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ACT THEATRE PRESENTS

Bach at Leipzig

The Ugly American

Born Yesterday

# The Night of the Iguana

BY Tennessee Williams

DIRECTED BY Jon Jory

Vincent in Brixton

Flight





JULY / AUGUST 2005



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## Welcome to ACT Theatre's 41<sup>ST</sup> Season – A Season to Embrace!



All of us at ACT Theatre feel privileged to share the summer with you as we experience together Tennessee Williams' *The Night of the Iguana*. We are thrilled to welcome back to the ACT stage a number of Seattle's favorite actors. In addition, we have the opportunity to embrace as part of our family three talented young actors making their ACT debuts. With director Jon Jory at the helm, this is sure to be a sizzling summer at the theatre.

And as always, theatre wouldn't be theatre without you — our audience. Whether you are a long-time subscriber or this is your first visit to our theatre, we are delighted to have you. Welcome to ACT, and enjoy the show!

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ACT THEATRE PRESENTS

# The Night of the Iguana

BY

**Tennessee Williams**

DIRECTED BY

**Jon Jory**

**July 29 – August 28, 2005**

OPENING NIGHT

**August 4, 2005**

Presented by special arrangement with  
Samuel French, Inc. on behalf of The University  
of the South, Sewanee, Tennessee

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Because the arts can't flourish on imagination alone

**Large print  
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the house staff.**

ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.



September 2 - October 2

*Fascinating, funny, and  
deeply moving.*

## Vincent in Brixton

BY  
**NICHOLAS  
WRIGHT**

DIRECTED BY  
**KURT  
BEATTIE**

Image: ab30000 FPG and Getty Images

October 14 - November 13

**Joyous.  
Inspiring.  
A celebration!**

## FLIGHT.

BY  
**CHARLAYNE  
WOODARD**

DIRECTED BY  
**VALERIE  
CURTIS-NEWTON**

### THE COMPANY

CAST (in alphabetical order)

Suzanne Bouchard*	Hannah Jelkes
Connell Brown, Jr.	Hank
Clayton Corzatte*	Jonathan Coffin (Nonno)
Ben Gonio*	Pancho
Patricia Hodges*	Maxine Faulk
Laura Kenny*	Judith Fellowes
Eddie Levi Lee*	Jake Latta
Dennis Mosley*	Pedro
John Procaccino*	Rev. T. Lawrence Shannon
Lada Vishtak	Charlotte Goodall

#### PRODUCTION TEAM

Jon Jory	Director
Paul Owen	Scenic Designer
Marcia Dixey Jory	Costume Designer
Michael Wellborn	Lighting Designer
Dominic CodyKramers	Sound Designer
Judith Shahn	Dialect Coach
Norma Ortega	Spanish Instructor
Jeffrey K. Hanson*	Production Stage Manager
Jessica Trundy	Assistant Lighting Designer
Erin B. Zatloka	Production Assistant

\*Denotes membership in Actors' Equity Association, the professional union for actors and stage managers in the United States.

The play takes place in the summer of 1940 at the Costa Verde Hotel in Puerto Barrio, on the west coast of Mexico.

#### ACT 1:

SCENE 1: Afternoon

SCENE 2: Later that afternoon

#### INTERMISSION

ACT 2: That night

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during or after the show.

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2 plays to your  
Night of the Iguana  
tickets and become  
a 3-Play Subscriber!

JULY 29 - AUGUST 28:

### The Night of the Iguana

BY TENNESSEE WILLIAMS

SEPTEMBER 2 - OCTOBER 2:

### Vincent in Brixton

BY NICHOLAS WRIGHT

OCTOBER 14 - NOVEMBER 13:

### Flight

BY CHARLAYNE WOODARD

NOVEMBER 24 - DECEMBER 24:

### Charles Dickens' A Christmas Carol

ADAPTED BY GREGORY A. FALLS

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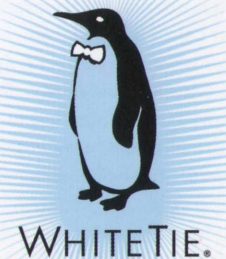
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night, you need two  
tickets and you haven't  
called yet.**

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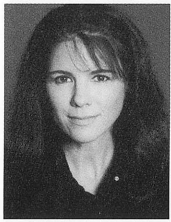
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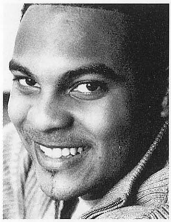
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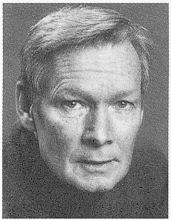
## THE ACTORS



**Suzanne Bouchard (Hannah)** was last seen at ACT in 2004 when she played The Woman in Green in *Alki*, Rose in *Enchanted April*, and Linda in *Fiction*. She most recently appeared in Richard Seyd's production of *Noises Off* at Seattle Repertory Theatre. Plum roles include Mary L. in *The Time of Your Life*, Lina Szczepanowska in *Misalliance*, Shakespeare's Beatrice and Rosalind, and Karen Knightly in *The Revengers' Comedies*.

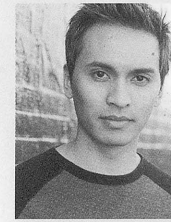


**Connell Brown, Jr. (Hank)** is currently a graduate student in the University of Washington's Professional Actor Training Program where he is a rising third year student. His recent graduate school credits include Banquo in *Macbeth* and Sister Boom Boom in *Execution of Justice* at Meany Studio; and Fletcher in *El Salvador* and Mr. Watchel in *Kid Simple* at Studio 201. Other roles include Davenport in *A Soldier's Play* at Clark Atlanta University, Walter Lee in *Raisin in the Sun*, and Cleante in *Tartuffe* at the Baldwin Burroughs Theatre of Atlanta. He played Seth Holly in *Joe Turner's Come and Gone* with the King's Players at Morehouse College, with whom he also originated leading roles in *God Bless a Child*, *Coons: The Willy Lynch Project*, and *Bishop Greene*, by Atlanta playwright Kwabeni Haffar. He would like to thank Jon and the Creator for this wonderful opportunity to work with such a talented cast and crew.



**Clayton Corzatte (Nonno)** last appeared at ACT as Seth in *Mourning Becomes Electra* and Giles Corey in *The Crucible*. His earliest ACT roles were George in *Of Mice & Men*, Carr in *Travesties*, and Bri in *A Day in the Death of Joe Egg*, among many others. On Broadway, Clayton was nominated for a Tony Award for Charles Surface in *The School for Scandal*. He also played the title role in *The Show Off* with Helen Hayes, Firs in *The Cherry Orchard* with Uta Hagen, Gregers in *The Wild Duck*, Tony in *You Can't Take It With You*, and Laudisi in *Right You Are*. Off-Broadway, Clayton won an Obie Award for Constantine in *The Seagull* with Nancy Marchand and Rosemary Harris. He also played Oswald in *Ghosts* with Eva LeGallienne. At Stratford, Connecticut, he played Katharine Hepburn's twin in *Twelfth Night*, Ariel to Morris Carnovsky's Prospero, and Puck to Burt Lahr's Bully Bottom. In 1963, Clayton was in the opening season at the Tyrone Guthrie Theater where he played Kulygin in *The Three Sisters*, Cleante in *The Miser*, and Osric in *Hamlet*. Clayton spent most of the 1990s with his wife, Susan Corzatte, at the Oregon Shakespeare Festival where he played Grandpa in *You Can't Take It With You*, Sir Peter Teazle in *The School for Scandal*, and such Shakespearean roles as Feste, Touchstone, and Friar Lawrence. He and Susan received the Gregory A. Falls Sustained Achievement Award in 2000. He is happy to be back at ACT!

## THE ACTORS



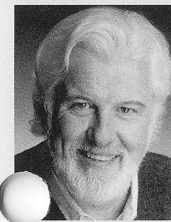
**Ben Gonio (Pancho)** was most recently seen in *That Day* at the Guthrie Theater, *In Flagrate Gothico* at Empty Space Theatre, and *Making Tracks* at Village Theatre. Other regional theatre credits include performances at Seattle Repertory Theatre, *Dragonwings* at Minneapolis Children's Theatre, *The Tempest* at Sierra Repertory, and *Miss Saigon* (first regional theatre staging) at Houston's Theatre Under the Stars. Ben is a graduate of the Carnegie Mellon School of Drama and has an MFA in Acting from the University of Washington.



**Patricia Hodges (Maxine)** is deeply pleased to be performing again at ACT, where she was last seen in *Woman in Mind*. Her most recent Seattle appearance was in *Light Up the Sky* at Seattle Repertory Theatre. Much formative work also took place at Intiman Theatre and Empty Space Theatre. NYC credits include, on Broadway: *Dancing at Lughnasa* and *Six Degrees of Separation*. Off-Broadway: *Rose's Dilemma* (Manhattan Theatre Club), *Communicating Doors*, *On the Verge* and *The Normal Heart* (New York Shakespeare Festival). Regional work includes *Three Tall Women* (Center Stage), *Black Forest* (Long Wharf), *Misalliance* (Actors Theatre of Louisville), *Hay Fever*, *Betrayal*, *The Seagull*, *The Cherry Orchard* and *Much Ado About Nothing*. She was Maisie on *Another World* and a repeat offender on *Law & Order*.



**Laura Kenny (Judith Fellowes)** returns to ACT where she has appeared in *Wintertime* (Footlight Award), *Grand Magic*, *The Cover of Life*, *The Language of Flowers* and *A Christmas Carol*. She just finished successful runs of *Steel Magnolias* and *The Music Man* at Village Theatre. At Seattle Repertory Theatre she has appeared in *The O'Conner Girls*, *Romeo and Juliet*, *Don Juan*, *Pygmalion*, *The Good Times Are Killing Me*, *Six Characters in Search of an Author*, *The Prize*, and *My Uncle Sam*. Laura has performed at Intiman, TAG, The 5th Avenue, SCT, Seattle Shakespeare Co., The Group Theatre, Pioneer Square Theatre, Austin Musical Theatre, Theatre Under the Stars, McCarter Theatre and the Old Globe Theatre. She will appear in *Don Juan* at the Shakespeare Theatre in Washington, D.C. in early 2006. Laura's film and television credits include *Rose Red* (Kay Waterman), *Harry and the Hendersons*, *10 Things I Hate About You*, *Mad Love* and *Northern Exposure*.



**Eddie Levi Lee (Jake Latta)** last appeared at ACT in *Omnium-Gatherum* as the pompous novelist, Roger. Recent Seattle stage credits include Reb Saunders in *The Chosen* at Seattle Repertory Theatre and Uncle Bawley in *Giant* with Book-It Repertory Theatre. Eddie is also a director and playwright whose plays, including *Wuthering! Heights! The! Musical!* (music by Edd Key) and *The Salvation of Iggy Scrooge* (with Edd Key and Larry Larson), have been performed nationally and internationally. He lives in Seattle with his wife, actress V. Joy Lee.



## THE ACTORS



**Dennis Mosley (Pedro)** is a graduate of the University of Washington's Professional Actor Training Program and is making his third appearance on ACT's stage. Credits include Darren in *Take Me Out* at Artists Repertory Theatre in Portland, last season's *Good Boys* at ACT, a Seattle Repertory Theatre workshop of *Another Day in Baghdad*, *Omnium-Gatherum* and Nilo Cruz's *Beauty of the Father*. He also played Sodapop in the Seattle Children's Theatre production of *The Outsiders* and appeared in a ten-minute play festival of works commissioned by the Guthrie Theater in Minneapolis. Film credits include *10 Things I Hate About You* and the TV series *The Fugitive*.



**John Procaccino (Shannon)** was last seen at ACT in *Bach at Leipzig*. He portrayed James Tyrone, Jr. in *A Moon for the Misbegotten* at both ACT and the Long Wharf Theatre, and has been seen at ACT as Scrooge in *A Christmas Carol* (2001), Calogero Di Spelta in *Grand Magic*, Gabe in *Dinner with Friends*, Oscar Madison in *The Odd Couple*, Gene in *Side Man*, Reverend Parris in *The Crucible*, and in his solo performance in Wallace Shawn's *The Fever* in *The Bullitt*. Other shows at ACT include *Fiction*, *The Diary of a Scoundrel*, *Fool for Love*, *Man and Superman*, and *The Marriage of Bette and Boo*. John co-starred with Eli Wallach and Anne Jackson in the

premiere of Anne Meara's play *Down the Garden Paths*. On Broadway, John has played leading roles in *An American Daughter*, *A Thousand Clowns*, *Conversations with My Father*, and understudied Alan Alda in the Tony Award-winning play *Art*. He has also appeared Off-Broadway and at the New York Shakespeare Festival. Locally John made his debut at Seattle's 5th Avenue Musical Theatre Company as Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*. As a company member of Seattle Repertory Theatre, favorite productions include *Tartuffe*, *Long Day's Journey into Night*, *Caucasian Chalk Circle* and *The Beauty Queen of Leenane*; and at Intiman Theatre, *Arms and the Man* and *Nora*. Other regional credits include Long Wharf Theatre, Baltimore's Center Stage and San Diego's Old Globe. Films: *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to be Wild*. TV: Guest-starring roles on *Law & Order*, *NYPD Blue* and *Northern Exposure*, along with many made-for-TV movies and the Stephen King mini-series *Rose Red* on ABC.



**Lada Vishtak (Charlotte)** is currently a graduate student in the Professional Actor Training Program at the University of Washington and is thrilled to be making her debut at ACT. She has been in numerous plays at the UW, such as *The Workroom*, *Suite For Strangers* and *Present Laughter*, and has just finished writing and performing her one-person show. Lada has also worked with Tokyo International Players, New York Stage and Film, Undermain Theatre in Dallas, and the Majestic Theatre. She holds a BFA from Meadows School of the Arts at SMU.

## PRODUCTION TEAM

**Jon Jory (Director)** previously directed *Good Boys* and *Omnium-Gatherum* at ACT. He founded and was the first Artistic Director of the Long Wharf Theatre. He was Producing Director of Actors Theatre of Louisville for thirty-one years. He has directed in Ireland, Canada, Greece, Hungary, Romania, Germany, Bulgaria, Yugoslavia and Australia. He has recently been inducted into New York's Theatre Hall of Fame. He currently teaches acting and directing at the University of Washington.

**Paul Owen (Scenic Designer)**, now in his thirty-fifth season with the Actors Theatre of Louisville, has designed all Actors productions (except four) in the 29-year history of the Humana Festival. Mr. Owen has designed lights and costumes for numerous plays in addition to his primary task of designing the environments for the majority of Actors productions; all Actors international tours; national tours to Baltimore, the Kennedy Center and the Spoleto Festival; and seven Kentucky tours. He is a frequent guest designer for theatres other than Actors, most recently for Syracuse Stage, Florida Stage and Georgia Shakespeare Festival. Mr. Owen was essential in planning Actors' expansion projects in 1972 and 1994. He was the 1992 Governor's Award in the Arts recipient for artistic achievement. Mr. Owen spent the first 10 years of his career with the Alley Theatre.

**Marcia Dixey Jory (Costume Designer)** designed costumes for ACT's productions of *Jumpers* and *Good Boys* last season. Previously at ACT she designed *Omnium-Gatherum*, *The Odd Couple* and *Grand Magic*, as well as *Holes* for Seattle Children's Theatre and *Inspecting Carol* for Seattle Repertory Theatre. Prior to moving to Seattle, she costumed over 80 productions for the Actors Theatre of Louisville, including 30 for the Humana Festival of New American Plays. Her other regional theatre work includes designs for the Guthrie Theater, Long Wharf Theatre, The Hartford Stage Company, Manhattan Theatre Club, Circle in the Square, and The Opera Company of Boston. Marcia has taught costume design on the faculties of Tufts University, University of Massachusetts, Smith College, Bennington College and Cornell University. She is the author of *The Ingenue in White*, a costume design book, published by Smith and Kraus.

**Michael Wellborn (Lighting Designer)** is pleased to return to ACT where he most recently designed *The Ugly American* and *Bach at Leipzig*. Other previous designs at ACT include *A Christmas Carol* (for the past several years), *Avenue X*, *The Language of Flowers*, *Das Barbecü* and *Agnes Smedley: Our American Friend*. Michael has also designed for Seattle Repertory Theatre, Intiman Theatre, Tacoma Actors Guild, Empty Space Theatre, Seattle Children's Theatre, Tacoma Opera, the Colorado Shakespeare Festival and The American University of Cairo, Egypt. Michael is on the faculty of the University of Washington Dance Program, where he is also the lighting designer. With Spectrum Dance Theater and the Ririe-Woodbury Dance Company, his lighting designs for dance have toured the U.S., Mexico, Northern Europe and Southeast Asia.



## PRODUCTION TEAM

**Dominic CodyKramers (Sound Designer)** is proud to be in his 6th season at ACT Theatre. Notable designs include *The Woman In Black*, *Jumpers*, *Alki*, *Black Coffee*, *Absurd Person Singular*, *Wintertime*, *Dirty Blonde*, *Fully Committed*, *Polish Joke*, *Big Love*, *Monster*, *In the Penal Colony*, *Talley's Folley* and *Communicating Doors*. Additionally, Dominic serves as ACT's Master Sound Engineer. His work has also been heard at Seattle Repertory Theatre, The Flying Karamazov Brothers, Universal Studios Hollywood, Pasadena Playhouse, Pacific Conservatory for the Performing Arts, Oregon Cabaret Theatre, Spectrum Dance Theater, Santa Clarita Rep and Corridor Theatre Collective. He holds an MFA from the California Institute of the Arts and a BA from UNC-Asheville, and teaches at the University of Washington. Dominic is a member of United Scenic Artists 829, IATSE Local 15 and is a recipient of USITT's Sound Achievement Award. Appreciation and good vibrations to Dayna & the furry girls.

**Judith Shahn (Dialect Coach)** has been associated with Intiman Theatre since 1992, working on productions including *The Singing Forest*, *Homebody/Kabul*, *The Kentucky Cycle*, *Angels in America*, *Faith Healer* and *Candida*. She has also served as dialect coach for *The Constant Wife*, *The Sisters Rosensweig*, *London Suite*, *The Shaughran* and various other plays at Seattle Repertory Theatre, as well as dozens of productions at ACT. A specialist in Shakespeare's text, Judith has coached at the Oregon Shakespeare Festival, Utah Shakespearean Festival, and Shakespeare & Company, and has taught text and voice classes at Freehold Theatre Lab Studio for many years. For the last fifteen years, Judith has been head of voice at the University of Washington's PATP, where she teaches and directs. She is a designated Linklater teacher.

**Jeffrey K. Hanson (Stage Manager)** stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 16th season, he has stage managed over 40 ACT productions including *Bach at Leipzig*, *Alki*, *Jumpers*, *Fiction*, *Absurd Person Singular*, *A Moon for the Misbegotten*, *Fully Committed*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers*, and *A Christmas Carol* the past three seasons. In 2001 he stage managed *Grand Magic*, *Big Love*, *Dinner With Friends* and *Waiting to Be Invited*. Other highlights from past seasons at ACT include *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Illusion* and *The Revengers' Comedies*. Outside of ACT, Jeffrey has stage managed at Seattle Repertory Theatre on such productions as *Metamorphoses* and *The Cider House Rules*, *Parts I and II*. Other regional credits include productions at Seattle Children's Theatre, Intiman Theatre, Arizona Theatre Company and New Mexico Repertory Theatre.

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## ABOUT THE PLAYWRIGHT



**Tennessee Williams (Playwright)** was born Thomas Lanier Williams on March 26, 1911 in Columbus, Mississippi to a shoe-salesman father and a genteel mother who was the daughter of a minister. Williams relocated to St. Louis with his family in 1918, which proved a difficult adjustment. Despite being a poor student, Tom showed an early predisposition for writing, attributing his passion to a need for therapeutic release: "Why did I write? Because I found life unsatisfactory." After high school, he attended the University of Missouri in 1929, but left after two years to work briefly with his father at a shoe warehouse. Williams continued to write during this period, and six years later his first play (*Cairo, Shanghai, Bombay*) was produced — though not professionally.

Williams' stage career began in 1937 with small productions of various plays, his graduation from the University of Iowa Drama School, and prizes from the Group Theatre and the Authors League of America for his writing. He was little known, however, until *The Glass Menagerie* won him national acclaim in 1944. The success of his first great play freed Williams financially to write, but also made writing increasingly difficult. Williams found solace in Mexico and later, after winning a Pulitzer in 1947 for *A Streetcar Named Desire*, in travel and the various homes he maintained in Key West, New Orleans and New York.

Between 1945 and 1960, Williams was the most successful and recognized playwright in America. During this most productive period, he penned *Twenty-Seven Wagons Full of Cotton & Other One-Act Plays* (1946), *You Touched Me!* (with David Windham, suggested by a D. H. Lawrence story, 1947), *A Streetcar Named Desire* (1947), *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *I Rise in Flame*, *Cried the Phoenix* (1951), *Camino Real* (1953), the Pulitzer-winning *Cat on a Hot Tin Roof* (1955), *Baby Doll* (1956), *Orpheus Descending* (1957, based on his earlier *Battle of Angels*), *Garden District* (1958), *Suddenly Last Summer* (1958), *Sweet Bird of Youth* (1959), and *A Period of Adjustment* (1960). Williams capped this period with *The Night of the Iguana* (1961), considered his last great work, which prefaced the depression that would haunt him for the rest of his life. Williams suffered from addiction and deep depression throughout the 1960s and became insecure about his work in this later period, which was sometimes of inconsistent quality. Overwork and drug use continued to take their toll on Williams, who passed away in 1983 at the age of 71.

Best known as a playwright, this intensely personal writer left behind a body of work that includes short stories, novels and volumes of poetry in addition to his 25 full-length plays that, at their best, combine lyrical intensity, haunting loneliness, and hypnotic violence. Widely considered the greatest Southern playwright and one of the greatest playwrights in the history of American drama, Williams provides not only an incredible vision of life in the South, but powerfully transcendent portraits of the human condition.



## NOTES ON THE PRODUCTION

Written by Anita Montgomery,  
Literary Associate & Education Director

When Tennessee Williams burst onto Broadway in 1945 with his extraordinary memory play, *The Glass Menagerie*, he changed the face of American theatre forever. He brought to his work a lyrical intensity, spiritual and sexual ambiguity, and deeply emotional content never before seen on stage. More than any playwright of his generation, Williams drew heavily on his family and personal life in all of his plays. The themes of his life — his alienation from family and a stable home life in the face of his parents' loveless marriage; his desperation, rage and guilt over his beloved sister Rose's unnecessary lobotomy; his constant battle between his voracious, often dangerous sexual urges and his need for romance and tenderness; his yearning for spiritual solace and pursuit of a god large enough to allow for the fullness of human complexity — drove and haunted him.

***I draw all my characters from myself. I can't draw a character unless I know it within myself.***

Williams possessed a poetic sensibility and a deeply empathic view of the human condition. The sensitivity and intimacy with which he wrote about human frailty, cruelty and the capacity for violence, and from which he created some of the most vibrant and deeply affecting character portraits in theatrical history, left him physically and emotionally drained and eventually shattered him.

Among the nine great plays he wrote between the mid-1940s and early 1960s, his most prolific and successful period, three are considered his master works: *The Glass Menagerie*, *A Streetcar Named Desire*, and *The Night of the Iguana*. This trilogy of plays charts a path through the life and complex character of their creator, with *The Glass Menagerie* focusing on the young artist's escape from a family in conflict, and his guilt at abandoning a frail and troubled sister. The tenderness so poignantly displayed by the young playwright in his first great play progresses in *A Streetcar Named Desire* to a full-blown battle between the playwright's adult sexual ambivalence, his simultaneous attraction and repulsion to violence, and his sadness at the fading gentility of an old South he loved and saw being replaced by a harsh industrial world.

***Hell is yourself and the only redemption is when a person puts himself aside to feel deeply for another person.***

Williams was always certain that his current project was his last — that he would die from one or another of the illnesses that plagued him throughout his life. Though not altogether fabricated or unimpressive, the playwright's maladies were given increasing

## NOTES ON THE PRODUCTION

focus and became an enduring obsession in his life as he descended into depression and a progressively dangerous drug and alcohol dependency. By the early 1960s he had begun to distance himself from old friends and colleagues, very deliberately separating from personal and professional ties that had sustained him during the course of his career.

It was in this state that he approached his last great play, *The Night of the Iguana*. Feeling that his writing talent was in decline and that his creative life was ending, *Iguana* focuses on the end of life, the questions inherent in facing the final phase of an artist's journey, the search for a meaningful religion, and the need for self-forgiveness. Those who were in contact with Williams at this time say they witnessed a resurgence of purpose, energy and clarity in the playwright while he worked on the piece. Frank Corsaro, the original director of *The Night of the Iguana*, said:

***When he was working or reworking at this play, he was a genius, and he was inspiring to be with. You could see his understanding of people's pain, his compassion, his gentleness, his modesty in the face of the universe. But outside the work, he was becoming a travesty of himself.***

*The Night of the Iguana* shows a deliberate change from the obsessiveness and brutality of earlier plays like *Sweet Bird of Youth* and *Orpheus Descending* to a more seasoned and gentle humanity. The playwright's focus on spiritual health in *The Night of the Iguana* provides a mature tenderness and a tragic serenity that had been missing from his plays in previous years. Shannon, a de-frocked clergyman, haunted by sexual demons and in search of spiritual peace; Hannah, the deeply spiritual artist, forced to draw sketches to support her larger artistic purpose as a painter; and Nonno, the old poet, attempting to finish his last great poem before death, are all aspects of a Tennessee Williams striving to find balance, harmony and a way to live in an inhospitable world. Never did he place blame or make fun of the excesses or foibles of the human condition. The unique genius and power of his work lay in his ability to witness and hold the fullness of humanity.

Arthur Miller, reflecting on the life and work of Tennessee Williams after his death, said:

***His theme is perhaps the most pervasive in American literature, where people lose greatly in the very shadow of the mountain from whose peak they might have had a clear view of God. It is the romance of the lost yet sacred misfits who exist in order to remind us of our trampled instincts, our forsaken tenderness, the holiness and the spirit of man.***



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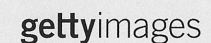
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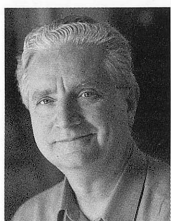
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## EXECUTIVE STAFF



**Kurt Beattie (Artistic Director)** joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. Kurt has been creating theatre for Puget Sound audiences for more than 30 years as both actor and director. During ACT's 2005 season Kurt directed *Bach at Leipzig* and will direct *Vincent in Brixton* and ACT's 30th annual production of Charles Dickens' *A Christmas Carol*. In 2004 he directed ACT productions of *Black Coffee*, *Alki* and the holiday classic, *A Christmas Carol*. Previously at ACT he has directed *A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season.

Elsewhere he has directed *Things Being What They Are* and *Art* at the Seattle Repertory Theatre and productions at Empty Space, Intiman and the University of Washington. Nationally he has directed at the Milwaukee Repertory Theatre and at The Alley Theatre in Houston. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, and Empty Space, as well as many regional theatres throughout the country. Most recently Kurt played the title role in Seattle Shakespeare Company's production of *King Lear*. Kurt is the co-recipient (with Susan Trapnell) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.



**Susan Trapnell (Managing Director)** was appointed Managing Director in April of 2003. She served in the same position from 1982 – 2000. In the intervening 3 years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Office of Arts & Cultural Affairs) and Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France, Guelma, Algeria and Vienna, Austria. She moved to Seattle in 1976 to work with the Bill Evans Dance Company, first as Director of Education programs and then

as Managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission and on the Board of the Downtown Seattle Association. She currently serves as a member of the Board of Directors of Theatre Communications Group, the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust. Susan is the co-recipient (with Kurt Beattie) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.

## SPECIAL THANKS TO

ACT Theatre gratefully acknowledges the following for their contributions to this production and season:

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Susan Trapnell  
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