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!

Michael Ross
*Managing Director*
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)

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

THE ARTISTIC TEAM

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

*Member of Actors’ Equity Association

There will be a 15-minute intermission.

PLEASE TURN OFF ALL ELECTRONIC DEVICES.
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.
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 futility. 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 dashingly 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 18th-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.
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 while men aspired to roles as gallants or jostled for proximity to the king, roles for French women at the top of the 18th-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.

“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.
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

“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 18th Century.
Local Brewery and Farm to Table Restaurant in the 100 year old Fire House No.16.

Walking distance to Center Stage in the Mount Vernon Historic District.

Center Stage patrons receive 15% off the prix-fixe menu on the day of the performance by showing a ticket or email performance reminder.

831 North Calvert Street
www.brewhouseno16.com

MAKE YOURSELF AT HOME in a modern studio or one-bedroom suite featuring movable furniture, a living area with a sofa bed, fully equipped kitchen and plenty of storage.
The Home2 Suites by Hilton Baltimore Downtown, MD hotel is surrounded by the urban Mt. Vernon neighborhood, the cultural center of Baltimore, Maryland.

8 E. Pleasant St. Baltimore, MD · 410.576.1200


**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 Whitaker). 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/SuzzanneDoug, @suzzannedouglas, #suzzannedouglas

**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).


**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.
(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 Messiora—

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.

Audio books—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’Ar te 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

Images from first rehearsal for Les Liaisons Dangereuses
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

Gillian Williams*—
La Présidente de Tourvel. 
Center Stage: debut. 
Regional—Seattle Rep/A 
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

AUDIENCE SERVICES

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 
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.

*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.
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)


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: Las Vegas; Williamstown; The Old Globe; 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.
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 13th 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, Californiafication (Emmy nom.), Max Bickford (CBS), Hack (CBS), Strangers with Candy, Barbershop, Chapelle’s Show. mcckorklecasting.com


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
ARRIVE AT YOUR SEATS RELAXED AND READY TO ENJOY YOUR CENTER STAGE PERFORMANCE.
Dine from our pre-fix menu in this historic, casually chic, Mt. Vernon mansion.

THE ELEPHANT
924 North Charles Street
Valet service
Tuesday - Sunday
5:00-6:30 pm pre-fix menu
5:00-10:00 pm full menu available

443.447.7878 | TheElephantBaltimore.com

Center Stage patrons enjoy Happy Hour prices all day.
120 different beers by the bottle.
Stop in before the show; we won’t let you miss the curtain!
We’re just around the corner for cocktails or dessert!

210 E Centre St.
Baltimore MD 21202
443.453.9139
www.platesbaltimore.com
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 Burry 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 If/Identity. 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.
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.

If you are considering a leadership gift, we have a number of additional naming opportunities. For more information, please contact our Campaign Manager at 410.986.4018 or by email at pwissman@centerstage.org.
WE SINCERELY THANK ALL OF OUR CAMPAIGN DONORS for their tremendously generous support. Without their trust and vision, all of the work we have done and continue to do would not be possible.

<table>
<thead>
<tr>
<th>$2,000,000+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellen and Ed Bernard</td>
</tr>
<tr>
<td>Lynn and Tony Deering</td>
</tr>
<tr>
<td>Marilyn Meyerhoff</td>
</tr>
<tr>
<td>State of Maryland</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$1,000,000–$1,999,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eddie C. and C. Sylvia Brown</td>
</tr>
<tr>
<td>Charlie Noell and Barbara Voss</td>
</tr>
<tr>
<td>George and Betsy Sherman</td>
</tr>
<tr>
<td>Katherine Vaughns (bequest)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$500,000–$999,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Janet and James Clauson</td>
</tr>
<tr>
<td>France–Merrick Foundation</td>
</tr>
<tr>
<td>Lord Baltimore Capital Corporation</td>
</tr>
<tr>
<td>Terry H. Morgenthaler and Patrick J. Kerins</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$250,000–$499,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore County</td>
</tr>
<tr>
<td>Jane and Larry Droppa</td>
</tr>
<tr>
<td>J.I. Foundation</td>
</tr>
<tr>
<td>Kenneth C. and Elizabeth M. Lundeen</td>
</tr>
<tr>
<td>M&amp;T Bank</td>
</tr>
<tr>
<td>The Pearlstone Family</td>
</tr>
<tr>
<td>Lynn and Phil Rauch</td>
</tr>
<tr>
<td>Thalheimer–Eurich Charitable Fund</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$100,000–$249,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Peter and Millicent Bain</td>
</tr>
<tr>
<td>Baltimore City</td>
</tr>
<tr>
<td>Bank of America</td>
</tr>
<tr>
<td>Jacob and Hilda Blaustein Foundation</td>
</tr>
<tr>
<td>Margaret Hammond Cooke (bequest)</td>
</tr>
<tr>
<td>Cordish Family Foundation</td>
</tr>
<tr>
<td>Nancy Dorman and Stanley Mazarroff</td>
</tr>
<tr>
<td>Ben and Wendy Griswold</td>
</tr>
<tr>
<td>The Hyle Family</td>
</tr>
<tr>
<td>Joan and Murray M. Kappelman, M.D.</td>
</tr>
<tr>
<td>Townsend and Bob Kent</td>
</tr>
<tr>
<td>Earl and Danielle Linehan</td>
</tr>
<tr>
<td>Joseph and Harvey Meyerhoff Family Charitable Funds</td>
</tr>
<tr>
<td>The Meyerhoff and Becker Families</td>
</tr>
<tr>
<td>Middendorf Foundation</td>
</tr>
<tr>
<td>Mary and Jim Miller</td>
</tr>
<tr>
<td>J. William Murray</td>
</tr>
<tr>
<td>Judy and Scott Phares</td>
</tr>
<tr>
<td>Jay and Sharon Smith</td>
</tr>
<tr>
<td>T. Rowe Price Foundation</td>
</tr>
<tr>
<td>Whiting–Turner Contracting Co.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$50,000–$99,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Baltimore Gas &amp; Electric</td>
</tr>
<tr>
<td>Penny Bank</td>
</tr>
<tr>
<td>Bunting Family Foundation</td>
</tr>
<tr>
<td>Mary Catherine Bunting</td>
</tr>
<tr>
<td>Stephanie and Ashton Carter</td>
</tr>
<tr>
<td>Augie and Melissa Chiasera</td>
</tr>
<tr>
<td>Suzanne F. Cohen</td>
</tr>
<tr>
<td>Jane W. Daniels</td>
</tr>
<tr>
<td>DLA Piper</td>
</tr>
<tr>
<td>Brian and Denise Eakes</td>
</tr>
<tr>
<td>Guy E. Flynn and Nupur Parekh Flynn</td>
</tr>
<tr>
<td>Daniel P. Gahagan</td>
</tr>
<tr>
<td>Fredye and Adam Gross</td>
</tr>
<tr>
<td>Hecht–Levi Foundation</td>
</tr>
<tr>
<td>Helen P. Denit Charitable Trust</td>
</tr>
<tr>
<td>Stephen and Susan Immelt</td>
</tr>
<tr>
<td>Patricia and Mark Joseph, The Shelter Foundation</td>
</tr>
<tr>
<td>Francie and John Keenan</td>
</tr>
<tr>
<td>McCormick &amp; Co.</td>
</tr>
<tr>
<td>Ruth Carol Fund</td>
</tr>
<tr>
<td>Charles and Leslie Schwabe</td>
</tr>
<tr>
<td>Sheridan Foundation</td>
</tr>
<tr>
<td>Ellen J. Remsen Webb and J.W. Thompson Webb</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$25,000–$49,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Delbert and Gina Adams</td>
</tr>
<tr>
<td>Clayton Baker Trust</td>
</tr>
<tr>
<td>James T. and Francine G. Brady</td>
</tr>
<tr>
<td>Walter B. Doggett III and Joanne Doggett</td>
</tr>
<tr>
<td>Ernst &amp; Young</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$10,000–$24,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>William G. Baker, Jr. Memorial Fund</td>
</tr>
<tr>
<td>Richard Berndt</td>
</tr>
<tr>
<td>G. Brian Comes and Raymond Mitchener</td>
</tr>
<tr>
<td>Peter de Vos</td>
</tr>
<tr>
<td>Jed Dietz and Julie McMillan</td>
</tr>
<tr>
<td>Linda Eberhart, in memory of William F. Eberhart</td>
</tr>
<tr>
<td>Sandra and Ross Flax</td>
</tr>
<tr>
<td>Dick and Maria Gamper</td>
</tr>
<tr>
<td>Linda Hambleton Panitz and The Family of T. Edward Hambleton</td>
</tr>
<tr>
<td>Lee Meyerhoff Handler</td>
</tr>
<tr>
<td>Dr. and Mrs. Freeman A. Hrabowski III</td>
</tr>
<tr>
<td>Cheryl Hugdins Williams and Alonza Williams</td>
</tr>
<tr>
<td>Joseph and Judy Langmead</td>
</tr>
<tr>
<td>Jonna and Fred Lazarus</td>
</tr>
<tr>
<td>Hugh and Leanne Mohier</td>
</tr>
<tr>
<td>Stephen Richard and Mame Hunt</td>
</tr>
<tr>
<td>Clair and Thomas Segal</td>
</tr>
<tr>
<td>Barbara Payne Shelton</td>
</tr>
<tr>
<td>Turner and Judy Smith</td>
</tr>
<tr>
<td>Scot T. Spencer</td>
</tr>
<tr>
<td>Dr. Edgar and Mrs. Betty Sweren</td>
</tr>
<tr>
<td>Harry and Carey Thomason</td>
</tr>
<tr>
<td>Donald and Mariana Thoms</td>
</tr>
<tr>
<td>Daniel Watson and Brenda Stone</td>
</tr>
<tr>
<td>Krisie and Dan Verbic</td>
</tr>
<tr>
<td>Ron and Sydney Wilner</td>
</tr>
<tr>
<td>Todd Wilson and Edward Delaplaine III</td>
</tr>
<tr>
<td>Linda Woolf</td>
</tr>
<tr>
<td>Nadia and Elias Zerhouni</td>
</tr>
</tbody>
</table>
CELEBRATING ITS 40th YEAR!

Mark your calendars!

Preview: Mar 24–25, 2017
Bidding: Mar 26–Apr 2, 2017

The Center Stage Auction is now accepting donations!

By donating an item for bid, you help ensure the future of Center Stage programs and initiatives.

Visit centerstage.org/auction for details.

If you have questions or items you wish to donate, please contact Sydney Wilner at swilner@centerstage.org or 410.986.4025.

WIN A HAPPY HOUR FOR YOU & YOUR SQUAD

ENTER TO WIN AT sugarvalebmore.com/cs

Sugarvale is an intimate, candle-lit cocktail bar located in the heart of Mount Vernon. The bartenders serve up modern versions of classic cocktails (with house-made tinctures and syrups)—it’s adulting done right. Bring your date, your friends, or swing by solo and you’ll know why Sugarvale is more than just your neighborhood watering hole.

4 W MADISON ST • BALTIMORE 21201 • SUGARVALEBMORE.COM • #SUGARVALEMORE • OPEN MON–SAT AT 5PM
Celebrating the arts in our neighborhoods

Through charitable contributions, outreach and support programs, we support arts and culture programs that contribute to the health and vitality of the BGE community. Now that’s smart energy. To learn more, visit BGE.COM/Giving.
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.

FULL SEASON INTERN SPONSORSHIPS
The Ellen & Ed Bernard Development Intern
The Lynn & Tony Deering Producing Intern
The Jane & Larry Droppa Audio Intern
The Kathleen Hyle Artistic Intern
The Wendy Jachman Graphics Intern
The Elizabeth & Ken Lundeen Carpentry Intern
The Terry Morgenthaler & Patrick Kerins Costumes Intern
The Judy & Scott Phares Dramaturgy Fellow
The Lynn & Philip Rauch Company Management Intern
The Sharon & Jay Smith Marketing & Communications Intern

INTERN PROGRAM SUPPORTERS
Anonymous
Merrill Alterman and Edward Rosenfeld
Tracy Bacigalupo and Jake Baker
Cecelia and David Beck
Meredith and Adam Borden
Winona Caesar
Missy and Joe Carrier
William Cooke
Sue and Buddy Emerson, in honor of Ken and Elizabeth Lundeen
Pamela and Jonathan Genn, in honor of Beth Falcone
Jinet Hamlen
Sue Hess
Teresa and Tom Ichniowski
John Kane
Townsend and Bob Kent
Carol and Stewart Koehler
Christine and Kenneth Lobo
Amy Macht
Aida and James Matters
Christina Moss
Dorothy Powe
Susan Rosebery
Lee and Steven Sachs
Chris Saxton
Abigail Smith
Terri and Robert Smith
Holly and George Stone
Joanne Towers and W. Blake Hampson
Robin and Harold Tucker
Rita L. Walters
Patty White

If you’re interested in sponsoring an intern, please contact ajacques@centerstage.org or 410.986.4022.

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, 50th 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.
Baltimore’s Best Local Pub!

MICK O’SHEA’S

Open Daily 11:30am-2am
Brunch Sat. & Sun. 11am-3pm • Live Music Thursday-Saturday
Kitchen open until Midnight

Serving Irish favorites: Fish & Chips, Shepherd’s Pie, Bangers & Mash + Fresh Seafood, Steaks, Wings, & Burgers.

Guinness, wine, spirits &
a rotating selection of local and craft drafts and bottles.
328 N. Charles St. • (410)539-7504 • www.mickosheas.com

*Show your ticket or performance reminder email to your server.
The following list includes gifts of $250 or more made to the Center Stage Annual Fund between April 26, 2015 and October 26, 2016. Although space limitations make it impossible for us to list everyone who helps fund our artistic, education, and community programs, we are enormously grateful to everyone who contributes to Center Stage. We couldn’t do it without you!

INDIVIDUALS & FOUNDATIONS:
The Center Stage Society represents donors who, through their annual contributions of $1,500 or more, provide special opportunities for our artists and audiences. Society members are actively involved through special events, theater-related travel, and behind-the-scenes conversations with theater artists.

SEASON SPONSORS
($50,000+)
Ellen and Ed Bernard
The Charlesmead Foundation
Lynn and Tony Deering
The William Randolph Hearst Foundation
Terry H. Morgenthaler and Patrick Kerins
Judy and Scott Phares
Lynn and Philip Rauch
The Shubert Foundation, Inc.
Sharon and Jay Smith
The Harold and Mimi Steinberg Charitable Trust

PRODUCERS’ CIRCLE
($25,000-$49,999)
The Miriam Jay Wurts Andrus Trust
The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards
www.BakerArtistAwards.org
Penny Bank
James and Janet Clauson
Jane and Larry Droppa
EMC Arts
The JI Foundation
Kathleen Hyle
Marilyn Meyerhoff

ARTISTS’ CIRCLE
($10,000-$24,999)
The William L. and Victorine Q. Adams Foundation and The Rodgers Family Fund
The Bunting Family Foundation
Stephanie and Ashton Carter
The Annie E. Casey Foundation
Ms. Margaret H. Cooke
The Cordish Family
The Helen P. Denit Charitable Trust
Ms. Amy Elias and Mr. Richard Pearlstone
The Fascitelli Family Foundation
Genine and Josh Fidler
Daniel P. Gahagan
Baroness G.D. Godenne M.D.+
The Goldsmith Family Foundation
The Laverna Hahn Charitable Trust
Ms. Wendy Jachman
Mr. and Mrs. Mark Joseph, in honor of Lynn Deering
Francie and John Keenan
Townsend and Bob Kent
Keith Lee
Ken and Elizabeth Lundeen
Maryland Humanities Council
The Joseph and Harvey Meyerhoff Family Charitable Funds
Mr. J. William Murray
Charles E. Noell III
Mr. and Mrs. George M. Sherman
Mr. Louis B. Thalheimer and Ms. Juliet A. Eurich
Department of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts

PLAYWRIGHTS’ CIRCLE
($5,000-$9,999)
The Abell Foundation, Inc.
Peter and Millicent Bain
Taunya Banks
Meredith and Adam Borden
James T. and Francine G. Brady
Sylvia and Eddie Brown
Mary Catherine Bunting
The Nathan and Suzanne Cohen Foundation
The Delaplaine Foundation, Inc.
Walter B. Doggett III and Joanne Doggett
Ms. Nancy Dorman and Mr. Stanley Mazaroff
Brian and Denise Eakes
Beth and Michael Falcone
Dick Gamper
Fredye and Adam Gross
Murray Kappelman
The Hecht-Levi Foundation, Inc.
The John J. Leidy Foundation, Inc.
Mr. John McCardell
Robert E. Meyerhoff and Rheda Becker
Rona and Arthur Rosenbaum
Barbara and Sig Shapiro
Donald and Mariana Thomis
Ellen J. Remsen Webb & J.W. Thompson Webb
Loren and Judy Western
Ted and Mary Jo Wiese

DIRECTORS’ CIRCLE
($250-$4,999)
Anonymous
The Lois and Irving Blum Foundation
Dr. and Mrs. Donald D. Brown
The Caplan Family Foundation, Inc.
Mr. and Mrs. Jon Carnell
The Margaret O. Cromwell Family Fund of the Baltimore Community Foundation
Gene DeJackome and Kim Gingras
Andrea and Samuel Fine, in memory of Carole Goldberg
Dr. Gladys Arak Freedman and Dr. Matthew Freedman
Ms. Suzan Garabedian
Pamela and Jonathan Genn, in honor of Beth Falcone
Sandra Levi Gerstung
The Gladstone Family Foundation, in honor of Dr. Pebble Kranz
Len and Betsy Homer
Ralph and Claire Hubran
Mr. Barry Kropf
Francine and Allan Krumholz
Mr. and Mrs. Lee Ogburn
Dave and Chris Powell
Barbara P. Shelton
Krissie and Dan Verbic
Nanny and Jack Warren, in honor of Lynn Deering
Cheryl Hurdins Williams and Alonza Williams
Sydney and Ron Wilner
Patricia Yevics-Eisenberg and Stewart Eisenberg
Mr. and Mrs. Christopher West
Mr. Todd M. Wilson and Mr. Edward Delaplaine
Ms. Linda Woolf

DESIGNERS’
($2,500-$2,499)
Anonymous
Scott and Katherine Bissett
Dr. and Mrs. Donald D. Brown
The Caplan Family Foundation, Inc.
Mr. and Mrs. Jon Carnell
The Margaret O. Cromwell Family Fund of the Baltimore Community Foundation
Gene DeJackome and Kim Gingras
Andrea and Samuel Fine, in memory of Carole Goldberg
Dr. Gladys Arak Freedman and Dr. Matthew Freedman
Ms. Suzan Garabedian
Pamela and Jonathan Genn, in honor of Beth Falcone
Sandra Levi Gerstung
The Gladstone Family Foundation, in honor of Dr. Pebble Kranz
Len and Betsy Homer
Ralph and Claire Hubran
Mr. Barry Kropf
Francine and Allan Krumholz
Mr. and Mrs. Lee Ogburn
Dave and Chris Powell
Barbara P. Shelton
Krissie and Dan Verbic
Nanny and Jack Warren, in honor of Lynn Deering
Cheryl Hurdins Williams and Alonza Williams
Sydney and Ron Wilner
Patricia Yevics-Eisenberg and Stewart Eisenberg
Mr. and Mrs. Christopher West
Mr. Todd M. Wilson and Mr. Edward Delaplaine
Ms. Linda Woolf

Les Liaisons Dangereuses | 23
We look forward to your next brilliant performance.

KPMG LLP is proud to support CenterStage.
kpmg.com

Communications is the heart of your company. Don’t miss a beat.

get.GTB.net
Ms. Sybil Mead and Mr. Lawrence M.
Mr. Stephan Levine and Dr. George Lentz, Jr.
Jonna and Fred Lazarus
Ms. Deborah Kielty
Max Jordan
Sandra and Thomas Hess
Bill and Scootsie Hatter
F. Barton Harvey III and Janet Thomas and Barbara Guarnieri
José and Ginger Galvez
Amy and Scott Frew
Mr. and Mrs. Donald M. and Sidney Emmer
The Eliasberg Family Foundation
Sue and Buddy Emerson, in appreciation of Ken and Linda Lundeen
Sidney Emmer
Mr. and Mrs. Donald M. and Margaret W. Engvall
Amy and Scott Frew
Dr. Neil Friedlander and Dr. Virginia K. Adams
Frank and Jane Gabor
José and Ginger Galve
John Gerdy and E. Follin Smith
Stuart and Linda Grossman
Thomas and Barbara Guarnieri
F. Barton Harvey III and Janet Marie Smith, in honor of Terry Morgenenthaler
Bill and Scootsie Hatter
Sandra and Thomas Hess
Mrs. Harriet S. Iglehart
Mr. and Mrs. Ted Imes
Joseph J. Jaffa
Mr. Larry Jennings
Mr. and Mrs. Allan Jensen
Max Jordan
Ms. Shirley Kaufman
Ms. Deborah Kieley
The Herschel and Judith Langenthal Philanthropic Fund
Jonna and Fred Lazarus
Dr. and Mrs. George Lentz, Jr.
Mr. Stephan Levine and Ms. Lynn Weisberg
Mr. and Mrs. Lawrence M. Macks
Mr. Alan Mackssey
Mme. Diane Markman
Ms. Sybil Mead and Mr. Dan Lerais
John Mesmore
Joseph and Jane Meyer
The Montag Family Fund of The Community Foundation for Greater Atlanta, in honor of Beth Falcone
Mr. Richard Morrison and Mrs. Judith Schoenfield Morrison
Roger F. Nordquist, in memory of Joyce C. Ward
Dr. Bodil Ottesen
Linda Hambleton Panitz
Michael and Phyllis Panopolous
Dr. Ira Papel
Walt and Donna Pearson
Robin and Aliene Pierson, in honor of Terry Morgenenthaler
Bonnie L. Pitt
Leslie and Larry Polakoff
Mr. and Mrs. Robert Porter
Ms. Dorothy Powe, in memory of Ethel J. Holliday
The James and Gail Ripe Family Foundation, in honor of Lynn Deering
Mr. and Mrs. Harold Rojas
Mr. and Mrs. Todd Schubert
Gail B. Schuhoff
Bayinnah Shabazz, M.D.
The Earle and Annette Shawe Family Foundation
The Simsky-Kresser-Racusin Memorial Foundation
Mr. and Mrs. Robert Smelkinson
Mr. and Mrs. Scott Smith
Bonnie and Stuart Stainman
George and Holly Stone
Mr. and Mrs. John Strahan
Susan and Brian Sullam
Mr. William J. Sweet and Ms. Geraldine Mullan
Kathryn and Mark Vaselkiv
Dr. and Mrs. Frank R. Witter
Dr. Richard H. Worsham
Eric and Pam Young
Dr. Laurie S. Zabin
Mr. Calman Zamoiski, Jr., in honor of Terry Morgenenthaler

ADVOCATES ($250-$749)
Anonymous
Ms. Madeline R. Abramson
Robbie Q. Adams
Bradley and Lindsay Alger, in honor of George J. Staubus
The Alsop Family Foundation
Mrs. Alexander Armstrong
Mrs. Susan Arnold and Mr. Richard Ochs
Deborah and Stephen Ault
Ayd Transport
Robert and Dorothy Bair
Mike Baker
The Mr. and Mrs. Raymond Bank Family Fund of the Baltimore Community Foundation
Amy and Bruce Barnett
Ms. Patricia Baum
Melissa A. Behm
Ms. Anne Berman
Honorable Catherine Blake and Dr. Frank Eisenberg
Rachel and Steve Bloom, in honor of Beth Falcone
Mr. and Mrs. Steven and Renee Bookoff
Margaret and Michael Bowler
Jan Boyce
Mr. and Mrs. A. Stanley Brager, Jr.
Mr. Paul Burchall
Cindy Candelori
The Jim and Anne Cantler Memorial Fund of the Baltimore Community Foundation
Ms. June Carr
Joe and Missy Carrier
Mr. and Mrs. David Carter
Mr. and Mrs. James Case
Ms. Jan Caughlin
Ms. Sue Lin Chong
Mr. and Mrs. Carl F. Christ
Ann K. Clapp
Brenda M. Cley, M.D.
Ms. Clare Cochran
Mr. William Coffey
Joan Develin Coley and Lee Rice
The Elsa and Stanton Collins Charitable Fund
Ida and Emmett Collins, in honor of Elizabeth Hurwitlz
Combined Charity Campaign
Combined Federal Campaign
The Constantinides Family Foundation
David and Sara Cooke
Betty and Stephen Cooper
Scott and Patricia Corbett
B.J. and Bill Cowie, in honor of Terry Morgenenthaler
Janet M. Curnoles, in memory of Sarah Curnoles
Mr. and Mrs. Cornelius P. Darcy
Mr. Lewis Davis
Richard and Lynda Davis
Robert and Janice Davis
Lawrie Deering and Albert F. DeLoskey
James DeGraffenreidt and Mychelle Farmer
David and Emily Densky
Rosetta and Matt DeVito
Susan and Joachim Diedrich
Ms. Mary Downs
Ina and Ed Dreiblad
The Suzy and Eddie Dunn Fund of the Baltimore Community Foundation, in honor of Terry Morgenenthaler
Lynne Dubrin and John-Francis Mergen
Patricia Egans and Peter Hegeman
Mr. James Engler
Mrs. Christine Epenashde
Faith and Edgar Feingold, in memory of Sally W. Feingold
Mr. and Mrs. Gary Felser
Sandra and John Ferriter
Bob and Susie Fetter
Bill and Winnie Flattery
Dr. and Mrs. Robert P. Fleshman
Lindsay and Bruce Fleming
Donna Flynn
Ms. Nancy Freymen
Mr. Francis Gallagher
Mark and Patti Gillen
Megan M. Gillick
Hal and Pat Gilreath
Dr. Larry Goldstein and Dr. Barry Bapkas
Marsha Grayson and Harold Hersch
Mr. and Mrs. Randy Guttman
Mr. Roosevelt Harris, Jr.
Alma Hays and John Ginosky
Rachel and Ian Heavers
Mrs. James J. Hill, Jr., in memory of James J. Hill Jr.
Dr. Dahlia Hirsch and Dr. Barry Wohl
James and Rosemary Horman
Ms. Irene Hornick
Kelly and Andre Hunter
Sarah and John Issacs
Mr. William Jacob
James and Hillary Auds Jacobs
Mr. and Mrs. Robert and Thea Jones
Ann H. Kahan
Mr. John Kane
Richard and Judith Katz
Dr. and Mrs. Myron Kellner
Stephen and Laurie Kelly, in memory of Rodney Steiff
Alex and George Kimes
Roland King and Judith Phair King
Deborah King-Young and Daniel Young
Joyce and Robert Knodell
Donald Knox and Mary Towery, in memory of Carolyn Knox and Gene Towery
Ms. Nancy Kochuk
Stewart and Carol Koehler
Joseph M. and Judy K. Langmead
Kevin Larrawe and Lucy Robins
Mr. and Mrs. William Larson
Lainy Lebow-Sachs
Dr. and Mrs. Yuan C. Lee
Mr. Raymond Lenhard, Jr.
Dr. and Mrs. Ronald Lesser
Marilyn Leuthold
Sara W. Levi
Dr. and Mrs. John Lion
Kenneth and Christine Lobo
The Ethel M. Looram Foundation, Inc.
Amy Macht
Nancy Magnuson and Jay Harrell, in honor of Betty and Edgar Sweren
The Manziello Family Foundation
Matthew and Eileen Margolies
The Dr. Frank C. Marino Charitable Fund
Joan and Jonathan Rogers
Susan Rosenberg and Barbara Bloom
Wendy Rosen and Richard Weisman
Michael Rosenbaum and Amy Kiesel
Mr. and Mrs. Henry A. Rosenberg, Jr.
Michael Ross
Rover Products, Inc.
Mr. and Mrs. Louis Rusk
Sheila and Steve Sachs
Steven and Lee Sachs
Monica and Arnold Sagner
Jessica and Glen Schatz
The Eugene and Alice Schreiber Philanthropic Fund
Mr. Richard Schwartz
You imagine We create

Wedding Cakes
Dessert Bars
Cupcakes
Favors

Jason Hisley
Executive Chef
and Owner

Winner:
Best Cakes & Cupcakes
Best of Baltimore

Featured on:
Cupcake Wars, Sweet Genius,
Cutthroat Kitchen, and the
Halloween Baking Championship

Schedule a complimentary
consulting and tasting:
Weddings@lacakerie.com
443-608-4338

800 St. Paul St, Mt. Vernon
theroom800.com
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

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

### Neighborhood Hotel Partners

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>Home2 Suites by Hilton</td>
<td>8 E. Pleasant St.</td>
<td>410.576.1200</td>
</tr>
<tr>
<td>19.</td>
<td>Hotel Brexton</td>
<td>868 Park Ave.</td>
<td>877.380.6708</td>
</tr>
<tr>
<td>20.</td>
<td>Hotel Indigo</td>
<td>24 W. Franklin St.</td>
<td>410.625.6200</td>
</tr>
<tr>
<td>21.</td>
<td>Ivy Hotel</td>
<td>205 E. Biddle St.</td>
<td>800.964.1283</td>
</tr>
</tbody>
</table>

### Farther Afield

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Classic Catering People</td>
<td>99 Painters Mill Rd.</td>
<td>410.356.1666</td>
</tr>
<tr>
<td>2.</td>
<td>Gertrude's</td>
<td>10 Art Museum Dr.</td>
<td>410.889.3399</td>
</tr>
<tr>
<td>3.</td>
<td>Lord Baltimore Hotel</td>
<td>20 W. Baltimore St.</td>
<td>410.539.8400</td>
</tr>
</tbody>
</table>

### Key

- **Gold Dining Partners**
- **Neighborhood Restaurant**
- **Hotel Partners**
- **Landmarks**

**Landmarks**

- A. **Washington Monument**
  699 Washington Pl.

- B. **The Walters Art Museum**
  600 N. Charles St.

- C. **The Engineers Club**
  11 W. Mt. Vernon Pl.

- D. **Peabody Institute**
  1 E. Mt. Vernon Pl.

- E. **Enoch Pratt Free Library**
  400 Cathedral St.

- F. **The Baltimore Sun**
  501 N. Calvert St.
Can’t-miss event of the 2016/17 Season for the entire family.

“This visually stunning legend promises to show the new Head Theater in all its glory.”
–Artistic Director Kwame Kwei-Armah

A Spectacular Vision in a Brand New Theater

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
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.

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

THREE-PLAY PACKAGES starting at $99
Order online at centerstage.org or by calling 410.332.0033.
Matisse/Diebenkorn

Two extraordinary artists
One landmark exhibition

Through Jan 29

“Matisse/Diebenkorn @artbma. Still on a high from this show, the best I have seen all year.”

Tweet from @SebastianSmee, Boston Globe art critic

Richard Diebenkorn. Seated Figure with Hat. 1967. National Gallery of Art, Washington, D.C. ©2016 The Richard Diebenkorn Foundation

This exhibition is co-organized by The Baltimore Museum of Art and the San Francisco Museum of Modern Art.

Major support for Matisse/Diebenkorn has been provided by The Henry Luce Foundation and Terra Foundation for American Art. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Baltimore presentation of the exhibition is made possible by Ellen W. P. Wasserman, Jeanette C. and Stanley H. Kimmel, Tony and Lynn Deering, and the National Endowment for the Arts.

Corporate sponsorship is provided by Bank of America and Education Partner Transamerica.

FLAVOR

15 E Centre St. Baltimore, MD 21202/443.563.2279
FlavorBaltimore.com

Center Stage Patrons 15% Off

T-TH 3PM-10PM/ F-S 3PM-2am/Sunday Brunch 10AM-4PM
Noncredit lectures, courses, workshops

Highlights of our upcoming spring offerings include:

– BREXIT! How will it affect the European Union?
  Friday, March 17, 2017 at the US Naval Academy in Annapolis

– Mini Law School in Baltimore
  Mondays, April 3 – May 1, 2017

– Rethinking the Vietnam War: A Twenty-First Century Perspective
  Mondays Feb. 20 – Mar. 27, 2017

– Planet Nine – Does it Exist?
  Wednesdays, Mar. 8 – Apr. 12, 2017

– The Art and Magic of the Tarot
  Saturday, April 8, 2017

– Legacy of the Ancients – Art with Joseph Cassar
  Mondays, April 3 – May 15, 2017

– Emily Dickinson and Dorothy Parker come alive with Colleen Webster’s A Living History
  Thursdays, March 23 & 30, 2017

– Rossini’s Semiramide with James Harp and performance by Baltimore Concert Opera at the Engineers Club
  Wednesdays, March 29 & April 5, 2017

– And Much More!

For more information, a free catalog, or to register CALL (410) 516-8516

www.Odyssey.jhu.edu