

HOUSTON PERFORMANCES

ARTS AND THEATRE MAGAZINE™

JULY/AUGUST 1992

LEGEND

Silence

KINGDOM

of

VISIONS

Houston

Shakespeare

Festival

fortune, or bid Bea
to make the
Book's a tombe
and praise
braine

"As the sun colors flowers, so does art color life"

Lord Avebury

With appreciation to all the artists and philanthropists who enrich our lives, we at John L. Wortham & Son urge Houston's continuing support of the visual and performing arts.

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The Houston Symphony Orchestra performing at its summer home, the Cynthia Woods Mitchell Pavilion in The Woodlands.

Photo by Ted Washington, courtesy The Woodlands Corporation



From the Producing Director--



Sidney Berger
Producing Director

There is a certain kind of plague rampant among a number of Shakespeare theatre-goers. Its basic symptoms are: a tendency to think of his great works as cultural medication (a dollop occasionally and one becomes civilized), a reluctance to see his plays in any garb and setting other than what

unfortunately has become known as "traditional" (which generally means some sort of bastardized Renaissance look), and the basic acceptance of the premise that Shakespeare is not meant to be understood, but rather, is to wash over the audience and somehow be absorbed.

I have never accepted the ultimately fatal consequences of these symptoms. Perhaps because as a child of an immigrant family, it never occurred to me that the plays were written in a "foreign" language. I was simply seized with wonder by their accessibility and power.

The festival similarly accepts this philosophy. Although the plays were occasionally played at court, these extraordinary works were meant primarily for clerks and grocers, for ordinary men and women, and not for an intellectual elite. And they were played, so far as we know, in contemporary dress at three in the afternoon on a platform stage distinctly lacking in illusory scenery. If they could not affect the imagination and spirit of the audience immediately, they were failures; and if the plays did not speak to any time but their own, they disappeared as have the works of Greene, Kyd and others of Shakespeare's contemporaries.

Our mission is to validate once again the definition that a classic is what lasts and speaks with renewed freshness each time it is played with skill and truth. This year marks the 400th anniversary of Shakespeare's first appearance on a London stage. Yet he is still the most frequently produced playwright in the world. But the great Elizabethan age is long gone, and if the plays do not speak to our time and affect our lives with their immediacy, then they have indeed failed. Shakespeare-under-glass can be admired, but it does not enter the blood. Last season a patron sought me out after a performance of the *The Merchant of Venice* and thanked me for updating the language, since she had understood and been moved by the play. I had, of course, not altered anything.

Clearly, the plays are a renewable feast as William Shakespeare, with the vision peculiar to genius, knew they would be:

How many ages hence shall this
our lofty scene be acted over
in states unborn and accents
yet unknown?

Julius Caesar

HOUSTON PERFORMANCES

The Arts & Theater Magazine for Houston, Texas

July-August 1992

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Houston Shakespeare Festival

1992

Eighteenth Season

MUCH ADO ABOUT NOTHING

July 31, August 6, 8, 12, 14

ROMEO AND JULIET

August 1, 5, 7, 13, 15

Produced by the
University of Houston Department of Drama

These productions are sponsored in part by the
City of Houston Parks and Recreation Department
and by a grant from the
Cultural Arts Council of Houston
through the Miller Theatre Advisory Council.

Special appreciation for major support is extended to
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Young & Hampton

"God save the foundation!"
Much Ado About Nothing--Dogberry

MUCH ADO ABOUT NOTHING

by William Shakespeare

DIRECTED BY
Sidney Berger
SETS DESIGNED BY
Arch Andrus
COSTUMES DESIGNED BY
Frances Blau
LIGHTING DESIGNED BY
John Gow
ORIGINAL MUSIC BY
Robert Nelson
SOUND DESIGN BY
Kelly Babb
CHOREOGRAPHY BY
Chesley Santoro Krohn
VOCAL COACHING BY
Deborah Kinghorn
PRODUCTION STAGE MANAGER:
Christine McCurdy*
PRODUCTION COORDINATOR:
Anastasia Simotas
ASSISTANT DIRECTOR:
Beth Sanford
ASSISTANT CHOREOGRAPHER:
Joseph Ezernack

**Individual performances have
been sponsored as follows:**

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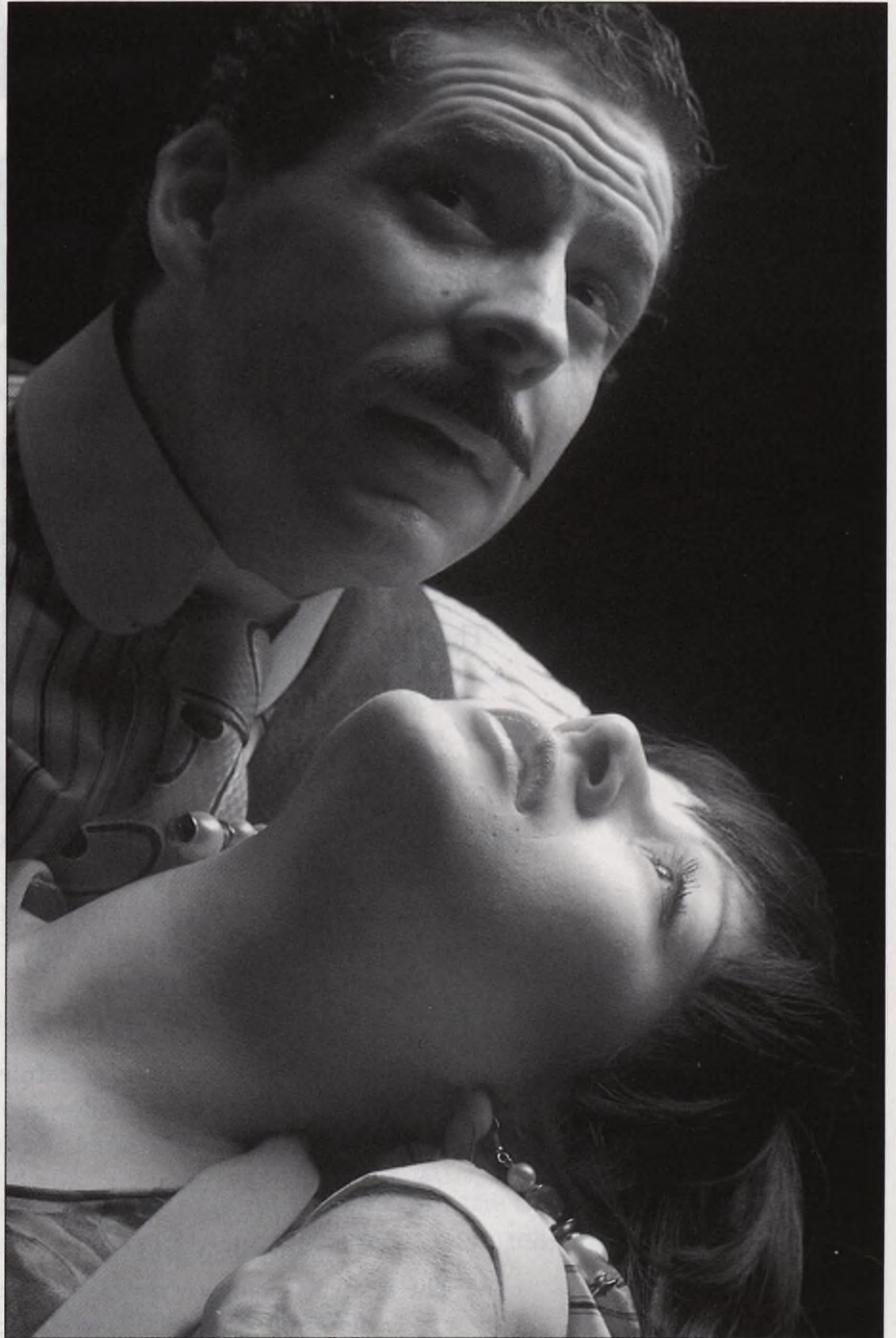


Photo by George Hixson Malinda Bailey as Beatrice and James Gale as Benedick

*"It unfolds slowly like the events of a long summer evening . . . romance, betrayal, justice
--all those things, the secret of which God had whispered into Shakespeare's ear."*

Jay Broad

*"What the play presents is a public, and pre-meditated calumny that can only be explained
as coming from the male assumption of property rights in the woman's body."*

F. H. Mares

"They talk about me not being on the legitimate.

Why, lady, nobody's on the legit when it comes down to cases, you know that."

Al Capone

The Cast

(in order of appearance)

Leonato	Robert Graham*
Balthazar, Don Pedro's man	Joseph Ezernack
Beatrice, Leonato's niece	Malinda Bailey*
Hero, Leonato's daughter	Paige Witte
Don Pedro.....	Peter Gil*
Benedick.....	James Gale
Claudio.....	Kent Johnson
Antonio, Leonato's brother.....	Jim McQueen*
Don John, Don Pedro's bastard brother	Rutherford Cravens*
Conrade.....	John Arp
Borachio }	John Allore*
Margaret } Hero's best friends.....	Barbara Sims*
Ursula }	Linda Ewing
Dogberry	James Belcher*
Verges.....	Jeff Baldwin
First Watch	Michael Wonio
Second Watch	Jason Douglas
Friar Francis	Clifton Hazelwood
Sexton.....	Bob Boudreaux
Hero's friends {	Lauren Falco
	Daria James
	Shelley Calene Wilson
Leonato's men {	Bob Boudreaux
	Jason Douglas
	Michael E. Stratton
	Adrian Walter
	Soenke C. Weiss

PLACE: Long Island, New York

TIME: 1920's

There will be one fifteen-minute intermission.

*Members, Actors' Equity Association

The Plot

After a war with his bastard brother Don John, Don Pedro, his men, and his former enemies are reconciled and visit Leonato, his close friend and colleague, at his estate. While there, Claudio, falls in love with Leonato's daughter Hero. Her cousin Beatrice entertains herself by verbally sparring with Benedick who has also just arrived. Primarily through the efforts of Don Pedro, Hero is betrothed to Claudio, and a plot is set in motion to trick Beatrice and Benedick into thinking that each is in love with the other. The effect of this charade is to turn their hearts to romance. To thwart Claudio's marriage, Don John tricks Claudio into thinking that Hero is unfaithful. The innocent Hero faints at this accusation, and Benedick promises Beatrice that he will avenge Hero's supposed death. Borachio, who was involved in the lie involving Hero, is overheard boasting of the plot in the hearing of the watchmen who turn him over to Leonato and his men. Confession follows and Claudio, in his grief over his responsibility for the imagined death of Hero, agrees to do anything her father asks to make amends. Leonato extracts his promise to marry Hero's unknown "cousin," who is eventually revealed to be Hero herself. Beatrice and Benedick and Claudio and Hero set forth on a course of love and marriage. The villain Don John's attempt to flee is unsuccessful as celebrations end the play.

MUCH MORE THAN NOTHING

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Susan A. Dunten, CFP
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 The American Express family of companies including American Express Travel Related Services Co., IDS Financial Services Inc., American Express Bank Ltd., American Express Information Services Corp., and Shearson Lehman Brothers, Inc. are proud to support the Houston Shakespeare Festival. We believe that the arts make a vital contribution to the quality of life in our communities. As a global company we promote cultural diversity and cross-cultural communication. Our focus is on programs that bring visual and performing arts to large audiences and increase accessibility to the arts and help organizations develop new audiences.



H. Devon Graham, Jr.
 Managing Partner,
Arthur Andersen
 The Houston office of Arthur Andersen/Andersen Consulting employs more than 1200 people and serves over 2500 Houston-area clients. It is only natural, then, that we should give to the community that provides us with our living.

Contributing to community betterment is an important part of the Arthur Andersen/Andersen Consulting "culture." As a firm, giving marks us as responsible corporate citizens. But more importantly, for each of us as individuals, supporting the arts simply enriches our lives. Arthur Andersen/Andersen Consulting is delighted to support the Houston Shakespeare Festival.



William D. Ruckelshaus
 Chairman of the Board,
Browning-Ferris Industries, Inc.
 Browning-Ferris Industries, Inc. was founded in Houston in the late 1960s and today is an international waste services company with operations throughout North America and in several countries abroad. BFI's contribution

program is one means of returning to the community some measure of support it has obtained during its growth years. The company is an active contributor to health and welfare, education, and civic activities, but reserves a special enthusiasm for cultural and artistic events such as the Festivals Company presents. BFI believes that drama, music and the other arts are an essential part of the human spirit, a backdrop against which ourselves and our society are measured.



Lynn Garner
 Owner and President
Garner Environmental Services, Inc.

As a Houston-based company, I am proud that Garner Environmental Services is again able to support the Houston Shakespeare Festival. It is important that the arts be accessible to all Houstonians, and the Shakespeare Festival embodies this ideal by being free to the public. The fact that this is open to our community makes corporate contributions all the more important. Arts organizations such as this are just one of the things that makes Houston special, and Garner Environmental is pleased to be a sponsor.



John Proffitt
 General Manager
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KUHF 88.7 FM celebrates the world-class talent and dedication that distinguishes local art organizations such as the Houston Shakespeare Festival and proudly serves as media sponsor for this outstanding event. KUHF is committed to bringing regional as well as national exposure to Houston's arts organizations. Through the medium of sound, KUHF is supporting Houston's rightful place, prominent in the national arena for outstanding contributions to the visual and performing arts.



John L. Nau
 President and CEO
Silver Eagle Distributors, Inc.

A strong advocate of culture, arts and entertainment in Houston, Budweiser and Silver Eagle Distributors are continually searching for ways to support the community. We, like so many others, realize that corporations must play a positive role in enriching the experiences of the community we serve. Houston's children deserve to be exposed to the literary and educational aspects offered by the Shakespeare Festival. Houston's adolescents deserve an opportunity to explore the diversity of talents and the history represented in the Festival. All Houstonians deserve an opportunity to relax and enjoy this enriching exhibition. Silver Eagle is pleased to play a small part in this year's event which is sure to brighten the lives of so many in our city.



Marc Shapiro
 President and CEO
Texas Commerce Bancshares

Texas Commerce traces its roots back to a bank chartered in Houston in 1877. Today, we have 92125 locations throughout Texas, employing over 7,000 19,000 Texans. Although our size may have changed over the years, one thing that has never changed is Texas Commerce's commitment to the community we serve. In Houston, we have always been particularly focused on the arts. We believe that, through our support of the arts, we are helping to make Houston a more attractive choice for businesses and a more enriching and exciting place to live.



John P. DesBarres
 Chairman, President and CEO
Transco Energy Company

Transco Energy Company is committed to enhancing the quality of community life in the areas in which it operates through corporate support of worthy endeavors. A contribution to the arts certainly meets this criteria. As a vital part of our human experience, the arts promote a civilized society by sparking new ideas, encouraging new ways of thinking, and placing a value on creativity--characteristics which are also essential to business.

The Festivals Company

The Festivals Company was formed in 1982 by merging the Houston Shakespeare Festival and the Children's Theatre Festival boards of directors. After eight years of production, it was felt that common concerns and a single philosophy merited the creation of a united producing organization.

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Festival Angels Inc.

Festival Angels, Inc., is a tax-exempt, non-profit organization created to help support the University of Houston Drama Department and its related activities. Three professional arms of the Drama Department are the Children's Theatre Festival (CTF), the Houston Shakespeare Festival (HSF), and the Festivals Mime Company.

The major objective of the Festival Angels is to provide volunteer support to enhance audience enjoyment of the university's student and professional festival performances and to develop the resources required to produce the highest quality productions possible.

Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston, Houston, Texas 77204-5071 (713)743-3003.

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ROMEO AND JULIET

by William Shakespeare

DIRECTED BY
Carolyn Houston Boone

SETS DESIGNED BY
Arch Andrus

COSTUMES DESIGNED BY
Frances Blau

LIGHTING DESIGNED BY
John Gow

ORIGINAL MUSIC BY
Robert Nelson

SOUND DESIGN BY
Kelly Babb

FIGHT CHOREOGRAPHY BY
Michael Kirkland

VOCAL COACHING BY
Deborah Kinghorn

PRODUCTION STAGE MANAGER:
Christine McCurdy*

PRODUCTION COORDINATOR:
Anastasia Simotas

ASSISTANT DIRECTOR:
Paul Prince

Individual performances have been sponsored as follows:

- August 1** - Browning-Ferris Industries
- August 5** - Young and Hampton and The Robert W. Knox, Sr. and Pearl Wallis Knox Charitable Foundation
- August 7** - Arthur Andersen/Andersen Consulting and Garner Environmental Services, Inc.
- August 13** - Mr. and Mrs. Jacob Hershey and Transco Energy Company
- August 15** - Festival Angels, Inc.



Photo by George Hixson

Paige Witte as Juliet and Dennis Turney as Romeo

"Both Romeo and Juliet have a legitimate claim to our respect, and the youth of both relieves them of our ultimate censure, which falls not on the stars but on all those whose thoughtlessness denied them the time they so desperately needed."

J. A. Bryant, Jr.

"The notable thing about Romeo and Juliet is not that they fail to reach a Hamlet's degree of awareness but that as very young people they behave better and mature more rapidly in that direction than we have any right to expect them to."

J. A. Bryant, Jr.

The Cast

The House of Montague

Montague.....Robert Graham*
 Lady Montague.....Linda Ewing
 Romeo, Montague's son.....Dennis Turney
 Benvolio, Romeo's cousin.....Kent Johnson
 Abram, Montague's servant.....Adrian Walter
 Balthasar, Romeo's servant.....Joseph Ezernack

The House of Capulet

Capulet.....Rutherford Cravens*
 Lady Capulet.....Malinda Bailey*
 Juliet, Capulet's daughter.....Paige Witte
 Tybalt, Juliet's cousin.....Randal Doerner
 Nurse.....Barbara Sims*
 Sampson, Capulet's servant.....Jeff Baldwin**
 Gregory, Capulet's servant.....Derek Alan Cecil
 Peter, Nurse's servant.....Peter T. Lieu

Friar Lawrence.....Peter Gil*
 Escalus, Prince of Verona.....James Belcher*
 Paris, kinsman to the Prince.....John Arp
 Mercutio, Romeo's friend.....John Allore*
 Friar John.....Michael Wonio
 Chief Watchman.....Bob Boudreaux
 Watchman.....Tom Vaughan

Citizens of Verona {
 Bob Boudreaux
 David Brown
 Derek Alan Cecil
 Daria James
 Peter T. Lieu
 Tom Vaughan
 Adrian Walter
 Shelley Calene Wilson

There will be one fifteen-minute intermission.

*Members, Actors' Equity Association

**Fight captain

The Plot

An ancient feud between the Capulets and Montagues erupts into a public brawl. Romeo, too obsessed with his love for Rosaline, avoids the fray and is persuaded to go masked to a ball given by Lord Capulet. Romeo and Juliet fall in love upon first meeting and are much dismayed to learn each other's identity. Juliet's cousin Tybalt recognizes Romeo, but is prevented from challenging him by Juliet's father. Following the ball, Romeo, after overhearing Juliet express her love for him, reveals himself and they plan a secret marriage, which is performed the next day in Friar Lawrence's cell. Tybalt still seeks an encounter with Romeo, who, on returning from his wedding, tries to avoid a fight. Romeo's friend Mercutio fights in his stead and is killed. In retaliation for Mercutio's death, Romeo kills Tybalt, for which deed he is banished. Knowing nothing of her marriage to Romeo, Juliet's father insists she marry the nobleman Paris. Friar Lawrence instructs Juliet, as a way out of this situation, to drink a potion which will simulate death. He sends word to Romeo, who tragically, never receives the message but hears of Juliet's presumed death. In his despair Romeo enters her tomb, drinks a deadly poison and dies by her side. Juliet awakes soon after, sees Romeo and kills herself with his dagger.

*But fate is not prevented though fore-knowne.
 For that must hap decreed by heavenly powers,
 Who worke our fall, yet make the fault still ours.
 Samuel Daniel in The Complaint of Rosamond (1592)*

Houston Shakespeare Festival Company

Artistic Staff

Sidney Berger (producing director)

Founder of the Houston Shakespeare Festival, president of the Shakespeare Theatre Association of America, member of the International Shakespeare Globe Centre Board, and recipient of the Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions of *The Merchant of Venice* and *Coriolanus* as well as *Frankie and Johnny in the Clair de Lune* and *T-Bone N Weasel* for the Alley Theatre, where he is associate artist. Chairman of the University of Houston Department of Drama and producer of the Children's Theatre Festival, Dr. Berger was this year's recipient of the university's Esther Farfel Award. Also a playwright and librettist, his music dramas--*The Last Temptation of Christ* and *America!* (with Theo Fanidi), *Tickets Please*, and *The Demon Lover* (both with Robert Nelson)--have been produced respectively by the Great Lakes Opera, The Jewish Theatre Festival, Texas Opera Theatre, Inc., and the Lyric Art Festival. Dr. Berger also currently produces and directs "Centerstage" on Houston Public Television.

Carolyn Houston Boone (director)

Carolyn Houston Boone is a member of the Department of Drama faculty at the University of Houston and has directed recent productions of *Biedermann and the Firebugs*, *Arms and the Man*, *The Crucible*, and *The Importance of Being Earnest*. As an actress she has been seen as M'Lynn in *Steel Magnolias*, as Dotty and Mrs. Clackett in *Noises Off*, and as Mrs. Charlotte Wallace in *Beyond Therapy* at the Strand Street Theatre. Among her other credits are Barbara Ramsey in *Going Bare*, Lenny in *Crimes of the Heart*, both for the Country Playhouse, and Amy Lee in *Laundry and Bourbon* at the Zachary Scott-Austin Theatre. Ms. Boone was seen as Mistress Page in last season's HSF production of *The Merry Wives of Windsor*.

Arch Andrus (set designer)

Arch Andrus designed all productions for HSF's first ten seasons and returned for the 1991 season. As designer for the UH drama department, he has recently designed settings for Albee's *The Lorca Play* and *Biedermann and the Firebugs*. With over 130 productions to his credit, he has also designed for numerous theatres in the region, most recently *Closer Than Ever* for Stages and *Lady Day at Emerson's Bar and Grill* for The Ensemble.

Kelly Babb (sound designer)

Kelly Babb is resident sound and lighting designer for Paul Driscoll Magic Productions. He is also designer-in-residence for College of the Mainland in LaMarque and for Actors Workshop of Houston. He has designed sound and/or lights for Stages Repertory Theatre, The Ensemble, *Diverse Works*, Strand Street Theatre, Upper Deck Theatre, and the Children's Theatre Festival. This is his sixth season with HSF. Mr. Babb was educated at the University of Houston and currently lives in Seabrook, Texas.

Frances Blau (costume designer)

Frances Blau designed *The Merchant of Venice* and *The Merry Wives of Windsor* for HSF's 1991 season. A former costume shop manager at the Alley Theatre, Ms. Blau has held the posts of resident costume designer as well as shop manager at StageWest, the State University of New York at Binghamton, and the Cleveland Playhouse with other design credits from the Berkshire Theatre Festival, the Player's Theatre Columbus, the Kenyon Festival Theatre, and Cider Mill Playhouse. Her many shows include *The Chalk Garden*, *Othello*, *Rashomon*, *A Little Night Music*, *The Archbishop's Ceiling* (a world premiere by Arthur Miller) and *Tartuffe*. Miss Blau received her B.A. from York University, Toronto, and her M.F.A. degree from Brandeis University.

John Gow (lighting designer)

Since coming to Houston in 1981, John Gow has designed sets or lighting for about 90 productions in the Houston area. Credits include *Ohio Impromptu* and *Krapp's Last Tape* for the Alley Theatre; *Betrayal*, *Pacific Overtures*, and *Getting Out* for Stages Repertory Theatre; and *Sleeping Beauty*, *Merlin the Magician*, *Jack and the Beanstalk*, and *Snow White* for the Children's Theatre Festival. As lighting designer for HSF for ten seasons, his productions have included *Richard III*, *Coriolanus*, *The Taming of the Shrew*, and *Othello*. He is staff lighting designer for the UH Department of Drama and has designed both scenery and lighting for the UH productions of *The Comedy of Errors*, *The Importance of Being Earnest*, *They're Playing Our Song*, *Ring Round the Moon*, *Ladyhouse Blues*, and *The Hasty Heart*.

Robert Nelson (composer/music director)

A faculty member of the UH School of Music, Robert Nelson has composed music for twelve seasons of HSF productions. Dr. Nelson's involvement in musical theatre extends to the composition of three operas--*The Demon Lover* and *Tickets Please* (both with Sidney Berger), and *The Man Who Corrupted Hadleyville* (with Kate Pogue). He has served as music director for many drama department productions, has collaborated on works for music and mime with Claude Caux, and has composed several sound tracks for film documentaries, including the award-winning *Apollo File*. Dr. Nelson was recently awarded a grant from the Cultural Arts Council of Houston to underwrite the development of *Wings*, a musical theatre piece with book and lyrics by Sidney Berger.

Chesley Santoro Krohn (choreographer--*Much Ado About Nothing*)

Chesley Santoro Krohn has a long association with the University of Houston Department of Drama having served as choreographer for such productions as *Joseph and the Amazing Technicolor Dreamcoat* and *Chicago*. Among the productions she has directed and choreographed for the Children's Theatre Festival are *Lyle the Crocodile*, *Pinocchio*, *Superboy!*, and *Little Red Riding Hood*. Her professional credits as a performer at the Alley Theatre include *Tomfoolery*, *Stepping Out*, *The Cole Porter Review*, and *A... My Name Is Alice*, which subsequently was performed on national tour. She also performed in and choreographed the Alley's production of *Strider*, appeared in the Broadway production of *A Chorus Line*, in the national touring company of *The Best Little Whorehouse in Texas* and also in many productions for Theatre Under the Stars, including *Little Mary Sunshine* in which she performed the title role.

Deborah Kinghorn (vocal coach)

Deborah Kinghorn is on the faculty of the UH drama department and has numerous academic and professional theatre credits as a vocal and dialect coach as well as an actress. Among the theatres with which she has been associated are the Dallas Theater Center, Theatre 3 in Springfield, Illinois, which she co-founded, the Ft. Worth Shakespeare Festival, and the Paul Bunyan Playhouse. Holding degrees from SUNY at Fredonia and from Trinity University, she has taught on the faculties of Florida International University, Virginia Tech, and Trinity University in Dallas. Ms. Kinghorn has also received specialized training in voice, speech, and dialect work at the Manchester School of Drama in England and frequently conducts workshops in voice at various conferences and schools.

Michael Kirkland (fight choreographer--*Romeo and Juliet*)

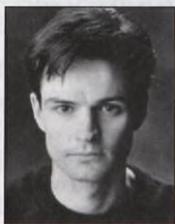
Michael Kirkland is the director of theatre at Galveston College and serves as producing artistic director of The Upper Deck Theatre. He is a certified advanced actor/combatant with the Society of American Fight Directors. He was the recipient of the Best Advanced Actor/Combatant Award by the SAFFD in 1990 and was also the 1981 Pacific Coast Team Sabre Champion. Mr. Kirkland performs freelance as an actor/director/fight arranger in various national projects and was most recently seen in the role of the assistant D.A. in the MGM feature film *Rush*.

The Company



John Kenneth Arp

Houston Shakespeare Festival audiences have seen John Arp as Dr. Caius in *The Merry Wives of Windsor* and in productions of *Richard II*, *As You Like It*, and *Coriolanus*. Mr. Arp has most recently been seen as Estragon in *Waiting for Godot* and Albany in *King Lear* with the Urban Theatre Project. Some roles at the University of Houston include Antipholus of Ephesus in *The Comedy of Errors*, Ken in *Fifth of July*, Jack in *The Importance of Being Earnest*, and Bottom in *A Midsummer Night's Dream*. He has also performed several seasons for the Children's Theatre Festival.



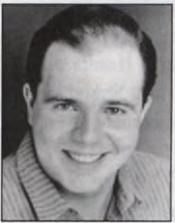
John Allore*

John Allore was seen most recently by Houston audiences in the A. D. Players production of *The Elephant Man*, where he played John Merrick. Born in Montreal, Mr. Allore divides his time between Canada and the United States. Favorite roles include Bensinger in *The Front Page*, Grumio in *The Taming of the Shrew*, Konstantin in *The Seagull*, and Malvolio in *Twelfth Night*. A graduate of The Neighborhood Playhouse, where he studied with Sanford Meisner, Mr. Allore apprenticed with the Yale Repertory Theatre, and the Alley Theatre, where he is currently a company member. His first feature film, *The Events Leading Up to My Death*, in which he has the starring role, is currently playing across Canada.



Malinda Bailey*

Among Malinda Bailey's roles for HSF were Viola in *Twelfth Night*; Bianca in *The Taming of the Shrew*; and Emilia in *Othello*. Last season she was seen as Mistress Ford in *The Merry Wives of Windsor* and as Portia in *The Merchant of Venice*. For the Alley Theatre she has appeared as Estelle in *The Waltz of the Toreadors* and, most recently, as Lucretia in the world premiere of Michael Wilson's *The Kiddie Pool*. This past year Miss Bailey was also seen as Emma in *Betrayal* at Stages Repertory Theatre, where she has also performed the role of Christine in *Miss Julie*. Miss Bailey has performed for the Children's Theatre Festival, the Chocolate Bayou Theatre, the Strand Street Theatre and was a founding member of the Shakespeare Outreach Program for the Shakespeare Globe Centre of the Southwest.



Jeff Baldwin

This year marks Jeff Baldwin's fifth season with HSF, with previous credits including roles in *Hamlet*, *The Comedy of Errors*, *The Merry Wives of Windsor*, and *The Merchant of Venice*. At Stages Repertory Theatre he was recently seen as Brocklehurst in *Jane Eyre*. Among the roles in which he has been seen are Gary in *Noises Off*, Michael in *I Do! I Do!*, El Gallo in *The Fantasticks*, Hook in *Peter Pan*, Mark in *Doomesbury*, and the title role in *Snoopy*. This summer is Mr. Baldwin's eighth season with the Children's Theatre Festival. Each fall he can be seen performing at the Texas Renaissance Festival.



James Belcher*

Among the roles that James Belcher has performed for the Houston Shakespeare Festival are Sir Andrew Aguecheek in *Twelfth Night*, Mowbray in *Richard II*, Falstaff in *The Merry Wives of Windsor*, and Launcelot in *The Merchant of Venice*. A resident member of the Alley Theatre for eight years, his many roles there included Louis in *A View from the Bridge* (on the national tour), Borachio in *Much Ado About Nothing*, and H. Rudd in *Holy Ghosts*. Mr. Belcher has appeared in productions for Theatre Under the Stars, the Windmill Dinner Theatre, Houston Jewish Community Center, and the University of Houston, where he performed as guest artist in the role of Jack in *Brighton Beach Memoirs*. Television and film credits include *The James Brady Story*, *The Challenger*, and *Sam Houston*.



Bob Boudreaux

Bob Boudreaux is well known to Houston audiences as a television news anchorman and reporter for "Eyewitness News" on KTRK, Channel 13. He was an English major at the University of Massachusetts and currently serves on the board of the Festivals Company and the Houston International Film Festival. His acting credits include roles in feature length films, and in the HSF productions of *The Tempest*, *The Merry Wives of Windsor*, and *The Merchant of Venice*.



Rutherford Cravens*

Rutherford Cravens is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach, Houston's only free touring theatre. He directed last year's HSF production of *The Merry Wives of Windsor*. As an actor with HSF his roles have included Aufidius in *Coriolanus*, Feste in *Twelfth Night*, and Grumio in *The Taming of the Shrew*. He has also appeared at the Strand Street Theatre as Moon in *The Real Inspector Hound*, Seldson in *Noises Off*, and as Frank in *Educating Rita*. Among his roles for the Alley Theatre were Aaron Levinsky in *Nuts*, Leslie in *Taking Steps*, and Leon Schwab in *Voice of the Prairie*. At Stages Repertory he appeared in *The Perfect Party* and as Robert in *Betrayal*.



Randal Doerner

A former professional ballet dancer who is now studying theatre at the University of Houston, Randal Doerner has appeared there as Jed in *Fifth of July*, the Duke in *The Comedy of Errors*, Schmitz in *Biedermann and the Firebugs*, and Salvador Dali in the premiere of *The Lorca Play*. Mr. Doerner has also performed the role of Macduff in *Macbeth* and Antipholus of Syracuse in *The Comedy of Errors* for the Houston Community College's "Shakespeare by the Book" Festival.



Linda Ewing

Linda Ewing holds a B.F.A. in acting from the University of Southern California. Houston area audiences have seen her in such shows as *Beehive*, *The Taffetas*, *Jane Eyre*, *Steel Magnolias*, *I Do! I Do!*, *Working*, *Evita*, and *Texas Chainsaw Manicurist* with theatres that include Stages Repertory Theatre, the Alley Theatre, Main Street Theatre, Theatre Under the Stars, and the Strand Street Theatre, where she has appeared recently as Sister Mary Amnesia in *Nunsense*. She has also performed with the Children's Theatre Festival and performs annually with the Texas Renaissance Festival.



Joseph Ezernack

Among the roles in which Joseph Ezernack has appeared at Southern Methodist University, where he recently received a B.F.A. in theatre studies, are John Landis in *Fifth of July*, Jack in *The Importance of Being Earnest*, Bob Gould in *Speed-the-Plow*, Williamsen in *Glengarry Glen Ross*, and Will in *Hopscotch*. He has also performed in two productions for the Children's Theatre Festival and has directed productions of *Talley's Folly*, *Serenading Louie*, and *Hamlet*.



James Gale

James Gale has appeared in major roles for HSF in each of the nine years he has lived in Houston. Among his credits are Angelo in *Measure for Measure*, Parolles in *All's Well That Ends Well*, Cassius in *Julius Caesar*, the title role in *Richard II*, Touchstone in *As You Like It*, and Orsino in *Twelfth Night*. He has also been seen at Stages, Chocolate Bayou Theatre and Main Street Theater.

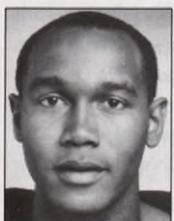
**Peter Gil***

Peter Gil appeared in *Much Ado About Nothing* (directed by Michael Kahn and featuring David Selby and Kelly McGillis) for the inauguration of the Shakespeare Theatre of Washington's new home. Washington audiences have seen Mr. Gil in a variety of roles, among them Marvin/Sydney in *California Suite*, Julian in *Toys in the Attic*, Gregers in *The Wild Duck*, Michael in *Boys in the*

Band, and Trotter in *The Mousetrap*. Among his many musical performances have been Buddy in *Follies*, Emile in *South Pacific*, Cocky in *Roar of the Greasepaint*, Finch in *How to Succeed in Business*, and Sky Masterson and Nathan Detroit in *Guys and Dolls*. His film work includes the role of the detective in the PBS series *Powerhouse*, and Sammy in the soon-to-be released *Gabriel's Dream*.

**Robert Graham***

In Robert Graham's twenty-six year acting and directing career he has performed numerous major roles and directed many plays by Moliere, Shakespeare, Chekhov, Shaw, Albee, and Brecht. Recent work includes the leading role in *Breaking the Code* at Austin's Zachary Scott Theatre, Mr. Rogers in *The Show-Off* at Philadelphia's Walnut Street Theatre, and directing a new play in Canada about AIDS called *A Warm Wind in China*. Audiences in Houston and Dallas have seen his performances in over fifteen Alley Theatre productions and an equal number at such Dallas theatres as Theatre Three, the Dallas Theater Center, and the Dallas Shakespeare Festival.

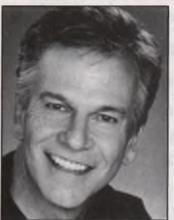
**Clifton Hazelwood**

At Stages Repertory Theatre Clifton Hazelwood has appeared in *I Am Annie Mae* and at the Alley Theatre as a member of the Sharp Young Company in *Measure for Measure* and *A Christmas Carol*. He has also performed in *The Wizard of Oz* at Theatre Under the Stars and toured Houston area schools with Express Theatre productions of *The Fisherman and His Wife* and *Rumpelstiltskin*.

**Kent Johnson**

Kent Johnson is currently appearing as Pantalone in *Androcles and the Lion* at Stages Repertory Theatre, and has recently been seen in the role of Edgar in *King Lear* at the Commerce Street Artist's Warehouse. He has appeared at the Alley Theatre, The Actor's Theatre, Chocolate Bayou Theatre, Stages, HSF, the Shaw Festival, and the Children's Theatre Festival in roles that include Horatio in

Hamlet, Lorenzo in *The Merchant of Venice*, Aguecheek in *Twelfth Night*, Marchbanks in *Candida*, Adolphus Cusins in *Major Barbara*, and Horst in *Bent*. Mr. Johnson received his B.A. degree from Austin College and studied acting at Circle in the Square in New York City. His video/film credits include work with Charter Hospital, Shell Oil, Compaq Computers, Framework, and Myer's Productions.

**Jim McQueen***

Jim McQueen most recently appeared in the Philadelphia Drama Guild production of *Joe Turner's Come and Gone*. A native Texan, his career began in Canada, where he performed in major western theatres and for three seasons with the Shakespeare Festival in Stratford, Ontario, where he appeared with Peter Ustinov in *King Lear*, *Much Ado About Nothing* with Maggie Smith, and in *The Beggar's*

Opera, *Richard II*, *The Woman*, *Ned and Jack*. He has also appeared in eighteen major roles at the Alley Theatre and performed at the Dallas Theater Center, Plaza Theatre, and Theatre Three. At Philadelphia's Walnut Street Theatre he appeared in the diverse roles of Homer Bolton in *Morning's at Seven* and Aubrey Piper in *The Show-Off*. Film and television credits include *The James Brady Story*, *The Jesse Owens Story*, *Dallas*, *Robocop II*, and *The Challenger*.

**Barbara Sims***

Barbara Sims appears for HSF for the first time this season and is familiar to Houston audiences from her work at Stages Repertory Theatre, where she has performed leading roles in the American premiere of Horton Foote's *Talking Pictures*, *Moonlight and Valentino*, and *Rock and Betty Dance*. Other credits include Roberta in *Danny and the Deep Blue Sea*, Prudence in *Beyond Therapy*, and Pam in *Joe Egg*. Ms.

Sims is currently a resident of New York, where she teaches acting at Manhattanville College. Recent New York stage credits include *Winding the Ball* at the Public Theatre and *Romeo and Juliet* at the Ohio Theatre.

**Dennis Turney**

At the University of Houston, where he is a drama major, Dennis Turney has been seen as Rev. Hale in *The Crucible*, Floyd Allen in *Dark of the Moon*, Algernon in *The Importance of Being Earnest*, and Rapun in *The Lorca Play*. He has appeared in *The Tempest* and *Troilus and Cressida* for HSF and *The Adventures of the Cave Dwellers* for the Children's Theatre Festival. As a Main Street Theatre

company member, Mr. Turney has been seen in *Major Barbara* and *Toad of Toad Hall*. He performed Romeo for Shakespeare Outreach and the role of Laertes in HITS Unicorn Theatre's production of *Hamlet*. Mr. Turney appeared in a leading role in the film *Without Reservation*, which won the silver award at the Houston International Film Festival.

**Paige Witte**

This is Paige Witte's third season with HSF, with credits that include Jessica in *The Merchant of Venice* and Mistress Anne Page in *The Merry Wives of Windsor*. She has also appeared in three Children's Theatre Festival productions and in numerous University of Houston drama department productions. Among her roles at UH were Shirley in *5th of July*, Luciana in *The Comedy of Errors*, Cecily in *The*

Importance of Being Ernest, Catherine in *Standing on My Knees*, Fair Witch in *Dark of the Moon*, and Eylie in *Lady House Blues*. Paige's television credits include the NBC miniseries *Trial*, *End of the Line*, and various commercials.

**Michael Wonio**

Michael Wonio appeared as Bottom in this season's Main Street Theatre production of *A Midsummer Night's Dream* as well as in past season's *Hamlet*, *The Constant Wife*, and *Pride and Prejudice*. He has played numerous roles for the Houston Shaw Festival, among them Doolittle in *Pygmalion*, Burgess in *Candida*, Billy Dunn in *Heartbreak House*, and the title role in *Don Juan in Hell*. Strand Street

Theatre audiences have also seen him in many roles that include Bumble in *Oliver!*, Henry in *The Fantasticks*, Inspector Hound in *The Real Inspector Hound*, Daddy in *Daddy's Dyin' (Who's Got the Will?)*, and Durdles in *The Mystery of Edwin Drood*. Mr. Wonio has also performed with the Houston Shakespeare Festival, Chocolate Bayou Theatre, The Jewish Theatre Festival, Upper Deck Theater, and College of the Mainland.

*Members, Actors Equity Association

Introducing . . .

David Brown will be a senior in the theatre program at the High School for the Performing and Visual Arts, where he was last seen as Demetrius in *A Midsummer Night's Dream*.

Derek Alan Cecil was last seen in *The Lorca Play* and *Teddy's Strings* at the University of Houston and *Bodily Harm* at Diverse Works. Most recently he appeared in a staged reading of *Under a Wing* by Tom Vaughan at Stages Repertory Theatre in the Texas Playwright's Festival.

Peter T. Lieu has appeared in *The Comedy of Errors* as Angelo, the 1992 Edward Albee Playwright's Workshop play, *Door Wolves* as Man 1, and in *The Long Goodbye* from FOUR BY TENN at the University of Houston.

Laureen Falco is a student at UH studying vocal performance and drama. She was last seen in the role of Madeleine in *Stage Door* at the Actors Theatre of Houston and has also performed with the University Opera Theatre and at San Jacinto College.

Daria James appeared as Tituba in *The Crucible* and in *Door Wolves*, an Edward Albee Workshop production.

Michael E. Stratton is a drama student at the University of Houston and was last seen in the 1992 Edward Albee Playwriting Workshop production of *Teddy's Strings*.

Tom Vaughan was last seen in the University of Houston production of *Biedermann and the Firebugs*. His play, *Under a Wing* was honored at the Texas Playwright's Festival at Stages Repertory Theatre this summer.

Adrian Walter was seen at UH in *The Lorca Play* and is currently a company actor with Stages Repertory Theatre in their Early Stages program. Past credits include *Blue Funk*, a production of the 1992 Edward Albee Playwriting Workshop, *Biedermann and the Firebugs*, *America!*, and *Hamlet*.

Soenke C. Weiss, now in his second season with HSF, is currently working on a master's degree with an emphasis in playwriting and directing at the University of Houston.

Shelley Calene Wilson is a drama major at the University of Houston, where her most recent roles have included the wife and mother in *Blue Funk* for Edward Albee's Playwright's Workshop and Harley in *Under a Wing* for the Texas Playwright's Festival at Stages Repertory Theatre.

Staff

Suzanne Phillips (associate producer)

Suzanne Phillips is now in her eighth season with HSF and the Children's Theatre Festival. Ms. Phillips held the post of coordinator of special events and assistant to Iris Siff, managing director of the Alley Theatre and is currently teaching theatre at the High School for the Performing and Visual Arts. One of the founders of Illuminations . . . Theatre with the Deaf, for which she has incorporated signing actors into many productions, Ms. Phillips has taught in drama departments at the University of Houston, UH-Downtown, and St. Thomas University. Recently she directed *The Diviners* at HSPVA and acted as dramaturg for the Texas Playwright's Festival at Stages Repertory Theatre. She has credits both in acting and directing at UH and the Strand Street Theatre.

Jonathan Middents (production manager)

Jonathan Middents has been the production manager for the Festivals Company and a member of the UH drama department faculty for nine years. In addition to management and teaching duties, Mr. Middents recently designed lighting for the Children's Theatre Festival production of *Yushi and the Thunder Dragon*, settings for UH's upcoming production of *Strider*, and both settings and lights for the UH-

Downtown production of *The Blood Knot*. He received his B.A. from Rice University and his M.F.A. from Florida State University and has previously worked as a designer and technical director at UH-Clear Lake, UT-Austin, and Indiana State University.

Christine McCurdy* (production stage manager)

Christine McCurdy has spent the past six years on the resident stage management staff of the Missouri Repertory Theatre, where she worked on productions that included *A Christmas Carol*, *The Tempest*, *Equus*, *Amadeus*, and the national tour of *Billy Bishop Goes to War*. In Houston, she has worked for the Alley Theatre and the Houston Grand Opera. This is her second season with the Houston Shakespeare Festival. Other opera companies with which she has worked are the New Orleans Opera Association, Des Moines Metro Opera, the Lyric Opera of Kansas City, San Antonio Opera, and San Diego Opera.

Kenneth Atwater (technical director)

As staff technical director for the UH drama department, Ken Atwater has planned scenery construction for the Wortham Theatre and Festivals Company for the past six seasons. His work has previously been seen in Houston at Stages and the Alley Theatre as well as in California at San Jose Repertory Co., California Actors Theatre, University of Santa Clara and Cinna-West Productions. Mr. Atwater holds a B.A. in drama from the University of California, Irvine.

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History of the Houston Shakespeare Festival

From a modest beginning in 1975 the Houston Shakespeare Festival has grown into one of the major events on Houston's summer entertainment calendar attracting more than 380,000 people in its seventeen season history. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families who are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theatre.

Prior to the establishment of the festival, the fully equipped, city-supported Miller Outdoor Theatre boasted an impressive list of classical and jazz concerts, ballets, and operas in its schedule of free entertainment. Spoken drama was conspicuously missing.

In 1975 Sidney Berger, chairman of the drama department at the University of Houston, met with university administrators and the Miller Theatre Advisory Council to enlist support for a two-production season of Shakespeare's works to be played in repertory on Miller Theatre's bill.

The trial season was greeted with enthusiasm. Audience size exceeded expectations, and letters of appreciation from private citizens and city officials were sent to the university's administration. Thus it was established that, in this unique collaboration between a city and a university, the works of the greatest playwright in our civilization's history would be produced on a sustained and professional basis.

Funding sources and audiences have grown in successive seasons. In addition to a budget appropriation, the University of Houston provides rehearsal space, offices, scene and costume shops, as well as personnel in the areas of administration, development, and public relations. There is now a Festivals Company board of directors whose interests also include the Children's Theatre Festival, the Festivals

Mime Company, and other professional projects of the UH drama department. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989 a special grant was awarded by the Cullen Trust for the Performing Arts so that the Houston Shakespeare Festival could take its place as a member of the League of Resident Theatres, the nation's professional community of Equity companies.

Associations with other related organizations continue. Sidney Berger is co-founder and president of the Shakespeare Theatre Association of America, an organization uniting all Shakespearean theatres of North America. Its mission is to act as a forum for the exchange of ideas and resources relating to the production of Shakespeare's plays. Also active is HSF's affiliation with the International Shakespeare Globe Centre, an organization committed to rebuilding the Globe Theatre as close to its original site as possible, and the Shakespeare Globe Centre of the Southwest which presents Shakespeare Outreach programs and residencies free to schools and other institutions throughout the city.

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Past Productions

1975
A Midsummer Night's Dream
The Taming of the Shrew

1976
The Tempest
Romeo and Juliet

1977
Hamlet
The Comedy of Errors

1978
The Merry Wives of Windsor
Macbeth

1979
Twelfth Night
Much Ado About Nothing

1980
As You Like It
King Lear

1981
A Midsummer Night's Dream
The Merchant of Venice

1982
Love's Labor's Lost
The Tempest

1983
The Winter's Tale
The Comedy of Errors

1984
Hamlet
The Two Gentlemen of Verona

1985
Measure for Measure
Richard III

1986
Othello
All's Well That Ends Well

1987
Julius Caesar
The Taming of the Shrew

1988
Richard II
Twelfth Night

1989
Coriolanus
As You Like It

1990
The Tempest
Troilus and Cressida

1991
The Merchant of Venice
The Merry Wives of Windsor



Merchant of Venice: (Left to right)
 Judson Crowder, Timothy Arrington, Tom Klunis,
 Jim Bernhard, Malinda Bailey, Gaye Tarrant,
 Michael Marich.
A Midsummer Night's Dream: (Left to right)
 Milton Blankenship, Phillip Schuster.
Twelfth Night: (Left to right)
 Malinda Bailey, Suzanne Savoy.

Color photos by Jim Caldwell

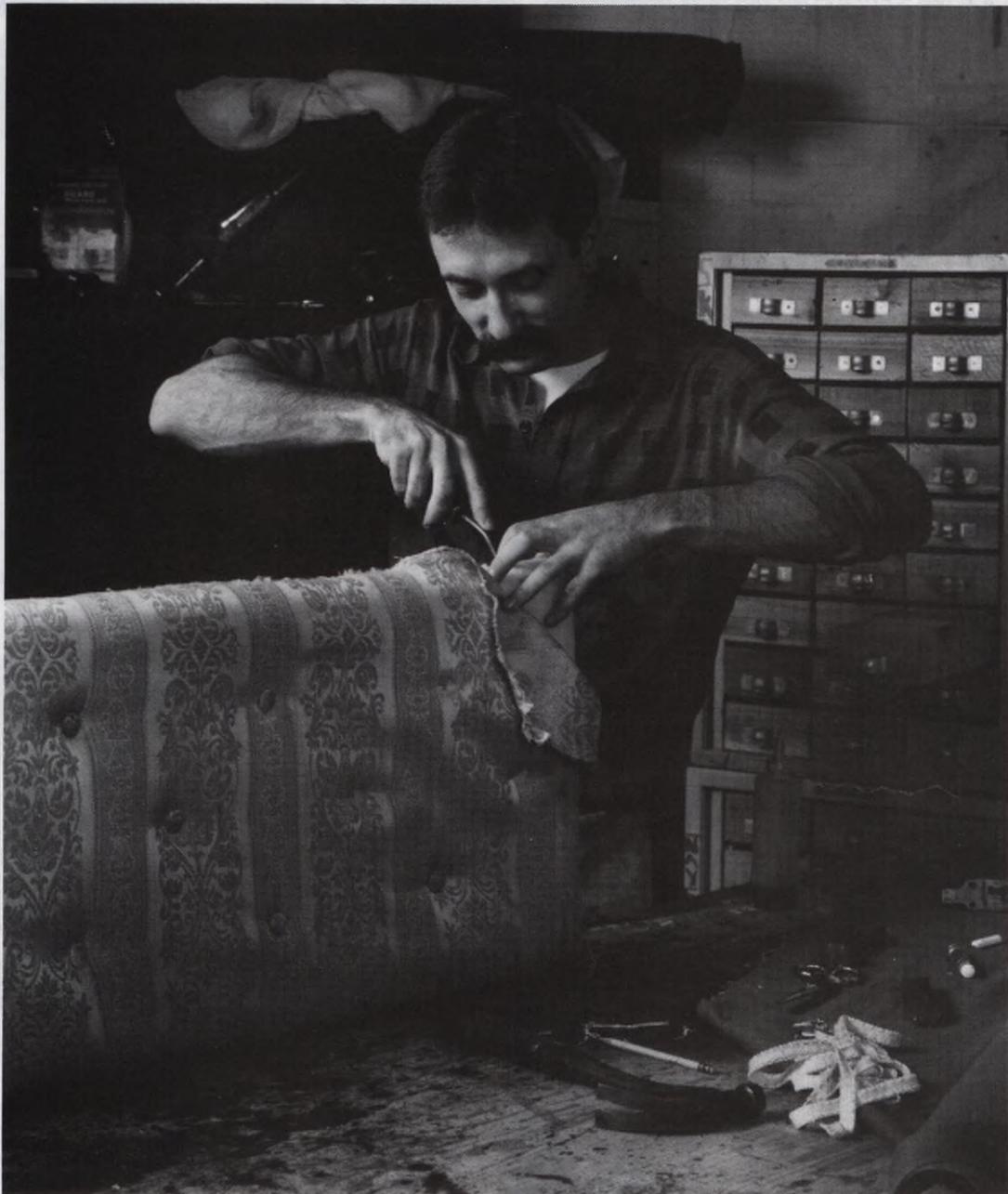
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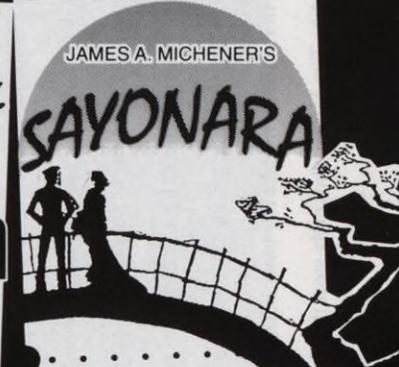


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