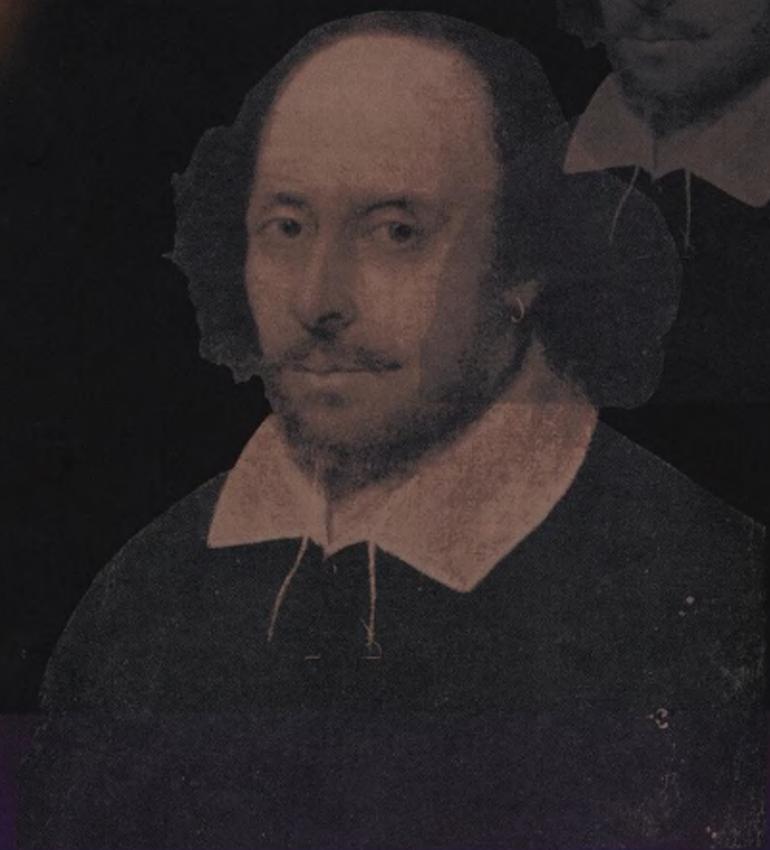
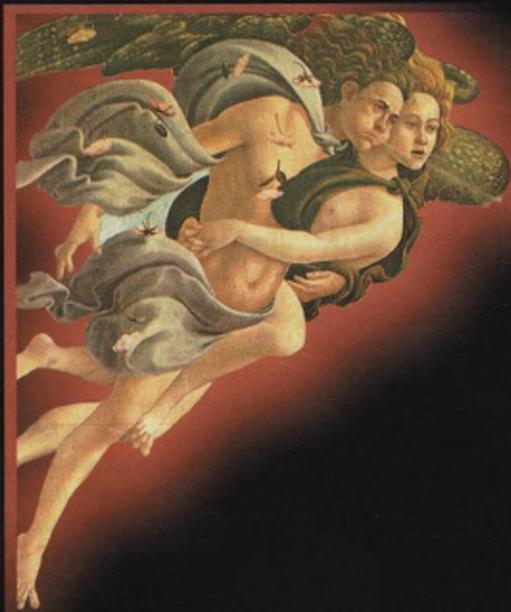


*Houston*

*Shakespeare  
Festival*



*1998*

## From the Producing Director

The sky is falling, Henny Penny . . .

An intriguing fact: Of seventy colleges and universities surveyed by *U.S. News and World Report*, only 23 required English majors to take a Shakespeare course. Perhaps even more shocking is the fact that at such elite institutions as Amherst and the University of Michigan, an English major can graduate without ever having read a single play or sonnet of Shakespeare. Noted critic Robert Brustein sums it up rather cynically:

Most English departments are now held so completely hostage to fashionable political and theoretical agendas that it is unlikely Shakespeare can qualify as an appropriate author.

However, the flip side of the coin shows that students not required to take Shakespeare are flocking to classes in greater numbers; that perhaps removing the burden of "must take" has stimulated a hunger that heretofore was not recognized as students checked off requirement after requirement in an effort to complete mandatory course work.

Still, might it not be altogether appropriate to disregard the texts of an author who can't even keep his facts straight? There is no seacoast in Bohemia, though Shakespeare gives it one in *A Winter's Tale*. In *Two Gentlemen of Verona*, the characters take ship from Verona to Milan, a geographic impossibility. Cleopatra wore a corset, Hector quotes Aristotle, and Edgar in pre-Roman *King Lear* (the latter two plays mentioned are, of course, in this season's repertory) rants about Bedlam beggars, Bedlam being a familiar hospital for the insane in Elizabethan London.

It's not "just the facts, ma'am." We yearn for a way to communicate but haven't the words; we seem to regard "reality," its very tangibility, as our sole evidence for being alive in the world. Yet, though the wind is invisible, we do not question its existence. A parent or a spouse is silent, yet we know that avalanches are roaring inside. Television and film send disembodied images floating across rooms. But we "believe" all this. A child is inevitably trained to flick from distant space and fantastic voyages to recognizable living rooms in a fraction of

a second. In essence it's all about the deeper truth. The anguish of the spirit and the tear of emotion are both extraordinarily, supernaturally "real." And that is why we sit in countless seats across the world once again absorbed in the idea of *Hamlet*. Its Elizabethan provenance is curious but not particularly pertinent.

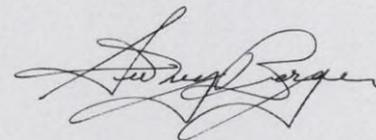
What to make of all this? Well, for one thing, perhaps the plays are not meant to reflect the naturalistic world that seems to limit us.

I think Peter Brook beautifully summarized our deep and complicated marriage to the works of Shakespeare:

To me it's like coal. One knows, if one wants to get into it, the whole process of the primeval forest and how it goes down into the ground and one can trace the history of coal; but the meaningfulness of a piece of coal to us today, or anywhere, starts and finishes with it in combustion, giving out the light and heat that we want. And that to me is Shakespeare. I can write books and give public lectures about where this coal comes from—but I'm really interested in coal on a cold evening, when I need to be warm and I put it on the fire and it becomes itself. Then it relives its virtue.

So Hamlet attends a university that has yet to be founded and Cleopatra plays billiards. Clocks are consulted in *The Tempest* as well as in ancient Rome. But at its most real, at its very best, Shakespeare stirs the deepest in us as he has for some four hundred years and, I venture to say, will for the next four hundred. It's no accident that on the Starship Enterprise, bizarre and grotesque beings sit alongside humans at a conference table in deepest space attempting to find a path to each other by quoting—that's right—William Shakespeare.

Enough said.



Sidney Berger, Producing Director

## Festival History

Now celebrating its 24th 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.

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.

The 1975 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, professional basis.

Funding sources and audiences have grown in successive seasons. In addition to a budget appro-

priation, 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. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989, a special guest 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 former president of the Shakespeare Theatre Association of America, an organization uniting all Shakespearean theatres of North America. 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 in London, an objective just recently realized, and Shakespeare Outreach, which presents programs and residencies free to schools and other institutions throughout the city.

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.

# HOUSTON SHAKESPEARE FESTIVAL

Twenty-Fourth Anniversary Season 1998

## The Two Gentlemen of Verona

July 31, August 6, 8, 12, 14

## King Lear

August 1, 5, 7, 13, 15

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  
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  
Wortham Foundation

The Houston Shakespeare Festival also gratefully acknowledges special grants from  
Arthur Andersen  
Compaq Computer Corporation  
Festival Angels  
John P. McGovern, M.D.  
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Transco, One of the Williams Companies, Inc.

# The Two Gentlemen of Verona

Director  
Rutherford Cravens

Scenic Designer  
Kevin Rigdon

Lighting Designer  
John Gow

Costume Designer  
Margaret M. White

Sound Designer  
Kelly Babb

Vocal Coach  
Deborah Kinghorn

Production Stage Manager  
Bruce Price\*

Assistant Stage Manager  
Debs Ramser\*

Special Movement  
Brian Byrnes

Choreographer  
Jim Williams

Original Music  
Composed, arranged,  
recorded, performed,  
and directed by  
Jeff Lerner



George Hixson

## Synopsis

Friends since childhood, Proteus and Valentine are now to separate. Valentine goes to Milan to seek his fortune; Proteus remains behind with his love, Julia. Before long, however, Proteus' father, thinking it proper for his son to know more of the world, sends Proteus to Milan. The two friends are reunited, and Proteus sees Silvia, the Duke's daughter and Valentine's love.

Proteus falls in love with Silvia. He forswears Julia's love and Valentine's friendship in hope of having Silvia for himself. The Duke wants to pledge his daughter to the wealthy Thurio, but Silvia prefers Valentine. Proteus discloses to the Duke the couple's plan to elope, and Valentine is banished. Julia, disguised as a boy, "Sebastian," follows Proteus to Milan, enters his service as a page, and quickly finds herself delivering love letters to Silvia. Silvia runs away to seek Valentine in the forest and falls into the hands of an outlaw band. Proteus first rescues her, then attempts to woo her. Valentine, overhearing this, confronts Proteus, who is overcome with shame. Valentine responds to Proteus' heartfelt repentance with forgiveness and embraces him once more as a friend. Revealed as Julia, the deserted girl forgives her lover. The Duke and Thurio, who have followed Silvia to the forest, are brought before Valentine by the outlaws. Thurio refuses to fight Valentine for Silvia. The Duke bestows her upon her true love, pardons all the outlaws, and with the happy couples returns to Milan.

## Cast

Duke	James Belcher*
Proteus	Foster Davis
Valentine	Luis Galindo
Antonio	Ralph Ehntholt
Thurio	Curtis Billings
Eglamour	Kent Johnson
Host	David Born
Speed	Charles Sanders*
Launce	Carolyn Houston Boone
Panthino	Joel Sandel
Julia	Alissa Alban*
Silvia	Amy Elizabeth McKenna*
Lucetta	Rachel Hemphill
Outlaw 1	Je'Caryous Johnson
Outlaw 2	Christianne Mays*
Outlaw 3	Bob Boudreaux
Others	Jennifer Cherry, Erin Kidwell, Jeffrey Lerner, Ned Locario III, Mischelle Staines, Elizabeth Stewart

\*Member, Actor's Equity Association



George Hixson

## Corporate Sponsorship Nights

Friday, July 31  
The Brown Foundation

Thursday, August 6  
Cullen Trust for the Performing Arts

Saturday, August 8  
The Houston Endowment

Wednesday, August 12  
John P. McGovern, M.D., and  
The Scholarship Foundation of the  
Houston Delphian Assembly

Friday, August 14  
Wortham Foundation

"Julia sees very clearly the inconstancy and self-delusion of the male, yet takes Proteus for what he is. The contrast between male and female roles is exact and merciless."

Ralph Berry

"Women represent the triumph of matter over mind just as men represent the triumph of mind over morals."

Oscar Wilde

"By the time you swear you're his  
Shivering and sighing,  
And he vows his passion is  
Infinite, undying —  
Lady, make a note of this:  
One of you is lying."

Dorothy Parker

"Now what is love, I pray thee, tell?  
It is that fountain and that well  
Where pleasure and repentance dwell . . ."

Sir Walter Raleigh



George Hixson

# King Lear

Director  
Sidney Berger

Scenic Designer  
Kevin Rigdon

Lighting Designer  
John Gow

Costume Designer  
Susan Kelly

Sound Designer  
Kelly Babb

Vocal Coach  
Deborah Kinghorn

Production Stage Manager  
Bruce Price\*

Assistant Stage Manager  
Debs Ramser\*

Fight Director  
Brian Byrnes

Fight Captain  
David Born

## Synopsis

The story of King Lear interweaves two plots of the betrayal of fathers by their children. Both the King and the Earl of Gloucester allow themselves to doubt the children who love them best, only to be betrayed by those they choose to trust. When Lear decides to divide his kingdom among his three daughters, giving the best portion to the one who professes to love him most, his youngest, Cordelia, has no words for him and he disowns her. Dowerless, she goes to marry the King of France who believes she has been unjustly accused. In his great fury, Lear also banishes his most loyal follower, Kent, who tries to defend Cordelia. However, Lear is soon forced to realize his folly. The daughters Goneril and Regan, who had professed unending devotion, treat him and his followers with increasing disrespect. Eventually Lear and his Fool are turned out by them into a raging storm where Lear's grief causes him to lose his

mind. Gloucester finds them and advises them to escape to Dover (where the forces of France and Cordelia have landed), only to be betrayed by his younger, bastard son, Edmund. The ambitious Edmund has caused his innocent brother to go into hiding, and now causes his father to be most cruelly punished by Regan's husband, the Duke of Cornwall. Cornwall blinds Gloucester and turns him out onto the heath, where he too makes his way to Dover, led by his legitimate but accused son Edgar, disguised as a madman.

Both old men end in the care of the children they have unjustly mistreated. Cordelia, at the French camp at Dover, helps her father to recover his wits, and Edgar, at the Dover cliffs, keeps his father from taking his own life in despair. When the forces of Britain overtake the French camp, Lear and Cordelia are taken prisoner and ordered executed by the bastard

Edmund who has risen to power and has both the sisters, Regan and Goneril, vying for his favors. At this point, however, Edgar, now dressed as an unknown knight, comes forth, challenges and defeats his usurping brother. He tells the assembled company that when he revealed himself to his father, Gloucester, the old man died, unable to bear the strain between joy and grief. Dying, Edmund is so moved he tries to have his order of execution revoked, but it is too late. Lear carries in the body of his Cordelia. His mind gone, he cannot believe that she will never come again. In grief and confusion his heart breaks and he dies. As Edgar rushes to help him, Kent stops Edgar, saying, "Oh, let him pass! He hates him/That would upon the rack of this tough world/Stretch him longer."

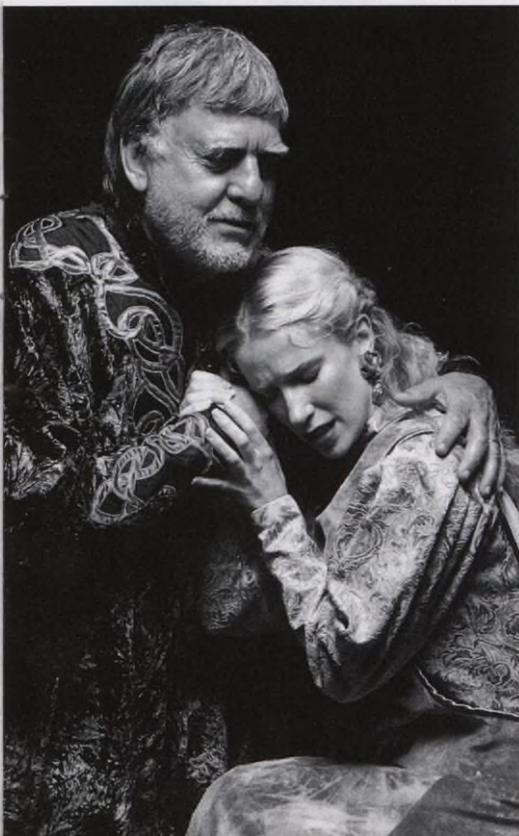
## Cast

King Lear  
 King of France  
 Duke of Burgundy  
 Duke of Cornwall  
 Duke of Albany  
 Earl of Kent  
 Earl of Gloucester  
 Edgar  
 Edmund  
 Lear's Knight/Herald  
 Oswald  
 Doctor/Old Man  
 Lear's Fool  
 Goneril  
 Regan  
 Cordelia  
 Soldiers, Messengers

Charles Krohn\*  
 Luis Galindo  
 David Born  
 Foster Davis  
 Joel Sandel  
 Rutherford Cravens\*  
 James Belcher\*  
 Kent Johnson  
 Curtis Billings  
 Bob Boudreaux  
 Je'Caryous Johnson  
 Ralph Ehntholt  
 Charles Sanders\*  
 Christianne Mays\*  
 Amy Elizabeth McKenna\*  
 Gwendolyn McLarty  
 Christopher Blessitt,  
 Larry Cook, M. Dan DeLeon,  
 Alan Hall, Rob Mawad,  
 Douglas Taurel

\*Member, Actor's Equity Association

George Hixson



## Corporate Sponsorship Nights

Saturday, August 1  
 Arthur Andersen  
 Wednesday, August 5  
 KUHF 88.7FM  
 Friday, August 7  
 Compaq Computer Corporation  
 Thursday, August 13  
 Festival Angels  
 Saturday, August 15  
 Transco, One of the  
 Williams Companies, Inc.

"In *King Lear* both the medieval and the Renaissance orders of established values disintegrate. All that remains at the end of this gigantic pantomime, is the earth, empty and bleeding."

Jan Kott

"Tolstoy declared that the original *Lear* is superior to Shakespeare's rehandling, which he abhorred as immoral. Nobody has ever agreed with him."

George Bernard Shaw

"On the soul of Lear he poured such misery that the cracking of the great heart is a thing of joy, a relief so fierce that the audience should go out in exultation."

John Masefield

*Hamm* Nature has forgotten us.

*Clov* There's no more nature

*Hamm* No more nature!  
 You exaggerate.

*Clov* In the vicinity.

*Hamm* But we breathe, we change!  
 We lose our hair, our teeth!  
 Our bloom! Our ideals!

*Clov* Then she hasn't forgotten us.  
 Samuel Beckett, *Endgame*

"An aged man is always King Lear."  
 Goethe

"Home is the place where,  
 when you go there,  
 They have to take you in."

Robert Frost

"You have two enemies: lies and truth. You sacrifice truth to destroy lies, and you sacrifice life to destroy death. It isn't sane. Our lives are awkward and fragile and we have only one thing to keep us sane: pity, and the man without pity is mad."

Edward Bond

"We are all born mad.  
 Some remain so."

*Waiting for Godot*

# 1998 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)

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 *Frida and Diego*, *Sight Unseen*, *Substance of Fire*, and as Robert in *Betrayal*. He also directed Stages' recent production of *A Cheever Evening*. At the Actor's Theatre he appeared in *Chorus of Disapproval* and as Aaron Levinsky 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)

Alley: *Mere Mortals*; *Picasso at the Lapin Agile*; *The Greeks*; *Inherit the Wind*; *In the Jungle of Cities*; *The Nerd*; *Black Coffee*; *The Cryptogram*; *Julius Caesar* and *Antony and Cleopatra* (Associate Scenic Design); *The Crucible*; *Our Town*. Broadway: *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: *Oleanna*; *Distant Fires*; *Unidentified Human Remains and The True Nature of Love*; *Orphans*; *Balm in Gilead*; *And a Nightingale Sang . . .*; *Edmond*; *True West*. London: *Speed-the-Plow*; *The Grapes of Wrath*; *Orphans*. Steppenwolf Theatre: Resident Designer for more than 110 productions. Other Theatres: The Kennedy Center, American Repertory Theatre, The Cleveland Playhouse, The Virginia Museum Theatre, Old Globe Theatre, The Goodman Theatre, The Mark Taper Forum, The Ford's Theatre, Stages Repertory Theatre, The Festival of Perth, The Festival of Sydney, The Cameri Theatre of Tel-Aviv. Mr. Rigdon is currently Visiting Professor of Theatre at the University of Houston.

### John Gow (Lighting Designer)

Mr. Gow has designed more than 100 productions in the Houston area. He has designed for the Alley Theatre, creating lighting for *Keely and Du*, *Ohio Impromptu*, and *Krapp's Last Tape*; for Stages Repertory Theatre, he designed scenery and/or lighting for *Ascendancy*, *Hotel Oubliette*, *Always . . . Patsy Cline*, *Sight Unseen*, *Betrayal*, and *Pacific Overtures*, among others. He has also designed many shows for the Children's Theatre Festival, including *Beauty and the Beast*, *Little Red Riding Hood*, *Snow White*, *Sleeping Beauty*, and *Merlin the Magician*. He designed scenery and/or lighting for Strand Street Theatre's *Driving Miss Daisy*, *Beyond Therapy*, and *Educating Rita*; and for *The Reluctant Dragon*, the opening production for The Austin Theatre for Youth. He designed scenery and lighting for the Houston Shakespeare Festival's productions of *Comedy of Errors*, *The Tempest*, *Macbeth*, and *Winter's Tale*, and has designed lighting for many other HSF productions such as *Taming of the Shrew*, *Julius Caesar*, *Othello*, *All's Well That Ends Well*, *Measure for Measure*, and *Richard III*. He is staff designer for the UH School of Theatre, where he has designed scenery and lighting for many productions, including *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*, and *Ring Round the Moon*.

### Susan Kelly (Costume Designer for *King Lear*)

This is Ms. Kelly's fourth season with the Festivals Company. 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.

### Margaret M. White (Costume Designer for *The Two Gentlemen of Verona*)

Margaret White came to Houston in 1993 after graduating from the University of Texas with her MFA in Costume Design. She worked at the Alley Theatre in the Costume Shop for three years as a stitcher and six months at the Houston Grand Opera as an assistant costumer. Ms. White served this past year as Resident Costume Designer for Main Street Theater, most recently opening *Happily Here After* and *Hay Fever*. She has also designed for Theater LaB (*Box Office of the Damned*, *The Destiny of Me*, and *Avenue X*), The Ensemble (*A Midsummer Night's Dream* and *Distant Voices*), and The Strand Theater in Galveston (*Sherlock's Last Case* and *Jean Lafitte of the Mason Rouge*). Ms. White also works as the costumer for Rice University's Shepherd School of Music Opera program, having opened *Albert Herring*, *The Merry Wives of Windsor*, and *Così Fan Tutti*, and greatly enjoyed designing *Winnie the Pooh* for the Children's Theatre Festival this summer.

### Kelly Babb (Sound Designer)

This is Mr. Babb's 12th season with HSF, where 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, DiverseWorks, The Ensemble, Express Theatre, The 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.

### Deborah Kinghorn (Vocal Coach)

Deborah Kinghorn is on the faculty of the UH School of Theatre and has numerous academic and professional theatre credits as a vocal and dialect coach, director, and actress. As a vocal coach, her work has been heard in the recent productions of *Spider's Web*, *Noises Off*, *Long Day's Journey into Night*, and *Angel Street* at the Alley Theatre. At the Houston Shakespeare Festival she has coached *Pericles*, *As You Like It*, *Macbeth*, *Henry V*, *Romeo and Juliet*, *Hamlet*, and *The Winter's Tale*. Ms. Kinghorn is a member of the Voice and Speech Trainer's Association and Actor's Equity. She is a recipient of the Enron Teaching Excellence Award.

### Brian Byrnes (Fight Director)

This is Mr. Byrnes' second season staging fights and movement with HSF. Last season, he worked on *The Tempest* and *Comedy of Errors*, as well as *Goldilocks* with the Children's Theatre Festival. His work as a fight director includes New York and regional theatres: Lincoln

Center, John Houseman Theatre, Mint Theatre, Westbeth Theatre, Three Rivers Shakespeare Festival, New American Theatre, American Players Theatre, and many other companies across the country. He is one of thirty-one people in the U.S. and England who have earned the credentials of Fight Director and Certified Teacher of Stage Combat via The Society of American Fight Directors. Brian's fight work around Houston includes productions with The Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, The Ensemble, Main Street Theater, and others. Acting work includes off-Broadway, regional theatres, commercials and television. He has an MFA in Acting and is a member of AEA and AFTRA. He is a faculty member with the University of Houston School of Theatre, teaching movement and stage combat.

### Jim Williams (Choreographer for *The Two Gentlemen of Verona*)

Jim Williams has worked for the UH School of Theatre/Festivals Company for the past five years as PR Coordinator/Box Office Manager and is pleased to add choreographer to his list of credits. He has worked locally on *Box Office of the Damned* at Theater LaB, *The Night Larry Kramer Kissed Me* at New Heights Theatre, and *Urban Voices* at UH. He has also choreographed for the Spring Branch, Cy-Fair, and Fort Bend Independent School Districts. Originally from Albuquerque, New Mexico, he has worked with the Albuquerque Civic Light Opera, the Albuquerque Little Theatre, the New Mexico Repertory Theatre, and the University of New Mexico (where he earned a degree in Communications). As a performer he toured internationally with Up With People, danced with the New Mexico Ballet Company, and performed such roles as the Angel-4 Tenor in *City of Angels* and Gideon in *Seven Brides for Seven Brothers*. This summer, Mr. Williams can be seen as Judge Turpin in Masquerade Theatre's production of *Sweeney Todd*.

## The Company



### Alissa Alban\*

Alissa Alban is pleased to be back with HSF. She was last seen here as the Bawd in *Pericles* and Audrey in *As You Like It*. Audiences around town may have seen Ms. Alban at Stages Repertory Theatre in *Ascendancy*, *A Cheever Evening*, *Mirandolina*, *Music From Down the Hill*, and *Smoke on the Mountain*, to name a few. Some of her other Houston performances include *Lady House Blues*, *Myrtle*, *Uncommon Women and Others*, and the New Heights Theatre hit *Piaf* as Piaf. Ms. Alban has been very busy with radio, television, and film projects. In addition to the critically acclaimed TNT-Goldie Hawn Film *Hope*, she appeared on *Walker*, a CBS movie of the week, and you may have already seen her this summer in the Sandra Bullock film *Hope Floats*.



### James Belcher\*

James Belcher is a 19-year member of Actor's Equity Association. He has appeared in numerous productions for the Alley Theatre during his eight years as a resident acting company member. He was most recently seen as Simms/Ames in the Actors' Theatre of Houston's production of *Simpatico*. Among the roles that Mr. Belcher has performed in his nine seasons with HSF are Dromio S. in *Comedy of Errors*, Stephano in *The Tempest*, Duncan/Porter in *Macbeth*, Autolycus in *The Winter's Tale*, Chorus in *Henry V*, Dogberry in *Much Ado About Nothing*, Sir Andrew Aguecheek in *Twelfth Night*, Mowbray in *Richard II*, Launcelot in *The Merchant of Venice*, and Falstaff in *The Merry Wives of Windsor*. Other credits include performances at the San Antonio Shakespeare Festival, the Austin Shakespeare Festival, Theatre Under the Stars, in *Oliver!*, *Here's Love*, *Fiddler on the Roof*, and *West Side Story*, Stages Repertory Theatre, and other theaters in Houston and around the country. He has worked on over 50 industrial films and can be seen in national and regional commercials. Television and film credits include featured roles in *The James Brady Story*, *The Challenger*, *Sam Houston*, *Cultivating Charlie*, *The Man with the Perfect Swing*, *Ichor*, *Tall, Dark and Deadly*, and *Occhio Pinocchio*. He holds a BFA in Drama Production from the University of Texas at Austin and an MFA in Directing from the University of Houston. Mr. Belcher teaches for Tomball College.



### Curtis Billings

Curtis Billings' Houston Shakespeare Festival credits include playing Ferdinand in last year's production of *The Tempest*. Other roles include Romeo in *Romeo and Juliet*, Benedick in *Much Ado About Nothing*, Bo in *Bus Stop*, George in *Of Mice and Men*, Tilden in *Buried Child*, all at the University of Houston.

Professional work includes roles in *Picasso at the Lapin Agile* and *A Streetcar Named Desire* at the Alley Theatre, *Fragments* at the CAC in New Orleans (directed by Edward Albee), and *Macbeth* at Main Street Theater. Mr. Billings also appeared in productions of *Winnie the Pooh*, *The Greatest Adventure of All*, and *The Emperor's New Clothes* at the Children's Theatre Festival. He trained for three years at the University of Houston and four years at the New Orleans Center for Creative Arts. Mr. Billings wants to thank his teachers for everything they've given him.



### Carolyn Houston Boone

This is Carolyn Houston Boone's seventh season with HSF, directing last summer's *The Tempest* as well as *Pericles*, *Love's Labor's Lost*, *Midsummer Night's Dream*, and *Romeo and Juliet*. She also played Mistress Page in *The Merry Wives of Windsor*. Other Houston performances include Stages Repertory

Theatre's Velma in *Chili Queen*, Marge in *The Substance of Fire*; the one-woman show *My Left Breast* for New Heights Theatre; Sissy in *A Piece of My Heart* at Main Street Theater; M'Lynn in *Steel Magnolias* and Belinda in *Season's Greetings* at Strand Street Theatre. Ms. Boone's most recent directing credits include *Below the Belt* at Stages and this summer's *The Greatest Adventure of All* for the Children's Theatre Festival. Ms. Boone is an Associate Professor of Acting and Directing at the University of Houston's School of Theatre where she has directed over 21 productions and appeared as guest artist in *The Man Who Came to Dinner* and *Buried Child*. Ms. Boone studied acting at the Royal National Theatre's Acting Programme.



### David Born

David Born recently appeared in *Bang the Drum Slowly* at Theater LaB and can be seen in the touring Sword Fight/Comedy Show *The Duelists* at The Texas Renaissance Festival. Other HSF credits include *The Comedy of Errors*, *Macbeth*, *The Winter's Tale*, *Julius Caesar*, and *Richard III*. Mr. Born

appeared in the Alley Theatre's production of *Inherit the Wind* as radio man, Harry Y. Esterbrook, and has performed at Stages Repertory Theatre, Main Street Theater, and The Ensemble, among others. A University of Houston drama graduate, Mr. Born also studied acting at the American Conservatory Theatre in San Francisco. Television and film credits include *Walker, Texas Ranger*, *Unsolved Mysteries*, *Sidekicks*, *Keaton's Cop*, *Cultivating Charlie*, and *Doc's Full Service*. Numerous national and local television commercials plus over 60 national industrial films. AFTRA/SAG member.



### Bob Boudreaux

Bob Boudreaux returns for his ninth season as a performing member of HSF. He has appeared in *Hamlet*, *Love's Labor's Lost*, *Henry V*, *Much Ado About Nothing*, *Macbeth*, *As You Like It*, *Comedy of Errors*, *The Tempest* (1990 and 1997 productions), *Pericles*, *The Merry Wives of Windsor*, *The Winter's Tale*,

*Romeo and Juliet*, and *The Merchant of Venice*. Bob has also performed at Stages Repertory Theatre with roles in *Chili Queen* and *Side by Side by Sondheim*. Film work includes *Dark Dancer* (HBO), *They Still Call Me Bruce* (HBO, USA), and *Walker, Texas Ranger* (CBS). Bob is perhaps most familiar as a 19-year member of the Eyewitness News Team at the Disney/ABC-owned KTRK. He was an English major at the University of Massachusetts, and prior to his broadcast career, he was an army captain with a highly decorated tour as an assault helicopter pilot in Vietnam. He currently serves on several community boards, including the advisory boards of the Alley Theatre and the International Film Festival, and the governing boards of Stages, the Outdoor Musicals in Galveston, and the Festivals Company.



### Foster Davis

Foster Davis is making his HSF debut. Credits from the 1997-98 season include Sydney in *Kafka's Dick* (Actor's Theatre of Houston), John in *Scotland Road* (New Heights Theatre), Stu in *Talk Radio* (Actor's Theatre of Houston), Bob in *How the Other Loves* (Unity Theatre, Brenham), and Androcles in

*Androcles And The Lion* (Actor's Theatre of Houston). In 1996 he toured with the Shenandoah Shakespeare Express playing Brutus in *Julius Caesar*, Luciana in *The Comedy of Errors*, the Dauphin, Gower, and Chorus in *Henry V*, and Charles, Corin, and Duke Senior in *As You Like It*. Mr. Davis graduated with a BFA in Theatre from the University of Texas at Austin and is an alumnus of HSPVA. To support his expensive acting habit, he teaches Drama at the Honor Roll School in Sugar Land, and acting for youth at Chris Wilson's Studio for Actors.



### Ralph Ehntholt

Ralph Ehntholt's credits include Houston Shaw Festival's productions of *The Playboy of the Western World*, *Devil's Disciple*, and *Heartbreak House*. He has also performed in *The Music Man*, *Whose Life is it Anyway?*, *Jake's Women*, *Marvin's Room*, *Twelfth Night*, *A Midsummer Night's Dream*, *You Can't Take It*

*With You*, and *The Canterbury Tales* for such theatres as the Houston Shakespeare Festival, the Children's Theatre Festival, Galveston Amphitheatre, Stages Repertory Theatre, College of the Mainland, University of Houston at Clear Lake, and Main Street Theater.



### Luis Galindo

Luis Galindo last appeared in *Bleeders*, part of the Edward Albee Workshop series at Stages Repertory Theatre. He is a student at UH School of Theatre where he appeared as Mercutio in *Romeo and Juliet*, Bradley in *Buried Child*, and Michael in *Dancing at Lughnasa*. He was also in Main Street Theater's production of *Macbeth*. Mr. Galindo plans to move to Chicago where he will play harmonica in a blues band.



**Rachel M. Hemphill**

Ms. Hemphill is excited to have joined the HSF family from Chicago, Illinois, where she performed in adult theatre, theatre for young audiences, and film arenas. You may have seen her in *Mischief Makers* at Stages Repertory Theatre or *The Tap Dance Kid* at The Ensemble. She looks forward

to participating in a variety of quality work with her new-found Houston family.



**Je'Caryous Johnson**

Je'Caryous Johnson, a student at UH, is making his debut in the Houston Shakespeare Festival. His other roles include Randall in the University of Houston's production of *Slow Dance on the Killing Ground*, and Lyons in *Fences* at the Kennedy Center in Washington, D.C. Films include *Hope* with

Goldie Hawn and *Rushmore* with Bill Murray.



**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 (*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. Mr. Johnson 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.



**Charles Krohn\***

Mr. Krohn has performed in numerous HSF roles, including Shylock in *The Merchant of Venice*, MacDuff in *Macbeth*, Claudius in *Hamlet* and has directed *The Winter's Tale*, *Measure for Measure*, *Two Gentlemen of Verona*, and *All's Well That Ends Well*. Fourteen seasons at the Alley Theatre: *Noises Off*, *In*

*The Jungle of Cities*, *Arms and The Man*, *Orphans*, *Front Page*, *Waltz of The Toreadors*, *A Flea in Her Ear*, *A Christmas Carol*, and over thirty other productions. For TUTS, Fagin in *Oliver!*, Scrooge in *Scrooge*, Captain Hook in *Peter Pan*, Frederick in *A Little Night Music*, and over forty other productions. For Stages Repertory Theatre: *A Kind Of Alaska*, *A Delicate Balance*, and *All Over*. National Tour of *The Best Little Whorehouse in Texas*. Currently Mr. Krohn is a member of the Alley's Resident Acting Company and a Professor of English at The University of St. Thomas. Mr. Krohn is a member of AEA and AFTRA/SAG.



**Christianne Mays\***

Christianne Mays received her MFA from UCLA and BA from Rice University. Film: Ms. Mays plays the daughter of a sugar plantation owner in the 1995 Miramax film *Picture Bride*. *Picture Bride* won the Audience Award for Best Dramatic Picture at the Sundance Film Festival. Television: Ms. Mays

worked with such stars as Sally Field and Brenda Fricker (star of *My Left Foot*) on the locally filmed *A Woman of Independent Means* playing Sally Field's Irish maid, Annie. Theatre: Alley plays include *The Heiress*, *I Hate Hamlet*, *Orpheus Descending*, Agatha Christie's *The Mousetrap*, and *And Then There Were None*; at Stages Repertory Theatre she played Sylvia Gellburg in Arthur Miller's *Broken Glass*; and in HSF's 1996 season she was Hermione in *A Winter's Tale* and Lady MacDuff in *Macbeth*.



**Amy Elizabeth McKenna\***

Amy Elizabeth McKenna was last seen in Houston as Nancy in *Angel Street* at the Alley Theatre. She has also appeared in *The Mother* at New York's Theatre for the New City; and *Boy and Green Bird* at the La Jolla Playhouse. She received her MFA at the University of California at San Diego, where her

performances included Len Jenkin's *Like I Say*; Chuck Mee's *The Corridor*; *The Winter's Tale*; *Tartuffe*; and *Landscape of the Body*. She received her BA in Theatre at the University of Washington in her native Seattle, where she performed in *Blue Window* and *Woyzeck* at the Glenn Hughes Playhouse.



**Gwendolyn McLarty**

Gwendolyn McLarty was last seen as Polly Peachum in *Threepenny Opera* and Prudence Duvernoy in Tennessee Williams' *Camino Real* with Infernal Bridegroom Productions. Other roles include Ophelia in *Hamlet*, Hermia in *Midsummer Night's Dream*, Ariel in *The Tempest*, and Katherine in

*Love's Labor's Lost* with the Houston Shakespeare Festival. Ms. McLarty performed previously at the Strand Street Theatre as Brooke/Vicki in *Noises Off* and as Pooty in *Reckless*. While working toward her BA at UH, she performed in numerous campus productions, which include portrayals of Jill in *The Fox*, Helen in *Lady House Blues*, Sofya in *Wild Honey*, and Gwendolen in *The Importance of Being Earnest*. Ms. McLarty has performed for many Houston theatres including Stages Repertory Theatre, Main Street Theater, Actors' Theatre of Houston, and The Actors Workshop.



**Joel Sandel**

Joel Sandel is a company member of Main Street Theater where he has appeared in *The Sisters Rosensweig* (Geoffrey), *Hapgood* (Ridley), *Falsettoland* (Marvin), *An Ideal Husband* (Goring), *Sunday in the Park with George* (George), *Chekhov In Yalta* (Chekhov), *Red Scare on Sunset* (Mary), and *A*

*Perfect Ganesh* (The Man). Elsewhere Mr. Sandel has been seen at Stages Repertory Theatre in the world premiere of *Ascendancy*, New Heights Theatre in *Vieux Carre*, Theater LaB in *Search and Destroy*, Curtains in *Joe Egg*, Actors' Theatre of Houston in *The Chalk Garden* and *The Philadelphia Story*, and at The Actors Workshop in *Cloud Nine*. Mr. Sandel received his formal training in Los Angeles at The American Academy of Dramatic Arts and The American Center for Musical Theatre.



### Charles Sanders\*

Charles Sanders is pleased to be back with HSF after he was last seen here in the *Lear* of 1980. Representative roles include *Street Scene* (Sankey), *Porgy and Bess* (Detective), *TBone n Weasel* (Weasel), *The 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 fourteen 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), The Alley Theatre (Houston), Eureka Theatre (San Francisco), The Joyce Theatre (New York City), Houston Grand Opera (Houston), 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.

\*Member, Actor's Equity Association

## Introducing . . .

**Christopher Blessitt.** This is Chris' first appearance in the Houston Shakespeare Festival. He recently portrayed Junior in the Children's Theatre Festival production of *Jack and the Beanstalk*. Chris is a recent graduate of Friendswood High School, where he has performed in 13 shows. He will be attending The University of Texas at Austin as a theatre major this year.

**Jennifer Cherry.** Children's Theatre Festival: Annie in *The Greatest Adventure of All*; Edward Albee Workshops: Angel of Darkness in *Screwscotch*; University of Houston: Juliet in *Romeo & Juliet*; Main Street Theater: Cheerleader in *Good Housekeeping*; EarlyStages: *Aladdin*; Film: *Revelation*. Jennifer is currently a theatre student at the University of Houston.

**Larry Cook.** Larry is making his HSF debut with *King Lear*. He previously appeared at Houston Community College as Klaus in *Dominion*. He is a student at the University of Houston.

**M. Dan DeLeon.** Dan was recently seen at the Little Room Downstairs' production of *Alternative Music* and last summer's production of *End of The World Party*. Dan was the recipient of a full acting scholarship from the California Institute of the Arts earning an MFA in Theatre. While in Los Angeles, he appeared in over 10 national commercials as well as various film and television roles. He has also performed in over thirty theatrical productions. This marks Dan's first appearance with HSF.

**Dog.** Making her stage debut as Crab, Peaches, an 11-year-old Pekinese/Poodle mix of dubious origin, is the mistress of HSF company member Kent Johnson, who serves her well.

**Alan Hall.** Alan graduated from Northwestern University in 1990 with a degree in theatre. He has received several less useful degrees since then. Alan has appeared locally with such diverse companies as Dos Chicas, The Country Playhouse, Infernal Bridegroom Productions, Pretentious Bosom Clutching Theatre Co., and The Actors Workshop.

**Erin Kidwell.** Erin is making her HSF debut with *The Two Gentlemen of Verona*. Entering her third year at the UH School of Theatre, her credits include Rosannah in *Brilliant Traces*, Shelley in *Buried Child*, and Ophelia in an all-female cast of *Hamlet* at Main Street Theater.

**Jeffrey Lerner.** Jeffrey is a sophomore in the School of Theatre at the University of Houston. As well as acting, he greatly enjoys music and composed some of the music for *The Two Gentlemen of Verona*. He is relatively new to acting and has one credit to date.

**Ned Locario III.** This is Ned's long-awaited theatrical debut. A native Houstonian, model, and television actor, he will soon be appearing in New Heights Theater's production of *The Boys in the Band*.

**Robert Mawad.** This is Rob's debut in the Houston Shakespeare Festival. Rob is a student at the University of Houston's School of Theatre. He has been in the Edward Albee Workshop play *Bleeders* at Stages Repertory Theatre. His credits at UH include Frank in *Answers*, Company in *Romeo and Juliet*, and Will Masters in *Bus Stop*.

**Mischelle Staines.** Mischelle is currently a student at the University of Houston majoring in theatre. A few of her previous credits include *Much Ado About Nothing*, the Edward Albee Workshops at Stages Repertory Theatre, *The King and I*, *Oklahoma*, *Marvin's Room*, and *Dark of the Moon*.

**Elizabeth Sarah Stewart.** Elizabeth has appeared in the *Gondoliers* and *Venus and Adonis* as part of the UH music department. She has also been in the Edward Albee Workshop production of *The Adventures of That Brotherman*. At the Country Playhouse, she appeared in *X & 1/2*. She has also enjoyed the experience of participating in the ensemble There Goes the Neighborhood Improvisational Comedy Clique. Elizabeth is currently a student at UH.

**Douglas Taurel.** Douglas graduated from the University of Mississippi with a BA in Business and in the Performing Arts. After graduation, Douglas accepted a role as an actor and dancer with the Professional Theatre Company, the Lost Colony. After working with them for six months, he moved back to his hometown of Houston to pursue an acting career in the growing film and theatre industry. He has had significant experience during his 18 months in Houston, including a role with the Actors Theatre of Houston in *Return Engagements*, work with the Houston Grand Opera in their performance of the Britten opera, *Billy Budd*, and has just completed acting in the A.D. Players performance of *King of Proverbs*. He is hoping to make his name here in Texas with more experience in both film and theatrical productions. Douglas is very excited about the opportunity to act with the Houston Shakespeare Festival and hopes a continuing relationship will ensue.

## Houston Shakespeare Festival Staff

### Jonathan Middents (Production Manager)

Jonathan Middents has been a member of the Festivals Company and the UH School of Theatre for fifteen years. In addition to management and teaching duties, his work in the past year includes set designs for the UH School of Theatre production of *Bus Stop*, this summer's CTF productions of *Jack and the Beanstalk* and *Winnie the Pooh*, *Agnes of God* and *The Visit* for UH Downtown, and *How the Other Half Loves* for Unity Theatre in Brenham. Jon's other recent design work includes lighting designs for *Agnes of God* and *Winnie the Pooh*, and sound designs for *Bus Stop*, *Romeo and Juliet*, and *Slow Dance on the Killing Ground*. Mr. Middents received his BA from Rice University, an MFA from Florida State University, and has worked previously as Designer/Technical Director at Indiana State University, UT-Austin, and UH-Clear Lake.

### Jerry Aven (Business Manager)

Jerry Aven, Department Business Manager, has served the University of Houston for over ten years and joined the School of Theatre team on April 1, 1997. She has been Business Manager 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 Manager include maintaining and monitoring the budgets that enable the school to keep up the good work of yearly School productions as well as both the Children's Theatre Festival and the Houston Shakespeare Festival.

### Maurice (Mo) Tuttle (Technical Director)

Mr. Tuttle returns to Houston and HSF after two successful seasons as Technical Director with Phoenix Theater in Phoenix, AZ. This is Mr. Tuttle's first season as Technical Director with the HSF, although he formerly served several seasons with the company as a carpenter. Previously, staff positions have been held with The Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, and Main Street Theater, for whom he has also designed numerous sets for more than fifteen seasons. Mr. Tuttle currently is a staff member of The UH School of Theatre.

### Toni Lovaglia (Costume Supervisor)

This is Toni Lovaglia's third season as Festivals Costume Supervisor. She came to Texas six years ago from Los Angeles, where she was the Costume Director for Center Theatre Group's Mark Taper Forum and Ahmanson Theatres. She has been in costume shop management for many years at regional theatres such as Berkeley Repertory, Seattle Repertory, and the Oregon Shakespearean Festival. As a shop manager, she has focused her attention on creating work schedules and work spaces that are conducive to enjoyment of the work, as well as productivity. She graduated from the University of California at Davis with an independent major in Costume and Textile Design as Applied to the Theatre. As the years go by, she finds she likes the variety of working on a movie set and teaching classes on creativity. She frequently surprises the shop with relaxation and creative exercises to spice up a hot and tired afternoon.

### Bruce Price\* (Production Stage Manager)

This is Bruce Price's fourth season with the Festivals Company. Last year, Mr. Price served as the production stage manager for HSF's productions of *The Tempest* and *Comedy of Errors*. During HSF's 1996 season he served as assistant stage manager for the productions of *Macbeth* and *The Winter's Tale*. His other stage management credits include *The Triumph of Love*, *Barefoot in the Park*, *Oklahoma!*, and *Pump Boys and Dinettes*. He has also worked as a production assistant for the Alley Theatre's productions of *The Foreigner*, *Wait Until Dark*, and *And Then There Were None*. Mr. Price has served as assistant director to Rob Bundy on *Quills* and Ed Muth on *Das Barbecu*, both at Stages Repertory Theatre. Mr. Price recently received his MFA degree in directing from the University of Houston School of Theatre.

### Debs Ramser\* (Assistant Stage Manager)

This is Debs Ramser's second season with HSF; last year, she was the assistant stage manager for *The Comedy of Errors* and *The Tempest*. For Stages Repertory Theatre, she has been the production stage manager for *Fit to be Tied*, *All Over*, *Ascendancy*, *Quills*, *Jack and Jill*, *Dog Opera*, and *Three Viewings*, among others. Previously for Stages, she was the assistant director for *Amphitryon*, *Later Life*, and *Wings*. Ms. Ramser stage managed for several seasons at Main Street Theater including *Arcadia*, *The Secret Garden*, *Into the Woods*, *La Nona*, *Chekhov in Yalta*, *The Tempest*, and *Burn This*. She is a graduate of Rice University.

#### Production Manager

Jonathan Middents

#### Business Manager

Jerry Aven

#### Coordinator of

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Julie Luna

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Jean Combs

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#### Production Stage Manager

Bruce Price

#### Assistant Stage Manager

Debs Ramser

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Christopher Blessitt

Aninda Praptingtyas

Shawna Thomas

Wayne Wilson

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Drew Hoovler

#### Charge Scenic Artist

Mims Mattair

#### Assistant Scenic Artist

Julie Freeman

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Beverly Hill Smith

#### Scenic Technicians

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## Corporate Collaborators



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The Wortham Foundation was established in 1958, in Texas, by Mr. and Mrs. Gus S. Wortham, both deceased. Mr. Wortham was a partner of John L. Wortham & Son, which was the organizer of American General Insurance Company, now known as American General Corporation.

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 fundraising were a talent 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 founders' deep-seeded interest and active pursuit in enriching the lives of the people in the Houston area, most specifically in the cultural areas and civic beautification.



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## Special Thanks

Randy Ingram & Alice Sullivan,  
Alley Theatre  
Texas A&M Costume Department  
Carol Gibson  
Stages Repertory Theatre

# The Festivals

## 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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Please support the Festival Angels and buy a 1998 HSF T-shirt. All proceeds benefit the Houston Shakespeare Festival.



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## Festival Angels, Inc.

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

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

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

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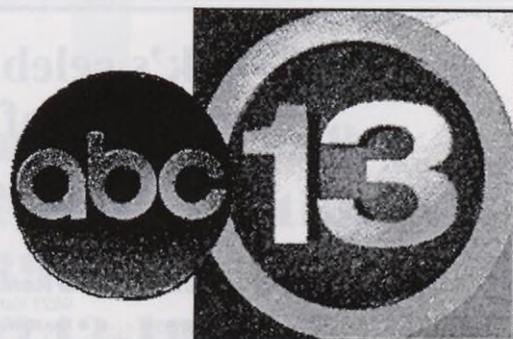
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*Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
And like the baseless fabric of this vision,  
the cloud-capp'd tow'rs, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on' and our little life  
Is rounded with a sleep.*

*The Tempest  
Act IV, Scene i*

*Compliments of Brad Fish*

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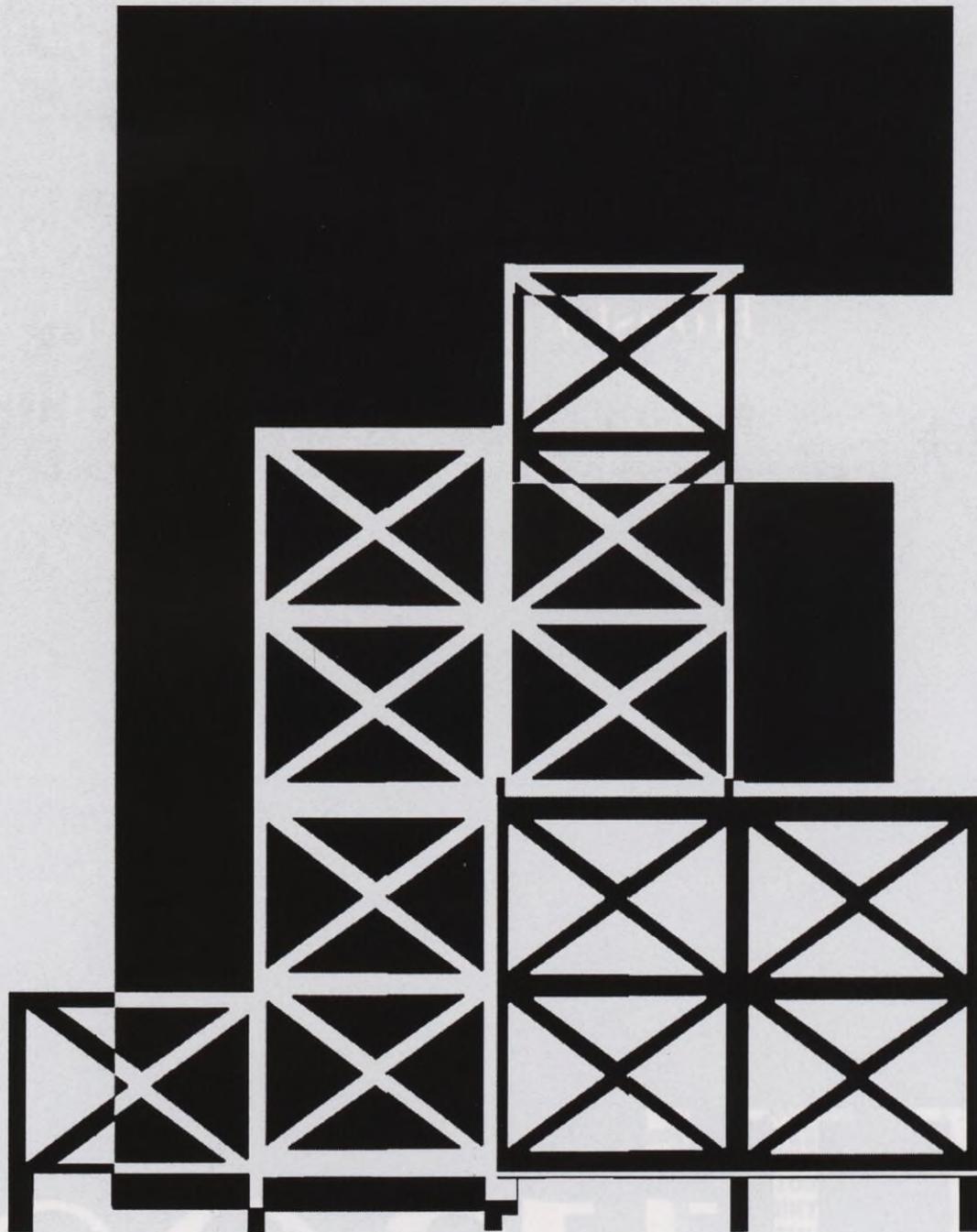
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1980  
 As You Like It  
 King Lear

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1982  
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 The Tempest

1983  
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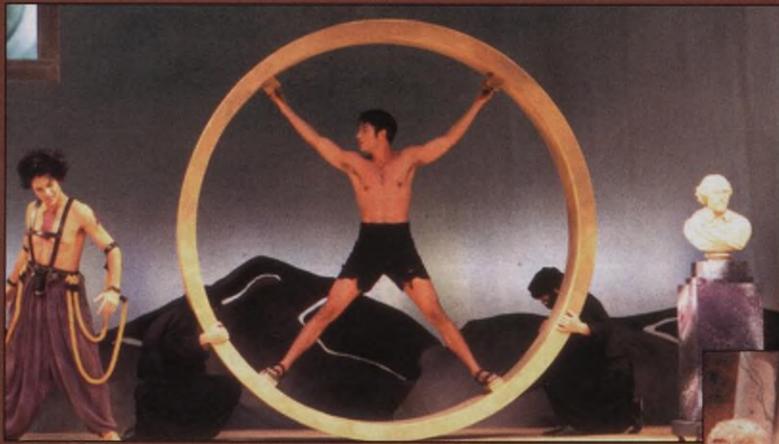
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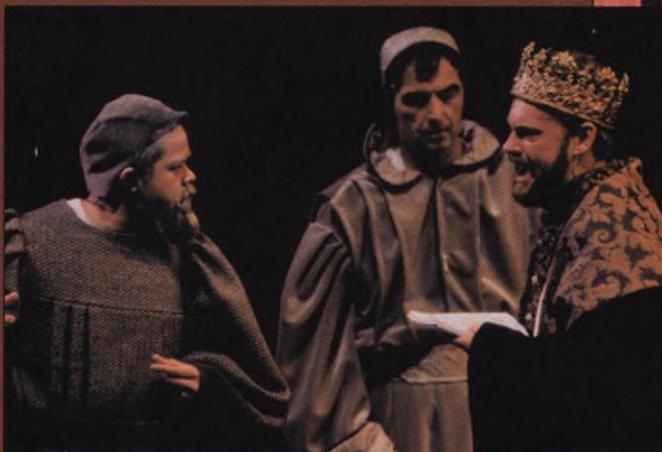
The Tempest

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Photo courtesy of Jack Thompson

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