. Louis and Salpetriere Bobby DuBose
 Antoine, *Secretary to the Minister of Police* Heather Rash*
 Sister Genevieve AmyDawn Rufino*
 Julie, *a Lady* Lindsey Valitchka
 Florette, *a Lady* Rachel Brun
 Cora, *a Lady* Claire Dann
 Sister Therese Heather Rash*
 D'Estrees, *a Gentleman* Brian Kerrick
 Officer of the Guard Andrew Murray
 Singer Claire Dann
 Vendors Rachel Brun, Lindsey Valitchka
 Guards & Soldiers Brian Kerrick, Bobby DuBose, Heather Rash*
 Abductors Bobby DuBose, Brian Kerrick
 Servant Andrew Murray
 Monsieur Dumas Floyd Reichman (appearing courtesy of Actor's Equity)

* Indicates a member of the Professional Actor Training Program (MFA).

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Act I Scene 1 Place Pont Neuf, September 1784
 Act I Scene 2 Chateau du Bel-Air, that evening
 Act II Scene 1 The Cabinet of the Minister of Police, December 24, morning
 Act II Scene 2 Before the Church of St. Sulpice, same day, afternoon
 Act II Scene 3 Henriette's apartment, later that same day
 Act III Scene 1 Hospital of Salpêtrière, two days later
 Act III Scene 2 The Old Boat House, home to La Frochard, a few hours later

The play is presented by the students of École d'art dramatique de Roger Dumas, Grenoble, France, 1879.
 There will be two ten minute intermissions.