

Welcome to Tennessee Williams' *The Night of the Iguana*, and the start of Palm Beach Dramaworks' 2016-17 season.

The Night of the Iguana (1961) is often referred to as Williams' last major play. The threads to his earlier great works are evident not just in the poetry of the language, but in the theme of emotional isolation and loneliness, and in the haunted characters – people with unfulfilled desires, people simmering with desperation.

But unlike his other familiar plays, *The Night of the Iguana* ends on a cautiously optimistic note. Williams said, "I didn't feel like writing a 'black play.'" In telling the story of the encounter between the terrified, self-destructive Shannon, and the kindly, honest, equally frightened Hannah, Williams suggests that making a true connection with another person can be a life-changing experience.

The Night of the Iguana takes place in 1940 and was inspired by a trip Williams took to Mexico in the summer of that year, when he stayed at a hotel called the Costa Verde. In an essay entitled "A Summer of Discovery," written more than 20 years later, Williams recalled his dark mood at the time, and said being "sick to death of myself, I turned to other people most truly."

The play resonates powerfully, movingly, and with great immediacy today. We live in a time where too many people "socialize" on social media and cell phones at the expense of one-on-one, person-to-person contact. They text and tweet and reveal the minutiae of their lives on Facebook to people they may not even know, but often fail to interact deeply and personally with another

human being in a way that connects emotionally, compassionately, and with real understanding and empathy.

In an interview in *The New York Times*, Williams said of his characters: "These people are learning to reach the point of utter despair and still go past it with courage. That is the theme of the play, how to live with dignity after despair." *The Night of the Iguana* demonstrates that the only way to successfully navigate through life, the only way to pull ourselves out of our lethargy or turmoil or desolation and move forward, is by human interaction. Simply put, we need emotional and physical contact to sustain and enrich us; we need to, as Williams did, turn to "other people most truly."



William Hayes
 Producing Artistic Director

*Palm Beach Dramaworks
presents*

TENNESSEE WILLIAMS'

**THE
NIGHT
OF THE
IGUANA**



THE NIGHT OF THE IGUANA
is presented by special arrangement with
SAMUEL FRENCH, INC.

William Hayes
Producing Artistic Director
Sue Ellen Beryl
Managing Director

Theatre To Think About



director
William Hayes

assistant director
Paula D'Alessandris

producers
**Stephen Brown
& Jamie Stern**

stage manager
James Danford

scenic design
Michael Amico

costume design
Brian O'Keefe

lighting design
Paul Black

sound design
Matt Corey

Did You Know?

The Night of the Iguana

Tennessee Williams wrote three works called *The Night of the Iguana*, all inspired by a summer he spent at the Costa Verde hotel in Mexico in 1940. All three versions share the same setting, and the same symbolic tale of the tethered iguana.

The first piece, published in 1948, is a short story and bears no resemblance to the play. A one-act play premiered in 1959 at the Spoleto Festival, and ultimately provided the foundation for the full-length work.

The full-length play was initially produced at the Coconut Grove Playhouse in Miami in August 1960. Williams continued to revise the piece through productions in Rochester, Detroit, Cleveland, and Chicago prior to New York.

The Night of the Iguana opened on Broadway on December 28, 1961 and ran for 316 performances. The original cast featured Patrick O'Neal as Shannon, Margaret Leighton as Hannah, and Bette Davis as Maxine. Davis behaved like a diva and gave a disappointing performance; Williams said, "She was Bette Davis, slumming in a play." She left the show after four months and was replaced by Shelley Winters.

Williams wrote the role of Hannah for Katharine Hepburn, after seeing her in the film version of his play *Suddenly, Last Summer*. She turned down the role because she did not want to be away from Spencer Tracy for too long a time.

The 1964 film starred Richard Burton as Shannon, Deborah Kerr as Hannah, and Ava Gardner as Maxine. James Garner was originally offered the role of Shannon, but turned it down because "it was just too Tennessee Williams for me."

The character of Nonno, Hannah's grandfather, is a loving tribute to the Reverend Walter Dakin, Williams' grandfather. Dakin was in his late 90s when he died in 1955, and in his last years he occasionally traveled with the playwright. Williams said his grandfather "was higher church than the Pope."

When asked, in an interview in *The New York Times*, what the iguana symbolizes, Williams referred to the lizard's unattractiveness and said, "It's not a creature one would easily pity." He went on to say, "Perhaps it stands for the human situation. I don't think humans are such pretty creatures once you get past the facile prettiness of youth. Yet it is right and true to feel for them, to want to release them from their captivity. You may not admire them but you get to feel for them."

As for his penchant for symbolism, Williams wrote in an essay entitled "A Summer of Discovery," "Some people resent my symbols, but let me ask, what would I do without them? Without my symbols I might still be employed by the International Shoe Co. in St. Louis."

Photo © Sheryl Flatow



Palm Beach Dramaworks
presents

TENNESSEE WILLIAMS'
THE NIGHT OF THE IGUANA

CAST

<i>Rev. Lawrence Shannon</i>	TIM ALTMAYER *
<i>Hannah Jelkes</i>	KATIE CUNNINGHAM *
<i>Maxine Faulk</i>	KIM COZORT KAY *
<i>Jonathan Coffin (Nonno)</i>	DENNIS CREAGHAN *
<i>Miss Judith Fellowes</i>	IRENE ADJAN *
<i>Charlotte Goodall</i>	ALEXANDRA GRUNBERG
<i>Jake Latta</i>	DAVID NAIL *
<i>Hank</i>	MICHAEL COLLINS
<i>Pedro</i>	BRIAN VARELA
<i>Pancho</i>	THOMAS RIVERA
<i>Herr Fahrenkopf</i>	DAVID HYLAND
<i>Frau Fahrenkopf</i>	BECCA McCOY *
<i>Hilda</i>	REBECCA TUCKER
<i>Wolfgang</i>	JORDON ARMSTRONG

SETTING

Summer 1940. Costa Verde Hotel in Puerto Barrio, west coast of Mexico.

ACT ONE

Scene 1: Afternoon
Scene 2: Later that afternoon

There will be one 15-minute intermission.

ACT TWO

That night.

Production Crew

<i>Stage Manager</i>	James Danford *
<i>Assistant Stage Managers</i>	Ashley Horowitz and Lara Kinzel *
<i>Scenic Artist</i>	Rebecca Pancoast
<i>Foreign Language Consultant</i>	Karin Strasswimmer



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

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

TIM ALTMAYER
(Rev. T. Lawrence Shannon)

made his PBD debut opposite Estelle Parsons in Israel Horovitz's *My Old Lady*. He was seen on Broadway in *High* (2011) with Kathleen Turner; *Looped* (2010) with Valerie Harper; and Oscar Wilde's *Salome* (2003) with Al Pacino, directed by Parsons. In 2012, he appeared in the national tour of *High*, also with Turner. His Off-Broadway credits include the New York premieres of Edward Albee's *Occupant* and Horton Foote's *The Last of the Thorntons* (with Parsons), both at the Signature Theatre. He was also in the original Off-Broadway company of Edward Albee's Pulitzer Prize-winning *Three Tall Women* (with Marian Seldes). Regional theatre highlights include the premieres of Naomi Iizuka's *Strike-Slip* at the Humana Festival of New American Plays/Actors Theatre of Louisville, and *The Notebook of Trigorin* by Tennessee Williams (starring Lynn Redgrave) at Cincinnatti Playhouse in the Park. Tim is an associate professor at the University of Florida, where he teaches acting.



KIM COZORT KAY
(Maxine Faulk)

Roles include Jenny/Letta in *Death of a Salesman* (national tour with Hal Holbrook), Mary Jo in *Dividing the Estate*, Diane in *The Birds*, Helen Sutherland in *The Pitmen Painters*, Candida in *Candida*, Diane in *The Little Dog Laughed*, Stevie in *The Goat, or Who is Sylvia?* (Metrolina Theatre Award), Louisa in *Always... Patsy Cline*, Waitress in *Hank Williams: Lost Highway* (with Randal Myler). Most recent: *A Little Night Music* (Desiree); *Detroit* (Mary); and multiple roles in *Silver Shadows: Dark Side of a Mountain*, a new work written and performed by Ms. Cozort Kay and directed by hubby Kenneth Kay. A multiple Carbonell Award nominee and winner, Kim is proud to have collaborated with William Mastro Simone, Israel Horovitz, June Havoc, Charles Nelson Reilly, Elizabeth Franz, Richard Kind, and Joey McKneely. Kim appears this season as Tanya Stone in Netflix's *Bloodline*. Other principal television credits: *The Glades* and *Burn Notice*. Opera highlights: *Die Zauberflöte* (Papagena) with Greater Miami Opera (now Florida Grand Opera) and *The Student Prince* (Princess Margaret) with OperaDelaware.



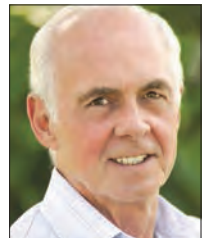
KATIE CUNNINGHAM
(Hannah Jelkes)

is based in New York City and works regularly on New York stages and in a host of regional theatres across the United States. Katie is honored to work regularly with TACT, The Actors Company Theatre, where she recently appeared as Charlotte in Arthur Wing Pinero's *The Magistrate* and in a number of developmental readings. Additional NY credits: FringeNYC, American Place Theatre, The Night Shift (co-founder), Drunken Shakespeare (co-founder). Florida credits include two seasons and several leading ladies at Sarasota's Asolo Rep (*Our Betters*, *Both Your Houses*, *God of Carnage*, *Once in a Lifetime*, and others) and Urbanite Theatre (*Lungs*). South Florida: *Secret Order* at Caldwell Theatre Company. Katie is a lead teaching artist at McCarter Theatre Center in Princeton, where she teaches acting and directing. She holds a BA from UNC Chapel Hill, an MFA in acting from FSU/Asolo Conservatory, and is a proud member of AEA and SAG-AFTRA. www.katiecunningham.com



DENNIS CREAGHAN
(Jonathan Coffin [Nonno])

was last seen at PBD as James Tyrone in *Long Day's Journey Into Night*. He has worked extensively in all media across the country and in Europe, appearing with the legendary Elizabeth Taylor in *The Little Foxes* in London's West End. He was seen on Broadway in the original productions of *The Elephant Man* (with David Bowie) and Neil Simon's *45 Seconds From Broadway*. He has done more bad television than he cares to admit, but the good shows include *StarTrek: The Next Generation*, *L.A. Law*, *NYPD Blue*, and several appearance on *Law & Order*.



Theatre To Think About

IRENE ADJAN
(Miss Judith Fellowes)

is a long-time member of the South Florida regional theatre community. She has been seen at PBD in *Buried Cities* (developmental production, The Dramaworkshop), *Benefactors*, and *The Smell of the Kill*. Notable appearances include *Funny Girl* (New Vista Theatre Company, Parker Playhouse, Actors' Playhouse); *The Dead*, *Adding Machine*, *In the Next Room or the vibrator play*, *Casa Valentina* (GableStage); *Detroit*, *Assassins*, *Moscow* (Zoetic Stage); Summer Shorts 2014, 2013, 2012, 2007, 2002 (City Theatre); *Les Misérables*, *Annie*, *The Music Man* (Maltz Jupiter Theatre); *Ragtime*, *Joseph and the Amazing Technicolor Dreamcoat*, *1776*, *The Full Monty* (Actors' Playhouse); *Mame* (The Wick). A proud member of Actors' Equity Association, she is the chair of the South Florida Equity Liaison Committee. Irene is an 11-time Carbonell Award nominee, and has won three times.



ALEXANDRA GRUNBERG
(Charlotte Goodall)

is a recent graduate of NYU's Tisch School of the Arts. She has worked with Palm Beach Shakespeare Festival, Shakespeare Miami, Saint Michael's Playhouse, and NYU StageWorks. Favorite roles include Titania/Hippolyta in *A Midsummer Night's Dream* and Susan in *Vinegar Tom*. Alexandra is also an author and screenwriter of science fiction, fantasy, and horror, and is the resident screenwriter for Magic Dog Productions, a New York City-based film company. She wrote and acted in the web series *Housed*, winner of Best Sitcom at Miami Web Fest 2015. alexandragrunberg.wixsite.com/actor



DAVID NAIL
(Jake Latta)

made his PBD debut last season as Bradley in Sam Shepard's *Buried Child*. He returns to PBD's mainstage after appearing upstairs in the Perlberg Studio Theatre in Jennifer



Fawcett's *Buried Cities* earlier this year. David has been splitting time between Seattle (where he is the artistic director of Studio4Seattle) and South Florida for the past six years, working not only as an actor, but also as a stage manager, lighting designer, and director. Recent acting credits include Sam in Annie Baker's *The Flick* at Mad Cat Theatre Company in Miami Shores, Stanley in Tennessee Williams' *A Streetcar Named Desire* with Civic Rep in Seattle, and Israel Horowitz's *Gloucester Blue* at Harlequin Productions in Olympia, Washington. David is the resident lighting designer and production manager for Theatre Lab at FAU in Boca, now in its second season.

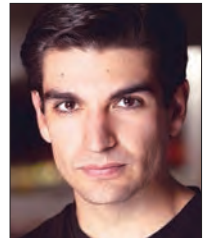
MICHAEL COLLINS
(Hank)

has previously been seen at PBD as Rodney/Morris in *1776*, Simon Stimson in *Our Town*, Arnold in *The Boys Next Door*, Peter in *The Zoo Story*, Daddy in *The American Dream*, Bruce in *Beyond Therapy*, Jake in *Early One Evening at the Rainbow Bar & Grille*, and Jay in *The Smell of the Kill*. Michael also appeared in *Barefoot in the Park* at Maltz Jupiter Theatre. Favorite roles include Will Rogers in *The Will Rogers Follies*, Albin/Zaza in *La Cage aux Folles*, and Billy Flynn in *Chicago*. Michael holds a master's degree in music from The Catholic University of America in Washington, DC, and is currently a resident artist of The Dramaworkshop, PBD's play development program.



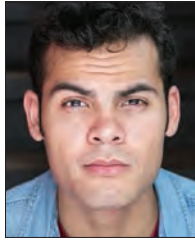
BRIAN VARELA
(Pedro)

is an Equity membership candidate who lives in Boca Raton. Regional credits include *A Chorus Line* (Maltz Jupiter Theatre); *West Side Story*, *Ragtime* (Actors' Playhouse); *Oklahoma!*, *Peter Pan*, and *George M!* (The Wick); *Big Fish*, *Dogfight*, and *Spring Awakening* (Slow Burn Theatre). FSU College of Music graduate. Thanks to all at PBD for this wonderful gift.



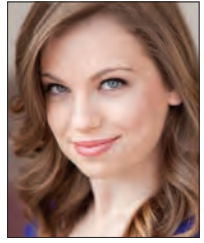
THOMAS RIVERA
(Pancho)

South Florida debut. Thomas has been performing, directing, and teaching in his hometown of Orlando since the acting bug bit him in his junior year of high school. Recent credits include Coach Comet/Charlie-in-the-Box in *Rudolph The Red-Nosed Reindeer The Musical* and Don Diego in *Skippyjon Jones* with Orlando Repertory Theatre, and Bernardo in *West Side Story* with Osceola Arts. In his very spare time Thomas loves writing hip-hop songs and plays, and daydreams about his soon-to-be college years. www.facebook.com/itsthomasrivera



REBECCA TUCKER
(Hilda)

holds a BFA from California State University, Fullerton. NY credits: *The New Victory Theater (Cops for Sale, the Musical)*, *Theatrelab (Robot Songs, world premiere)*. Selected regional credits: *Ford's Theatre (The Widow Lincoln)*, *The Winnepesaukee Playhouse (Cabaret, The Importance of Being Earnest, The Adventures of Tom Sawyer, The Norman Conquests, Accidental Death of an Anarchist, Jesus Christ Superstar)*, *Okoboji Summer Theatre (Little Women)*, *Kentucky Stages (Little Women, Working)*, *Hallberg Theatre (A Prayer for Owen Meany, Sonnets for an Old Century)*, and *Palmdale Playhouse (Carousel, Fiddler on the Roof, Chicago, Seussical the Musical)*. Rebecca received the New Hampshire Theatre Award in 2014 for Best Supporting Actress in *The Adventures of Tom Sawyer*, and was also a national finalist for an Irene Ryan Acting Scholarship award at the Kennedy Center.



DAVID A. HYLAND
(Herr Fahrenkopf)

is artistic director of Take Heed Theater Company. Dave was previously seen at PBD as Sam Craig in *Our Town*, Frank in *All My Sons*, and Karl Lindner in *A Raisin in the Sun*. Other credits include Edward in *Someone Who'll Watch Over Me*, Eddie in *Fool for Love*, and Benedick and Dogberry in a six-actor version of *Much Ado About Nothing*. David is also head of the theatre department at Palm Beach State College, and holds an MFA in acting from The Ohio State University.



JORDON ARMSTRONG
(Wolfgang)

A South Florida native, Jordon graduated from FAU with a BFA in performance and recently completed the coursework for his MFA in performance at FAU as well. His roles include Sir Harry (*Once Upon a Mattress*), Simon Bliss (*Hay Fever*), Duke of Cornwall (*King Lear*), Harry Horner (*The Country Wife*), and Steven Kodaly (*She Loves Me*). He has also appeared in several play readings at FAU's Theatre Lab, and as Claudio in *Outré Theatre Company's* production of *Much Ado About Nothing*. He is currently teaching Speech for the Actor at FAU. Jordon is thrilled to be appearing in his first production with PBD.



BECCA MCCOY
(Frau Fahrenkopf)

has performed nationwide in *Motherhood the Musical* and *Menopause the Musical*, and at the Straz Center in Tampa as *Sleeping Beauty* in *Disenchanted!*, for which she won the BroadwayWorld Tampa Award for Best Featured Actress in a Musical. Regional theatre credits include *A Moon for the Misbegotten* (Josie) at Illinois Theatre Center, *Seussical* (Sour Kangaroo) at Chicago Shakespeare Theater, *Spamalot* (Lady of the Lake) at American Stage in St. Petersburg, *Church Basement Ladies* (Mavis) at Merry-Go-Round Playhouse in Auburn, NY, and *Man of La Mancha* (Housekeeper) at The Wick. Becca is a proud 12-year member of Actors' Equity Association. www.beccamccoy.com



WILLIAM HAYES
(Director)

is a founding member of PBD. Originally from Syracuse, Bill has an extensive list of directing credits. A short list of his acclaimed productions at PBD includes



Long Day's Journey Into Night, Picnic, My Old Lady starring Estelle Parsons, *The Lion in Winter, Exit the King, A Delicate Balance, American Buffalo*, and *Who's Afraid of Virginia Woolf?*. As an actor, PBD highlights include Cradeau in *No Exit* and Norman in *The Dresser*. Also a playwright, he is the recipient of the Charles M. Getchell Award, and a member of the Dramatists Guild of America. Locally, he adjudicates the drama portion of the annual Pathfinders Awards sponsored by *The Palm Beach Post*, is a member of the board of directors of the Economic Forum of Palm Beach County, and served on the City of West Palm Beach Cultural Affairs Council. He and Sue Ellen Beryl are the recipients of the 2015 REMY Pioneer Award (South Florida Theatre League). He also received the 2014 Clyde Fyfe Award, presented by the Cultural Council of Palm Beach County, and a 2014 Silver Palm Award, presented by the South Florida Theatre League "for his outstanding work as Producing Artistic Director" of PBD. Bill served two terms as president of the Florida Professional Theatres Association and is a national ambassador for The Actors Fund.

**TENNESSEE WILLIAMS
(Playwright)**

One of America's greatest playwrights, Thomas Lanier Williams was born in Columbus, Mississippi in 1911. Beginning with *The Glass Menagerie* (1945), he created a body of work that is passionate, lyrical, often violent, and always yearning, that sprang from his own loneliness and demons. His other best and best-known plays include *A Streetcar Named Desire* (Pulitzer Prize), *Summer and Smoke*, *The Rose Tattoo* (Tony Award), *Camino Real*, *Cat on a Hot Tin Roof* (Pulitzer Prize), *Orpheus Descending*, and *Sweet Bird of Youth*. Many of his plays were adapted for film, most memorably *A Streetcar Named Desire* (for which he wrote the screenplay), *Cat on a Hot Tin Roof*, *The Rose Tattoo* (for which he co-wrote the screenplay), *Sweet Bird of Youth*, and *The Night of the Iguana*. He also wrote many one-act plays, and his prodigious output numbers over 100 works. In addition, Williams wrote the screenplay for *Baby Doll*, based on his one-act play, *27 Wagons Full of Cotton*, and co-authored the screenplay for *Suddenly, Last Summer*, based on his one-act play of the same name. He died in 1983.



**PAULA D'ALESSANDRIS
(Assistant Director)**

is the artistic director/founder of Mind The Gap Theatre (MTG), NY's premier theatre company dedicated to producing new British plays and creating an exchange of work between the US and UK. Favorite directing credits include the world premiere of *The Cleric* (59E59 Theaters), the US premiere of Georgia Fitch's *Adrenalin...Heart*, the NY premiere of David Eldridge's *Under the Blue Sky*, Gary Owen's *In the Pipeline*, Dan Remmes' *What Doesn't Kill Us*, her stage adaptation of Gary Oldman's *Nil By Mouth*, and Alan Bennett's *Talking Heads*. She directed three consecutive winners at the Samuel French Festival and many pieces in MTG's popular *BritBits* series of short plays. In 2013 Paula received the Mike Ockrent Fellowship and worked under Sean Mathias on the Broadway production of *Waiting for Godot* and the Broadway and Berkeley Rep productions of *No Man's Land*, both of which starred Ian McKellen and Patrick Stewart. www.mindthegaptheatre.com and www.theatredirector.net



**JAMES DANFORD
(Stage Manager)**

happily returns to PBD for his fifth season. He's worked as an Equity stage manager for over 35 years, totaling 175-plus shows all over the country with stars like Billy Crystal, Shirley MaLaine, Howard Keel, Martha Raye, Michael Feinstein, Phyllis Diller, Gregory Harrison, Van Johnson, and most of the cast of M*A*S*H. He was also stage manager of a national tour with Tim Conway and Tom Poston which kept him laughing for 20 weeks all over the country.



MICHAEL AMICO (Scenic Design) most recently designed the sets for *1776*, *Satchmo at the Waldorf*, and *Picnic* (Carbonell nomination) at PBD. Past seasons here include *The Lion in Winter*, *Of Mice and Men*, *Talley's Folly* (Carbonell Award), *The Pitmen Painters*, *All My Sons*, *The Beauty Queen of Leenane*, *The Gin Game*, *American Buffalo*, *Copenhagen*, *Private Lives*, *The Weir*, *The Chairs* (Carbonell

nomination), *A Moon for the Misbegotten* (Carbonell nomination), and *Seascope*. Mr. Amico has designed scenery for theatres throughout Florida, including *Aida* at Actors' Playhouse, *Dial M for Murder* and *Deathtrap* at Maltz Jupiter Theatre, *Fully Committed* at the Broward Center, *As Thousands Cheer* at the Kravis Center, *Benedict Arnold* at Florida Stage, *Ten Unknowns* at Florida Studio Theatre, and *Beguiled Again* at Riverside Theater. He lives in Boca Raton with his wife Erin and their two amazing children, Dante and Bridget.

BRIAN O'KEEFE (Costume Design) began designing for PBD in 2009, and is now on staff as costume shop manager and resident designer. He has received five Carbonell Award nominations for his work here, winning for *Les Liaisons Dangereuses*, *The Lion in Winter*, and *A Doll's House*. A graduate of UNC-Chapel Hill, he spent his earlier career as a patternmaker for the Shakespeare Theatre in Washington, DC and major costume houses in New York, including Barbara Matera, Ltd., Parsons-Meares, Michael-Jon Costumes, and Eaves-Brooks. He was resident designer, principal patternmaker, and shop manager for Seaside Music Theater in Daytona from 1992 through 2008, where he designed over 75 productions and supervised 90 more. Other regional design credits include *Pinkalicious*, *The Musical* and *Jackie and Me* at Orlando Repertory Theatre, *Pete 'n' Keely* and *Sugar Babies* at Winter Park Playhouse, *Spamalot* and *The Addams Family* at St. Augustine's Limelight Theatre.

PAUL BLACK (Lighting Design) Local credits include *Outside Mullingar*, *The History Boys*, *Our Town*, and *Old Times* for PBD; *Doubt*, *A Chorus Line*, *Singin' in the Rain*, *Joseph* and *The Amazing Technical Dreamcoat*, *The Sound of Music*, *The Wiz*, and *Les Misérables* for Maltz Jupiter Theatre. Regionally, Paul has designed for the Walnut Street Theatre, Fulton Theatre, Arizona Theatre Company, Phoenix Theatre, Childsplay, Maine State Music Theatre, Theatre Aspen, Music Theatre of Santa Barbara, American Stage, and Carousel Dinner Theatre, and was the resident lighting designer at Actors Theatre of Phoenix for 13 years. He is the recipient of 12 ariZoni Theatre Awards, and has been nominated twice for a Barrymore Award (Greater Philadelphia) and for a Carbonell Award.

MATT COREY (Sound Design) earned both his bachelor's and master's degrees in bassoon performance at the University of Miami and currently performs in the Boca Raton Symphonia. He is the resident sound designer at GableStage, and a member of Mad Cat Theatre Company. He has earned Carbonell Awards for his designs of *The Pillowman*, *Talk Radio*, *Broadsworld*, *Blasted*, *The Birds*, and most recently, *The Mountaintop*. By day, Matt is the CEO of Insight for the Blind in Fort Lauderdale, a 40-year-old charity devoted to recording books and magazines for the blind and physically handicapped.

ASHLEY HOROWITZ (Assistant Stage Manager) earned her BA in Design/Technical Theatre from Florida Atlantic University, where she stage managed and assistant stage managed a total of 23 shows. Her first professional stage management credit was for The Women's Theatre Project's *Red Hot Patriot*. Since then, she has been enjoying her time as the assistant stage manager at PBD for the last three seasons. Special thanks to Mom, Dad, Kristian, and Dani for their endless support.

LARA KINZEL (Assistant Stage Manager) In addition to her work as associate managing director, Lara has stage managed many productions at PBD since 2005. Prior to that she was the assistant stage manager at Florida Stage for the 2004-2005 season, and completed her MFA in stage management at the University of Iowa in May, 2004. Other professional credits include seasons at New Harmony Theatre (Indiana), Iowa Summer Repertory (Iowa City), Music Theatre (Green Bay, Wisconsin), and *Fool For Love* at Take Heed Theater Company in Lake Worth.

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

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

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.



For more information, visit www.actorsequity.org.