



Les Liaisons Dangereuses

by **Christopher Hampton**

from the novel by
Choderlos de Laclos

LES LIAISONS DANGEREUSES
is presented by special arrangement with
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William Hayes
Producing Artistic Director
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PALM BEACH
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DRAMAWORKS

Theatre to Think About

director
Lynnette Barkley

producers
**Sid Lesowitz
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Ruth & Ted Baum

production manager
Patrick Heydenburg

stage manager
Suzanne Clement Jones

scenic design
Victor Becker

costume design
Brian O'Keefe

lighting design
Jerold R. Forsyth

sound design
Steve Shapiro

fight choreographer
Lee Soroko

Welcome to Christopher Hampton's *Les Liaisons Dangereuses* and eighteenth-century France ...

... where a conniving pair of dissolute aristocrats treat seduction as a sport and cruelty as an art.

This production marks two firsts for us. It features the PBD directorial debut of Lynnette Barkley, who has worked here previously as a choreographer and an assistant director. It is also our most elaborate, expensive, and ambitious undertaking from a design perspective, and I want to say thanks to the wonderful Victor Becker (scenery) and Brian O'Keefe (costumes) for their immeasurable contributions. In addition, we're pleased to have Jerold R. Forsyth making his PBD debut as lighting designer, and delighted that our amazing sound designer, Steve Shapiro, has returned.

That we are able to expand our boundaries yet again is another sign of our growth, and for that we have you to thank – our fiercely loyal patrons, subscribers, and donors. We continue to evolve because you are so eager to evolve with us. When Terry Teachout, theatre critic for *The Wall Street Journal*, launched this season's Dramalogue series, he lauded our audiences for being so democratic and open-minded. He was referring to your appreciation of all kinds of theatre, which gives us the confidence to stage provocative works by the likes of Edward Albee, Brian Friel, Eugene Ionesco, Eugene O'Neill, Jean-Paul Sartre, and Sam Shepard, to name just a few.

Even in the best of times no arts organization ever feels fully secure; a life in the theatre is precarious. But as we celebrate our fifteenth anniversary season, we feel we are riding a certain

momentum. Thanks to your support we were able to stage *Our Town*, our biggest production ever, and welcome back many actors who have long been part of the PBD family. We were able to cast the legendary Estelle Parsons in Israel Horowitz's *My Old Lady*, which became the highest grossing production in our history. We were able to launch The Dramaworkshop, an incubator for new plays. It's a measure of our success that some of the playwrights who have submitted scripts are nationally renowned: it means they're aware of the quality of our work.

So, once again, all of us at PBD thank you for helping us get here. You make us feel that we can do anything!



William Hayes
Producing Artistic Director

Seduction is always more singular and sublime than sex and it commands the higher price.

– Jean Baudrillard, French philosopher

Pierre Choderlos de Laclos' *Les Liaisons Dangereuses* (1782) is one of the most scandalous and controversial novels in European literature. It is no surprise that Christopher Hampton's adaptation of this passionate tale of seduction, betrayal, and moral ambiguities translated well into theatrical storytelling.

Welcome to Paris in the late eighteenth century, just a few years prior to the French Revolution. Two former lovers, the Vicomte de Valmont and the Marquise de Merteuil – gifted, privileged, and bored – form an unholy alliance using seduction as sport in a bawdy game of conquest, betrayal, and revenge. These compelling but flawed characters play their game with such wit and style that it is impossible not to admire them. But, when the game of love becomes more about power and the desire for domination, there can be no winners.

For me, *Les Liaisons Dangereuses* is about karma. It's a cautionary tale that reminds us that our actions have consequences; they wind around

like an intricate, circuitous game of dominos, and ultimately circle back to you.

But, let's face it: we all love a good story about seduction, betrayal, and revenge! So we're delighted you chose to join us for this dangerous game, where the objective is winning at any cost.



Lynnette Barkley

*Each player must accept the cards life deals him or her;
 but once they are in hand, he or she alone must decide how to play the cards
 in order to win the game.*

– Voltaire

Know when to hold 'em, know when to fold 'em.

– Kenny Rogers

Did You Know?

Choderlos de Laclos and *Les Liaisons Dangereuses*

Born Pierre Ambroise François Choderlos de Laclos to a bourgeois family in Amiens, France, on October 18, 1741.

He originally chose a military career and eventually became a captain in the artillery.

He took up writing in the 1770s while still serving in the military. His first published works were poems. He also wrote a comic opera based on a popular novel of the time, *Ernestine*. It debuted on July 19, 1777 with Marie Antoinette in attendance, and was so abysmal that it closed the same night.



Laclos began writing *Les Liaisons Dangereuses*, his first and only novel, while stationed on the island of Aix in 1779. His goal, he said, was to “write a work which departed from the ordinary, which made a noise, and which would remain on earth” after his death. The book, written in epistolary style, was published in four volumes in 1782 and was a succès de scandale; it sold out its first run of 2000 copies in a couple of weeks.

“A tissue of horrors and infamies,” wrote one French critic.

Marie Antoinette was among those to order a copy of *Les Liaisons Dangereuses*, but she removed the title and the author’s name from the binding before including it in her library. The book would be banned for a time in France, beginning in 1824, and would not be translated into English until the 1920s.

In 1786, Laclos married Marie-Solange Duperré, with whom he already had a two-year-old child. He had proposed to her when she became pregnant, but her family initially wanted nothing to do with a man who had a Machiavellian reputation. The couple would have two more children and a happy marriage.

Laclos left the army in 1788, became involved in politics, and was imprisoned twice in the 1790s. He played a part in Napoleon’s coup d’etat in 1799 and rejoined the army in 1800 as a brigadier general.

He died in Taranto, Italy, from dysentery and malaria, in 1803. He was buried near the city, in a fort that still bears his name. When the House of Bourbon was restored in southern Italy, his tomb was destroyed and his remains were likely thrown into the sea.

Palm Beach Dramaworks Presents

Les Liaisons Dangereuses

CAST

<i>La Marquise de Merteuil</i>	KATE HAMPTON *
<i>Le Vicomte de Valmont</i>	JIM BALLARD *
<i>La Présidente de Tourvel</i>	KATIE FABEL *
<i>Madame de Rosemonde</i>	HARRIET OSER *
<i>Madame de Volanges</i>	MARIBETH GRAHAM *
<i>Cécile Volanges</i>	KELLY GIBSON *
<i>Le Chevalier Dancency</i>	BRIAN WILLIAM SHEPPARD *
<i>Émilie, a courtesan</i>	NANIQUE GHERIDIAN *
<i>Azolan, Valmont's valet de chambre</i>	TANGI COLOMBEL
<i>Major-domo</i>	CLAY CARTLAND
<i>Julie, the maid</i>	ASHLEY BOURGET
<i>Henri, the footman</i>	NICK ARENSTEIN

Setting: The action takes place in various salons and bedrooms in a number of hotels and châteaux in and around Paris and in the Bois de Vincennes, one autumn and winter in the 1780s.

There will be one 15-minute intermission.

Production Crew

<i>Stage Manager</i>	<i>Suzanne Clement Jones</i> *
<i>Assistant Stage Managers</i>	<i>Ashley Horowitz and Lara Kinzel</i> *
<i>Wig Designer</i>	<i>Omayra Díaz Rodríguez</i>
<i>Fight Choreographer</i>	<i>Lee Soroko</i> *
<i>Dresser / Stitcher</i>	<i>Jane Lynch</i>
<i>Stitching Crew</i>	<i>Linda Shorrock, K. April Soroko, Beryl Johnson</i>



The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



Member of Actors' Equity Association the Union of Professional Actors and Stage Managers in the United States.

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and state managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



The videotaping or other video or audio recording or the taking of photographs of this production is strictly prohibited.

KATE HAMPTON (La Marquise de Merteuil)

Broadway: *The Best Man*, *The Deep Blue Sea*. First national tour: *Spring Awakening*. Brooklyn Academy of Music: *The Master Builder*. Off-Broadway: *All My Sons* (Roundabout), *Have You Seen Steve Steven?* (13P), *The Typographer's Dream* (Clubbed Thumb), *Over the River and Through the Woods*. Regional: *Social Security*, *Lend Me a Tenor* (Florida Rep); *Talley's Folly* (Peterborough Players); *Fallen Angels*, *God of Carnage*, *Once in a Lifetime*, *The Innocents*, *Las Meninas*, *Boeing Boeing*, *La Bête*, *Pride and Prejudice*, *Expecting Isabel* (Asolo Rep); *Absurd Person Singular* (Bristol Rep); *Neighborhood 3: Requisition of Doom* (Humana Festival); *Loot* (Arden Theatre Company); *The Real Thing* (Olney Theatre); *All My Sons* (Williamstown Theatre Festival). TV: *Bones*, *The Law & Order* trifecta, *The Education of Max Bickford*, *Sex and the City*. Website: katehampton.net



JIM BALLARD (Le Vicomte de Valmont)

PBD: *Tryst*, *Dinner With Friends*, *All My Sons*, *Exit the King*, *The Fantasticks*, and *The Most Happy Fella*; Actors' Playhouse: *Urinetown* (Carbonell Award), *Spamalot*, and *1776*; Maltz Jupiter Theatre: *Doubt* and *Dial M for Murder*; The Wick: *42nd Street*; GableStage: *The Adding Machine* (Carbonell Award) and *In the Next Room*; Mosaic Theatre: *Side Effects*; Caldwell Theatre: *Tuesdays with Morrie* and *Working*; BRSC: *Leading Ladies* and *Deathtrap*. Jim toured the country and all of Asia for three years as Captain von Trapp in *The Sound of Music*. Recent TV: *Amy Wives* (Major Carter Collins). To all those who served, past and present, Semper Fi.



KATIE FABEL (La Présidente de Tourvel)

Off-Broadway: *It's a Wonderful Life* (Mary), *The Shaughraun*, and *Ernest in Love* (Cecily) at Irish Repertory Theatre; *Belle of Belfast* at Cherry Lane Theatre; and *Mary Broome* at the Mint Theater. Regional: *The Importance of Being*



Ernest (Cecily), Shakespeare Theatre Company; *Sight Unseen* (Grete), The Old Globe; *Sense and Sensibility* (Marianne), TheatreWorks; *Noises Off*, *The Liar*, *The Taming of the Shrew*, *Amadeus*, The Shakespeare Theatre of New Jersey; *Emma* and *One Man, Two Guvners*, Pioneer Theatre; *Dr. Jekyll and Mr. Hyde*, Cincinnati Playhouse/St. Louis Rep. UK: *The Sound of Music* (West End), *Arsenic and Old Lace* (national tour), *The Wind in the Willows* (Royal National Theatre), *Some Gorgeous Accident* (Edinburgh Fringe); *Carmen* and *La Bohème* (English National Opera). Film: *Tunnel of Love* and *Becoming Tina*. Training: Royal Academy of Music (MFA). Katiefabel.com

HARRIET OSER (Madame de Rosemonde)

was last seen, silently, at PBD in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. She has since appeared at GableStage in *4000 MILES*; The Women's Theatre Project in *The Interview*; and Plaza Theatre's *Driving Miss Daisy*, for which she received a Silver Palm Award and her tenth Carbonell nomination. At Caldwell Theatre, Harriet was seen in *After the Revolution*, *The Clean House*, *Over the River and Through the Woods*, and *Concertina's Rainbow* (Curtain-Up Award). She has appeared in most Florida theatres, as well as Flat Rock Playhouse, Blowing Rock Stage Company, and Cape Fear Regional Theatre in North Carolina. Film/ TV credits include *Burn Notice*, *Canvas*, and *Key West*. She is a Goodman Theatre graduate.



MARIBETH GRAHAM (Madame de Volanges)

Off-Broadway: *Secrets Every Smart Traveler Should Know* (Triad Theatre, cast album), *Romantic Fools* (The Lion Theatre). NY Workshop/ Reading: *The Witches Of Eastwick* (Manhattan Theatre Club), *Dinner At Eight* (The York Theatre).

Regional highlights: *Company* (Amy, then Sarah), *Sisters Of Swing* (LaVerne Andrews), *Becky's New Car* (Becky), *Pump Boys and Dinettes* (Prudie, then Rhetta), *Ruthless!* (Miss Thorn, Best Supporting Actress Carbonell), *The Adding Machine* (Mrs. Zero, Best Actress Carbonell), and the musical *See Jane Run* (Woman 1) for which she wrote the book and



lyrics. Member of AEA and ASCAP. Thank you Lynnette. maribethgraham.com

KELLY GIBSON (Cécile Volanges)

Originally from Denver and now based in NYC, Kelly was most recently seen as Desdemona in *Othello* at Riverside Theatre in the Park.

International: *Dead on Her Feet* (Arcola Theatre, London). NYC: *The Tempest* (New York Classical Theatre); *Petrified*, a new musical (staged reading, CAP21). She has also performed regionally with Kansas City Repertory Theatre, Unicorn Theatre, Coterie Theatre, and Colorado Shakespeare Festival. Education: MFA from University of Missouri at Kansas City, BFA from University of Colorado at Denver, additional NYC training at CAP21 and Fiasco Theater. Thanks to the Harden-Curtis team, Kim Moarefi, Lynnette Barkley, and her wonderful family.



BRIAN WILLIAM SHEPPARD (Le Chevalier Dancency)

Regional: *Hamlet* and *The Taming of the Shrew* (Tennessee Shakespeare Company), *The Liar* (Centenary Stage Company), and *Twelfth Night* (Plimoth Players).

International: *Babele* (European Live Arts Network, Fucecchio, Italy). TV: *Vetted* (pilot). Film: *Beautiful Something*, *Salem Witch Hunt*. BA in Theatre from Butler University and MFA from Northern Illinois University. Avid fly tyer and fisherman.



NANIQUE GHERIDIAN (Émilie, a courtesan)

is a founding member, company manager, and grant writer for PBD. She is the recipient of a Silver Palm Award for her performance in PBD's production of *Benefactors*, a two-time Carbonell Award nominee for Best Actress for her work in *Benefactors* and *'night, Mother*, and recipient of a Best Supporting Actress distinction from *New Times* magazine. Her numerous directorial credits include PBD's acclaimed production



of *The Dresser*, which was nominated for five Carbonell Awards, and the southeastern premiere of *Trying*, which received three Carbonell nominations including Best Play and Best Director. Nanique was also voted Best Director in 2006 by *New Times* magazine and is the recipient of the 2014 Randolph A. Frank Performing Artist Award.

TANGI COLOMBEL (Azolan, Valmont's valet de chambre)

made his debut at PBD in the 2004 production of *Jacques Brel is Alive and Well and Living in Paris* (Carbonell and Curtain Up Award nominations for Best Actor, Curtain Up Award winner for Outstanding New Performer). In 2012, he appeared here in *The Fantasticks* (Mortimer). Other theatre credits include *The Apple Tree* and *Fiddler on the Roof*. He has also been featured in two movies, *The Cruise* and *Step Up Revolution*. Tangi does voice-overs and script translations for foreign films, and has been touring America and the world to reveal what French singing is really about in his own show, *Pardon My French*.



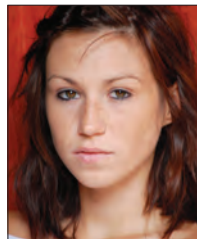
CLAY CARTLAND (Major-domo)

is a South Florida native, Carbonell Award nominee, and Silver Palm Award winner. Recent Florida credits include *Miracle on South Division Street* and *Fox on the Fairway* (Actors' Playhouse), *Good People* (GableStage), *Assassins* and *Clark Gable Slept Here* (Zoetic Stage), *The Wedding Singer* and *Next to Normal* (Slow Burn Theatre), and *The Trouble with Doug* (Arts Garage).



ASHLEY BOURGET (Julie, the maid)

is proud to be back onstage after spending the last few years working as a legal assistant. She has previously worked with The Lightbulb Factory and Arts Garage. Special thanks to her family, Stephen, and Dave Hyland.



NICK ARENSTEIN (Henri, the footman)

graduated from Dreyfoos School of the Arts, and started his professional acting career earlier this season in PBD's production of *Our Town*. Nick also teaches film and movie production to students all over the country, while continuing his education at Palm Beach State College.



LYNNETTE BARKLEY (Director)

PBD: *Exit the King* (assistant director) and *Dancing at Lughnasa* (choreographer). Since arriving in New York to work with Tommy Tune on the development of *My One And Only*, Lynnette has been extremely prolific as a director, choreographer, and writer, working everywhere from off-Broadway, national tours, and regional theatre to corporate industrials and award galas. Off-Broadway credits include *Leave It to Jane* (director), and *The Gifts of the Magi*, *Anything Cole*, and *The Road To Hollywood* (choreographer). Regional: Directed *The Voice of The Prairie*, *Moonshadow*, *Golf With Alan Shepard*, *Sisters of Swing*, and *Backwards in High Heels* (Florida Stage); *Ragtime* and *Jekyll & Hyde* (Gateway Playhouse); *Joseph and the Amazing Technicolor Dreamcoat* and *Godspell* (Theatrefest); *Nine* and *The Best Little Whorehouse In Texas* (Candlewood Playhouse); and *Later Life* (American Stage Theatre Company). Lynnette also co-wrote the original musicals *Backwards In High Heels* (with Christopher McGovern) and *Beguiled Again* (with J. Barry Lewis and Craig Ames). She is currently in development on the new original musical *Swing Sisters*. Lynnette is a proud, long-standing member of SDC (Society of Stage Directors and Choreographers).



CHRISTOPHER HAMPTON (Playwright)

is a British playwright, screenwriter, librettist, director, and translator, who won the 1986 Olivier Award for Best New Play for *Les Liaisons Dangereuses*. Plays include *The Talking Cure*, *White Chameleon*, *Tales From Hollywood*, *Treats*,



Savages, *The Philanthropist*, *Atonement*, and *Total Eclipse*. He wrote the book and co-wrote the lyrics for the musical *Sunset Boulevard*, winning Tony Awards in both categories. He also wrote the book and lyrics for *Dracula*, and the librettos for the Philip Glass operas *Waiting for the Barbarians*, *Appomattox*, and *The Trial*. Hampton's screenplay for *Dangerous Liaisons* earned him an Oscar. Other screenplays include *The Quiet American*, *Mary Reilly*, *Total Eclipse*, and three films that he also directed: *Carrington*, *The Secret Agent*, and *Imagining Argentina*. Among his extensive translations are works by Chekhov, Ibsen, Moliere, Odon von Horvath, and Yasmina Reza (including *Art*). Hampton was 18 when his first play, *When Did You Last See My Mother?*, premiered in London in 1964, making him to this day the youngest playwright to have a play produced in the West End.

SUZANNE CLEMENT JONES (Stage Manager)

Recent assignments for PBD include *Of Mice and Men*, *The Lion in Winter*, *Old Times*, *Dividing the Estate*, *Tryst*, and *Our Town*. As a lighting designer, productions include *That Championship Season*, *The Price*, and *The Subject Was Roses* at PBD; *Cane* and *The Cha-Cha of a Camel Spider* at Florida Stage; *Death and the Maiden* and *The Birds* at Mosaic Theatre. Over the summer, she both stage managed and lit a production of *Ring Of Fire*, which played at Arts Garage and toured to Glens Falls, NY, and Arrow Rock, Missouri. Suzanne is a proud member of Actors' Equity Association.



VICTOR BECKER (Scenic Design)

PBD: *Old Times*. Florida Stage: *The Cha-Cha of a Camel Spider*, *Dirty Business*, and *Ward 57*. He has designed at the Guthrie Theatre, the Oregon Shakespeare Festival, the National Theatre of the Deaf, Syracuse Stage (including a national tour of *Cyrano* starring John Cullum), Milwaukee Rep, Atlanta's Alliance Theater, Buffalo's Studio Arena, Indiana Rep, Missouri Rep, Cincinnati Playhouse, Portland Center Stage, and others. Victor also works as a space planner and an architect wrangler for museums and science centers. His New Hampshire studio shares the woodshed with his 1947 tractor.

BRIAN O'KEEFE (Costume Design)

has designed 25 previous PBD productions including *My Old Lady*, *The Lion in Winter* (Carbonell Award) and *A Doll's House* (Carbonell Award). Other recent regional credits include *Pinkalicious*, *The Musical* and *Jackie and Me* at Orlando Repertory Theatre; *Pete 'n' Keely* and *Sugar Babies* at Winter Park Playhouse; and *The Addams Family*, *Spamalot*, and *The Good Doctor* at St. Augustine's Limelight Theatre. Brian spent 16 years as resident designer/costume manager for Seaside Music Theatre, Daytona Beach, where he designed over 80 productions including theatre for young audiences, musicals, operas, and Shakespeare. Brian is also an accomplished patternmaker, and works regularly for the Shakespeare Festivals in Alabama and Utah.

JEROLD R. FORSYTH (Lighting Design)

has designed well over 300 productions. Philadelphia area credits include designs for The Wilma Theater, Villanova University Theatre, Walnut Street Theatre, Amaryllis Theatre Company, Arden Theatre Company, The Philadelphia Shakespeare Theatre, InterAct Theatre Company, the American Music Theatre Festival, People's Light & Theatre Company, and many others. Additional east coast credits include the Kennedy Center, The Public Theater, Lincoln Center Theater, York Theatre Company, Village Theatre Company, the Vineyard Playhouse, and Opera Ebony. Mr. Forsyth has been nominated for 13 Barrymore Awards and has won two for Outstanding Lighting Design. He has also twice received "Most Notable Lighting Design" citations from *The Philadelphia Inquirer*.

STEVE SHAPIRO (Sound Design)

PBD: *Souvenir*, *The Chairs*, *Copenhagen*, *Private Lives*, *The Gin Game*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, and *Dancing at Lughnasa*. After 20 years in South Florida, Steve moved to Pittsburgh in 2010 to take a position with Point Park University. For 16 years he was sound designer for the Coconut Grove Playhouse, where he designed over 85 productions. He has also designed for Area Stage Company, New Theatre, Actors' Playhouse, Caldwell Theatre, Mosaic Theater, and City Theatre. Other credits include the Russian language premiere of *The Skin of Our Teeth* in Novosibirsk, Russia; helming the sound board for the 1995 South American tour of *The Phantom of the Opera*; and composing

the score and designing the sound for Allen Ginsberg's only play, *Plutonian Ode*.

LEE SOROKO (Fight Choreographer)

is a certified teacher of stage combat and a theatrical firearms instructor with the Society of American Fight Directors. He also teaches at the University of Miami, where he is a Senior Lecturer of Movement and Acting. He has provided the choreographed violence for professional and academic theatres across the country, including Zoetic Stage and the Maltz Jupiter Theatre here in South Florida. Lee is a National Endowment for the Arts Fellowship recipient, a member of AEA, and holds an MFA in Acting from the Professional Actor Training Program at the University of Texas.

ASHLEY HOROWITZ (Assistant Stage Manager)

joined PBD after crewing last season's *Tryst*. Professional stage management credits include The Women's Theatre Project's *Red Hot Patriot*. For PBD, she was assistant stage manager of *Our Town* and *My Old Lady*. Ashley graduated from Florida Atlantic University with a BA in Design/Technical Theatre. Favorite FAU credits include *The Cherry Orchard*, *Sweeney Todd*, *Thérèse Raquin*, and *Dog Sees God: Confessions of a Teenage Blockhead* (stage manager); and *A Funny Thing Happened on the Way to the Forum*, *Equus*, *Love's Labour's Lost*, and *How I Learned to Drive* (assistant stage manager).

LARA KINZEL (Assistant Stage Manager)

has been a stage manager for more than two dozen productions at PBD since 2005, including *Of Mice and Men*, *All My Sons*, *Who's Afraid of Virginia Woolf?*, *Betrayal*, *Side by Side by Sondheim*, *Benefactors*, and *The Chairs*. Prior to her work with PBD she was the assistant stage manager at Florida Stage for the 2004-2005 season. Other professional credits include seasons at New Harmony Theatre (New Harmony, Indiana) and Iowa Summer Repertory. She was also stage manager of *Fool For Love* at Take Heed Theater Company in Lake Worth. Lara received her MFA in stage management from the University of Iowa.



Theatre to Think About