

JOIN US FOR A POST-SHOW DISCUSSION ON
SUNDAY, SEPT. 18TH!

With Renowned Williams Scholars **Dr. Annette J. Saddik**, **Thomas Keith**, and **Dr. David Savran**

Moderated by **Dr. Jennifer-Scott Mobley**, PhD
in Theater History & Criticism, CUNY
Graduate Center

Saddik is an Associate Professor of Theatre and English at CUNY, teaching in the Ph.D. Program in Theatre at the CUNY Graduate Center and the English department at New York City College of Technology. She is the author of *Contemporary American Drama* and *The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays*. **Keith** is a freelance editor in New York City, Consulting Editor for New Directions Publishing, and an adjunct professor in the Performing Arts Department at Pace University. For New Directions Keith has edited over a dozen Tennessee Williams titles including plays, poetry, and prose. **Savran** is a specialist in twentieth and twenty-first century U.S. theatre, popular culture, music theatre, and social theory. He is the author of eight books, including *Communists, Cowboys, and Queers: The Politics of Masculinity in the Work of Arthur Miller and Tennessee Williams*. **Mobley's** article "Tennessee's Ravenous Women: Fat Behavior Onstage" will appear in the inaugural issue of the *Fat Studies: A Journal of Research* in 2012 (Routledge).

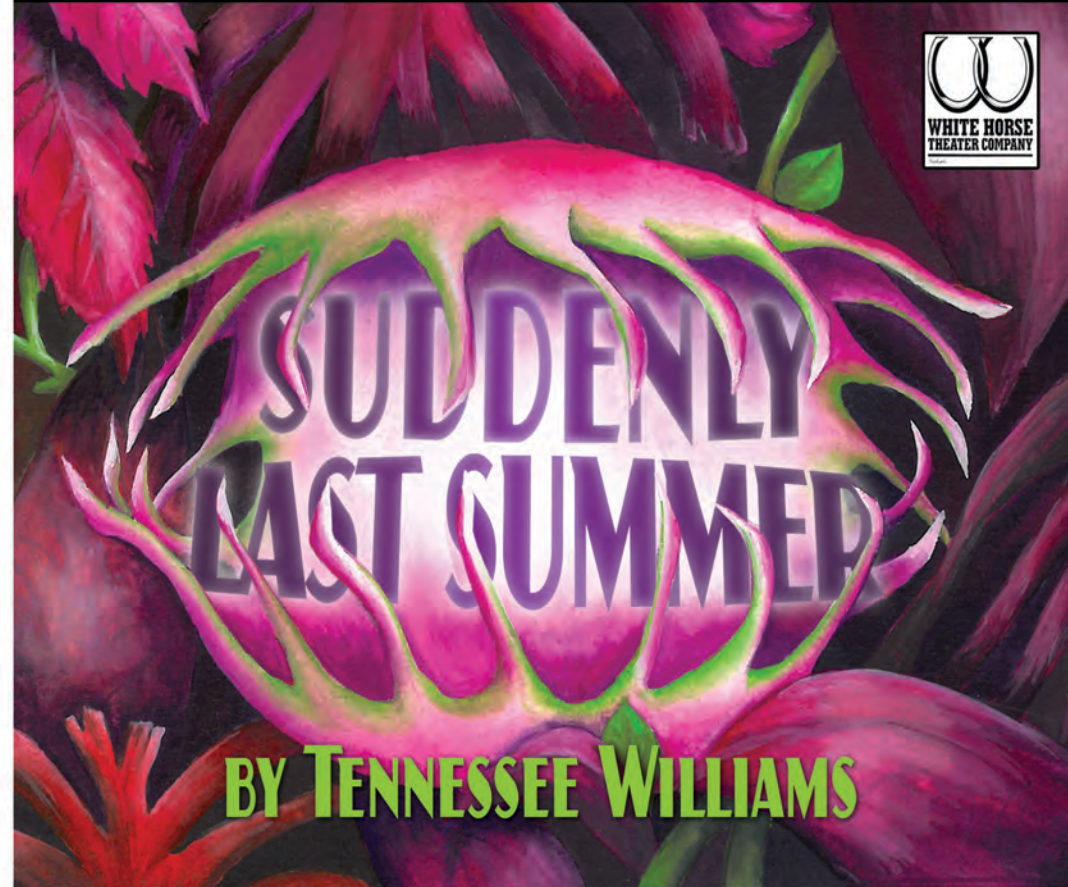


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“a moral fable of our times”
— Tennessee Williams (1958)

Williams wrote **Suddenly Last Summer** soon after entering psychoanalysis in 1957. Under the care of Dr. Lawrence Kubie, Williams examined unresolved childhood issues, his homosexuality and the recent death of his father. Williams often referred to **Suddenly Last Summer** as an allegory about “how people devour each other” and he hoped that audiences would recognize its anti-realism. Williams championed what he called “a new plastic theatre which must take the place of the exhausted theater of realistic conventions”. With its bold imagery, symbolism, and rich aural landscape, **Suddenly Last Summer** is the epitome of the theater Williams envisioned.

TIME: 1936–Late afternoon, between late summer and early fall
PLACE: Interior Garden of a mansion in the Garden

Tennessee Williams Bio: Born Thomas Lanier Williams in Columbus, Mississippi on March 26 1911, Tennessee Williams would become arguably the greatest American playwright of the twentieth century. “Tom” spent his early years with his mother, maternal grandparents and older sister, Rose, in Clarksdale while his father (a shoe salesman) traveled frequently for business. Later, his father relocated the family to St. Louis where Tom’s younger brother, Dakin, was born. He adopted the pen name “Tennessee” shortly after writing his first play **Cairo, Shanghai, Bombay**, for The Memphis Garden Players during a summer visiting his grandparents in 1935. His new name, which signified the birth of his playwrighting career, was also a tribute to his father’s ancestors who were the first settlers of the state. Despite this gesture, Tennessee’s relations with his father were strained. Cornelius Coffin Williams, who drank too much, fought with Tennessee’s puritanical mother and did not understand the artistic tendencies of his sensitive son. Sister Rose, unable to cope with the family situation became mentally unstable and had to be institutionalized (she was later given one of the first lobotomies—something Williams never got over).

Tennessee’s writing became an escape from his problems at home. His family would serve as the inspiration for his greatest works—including the groundbreaking **The Glass Menagerie** whose powerful poetry and delicate imagery put him on the map as a playwright in 1944. Great success followed with the Pulitzer Prize-winning **A Street Car Named Desire** (1947), **The Rose Tattoo** (1951), **Cat on a Hot Tin Roof** (1955) also a Pulitzer winner, **Sweet Bird of Youth** (1956), **Suddenly Last Summer** (1958) and **The Night of the Iguana** (1961). Several of his plays were also made into big Hollywood films featuring such stars as Elizabeth Taylor, Paul Newman, Anna Magnani, Burt Lancaster, Ava Gardner, Vivien Leigh, Marlon Brando, Maureen Stapleton, Montgomery Clift, Richard Burton and Katherine Hepburn.

Although Tennessee continued writing prolifically until his death in 1983—his later, more experimental plays were not well received by the critics. His love for less conventional forms was expressed as early as 1953 with the unpopular **Camino Real** and was continued with **The Milk Train Doesn’t Stop Here Any More** (1962), **The Two-Character Play (OUT CRY)** (1967), **In the Bar of a Tokyo Hotel** (1969), **Small Craft Warnings** (1972), **The Red Devil Battery Sign** (1975), **Clothes for a Summer Hotel** (1980), **Something Cloudy, Something Clear** (1981), and **A House Not Meant to Stand** (1981).



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In Celebration of TENN's 100th Birthday, White Horse Theater Company Presents:

SUDDENLY LAST SUMMER

By TENNESSEE WILLIAMS

Directed by Cyndy A. Marion

Featuring in order of appearance:

Mrs. Venable.....Elizabeth Bove*
Doctor Cukrowicz.....Douglas Taurel*
Miss Foxhill.....Heather Lee Rogers
Mrs. Holly.....Lué McWilliams*
George Holly.....Haas Regen*
Catharine Holly.....Lacy J. Dunn*
Sister Felicity.....Carol Ann Foley*

Set Design.....John C. Scheffler
Lighting.....Debra Leigh Siegel
Costumes.....David B. Thompson
Incidental Music/Composer/Arranger.....Joe Gianono
Sound Design.....Colin Whitely
Dramaturg.....Vanessa R. Bombardieri
Assistant Director.....Michelle Karst
Stage Manager.....Elliot Lanes
Assistant Stage Manager.....Surayah Davis
Fight Choreographer.....Michael G. Chin
Dialect Coach.....Julie Foh
Scenic Design Execution.....Randall Parsons
Postcard/Cover Illustration.....Serena Huang
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Master Electrician.....Shawn M. Wysocki
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The play will be performed without an Intermission. * Please turn off all cell phones and pagers.

*Member of Actors' Equity Association/Equity Approved Showcase

Suddenly Last Summer is produced by special arrangement with Dramatists Play Service, Inc. on behalf of the University of the South, Sewanee, Tennessee.

This is not a production of the Hudson Guild Theatre.

CAST & CREW

Elizabeth Bove (Mrs. Venable) made her professional debut in Florida Rep's *Witness for the Prosecution* for which she received a Best Actress nomination for Florida's Carbonell Award. She toured Europe as Martha in *Who's Afraid of Virginia Woolf?* Theatre credits include: The Guthrie, Manhattan Theatre Club, Metropolitan Playhouse, Rattlestick, London New Play Festival. TV credits include: Law and Order, BBC (Clinton: A Study in Dirt) directed by Armando Iannucci, all the NY soaps. Currently seeking new representation. www.elizabethbove.com and imdb.com.

Douglas Taurel (Doctor Cukrowicz) Stage: *70/70 Horowitz Festival* (Theatre Row), *Hard Rain* (Cherry Lane), *Sangre* (Summer Stages), *Of Mice and Men* (Urban Stage), *First Born* opposite Marian Seldes (Stageplays Theatre Co.), *True West* (Edinburgh Festival Fringe), Edward Albee's Workshop, New York's Fringe Festival, The Shakespeare Project, Houston Shakespeare Festival, Abingdon Theater, Milk Can Theatre Company (Nominee for IT award). Films: *A Beautiful Mind*, *Immigration* (HBO), *Help Wanted* (Cinequest Online Viewers Choice), *La Vida Blanca* (L.A Film Festival Winner), *Hagondes* (CUNU Winner). TV: *Damages*, *Nurse Jackie*, *Law & Order*, *As the World Turns*, *Culture of Silence* (PBS award-winning series).

Lacy J. Dunn (Catharine Holly) is from Little Rock, Arkansas and recently graduated from Rutgers University with an MFA in Acting. She is beyond thrilled to be making her NYC debut with Cyndy Marion and White Horse Theater Company! Lacy most recently appeared in Mile Square Theatre's *7th Inning Stretch* play series in *The Joint Collection* (Danielle). Rutgers credits include: *The Last Days of Judas Iscariot* (Fabiana Cunningham), *Fen* (Val), *Dying City* (Kelly), *As You Like It* (Rosalind), and *Kindertransport* (Eva). Professional credits include *The Full Monty* (Estelle), *Seussical* (Gertrude McFuzz), *Beauty and the Beast* (Belle u/s-performed), *The King and I* (Anna u/s-performed), *The Taming of the Shrew* (Biondello), *The Producers*, *AIDA*, and *South Pacific*. Lacy is a proud member of AEA. www.lacyjdunn.com

Lué McWilliams (Mrs. Holly) originated the role of Vicki Petrillo in the Off-Broadway show, *Elephant Girls*. A member of Emerging Artists Theatre, Lué has appeared in many of their productions. Some other NYC credits: *Lie of the Mind*, *Patch of Blue*, *Glory Glory Hallelujah*, Samuel French One-Act Play Festivals & the sold-out extended Fringe Show: *And Sophie Comes Too*. Regionally, Lué tours her one woman show: *Oufda!* and *the Anthrax* and has done numerous plays with Hudson River Classics, CAT Company, VT Repertory Theatre, Lyric Theatre & the Open Stage Company. She has been seen in various TV roles and has two feature films out in 2011: *The Pill* and *Naked as We Came In*. Lué is a member of AEA/AFTRA/SAG. www.luemcwilliams.com

Haas Regen (George Holly) a transplanted Southerner, is exceedingly grateful to White Horse for giving him his first opportunity to tackle Williams. NYC: *Doctor Faustus* (Fault Line Theatre), *Twelfth Night* (Fiasco Theater), *Jump Jim Crow: How to Produce Your Own Minstrel Show* (Subjective Theatre), *The Importance of Being Earnest* (Counting Squares Theatre), and various readings and workshops with Guerrilla Shakespeare Project, The Women's Project Lab, The Shelby Company, and others. Regional: *A Christmas Carol* (Trinity Repertory), *As You Like It* (Commonwealth Shakespeare), *The Learned Ladies* (Summer Repertory Theatre), and Williamstown's Free Theater. He is also a playwright, amateur opera critic, and occasional dramaturg. Training: Brown/Trinity Graduate Program, where favorite

WHITE HORSE THEATER COMPANY MISSION STATEMENT:

Founded in 2003, **WHITE HORSE THEATER COMPANY** is a not-for-profit organization dedicated to producing and developing American plays. We seek to investigate and celebrate American culture by re-examining American classics and nurturing new American voices. We are particularly interested in devoting ourselves to one great American playwright at a time, exploring their body of work including the less familiar or more problematic plays. We aim to shed new light on seldom-produced works or revitalize masterworks making our productions accessible to both the general public and a scholarly audience.

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Special Thanks on this production:

- ❖ **Herbert B. Blodgett**
- ❖ **Dr. Annette J. Saddik, Thomas Keith, Dr. David Savran & Dr. Jennifer-Scott Mobley**
- ❖ **Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Department of Education**
- ❖ **Mark D. Ransom**
- ❖ **Sarah Levine**
- ❖ **Niluka Hotaling**
- ❖ **Alan M. Mandeville**

Surayah Davis (Assistant Stage Manager) is thrilled to be working with White Horse Theater Company for this exciting production. Theater credits include: Assistant Stage Manager *SAVANNAH BLACK AND BLUE* (Negro Ensemble Co.), *WITH AARON'S ARMS AROUND ME/THE MIRE* (Negro Ensemble Co.), Stage Manager *ONE OF US* (LFT Fine Arts), *HOMAGE 3: ILLMATIC* (Changing Perceptions Theater), *QUEEN BEE SYNDROME* (Where Eagles Dare Theater Festival), *FOR BLACK BOYS WHO HAVE CONSIDERED HOMICIDE WHEN THE STREETS WERE TOO MUCH* (Act Now Foundation), *FLYIN WEST* (Modern Day Griot Theatre Company).

Michael G. Chin (Fight Choreographer) Michael is a sanctioned Master instructor and choreographer with the Society of American Fight Directors and serves as fight director in residence for both the White Horse Theater and Pan Asian Rep. He has taught/choreographed/consulted in New York for The Mint, Murder-To-Go, Theatreworks USA, LaMama ETC, Nat Asian American Theatre Co, The Public, The Vineyard, Julliard, NYU, Henry St Settlement, The Drama League, Classical Theatre of Harlem, New York Renaissance Fest and Brooklyn College. Nationally, he has worked at The Barter, Celebration Barn, Burt Reynolds Inst for Thea., Univ. of Tulsa, The Crossroads, Brown Univ, Cape Cod Community College, The Hangar, Dickinson College, Louisiana Tech, NY State Theatre Inst., Tennessee Rep, Merrimack Theatre and Yale School of Drama. Mr. Chin currently teaches at Julliard and Muhlenberg College, Allentown, PA. and Fights4. He is a student of Northern Style, Shaolin Long Fist Kung Fu. www.4fights.com

Julie Foh (Dialect Coach) received her MFA in Voice and Speech from the American Repertory Theater's Institute for Advanced Theater Training. At the A.R.T., she coached the premieres of Charles Mee's play *Cardenio*, directed by Les Waters, and of Ellen McLaughlin's play *Ajax in Iraq*, directed by Scott Zigler. Other coaching credits include *Equus* (HotCity Theatre); *King John* (Actors Shakespeare Project); *Clocks and Whistles* (Origin Theatre Company). She joins the theater faculty at Rutgers University this fall, and she is an Associate Teacher of Fitzmaurice Voicework®. She is delighted to be working with White Horse Theater Company for the first time.

Katie Rosin/Kampfire PR (Press Rep) was instrumental in the launch of the Broadway musical *Brooklyn* and the National Tour of *Mother Load*. She has represented IT Award recipients, GLAAD Award Winners and Drama Desk nominees. Clients include: ArtsRock, Astoria Performing Arts Center, New Perspectives Theatre Company, New York Innovative Theatre Foundation, Nicu's Spoon, Planet Connections Theatre Festivity, Railroad Playhouse, Red Fern Theatre Company, and White Plains Performing Arts Center. www.kampfirefilmspr.com For information, discounts and more, text KAMPFIRE to 99222.

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productions include *Hydriotaphia*, *A Mouthful of Birds*, *The Taming of the Shrew*, *House of Gold*, *Dido*, *Queen of Carthage*, and *Figaro*. www.haasregen.com

Carol Ann Foley (Sister Felicity) is a proud member of Actors' Equity Association (AEA) and the Screen Actors Guild (SAG), who is over-the-moon about her White Horse Theater debut! Stage credits: Off & Off-Off Broadway include Rebecca in Curan Repertory Company's 2-character comedy, *famous - small "f"*, Mrs. Wood (Understudied/Performed 5 times) in Pulitzer finalist and Obie-winner Adam Rapp's dark-comedic, writing/directing project *Bingo with the Indians* at the Drama Desk and Obie-winning The Flea Theatre, Rachel in Manhattan Repertory Theatre's drama *Seconds*, and Queen Elizabeth in Shakespeare's history play, *Richard III* at Clemente Soto Velez Cultural & Educational Center (CSV). Film/TV work includes the international feature *Achchamundu!*, *Achchamundu!*, Emmy-winner John Shea's character tries to lure her son. Second wife in the comedic short *Max & Helena*, and Grieving Friend of Omar Sharif's "wife" in Egypt's Primetime TV show *Nostalgia* (a.k.a. *Hanan & Hanine*).

Heather Lee Rogers (Miss Foxhill) was last seen as Luisa in *Sweeter Dreams* by Duncan Pflaster in the Planet Connections Theatre Festivity (PCTF award nomination for "Outstanding Lead Actress in a Play"). She also performed this past spring in *Romeo and Juliet* with Classics on Tour playing both the Nurse and Lady Capulet in high schools across New York. Other recent performances include *Emancipatory Politics: A Romantic Tragedy* at the Incubator Arts Project, *The Ninja Cherry Orchard* in Fight Fest at the Brick, *Peer Gynt* with Gorilla Rep in Central Park and *MINA* by Leslie Lee at La MaMa (also directed by Cyndy A. Marion). www.heatherogers.com

Cyndy A. Marion (Director/Producing Artistic Director) A native New Yorker, Cyndy was named one of nytheatre.com's "People of the Year" for 2007. Her directing credits with WHTC include: *CLOTHES FOR A SUMMER HOTEL*, *SMALL CRAFT WARNINGS*, *IN THE BAR OF A TOKYO HOTEL*, *BURIED CHILD*, *THE LATE HENRY MOSS*, *STATES OF SHOCK*, *A LIE OF THE MIND*, *TRUE WEST* and a workshop production of *HALF*. Other directing credits include: the world premieres of *The Book of Lambert* and *MINA* by Obie-winner Leslie Lee (La MaMa E.T.C.), *PB&J* (NYC International Fringe Festival), *La Turista* and *Red Cross* (Michael Chekhov Theatre Co.), *Twister with an Octopus* and *Arthur Murray Taught Me Dancing in a Hurry* (The Puerto Rican Traveling Theatre), *Fool for Love* and *Mud* (Brooklyn College), *Last Train To Nibroc* (American Theatre of Actors), *12 Angry Men* and *Fighting The Gorilla* (Riant Theatre) and *The Mandala* (The White Heron Inc.). She has directed readings of new plays for WHTC, La MaMa E.T.C., New Dramatists, The Players, and PRIT. She trained with The SITI Company, La MaMa Umbria, Fordham in Italy, T. Schreiber Studio, The Acting Studio Inc., and NYU. Cyndy holds an MFA in Directing from Brooklyn College where she was the 2001 recipient of the Joel Zwick Scholarship in directing. She is a member of The Players and The Stage Directors and Choreographers Society.

John C. Scheffler (Resident Set Designer) designed the WHTC revivals of Tennessee Williams' *CLOTHES FOR A SUMMER HOTEL* & *SMALL CRAFT WARNINGS*. Other designs include: Off-Broadway: *AC-DC*, *OBIE* award; *VIOLANO VIRTUOSO*, Carbonel award; *LONG DAY'S JOURNEY INTO NIGHT*, Adelco nomination; *KADDISH* by Allen Ginsburg; *CODE OF THE WEST*; *THE NIGHT THEY BURNED WASHINGTON*; *DEFINITELY DORIS*. London and Los Angeles Opera: *SUSANNAH*, *LA RONDINE*; Houston Grand Opera: *CARMEN*; San Francisco Opera: *LA BOHEME*, *LULU*, *THE*

CONFIDENCE MAN, world premiere; Santa Fe Opera: **DON GIOVANNI, LA CLEMENZA DI TITO**; Juilliard Opera: **TV, STICKS AND BONES**, Directed by Robert Downey Sr.; **END OF SUMMER** with Helen Hayes. Recently he directed as well as designed **THE DAY THE WHORES CAME OUT TO PLAY TENNIS** for Mortals Theater and **THE MOUND BUILDERS** for The Sackett Group. For Mortals he also designed **ENDGAME, OEDIPUS, HAMLET**, and **CHAMBER MUSIC**. John was the head of the Design Program at Brooklyn College for 23 years. He is the recipient of the USITT 2011 Distinguished Achievement Award in Scene Design. Born in New Orleans, he lives in Fort Greene, Brooklyn.

Debra Leigh Siegel (Resident Lighting Designer) Debra has been working with the White Horse Theater Company since its beginning in 2002. White Horse credits include: lighting and costume designer for **BURIED CHILD, THE LATE HENRY MOSS** and **STATES OF SHOCK**; as well as the lighting designer for **CLOTHES FOR A SUMMER HOTEL, SMALL CRAFT WARNINGS, IN THE BAR OF A TOKYO HOTEL**, the workshop production of **HALF** and **TRUE WEST**; and the costume designer for **A LIE OF THE MIND**. Debra is also a freelance designer who has designed at the Berkshire Theatre Festival, Connecticut Repertory Theatre, Bradley Playhouse, Windham Theatre Guild, Eastern Connecticut Ballet, Wings Theatre Company, Michael Chekhov Theater Company, Mansfield Council for the Arts, Hackmatack Playhouse, and the Harry Hope Theatre. She holds an MFA in Lighting Design with a concentration in Costume Design from the University of Connecticut. She is currently an Adjunct Assistant Professor at Lincoln College of New England and Three Rivers Community College. She also designs for dance, puppetry, and opera.

David B. Thompson (Resident Costume Designer) David holds an MFA in Costume Design and Technology from Virginia Tech. David designed the costumes for WHTC's **SMALL CRAFT WARNINGS, IN THE BAR OF A TOKYO HOTEL** and the workshop production of **HALF**. David recently returned to New York after "running away to join the circus" as the Wardrobe Manager for a two year North American tour of Cirque Dreams Illumination, a European-style circus. Past designs have been seen at The Lookingglass Theatre's production of **Measure for Measure, The Laramie Project**, and **As You Like It** for the Gallery Players, as well as Small Pond Entertainment's production of **Attack Of The Soccer Moms** that went to the London and Edinburgh Fringe Festivals.

Joe Gianono (Resident Composer/Arranger/Incidental Music) Credits include: Metropolitan Opera, New York City Opera, New York Philharmonic, BBC, Cleveland, Virginia, Juilliard Symphony Orchestras, among others, Paul Taylor Dance Company, NBA, The British Rock Symphony, Radio City Music Hall, over 30 Broadway & regional musicals, Backstreet Boys, Roger Daltrey, Philip Bailey, Michael Feinstein, Bryn Terfel, Robert Merrill, PM Dawn, Blood, Sweat & Tears, Thelma Houston, Ana Belen, Leslie Uggams, Ann Reinking, Kathleen Battle, Jessye Norman, Lesley Gore, Chita Rivera, Wynton Marsalis, Michel Camilo, Gene Bertoncini, Bucky Pizzarelli. Film & Television: **Booty Call, Two Much, Chip 'n Dale's Rescue Rangers, Kite, Dora the Explorer**, others. His music can be heard on **THE SOUP** and **CHELSEA LATELY** and on the E-Entertainment television network. Joe composed incidental music for **The Rose Tattoo, Little Eyolf, Savannah Black & Blue**, Cyndy A. Marion's production of Leslie Lee's **The Book of Lambert** and WHTC's **Small Craft Warnings, In the Bar of a Tokyo Hotel & Clothes For a Summer Hotel**. The main themes composed for **SMALL CRAFT WARNINGS (Tennessee Williams)** and **The Book Of Lambert (Leslie Lee)** were featured on **EXPLORING MUSIC** hosted by Bill McLaughlin on WQXR (105.9 FM) www.exploringmusic.org/audio/inc5_2.mp3. Recent and up coming publications include **Trois**

Jimmopedies for Flute and Guitar, **TNT** for Chorus and Piano and **Elegy** for solo Cello and String Orchestra. Joe is honored to be the resident composer of the White Horse Theater Company. He is an ASCAP member and is published by Subito Music and ACM Records. www.joegianono.com

Colin Whitely (Sound Designer) is a sound designer based out of NYC and has worked on a variety of projects. Some favorites include: **Love Song (59E59), American Sexy (The Flea), Beirut (Athena Theater Company), Metamorphoses (Atlantic Theater Company), Breakfast with Mugabe (Centenary Stage Company), Paternity (Cherry Lane Theater)** and many more after that. Colin would like to thank all those who have helped him get to where he is today.

Vanessa R. Bombardieri (Dramaturg/Managing Director) Most recently worked as Dramaturg on the White Horse productions of **CLOTHES FOR A SUMMER HOTEL** and **SMALL CRAFT WARNINGS**. Other WHTC credits include the Lab production of her one-act play **EVERYBODY DIES IN FEBRUARY**, Director for the staged reading of **The Witches Avenue (A Eulogy)** by Greg Lemoine and Assistant Director on **HALF**, also by Greg Lemoine, directed by Cyndy A. Marion. Vanessa worked as Assistant Director on Cyndy A. Marion's productions of **Mina** (a new play by Obie-winner Leslie Lee at LaMaMa, E.T.C.) and **PB& J** (with Breadbasket Productions as part of the NYC Fringe Festival). She also worked as an Associate Producer for Crossing Jamaica Avenue's production of **Thousand Years Waiting** at PS 122. Directing credits include: Eugene Ionesco's **The Painting** and her own adaptation of Samuel Beckett's **Happy Days**. Regional and Summer stock credits include: The Williamstown Theatre Festival, Dorset Theatre Festival and The New Repertory Theatre. Vanessa holds a BA in Theatre Directing from Bard College.

Michelle Karst (Assistant Director) is thrilled to be working with White Horse on this production. Recent credits include Transport Group's **Hello Again** and Keen Company's **Alphabetical Order**. Michelle has also worked with MTC and NYSF. Thanks to Cyndy for this wonderful opportunity. Love to my family for all their support.

Elliot Lanes (Resident Stage Manager) is happy to continue his association with White Horse Theater Company. Previous WHTC credits include **Clothes for a Summer Hotel, Small Craft Warnings, In The Bar of a Tokyo Hotel, Buried Child, Half** and **Everybody Dies in February**. He also collaborated with Cyndy A. Marion on **The Book of Lambert (LaMaMa ETC), PB&J (Fringe NYC)** and **Mina (LaMama ETC)**. Other SM and design credits include productions for MITF, Fringe NYC, New Perspectives Theater Company and 3 years as PSM for The Backstage Bistro Awards. He is also Resident PSM for Negro Ensemble Company. DC theater credits include **Return to Haifa (Theater J), Two Trains Running (PGCC), Fool at The Circus (Synetic Family Theater), Enoch Arden, She and Boston Marriage** (all 3 for Capitol Fringe). For Jen P "Forever and always the girl of my dreams".