

R OMEO & JULIET KING JOHN

HOUSTON SHAKESPEARE FESTIVAL 2001

From the Producing Director

A few weeks ago, I picked up a copy of Robert MacNeill's lovely book of reminiscences of his Canadian youth entitled, simply, *WORDS*. MacNeill, of the famed team of MacNeill-Lehrer, was writing so eloquently of those experiences that helped shape him that I was moved to share some of it with you. Among those primal recollections was his first encounter with the works of Shakespeare, an experience that left an indelible impression on him. I present the passage to you. MacNeill writes of his youth being covered with a tedious "pall of duty" until . . .

"There was an exception on a winter afternoon in 1948 and it changed my life. I didn't find God but I found William Shakespeare, a piece of God's work so extraordinary that it comes close to divinity itself.

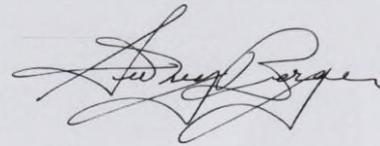
How weary, stale, flat and unprofitable
Seems to me all the uses of the world.

The words hit me with a flash of recognition. There, exquisitely put, was the enervating mood, the despair so painful-delicious to 17-year-olds that often visited my late adolescence. Never before had there been such instant connection between something I felt and a set of words

to describe it—giving me both distance from my feelings and better understanding of them. The words made me two people at once, the person observed and the observer. The ironic cast of Shakespeare's words released me a little from the prison of my self-absorption, and hooked me into a wider, grander scheme of things. They made me larger, freer.

Scholars may argue endlessly . . . as they do with great passion about such things . . . What cast a spell over me that day in 1948, and has held me ever since, was the Shakespearean sensibility: That mysterious and compelling bittersweet attitude to life of which Hamlet is one intoxicating expression."

I hope the passage is as moving to you as it was to me.
Sidney Berger, Producing Director



Festival History

This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors, and Stage Managers in the United States.

Now celebrating its 27th season, the Houston Shakespeare Festival has grown into one of the major events on Houston's summer entertainment calendar, attracting more than 450,000 people in its recent history. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families. At HSF, they 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, Director of the School of Theatre 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, and 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 and other professional projects of the UH School of Theatre. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989, the Cullen Trust for the Performing Arts awarded a special grant 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 former 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. One of this organization's goals was to reconstruct the Globe Theatre as close to its original site as possible in London, an objective just recently realized. Also, this organization sponsors Shakespeare Outreach, which presents programs and residencies free to schools and other institutions throughout Houston.

TWENTY-SEVENTH ANNIVERSARY SEASON 2001

Houston Shakespeare Festival

Romeo and Juliet

August 4, 8, 10, 16, 18

King John

August 3, 9, 11, 15, 17

Produced by the University of Houston School of Theatre

These productions are sponsored in part by the

City of Houston

through the

Parks and Recreation Department

and by a grant from the Cultural Arts Council of Houston/Harris County
through the Miller Theatre Advisory Board, Inc.

Special appreciation for major support is extended to

The Brown Foundation, Inc.

Cullen Trust for the Performing Arts

The Fondren Foundation

The Houston Endowment, Inc.

The Scholarship Foundation of the Houston Delphian Assembly

The Wortham Foundation, Inc.

The Houston Shakespeare Festival also gratefully acknowledges
special grants from the following:

The Bowen Foundation

University of Houston

John P. McGovern M.D.

KUHF 88.7 FM

Williams

Romeo and Juliet

by
William Shakespeare

DIRECTOR
Sidney Berger

SCENIC DESIGNER
Kevin Rigdon

LIGHTING DESIGNER
John Gow

COSTUME DESIGNER
Susan Kelly

MASKS DESIGNER
Paige A. Willson

SOUND DESIGNER
Kelly Babb

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
K. David Cochran*

FIGHT DIRECTOR
Brian Byrnes

CHOREOGRAPHER
Karen Stokes

DANCE CAPTAIN
Paige A. Willson

FIGHT CAPTAIN
Ryan Thomas Heitzman



Synopsis

The Montagues and the Capulets are two families devoted to a long-standing feud. Romeo, a Montague, decides to go masked, along with his friends, to a ball hosted by his family's enemies in order to see the young woman who has rejected his advances. Once there he falls completely in love with Juliet, the young Capulet daughter. Later that night at Juliet's house, she confesses her love for him. Furtively, Friar Lawrence marries the two lovers. The next morning, Capulet tells her that he has arranged a marriage for her with Paris, a young noble. Meanwhile, a fight breaks out between Tybalt, a Capulet, and Romeo's close friend, Mercutio. When Romeo attempts to break up the combat, Mercutio is fatally stabbed. Knowing that the Prince had expressly forbidden fighting in Verona's streets, and declared that death would be its penalty, Romeo flees to Mantua, guided by Friar Lawrence, who hopes to heal the wounds and ultimately unite the lovers. On the night before her purported wedding to Paris, again led by the Friar, Juliet takes an opiate to simulate death and is borne to the Capulet tomb. Romeo, wrongly told that she is dead, purchases a poison and returns to her, killing himself at her side. Juliet awakens to find her lover dead and stabs herself to join him in death.

The Cast (in order of appearance)

Gregory	Ryan Thomas Heitzman
Friar John/Sampson	Jef Johnson
Abram	Derek Degeyter
Balthasar	Dwight Clark
Benvolio	Alex Organ
Tybalt	Josh Morrison
Lord Capulet	Charles Sanders*
Lady Capulet	Kate Revnell-Smith
Lord Montague	Kent Johnson
Lady Montague	Felicidi Scott
Prince	Ilich Guardiola
Romeo	Daniel Magill*
Paris	Joel Sandel*
Peter	Robert Leeds
Nurse	Lillian Evans*
Juliet	Jennifer Cherry
Mercutio	Philip Lehl*
Friar Lawrence	Rutherford Cravens*
Apothecary	Bob Boudreaux
Townpeople	Bud Boudreaux, Mark Cullivan, Elizabeth J. Elliott, Charlesanne Rabensburg, John Smetak, Paige A. Willson

** Member of Actor's Equity Association*

Corporate Sponsorship Nights

Saturday, August 4

The Scholarship Foundation
of the Houston Delphian
Assembly

Wednesday, August 8

KUHF 88.7FM

Saturday, August 11

Bowen Foundation
John P. McGovern M.D.

Wednesday, August 15

Williams

Saturday, August 18

Brown Foundation

“. . . In its concern with the defiance of time, its rejection of the stereotype of cruel Fortune, its celebration of the power of faith to awaken the human spirit to a greater good, it also looks forward to the far end of Shakespeare's works, to the last Romances.”

—Brian Gibbons

“Visually, the play remains memorable for a number of repeated images—street brawls, swords flashing to hand, . . . crowds gathering. The dominant feelings we get as an audience are oppressive heat, sexual desire, a frequent . . . exhilaration kinesthesia of speed and clash, and above all a feeling of the keeping down and separation of highly charged bodies, whose pressure towards release and whose sudden discharge determine the rhythm of the play.”

—Michael Goldman

“For now, these hot days, is the mad blood stirring.”

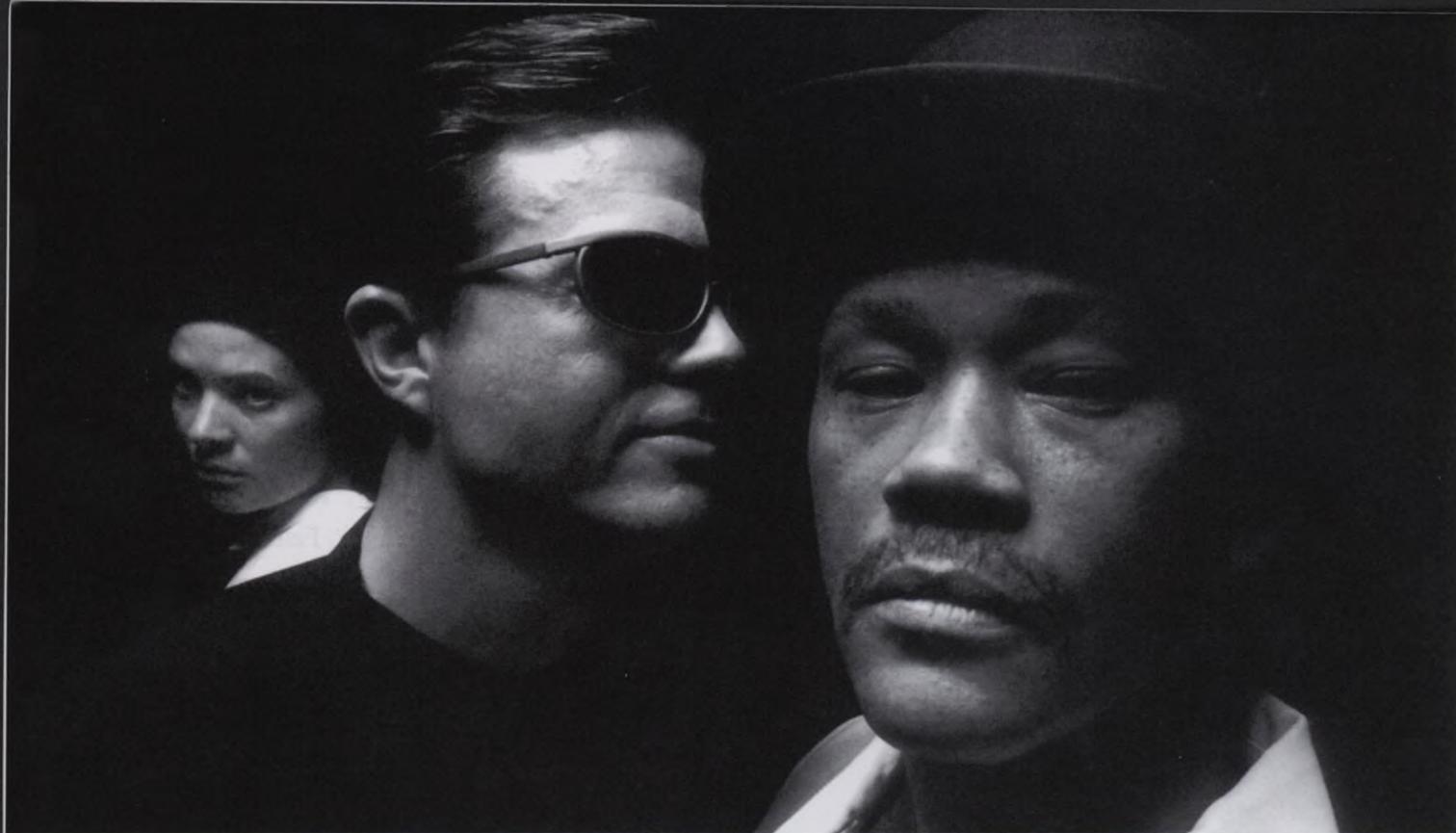
—Romeo and Juliet, III.I

“Mercutio knows nothing of Juliet and assumes Romeo is still besotted with Rosaline—therefore there is an extraordinary irony in his death. It is Mab's prophecy.”

—Roger Allam

“The play is a journey from a prescient dawn to ultimate darkness—to inevitable night—an aubade ending in a kind of midnight of the soul.”

—Harold Bloom



King John

by

William Shakespeare

DIRECTOR
Rutherford Cravens

SCENIC DESIGNER
Kevin Rigdon

LIGHTING DESIGNER
John Gow

COSTUME DESIGNER
KC Marks

SOUND DESIGNER
Kelly Babb

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
K. David Cochran*

Synopsis

When Elinor of Aquitaine married Henry II (think *Lion in Winter*), she brought with her as a dowry a large portion of what is now France. At Henry's death, his eldest son, Richard Coeur de Leon (the Lionhearted), ascended the throne. When Richard died in battle the throne was contested by two parties—Arthur, the son of Henry's middle son, Geoffrey, who would have been next in line of accession to the throne, and John (think *Robin Hood*), Henry's youngest son. John, despite his weaker claim, was named king because he was older and because he had the support of his mother, Elinor. Arthur's mother, Constance, determined that her son would gain what she still considered his lawful position as King of England, enlisted the aid of Phillip, King of France, and his son, Lewis, the Dauphin. Shuttling between the two warring factions is Pandulph, representing the Pope, who was interested only in maintaining the power and position of the Church.

A contested election leaves the victors' legitimacy in question and the losers' anger and bitterness focused on revenge. Religion is cynically used as a weapon by both sides. In a political world in which no one can be trusted and everyone is bent on protecting his or her own power, the country be damned. Familiar?

The Cast (in order of appearance)

King John.....	Joel Sandel*
Chatillon.....	Alex Organ
Elinor.....	Lillian Evans*
Earl of Salisbury.....	Charles Sanders*
Earl of Pembroke.....	Robert Leeds
Lord Bigot.....	Ilich Guardiola
Phillip the Bastard.....	Philip Lehl*
Robert Faulconbridge.....	Jef Johnson
Lady Faulconbridge.....	Felicidi Scott
King Phillip.....	Daniel Magill*
Arthur.....	Erin Kidwell
Lymoges, Duke of Austria.....	Bob Boudreaux
Constance.....	Kate Revnell-Smith
1st Citizen.....	Josh Morrison
Lewis, the Dauphin.....	Dwight Clark
Blanch.....	Jennifer Cherry
Cardinal Pandulph.....	Kent Johnson
Hubert.....	Kirk Dautrive
Henry.....	Derek Degeyter
Seeress.....	Charlesanne Rabensburg
Messenger to John.....	Joshua D. Gray
Members of the Court, etc.	Bud Boudreaux, Mark Cullivan, Elizabeth J. Elliott, John Smetak, Paige A. Willson

* Member of Actor's Equity Association

"The memory of Richard, Coeur de Lion, haunts this play as the mythically heightened image of a good and heroic king. He triumphantly combined the royal right; possession and character afterwards divided among his nephew Arthur, his brother John and his son, the youthful Bastard. The division is an imbalance demanding resolution: which of the three—right, possession, or character is the essential ingredient for a king?"

—William Matchett

"He dare not show any toleration of Papal tyranny over England. The interdiction of England and the excommunication of John by Pope Innocent the Third came very close to the bone in Elizabeth's England for Elizabeth stood excommunicated and deposed by Papal Bull."

—C.J. Sisson

"John was comely of stature, but of look and countenance displeasent and angry; somewhat cruel of nature . . . doubtful in time of peril and danger . . . Howbeit some give this witness of him . . . that he

was a great and mighty prince but yet not very fortunate . . ."

—Holinshed's *Chronicles*, 1587

"No King of England has ever been so bad as John. He was a bad son, a bad father, a bad king, and a bad man. King John's heart was black and wicked."

—H.E. Marshall from *Our Island Story*

"There is no animal in nature that combines the contradictory qualities of John. He united the ruthlessness of the hardened warrior with the craft and subtlety of a Machiavellian."

—Winston Churchill

"Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

—William Butler Yeats

2001 Houston Shakespeare Festival Company

Artistic Staff

Sidney Berger (Producing Director)

Founder of the Houston Shakespeare Festival, past president and Co-founder 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 Comedy of Errors*, *Much Ado About Nothing*, *Henry V*, *The Merchant of Venice*, *Hamlet*, and *As You Like It*, as well as *Sight Unseen*, *Substance of Fire*, *A Kind of Alaska*, *A Delicate Balance*, and *All Over* at Stages Repertory Theatre where he served as Artistic Consultant. As an Associate Artist of the Alley Theatre, he directed *Frankie and Johnny in the Claire De Lune*, *T Bone N Weasel*, and *All in the Timing*. Director of the University of Houston School of Theatre and producer of the Children's Theatre Festival, Dr. Berger received the university's Esther Farfel Award. Dr. Berger was recently elected to the College of Fellows of the American Theatre.

Rutherford Cravens* (Director/Actor)

Rutherford Cravens is producer/director of Shakespeare Outreach, Houston's only free touring theatre. In past HSF seasons, he has directed *Troilus and Cressida* and *The Merry Wives of Windsor*, and appeared in numerous roles that include Claudius in *Hamlet*, Holofernes in *Love's Labor's Lost*, Macduff in *Macbeth*, Feste in *Twelfth Night*, and Grumio in *The Taming of the Shrew*. Among his roles for the Alley Theatre were Niccola in *Arms and the Man*, Ventidius in *Antony and Cleopatra*, and Freddy in *Picasso at the Lapin Agile*. At Stages Repertory Theatre he appeared in *Betty's Summer Vacation*, *Sight Unseen*, *Substance of Fire*, and as Robert in *Betrayal*. He also directed Stages' production of *A Cheever Evening*. At the Actor's Theatre he appeared in *Chorus of Disapproval* and as Aaron Levisky in *Nuts*. Recent film and television appearances include featured roles in *Streets of Laredo*, *Dead Man's Walk*, and *Walker, Texas Ranger*.

Kevin Rigdon (Scenic Design)

Broadway: *One Flew Over the Cuckoo's Nest*, *The Old Neighborhood*, *Buried Child*, *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu*, *A Streetcar Named Desire*, *The Grapes of Wrath*, *Our Town*, *Speed-the-Plow*, *Glengarry Glen Ross*, *The Caretaker*, *Ghetto*. Off-Broadway: *American Buffalo*, *Lemonade*, *Oleanna*, *Distant Fires*, *Picasso at the Lapin Agile*, *Unidentified Human Remains and the True Nature of Love*, *Orphans*, *Balm in Gilead*, *And a Nightingale Sang*, *Edmond*, *True West*. London: *One Flew Over the Cuckoo's Nest*, *The Man Who Came to Dinner*, *American Buffalo*, *Speed-the-Plow*, *The Grapes of Wrath*, *Orphans*. Houston Shakespeare Festival: *King Lear*, *The Two Gentleman of Verona*, *The Taming of the Shrew*, *Twelfth Night*, *The Merry Wives of Windsor*. Steppenwolf Theatre: Resident Designer for more than 110 productions. Other theatre: The Alley Theatre, Lincoln Center Theatre, Kennedy Center, American Repertory Theatre, Cleveland Playhouse, Virginia Museum Theatre, Old Globe Theatre, Goodman Theatre, Mark Taper Forum, Ford's Theatre, Festival of Perth, Festival of Sydney, Cameri Theatre of Tel Aviv. Mr. Rigdon is Professor of Design at the University of Houston and Associate Director/Design for the Alley Theatre.

John Gow (Lighting Designer)

Alley Theatre, Associate Lighting Design: *Sherlock's Last Case*; Lighting Design: *Keely and Du*, *Ohio Impromptu*, and *Krapp's Last Tape*. Children's Theatre Festival, Set and Lighting Design: *The Princess and The Pea*, *The Greatest Adventure of All*. Lighting Design: 39 productions including *Snow White*, *Pinocchio*, *Sleeping Beauty*, *Merlin the Magician*. Houston Shakespeare Festival, Set and Lighting Design: *Comedy of Errors*, *Tempest*, *Macbeth*, *Winter's Tale*. Lighting Design: 34 productions including *Othello*, *Twelfth Night*, *King Lear*, *Taming of the Shrew*, *Julius Caesar*, *Richard III*. Stages Repertory Theatre, Set and Lighting Design: *Car Pool*, *The Moon Is Blue*, *Ascendancy*, *Hotel Oubliette*, *Sight Unseen*. Lighting Design: *Always . . . Patsy Cline*, *Betrayal*, *Pacific Overtures*. University of Houston School of Theatre, Set and Lighting Design:

Much Ado About Nothing, *Triumph of Love*, *She Stoops to Conquer*, *Twelfth Night*, *You Can't Take It With You*, *Grapes of Wrath*, *Comedy of Errors*, *The Importance of Being Earnest*, *Ring Round the Moon*. Lighting Design: 52 productions including *Deathtrap*, *The Skin of Our Teeth*, *Glass Menagerie*, *Romeo and Juliet*.

Susan Kelly (Costume Designer for *Romeo and Juliet*)

Previous designs include *The Snow Queen*, *Puss 'n' Boots*, and *The Emperor's New Clothes* for the Children's Theatre Festival, and *The Winter's Tale* and *Comedy of Errors* for HSF. She received her MFA in Costume Design from Florida State University and has designed over 150 productions in professional and educational theatre in Minnesota, Oregon, and Florida before coming to Texas. She is currently coordinator of the Theatre Arts Program at Texas A&M University, where she is also Associate Professor of Design. When not designing or teaching, she is developing a studio showcase series at Texas A&M which highlights the work of women playwrights.

Brian Byrnes (Fight Director)

Fight directing for Houston Shakespeare Festival includes *Othello*, *King Lear*, *Comedy of Errors*, and *The Tempest*. Other professional credits include New York theatres and regional theatres across the country. Here in Houston he has staged fights and movement for the Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, Theatre Under the Stars, The Ensemble, Main Street Theater, New Heights Theatre, Theater LaB, Actor's Theatre, College of the Mainland, University of Houston School of Theatre, Moore's School of Music and Opera Department, Rice University Theatre and Opera programs, and many other area companies. He holds the rank of Fight Director and Certified Teacher of Stage Combat via the Society of American Fight Directors and was recently honored with the rank and Title of Fight Master (one of only 10 in the United States) by the internationally recognized organization. He is a faculty member with the University of Houston School of Theatre teaching Movement and Stage Combat.

Karen Stokes (Choreographer for *Romeo and Juliet*)

Karen danced in New York and abroad with David Gordon, Larry Clark, and Stephan Koplowitz. Since 1988, she has choreographed numerous original works in the contemporary genre, which have been performed nationally. Stokes has also choreographed musicals and plays, including the Alley Theatre's *A Christmas Carol*. Her company, Travesty Dance Group, co-founded in 1997, premiered the new evening-length work *Three* at the Cunningham Performance Space in New York in June 2000. Stokes was the Assistant Director to Stephen Koplowitz on *Open Book Open House* last fall. She also was Mr. Koplowitz's assistant in an international project in Germany during the summer of 1999. Stokes created a new contemporary work, *Garden*, for the Jewish community Center's Dance Month in January. Stokes has a BFA from Ohio State University, an MFA from UCLA, and is a graduate of HSPVA in Houston. She is the director of dance at the University of Houston School of Theatre.

KC Marks

(Costume Designer for *King John*)

KC has designed for theatres on the East Coast, the West Coast, the Gulf Coast and a few nowhere near the water. Here in Houston, she designed *Othello* for Main Street and Strand theatres and the *Ugly Duckling* for CTF last year. Film credits include *Ill Gotten Gains*. She lives on Galveston Island with her sailor husband, Dan. Other theatres include Yale Cabaret, Marin Shakespeare, Knightsbridge Theatre, Hope Summer Repertory Theatre, New Theatre of Boston, and Threshold Theatre.

Kelly Babb (Sound Designer)

Mr. Babb is a Shakespeare Festival regular. He has designed such notable productions as *Hamlet*, *Macbeth*, *Pericles*, *Tempest*, *Romeo and Juliet* and many others. He also designed sound and/or lights for the Children's Theatre Festival, Galveston Outdoor Musicals, The Moore's Opera Theatre, HSPVA, College of the Mainland, Galveston Community College, Strand Street Theatre, Main Street Theater, Stages Repertory Theatre, Diverse Works, The Ensemble, Express Theatre, University of Houston, Actors Workshop of Houston, and

Paul Driscoll Magic Productions. He has studied with Jules Fisher and Richard Pilbrow in New York, as part of the Broadway Lighting Master Class series. He received his MFA in Lighting and Sound Design from the University of Houston.

The Company



Bob Boudreaux

Bob Boudreaux is an Emmy Award-winning news personality with KTRK ABC/Disney, and is proud to be returning for his 12th consecutive season as a member of the Shakespeare Festival Company. Since last season he has appeared as King Arthur in the *Christmas Revels* at the Moores School of Music, Mephistopheles in the Orchestra X production of *Faust* at the Aerial Theatre, and in *Eating Crow* at Main Street Theater. Houston Shakespeare Festival credits include *King Lear*, *Hamlet*, *Macbeth*, *Othello*, *Henry V*, *Romeo and Juliet*, *The Merchant of Venice*, *Much Ado About Nothing*, *Comedy of Errors*, *Pericles*, *The Winter's Tale*, *As You Like It*, *Two Gentlemen of Verona*, *Love's Labour's Lost*, *The Taming of the Shrew*, *Twelfth Night*; and two productions of each of the following, *The Tempest* and *The Merry Wives of Windsor*. He has also had roles in *Side by Side By Sondheim* and *The Chili Queen* at Stages Repertory Theatre. Film roles include *The Dark Dancer* (HBO), *They Still Call Me Bruce* (HBO, USA), and *Walker, Texas Ranger* (CBS). An English major from the University of Massachusetts, Bob is a highly decorated helicopter pilot from the Vietnam war. Other interests beyond acting include distance running. Bob has completed the past three Houston marathons, and this year finished in the 105th running of the Boston Marathon.



Jennifer Cherry

Jennifer is making an elated return to this Festival season. She was last seen as Bianca in *The Taming of the Shrew*. As a student at the University of Houston, Jennifer had the opportunity to study under Sir Peter Hall and Jose Quintero, where she performed in such productions as *The Three Sisters*, *The Glass*

Menagerie, *The Hothouse*, *Romeo and Juliet*, *The Last Night of Ballyhoo*, and recently in *All My Sons*, a coproduction with the Alley Theatre. During the past four years Jennifer has been involved with the Children's Theatre Festival, and last spring appeared as Gretchen in the Orchestra X production of *Faust*. She dedicates every performance to the memory of her father who recently lost his battle with cancer.



Dwight Clark

Making his HSF debut, he has also appeared at Stages Repertory Theatre in *Betty's Summer Vacation*. Early Stages: *Cinderella*, *Courage of Mandy Kate Brown*, *Toys Takeover Christmas*, and *In Between*. Main Street Theatre: *The Countess*, *Last Night of Ballyhoo*, *Chemistry of Change*, *Tainted Blood*, *Serious Money*. Ashland Street Theatre: *Snakebit*. Alley Theatre: *Angles in America* and *Three Tall Women*. Theatre LaB: *The Sum of Us*.



Kirk Daurrive

Mr. Daurrive is a veteran of over 15 years on the professional stage and has appeared in more than 60 productions including performances at The Ensemble Theatre (*The Tap Dance Kid*, *Miss Dessa*, *That Serious He-Man Ball*, *East Texas Hot Links*, *The Taming of the Shrew*, *Purlie Victorious*), Main Street Theater (*Drums of Sweet Water*, *A Midsummer Night's Dream*, *That Was Then . . . This Is Now*), and Houston Grand Opera (*Treemonisha*). Mr. Daurrive is a company member with MST's Young People's Theatre Program and tours nationally with Mountaintop Productions (*Camp Logan*) and Anderson Productions (*Class*). He has appeared in several independent films, including *Portable Junk*, *Reunion*, and he was most recently seen in *Red Ink* at the Hollywood Black Film Festival. The University of North Texas alumnus would like to dedicate his performance to God and his family without whom life would be meaningless.

**Derek Degeyter**

This is Derek's debut performance in the Houston Shakespeare Festival. He is currently a company member in Shakespeare Outreach

at the University of Houston. Other theatre includes the Edward Albee Playwriting Workshop and *The Three Sisters*. Theatre Lenz: *A Few Good Men*. Derek is also a national award winner for forensic speech activities in the AFA and NIET leagues.

Lillian Evans*

Most recently at the Alley Theatre: *Hay Fever*, *Arsenic and Old Lace*, and *Towards Zero*. Highlights of previous roles: *Twelfth Night*, *A Midsummer Night's Dream*, *Taming of the Shrew*, *On Golden Pond*, *Middle Ages*, *How the Other Half Loves*, *Quatermaine's Terms*, *The Elephant Man*, *Mourning Becomes Electra*, *Dial M for Murder*, *Streetcar Named Desire*, *Echelon* (directed by Galena Volchek of Moscow's Sovremennik Theatre), and *All the Way Home*. Off Broadway: *Season's Greetings*. Scarborough England: *Close Ties*. Stages Repertory Theatre: *All Over and Wings*. Tulane Center Stage: *The Prime of Miss Jean Brodie*, *Who's Afraid of Virginia Wolf?*, and *Hay Fever*. Goodman Theatre: *Macbeth* (opposite Sam Wannamaker). Education: Goodman Theatre School of Drama, Chicago, Illinois. The challenge of exploring the facets of Shakespeare's text and the pleasure of again working with Sidney Berger drew her to this summer project.

**Ilich Guardiola**

Ilich is thrilled to be returning once again to the Houston Shakespeare Festival. A recent graduate of the University of Houston School

of Theatre whose credits include Hastings in *She Stoops to Conquer*, Hermocrates in *The Triumph of Love*, Valentine in *Twelfth Night*, Beverly Carlton in *The Man Who Came To Dinner*, and Don Pedro in *Much Ado About Nothing*. He has also been seen in the TUTS production of *Zorro*, as well as numerous Galveston Outdoor Island Musical productions such as *South Pacific*, *Camelot* (Sir Dinadan), *Oklahoma*, and *Damn Yankees*. Other credits include Stages Repertory Theatre's *Company* (Robert), and Main Street Theater's *Macbeth* (Macduff), *Secret Garden* (Dr.

Neville), and *Sunday in the Park with George* (Alex/ soldier). HSF roles have included *Pericles* and *As You Like It*, as well as *Twelfth Night* and *Taming of the Shrew*. Ilich would like to thank his lovely wife and wonderful family for their support.

**Ryan Thomas Heitzman**

Ryan has been a participant in HSF for the past three years. Credits include *Twelfth Night*, *Othello*, and *Merry*

Wives of Windsor. Around town Ryan has performed at Miller Outdoor Theatre, The Little Room Downstairs, and at Houston Grand Opera. He is currently a senior at the University of Houston where productions include *Threepenny Opera*, *King Stag*, Stuart Ostrow's Musical Collaboration, and the Edward Albee Playwriting Workshop. Ryan also is serving as fight captain for the second consecutive year.

**Jef Johnson**

This is Jef's third season with the Houston Shakespeare Festival. Productions include *The Merry Wives of Windsor*, *The Taming of*

the Shrew, and *Twelfth Night*. Other Houston theatre credits include Stages Repertory Theatre: *Chili Queen*, *Amphitryon*, *Mirandolina*; Main Street Theater: *The Chemistry of Change*, *Defying Gravity*, *Oh, Kay!*, *The Accidental Death of an Anarchist*, *The Wave*, and *The Miser*. Mr. Johnson is also an active force in Houston's children's theatre circuit. He has been involved with more than 50 productions over the past seven years as a performer, designer, and director. Children's Theatre Festival: *Danny and the Dragon*, *The Little Mermaid*, *Pinocchio*, *The Ugly Duckling*, *Winnie the Pooh*, and *The Emperor's New Clothes*. Other Theatres include Early Stages, Main Street Youth Theater, Texas Mime Theatre, Jaguar Sun, and Express Theatre. Directing credits include *Amelia Bedelia*, *The Reluctant Dragon*, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, and *If You Give a Pig a Pancake* for Main Street Youth Theater. Also, *Eating Crow* for Main Street Theater.

**Kent Johnson**

Kent Johnson has appeared in numerous HSF productions including *Macbeth*, *The Winter's Tale*, *Much Ado About Nothing*,

Hamlet, *Romeo and Juliet*, and *The Merchant of Venice*. Elsewhere, Kent has worked with The Alley (*Akhmatova*, *Uncle Vanya*, and *The Dresser*), Stages Repertory Theatre (*Kindertransport*, *Jeffrey*, *Tango*, and *Bent*), Main Street Theater (*An Enemy of the People*, *Good Housekeeping*, *Pride and Prejudice*, *Oedipus the King*, *Sweeney Todd*, *Tainted Blood*, *How to Say Goodbye*, *Sherlock's Last Case*, *Twelfth Night*, *Marat/Sade*, and *Rosencrantz and Guildenstern Are Dead*), The Actor's Theatre of Houston (*True West* and *Dylan*), the Commerce Street Artist's Warehouse (*King Lear*), Chocolate Bayou Theatre (*Dangerous Corner*), The Houston Shaw Festival (*Candida* and *Saint Joan*), and the Children's Theatre Festival (*Cinderella* and *Snow White*), The Group (*One*), and toured nationally with the Alpha Omega Players. Kent earned his BA from Austin College before studying at Circle in the Square in New York City. Video/film credits include *Forever Evil* and work with Pilgrim's Cleaners, Charter Hospital, Shell Oil, Compaq Computers, Framework, and Myer's Productions. Currently, Mr. Johnson teaches theatre at Episcopal High School.

**Erin Kidwell**

After a brief adventure in other arts, Erin is flabbleshmavered to have her first speaking role in the Houston Shakespeare Festival.

Other stuff includes *Hamlet* at Main Street Theater, and *This Is Our Youth* at the Atomic Café. She is also an extremely proud member of Ruddy Cravens' Shakespeare Outreach program. Spank you's to Mama, Daddy, Ruddy, and everyone else. Yea, Yoga!

**Robert Leeds**

Robert Leeds holds the distinction of having been one of the actors involved in the premiere season of the Houston Shakespeare Festival. In

subsequent seasons, he has appeared in *The Taming of the Shrew*, *Comedy of Errors*, *Twelfth Night*, *Othello*, and *Merry Wives of Windsor* (1977, 2000).

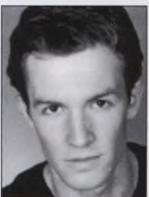
He has appeared in numerous productions locally at Stages Repertory Theatre (*Mirandolina*, *The Dying Gaul*), Main Street Theater (*Macbeth*, *Accidental Death of an Anarchist*, *Of Thee I Sing*), Houston Grand Opera (*The Mikado*, *Carmen*), Opera in the Heights (*The Secret of Susanna*), and Curtains and the New Heights Theatres. After studying several years with Marcel Marceau in Paris, Mr. Leeds undertook a series of tours of Europe, performing in theatres in Pompeii, Paris, Naples, Dublin, Venice, Utrecht, and various German and French cities. He has also mounted several one-man shows, one of which played off-Broadway.



Philip Lehl*

Philip is making his Houston debut with the Houston Shakespeare Festival. Broadway credits include *Blood Brothers* (with wife Jodi

Jinks) and the Pulitzer Prize-winning *The Kentucky Cycle*. National tour: *Titanic*. Off-Broadway: *Hundreds of Hats*, a review of songs with lyrics by Howard Ashman. Regional theatre: St. Louis Repertory, Cleveland Playhouse, Indiana Repertory, Missouri Repertory, The McCarter, Portland Stage, Williamstown, The New Harmony Project, and 10 summer seasons at Vermont's Weston Playhouse. TV and film: glimpses on *the Nanny* and *Martial Law*, and starring roles on the E Channel's *Hollywood Off-Ramp*, and the independent film *Tripwire*. Mr. Lehl is a graduate of the Juilliard School and Drake University. He currently resides in College Station with his son Leo, and his wife, Jodi Jinks, who is the newest theatre faculty member at Texas A&M University.



Daniel Magill*

HSF credits include *Twelfth Night*, *The Taming of the Shrew*, *Macbeth*, *The Winter's Tale*, and *Pericles*. Alley Theatre: *A Midsummer Night's Dream*, *Antony and Cleopatra*, and *Julius Caesar*. Theatre Under The Stars: *Phantom* and *My Fair Lady*. University of Houston: *Dancing at Lughnasa*, *The Dining Room*, *Doll*, and *The Man Who Came to Dinner*. Penn State: *Hamlet*, *Threepenny Opera*, *The Duchess of Malfi*, *Othello*, *Tales of the Lost Formicans*, *The Love of the Nightingale*, and *The Servant of Two Masters*. Education: MFA from Penn State University, BFA from the

University of Houston. Most recently Mr. Magill appeared at Stages Repertory Theater in *Old Wicked Songs*.

Josh Morrison

A former student at the University of Houston School of Theatre where credits include *All My Sons*, *Deathtrap*, *What the Butler Saw*, *The Three Sisters*, *The Bear*, *The Hothouse*, *The Threepenny Opera*, *Skin of Our Teeth*, and *Pawns* as part of the Edward Albee Playwriting Workshop. Early Stages: *Courage of Mandy Kate Brown*, *Noonie's Masterpiece in Purple*. The Great Caruso: *Shear Madness*. Stage Works: *Sincerity Forever*. Goose Creek Repertory Company: *The Taming of the Shrew*.



Alex Organ

Alex will begin his junior year at Abilene Christian University in the fall where he is currently pursuing a BFA in acting. Among his favorite roles are Valentine in *Two Gentlemen of Verona*, Jay Follet in *All the Way Home*, Paul in *Moon Over Buffalo*, and Captain Robert Fitzroy in the Texas premier of Timberlake Wertenbaker's *After Darwin*. A native Houstonian, Alex is glad to be home for the summer. He would like to thank God and his parents for the undying support he receives as well as his professors for the invaluable training they offer.



Joel Sandel*

HSF: *The Winter's Tale*, *Macbeth*, *King Lear*, *Two Gentlemen of Verona*, *Twelfth Night*, *The Taming of the Shrew*, *Othello*, *The Merry Wives of Windsor*. Main Street Theatre: *Night and Day*, *The Countess*, *The Voyage Inheritance*, *Anyone Can Whistle*, *OH, Kay!*, *Othello*, *The Sisters Rosenweig*, *Macbeth*, *Hapgood*, *Falsettoland*, *An Ideal Husband*, *Red Scare on Sunset*, *Sunday in the Park with George*, and *Into the Woods*. Stages Repertory Theatre: *Ascendancy*. Theater Lab: *Die! Mommy! Die!*, *Hushabye Mountain*, *Eat the Enemy*, *Blood Brothers*, *Search and Destroy*. New Heights Theatre: *The Boys in the Band* and *Vieux Carre*. Theatre Under the Stars: *1776* and *My Fair Lady*. Actor's Theatre of Houston: *The Chalk Garden*, *The Front Page*, *The*

Star Spangled Girl, and *The Philadelphia Story*. Actor's workshop: *Cloud Nine*. Curtains: *Beyond Therapy* and *Joe Egg*. Mr. Sandel is a graduate of the American Academy of Dramatic Arts and American Center for Music Theatre.



Charles Sanders*

Charles was last seen here as Iago in *Othello* and Malvolio in *Twelfth Night*. Representative roles include *King Lear* (Fool), *Street Scene* (Sankey), *Porgy and Bess* (Detective), *TBone n Weasel* (Weasel), *Boys Next Door* (Arnold), *Other People's Money* (Coles), *Troilus and Cressida* (Thersites), *Scaramouche* (Saknussen), *Taming of the Shrew* (Biondello), *Sweet Bird of Youth* (Hatcher), *Christmas Memory* (Truman Capote), *Julius Caesar* (Caesar), and *Road* (Jerry/Professor). He also appeared in numerous productions for the Alley Theatre during his 14 years as a resident acting company member. Other credits include performances at the Berkeley Shakespeare Festival (Berkeley), the Alabama Shakespeare Festival (Anniston/Montgomery), The Empty Space (Seattle), Eureka Theatre (San Francisco), The Joyce Theatre (New York City), Houston Grand Opera, La Scala (Milan), and Teatro Real (Madrid), to name a few. Mr. Sanders holds a BFA from Vanderbilt University and an MA from Indiana University.



Felicidi Scott

Felicidi is excited to be returning to HSF. You may remember her as the Messenger in *Comedy of Errors*. Other credits include *The Secret Garden* at Unity Theatre, *Macbeth* at The Actor's Theatre of Houston, and *Romeo and Juliet* and *The Last Night of Ballyhoo* at the University of Houston. She has also appeared in many shows with the Children's Theatre Festival as well as with the Edward Albee Playwriting Workshop. Felicidi is proud to say that she received her MFA from the University of Houston in 1999, where she was fortunate to have worked with and studied under Jose Quintero, Sir Peter Hall, and Stuart Ostrow. While at the University of Houston she also worked with Rutherford Cravens in the Shakespeare Outreach Program. She would like to thank her husband, Tommy, for his continuous support.

**Kate Revnell-Smith**

Kate is thrilled to return to HSF after playing Mistress Page in last summer's *The Merry Wives of Windsor*.

Other acting credits

include *The Baltimore Waltz*, *Macbeth*, *The Taming of the Shrew*, *Toyer*, *Educating Rita*, *Nuts*, *You Never Can Tell*, *A Chorus of Disapproval*, *The Old Boy*, *Scotland Road*, and, opposite husband Brandon Smith, as Caitlin in *Dylan*. A native of Lincoln, England, she is a graduate of the American Academy of Dramatic Arts in New York.

And Introducing . . .

Bud Boudreaux is returning for a second season with HSF. Bud is a native Texan who is a Communications graduate of Texas Tech University, where he studied several semesters of acting and theatre. Bud was last seen in *Revels* at the Moores School of Music. He currently works as a project manager in a large database company.

Mark Cullivan is making his second consecutive appearance with HSF. Past productions include *Little Mexico Theatre*, University of Houston, *Infernal Bridegroom*, and most notably the Edward Albee Playwriting Workshop. Mark would like to dedicate his work to God and to thank Him for the safe delivery of his first grandchild, Ezekiel Miguel Edmund Cullivan.

Elizabeth J. Elliott's credits include the Edward Albee Playwriting Workshop, *Lifetimes*, *Who Will Carry the Word*, *All in the Timing*, and *Hello from Bertha*. Kingwood College: *Abundance*. Elizabeth is currently a graduate student at the University of Houston.

Joshua D. Gray originated the roles of Terrence in *Manhood Is Dead* and Lyle Webb in *Release Yearning*. His other credits include *The African Company Presents Richard III*, *Shopping and F...ing*, *Macbeth*, and *The Three Sisters*.

Charlesanne Rabensburg's University of Houston credits include *The Three Sisters*, *Who Will Carry The Word*, Edward Albee Playwriting Workshop, *Thirteen Miles to Security*, and *Einstein's Son*. Television: *Rites of Passage* (Discovery Channel) and *Weird Worlds* (Travel Channel).

Charlesanne is currently pursuing her bachelor's degree at the University of Houston.

John Smetak is very happy to be working with such a dedicated and talented group of actors, designers, directors, and technicians. He is a native of Iowa, a student at the University of Houston, and a freelance lighting designer. Besides being in the cast, John is also our Master Electrician.

Paige A. Willson received her BFA in Choreographic Design in 1994 from the University of Louisiana. She is currently a Graduate Teaching Assistant and MFA candidate at the University of Houston in Theatrical Design, participating in HSF for the past two seasons as Costume Shop Assistant. She is excited to be the Mask Designer for *Romeo and Juliet* as well as to be appearing on stage.

Houston Shakespeare Festival Staff**Jonathan Middents
(Production Manager)**

Jonathan Middents is an Associate Professor in the School of Theatre at the University of Houston where he has taught for 19 years. In addition to teaching duties in theatre design and production, he regularly designs sets, lighting, and sound for the UH theatre productions, for University of Houston-Downtown productions, and for the Houston Shakespeare Festival and the Children's Theatre Festival. As Production Manager, Jon oversees the design and technical production of all UH and Festivals Company productions. Jon has designed or acted as technical director for over 200 theatre and television productions, and has consulted on the design or system renovation of eight theatres. Recent set designs include the UH School of Theatre production of *Deathtrap*, this summer's CTF production of *Danny and the Dragon*, also *Fences* and *Small Craft Warnings* for UH-Downtown, *Black Comedy* at Unity Theatre, and *The Courage of Mandy Kate Brown* at EarlyStages. Other recent work includes sound designs for *Deathtrap* and *The Three Sisters* for UH, and lighting designs for *Black Comedy* and *What the Butler Saw*. Jon received his BA from Rice University and MFA from Florida State University. He has worked previously as designer/techni-

cal director at Indiana State University, University of Texas at Austin, and UH-Clear Lake.

**Jerry Aven
(Business Administrator)**

Jerry Aven, Department Business Administrator, has served the University of Houston for over 12 years and joined the School of Theatre team on April 1, 1997. She has been Business Administrator for The Honors College, the Department of Industrial Engineering, and the Department of Civil and Environmental Engineering. She has also completed courses three consecutive years offered in the College Business Management Institute and sponsored by the University of Kentucky. She enjoys her work and loves working with the faculty, students, and summer festival employees. Some of her responsibilities as Business Administrator include maintaining and monitoring the budgets that enable the school to keep up the good work of yearly productions as well as both the Children's Theatre Festival and the Houston Shakespeare Festival.

**Margaret Monostory
(Costume Supervisor)**

Margaret is pleased to join us this year as our Shop Supervisor. Margaret has been part of HSF in the past as a costume designer for shows such as *The Merry Wives of Windsor*, *Taming of the Shrew*, and *Two Gentleman of Verona*. She has also designed for the Children's Theatre Festival. Ms. Monostory served as Resident Costume Designer for Main Street Theater's 97-98 season. She has also designed for Theatre LaB, The Ensemble Theatre, The Strand Theatre in Galveston, and for Rice University's Shepard School of Music, and holds an MFA in Costume Design from the University of Texas.

**Debs Ramser*
(Production Stage Manager)**

This is Debs Ramser's fifth season with HSF. She was Assistant Stage Manager for *Othello*, *Twelfth Night*, *The Taming of the Shrew*, *King Lear*, and *The Comedy of Errors*. For Stages Repertory Theatre, she has been the Production Stage Manager for *Betty's Summer Vacation*, *Old Wicked Songs*, *Anton in Show Business*, *The Memory of Water*, *I Love You, You're Perfect . . .*, *Full Gallop*, *Kindertransport*, *Nixon's Nixon*, *Quills*, *Jack and Jill*, *Three Viewings*, and *She Loves Me*,

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In addition to his many business interests, Mr. Wortham was active in a number of civic, educational and cultural organizations.

Mr. Wortham joined the Board of Governors of Rice University (formerly Rice Institute) in 1946. In this capacity he played a key role in restructuring the financial objectives of its investment portfolio.

Financing and fund raising were talents Mr. Wortham possessed, which manifested itself in such projects and organizations as the building of Rice Stadium at Rice University, Houston Symphony Society, Houston Grand Opera, and the Society for the Performing Arts.

Mrs. Wortham (Lyndall Finley) was a member of the Board of Regents at the University of Houston (1963-1979), a board member of the Houston Grand Opera Association (1963-1980), and Vice-Chairman of the Board (1977-1979). She also served on the board of Theater Under the Stars.

Prior to the 1969 Tax Reform Act, the Foundation was involved primarily with a research project in beef fertility. Subsequent to the Tax Reform Act, the concentration of the Foundation's involvement followed the

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The Festivals

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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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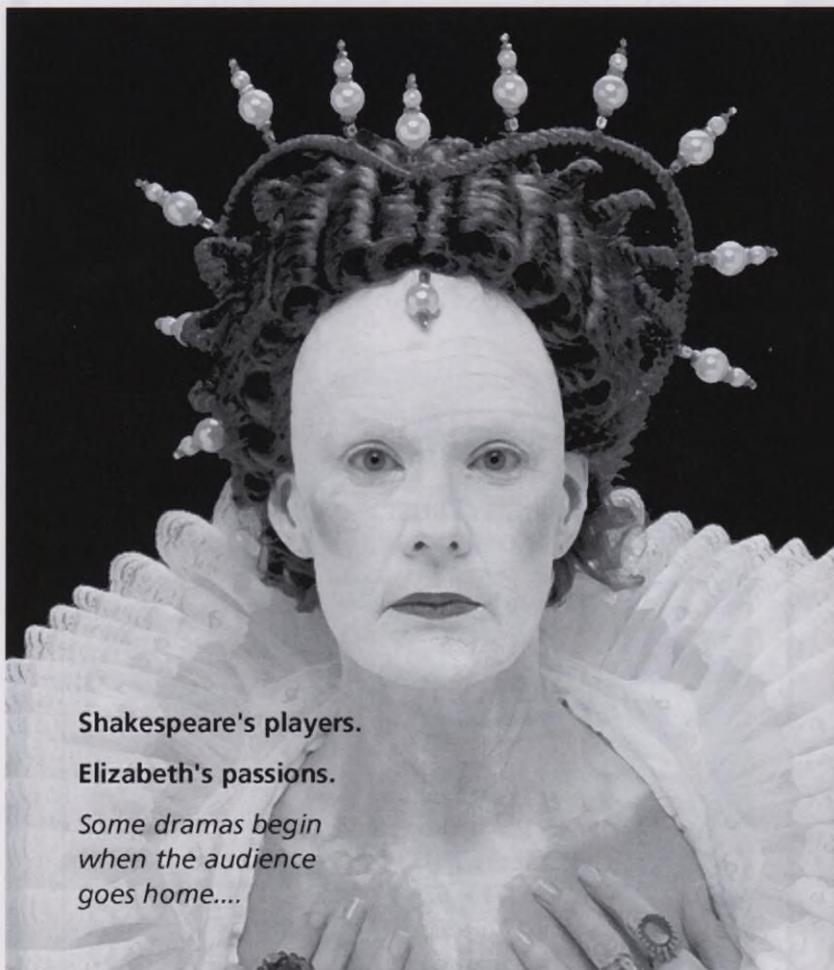
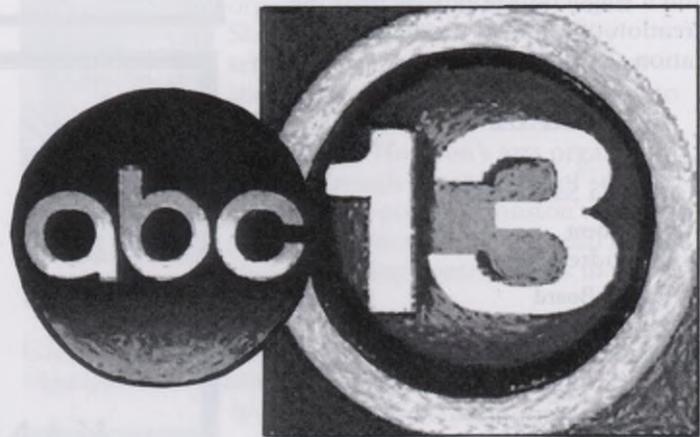
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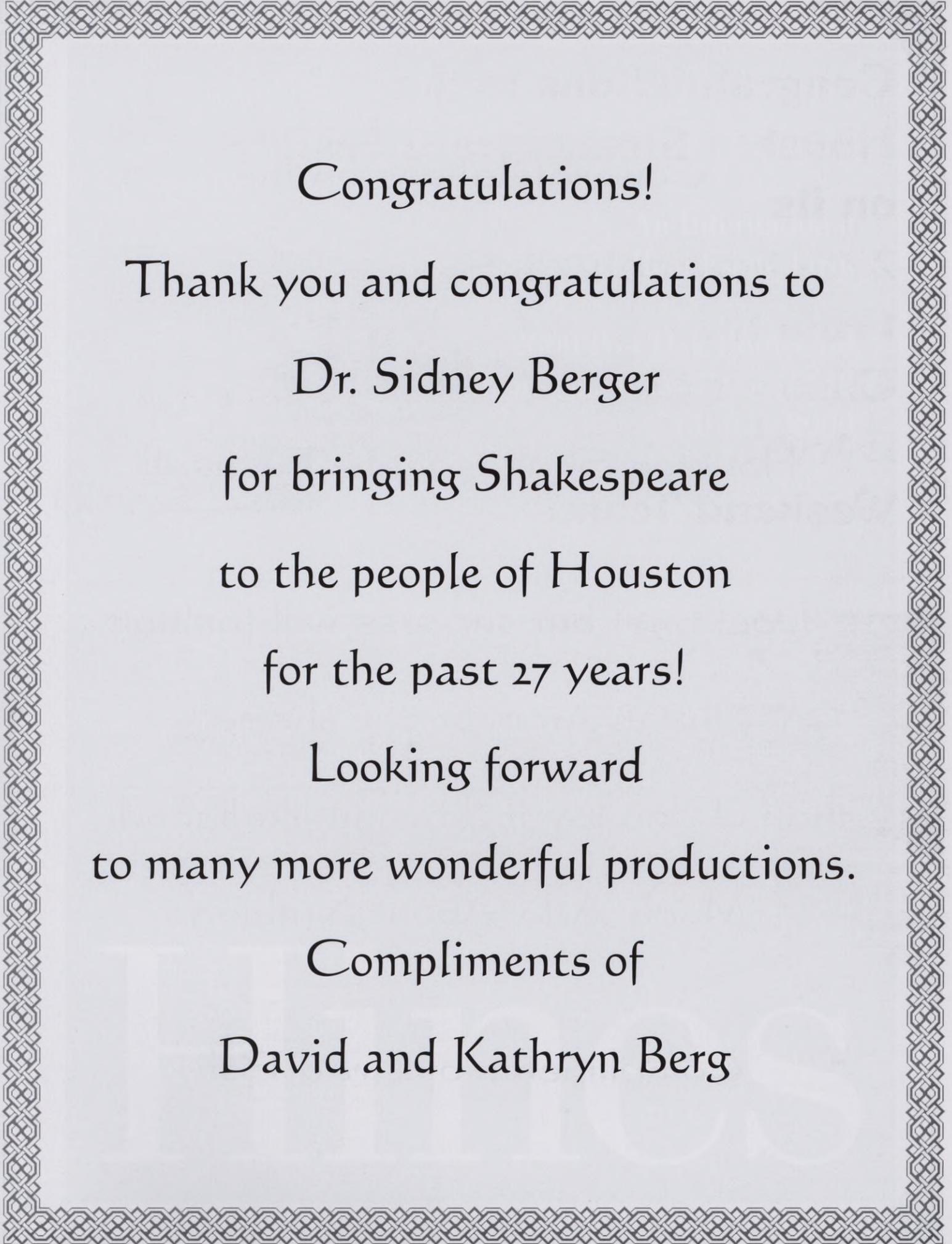
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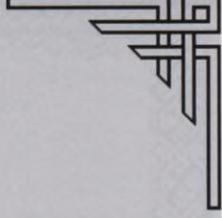
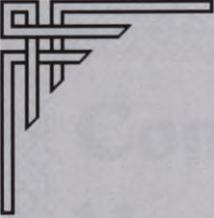
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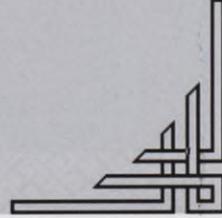
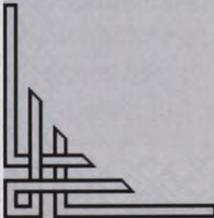
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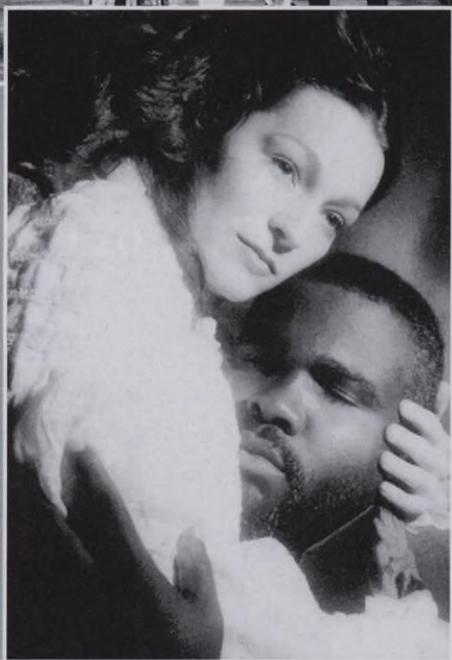
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