

Avant Bard Theatre Presents

Suddenly Last Summer

and *Talk to Me Like the Rain and Let Me Listen*


By Tennessee Williams

Directed by Christopher Henley



Gunston Arts Center
Theater II
May 25 - June 18, 2022

SUDDENLY LAST SUMMER and *TALK TO ME LIKE THE RAIN AND LET ME LISTEN* are presented by arrangement with Dramatists Play Service, Inc. on behalf of The University of the South, Sewanee, Tennessee.

This production was made possible through the support of Arlington Cultural Affairs, a division of Arlington Economic Development, that delivers public activities and programs as *Arlington Arts*. 

Cast (in order of appearance)

Talk to Me Like the Rain and Let Me Listen - Hell's Kitchen, Manhattan, 1950s

Woman **Miss Kitty**
Man **Jonathan Del Palmer**

Suddenly Last Summer - Garden District, New Orleans, 1935

Doctor Cukrowicz **Matt Sparacino**
Mrs. Violet Venable..... **Cam Magee**
Miss Foxhill..... **Miss Kitty**
Mrs. Holly..... **Megan Morgan**
George Holly..... **Jonathan Del Palmer**
Catharine Holly..... **Sara Barker**
Sister Felicity **Christine Hirrell**

Production Team

Director..... **Christopher Henley**
Production Manager..... **Keta Newborn**
Set Designer..... **David Ghatan**
Set Design Asst..... **Benjamin Sullivan**
Lighting & Projections Designer..... **Hailey LaRoe**
Costume Designer..... **Anna Marquardt**
Props Designer..... **Liz Long**
Sound Designer..... **Clay Teunis**
Sound Design Adaptation..... **Brandon Cook**
Stage Manager **Emily Carbone**
Production Photos **DJ Corey Photography**
Technical Director..... **Jarrold DiGiorgi**
Master Electrician..... **Zachary Rupp**
Electricians: **Lauren Hawley, Trey Wise, Cassandra Saulski**
Load-in Support: **Holden Gunster, Megan Holden**

Avant Bard Producing Partners

Sara Barker, Sean McCarthy, Alyssa Sanders, DeMone Seraphin

Avant Bard Producing Partners Emeriti: **Megan Behm, Dina Soltan**

Avant Bard Staff: **Brian Ash, Natalie Valentine, Emma Nelson** (Yorktown)

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Cast (in order of appearance)

Miss Kitty (Woman/Miss Foxhill) (she/her) is an AMAB/non-binary/genderqueer/transfemme actor, dancer, and chanteuse. Credits include Puck in ***A Midsummer Night's Dream*** and Margaret in ***Much Ado About Nothing*** with Prince George's Shakespeare in the Parks, Specs in ***S.P.I.E.S.*** with Imagination Stage and Leapfrog Productions, Miss Fabian in ***Illyria or What You Will***, Cleopatra/Queen Anne/Puck in ***She Speaks!***, and hosting her virtual cabaret ***An Evening with Miss Kitty*** with Avant Bard Theatre. On film, she recently wrapped up portraying Danielle in ***A Brighter Tomorrow: Diversity, Equity, Inclusion and Belonging*** for WILL Interactive. She can also be seen in the PSA ***Open to All – "Three Words"*** for the Movement Advancement Project, and she portrayed Ebony in the industrial ***Shine*** for the ISA Group. She has also made the occasional cabaret appearance with LA TI DO Productions. Thank you for keeping the arts alive. For Tom. "Live in FIERCE ...not in fear." XoXoX
#LiveInFIERCE

Jonathan Del Palmer (Man/George) (he/him), is excited to make his Avant Bard Theatre debut. He last appeared on stage in ***Moon Man Walk*** (Constellation Theatre Company) and ***Kill Move Paradise*** (Rep Stage). Some of Jonathan's other recent credits include ***columbinus*** and ***The Member of the Wedding*** (1st Stage), ***Day of Absence*** (Theater Alliance), and ***Sing to Me Now*** (Rorschach Theatre). He's glad to have the ability to hop on stage again and hopes that you enjoy the show!

Matthew Sparacino (Doctor Cukrowicz) (he/him) is thrilled to return to Avant Bard Theatre for this production having played in the past as Oronte in ***A Misanthrope*** and Orsino in ***Illyria, or What You Will***. A DMV native, Matt has performed with a number of local houses over the past decade. He most recently appeared at 1st Stage in the fall, bowing as Ben in ***Secret Things***. Matt received his BA in Theatre from UMD and is a proud company member of Pointless Theatre, with whom he has collaborated on roughly a dozen productions, including ***Don Cristóbal***, ***Hugo Ball***, ***Doctor Caligari***, and ***A Very Pointless Holiday Spectacular***. Other select credits include ***The Farnsworth Invention*** [HHA nomination - Best Ensemble] and ***Lobby Hero*** (1st Stage); ***Six Degrees of Separation*** (Keegan Theatre); (cont.)

Cast (cont.) (in order of appearance)

The Winter's Tale and **Antony & Cleopatra** (Folger Theatre) **Richard II**, **Dracula** and **Merchant of Venice** (Chesapeake Shakespeare); and **Fever/Dream** (Woolly Mammoth). Many thanks to Christopher and all of Avant Bard for giving us this chance to finish what we started in the spring of 2020. For Tom. matthewsparacino.com

Cam Magee (Violet Venable) (she/her) is so pleased and thankful to be able to revisit this play with this cast, this director, and this creative/production team. Her past Avant Bard Theatre credits include Stephano/Antonia (**The Tempest**), Gloucester (**King Lear**), Auréiie (**The Madwoman of Chailot**), Eleanor/Pembroke (**King John**), Juno (**Juno and the Peacock**), Mistress Quickly (**The Mistorical Hystery of Henry (I)IV**), Countess Rousillon (**All's Well That Ends Well**), Amanda (**Private Lives**), Karen (**The Children's Hour**), Dora Strang (**Equus**), and Hannah Jelkes (**The Night of the Iguana**.) Beginning in 1996, Cam dramaturged 17 Shakespearian productions for Avant Bard. She has appeared at Arena Stage, The Shakespeare Theatre, The Folger Theatre, Woolly Mammoth, Rorschach Theatre, Theater J, and the Washington Stage Guild (for which she received a Helen Hayes nomination for Mrs. Cheveley (**An Ideal Husband**.) She is a company member of Avant Bard and Rorschach Theatre. Cam's first role at Catholic University was Catherine in **Suddenly Last Summer**. She has loved this play for a long time. For Jess, who patiently ran lines with me before the pandemic and then again this spring.

Megan Morgan (she/her) is delighted to be working with Christopher Henley and this talented cast again, after a double-year hiatus. Megan is a founding member of Source Theatre Company, where she appeared as Anna in **Anna Christie**, Shen Te/Shui Ta in **Good Woman of Szechuan**, Olga in **Three Sisters**, the Chorus in **Henry V** and Sally Bowles in **Cabaret**. Also, as a founding member of the erstwhile Washington Shakespeare Company (Avant Bard Theatre) she has appeared as Gertrude in **Hamlet**, Mme. De Merteuil in **Les Liaisons Dangereuses**, Isabella in **Edward II**, Portia in **Julius Caesar**, and directed Ibsen's **Rosmersholm**. At Studio Theatre, she ran as Paulina in **Death and the Maiden**, and Edith Potter in **The Women**. With Signature Theatre, she played Collette in **Four Dogs and a Bone** (Helen Hayes nomination). (cont.)

Cast (cont.) (in order of appearance)

With Freedom Stage, she was Maud and Betty in **Cloud 9**. In New York with Third Stages and Rendezvous Productions: **Impromptu, Rouge and Lace: Portraits of American Women, Talk to Me Like the Rain and Let Me Listen, Trade, Pat Hott's Kids, The Oxbow Incident**. TV: Homicide: Life on the Street – Carla Reeves, *Bones of Contention*. This one's for Mother and Pops.

Sara Barker (Catharine Holly) (she/her) is grateful to have the opportunity to work on this resilient, good-humored team. With Avant Bard Theatre, Sara performed in **King Lear, Emilie, Orlando, Othello, A Misanthrope, Mary Stuart, Six Characters in Search of an Author, Lulu, Peace, The Mistorical Hystery of Henry (I)V, The Cherry Orchard, The House of Yes**; with Rorschach, Sara performed in **A Maze**, and **This Storm is What We Call Progress**, With Factory 449, Sara performed in **4.48 Psychosis** and **Closet Land**; with Scena, Sara performed in **The Importance of Being Earnest** and **A Woman of No Importance**; with Faction of Fools, Sara performed in **The Cherry Orchard**. In New York, Sara performed in Lear DeBessonnet's devised **Death Might Be Your Santa Claus** and Josh Fox's devised **Limitless Joy**. Sara is a producing partner with Avant Bard, and a company member with Factory 449 and Rorschach; Sara is a graduate of St. John's College. For Tom. sarabarker.com

Christine Hirrel (Sister Felicity) (she/her) is delighted to return to this amazing production with Avant Bard Theatre where she was last seen as Josephine in **Madwoman of Chaillot** and where she has served as dialect coach for numerous productions including **King Lear, Orlando**, and **No Man's Land**. Over the past two decades, Ms. Hirrel has been fortunate to act, coach and teach in DC theatre while raising her sons and enjoying her career as a speech-language pathologist. Acting credits include those with Keegan Theatre, American Century Theater, Venus Theatre and Studio Theatre Second Stage, among others. As a dialect coach, she worked most recently on 1st Stage Theater's production of **The Phlebotomist**. Other coaching credits include those with The Kennedy Center, Theater J, Woolly Mammoth Theatre Company. Ms. Hirrel earned her BA in Theatre and MA in Speech-Language Pathology from the University of Maryland, College Park.

Director

Christopher Henley (he/him) began acting and directing around DC with Source Theatre Company and Spheres Theatre Company (where he directed Williams' ***Auto-da-Fe***). He was a founding Ensemble Member at Avant Bard Theatre (then Washington Shakespeare Company); was its Artistic Director for more than 16 years; and continues as Artistic Director Emeritus and member of the Acting Company. Previous Tennessee Williams for Avant Bard includes directing ***A Streetcar Named Desire*** and ***The Milk Train Doesn't Stop Here Anymore*** as well as playing Shannon in ***The Night of the Iguana***, Quentin in ***Small Craft Warnings***, and the Doctor in ***Portrait of a Madonna***. Other directing at Avant Bard includes Camus' ***Caligula***, Ludlam's ***Camille***, and, most recently, ***The Madwoman of Chailot***. Other favorite Avant Bard roles include Richard II, Prospero, Lear's Fool, Vladimir in ***Waiting for Godot***, and Truman Capote in ***Holiday Memories***. Elsewhere around town, he has acted at The Folger (Don John), Longacre Lea Productions (stage and film versions of ***Something Past In Front of the Light***), and Cherry Red Productions (title role in ***Killer Joe***) among others.

Production Team

Emily Carbone (Stage Manager) (she/her) is excited to work on her first production with Avant Bard! Emily holds a BA in Musical Theatre from Temple University and now works locally as an actor, stage manager, props designer, and teaching artist. Favorite past credits include ***Cinderella*** and ***The Servant of Two Masters*** at Synetic Theater (Props Designer), ***Annie*** at the Mount Vernon Community Children's Theatre (Stage Manager), and ***Sunday in the Park With George*** (Frieda) at Temple University. To learn more about Emily, visit www.emilycarbone.com.

Production Team (cont.)

David C. Ghatan (Scenic Designer) (he, him) is returning to Avant Bard having previously designed ***Ada and the Engine***, ***Les Justes***, and ***Much Ado About Nothing***, among others. He is a Board Chair and a company member with Rorschach Theatre and was nominated for a Helen Hayes in Scenic Design for ***Voices Under Water*** (Rorschach Theatre). He holds a BA in Design from The George Washington University (BA '00). He runs CM Kling + Associates Architectural Lighting Design and is a partner at Pixelumen Lab, an interactive design company based in Alexandria.

Hailey LaRoe (Lighting & Projections Designer) (she/her) is so excited to be working with Avant Bard for the first time on this phenomenal show. Hailey is a lighting and projection designer, based in the DC area since 2018. Her recent lighting design credits include ***Clue on Stage*** (Anne Arundel Community College), ***Nat Turner in Jerusalem*** (Next Stop Theatre), ***Rhinoceros*** (Pointless theatre co.), and ***Man Covets Bird*** (Spooky Action Theater). Hailey's Projection work includes a design for ***Christmas Eve*** (ExPats Theatre), assistant projections and content creation work for ***Show Way*** (Kennedy Center TYA), associate projections for ***The Phlebotomist*** (1st Stage), and assistant projections for ***La Casa De La Laguna*** (Gala Hispanic Theatre). Hailey has really enjoyed working with such a great group of people on this production and she hopes you enjoy the show! If you're interested in more of Hailey's work you can find it at Haileylaroesdesigns.com.

Anna Marquardt (Costume Designer) (she/her) is so excited that her hand-painted parrot skirt will be making another appearance onstage. She previously costumed ***Bloody Bloody Andrew Jackson*** and ***Five Women Wearing the Same Dress*** with Dominion Stage, and her costume design work will be seen in the upcoming production of ***A Midsummer Night's Dream*** with The Arlington Players. On the DC-area stage, she played Mrs. Potts in The Arlington Players' ***Beauty and the Beast***. She also hosts a YouTube channel called Jello Tester and is revisiting her high school yearbook inscriptions on TikTok at 90s.high.school.yearbook. annamarquardt.com

Production Tea, (cont.)

Keta Newborn (Production Manager) (she/her), is returning once again after making her debut with Avant Bard Theatre as their production manager for the production of ***Ada and the Engine***. After being a Freelance Stage Manager for over 13 years, Keta decided in November 2021 to step away from Stage Managing and focus on Production Management. Previously, Keta has stage managed several Avant Bard Productions ***Topdog/Underdog***, ***The Gospel at Colonus (remount)***, ***King Lear***, and ***The Gospel at Colonus***. Keta is grateful for the opportunity to once again work with Avant Bard and would like to thank her Father above for being used as one of HIS vessels, working to bring HIS work of art into the hearts of many.

Ben Sullivan (Associate Set Designer) (he/him) is a scenic and lighting designer. In addition to his work on the stage, he works at CM Kling + Associates, an architectural lighting design firm based in Alexandria. Selected scenic and lighting design credits include ***Ada and the Engine*** (Avant Bard Theatre, asst.), ***Dear Mapel*** (Mosaic Theater Company, asst.), ***Almost Heaven***, ***Mamma Mia!***, ***Cabaret*** (Surflight Theatre, NJ), ***Speech & Debate*** (Georgetown University), and ***The Lathe of Heaven*** (Spooky Action Theater, asst.). Portfolio: bensullivanandesign.weebly.com

Clay Tuenis (Original Sound Designer) (he/his) returns to Avant Bard for his third go (***Pericles and Rain/SLS*** pre-covid). He provided the sfx for ***Pangs of the Messiah*** (Theatre J) sound for the National Portrait Gallery's ***Looking Over The President's Shoulder***, the bells for their ***1776*** finale, ***Johnson Lear***, and ***The Bomb Stops Here (Truman)*** and ***Viola! Julia (Child)*** both written by Clay (***Viola!*** is still being performed in the Philadelphia area by Linda Kenyon). He designed the sound for the first Gala production of ***Soy Juana***, and several projects for The Washington Stage Guild, including ***An Inspector Calls***, ***The Family Reunion***, ***Fanny's First Play***, ***If We Are Women***, ***Humble Boy***, ***Incorruptible***, ***Enigma Variations***, ***On The Rocks***. Arranged an old radio-style show ***Danger*** with Greenbelt Arts Center. In the vinyl days, Clay was an oldies club disc jockey swapping drinks for requests at Deja Vu downtown (now mercifully extinct). Clay and his wife Laura Giannarelli sometimes coach and record voice-over students in their home studio.

Avant Bard Producing Partners

Sara Barker—see bio in Cast section.

Sean McCarthy (he/they) is a Producing Partner for Avant Bard Theatre, where they steward the Theatre's supporters and collaborate on programs, like the Bard's Action Corner, that engage the community. Sean joined the Avant Bard team in 2019 as a Development Associate and was promoted to the Producing Partner cohort in April 2022. They come to Avant Bard with extensive experience in nonprofit management, fundraising, communications, and external relations. He is a proficient grant-writer and fundraiser and supports mission-oriented organizations dedicated to building more culturally vibrant and equitable communities. Sean received dual degrees in Political Science and Communication from Mississippi State University and an M.A. in Political Communication from American University. They live in D.C.

Alyssa Sanders (she/her) is a DC-area stage actor whose Avant Bard credits include *King Lear*, *The Tempest*, and *Othello*. Other DC-area credits include NextStop Theatre Company's production of *Pride and Prejudice* (Kate Hamill Adaptation). In addition to Avant Bard, Alyssa has worked with various DC-area theatres including Quotidian Theatre Company (Company Member), Peter's Alley, Lean & Hungry Theater (Company Member), Venus Theatre, Studio Theatre, Adventure Theatre. www.alyssasanders.com

DeMone Seraphin (he/his) is a Helen Hayes Award nominee for his direction of *Topdog/Underdog* (Avant Bard Theatre) and most recently directed August Wilson's *How I Learned What I Learned* for Avant Bard. Other directing credits include the Off-Broadway revivals of *Split Second* and *The Exonerated*, the world premiere musical *Once Uponzi Time: A Tale of An American Scheme* at the McCarter Theatre, Off-Broadway premieres of *Yours Truly, Ella! A Celebration of The Ella Fitzgerald Songbook* and *The King, The Final Hours*, the new Elvis Presley musical. International productions include the German premiere of August Wilson's *Jitney*, *Barnum*, and the musical *Runaways*. As an actor, DeMone has appeared on Broadway, nationally, and internationally in *Miss Saigon*, *Rent*, *Ragtime*, *Jesus Christ Superstar*, *Ain't Misbehavin'*, and *Man of La Mancha*. DeMone was the Founding Artistic Director of The New American Theatre Company, NY.

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Suddenly Last Summer Sponsors

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