



ERINDALE

THEATRE ERINDALE PRODUCTION HISTORY

Year	Title	Author	Director
1993/94	<i>The Farm Show</i> <i>Pericles, Prince of Tyre</i>	Theatre Passe Muraille William Shakespeare	Patrick Young Mimi Mekler
1994/95	<i>1837: The Farmers' Revolt</i> <i>Lion in the Streets</i> <i>The Scams of Scapin</i> <i>The Relapse</i>	Theatre Passe Muraille Judith Thompson Molière John Vanbrugh	Terry Tweed Katherine Kaszas Mimi Mekler Patrick Young
1995/96	<i>Six War Years</i> <i>The Rimers of Eldritch</i> <i>Les Belles Soeurs</i> <i>The Revenger's Tragedy</i>	Barry Broadfoot (ed.) Lanford Wilson Michel Tremblay Cyril Tourneur	Ron Cameron & Dia Frid Jim Millan Mimi Mekler Patrick Young
1996/97	<i>Story Theatre</i> <i>The Gut Girls</i> <i>7 Stories</i> <i>Mycenae (from The Greeks)</i>	Paul Sills/Grimm Brothers Sarah Daniels Morris Panych John Barton, <i>et al</i>	Mimi Mekler Katherine Kaszas Patrick Young Simon Johnston
1997/98	<i>A Harvest Yet to Reap</i> <i>The Hot L. Baltimore</i> <i>Vital Signs</i> <i>Midsummer Night's Dream</i>	Savage & Wheeler (eds.) Lanford Wilson Jane Martin William Shakespeare	Mimi Mekler David Ferry Patrick Young Greg Peterson
1998/99	<i>Lovers in Dangerous Times</i> <i>Fen</i> <i>The Women</i> <i>The Hypochondriac</i>	Shakespeare & Friends Caryl Churchill Clare Boothe Luce Molière (adap. by Alan Drury)	Ron Cameron Brian Richmond Patricia Hamilton Patrick Young
1999/2000	<i>The Millennium Project</i> <i>Pride's Crossing</i> <i>Lysistrata</i> <i>Hard Times</i>	Dennis Hayes & Company Tina Howe Aristophanes (tr. Rudall) Dickens (adapted by Jeffreys)	Dennis Hayes Brian Richmond Vinetta Strombergs Christina James
2000/2001	<i>Love's Fire</i> <i>Once Upon Our Time</i> <i>The Comedy of Errors</i> <i>En Pièces Détachées</i> <i>All's Well That Ends Well</i>	Bogosian, Finn, Guare, Kushner, Norman, Shange, & Wasserman Dennis Hayes & Company William Shakespeare Michel Tremblay William Shakespeare	Ralph Small Dennis Hayes Ron Cameron Duncan McIntosh Mimi Mekler
2001/2002	<i>Glengarry Glen Ross</i> <i>Top Girls</i> <i>The Loyalist Project</i> <i>The Children's Hour</i> <i>The Beaux' Stratagem</i> <i>The Man of Mode</i>	David Mamet Caryl Churchill Ron Cameron & Company Lillian Hellman George Farquhar George Etherege	Duncan McIntosh and Zaib Shaikh Ron Cameron Jane Carnwath Mimi Mekler Patrick Young



ERINDALE

Les Liaisons Dangereuses

by Christopher Hampton

from the novel by
Choderlos de Laclos

Directed by Patrick Young

**Message from the Associate Dean of Humanities
University of Toronto at Mississauga ...**

Since its inception in 1991, as the first program in Canada to combine the theatre offerings of a college with the drama offerings of a university, the joint Theatre and Drama Studies Program of UTM and Sheridan has achieved an enviable level of prestige and reputation.

The heart and soul of the Program are its teachers, staff, and students. With the support of a distinguished and committed faculty, a dedicated staff, and a rigorous, well-implemented curriculum, we are able to provide first-rate specializations in both acting and academic studies.

Our students come from the local area, across Canada, and abroad, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program and brings energy and enthusiasm to the life of the College.

Theatre and Drama Studies does not just offer an excellent program. It offers a life experience that each student and teacher will look upon with fondness, pride, and a deep sense of accomplishment long after leaving UTM.

I am grateful to the entire Theatre Erindale troupe for its vision, untiring effort and dedication in the planning and realization of this year's productions. I would like to express my appreciation to you — our patrons, members and single ticket buyers — for your continued interest and support.

It is my pleasure to welcome you to the 40th production of Theatre Erindale!
Enjoy, and plan to be with us again!

Cordially,

Michael Lettieri

From the Artistic Director ...

Theatre Erindale is proud to present Christopher Hampton's amazing international blockbuster *Les Liaisons Dangereuses*.

Hold onto your hats, though, because not far off is the third in our record-breaking string of three Canadian blockbusters this season, Michel Tremblay's classic Montreal comedy *Les Belles-Soeurs* (directed by Theatre Ontario's Vinetta Strombergs). This brilliant satire is one of the fifty most essential plays of all time, according to France's *Lire* magazine, and we plan to show you the reason why!

Hard on its heels will come the very icon of Jacobean tragedies, John Ford's *'Tis Pity She's a Whore*, directed by Sheridan's own Greg Peterson. Amazingly, this shocking, funny, and poetic masterpiece from the most lurid and violent post-Shakespearean period of English tragedy has never been professionally produced in Canada. However, since it revolves around incest and ends in a bloodbath, you might wish to leave the pre-teens and dear old shockable Aunt Martha at home.

**Theatre and Drama Studies
FACULTY & STAFF
2002/2003**



Robin Bancroft-Wilson	Stage Manager
Bruce Barton	Drama Studies
Sarah Jane Burton	Movement
Ron Cameron	Voice and Text, Styles
Nancy Copeland (UTM Coordinator, Executive Producer)	Drama Studies
Danielle Couture	Drama Studies
Michael Goran	Improvisation
Dennis Hayes	Tutorials, Styles, Stagecraft
Stephen Johnson	Film, Drama Studies
John Karr	Singing
Katherine Kaszas	Guest Director
David Kent (Head of Properties)	Stagecraft, Production
David Langlois	Character Mask
Daniel Levinson	Stage Combat
Joanne Massingham (Head of Wardrobe)	Stagecraft, Production
Debra McKay	Theatre Organization, Stage Management
Anne McMullen	Sheridan Program Secretary
Catherine McNally	Tutorials
Mimi Mekler	Mask, Clown, Guest Director
Denise Norman	Voice and Text, Tutorials
Greg Peterson	Acting Technique, Guest Director
Linda J. Phillips	Wardrobe
Martin Revermann	Drama Studies
Dianne Robertson	UTM Program Secretary
Gillian Saunders	Dance
Jim Smagata (Technical Director)	Stagecraft, Production
Ralph Small	Tutorials, Styles
Vinetta Strombergs	Guest Director
Karen Thiffault	Make-up
Peter Urbanek (Production Manager)	Stagecraft, Production
Patrick Young (Sheridan Coordinator, Artistic Director)	Scene Study, Professional Practice

*

Chow Yuen-Ching, David Ferry, Graham Harley, Simon Johnston,
Katherine Kaszas, Brian McKay, Andy McKim, Jim Millan, Brian Richmond,
A. Frank Ruffo, Sarah Stanley, Terry Tweed, Xing Bang Fu..... Past and Present Guest Artists
Roger Beck, Götz Dapp, Dan Donaldson, Tracey Geobey,
Paula Gonsalves, Patricia Hamilton, Katherine Kaszas,
Marilyn Lawrie, Duncan McIntosh, Zaib Shaikh, Lawrence Stern Program Advisory Committee
Mary Jane Carroll Associate Dean, Sheridan School of Animation, Arts and Design
Michael Collins Dean, Sheridan School of Animation, Arts and Design
Michael Lettieri Associate Dean, UTM Division of Humanities

Patrons:

Janet and Roger Beck, Ron Cameron and Lloyd Lewis,
Patricia D'Ovidio, Dora L. Falcone,
Michael Lettieri, Barbara Michasiw,
Ken McMullen, Gordon and Nadia Murphy,
Larry Prouty, Catherine Rubincam,
Peter Silcox, Gary Sprules,
Leslie Thomson, Patrick Young

Donors:

Don Curtis, Gregory Peterson,
Josef Svoboda, Myrna Turner,
Alison Vallance
Mrs. M.E. Grant Young

Special Thanks to:

Nadia Awad,
Janet Fear,
Mike Muncie,
Andrew Patrick (Epson Canada)
Sarah Truty, Tom Truty (Vistek)

Theatre Erindale
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EPSON
Canada

Theatre Erindale will then relocate to the Living Arts Centre's Royal Bank Theatre March 20th-22nd, where we'll be re-mounting our Ontario Première production of Conni Massing's extraordinary Alberta hit *The Aberhart Summer*. We hope you can join us there to lend your support to this exciting first time adventure!

But even then, the fat lady won't have done her bit, because ON THE FRINGE – our annual festival of student-driven one-acts for the adventurous – hits the stage March 27th-29th. Don't miss it!

If you're new to us, you should know that Theatre Erindale productions feature the work of senior Acting students in the joint UTM-Sheridan Theatre and Drama Studies Program. With the design and direction of seasoned professionals, they strive to create exciting live entertainment in the heart of Mississauga. And they make us proud by going on to the Festivals, theatre companies, sound stages, and Drama classrooms of Ontario, of Canada, and beyond.

We look forward very much to having you with us again and again this season. Thank you for your continuing support!

Sincerely,



From the Director ...

Laclos' novel appeared in 1782. Its film adaptations – *Dangerous Liaisons* and *Valmont* – are both set decades earlier, and various productions of the play have located it in a kind of post-modern neverland. Hampton's script, however, is quite explicit. He has moved the story to the late 1780s expressly to place it on the very eve of the French Revolution (which began in 1789 with the storming of the Bastille). He stipulates, moreover, that the evening end with a specific image of the Terror to come. The message is unmistakable. The characters in the play, together with their values and lifestyle, are living on borrowed time.

William A. Henry III in *Time* magazine called the play "a brilliant and witty tragedy of manners" that "set Broadway ablaze." He summarized some key ideas of the play and its source thusly:

In the megalomaniacal gambitry of *Les Liaisons Dangereuses*, the only thing more dangerous than a seducer's assailing a person of virtue is the seducer's somehow falling in love: the conflict between the rakehell's manipulative pride and his newly vulnerable passion ignites everything in its path, leaving him and his partners burned-out husks, dead or wishing they were.

To these themes we would add a prominent one perhaps made more important by the particular context in which we operate. That is, the subversion of innocence. While preparing this production, I came across Boucher's brilliantly sleazy painting *Cupid a Captive*, created for the wall of Mme de Pompadour's boudoir at Versailles. The more I looked at it, the more it seemed that its cheerful decadence concealed a rotten core embodying everything that matters in the play, and especially the subversion of innocence. And so it became our poster image, our colour key, and a major component of our set.

The actors have had to work very hard to approach this dense and challenging text. But they have done so with joy – as has everyone who worked on this show – because of its brilliant wit, its human and historical importance, and its sheer outrageousness. Shocking it undoubtedly is. Even painful.

But what we hope to share with you now is some of our joy.

– Patrick Young

About the Author ...



CHRISTOPHER HAMPTON (1946 –) is one of England's most distinguished playwrights, screenwriters, and directors. He grew up partly in the Azores, Egypt and Zanzibar, studied German and French at Oxford, and became in 1966 the youngest author ever to have a play performed in the West End. As resident dramatist for the Royal Court Theatre, he created *Total Eclipse*, *The Philanthropist*, *Savages*, and *Treats*, as well as translations of *Uncle Vanya*, *Hedda Gabler*, *A Doll's House* and Moliere's *Don Juan*. By the 1980s, he had branched into television and film and was writing for the Royal Shakespeare Company.

Les Liaisons Dangereuses (1985), starring Lindsay Duncan and Alan Rickman, ran for nearly 2000 performances in the West End before transferring to Broadway and an international tour, and has since been produced around the world. Hampton went on to write book and lyrics for Andrew Lloyd Webber's *Sunset Boulevard*, which was produced in London, Los Angeles, New York, and Toronto, and won him a Tony Award.

His film work includes *A Doll's House*, starring Claire Bloom, *Tales From the Vienna Woods*, *The Honorary Consul*, starring Michael Caine and Richard Gere, and his own adaptations of his plays *Dangerous Liaisons*, directed by Stephen Frears and starring John Malkovich, Glenn Close and Michelle Pfeiffer – for which he won an Academy Award – and *Total Eclipse*, with Leonardo Di Caprio and David Thewlis. More recent are *Carrington*, about Lytton Strachey and Dora Carrington, *Mary Reilly*, starring Julia Roberts and John Malkovich, *The Secret Agent*, and *The Moon & Sixpence*, a fictionalized account of the life of Gauguin.

– Patrick Young

Lighthouse Festival Theatre. He has taught at Waterloo, George Brown, Humber, and Gaya College (Malaysia). He is the founding Artistic Director of Theatre Erindale and the founding Sheridan Coordinator of the Theatre and Drama Studies Program. For Theatre Sheridan he has directed *Jimmy Dean*, *Jimmy Dean* and *Nellie McClung*; for Theatre Erindale *The Farm Show*, *The Relapse*, *The Revenger's Tragedy*, *7 Stories*, *Vital Signs*, *The Hypochondriac* and *The Man of Mode*.



INESA FRANTOWSKI, Assistant Director Graduate of Theatre and Drama Studies. **Home Town:** St. Petersburg, Russia **For Theatre Erindale:** Mrs. Sullen- *The Beaux' Stratagem*; Joyce- *Top Girls*; Various/Ensemble- *Once Upon Our Time*; Loureen- *Poof*; Edith- *Identity Crisis* (Erindale Fringe). **Other Companies:** Hope A- *Matters* (Toronto Fringe); Nancy- *Conception* (Nightwood Theatre); Laura- *GREEN or an Anthem of Young Love* (U of T drama Festival); Professor Pruitt- *Don't Try this at Home!* (Mad Science Productions). **Favourite Saying:** "The sun don't go down. It's just an illusion caused by the world spinning 'round." -The Flaming Lips

JOANNE MASSINGHAM, Costume Designer & Coordinator

Joanne is pleased to be returning for her eighth season at Theatre Erindale. Unlike the people she is surrounded by, she has never set foot on a stage when there are audience members in attendance and is happy living in the wings. She is however, always in awe of those who have the courage to step into the lights. Some costume design credits for Theatre Erindale include *The Hypochondriac*, *Lovers in Dangerous Times*, *A Midsummer Night's Dream*, *Hot L Baltimore*, *The Revenger's Tragedy*, *Gut Girls*, *7 Stories*, *Les Belles Soeurs* and *The Relapse*. She has also designed costumes for *My Fair Lady* and *The Buddy Holly Story* (Stage West), and set and costumes for Artemis Theatre's acclaimed 1998 production of Charles Dickens reading from *A Christmas Carol* (Theatre Passe Muraille). She has been Head of Wardrobe for numerous Theatre Companies including Theatre Sheridan, *Le Théâtre Français de Toronto*, Young Peoples' Theatre, U of T Opera School, York University, Theatre Passe Muraille and Skylight Theatre.

JAMES W. SMAGATA, Technical Director & Lighting Designer

Jim's passion for theatre began in Grade 7 when he was cast as Major-General Stanley in *The Pirates of Penzance*. The following year he played the title role in *The Sorcerer*, where his interests in blowing things up germinated. In high school, he performed as George Gibbs in *Our Town*, Rackham (the fastest gun in the west) in *The Death and Life of Sneaky Fitch* and as Bo in *Bus Stop*. At Brock University he acted in James Reaney's *Listen to the Wind*, Ionesco's *The Killing Game*, and was "Might" in *Prometheus Bound*. Jim was Technical Director/writer/actor/musician in Rainbow Troupe, Technical Coordinator at Brock, Technical Manager at Grande Prairie Regional College in Alberta, Chief of Production Services at Nepean Centrepointe Theatre, and now is Technical Director at Erindale College. He has also directed *The Gin Game*, *Portrait in Black*, *The Creature Creeps!*, *Little Shop of Horrors* and acted as Gandalf in *The Hobbit*, Mike in Jim Betts' *Thin Ice*. He was seen in the Erindale Drama Club's production of *Pump Boys and Dinettes* (which he also directed). Most recently he was Technical Director and Lighting Designer for the 2001 Mississauga Arts Council Awards.

Stage Management...



ROBIN BANCROFT-WILSON, Stage Manager

Robin recently completed her BFA in Design and Technical Theatre at UBC. Her favorite stage management credits include *Good Mother*, *The Elephant Calf* (Theatre @ UBC), *The Boys*, and *Mamet Gamut Mamet* (Ah-Um Theatre). She has worked as Production Manager for UBC's *Summer Stock Theatre Festival* and *Dirty Hands Festival of the Arts*, as well as *The Wiz* (Zellous Minds) and *Whale Riding Weather* (Rokstar Theatre). Thank you to Patrick for his support, to Ashley and Angie for their hard work, and the cast for their kindness and humour.



ASHLEY HAND, Assistant Stage Manager, 2nd Yr. Theatre and Drama Studies

Home Town: St. John's, N.F. **Other Training:** 1B Theatre and Drama Studies 2001 **For Theatre Erindale:** House Manager- *The Aberhart Summer*; Wardrobe- *The Children's Hour*; Set- *Erindale 2002 season*; Madeline- *Albertine in Five Times* (Erindale Fringe). **Other Companies:** Kathy- *Vanities* (LSPU Productions); Mama- *Cave Cat* (HHM Productions); Assistant Director- *Annie* (Peter MacDonald Productions). **Thanks:** I would like to thank Robin for her guidance, helpful hints, and, above all, her patience!



ANGIE CAVALLIN, Apprentice Assistant Stage Manager

Home Town: Mississauga. **Other Training:** Actor's Studio, Streetsville Secondary School. **For Theatre Erindale:** Apprentice Assistant Stage Manager- *The Aberhart Summer*. **Favourite Saying:** "Eh, whatcha gonna do?"

Direction and Design...

PATRICK YOUNG, Director, Set Designer, and Artistic Director

Patrick Young graduated in English from Victoria College, University of Toronto, and trained in Theatre on a graduate scholarship at Indiana University. By the end of the '70s, he was a well-known actor across Canada. His Toronto credits alone included the record-breaking hits *Flicks*, *The Relapse*, and the original production of *Automatic Pilot*, as well as *Chinchilla* and the last national tour of *Spring Thaw*, plus guest starring on such TV series as *The Great Detective* and *Night Heat*. With the '80s, he branched into playwriting, directing, and teaching. He is the author of four award-winning plays and numerous industrial shows. He has held the posts of Artistic Director of Dalhousie Theatre Productions in Halifax, Director/Dramaturge of the Music Theatre Writers' Colony at the Muskoka Festival, and Associate Director/Playwright in Residence of the

A Note on Laclos ...

by Christopher Hampton

(originally published in *Playbill*, 1987)



In many respects, **Pierre-Ambroise-Francois Choderlos de Laclos** (1741-1803) is the perfect author: he wrote, at around the age of 40, one piece of fiction, which was not merely a masterpiece, but the supreme example of its genre, the epistolary novel; and then troubled the public no further.

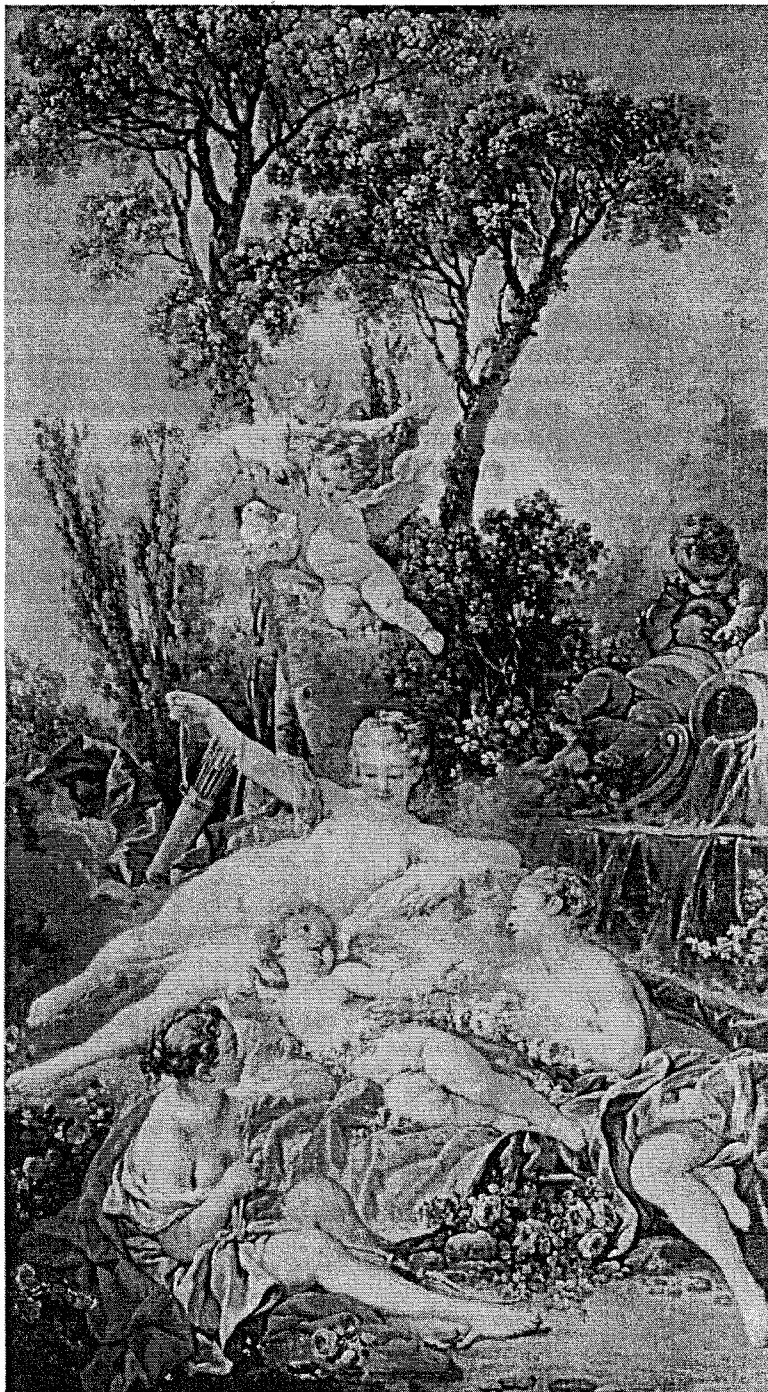
Fortunately, the obscurity from which, during his lifetime, this astonishing tour de force delivered him only briefly, has remained sufficiently deep to preserve his enigma. But those few facts which are known about him continue to throw an intriguing light on his rigorously classical novel.

A career soldier in an unusually extended period of peace, Laclos volunteered to serve in the American War of Independence, but lacked the means necessary to a campaign officer at the time. Instead, he was posted to a drab island in the Bay of Biscay and put in charge of its fortification. It was from here, bored and disappointed, that he wrote, famously, to a friend, announcing his intention to "write something out of the ordinary, eye-catching, something that would resound around the world even after I had left it." Few artists can have fulfilled their predictions so satisfactorily.

The novel caused an immediate and continuing sensation and in its wake Laclos addressed himself to two other pieces of work: a treatise on women's education, unpublished in his lifetime; and a blistering demolition of one of France's military sacred cows, the tactician Marechal de Vauban, which caused such offence that he was immediately rewarded with a series of particularly dreary provincial postings.

In the Revolution he was a Jacobin, not prominent but assiduous, a friend of Danton and the associate and secretary of the Duc d'Orleans, the king's liberal cousin, known as Philippe-Egalite. Inevitably, during the Terror, he was jailed twice and escaped execution, which he clearly expected, only narrowly and for reasons which have remained obscure. It took some time for him to be accepted back into the army, but eventually, at the turn of the century, he was made a general by Napoleon. The result, however, of this final success was that, only a few weeks after arriving in Taranto in Southern Italy to take up a new command, he died of dysentery and malaria. His last letter was a dignified but urgent appeal to Napoleon, asking for support for his wife and three children.

Geometrician, inventor, military strategist, feminist, revolutionary, devoted husband and father: all of those qualities, some initially surprising in the author of *Les Liaisons Dangereuses*, others less so, make their contribution towards a way of looking at this extraordinary and meteoric work without however exhausting the pleasures of its rare and merciless intelligence.



Boucher *Cupid a Captive* 1754

AARON FORWARD, 4th Yr. Theatre and Drama Studies

Home Town: Sudbury **Other Training:** Sudbury Secondary School of Performing Arts (Drama) **For Theatre Erindale:** Mr. Thorpe- *The Aberhart Summer*; Aimwell- *The Beaux' Stratagem*; Various- *The Loyalist Project*; Various- *En Pièces Détachées*; Chuck II- *Foreplay or The Art of Fugue* (Erindale Fringe); Lomou- *The Marriage Proposal* (Erindale Fringe). **Other Companies:** Cornwall- *King Lear* (Hamilton Urban Theatre); Dan- *Green* (Erindale Drama Club); Prospero- *The Tempest* (Unweeded Garden Theatre); Greg Sanderson- *I'll Be Back before Midnight* (Gore Bay Summer Festival); John Chisholm- *Collected Works of Billy the Kid* (Erindale Drama Club). **Favourite Saying:** "Words, words. They're all we have to go on." –Tom Stoppard

NATALIE KILLICK, 4th Yr. Theatre and Drama Studies

Home Town: Grand Bend **Other Training:** Stratford Festival Workshops, Sears Festival Workshops. **For Theatre Erindale:** Ensemble- *The Loyalist Project*; Emilia- *The Man of Mode*; Ensemble- *The Stronger* (Erindale Fringe). **Favourite Saying:** "Like a thorn bush in a drunkard's hands is a proverb in the mouth of a fool." –The Bible

JAY NEWMAN, 4th Yr. Theatre and Drama Studies

Home Town: Niagara on the Lake **Other Training:** Shaw Festival Academy, Arion Children's Theatre. **For Theatre Erindale:** Norm Fetterman- *The Aberhart Summer*; Handy- *The Man of Mode*; Various- *The Loyalist Project*. **Other Companies:** Alan- *This is a Test* (Holy Cross Players Guild). **Favourite Saying:** "There's never enough time to do all the nothing you want" – Calvin and Hobbes

BRIDGET OGUNDIPE, 4th Yr. Theatre and Drama Studies

Home Town: Toronto **For Theatre Erindale:** Various- *The Aberhart Summer*; Lady Townley- *The Man of Mode*; Various- *The Loyalist Project*; Props Crew Chief- *Love's Fire*. **Other Companies:** Alicia- *Seder* (Seder Productions); Performer- *Marty and Avrum Show* (Generator Productions); Actor/Choreographer- *Move Towards Peace* (Peace Theatre); Singer- *The Food Guys* (CFRB 10.10). **Favourite Saying:** You never know what's enough, until you know what's more than enough." – Billie Holiday.

SARAH TRUTY, 4th Yr. Theatre and Drama Studies

Home Town: Scarborough. **For Theatre Erindale:** Lady Woodville- *The Man of Mode*; Various- *The Loyalist Project*; Lights- *Play* (Erindale Fringe); Chorus- *Taniko* (Erindale Fringe). **Other Companies:** Officer Maguire- *When the Reaper Calls* (Theatre Collingwood); Chorus- *He Said Yes/He Said No* (Summerworks 2001); Running Crew- *Bluffer's Moon* (Cliffhanger Productions). **Favourite Saying:** "Clothes make the man, naked people have little or no influence." Mark Twain.

The Cast...

CHARITY ADAMS, 4th Yr. Theatre and Drama Studies

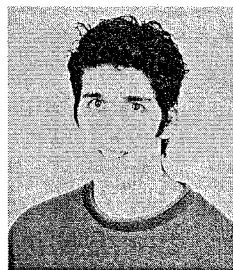
Home Town: Nomad **For Theatre Erindale:** Mrs. Fetterman- *The Aberhart Summer*; Lady Bountiful- *The Beaux' Stratagem*; Various- *The Loyalist Project*; Running Crew- *Love's Fire*; Stage Manager- *Filosofy Dance* (Erindale Fringe). **Favourite Saying:** "When did you realize your bearings were wrong."-Mojave 3

NADIA AWAD, 4th Yr. Theatre and Drama Studies

Home Town: Chatham **Other Training:** RADA Summer school 2002 (London, UK) **For Theatre Erindale:** Jean Cullen-*The Aberhart Summer*; Gipsy- *The Beaux' Stratagem*; Various- *The Loyalist Project*; Woman One- *Play* (Erindale Fringe); Mlle Y.- *The Stronger* (Erindale Fringe). **Other Companies:** Mother- *He Said Yes/He Said No* (Summerworks 2001). **Ambition:** To never fear changing my mind.

LEIGH BOWEN, 4th Yr. Theatre and Drama Studies

Home Town: Oakville. **Other Training:** Acting Lessons Oakville Centre for Performing Arts 1987-93, Sears and Switzer. **For Theatre Erindale:** Diane Thorpe- *The Aberhart Summer*; Belinda- *The Man of Mode*; Lucy, Elizabeth- *The Loyalist Project*; Sally- *A Controversy of Three* (Erindale Fringe). **Other Companies:** Jane, Linda- *Love, Death and the Prom* (Thespian Festival); Meg- *The Dining Room* (Theatre Fest); The Wicked Witch- *Beanie's Magic Book* (Industrial); Lisl- *No Fading Star* (Sears Festival). **Favourite Saying:** "True perfection has to be imperfect."- Noel Gallagher.



EREZ BOWERS, 2nd Yr. Theatre and Drama Studies

Home Town: Thornhill **For Theatre Erindale:** Props Crew- *The Children's Hour*; Wardrobe Crew- *Glengarry Glen Ross/Top Girls*; Wardrobe Crew- *The Aberhart Summer*. **Other Companies:** "Roger Mabee" (Mr. Yellow)- *"Faberger Five"*; Romeo- *Romeo and Juliet*; Stuff- *Losing Time* (Westmount C.I.); Jason- *Green Beens* (Y.R.A.P.). **Favourite Saying:** "If you live your life with regrets, you will never truly live!"

GOTZ DAPP, 4th Yr. Theatre and Drama Studies

Home Town: Spaichingen, Germany **Other Training:** Piano, Martial Arts, Pyrotechnics (Licensed), Army, Carpentry, Composition. **For Theatre Erindale:** Aberhart-*The Aberhart Summer*; Hounslow- *The Beaux' Stratagem*; General Brock, Various- *The Loyalist Project*; Lord- *All's Well That Ends Well*; Stage Manager- *Trust* (Erindale Fringe); Stage Manager- *John Doe* (Erindale Fringe). **Other Companies:** Thoas/Composer- *Iphigenia in Tauris* (Afflux Productions); Set Runner- *Vanessa K.* (Zeitsprung TV); Arrangement- *Mississauga Arts Awards* (Mississauga Arts Council); Assistant Producer- *Uber Wasser* (Film Akademie Ba-wu). **Favourite Saying:** "Werd ich zum Augenblicke sagen: Verweile doch, Du bist so schön. . . "-Goethe, Faust I

SCENE SYNOPSIS

ACT I

- | | |
|---------|--|
| SCENE 1 | An August evening. Mme la Marquise de Merteuil's salon |
| SCENE 2 | Three weeks later, early evening. The principal salon in Mme de Rosemonde's chateau in the country |
| SCENE 3 | A couple of days later, the middle of the night. Emilie's bedroom in her house on the outskirts of Paris |
| SCENE 4 | Ten days later, a September afternoon. The grand salon of La Marquise de Merteuil |
| SCENE 5 | A week later, after lunch. The salon in Mme de Rosemonde's chateau |
| SCENE 6 | A fortnight later; the middle of the night. Cecile's bedroom in the chateau |
| SCENE 7 | The following day, 1st October; afternoon. The salon in Mme de Rosemonde's chateau |
| SCENE 8 | Two nights later, Valmont's bedroom in the chateau |
| SCENE 9 | Late the following evening; the salon in the chateau |

ACT II

- | | |
|---------|---|
| SCENE 1 | Late October; the principal salon in Valmont's Paris house |
| SCENE 2 | Two days later, six p.m. The salon in Mme. de Tourvel's house |
| SCENE 3 | The following evening; Merteuil's salon |
| SCENE 4 | A fortnight later, afternoon. The salon in Valmont's house |
| SCENE 5 | Ten days later; evening. Mme de Merteuil's salon |
| SCENE 6 | The following afternoon. The salon in Mme de Tourvel's house |
| SCENE 7 | About a week later. A December evening in Mme de Merteuil's salon |
| SCENE 8 | A misty December dawn in the Bois de Vincennes |
| SCENE 9 | New Year's Eve; Mme de Merteuil's salon |

The action of the play takes place during one autumn and winter in the late 1780s – the eve of the French Revolution. – C. H.

Les Liaisons Dangereuses

by Christopher Hampton
from the novel by Choderlos de Laclos

Direction by Patrick Young
assisted by Inessa Frantowski
Set by Patrick Young
Costumes by Joanne Massingham
Lighting by James W. Smagata
Fight Direction by Daniel Levinson
Stage Management by Robin Bancroft-Wilson
assisted by Ashley Hand

The Cast

(in order of appearance)

LA MARQUISE DE MERTEUIL: Nadia Awad
CÉCILE DE VOLANGES: Natalie Killick
MME DE VOLANGES: Sarah Truty
THE FOOTMEN: Erez Bowers
MAJOR-DOMO / AZOLAN: Jay Newman
LE VICOMTE DE VALMONT: Aaron Forward
MME DE ROSEMONDE: Bridget Ogundipe
LA PRÉSIDENTE DE TOURVEL: Leigh Bowen
ÉMILIE / ADÈLE: Charity Adams
LE CHEVALIER DANCENY: Götz Dapp

The action takes place in various salons and bedrooms in a number of hôtels and châteaux in and around Paris and in the Bois de Vincennes, one autumn and winter in the late 1780s – the eve of the French Revolution.

There will be one fifteen-minute intermission.

Produced by special arrangement with Samuel French, Inc.
Originally produced by the Royal Shakespeare Company
Produced on the Broadway Stage by
James M. Nederlander, The Shubert Organization, Inc., Jerome Minskoff,
Elizabeth I. McCann and Stephen Graham
in association with Jonathan Farkas

For Les Liaisons Dangereuses

Set Crew-Construction Neil Silcox (chief), Aniko Kaszas,
Michael Pihach, Sonja Seiler, Laura Wombwell
Set Crew Thea Britton (chief), Roger Bainbridge, Amanda Calder,
Joanna Douglas, Kevin Dowse,
Luc Forgeron, Lisa Li, Alison Preece
Properties Crew Renée Chouinard (chief), Claire Acott, Joshua Vokey
Wardrobe Crew Cory Doran (chief), Erick Fournier,
Amy Hack, Katheryn Kurt, Toni Maggio, Michael Pihach
Front of House Carly Lucas
Running Crew Erez Bowers
Lighting Operator Lexie Adamczak
Sound Operators Laura Gross
Poster and Set Art Boucher: *Cupid a Captive*
(from the Versailles Boudoir of Mme. de Pompadour, 1754)
Music Barbara Harbach, harpsichord
(Virgil Thomson: *Four Portraits*; Arnold Rosner: *Musique de clavecin*)

For Theatre Erindale

Executive Producer Nancy Copeland
Artistic Director Patrick Young
Production Manager Peter Urbanek
Technical Director James W. Smagata
Head of Wardrobe Joanne Massingham
Wardrobe Assistant Linda Phillips
Head of Properties David Kent
Business Manager Lucy Gaspini
Public Relations Maryann Wells
Production Accountant/Program Layout Dianne Robertson
Program Copy Heather Visser
Program Photography Steven Jaunzems
Brochure, Season Poster and Program Cover Design Alison Dias
Box Office and Production Assistants Claire Acott, Andrew Brooks
Aaron Forward, Erick Fournier, Laura Wicksted

*In consideration for the audience and the company,
Latecomers are not admitted.*

*For legal and safety reasons as well as courtesy,
All cameras and recorders*

*MUST be checked with the House Staff.
Please turn off watch alarms, cell phones and pagers.*