



# LES LIAISONS **DANGEREUSES**

By Christopher Hampton

Directed by Hana S. Sharif

From the novel by Choderlos de Laclos

Nov 26–Dec 23

Playing in the Pearlstone Theater

**2016/2017**  
**SEASON**



# Welcome

Dear Friends,

It is my great honor to serve Center Stage once again as its Managing Director. I'm delighted to be back in a city I love, with an institution that has such an incredible impact locally as well as nationally and internationally—and to be working alongside and in support of our visionary Artistic Director, Kwame Kwei-Armah. I'm thankful for the warm welcome I've received; Baltimore's hospitality has been generous, and I'm so happy to be home, in more ways than one.

We're thrilled to be producing a play on our Pearlstone stage again after our longer-than-usual summer hiatus, and we're thrilled to have you back with us on Calvert Street. As you likely noticed, our building is still transitioning into its next stage. Construction—as well as fundraising for the project—is ongoing and going well. We are all so grateful for the support we've received. From our Members and long-time supporters, to volunteers and new friends, our community is working to ensure our Center Stage is a welcoming, exciting, accessible theater that creates the highest quality art. But we're not finished yet, and we'd love for everyone to be involved as well.

In the meantime, I look forward to welcoming you back again into the building with our next show, *The White Snake*, which will open the newly transformed Head Theater. But you will also see many beautiful spaces and features throughout our historic Calvert Street home. We have very deliberately preserved aspects of this historic building that we all treasure. One example close to my heart is the restoration of the beautiful painted windows in the fourth floor Roche Chapel. Everywhere, our renovation aims to preserve and restore our history, while embracing and enabling a dynamic, transformative future.

There's so much to be excited about, and we can hardly wait to share the new Center Stage with you. For now, it is our pleasure to show off this stunning production of *Les Liaisons Dangereuses*. Enjoy!

A handwritten signature in black ink that reads "Michael Ross". The signature is fluid and cursive, with the first name "Michael" written in a larger, more prominent script than the last name "Ross".

Michael Ross  
*Managing Director*

# CAST

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# LES LIAISONS DANGEREUSES

By Christopher Hampton  
Directed by Hana S. Sharif  
From the novel by Choderlos de Laclos  
In the Pearlstone Theater

## CAST

(in order of appearance)

<b>Suzanne Douglas*</b>	La Marquise de Merteuil
<b>Noelle Franco*</b>	Cécile Volanges
<b>Carine Montbertrand*</b>	Madame de Volanges
<b>Brent Harris*</b>	Le Vicomte de Valmont
<b>Aaron Bartz*</b>	Azolan
<b>Elizabeth Shepherd*</b>	Madame de Rosemonde
<b>Gillian Williams*</b>	La Présidente de Tourvel
<b>Georgia Warner*</b>	Émilie
<b>Paul Deo, Jr.*</b>	Le Chevalier Danceny
<b>Jeff Keogh</b>	Ensemble
<b>Ricardo S. Blagrove</b>	Ensemble
<b>Brett Messori</b>	Ensemble
<b>Chloe Mikala</b>	Ensemble
<b>Megan Smith*</b>	Stage Manager
<b>Jeremy Phillips*</b>	Assistant Stage Manager

## THE ARTISTIC TEAM

<b>Hana S. Sharif</b>	Director
<b>Michael Carnahan</b>	Scenic Designer
<b>Fabio Toblini</b>	Costume Designer
<b>Matthew Richards</b>	Lighting Designer
<b>Nathan A. Roberts and Charles Coes</b>	Original Music and Sound Design
<b>Rick Sordelet with Sordelet INK</b>	Fight Director
<b>Leigh Wilson Smiley</b>	Voice and Speech Coach
<b>Gavin Witt</b>	Production Dramaturg
<b>Brandon Rashad Butts</b>	Assistant Director
<b>Pat McKorkle, McKorkle Casting, Ltd.</b>	Casting Director

*\*Member of Actors' Equity Association*

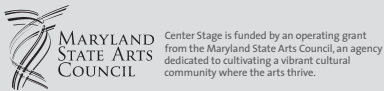
There will be a 15-minute intermission.  
**PLEASE TURN OFF ALL ELECTRONIC DEVICES.**



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# Forewords

## An Introduction to the World of the Play

When I first encountered *Les Liaisons Dangereuses*, I was struck by the emotional and psychological chess match these characters play so expertly (and so viciously).

Set at the cusp of the world changing, in the last moment before the French Revolution, *Les Liaisons* shows us a tiny circle of people—the original One Percent—isolated from any effort or struggle, seemingly insulated from poverty and despair. The play provides an elegant presentation of something terribly raw at heart, juxtaposing gorgeous clothes and furnishings with brutal behavior, beautiful speeches with cruel intentions.

At the center of its terrible chess board sit the Vicomte de Valmont, notorious rake and seducer-about-town, and his co-conspirator (and one-time lover), the Marquise de Merteuil. Something else that surprised and struck me about this piece from my first experience was that, while we recognize Valmont from so many other versions of his Don Juan attitude, Merteuil is like nobody I'd ever met in such a story. She has studied her world, created a role for herself in it, and learned to master it. She's not afraid to use anyone, men or women, in her inexorable quest to get what she wants.

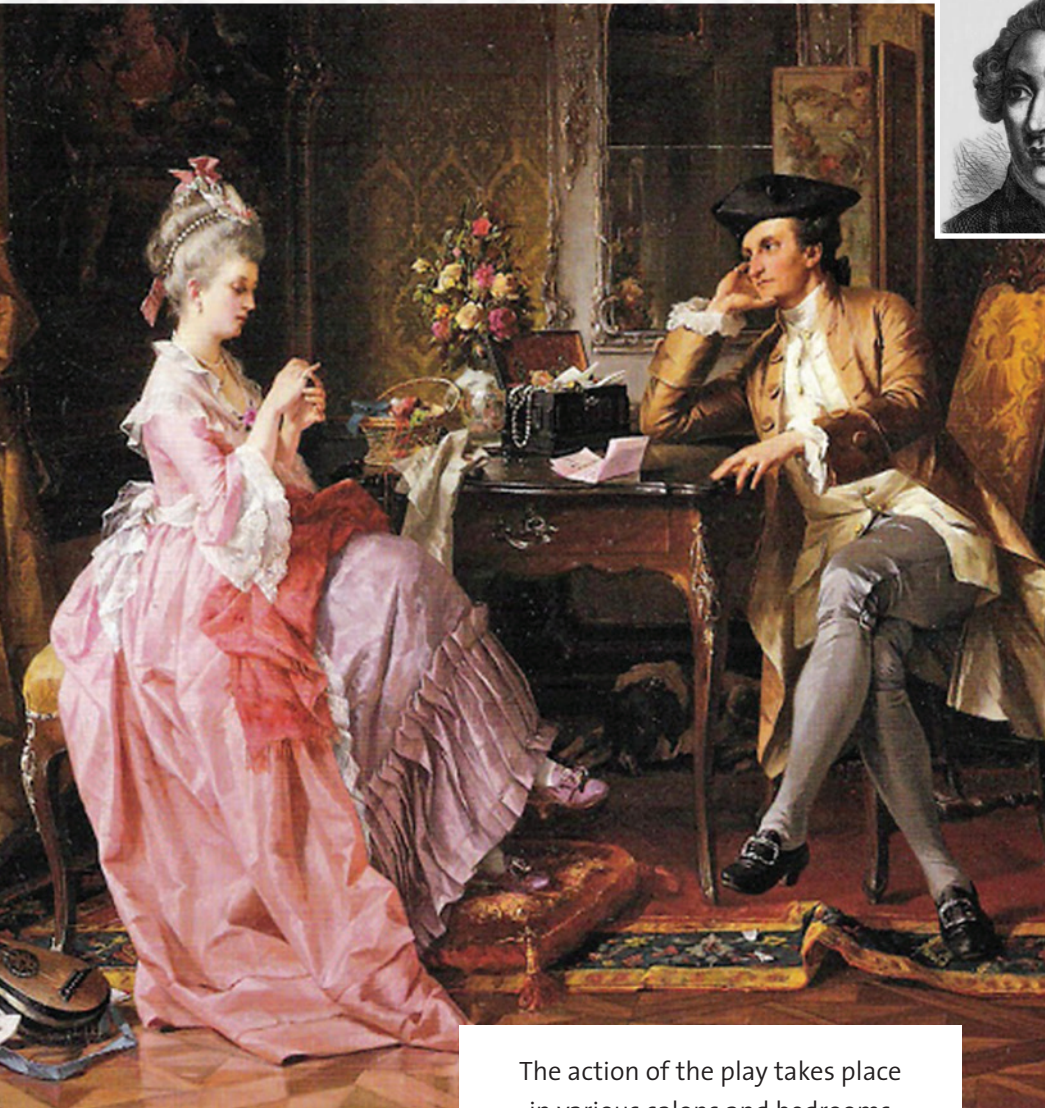
The show has its controversial aspects, of course, and for all its elegance is also often quite uncomfortable, even disquieting; it was the most hotly discussed selection during our season planning process. But the fact that the play ignites fierce conversation is one of the very reasons we chose it. Issues of class, consent, power, privilege, and ethics are as vital now as they were 200 years ago.

Plus, we were eager to provide some classic theater to welcome you back to Calvert Street. This enticing, energetic story features so many of the period elements we love in such pieces—elegant costumes, stunning sets, heightened language—as well as a vividly contemporary sensibility. Cannot many of us also say that we're isolated from so many modern horrors in our daily lives? Isn't it still quite possible, even easy, to lead self-consumed lives detached from social or political injustice and despair?

I believe that this play, and the original novel that inspired it, continues to live on because it remains so relevant and so very *now*.

Welcome back,

Kwame Kwei-Armah  
Artistic Director



**Pierre  
Ambroise  
François  
Choderlos  
de Laclos**

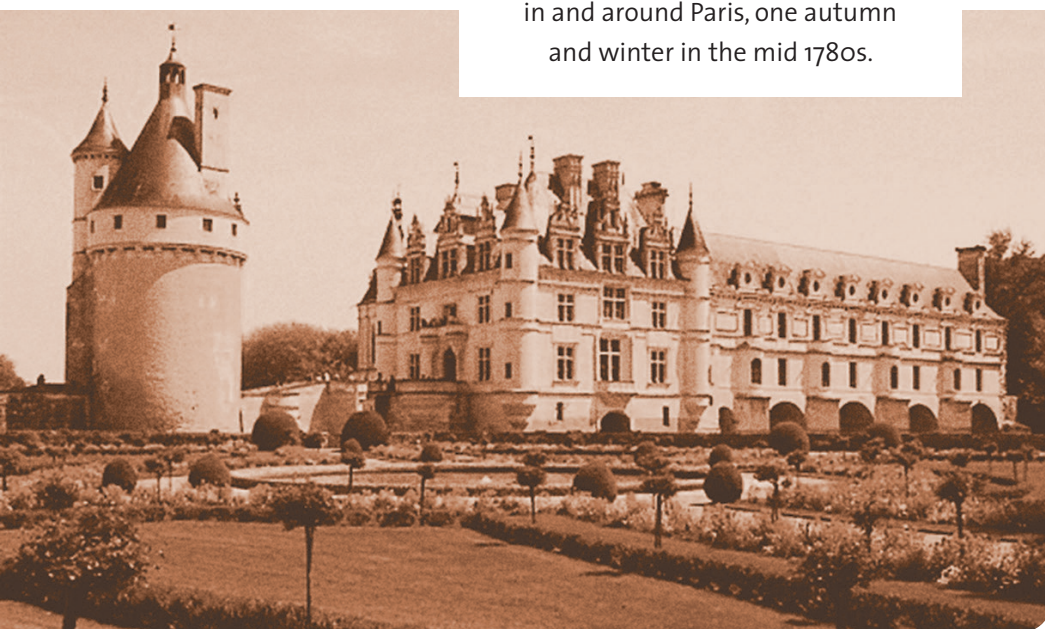
was born to a respectable, though not distinguished, family in Amiens, France in 1741. From the age of 18, he spent most of his life in the military, reaching the rank of *capitaine-commandant* without ever seeing battle. In 1779, he was sent to a remote island to help build fortifications. Dissatisfied with this sedentary work, and with few previous writings to his name, he began work on *Les Liaisons Dangereuses*. When published in 1782, the novel became a scandalous hit, and many readers suspected that the author himself was a libertine. Laclos did have one liaison—with Marie-Solange Duperré—but it hardly amounted to a scandal. Despite their families' disapproval, the two married in 1786, and Laclos proved to be a model husband and father.

Two years later, frustrated by his lack of advancement, Laclos left the army. In addition to writing treatises on the military and on women's education, he embroiled himself in politics in the year leading up to the French Revolution of 1789. During the bloody Reign of Terror that followed, he was imprisoned and escaped execution multiple times. He returned to the army in 1800, serving as a general under a rising military leader: Napoleon Bonaparte. After finally receiving his coveted military title and a command, however, he promptly died in 1803.

One contemporary recalls Laclos saying: "I resolved to write...a book which would continue to cause a stir and echo through the world after I have left it." Indeed, Laclos' writing has outlived him, having been translated into numerous languages and adapted into plays, operas, ballets, films, radio dramas, and sequel novels.



The action of the play takes place in various salons and bedrooms in and around Paris, one autumn and winter in the mid 1780s.





# *The Lure of the Libertine:* Rakes and Rebels

OVER A FIVE YEAR SPAN IN THE MID-1780s, an extraordinary series of celebrated and infamous seducers took the capitals of Europe by storm. Stage and page chronicled the exploits of these notorious libertines in exquisite detail, treading the fine and dangerous boundary between celebrating their manipulative skill and condemning their lascivious abandon. Women fell before their ardent advances while men gnashed their teeth or drew their swords in jealous fury. Their amorous conquests inspired admiration in some and horror in others, fueling a popular genre and, in their way, fanning the flames of revolution.

In 1786, Mozart's *The Marriage of Figaro* made its triumphant debut, an operatic adaptation of Beaumarchais' celebrated 1784 play; in it, a bored and over-privileged Count Almaviva sets his sights on his latest victim, his servant's fiancée. In 1787, Mozart's *Don Giovanni* premiered in Prague, where audiences thrilled and shivered to witness the catalogue of conquests of a legendary Don Juan, who ravishes with one hand while shaking a defiant fist at Heaven with the other. But before both, in 1782, Laclos shook French society to its core with *Les Liaisons Dangereuses*.

## **Both the idea and the practice of libertinism pursued twin tracks.**

One, the rake, seducer, or roué; practitioner of sexual predation and indulgent debauchery; favorite subject of the period's erotic and satirical fiction. The other, free-spirited and free-thinking proponent of intellectual, political, and philosophical liberty; vanguard of rapidly evolving new moral codes. In name and in impulse, both equally challenged—and sought to overturn—deeply entrenched hierarchies.

The first track had fictional roots in portrayals as diverse as the Vice character in Medieval drama, Milton's fallen angel Lucifer in *Paradise Lost*, legends of the notorious Don Juan, the dashing devilish

Macheath of *The Beggar's Opera*, and the lascivious anti-heroes of popular period novels like Samuel Richardson's *Clarissa* (itself alluded to constantly by characters in *Les Liaisons*). The same roots that fed Molière, Beaumarchais, and Mozart—and Laclos.

These fictional models of liberated lusts had real-life counterparts as well; in fact, a favorite game in response to *Les Liaisons* was guessing who had inspired its characters. In life as in literature, both manner of libertines assailed structures of Church and State, often espousing anti-clerical and anti-establishment ideals alongside any moral abandon: both preached liberty of thought, liberty of behavior, liberty of person.

Indeed, Paris in the 1780s was abuzz with new ideas of liberty convulsing both sides of the Atlantic. From the rabid pages of popular pamphlets to clustered conversations in corner coffee houses; from the sober stone streets of Edinburgh and London to the colonial cobblestones of Boston and Philadelphia; and all the way to the glittering salons of Paris, old orders and orthodoxies began to crumble. Conventions religious, moral, and political—the hierarchies holding up state orders and private relations were all challenged, in practice and in principle, by notions of personal and public freedom. Notions that equated virtue and justice with both freedom of conscience and the pleasure principle: Goodness meant what promoted the General Welfare. Not for nothing did Jefferson famously link “Life, Liberty, and the Pursuit of Happiness.”

## **Then, in July of 1789, this whole world went up in flames.**

France's libertines—men and women, radicals and roués—shortly found themselves gathered around the sharp blade of the guillotine. Some came to administer its abrupt justice, and others to suffer its implacable abbreviation.





## Some Legendary Libertines

Whether exercising their erotic freedom or advancing intellectual liberty (or both at once), some libertines attained true notoriety challenging boundaries, subverting tradition, and questioning conventions. Skirt-chasing, sheet-tossing hedonists or intellectually engaged cultural trendsetters, with wit and verve they charmed the 18<sup>th</sup>-century imagination and achieved lasting fame.

**Rakes:** Marquis de Sade, Don Juan, Don Giovanni, Earl of Rochester, Giacomo Casanova, Lord Byron, Anne “Ninon” de Lenclos, Duc de Richelieu, Moll Flanders, Manon Lescault

**Rebels:** John Locke, Thomas Hobbes, Marquis de Lafayette, Thomas Jefferson, Jean-Jacques Rousseau, Thomas Paine, Voltaire, Madame de Pompadour, Benjamin Franklin, Robespierre

## Lady Libertines

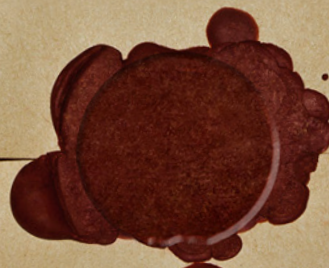
On stage and page, the female rake and the lady libertine emerged in the 18th Century as icons of witty rebellion and transgressive sexuality. In life, such women often made their name as actresses and dancers, courtesans and courtiers, and served as the vanguard of the salon culture that spread so many of the iconoclastic ideas fueling the Revolution—and, for many in this set, drove their own downfall.

Among the most celebrated of the lady libertines was Anne “Ninon” de Lenclos. Daughter of a middle-class lutenist who abandoned the family after dueling over another man’s wife, Ninon grew up wearing men’s clothes and pursuing a man’s education. An early rebel, she caused a stir when she broke into bawdy songs in church and insisted that religion was mere invention. Using her brilliant wit and blazing sex drive, Ninon worked her way up a ladder of lovers that ultimately reached to the highest echelons of French society. This new status let her establish the preeminent salon in Paris, then a special academy to train young noblemen in the art of being gallant lovers. Among the lessons: “A woman through with a man will give him up for anything—except another woman.”

In literature as in life, leading libertines could be men or women; indeed, in *Les Liaisons Dangereuses*, it is the Marquise de Merteuil, female counterpart of the Vicomte de Valmont, who outlines these Five Libertine Commandments:



- 1-Only flirt with those you intend to refuse.
- 2-A poor choice is less dangerous than an obvious choice.
- 3-Never write letters.
- 4-Always be sure they think they're the only one.
- 5-Win or die.





# Before the

By Gavin Witt, Production Dramaturg, and  
Deanie Vallone, the Judy and Scott Phares Dramaturgy Fellow



“After me, the deluge” famously predicted France’s absolute monarch, Louis XV. Whether it was he who actually uttered the phrase or, as some suggest, his mistress, Madame de Pompadour, the diagnosis proved terribly true. A decade later, one of Europe’s oldest ruling families—and the glamorous hordes who clustered and preened in their gilded court—plunged from incomprehensible heights into degradation and death. Paris, considered by many the cultivated capital of the known world, convulsed in fire and blood.

## Privilege, Power, and Pretense

Laclos’ characters in *Les Liaisons Dangereuses*, of course, embody the moment *before* the downfall—poised on the brink but, like Icarus soaring to the sun, at the height of their glories. We catch them in the full throes of the *ancien régime*, the old order. Wealth concentrated into the hands of a tiny elite, along with power and privilege almost without limits; just over one percent of France’s population controlled more than 90% of everything. In the mirrored halls of Versailles, as well as in the salons and boudoirs of *chateaux* and fine homes across France, almost every facet of life organized into a ceaseless and highly theatrical ritual. Everything from clothing to gestures, to modes of speech had a specific code of expectation. From the king on down, from getting up in the morning to going to bed at night, life followed a set routine and became a public performance. These rarified circles of aristocratic pomp gave absolute precedence to polish, politeness, and charm; to wit, sophistication, and artifice. The highest aspiration amid these courtly circles? To embody grace, good taste, and gallantry—preserving a mask of manners at all costs.



**W**hile men aspired to roles as gallants or jostled for proximity to the king, roles for French women at the top of the 18<sup>th</sup>-century social ladder followed more constrained pathways.

**Convent:** Convents were a frequent way-station or final destination—for the education and preparation of girls, as a haven for widows, or as sanctuaries for those escaping limited other options. For young girls like Cécile, convent education was counted on as a kind of finishing school, preparing them for their remaining social roles.

**Courtesan:** Courtesans occupied an established, accepted station on the margin of high society, often enjoying legal contracts with their wealthy clients. Some became “kept women,” (*dames entretenues*) with one or two prominent men providing them with financial and material support. Like Émilie, many of these women also had careers performing in theater, ballet, or opera—where the concept of “patronage” was already in place and often represented the only means of advancement.

**Wife:** Wealthy families habitually arranged marriages for their children to secure wealth, titles, property, and offices; love was rarely a reason for marriage. A good daughter, like Tourvel (or Cécile), would have little choice but to accept her family’s choice of husband. But extramarital affairs, especially among the elite, were prevalent; the king’s mistresses even had official positions, titles, and recognition.

**Widow:** Arranged marriages often led to young widows. While some either remarried or retired to convents, a widow of title and wealth, such as Merteuil, might choose to remain unmarried, valuing her independence and autonomy.



# DeLuze

## SOCIAL PYRAMID

King & Royal Family

0.5% Clergy  
1.5% Nobility  
3% *Haute Bourgeoisie*  
Wealthy Middle Class

24% *Urban Workers and Petite Bourgeoisie*  
Lower Middle Class

71% Peasants

*“From wedding to funeral, family life proceeded within horizons which changed rarely, where situations identical in their geographic and sociological origins were consolidated, and where immobility was the rule and change the exception.”*

– Daniel Roche,  
*The People of Paris: An Essay in Popular Culture in the 18<sup>th</sup> Century.*

## CLASS CHASM & THE COMING CONFLAGRATION

Offstage and just out of sight lurk the more sordid realities at the other end of the chasm. Extremes of poverty and riches, degradation and luxury, struggle and leisure made up a world of stark contrasts and jarring juxtapositions. As one modern historian relates, “[T]he social misery of Paris, the material and moral alienation of most of its citizens, were inseparable from the luxury of the privileged and the city’s seductive charm. The pact which bound the city to poverty and wealth was reinforced by all ‘the indescribable weight of the charm of nature.’”

*“How different was the sight of Paris from what I expected...I had imagined a town as beautiful as it was large, with a most imposing aspect including nothing but superb streets, palaces of marble and gold. Coming in, I saw only dirty, stinking alleys, ugly black houses, an air of filth and poverty, beggars, carters, mending women. I was so struck by all this at first that all the truly magnificent things I have since seen in Paris could not efface this first impression, and I have been left with a secret distaste for life in this capital city...”*

– Jean-Jacques Rousseau,  
*Les Confessions,*  
in *Oeuvres Complètes*

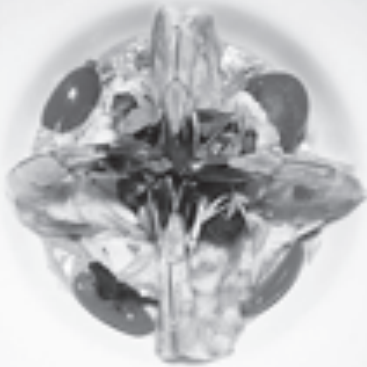
*“Bowed beneath the eternal weight of fatigue and labour, raising, building, forging, plunging into quarries, perched upon roofs, transporting enormous burdens, cast upon the mercy of all powerful men, and crushed like an insect as soon as he tries to raise his voice, the poor Parisian earns only by hard labour and the sweat of his brow a scant subsistence which merely prolongs his days without ensuring him a peaceful old age...”*

– Louis-Sébastien Mercier,  
*Le Tableau de Paris*

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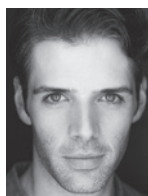


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# BIOS

## THE CAST



**Aaron Bartz\***—Azolan.

**Center Stage:** debut.

**Regional**—Yale Rep: *The*

*Caucasian Chalk Circle,*

*Hamlet, American Night;*

Shakespeare & Company:

*The Comedy of Errors, Red Velvet;* Texas

Shakespeare Festival: *The Beaux' Stratagem,*

*Hamlet.* **Tours**—Montana Rep: *To Kill a*

*Mockingbird;* Shakespeare Theatre of NJ

LIVE!: *A Midsummer Night's Dream, Macbeth.*

**Film/TV**—*The Good Wife.* **Education**—

Yale School of Drama. **Miscellaneous**—

Aaron is from Montana and loves

mountains and trees. Thank you, Maria

Bartz! aaronkartz.com



**Ricardo S. Blagrove**—

**Ensemble. Center Stage:**

debut. **Regional**—Everyman

Theatre: *Ruined;* ArtsCentric:

*Dreamgirls, Jesus Christ*

*Superstar, It's a Wonderful*

*Life, Into the Woods;* Annex Theater: *Double*

*Consciousness;* Carl J. Murphy Fine Arts: *The*

*Door, Pantomime, Treemonisha, Porgy and*

*Bess;* Carnegie Hall: *Jeanne d' Arc au Bûcher,*

*Bernstein Mass, Faure Requiem.* **Education**—

Morgan State University.



**Paul Deo, Jr.\***

—*Le Chevalier Danceny.*

**Center Stage:** debut.

**Regional**—Shakespeare in

the Park: *Troilus and Cressida;*

Wesleyan University: *The*

*Great God Brown;* NYU TISCH Grad: *Peer*

*Gynt (Peer Gynt), Playboy of the West Indies,*

*Vanya and Sonya and Masha and Spike*

(Spike). **Education**—Wesleyan University

(BFA), NYU TISCH Grad Acting (MFA).



**Suzanne Douglas\***—

*La Marquise de Merteuil.*

**Center Stage:** debut.

**Broadway/Off Broadway**—

*The Threepenny Opera (w/*

Sting). **Film**—*Happy Yummy*

*Chicken* (for which she also wrote the title

song), *Black N' Blue, Tap (w/ Sammy Davis,*

Jr.), *How Stella Got Her Groove Back (w/*

Angela Bassett), *Jason's Lyric (w/ Forrest*



Director Hana S. Sharif speaks to cast and staff at first rehearsal for *Les Liaisons Dangereuses*.

Whittaker). **TV**—*Bull (w/ Michael*

*Weatherly), Parent 'Hood (w/ Robert*

*Townsend), The Good Wife, Bones, Law and*

*Order – Criminal Intent.* Suzanne is excited

to be in Baltimore at Center Stage for this

production of *Les Liaisons Dangereuses.*

facebook.com/SuzanneDoug,

@suzzannedouglas, #suzzannedouglas



**Noelle Franco\***—*Cécile de*

*Volanges.* **Center Stage:**

debut. **Off Broadway**—New

York Classical Theater: *A*

*Midsummer Night's Dream;*

**Regional**—Virginia Rep.:

*Saturday, Sunday, Monday;* **Other**—Jewish

Plays Festival: *Diaspora.* **Other**—Company

Manager: The Attic Theater Company;

**Education**—University of North Carolina

School of the Arts.



**Brent Harris\***—*Le Vicomte*

*de Valmont.* **Center Stage:**

debut. **Broadway/Off**

**Broadway**—Pearl Theatre:

*Richard III;* The Actors

Company Theatre: *Long*

*Island Sound;* Promenade Theatre: *Tryst.*

**Tours**—*The Screwtape Letters, The Lion King*

(Scar). **Regional**—Shakespeare Theatre of NJ:

*Exit the King, The Guardsman, The Alchemist,*

*Henry IV, To Kill A Mockingbird, Timon of*

*Athens;* Portland Center Stage: *Twelfth Night,*

*The Beard of Avon* (Drammy Award for

Outstanding Leading Actor); Philadelphia

Theatre Company: *Orson's Shadow*

(Barrymore Award nomination); American

Repertory Theater: *Ajax* (IRNE Award

nomination); Pittsburgh Public Theater:

*L'Hotel;* Oregon Shakespeare Festival:

*Present Laughter, Much Ado About Nothing,*

*Dr. Faustus;* Denver Center Theatre Co.:

*Measure for Measure, Amadeus, Noises Off;*

Shakespeare Theatre Company in D.C.: *The*

*Two Gentlemen of Verona, Julius Caesar, The*

*Winter's Tale;* Actors Theatre of Louisville:

*Heartbreak House;* Seattle Repertory

Theatre: *A Midsummer Night's Dream;*

Syracuse Stage: *Macbeth, Dracula.*

**Film/TV**—*Out of the Box, Guiding Light.*



**Jeff Keogh**—**Ensemble.**

**Center Stage:** debut.

**Regional**—Folger Theatre:

*Mary Stuart, Romeo and*

*Juliet, Pericles, A Midsummer*

*Night's Dream, District*

*Merchants;* Chesapeake Shakespeare

Company: *Antony and Cleopatra, Hamlet,*

*The Merry Wives of Windsor, A Midsummer*

*Night's Dream, Much Ado About Nothing,*

*As You Like It, Romeo and Juliet, Macbeth*



Images from first rehearsal for *Les Liaisons Dangereuses*

(*Macbeth*), *Othello*, Round Table Theatre Company: *Macbeth* (*Macbeth*), *Hamlet*.

**Film/Television**—*The Dish*, *The Bank*.

**Education**—Academy for Classical Acting at The George Washington University.



**Brett Messori**—

*Ensemble*. **Center Stage:** debut. **Regional**—Adventure Theatre: *The Emperor's Nightingale* (Prince Bao).

**Film/TV**—*Criminals At Work*.

**Education**—Loyola University Maryland.

**Professional**—Movement Director, 7 Ronin Productions.



**Chloe Mikala**—

*Ensemble*. **Center Stage:** debut. **Regional**—Everyman Theatre: *A Streetcar Named Desire*, *Wedding Band* (staged reading), *The Little Foxes*

(staged reading); Chesapeake Shakespeare Company: *Unscene* (workshop production); Pointless Theatre: *A Very Pointless Holiday Spectacular*; Iron Crow Theatre: *The Well of Horniness*; Maryland Ensemble Theatre: *11 Days of Bloody*, *Bloody Carnage* (staged reading), *The Funeral of Casey B. Collins* (staged reading). **Education**—Towson University. **Miscellaneous**—Love and thanks to my friends and family who continue to support me on this amazing journey. Forever humbled and grateful.



**Carine Montbertrand\***—*Madame de Volanges*.

**Center Stage:** debut. **Off-Broadway**—*The Flying Machine's Frankenstein* at Soho Rep, Classical Theatre

of Harlem, two seasons with The Acting Company (*Lady Macbeth*, Margaret in *Richard III*). **Regional**—Hartford Stage: *Private Lives* (dir. Darko Tresnjak); Actors Theatre of Louisville, The Alley (*Fool*, world premiere by Theresa Rebeck), Repertory Theatre of St. Louis, nearby UDREP (seven seasons), Cincinnati Playhouse in the Park (Acclaim Award, Emilia in *Othello*), Pioneer Theatre, Capital Rep, and more.

**Audiobooks**—over 70, mostly for Recorded Books ("Earphones Award," American Library Association's "Selected Audio," "Notable Recording"). **Upcoming**—Her original solo play, *Seven Devils and a French Nun*, was developed with a grant from Amherst College and will be performed in NYC this January. **Education**—MFA, The University of Delaware. **Professional**—Faculty at Stella Adler Studio of Acting, neutral and Commedia dell'Arte mask. carinemontbertrand.com



**Elizabeth Shepherd\***—*Madame de Rosemonde*.

**Center Stage:** debut. **London West End**—*Inherit the Wind*, *War and Peace*. **Broadway**—*Conduct Unbecoming*.

**Festivals**—Stratford Festival (*Cordelia*, *Gertrude*, *Queen Katherine*), Shaw Festival (*Eliza Doolittle*), and regional theaters all over England and the USA. **Recent credits**—*The Royal Family* (Fanny Cavendish), *Driving Miss Daisy* (Daisy Werthan), *The Gin Game* (Fonsia Dorsey), *Coriolanus* (Volumnia), *Great Expectations* (Miss Havisham), *Pygmalion* (Mrs. Higgins), *Humble Boy* (Flora Humble). Other favorite roles include Blanche in *A Streetcar Named Desire*, Elsa Tabori in *My Mother's Courage*, Ranevskaya in *The Cherry Orchard*, and Fraulein Schneider in *Cabaret*. **Selected TV**—*The Winter's Tale* (Hermione, PBS Emmy nomination), several BBC Masterpiece Theatre series, *All My Children*, *Law and Order: SVU*, *The Adventures of Shirley Holmes*, *Shades of Black* (Mrs. Thatcher), *JFK: The Restless Years*. **Selected Film**—*The Tomb of Ligeia*, *Damien: Omen 2*, *Hellboats*, *Criminal Law*, *Desire*, *Amelia*. **Professional**—Stella Adler Studio of Acting; Shakespeare. elizabethshepherdactor.com



## DINING

Due to the ongoing construction, we will not have dining service during the run of *Les Liaisons Dangereuses*.

## DRINKS

Complimentary water is available and welcome in the theater. No outside food or drinks.

## PHONES & RECORDING

Please silence all phones and electronic devices before the show and after intermission. Photography and both audio and video recording are strictly forbidden.

## ON-STAGE SMOKING

We use tobacco-free herbal imitations for on-stage smoking and do everything possible to minimize the impact and amount of smoke that drifts into the audience. Let our Box Office or front of house personnel know if you're smoke sensitive.

## ACCESSIBILITY

**Mobility:** Wheelchair-accessible seating is available for every performance.  
**Visual Assistance:** Two performances\* feature Audio Description. Large print and braille programs are available upon request.  
**Audio Assistance:** An Open Captioned performance\* is available one Sunday evening for each play. We also offer free assistive listening devices for all performances.

## PARKING

If you are parking in the Baltimore Sun Garage (diagonally across from the theater at Monument & Calvert) you can pay via credit card at the pay station in the garage lobby or at the in-lane pay station as you exit. If you have a pre-paid voucher, proceed directly to your vehicle and enter your voucher after inserting the parking ticket you received upon entering the garage in the machine as you leave. We are unable to validate parking tickets.

## CHILDREN

Children under 6 are not allowed in the theater, except for Family Series shows and special events like Back Stage @ Center Stage.

## LATE SEATING

Latecomers will be seated at the house manager's discretion.

## FEEDBACK

We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcomed: [info@centerstage.org](mailto:info@centerstage.org).

\*Open Captioning & Audio Description performances of *Les Liaisons Dangereuses* are on Sun, Dec 18. Audio Description at both 2 pm and 7:30 pm. Open Captioning at 7:30 pm.



**Georgia Warner\***—  
*Émilie*. **Center Stage:** debut.  
**Regional**—Mark Taper Forum:  
*Vanya and Sonia and Masha and Spike* (dir. David Hyde Pierce); John Drew at Guild

Hall: *Equus* (w/ Alec Baldwin), *Moby Dick Rehearsed* (w/ Peter Boyle), *The Cripple of Inishmaan*; Pioneer Theatre Co.: *Of Mice and Men* (dir. Mary B. Robinson); Bay Street: *Of Mice and Men*, *The Diary of Anne Frank*; Northern Stage: *The Crucible*.

**Film**—*Romance in the Digital Age*, *Gottlieb*, *Bridge and Tunnel*, *Soft Voice*, *Narcissism*, *Fish* (w/ Martha Plimpton, dir. David Eigenberg), *Inside Out: Portraits of Children* (Hollywood Discovery Award), *Deb's House* (director/producer). **Miscellaneous**—Georgia has also been featured in many concerts and staged readings, comedic web shorts, and commercials, and performs regularly with her NYC improv team, *Beef Child*. [georgiawarner.com](http://georgiawarner.com)



**Gillian Williams\***—  
*La Présidente de Tourvel*.  
**Center Stage:** debut.  
**Regional**—Seattle Rep/  
 Arizona Theatre Company:  
*Venus in Fur*; Studio Theatre:

*Belleville*; Trinity Rep: *Cabaret*; Hartford Stage: *A Christmas Carol* (4 years); Sandra Feinstein-Gamm Theatre: *Hamlet*, *BOOM*. **Film/TV**—*The Knick*, *The Good Wife*, *Self Storage*, *A Dream of Flying*. **Other**—Assistant Director: *Fiasco Theater's Cymbeline* (TFANA); Co-Executive Producer: *Some Freaks* (Best Narrative Feature, Portland Film Festival). **Education**—MFA: Brown University/Trinity Rep Graduate Acting Program; BA: Sarah Lawrence College. **Awards**—2011 Shakespeare's Globe International Actors' Fellowship; Brown University Graduate Teaching Fellow.

\*Members of Actors Equity Association

### **Christopher Hampton**—*Playwright.*

**Center Stage:** debut. Hampton is a playwright, screenwriter, director and producer. **Recent works** include the plays *The Talking Cure* (2002) and *Appomattox* (2012), the musicals *Rebecca* (2012), and *Stephen Ward the Musical* (2013) and film adaptations of *A Dangerous Method* (2011) based on John Kerr's *A Most Dangerous Method*, *Ali and Nino* (2012) adapted from Kurban Said's novel of the same name, and *The Thirteenth Tale* (2013), adapted for the BBC. Other **plays** include *When Did You Last See My Mother* (1966), performed at The Royal Court Theatre; *Total Eclipse* (1968) about the relationship between Rimbaud and Verlaine; the comedy *The Philanthropist* (1970); *Savages* (1974); and *Treats* (1976).

**Screenwriting** credits include translations of classics such as Ibsen's *A Doll's House* (1970); *Tales from the Vienna Woods* (1977) and Moliere's *Tartuffe* (1984). **TV** work includes *The History Man* for the BBC, *The Ginger Tree* (1989) and *Tales from Hollywood* (1989).

**Hana S. Sharif**—*Director.* (see page 15)

**Michael Carnahan**—*Scenic Designer.* **Center Stage:** *Detroit '67.*

**Off Broadway**—Atlantic Theater Company: *Skeleton Crew*; 59E59: *I and You*; New World Stages: *Not That Jewish*; Second Stage: *The Happiest Song Plays Last*; Signature Theatre: *The Piano Lesson*, *The First Breeze of Summer*, *Life Could Be A Dream*, *The Marvelous Wonderettes*, *Three Mo' Tenors*, *Pygmalion*, *Howie the Rookie*, *Brando*. **National Tours**—*Cheers Live On Stage*; *A Christmas Story: The Musical*. **Regional**—credits include Arena Stage, American Conservatory Theater, McCarter Theatre, Williamstown Theatre Festival, Pasadena Playhouse, Two River Theater, Cleveland Play House, Laguna Playhouse, Utah Shakespeare Festival, Northlight Theatre, Signature Theatre, Bucks County Playhouse, Ogunquit Playhouse, Arsht Center, Musical Theatre West, San Jose Repertory, Center Rep. Associate scenic designer credits

include: **Broadway**—*Groundhog Day*, *In Transit*, *Allegiance*, *The River*, *Peter and the Starcatcher*, *ANN: The Ann Richards Play*, *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Bloody Bloody Andrew Jackson*, *All About Me*, *White Christmas*, *Curtains*. michaelcarnahandesign.com.

**Fabio Toblini**—*Costume Designer.*

**Center Stage:** *The Triumph of Love* (Assistant Designer w/ Catherine Zuber). **Recent credits include**—Guthrie Theater: *A Midsummer Night's Dream*, *My Fair Lady* (both directed by Joe Dowling); Hartford Stage and *The Old Globe* (San Diego): *Kiss me Kate*; Hartford Stage: *Hamlet*; Santa Fe Opera: *L'Impresario and Le Rossignol*. **Broadway**—*Romeo and Juliet* (2013, starring Orlando Bloom and Condola Rashad). **Off Broadway**—*Hedwig and the Angry Inch*, *Batboy the Musical*, *Freckleface Strawberry*, and *The Divine Sister*. **Regional**—The Old Globe, Hartford Stage, Alley Theatre, Long Wharf Theatre, American Players Theatre, Children's Theatre Company (MI), Ford's Theatre, Studio Theatre, Goodspeed Musicals. **Opera**—Wexford Opera Festival (IE), St. Louis Opera Theater, Nationale Reïsoopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. **Awards**—2015 Craig Noel Award nomination, 2015 Connecticut Critics Circle Award nomination, 2012 Connecticut Critics Circle Award; 2008 Irene Sharaff Young Master Award; 2001 Lucille Lortel Nomination. fabiotoblini.com

**Matthews Richards**—*Lighting Director.*

**Center Stage:** *The Secret Garden*, *The Price*, *Hay Fever*. **Broadway**—*Ann*. **Off-Broadway**—Atlantic Theater Company, Brooklyn Academy of Music, MCC Theater, Lincoln Center Theater, The Play Company, Playwrights Horizons, Primary Stages, Rattlestick Playwrights Theater, Second Stage Theatre, Theatre For A New Audience. **Regional**—Actors Theatre of Louisville, Alliance Theatre, Arena Stage, Dallas Theater Center, Ford's Theatre, Goodman Theatre, Guthrie Theater, Hartford Stage,

Huntington Theatre Company, La Jolla Playhouse, Long Wharf Theatre, The Old Globe, Shakespeare Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Yale Repertory Theatre. **Education**—Yale School of Drama.

**Nathan A. Roberts**—*Composer/Sound Designer.* **Center Stage:** debut.

**Off Broadway**—TFANA: *The Servant of Two Masters*; The Acting Company: *Julius Caesar*, *Macbeth*; The Playwrights Realm: *Crane Story*, *Dramatis Personae*; HERE: *Olives and Blood*. **Regional**—Dallas Theater Center/Guthrie Theater: *Sense and Sensibility*; The Old Globe: *Tokyo Fish Story*; Ford's Theatre: *The Widow Lincoln*, *Our Town*; Yale Repertory Theatre: *Accidental Death of an Anarchist*, *The Servant of Two Masters*; Hartford Stage: *Twelfth Night*, *The Tempest*; Long Wharf Theatre: *It's a Wonderful Life*. **Other**—designs and builds musical instruments, with a special emphasis on flutes and hurdy-gurdies. **Education**—MFA, Yale School of Drama. **Professional**—Director of Undergraduate Studies, Theater Studies, Yale University.

**Charles Coe**—*Composer/Sound Designer.* **Center Stage**—debut. **Off Broadway**—Playwright's Realm: *Tales of the Washer King*, TFANA: *The Servant of Two Masters*; Roundabout: *Robber Bridegroom*. **Tour**—*Into the Woods* (Fiasco), *Peter and the Starcatcher* (1<sup>st</sup> National, Networks), *Macbeth* (Acting Co.). **Regional**—Yale Rep; Seattle Rep; Berkeley Rep; South Coast; The Old Globe; Guthrie Theater; Shakespeare Theatre Company; ArtsEmerson; Wilma Theater; Two River Theater; North Shore Music Theatre; Williamstown Theatre Festival; HERE Arts Center; Ford's Theatre, Dallas Theater Center, The Huntington. **Miscellaneous**—He has also designed aerial, robotic, and aquatic spectacles for Royal Caribbean; an immersive show, *Queen of the Night*, at the Diamond Horseshoe; *Puppet UP!* at the Venetian in Las Vegas; and collaborated on installations with artists Anne

Hamilton, Abelardo Morel, and Luis Roldan.

**Professional**—He teaches at the Yale School of Drama. He has worked as an associate on many Broadway shows including *Peter and the Starcatcher* (Tony Award winning Sound Design); *Natasha, Pierre & The Great Comet of 1812*.

**Rick Sordelet**—*Fight Director*. Rick and his son, Christian Kelly-Sordelet, are the creators of Sordelet INK. **Broadway**—70 shows including *The Lion King*, *Beauty and the Beast*, *Eclipsed*. **National Tours**—*Beauty and the Beast*, *Les Miserables*. **International**—53 productions including *Tarzan*, *Aida*, *The Lion King*, *Beauty and the Beast*, *Ben Hur Live in Rome* and the European tour. **Opera**—*Cyrano* (starring Placido Domingo) at the Metropolitan Opera, The Royal Opera House, and La Scala, in Milan. *Don Carlo* directed by Nicholas Hytner at The Met. **Film**—*The Game Plan*, *Dan in Real Life*, *Brave New Jersey*, *LIV*, and *Hamlet*. **TV**—Chief Stunt Coordinator for *Guiding Light* for 12 years and the new hit series *KEVIN CAN WAIT* on CBS. **Instructor**—Yale School of Drama. **Awards**—Edith Oliver Award for Sustained Excellence from The Lucille Lortel Foundation, Jeff Award for Outstanding Fight Director for *Romeo and Juliet* at The Chicago Shakespeare Theater. **Author**—*Buried Treasure*, *Choices*. sordeletink.com

**Leigh Wilson Smiley**—*Voice and Speech Coach*. **Center Stage**—*Marley*. Leigh is the Director of the School of Theatre, Dance, and Performance Studies at the University of Maryland where she teaches voice, acting, and Shakespeare. Smiley has worked as a Dialect and Voice Director and Coach at Ford's Theatre, Arena Stage, Round House, Cirque du Soleil, Folger Theatre, Everyman, and Signature and continues to develop her internet Visual Accent and Dialect Archive. She is a member of Actors' Equity Association, Screen Actors Guild, American Federation of Television and Radio Artists, Association for Theatre in Higher Education, and the Voice and Speech Trainers Association.

**Gavin Witt**—*Production Dramaturgy*. (see page 15)

**Pat McCorkle**—*Casting Director*. **Center Stage**: *Detroit '67*, *As You Like It*, *Pride and Prejudice*, *Marley*, *One Night in Miami...*, *Amadeus*, *Wild with Happy*, *Twelfth Night*, *A Civil War Christmas*. **Broadway**—54 productions including *Amazing Grace*, *On The Town*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*. **Off Broadway**—Over 60 productions including *Clever Little Lies*, *Shear Madness*, *Stalking the Bogeyman*, *Freud's Last Session*, *Tribes*, *Our Town*, *Almost Maine*, *Driving Miss Daisy*. **Film**—over 60 projects including *A Morning Son*, *Year by the Sea*, *Junction*, *Premium Rush*, *Ghost Town*, *Secret Window*, *Basic*, *Tony and Tina's Wedding*, *The Thomas Crown Affair*, *The 13<sup>th</sup> Warrior*, *Madeline*, *Die Hard III*, *School Ties*. **TV/New Media**—45 shows including *My America I and II* (For Center Stage), *Saint George*, *Twisted*, humans for *Sesame Street*, *Californication* (Emmy nom.), *Max Bickford* (CBS), *Hack* (CBS), *Strangers with Candy*, *Barbershop*, *Chappelle's Show*. mccorklecasting.com

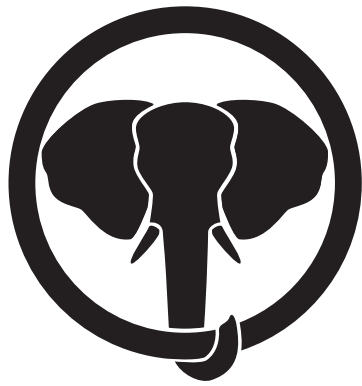
**Megan Smith\***—*Stage Manager*. **Center Stage**: debut. **Off Broadway**—New York Theatre Workshop: *Fetch Clay*, *Make Man*, *Red Dog Howls*; Vineyard Theatre: *Arlington*, *The North Pool*, *The Scottsboro Boys*, *The Slug Bearers of Kayrol Island*, *American Fiesta*, *Mary Rose*, *The Internationalist*; Roundabout Theatre Company: *Look Back in Anger*, *Ordinary Days*, *Distracted*, *Entertaining Mr. Sloane*; Second Stage: *Good Boys and True*; Signature Theatre: *Book of Days*. **Regional**—Westport Country Playhouse: *What the Butler Saw*, *The Invisible Hand*, *Art & Red* (in Rep), *The Liar*, *Of Mice and Men*, *David Copperfield*, *Finian's Rainbow*; **New York Stage and Film**—*Rain*, *Found*, *The Nightingale*; Bard SummerScape: *Love in the Wars* (World Premier); Guthrie Theater: *The Scottsboro Boys*. Ms. Smith is a Founding

Member of Blue Roses Productions. Proud member of Actors' Equity since 1999.

**Jeremy Phillips\***—*Assistant Stage Manager*—is happy to be joining Center Stage this season. He is an AEA Stage Manager based in Chicago. He would like to thank his parents for their continuing support, and the cast and crew for making this a great experience.

**Brandon Rashad Butts**—*Assistant Director*—is a director and playwright based in NYC, excited to return home to Center Stage. **Center Stage**: Assistant Director: *Marley* (world premiere), *Detroit '67*, *One Night in Miami...*, (world premiere), *Pride and Prejudice* (world premiere), *X's and O's* (co-production with Berkeley Rep.), *4000 Miles*, *After the Revolution*, *Amadeus*. **Regional**—Director: Silver Spring Stage: *Animals Out of Paper*, Nu Sass: *Left/Right*; Source Theatre: *Manus Dei*, *Allergy*; Shafer Street Playhouse: *Dog Sees God: Confessions of a Teenage Blockhead*, *The Little Dog Laughed*, *Poof!*. **Film**—*Imaginerapy*. **Upcoming**—Gene Frankel Theatre: *Between Us*; Iron Crow Theatre: *Bootycandy*. Brandon is an Associate Artist at Center Stage, SDC Observer, and Directing Fellow at Manhattan Theatre Club. **Education**—Virginia Commonwealth University.

\*Members of Actors' Equity Association



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**Artistic Director Kwame Kwei-Armah OBE** is an award-winning British playwright, director, actor, and broadcaster. Most recently, he directed *One Night in Miami...* at London's Donmar Warehouse and a musical adaptation of William Shakespeare's *Twelfth Night* and *The Comedy of Errors* at The Public Theater in New York. At Center Stage he has directed *Marley*, *One Night in Miami...*, *Amadeus*, *dance of the holy ghosts* (City Paper Top Ten Productions, 2013), *The Mountaintop*, *An Enemy of the People*, *The Whipping Man*, and Naomi Wallace's *Things of Dry Hours*. In 2014, Kwame was named Best Director in City Paper's Best of Baltimore, and he was a finalist for the Stage Directors and Choreographers Foundation's Zelda Fichandler Award for Best Theater Director. Among his works as playwright are *Elmina's Kitchen*, *Let There Be Love*, *A Bitter Herb*, *Statement of Regret*, *Seize the Day*, and *Beneatha's Place*, which debuted at Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include Wallace's *The Liquid Plain* at Signature Theatre, Dominique Morisseau's *Skeleton Crew* at the Lark Play Development Center, *Much Ado About Nothing* and the World Premiere of *Detroit '67* at The Public Theater in New York, and the World Premiere of *The Liquid Plain* at Oregon Shakespeare Festival. He has served on the boards of Theatre Communications Group, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre (London), and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and in 2012 was named an Officer of the Most Excellent Order of the British Empire.



**Managing Director Michael Ross** returns to Center Stage after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Michael was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner *Wit*. He was general manager and business manager at Hartford Stage (1986–1996). Michael served as program officer/project director at National Arts Stabilization, and worked with Baltimore Opera Company and Alley Theater, Houston. Michael has consulted in fundraising, board development, executive search, and strategic planning for theaters nationwide, including Kansas City Repertory Theatre, SITI Company, Wilma Theater, Trinity Repertory Company, Eugene O'Neill Theater Center, and Everyman Theatre. He has been a panelist for programs hosted by the National Endowment for the Arts, Theatre Communications Group, and New England Foundation for the Arts, among others, and was an adjunct professor in The Yale University School of Drama Theater Management Program. He has served on numerous Boards including Theatre Communications Group, The National Women's Hall of Fame, and the Connecticut AIDS Residence Coalition. Michael currently serves on the Board of the Bury Fredrik Foundation and the Board of Maryland Citizens for the Arts.



**Associate Artistic Director Hana S. Sharif** is a director, playwright, and producer. She served as Associate Artistic Director, Director of New Play Development, and Artistic Producer at Hartford Stage; Program Manager of the ArtsEmerson Ambassador Program; and as Developmental Producer/Tour Manager of Progress Theatre's musical *The Burnin'*. Hana also served as co-founder and Artistic Director of Nasir Productions, which brings theater to underserved communities. Directing credits include *Pride and Prejudice* at Center Stage, *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee's Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, and *IFidentity*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder's *The Chat and Chew Supper Club*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship.



**Associate Director/Director of Dramaturgy Gavin Witt** came to Center Stage in 2003, after nearly 15 years in Chicago as an actor, director, dramaturg, translator, and teacher—and co-founder of the classically based greasy joan & co theater. Among his translations and adaptations are a half-dozen Shakespeare plays, including a Jeff-nominated version of *Pericles*. In addition to working as a dramaturg on scores of productions, readings, and workshops at Center Stage, he has helped develop new work around the country. Before making his Center Stage mainstage directorial debut with *Twelfth Night*, Gavin directed more than a dozen Young Playwrights Festival entries, as many new play readings, and the 50th Anniversary Decade Plays for Center Stage. A graduate of Yale and the University of Chicago, he has taught at the University of Chicago, DePaul, and locally at Towson and Peabody Conservatory; served on the advisory boards of several theaters; and spent more than a decade as a regional vice president of the national association of dramaturgs, LMDA.



# THE CAMPAIGN FOR CENTER STAGE

## We are just months away from reopening our newly renovated building!

This process has been tremendous and we certainly couldn't do it without the generous support of our donors. If you have not yet contributed to the Campaign for Center Stage, we hope you will be a part of this amazing transformation.

### We hope you will support some of our efforts through the Campaign:

#### Peter Culman Plaza:

Peter Culman was our beloved managing director for 33 seasons, leading Center Stage through the tragic fire on North Avenue and into our current home on Calvert Street. Many of our members recall Peter's generous, welcoming spirit as he greeted audiences entering the theater. With his passing last year, Center Stage will honor his passion and leadership by dedicating our new entry plaza in his memory.

Accounting for half of the cost of the new Peter Culman Plaza, a generous donor has offered a challenge gift of \$1.25 million towards this tribute to our friend and mentor.

#### Volunteers of Center Stage:

Center Stage is beyond fortunate for the volunteers who work with us. Not only do they greet you with a program and help you to your seat, they provide numerous other services to the theater, including docent tours and administrative support. They have even taken care of our youngest actors backstage.

In addition to countless hours of service, one of our longtime volunteers has offered a challenge gift of \$25,000 to fellow volunteers and members alike. "Center Stage is so touched by this gift, and by all of the work our volunteers contribute to the theater, that we are dedicating one of the Historic Calvert Street Windows to all Center Stage volunteers."

#### Will you join the Campaign?

We are honored by these magnificent gifts and hope you will join us as we strive to make our vision reality.

Donors also have an opportunity to name a seat in the newly redesigned Head Theater. For a gift of \$5,000, we would be delighted to inscribe your name, or the name of a friend or loved one, on a seat in the orchestra, or for a gift of \$2,500, a seat in the balcony.

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## Her Support of Center Stage Lives On



The name Katherine Vaughns may not be familiar to everyone, but through her love of the arts she became a good friend and supporter of Center Stage. As a lawyer and University of Maryland professor, she excelled in her profession. In her spare time, she loved the arts—ballet at the Kennedy Center, symphony concerts at the Meyerhoff, and of course theater at Center Stage.

“We bonded over our love of the theater,” says Taunya Banks, who knew Vaughns for many years: first as a fellow law student,

then as a fellow attorney and law professor, and eventually as a neighbor in Bolton Hill. “I was always interested in the theater, but I grew up in Washington, DC,” Banks says. “After coming to Baltimore, it was Kathy who introduced me to Center Stage.” The two sat next to each other for more than 16 years, and even took theater trips to New York and other cities.

However, by the time she lost her battle with cancer in 2013, Vaughns had moved beyond a mere theater-goer. She served on the Center Stage Board for 12 years and was active in many committees and projects, including the Executive Committee, Strategic Planning Task Force, 50<sup>th</sup> Anniversary Committee, Community Engagement Task Force, and the Artistic Director Search Committee that brought Kwame Kwei-Armah to Center Stage.

“She was someone who believed strongly in the power of the arts to transform lives,” says Kwei-Armah. “I was honored to know her, and am tremendously overjoyed that so many will benefit from her legacy.”

After her death, Center Stage learned of Vaughns’ decision to honor the theater with a gift representing the majority of her estate. Today, her interest in theater and education, especially her support of Center Stage, lives on in several ways. The Katherine Vaughns Internship Program—which gives recent graduates an opportunity to spend a season working in a professional theater setting—was named in her honor. Also, her friend Taunya Banks recently accepted an invitation to join the Center Stage Board, helping to carry on Vaughns’ good work. “Her love of Center Stage was transferred to me,” says Banks.

From member and donor to trustee and philanthropist, Katherine Vaughns represents every type of theater supporter, embodying one individual’s power to touch and transform lives.

Center Stage thanks these supporters of the Katherine Vaughns Internship Program for providing recent graduates an opportunity to spend the 2016/17 Season working at Center Stage. The program would not be possible without their generosity.

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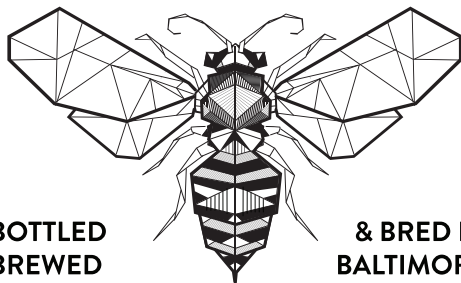
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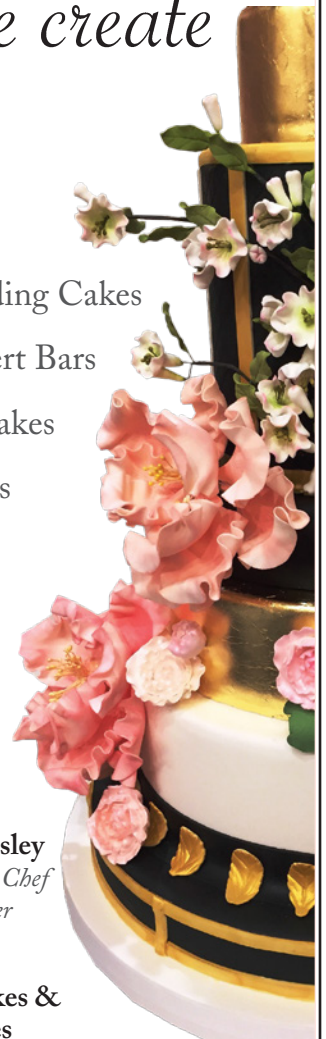
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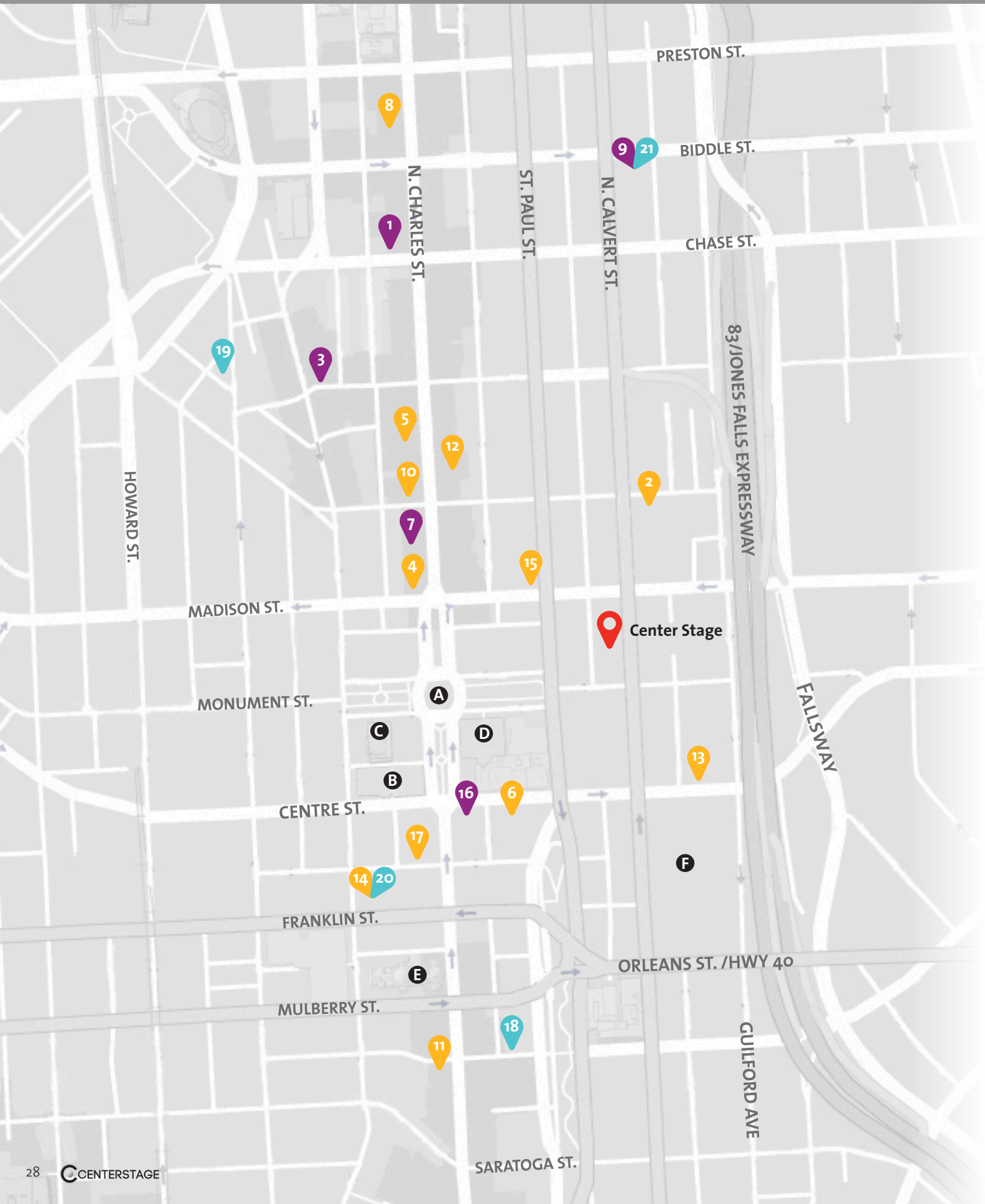
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**Center Stage is pleased to have partnerships** with a variety of neighborhood restaurants and hotels. Please take a moment to review our partners and be sure to visit them when you are in the neighborhood! Gold Partners provide special discounts or offers to Center Stage patrons. Visit our website for more details on these exclusive offers.



## Neighborhood Dining Partners

- |   |   |   |  |
|---|---|---|--|
| <b>1. Brewer's Art</b><br>1106 N. Charles St.<br>410.547.6925     | <b>6. Flavor</b><br>15 E. Centre St.<br>443.563.2279                | <b>10. Marie Louise Bistro</b><br>904 N. Charles St.<br>410.385.9946                | <b>14. Poets Modern<br/>Cocktails &amp; Eats<br/>at the Hotel Indigo</b><br>24 W. Franklin St.<br>443.961.3400 |
| <b>2. Brew House No. 16</b><br>831 N. Calvert St.<br>410.659.4084 | <b>7. The Helmand</b><br>806 N. Charles St.<br>410.752.0311         | <b>11. Mick O'Shea's</b><br>328 N. Charles St.<br>410.539.7504                      | <b>15. The Room</b><br>800 St. Paul St.<br>443.438.7889  |
| <b>3. City Cafe</b><br>1001 Cathedral St.<br>410.539.4252         | <b>8. La Cakerie</b><br>1216 N. Charles St.<br>443.449.6699         | <b>12. Mt. Vernon Stable<br/>&amp; Saloon</b><br>909 N. Charles St.<br>410.685.7427 | <b>16. Sascha's</b><br>527 N. Charles St.<br>410.539.6103  |
| <b>4. Dooby's</b><br>802 N. Charles St.<br>410.609.3162           | <b>9. Magdalena Restaurant</b><br>205 E. Biddle St.<br>410.514.0303 | <b>13. Plates</b><br>210 E. Centre St.<br>443.453.9139                              | <b>17. Ware House 518</b><br>518 N. Charles St.<br>443.869.3381  |
| <b>5. The Elephant</b><br>924 N. Charles St.<br>443.447.7878      |   |   |  |



## Neighborhood Hotel Partners

- |  |   |   |   |
|--|---|---|---|
| <b>18. Homez Suites<br/>by Hilton</b><br>8 E. Pleasant St.<br>410.576.1200 | <b>19. Hotel Brexton</b><br>868 Park Ave.<br>877.380.6708 | <b>20. Hotel Indigo</b><br>24 W. Franklin St.<br>410.625.6200 | <b>21. Ivy Hotel</b><br>205 E. Biddle St.<br>800.964.1283 |
|--|---|---|---|

## Farther Afield

- |   |   |   |
|---|---|---|
| <b>1. The Classic Catering<br/>People</b><br>99 Painters Mill Rd.<br>Owings Mills<br>410.356.1666 | <b>2. Gertrude's</b><br>10 Art Museum Dr.<br>410.889.3399 | <b>3. Lord Baltimore Hotel</b><br>20 W. Baltimore St.<br>410.539.8400 |
|---|---|---|

### Key



= Gold Dining Partners



= Neighborhood Restaurant



= Hotel Partners



= Landmarks

### Landmarks

- |  |  |   |
|--|--|---|
| <b>A. Washington Monument</b><br>699 Washington Pl.    | <b>C. The Engineers Club</b><br>11 W. Mt. Vernon Pl. | <b>E. Enoch Pratt Free Library</b><br>400 Cathedral St. |
| <b>B. The Walters Art Museum</b><br>600 N. Charles St. | <b>D. Peabody Institute</b><br>1 E. Mt. Vernon Pl.   | <b>F. The Baltimore Sun</b><br>501 N. Calvert St.       |

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## ***The White Snake***

Adapted by Mary Zimmerman

Directed by Natsu Onoda Power

Based on the Classic Chinese Fable

**Feb 24–Mar 26**

Mystery and magic intertwine in this fantastical fairy tale brought to life in grand spectacle in the newly renovated Head Theater. Originating from the ancient Chinese fable, *The White Snake* tells the story of animal spirits White Snake and Green Snake, who take human form as a beautiful woman and her sly servant. White Snake soon falls passionately in love with a poor fisherman, but their relationship is reviled by a conservative monk and tragedy lurks behind their newfound happiness. Complemented by storytelling techniques traditional and new, *The White Snake* will be a can't-miss event of the 2016/17 Season for the entire family.

**“Zimmerman doesn't simply fashion engrossing  
plays; she creates theatrical magic.”**

—*Huffington Post*





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**Also upcoming:**

**A Musical Homage to a Soulful Legend**

## ***Twisted Melodies***

By Kelvin Roston

Directed by Derrick Sanders

**Mar 17–Apr 16**

This powerful one-man show is based on the real life of '70s soul singer and composer Donny Hathaway, the creator of “The Closer I Get to You” and “Where is the Love?” and perhaps best known for his duets with Roberta Flack. *Twisted Melodies* is an immersive and crushing play about the brilliant musician’s compelling inner struggle. Torn between the muses that inspire him and the mental illness that torments him, Hathaway evaluates the choices in his life in a gripping performance by Kelvin Roston.

**“Roston is totally convincing as Donny Hathaway.”**

—*Chicago Tribune*

## ***Jazz*** A World Premiere

By Nambi E. Kelley • Directed by Kwame Kwei-Armah

Based on the book by Toni Morrison

**May 19–Jun 25**

In Morrison’s exhilarating novel, Joe and Violet move from the Virginia countryside to Harlem at the turn of the century, young and in love. Twenty years later, Joe’s interactions with a young woman set off a series of violent events and unforgivable acts. Peeling back layers and alternating perspectives expose ultimately sympathetic characters, who—like the growing New York neighborhood and the winding woods of their youth—reveal their own rhythms.

**“To dance with Toni Morrison is a dream come true.”** —Kwame

## **The New Head Theater**

*The White Snake* will be the first production in the completely renovated Head Theater.

The new Head Theater reimagines the audience-actor relationship and will feature a truly flexible seating plan with sight lines and comfort in mind. Thoughtfully created by world-renowned theater designers Charcoalblue, the renovation includes upgraded technical equipment, improved acoustics, and better accessibility.

The new Deering Lounge for the Head Theater will offer a dynamic space for patrons to gather both before and after a show. Elegantly restored windows looking out onto Calvert Street and a contemporary glass balcony, combined with enhanced lighting on the building’s façade, will draw attention to this lively space and activate the exterior for passersby.



**Administration**

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Special Assistant to the Managing Directors—  
Kevin Maroney  
Administration Fellow—Antonio Eubanks

**Artistic & Dramaturgy**

Associate Artistic Director—Hana S. Sharif  
Associate Director/Director of Dramaturgy—Gavin Witt  
Artistic Administrator—Stephanie Rolland  
The Lynn & Tony Deering Producing Intern—Jack Dee  
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Deanie Vallone  
Company Manager—Jennifer Roller  
The Lynn & Philip Rauch Company Management Intern—  
Emmeline Adams  
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Multimedia Fellow—Gabriel Macedo

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Jerrilyn Keene  
Assistant Patron Services Managers—  
Laura Baker, Shannon Ziegler  
Patron Services Associates—Ishai Barnoy, Kelli Blackwell,  
Olivia Brann, Brian Gilbert, Blueberry Emily Keller  
Audience Services and Events Manager—Alec Lawson  
House Managers—Lindsey Barr, Lindsay Jacks, Hannah  
Kelly, Faith Savill  
Audience Relations Intern—Vivian Barnes  
Audio Description—Ralph Welsh, Maryland Arts Access

**Audio**

Supervisor—Amy Wedel  
Audio Engineer—Daniel Hogan  
The Jane & Larry Droppa Audio Intern—  
Courtney Seibert

**Costumes**

Costumer—David Burdick  
Associate Costumer—Ben Kress  
Draper—Susan MacCorkle  
Craftsperson—William E. Crowther  
First Hand—Elizabeth Roskos  
The Terry Morgenthaler & Patrick Kerins  
Costumes Intern—Matthew Smith

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Brian Novotny

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Education Intern—Rachel Varley  
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Zipporah Brown, Vaunita Goodman, Deirdre McAllister,  
Jerry Miles, Jr., Clay Philip, Courtney Proctor,  
Virginia Remsberg, D. Wambui Richardson,  
Andrew Stromyer, Susan Stroupe, Josh Thomas,  
Ann Turiano, Jacob Zabawa, and The Jokesters:  
Steve Bauer and Marianne Wittelsberger

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Master Electrician—Christal Boyd  
Staff Electrician—Aaron Haag  
Lighting Intern—Jessica Anderson

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Business Manager—Kathy Nolan  
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Intern—Rosalyn Smaldone

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Custodial Services Supervisor—Wylie Shaw

**Production Management**

Director of Production—Rick Noble  
Associate Production Manager—Kate Holland  
Production & Stage Management Fellow—Matt Sykes  
Stage Management Intern—Lucia Ruppert

**Properties**

Props Master—Meghan O'Brien  
Assistant Manager—Nathan Scheifele  
Props Artisan—Rachael Erichsen  
Props Intern—Madeleine Winward

**Scenery**

Technical Director—Rob McLeod  
Assistant Technical Director—Bradley Shaw  
Scene Shop Supervisor—Frank Lasik  
Carpenters—Brian Jamal Marshall, Collin Sage,  
Libby Stone  
The Elizabeth & Ken Lundeen Carpentry Intern—  
Whitney Stott

**Scenic Art**

Charge Scenic Artist—Erich Starke

**Stage Operations**

Stage Carpenter—Eric L. Burton  
Wardrobe Supervisor—Linda Cavell

The following individuals and organizations contributed to this production of *Les Liaisons Dangereuses*

Assistant Lighting Designer—Mike Blagys  
Drapers—John Cowles, Marianne Krostyng,  
Ginny McKeever, Christopher Schramm  
Electricians—Alison Burris, Jake Epp, Lillie Kahkonen  
First Hands—Lara Berich, Lauren Pederson  
Hair and Wig Design—Tom Watson  
Light Board Operator—Jessica Anderson, Aaron Haag  
Painter—Christa Ladny  
Sound Board Operator—Courtney Seibert  
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