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College of Fine Arts and
School of Theatre present

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School of Theatre

Feb. 21-25, 2006
7:30 p.m.
W.M. Turner Auditorium

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featuring the SFA A Cappella Choir
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October 27 .......................................................... Betty Buckley: Deep in the Heart
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November 15 - 19 .............................................. The Tempest by William Shakespeare
an SFA School of Theatre Production
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November 29 ..................................................... The Salzburg Marionettes
presenting The Magic Flute by W. A. Mozart
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January 31 .......................................................... Ballet Hispanico
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February 8 - March 26 ........................................ In the Path of the Blaue Reiter
German Expressionist Portfolios, Prints and Books
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February 21 - 25 ........................................... The Night of the Iguana by Tennessee Williams
an SFA School of Theatre Production
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March 6 .......................................................... Salzburg Chamber Soloists with Pianist Andreas Klein
W. M. Turner Auditorium

March 23 .......................................................... Los Hombres Calientes
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April 6 - 8 ......................................................... SFA Opera - La Périchole
an SFA School of Music and School of Theatre Production
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- Tennessee Williams

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Tickets: $7.50 - $30

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present

The Night
of the Iguana

By Tennessee Williams

Directed by Allen Oster

Scenic Design by Tomy Matthys
Costume Design by Angela Bacarisse
Lighting & Sound Design by CC Conn
Makeup Design by Darrell D. Grant
Hair Design by Matthew Reeves Oliver
Stage Combat by Juanita Finkenberg
Stage Manager: Chris Flores *
Assistant Director: C. Dexter Kinsman *
Dramaturg: Catherine Ann Restivo

February 21-25, 2006
7:30 P.M.
W.M. Turner Auditorium
Jessee Foudray (Hilda), a sophomore from Waller, appeared in the SFA Mainstage production of *The Tempest*. She also won the 2003 Houston Young Playwrights Exchange for her play *Trapped in Bagland*, which was performed at the Alley Theatre.

Christopher J. Gamel (Pedro) is a sophomore from Sugar Land. He was in the Mainstage productions of *The Tempest*, *Trudi and the Minstrel*, *The Shadow Box*, and *Hair*. Chris also appeared in the 2005 Original Cast.

Jessica Harkness (Miss Judith Fellowes), a junior from Orange, acted in the SFA productions of *Six Characters in Search of an Author*, *Private Eyes* and *Marred Bliss*. She is a Theatre major with an English minor.

Chris Howell (Rev. T. Lawrence Shannon) appeared in *Bobby Gould in Hell* at SFA last fall. He was also in *Of Mice and Men* and *Reefer Madness* at Angelina College, *Rapunzel* in Cincinnati, OH, and *The Man Who Came to Dinner* in Coldwater, MI.

Chris Kennedy (Understudy Shannon), a senior, has acted in *The Tempest*, *Sylvia*, *Harvey*, *The Seagull*, and the 2005 Original Cast. He was Assistant Director for *Anton in Show Business*. Chris can also be seen in *China Dolls* this semester.

Sean Tyler McDaniel (Nonno) has appeared in *Trudi and the Minstrel*, *Hair*, *The Man Who Came to Dinner*, *Raised in Captivity*, *Private Wars*, and *Guernica*. Sean directed *Welcome to the Moon* and will be directing *Goodbye Oscar* later this semester.

Chad McElveen (Wolfgang) is a freshman from Lufkin, where his credits at Lufkin High School include *A Midsummer Night’s Dream*, *You’re a Good Man, Charlie Brown*, and *Play It Again, Sam*. At SFA he was on the crew for *The Tempest*.

Robert “Chewy” Minshew (Hank) is a junior whose credits include *The Shadow Box* at SFA and *Of Mice and Men*, *Division Street*, and *Into the Woods* at Angelina College. Chewy also assistant directed the Angelina production of *Clown’s Play*. 
ABOUT THE CAST (CONTINUED)

Tim Olivares (Pancho) is a sophomore from San Antonio. His Mainstage credits include *The Tempest* and *Hair*. Tim also appeared in *Three Days of Rain*, *Reverse Transcription*, and the 2005 Original Cast.

Courtney Outlaw (Frau Fahrenkopf), a sophomore from Hico, has appeared at SFA in *Anton in Show Business* and *Raised in Captivity*. Her crew credits include *Hair*, *Six Characters in Search of an Author*, *The Yellow Boat*, and *Shooting Simone*.

Nathaniel Reid (Herr Fahrenkopf) is a freshman from Austin. He acted in *Charley’s Aunt* and *The Marriage of Fiagaro* at Sam Bass Community Theatre. He was on the running crew for the Downstage production of *Raised in Captivity*.

Cassidy C. Risien (Understudy Maxine) is a sophomore from Dripping Springs. She appeared in the Mainstage production of *Anton in Show Business*. Her Downstage credits include *Bobby Gould in Hell* and *The Waste Disposal Unit*.

Savannah Seilheimer (Hannah Jelkes) is a junior from Garland. Her Mainstage credits include *Anton in Show Business* and *Harvey*. She has also worked on crews for *The Tempest* and *The Member of the Wedding*.

Caitlin Stephenson (Maxine Faulk) has acted in England, Houston, and Singapore. She has worked in the Guthrie Theatre, the University of Minnesota’s actor training program, and the American Academy of Dramatic Arts in New York City.

Jeffrey Stirl (Jake Latta) is a graduate student in Secondary Education; he teaches Theatre at San Augustine Intermediate School. His acting credits include roles at Northeast Texas Community College and Texas A&M - Commerce.

Victoria Thompson (Charlotte) acted in *The Member of the Wedding*, *Hair*, *Pericles*, *Bacchae*, *The Land of the Dragon*, and *Raised in Captivity*. She assistant directed *Harvey* and designed makeup for many Mainstage, Summer Rep, and Downstage shows.
ABOUT THE ARTISTIC STAFF

Angela Bacarisse (Costume Designer) has designed over 200 productions in academic and professional theatres across the country. Her most recent SFA costume designs include The Tempest, Anton in Show Business, The Shadow Box, Trudi and the Minstrel, and Sylvia.

Barbara Blackwell (Costume Shop Supervisor) designed costumes for The Member of the Wedding, co-designed Trudi and the Minstrel, and was Costume Illustrator for The Land of the Dragon. She became Costume Shop Supervisor in 2000.

CC Conn (Lighting and Sound Designer) joined the SFA faculty this year. She has designed for theatre, dance and concert performances in Indiana and Georgia. At SFA this year she has designed lighting for The Tempest and lighting and sound for Anton in Show Business.

Juanita Finkenberg (Fight Choreographer) earned her MA from California State University in Los Angeles. She is a dancer and a certified fight choreographer. She has worked all four seasons of the New Plays Festival, as well as on such recent plays as The Tempest, Hair, and The Two Maples.

Christopher Flores (Stage Manager) is a sophomore from Austin. His SFA stage management credits include Anton in Show Business, The Shadow Box and Raised in Captivity. He was also Assistant Stage Manager for The Member of the Wedding and Hair.

Lauren Glass (Assistant Stage Manager) is a freshman from Clear Creek High School in League City, where she was Stage Manager for A Christmas Carol, A Midsummer Night's Dream, and Oklahoma. At SFA she served on the props crew for Anton in Show Business.

Darrell D. Grant (Make-up Designer) was Assistant Choreographer for The Tempest and Die Fledermaus. He has acted in The Tempest, The Shadow Box, Trudi and the Minstrel, Hair, A Fallen Man, Pericles, Die Fledermaus, The Two Maples, and the Original Cast 2003-2004.

C. Dexter Kinsman (Assistant Director) was Assistant Director and Dramaturg for Hair and Assistant Director for The Yellow Boat and Fifth Sun. He also directed the Studio Hour Prague Summer and will be directing Picnic on the Battlefield this semester.

Sarah D. Long (Assistant Costume Designer) is a senior from Bonham. She was Wardrobe Master for the Mainstage production of The Tempest and has twice worked on the wardrobe crews for the Original Cast. Other crew work includes Six Characters..., Bacchae, and Falstaff.

Tomy Matthys (Scenic Designer) has taught for 40 years at SFA, where he has designed over 200 productions. His most recent scenic designs include The Tempest, Anton in Show Business, The Shadow Box, Trudi and the Minstrel, Sylvia, The Member of the Wedding, and Harvey.

Matthew Reeves Oliver (Hair Designer) has worked on hair and makeup crew for The Tempest, Anton in Show Business, The Member of the Wedding, Die Fledermaus, and Six Characters in Search of an Author. He also acted in The Two Maples and directed The Red Coat.
Allen Oster (Director) is a native of North Dakota. His most recent SFA directing credits include The Shadow Box, Hair, and Sideways Stories from Wayside School. He administers the Student-Directed Productions Program and directs SFA’s High School Summer Workshop. He received the Teaching Excellence Award for the University in 1996. He received his MFA in Directing from the University of Utah and has acted and directed professionally.

Catherine Ann Restivo (Dramaturg) is a freshman from Conroe. She was Projection Operator for Raised in Captivity at SFA last fall. Cathy has acted in Macbeth at Conroe High School and in The Glass Menagerie with the Crighton Players.

Meaghan Rosenberger (Assistant Stage Manager) is a freshman from Sugar Land. She was Assistant Stage Manager for The Tempest and on wardrobe crew for Anton in Show Business. Meaghan will also be stage managing Picnic on the Battlefield this semester.

Steven H. Shirey (Technical Director) holds a BFA from SFA and an MFA from USC. In addition to being Technical Director since 2001, he has designed scenery for the 2004 Festival of New American Plays and lights for both Mainstage productions and operas at SFA.

Christopher L. Ward (Assistant Scenic Designer) is a junior from Garland. He has designed such productions as Raised in Captivity and The Whole Shebang. Chris also served as Second Assistant Set Designer for A Christmas Carol with the Dallas Theatre Center.

Tennessee Williams portrays characters with deep inner turmoil in most, if not all, of his works. Kenneth Tynan wrote in “Valentine to Tennessee Williams” that, to Williams, the theatre “... is a place where one has time for the problems of people to whom one would show the door if they came to one’s office for a job... Much of what has happened to them has also happened to him... He is the most personal of playwrights. Incomplete people obsess him – above all, those who, like himself, have ideals too large for life to accommodate....” The Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof, The Night of the Iguana and many of his other works illustrate characters struggling with depression, sexuality and relationships with other humans.

In 1940, Williams went to the Costa Verde hotel fleeing from a troubled affair and trying to repress a “blue devil,” as he liked to call his depressions. He claimed that he remembered this summer “more vividly, on the emotional level, than any summer that (he had) gone through before or after...” He made personal discoveries about what he truly desired in the world: life. While in Mexico he started writing a short story with a similar setting and a slightly different plot called The Night of the Iguana, but he didn’t start writing the play until the late 1950s, almost 20 years later. He wrote in memory of one of the most vivid moments of his life to display the struggles of desperation and human contact.

— Catherine Ann Restivo, Dramaturg
THE CAST

Pancho .......................................................... Tim Olivares*
Maxine Faulk .................................................. Caitlin Stephenson
Pedro ............................................................. Christopher J. Gamel
Rev. T. Lawrence Shannon .............................. Chris Howell
Wolfgang ........................................................ Chad McElveen
Hilda ............................................................... Jessee Foudray
Herr Fahrenkopf ........................................ Nathaniel Reid
Frau Fahrenkopf .............................................. Courtney Outlaw
Hank ............................................................. Robert "Chewy" Minshew
Miss Judith Fellowes ................................ Jessica Harkness
Hannah Jelkes ................................................. Savannah Seilheimer*
Charlotte Goodall ......................................... Tori Thompson*
Nonno (Jonathan Coffin) ......................... Sean Tyler McDaniel*
Jake Latta .................................................... Jeffrey Stirl

Understudy for Maxine Faulk .... Cassidy C. Risien
Understudy for Rev. Shannon .... Chris Kennedy*

SYNOPSIS OF SCENES

Act One, Scene 1: Afternoon

Act One, Scene 2: Later that afternoon.

15-minute intermission.

Act Two: That night.

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

* Designates a member of the Beta Phi cast of Alpha Psi Omega, the national honorary dramatics fraternity.
And so as kinsmen met a-night
We talked between the rooms
Until the moss had reached our lips
And covered up our names -

Emily Dickinson

The Night of the Iguana is set on the verandah of a rustic hotel on the coast of Mexico in the summer of 1940. To this torrid, primitive way station come the Reverend T. Lawrence Shannon, a defrocked Episcopal priest leading a group of American women on a tour; Hannah Jelkes, a Nantucket spinster and artist; her aged grandfather, Jonathan Coffin (Nonno), “the world’s oldest living and practicing poet”; a group of Germans, exultant over Hitler’s early war victories—all of them guests of the hotel’s proprietor, the formidably crude Maxine Faulk. Over one steamy day and a stormy night, Shannon confronts the demons of frantic sexuality, religious guilt and emotional confusion, and he learns from both the earthy simplicity of Maxine and cool serenity of Hannah.

No one could have foreseen then—although several may have suspected—that this would be considered Williams’s last great work for the theatre. Certainly it has a poetic depth of compassion, and it allows hope even while it proclaims the author’s love for Nonno and for the natural saintliness of Hannah and the tortured but still searching Shannon. These three characters were closest to the playwright’s heart, and they had the greatest value for him as poet, as artist, as struggling believer.

What is very clear is that to be redeemed for meaning is to find a way through the jungle, and this we can do only in the company of one another.

“His theme,” Arthur Miller reflected years later, “is perhaps the most pervasive in American literature, where people lose greatly in the 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 of the spirit of man.”

- from The Kindness of Strangers
by Donald Spoto
THE TECHNICAL STAFF

Technical Director ................................................. Steven H. Shirey
Costume Shop Supervisor ........................................ Barbara Blackwell
Assistant Stage Managers ......................................... Lauren Glass, Meaghan Rosenberger
Assistant Scenic Designer ....................................... Christopher L. Ward
Assistant Costume Designer .................................... Sarah D. Long
Master Electrician .................................................. Ella Haag
Lightboard Operator ............................................... José Marez
Soundboard Operator .............................................. Clint Hanna
Properties Mistress ............................................... Amanda Chandler
Special Effects ..................................................... Phillip Miatech, Zach Russell
Scenery Construction ................................................ Theatre 150 and 350
Properties Crew ...................................................... Catherine Anderson, Arianna Bermudez, Nashanna Gates, Izchel Hernandez, Casey Stephens, Stephanie Tilley, Sarah Zabinski
Light Hang Crew .................................................... Ryan Angell, Robert Bills*, Jeff Lochmann, Nick Mills, Weston Wetzel, Stephen Witkowicz*
Paint Crew .......................................................... Lacey Carnley, David Francis, Katie Jones*, Ashleigh “Grace” Lubeck, Shawna Lynch*, Mark McManus, Brandon Polanco, Ryan Williams, Jason Zednick
Wardrobe Head ...................................................... Boni Newberry
Wardrobe Crew ....................................................... Brittany Djie, Julie Glover, Stephanie Rhoades, Kevin Scholtes
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ACKNOWLEDGMENTS & SPECIAL THANKS

Angela Bacarisse, Dr. C. W. Bahs, Wil & Jennie Blough (Don’s Plants), La Carreta Mexican Restaurant, Hobby Lobby, Hardy Meredith, Steve Shirey

THE NIGHT OF THE IGUANA is produced by special arrangement with Dramatists Play Service, Inc.
# SFA School of Theatre
## Faculty and Staff

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<td>Professor and Director of the School of Theatre</td>
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<td>Associate Professor</td>
<td>Mr. Tomy Matthys</td>
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<td>Professor</td>
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<td>Professor</td>
<td>Mr. Allen Oster</td>
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## Faculty and Staff Theatre Board

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<td>Linda Renfro</td>
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<tr>
<td>Professor</td>
<td>Jodie Stone</td>
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## Scholarships

### 2005-06

- **Alumni Scholars**
  - Thomas Brazzle, Justin Cole, Chad Kinsman, Natalie Melcher, Erin Orr

- **Regents Scholars**
  - Sara Boland-Taylor, Jessee Foudray, Sara Jones, Meaghan Rosenberger

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  - Justin Bauer, Sara Boland-Taylor, Jessica Findell, Chris Gamel, Nashanna Gates, Lauren Glass, Micah Goodding, Ella Haag, Xzavien Hollins, Sara Jones, Shawna Lynch, Nadaha McCullough, Mark McManus, Philip Miatech, Boni Newberry, Brandon Polanco, Josh Real, Melissa Recalde, Meaghan Rosenberger, Kevin Scholtes, Casey Stephens, Tori Thompson, Sarah Zabinski
Spring 2006 Mainstage Season
Faculty-Directed Productions

The Night of the Iguana
by Tennessee Williams ......................... February 21-25

A Festival of New American Plays
Directed by Jack Heifner ..................... April 25-29
   All performances in the Downstage Theatre

China Dolls
by Jack Heifner .................................. April 25 & 28 at 7:30

States of Grace
by James McLure ......................... April 26 at 7:30 & April 29 at 2:00

Changing
by Gretchen Cryer ............................ April 27 & 29 at 7:30

Spring 2006 Downstage Season
Student-Directed Productions
7:30 p.m. Friday; 2:00 and 7:30 p.m. Saturday

The Open Meeting
by A. R. Gurney .................................. February 10-11

The Laramie Project
by Moises Kaufman ............................. March 3-4

Goodbye Oscar
by Romulus Linney ............................ March 24-25

Picnic on the Battlefield
by Fernando Arrabal .......................... April 7-8
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Charge tickets conveniently by phone. Visa, Mastercard, American Express and Discover are accepted. Normal box office hours are weekdays 8 am to 5 pm. On performance dates, the Box Office is open 8 am to performance time on weekdays and one hour prior to performance time on Saturdays and Sundays. The Box Office is located in Room 211B in the Griffith Fine Arts Building. Programs on the University Series are not recommended for children under five years of age. Each member of the audience must have a ticket regardless of age.

Late seating
In fairness to those already seated, patrons who have the misfortune to arrive late will be seated near the rear of the auditorium during an appropriate break in the performance.

Parking
Parking in front of the Griffith Fine Arts Building is available to those patrons who join the FRIENDS OF THE ARTS UNIVERSITY SERIES at the SUPPORTER level. Parking in other campus areas is available. We recommend Vista Dr., the parking garage off Griffith Blvd. south of the University Center, the lot behind the University Police Department off of East College St. and the lot on the corner of North St. and Wettermark. Please allow ample time for your arrival.

Persons with disabilities
Persons with disabilities are requested to reserve seats as soon as possible to request special assistance or accommodations needed for participation in events. Parking is provided in front of the Griffith Fine Arts Building on Alumni Drive. The elevator is located in the East Tower (campus side). Locations for wheelchair seating are available on the first floor of the W. M. Turner Auditorium. Program booklets in large type are available for visually impaired persons. Please call the Box Office at least two days in advance of the event and a copy will be held for you.

Rest Rooms
Rest rooms and drinking fountains are located in the lobby adjacent to the auditorium on the first level and in the hallway outside the balcony.

Telephone
A public telephone is located in the East Tower, main level, next to the elevator.

Food, beverages and smoking
Please do not take food or drinks into the auditorium. The use of tobacco products is not permitted in the Griffith Fine Arts Building.

Cameras, paging devices, cell phones and other electronic devices
Please deactivate all electronic devices before entering the auditorium. Patrons may also check them with our ushers prior to entering the auditorium so they may be guarded by the House Manager. Patrons who expect to be on call while attending a performance are requested to leave their names and seat locations with the House Manager. You will be contacted immediately and discreetly when called. Cameras and recording devices are not permitted in the auditorium.

Ticket Exchange Policies
Season Ticket patrons may exchange tickets until two business days prior to the event. We regret there can be no refunds. All sales are final. View our complete ticket exchange policy online at www.finearts.sfasu.edu or stop by the Box Office to receive a printed copy.

Mailing lists
To receive information about future attractions in the College of Fine Arts, please complete a mailing list card available at the Box Office or call 468-6407.

Lost and found
Patrons who lose articles while attending an event may make inquiries with the House Manager or call the Box Office during regular office hours.

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(In order of appearance)
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Doctors .......... Dr. Sheila Hill
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The Baby .......... Baby

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