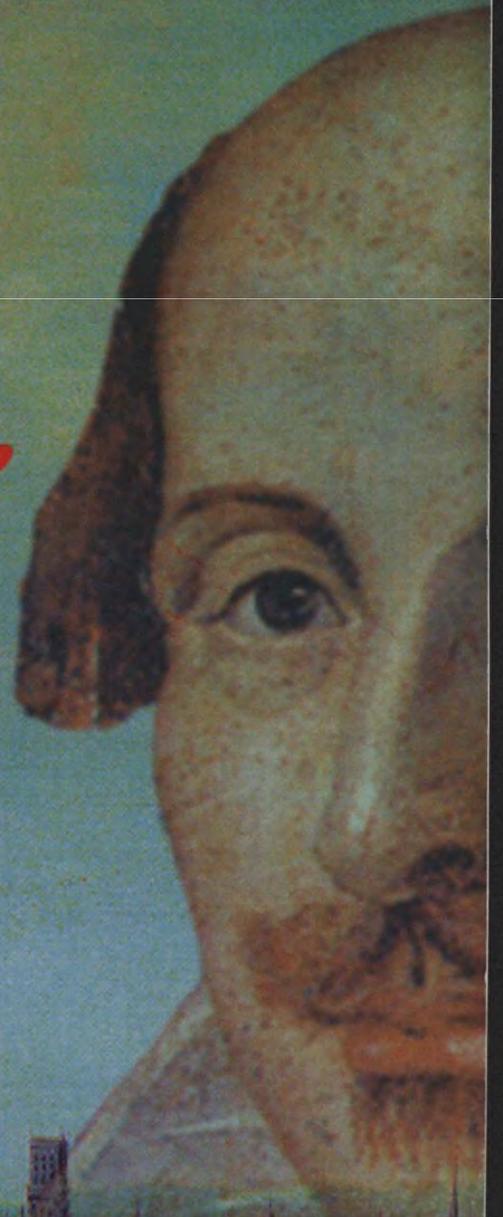


Silver Anniversary Season

*Houston
Shakespeare
Festival*



1999

From the Producing Director

I'm having a hard time believing that we're celebrating our twenty-fifth anniversary. Twenty-five years, and fifty productions of Shakespeare's works! Through the years, audiences have grown steadily; though free Shakespeare festivals have decreased in number, we still fly that flag and intend to continue so that any member of the Houston community can attend our performances. This year also marks the 400th anniversary of Shakespeare's Globe Theatre, which housed the stage on which the original performances of so many of the masterpieces were first played. If we continue the numbers game, 1999 also celebrates Shakespeare's 435th birthday.

For the extraordinary Stratford man (assuming you don't buy into the Oxfordian or Baconian theories of who really wrote the plays) to suddenly become the original author of a slew of hit movies (eleven by my count from 1990 to the present and seven more in preparation), all based on his plays, clearly proves that Shakespeare is once again in the ascendancy.

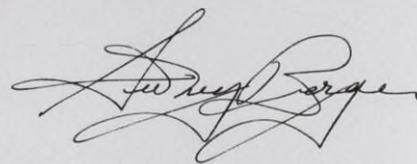
Yet even in this country's youth, particularly in the Wild West, Shakespeare mesmerized cowboys,

miners, prostitutes, and soldiers. In a recent article, Jennifer Lee Carrell tells of mountain man Jim Bridger, one of the great Indian fighters and army scouts and probably the first white man to see the Great Salt Lake. He had a yoke of cattle to trade, valued at perhaps \$125. What he wanted was a book he heard described by an army officer as the best ever written: a book by William Shakespeare. Though he spoke a multitude of languages, he couldn't read and had to hire a German boy to read the plays to him. But from that moment on, Mountain Man Jim Bridger quoted Shakespeare all over the West, augmenting the Bard's cusses with a fine, highly colored vocabulary of his own. And as Carrell tells us, Shakespeare's name is scattered all over the West: a town and a canyon in New Mexico, a mountaintop in Nevada, a reservoir in our own state, and a glacier in Alaska.

So clearly, while Shakespeare enjoyed the patronage of the nobility and played for the Queen (Elizabeth did not, as the enchanting film *Shakespeare In Love* depicts, ever attend Globe Theatre performances) at Whitehall, the bread and butter of the public theatres were ordinary

folk who spent magical afternoons in the company of Lear, Hamlet, Rosalind, and a galaxy of other immortal characters. It amused me to read not long ago of the opening screenings of the new *Star Wars* film. Newspapers reported that companies were terribly concerned that their employees would flee the factories and offices in droves and race to see the film. Not at all different from outcries by Elizabethan employers (documented) decrying the loss of their workers who regularly emptied the shops and raced across the Thames when the Globe raised the flag announcing a performance.

And so, we begin our next quarter century with a celebration of Shakespeare's brilliant comedy. And as we do, we hope you will cry out loudly, with a decidedly different reference than Osric used in *Hamlet*: "A hit, a very palpable hit!"



Sidney Berger

Festival History

Now celebrating its twenty-fifth 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 collabora-

tion 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 appropriation, the University of Houston provides rehearsal space, offices, scene and costume shops, as well as personnel in the areas of administration, development, and public relations. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989, a special grant was awarded by the Cullen Trust for the Performing Arts so that the Houston Shakespeare Festival could take its place as a member of the League of Resident Theatres, the nation's professional community of Equity companies.

Associations with other related organizations continue. Sidney Berger is co-founder and president-elect 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-Fifth Anniversary Season 1999

Twelfth Night

July 30, August 5, 7, 11, 13

The Taming of the Shrew

July 31, August 4, 6, 12, 14

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.

The 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.

British Airways

Williams

THE HOUSTON SHAKESPEARE FESTIVAL ALSO GRATEFULLY ACKNOWLEDGES SPECIAL GRANTS FROM

The W.J. Bowen Foundation

Exxon

Festival Angels

The Gailo Trust

John P. McGovern, M.D.

KUHF 88.7 FM

Mayor, Day, Caldwell & Keeton, L.L.P.

Randalls, Inc.

Shell Oil Company Foundation

Twelfth Night

by

William Shakespeare



DIRECTOR

Sidney Berger

SCENIC DESIGNER

Kevin Rigdon

LIGHTING DESIGNER

John Gow

COSTUME DESIGNER

Susan Kelly

SOUND DESIGNER

Kelly Babb

PRODUCTION STAGE MANAGER

Bruce Price*

ASSISTANT STAGE MANAGER

Debs Ramser*

ORIGINAL MUSIC BY

Robert Nelson

CHOREOGRAPHY BY

Chesley Krohn



GEORGE HIXSON

Cast

Orsino, Duke of Illyria	Joel Sandel
Sebastian, brother of Viola	Daniel Magill
Antonio, a sea captain	Jef Johnson
A Sea Captain/1st Officer	Bob Boudreaux
Valentine, gentleman attending on the Duke	Ilich Guardiola
Sir Toby Belch, uncle to Olivia	Rutherford Cravens*
Sir Andrew Aguecheek	Walton Wilson*
Malvolio, steward to Olivia	Charles Sanders*
Fabian, servant to Olivia	Kent Johnson
Feste, a clown, servant to Olivia	James Belcher*
Olivia, a countess	Leslie Maness*
Viola, sister to Sebastian	Barbara Sims*
Maria, Olivia's woman	Theo Lane Moffett
Priest	Darwin Miller
Attendants, Officers, Sailors, Etc.	Christopher Blessitt
	James Lee Burke
	Kaytha Coker
	Ryan Thomas Heitzman
	Cheryl Loeb
	Jaclyn Williams

*Member, Actor's Equity Association

Synopsis

Viola is shipwrecked on the Illyrian shore, and believing that her twin brother Sebastian has been drowned, disguises herself as a boy (Cesario) and becomes a page to Duke Orsino. She bears his message of love to the Countess Olivia, who is mourning for her own dead brother. Olivia rejects the Duke but falls in love with Cesario/Viola.

Meanwhile, Olivia's uncle Sir Toby, her suitor Sir Andrew Aguecheek, her gentlewoman Maria, her servant Fabian, and Feste the fool band together to play a trick on Malvolio, her puritanical steward, an enemy of them all. The trick is in the form of a letter, indirectly telling him Olivia is infatuated with him. He follows the unusual instructions he reads in the letter, only to be declared mad and locked away.

Sebastian was saved from the shipwreck by Antonio, a pirate who once attacked Orsino's ships. They arrive in the town and go their separate ways, Antonio entrusting Sebastian with his money.

The plotters have persuaded Sir Andrew to challenge Cesario to a duel over Olivia's love. Antonio arrives, mistakes Cesario for Sebastian, draws his sword to help and is arrested by the Duke's officers. Believing Sebastian to be Cesario, Sir Toby attacks him, only to be beaten and chastised by Olivia, who invites the bewildered young man to go with her. Encouraged by Sebastian's response, Olivia urges marriage.

Finally, confusions are resolved: the twins recognize each other; Viola will wed Orsino; Toby weds Maria; and Malvolio, released, swears revenge on everyone.

"They're all mad here." — CHESHIRE CAT TO ALICE

"In no other play by Shakespeare do the words mad and madness recur so often, madness being the extreme condition of the divided self. The journey towards reconciliation of that division could be said to be the substance of the play, alternately hilarious and heartfelt." — DAVID WILLIAM

"So I wasn't dreaming after all, unless—unless we're all part of the same dream." — ALICE

"Summer's Lease hath all too short a date." — SONNET XVIII

"E-piph-a-ny (I-pif'-a-ne) *n.*, a prime Christian feast, celebrating January 6; also called Twelfth Day, Little Christmas, and Manifestation of Christ to the Gentiles. Its eve is Twelfth Night. It commemorates three events: baptism of Jesus, the visit of the Wise Men to Bethlehem, and the miracle of Cana. The feast is more ancient than Christmas and technically more important, ranking after Easter and Whitsunday."

On Twelfth Night (January 6, 1412), Joan of Arc was born.

On Twelfth Night (January 6, 1759), Martha Dandridge Custis married George Washington.

On Twelfth Night (January 6, 1858), Samuel Morse made his first public demonstration of the telegraph.

On Twelfth Night (January 6, 1878), Carl Sandburg was born.

"... the scene of Twelfth Night is the elusive and evanescent, but limitless and immortal land of dreams" — WILLIAM WINTER

"... the death of a twin seems to cause a sense of desolation different in kind from other bereavements, and the surviving twin often tries to 'compensate' for the loss by attempting to assume the other's identity." — ROGER WARREN

CORPORATE SPONSORSHIP NIGHTS

Friday, July 30

The Brown Foundation, Inc.
The Houston Endowment, Inc.

◆ ◆ ◆

Thursday, August 5

KUHF 88.7

◆ ◆ ◆

Saturday, August 7

The Cullen Trust for the Performing Arts
Exxon

◆ ◆ ◆

Wednesday, August 11

The Gailo Trust
British Airways

◆ ◆ ◆

Friday, August 13

Festival Angels

The Taming of the Shrew

by

William Shakespeare



DIRECTOR

Beth Sanford

SCENIC DESIGNER

Kevin Rigdon

LIGHTING DESIGNER

John Gow

COSTUME DESIGNER

Margaret M. Monostory

SOUND DESIGNER

Kelly Babb

PRODUCTION STAGE MANAGER

Bruce Price*

ASSISTANT STAGE MANAGER

Debs Ramser*



GEORGE HIXSON

Cast

Baptista Minola, of Padua, father of Katharina & Bianca	.....	Rutherford Cravens*
Katharina	.....	Barbara Sims*
Bianca	.....	Jennifer Cherry
Petruchio, of Verona, suitor of Katharina	.....	Walton Wilson*
Lucentio (Cambio)	} suitors	..... Daniel Magill
Gremio		..... Ralph Ehntholt
Hortensio (Litio)	} of Bianca	..... Charles Sanders*
Vincentio, of Pisa, father of Lucentio		..... Kent Johnson
Pedant (impersonating Vincentio)	.....	Jef Johnson
Tranio (later impersonating Lucentio)	} servants	..... Joel Sandel
Biondello		..... Ilich Guardiola
Grumio	} servants	..... James Belcher*
Curtis		..... Charles Allen Hutchison
Nathaniel/Haberdasher	.....	Bob Boudreaux
Peter/Tailor	.....	Jason Douglas
Widow/Bridesmaid	.....	Leslie Maness*
Townspople, Officers, Etc.	.....	Christopher Blessitt
		Jason Davis
		Cheryl Loeb
		Anessa Ramsey
		Tyler Whitmer

*Member, Actor's Equity Association

Synopsis

Baptista Minola, a wealthy merchant of Padua, has decreed that his youngest daughter, Bianca, will not be permitted to marry until her older sister, the formidable Katharina, is wedded. Lucentio, a young man from Pisa, arrives with his two servants, Tranio and Biondello, and falls in love with Bianca. Meanwhile, the adventurer, Petruchio, who has heard of the shrewish Katharina, vows to have her and to "Wive it wealthily in Padua." Bianca's suitors offer to help so that their chances of wooing Bianca are enhanced.

Petruchio meets the combative Katharina and in a stormy scene vows to wed her despite her evident aversion to him. He succeeds in arranging the wedding and afterwards trundles the furious Katharina to his country house. There, he deprives her of sleep and food in order to "tame" her. Meanwhile, Lucentio, disguised as a tutor, woos and wins the love of Bianca.

Petruchio, through a series of challenges to his new wife, reflects her excesses back to her. At a dinner in the final scene, all the men wager that their respective wives will obey a call for them to appear. Each tries but is refused and rebuked; all, save Katharina, who decries the other wives' disobedience to their husbands and promises the altogether shocked Petruchio that she will always be a faithful and obedient wife. Both realize that now Katharina has given her husband what he most needs among his fellow husbands, she will expect no less of him. All ends in celebration.

This year's festival
is dedicated
to the memory of
José Quintero,
one of this nation's
greatest directors
and teachers.

"Now be she lambe or be she ewe

Give me the sheep, take thou the shrew" — THOMAS TUSSER, 1580

"Men and women don't belong in the same century." — HENRIK IBSEN

"What Petruchio wants and ends up with is a Katharina of unbroken spirit and gaiety who has suffered only minor physical discomfort and who has learned the value of self-control and caring about someone other than herself." — ANNE BARTON

"At the core of a coherent social structure as he viewed it lay marriage, which for Shakespeare is no mere comic convention but a crucial and complex ideal. He rejected the stereotype of the passive, sexless, unresponsive female and its inevitable concomitant, the misogynist conviction that all women were whores at heart. Instead, he created a series of female characters who were both passionate and pure, who gave their hearts spontaneously into the keeping of the men they loved and remained true to the bargain in the face of tremendous odds." — GERMAINE GREER

"In order to make her aware of the true nature of her behavior Petruchio burlesques Katharina's unreasonable conduct, and thus shows her a picture of herself . . . she has always behaved like a fool, although she is not a fool, and her new sense of humor is an indication of a profound change within her." — HARDIN CRAIG

CORPORATE SPONSORSHIP NIGHTS

Saturday, July 31

The Fondren Foundation

John P. McGovern, M.D.

◆ ◆ ◆

Wednesday, August 4

Mayor, Day, Caldwell & Keeton, L.L.P.

◆ ◆ ◆

Friday, August 6

The Scholarship Foundation of the Houston Delphian Assembly

Shell Oil Company Foundation

◆ ◆ ◆

Thursday, August 12

Williams

◆ ◆ ◆

Saturday, August 14

Randalls, Inc.

The W.J. Bowen Foundation

1999 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*, *As You Like It*, and *King Lear*, 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 Clair de Lune*, *TBone '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 and holds a John & Rebecca Moores Scholar Professorship.

Beth Sanford (Director)

Beth Sanford is currently a member of the faculty at St. John's School and Producer Director of Houston REVELS. She was formerly Associate Artistic Director at Stages Repertory Theatre for five seasons and Resident Director at the Alley Theatre for over 20 years. Ms. Sanford directed more than 45 productions including long-running hits *Steel Magnolias* and *Jacques Brel*. Her productions of *The Miracle Worker* and *A View from the Bridge* toured nationally.

Kevin Rigdon (Scenic Design)

Broadway: *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*; *The Caretaker*; *Ghetto*; *Speed-the-Plow*; *Glengarry Glen Ross*. London: *The Man Who Came To Dinner*; *Ricky Jay and His 52 Assistants*; *The Grapes of Wrath*; *Speed-the-Plow*; *Orphans*. Off-Broadway: *Oleanna*;

Edmond; *Picasso at the Lapin Agile*; *Distant Fires*; *Trafficking in Broken Hearts*; *Unidentified Human Remains and the True Nature of Love*; *Balm in Gilead*; and *A Nightingale Sang...*; *True West*. Alley Theatre: *Travesties*; *Gross Indecency*; *The Beauty Queen of Leenane*; *The American Dream*; *The Zoo Story*; *How I Learned to Drive*; *In The Jungle of Cities*; *Picasso at the Lapin Agile*; *The Greeks*; *Inherit the Wind*; *The Cryptogram*; *The Crucible*; *Our Town*. Houston Shakespeare Festival: *King Lear*; *The Two Gentlemen Of Verona*. University of Houston: *The Skin of Our Teeth*; *The Glass Menagerie*; *Slow Dance on the Killing Ground*; *Romeo and Juliet*. Other Theatres: Steppenwolf Theatre (110 productions), American Repertory Theatre, The Mark Taper Forum, The Kennedy Center, The Ford's Theatre, The Goodman Theatre, Old Globe Theatre, Milwaukee Repertory Theatre, The Festival of Perth, The Festival of Sydney, The Cameri Theatre of Tel-Aviv. Mr. Rigdon is the Associate Director/Designer of the Alley Theatre and teaches design at the University of Houston.

John Gow (Lighting Designer)

Alley Theatre, Lighting Design: *Sherlock's Last Case* (Associate Lighting Design), *Keely and Du*, *Ohio Impromptu*, *Krapp's Last Tape*. Children's Theatre Festival, Set and Lighting Design: *The Princess and the Pea*, *The Greatest Adventure of All*. Lighting Design: 35 productions, including *Sleeping Beauty*, *Pinnocchio*, *Snow White*, *Merlin the Magician*. Houston Shakespeare Festival, Set and Lighting Design: *Comedy of Errors*, *Tempest*, *Macbeth*, *Winter's Tale*. Lighting Design: 30 productions including *King Lear*, *Two Gentlemen of Verona*, *Taming of the Shrew*, *Julius Caesar*, *Othello*, *Richard III*. Stages Repertory Theatre, Set and Lighting Design: *The Moon Is Blue*, *Ascendancy*, *Hotel Oubliette*, *Sight Unseen*. Lighting Design: *Always . . . Patsy Cline*, *Betrayal*, *Pacific Overtures*. UH 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: 45 productions including *The Skin of Our Teeth*, *Glass Menagerie*, *Romeo and Juliet*.

Susan Kelly

(Costume Designer for Twelfth Night)

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*, *Comedy of Errors* and *King Lear* 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. Monostory

(Costume Designer for The Taming of the Shrew)

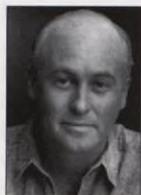
Margaret Monostory is proud to be designing costumes for her second season at the Houston Shakespeare Festival. Last summer she designed *Two Gentlemen of Verona* and *Winnie the Pooh* for the Children's Festival. Ms. Monostory served as Resident Costume Designer for Main Street Theatre's '97-'98 Season. She has also designed for Theater LaB (*Box Office of the Damned*, *The Destiny of Me*, *Avenue X*), Stages Repertory Theatre (*Kindertransport*), the Ensemble (*A Midsummer Night's Dream*, *Distant Voices*), and the Strand Theatre in Galveston (*Sherlock's Last Case*, *Jean Lafitte of the Mason Rouge*). Ms. Monostory has also costumed for Rice University's Shepherd School of Music, opening *The Pirates of Penzance*, *Albert Herring*, *The Merry Wives of Windsor*, and *Così Fan Tutte*, and has her MFA in Costume Design from the University of Texas.

Kelly Babb (Sound Designer)

This is Mr. Babb's 13th season with HSF, where he has designed such notable productions as *Hamlet*, *Macbeth*, *Pericles*, *Tempest*, *Romeo and Juliet*, and many others. He also has designed sound and/or lights for the Children's Theatre Festival, Galveston Outdoor Musicals, The Moore's Opera Theatre, HSPVA, College of the Mainland, Strand Theatre, Main Street Theater, Stages Repertory Theatre, DiverseWorks, the University of Houston, and the Actors Workshop of Houston. 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. He is currently an instructor of theatre arts at Prairie View A&M University. He resides in Dickinson with his wife, Bethany.

The Company

James Belcher*



Mr. Belcher was last seen as Lenin in the Alley Theatre's production of *Travesties*. He was also seen as Earl of Gloucester in *King Lear* for the Houston Shakespeare Festival. Among the roles that Mr. Belcher has performed in his 10 seasons with HSF are Dromio of Syracuse 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 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, Main Street Theater, Actor's Theatre of Houston, and other theatres in Houston and around the country. He has worked in 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.

Bob Boudreaux



Perhaps most familiar to audiences as a 20-year member of the Eyewitness News Team at ABC/Disney-owned KTRK-TV, Bob marks his 10th consecutive season as part of the Festivals' company. Previous seasons include roles in *King Lear*, *Hamlet*, *Macbeth*, *Henry V*, *Romeo and Juliet*, *The Merchant of Venice*, *Much Ado About Nothing*, *Comedy of Errors*, *As You Like It*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Pericles*, *The Two Gentlemen of Verona*, *Love's Labour's Lost*, and *The Tempest* (1990 and 1997 productions). Bob has appeared at Stages Repertory Theatre in productions of *Side by Side by Sondheim* and *The Chili Queen*. Film and television work includes *Dark Dancer* (HBO), *They Still Call Me Bruce* (HBO, USA), *Walker, Texas Ranger* (CBS), and the yet-to-be-released films *Fools Gold* and *Retribution*. Bob 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 a helicopter pilot in Vietnam. He currently serves on several community boards, including the governing boards of Stages, the Festival's Company, and the advisory boards of the Worldfest International Film Festival and the Alley Theatre.

Jennifer Cherry



Children's Theatre Festival: Princess in *The Princess and the Pea*, Ming-Su in *The Emperor and the Nightingale*, Annie in *The Greatest Adventure of All*. University of Houston: Juliet in *Romeo and Juliet*,

Laura in *The Glass Menagerie*, Gladys in *The Skin of Our Teeth*. University of Texas: Masha in *Three Sisters*. Houston Shakespeare Festival: Ursula/Super in *Two Gentlemen of Verona*. Jennifer is currently working on a Bachelor of Arts degree at the University of Houston. She sends her love to her two sisters, Christen and Jessie.

Rutherford Cravens*



Rutherford Cravens is producer/director of Shakespeare Outreach, Houston's only free touring theatre. In past HSF seasons, he has directed *Troilus and Cressida*, *The Merry Wives of Windsor*, and *Two Gentlemen of Verona*. He has also appeared in numerous HSF roles that include Claudius in *Hamlet*, Holofernes in *Love's Labour's Lost*, Macduff in *Macbeth*, Feste in *Twelfth Night*, and Kent in *King Lear*. Among his roles for the Alley Theatre were Nicola 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 *Below the Belt*, *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 Levinsky in *Nuts*. Recent film and television appearances include featured roles in *Streets of Laredo*, *Dead Man's Walk*, and *Walker, Texas Ranger*.

Jason Douglas



Mr. Douglas has appeared previously with the Houston Shakespeare Festival in productions of *Hamlet* and *Much Ado About Nothing*. Recent roles include Henry Tilney in *Northanger Abbey* and Roderigo in *Othello* at Main Street Theater, and General Santa Anna in the Theatre Under the Stars production of *Zorro*. Other recent credits include *Angel Street*, *A Streetcar Named Desire*, *Antony and Cleopatra*, and *Julius Caesar* at the Alley Theatre, *Compleat Wks of Wllm Shksp*

(Abridged) at New Heights Theatre, and *Camino Real* with Infernal Bridegroom Productions. In the previous three summers, Jason appeared as Batman in the *Batman Forever Water Stunt Spectacular* at Six Flags-Astroworld, and his voice has starred in numerous Japanese cartoons, including *Street Fighter*, *Sorcerer Hunters* and *Cutey Honey*.

Ralph Ehntholt



This is Ralph's fifth season with the Houston Shakespeare Festival. Past roles have included Gonzalo in *The Tempest*, Adam in *As You Like It*, Sir Nathaniel in *Love's Labour's Lost*, and Egeon in *The Comedy of Errors*. Ralph has also been involved in the Children's Theatre Festival where he has performed as Rumpelstiltskin, the Father in *Star Stealer*, and Ling-Po in *The Emperor and the Nightingale*. He has appeared in several theaters in the Houston Area and has just completed playing seven roles in *The Uneasy Chair* at The Actor's Theatre of Houston.

Ilich Guardiola



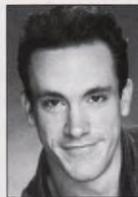
Ilich is a senior at the UH School of Theatre and is proud to be a part of the 25th Anniversary of HSF. UH credits include Hastings in *She Stoops to Conquer*, Hermocrates in *The Triumph of Love*, Valentine in *Twelfth Night*, Beverly Carlton in *The Man Who Came to Dinner*, and Don Pedro in *Much Ado 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 Main Street Theater's *Macbeth* (Macduff), *The Secret Garden* (Dr. Neville), and *Sunday in the Park with George* (Alex/Soldier). At New Heights Theatre he played Fleetwood in *The Life*. HSF roles have included *Pericles* and *As You Like It*. Ilich would like to thank his lovely wife and wonderful family for their support.

Charles Allen Hutchison



This is Chuck's second season with HSF. This is his third season with CTF. Past credits include *The Tempest*, *The Princess and the Pea*, *The Emperor and the Nightingale*, *The Greatest Adventure of All*, and *The Star Stealer*. At the Actor's Theatre of Houston he has appeared in *The Taming of the Shrew* and *Scapino!*. At Stages Repertory Theatre he was seen in *All Over* (supervised by Edward Albee) and *Valadon* (an Edward Albee New Plays Workshop production). At Main Street Theater he was seen as Ponyboy in *The Outsiders* and in *Macbeth*. His Houston Grand Opera credits include *Resurrection* and *Mefistofele*. At the University of Houston School of Theatre he has appeared in *Romeo and Juliet*, *Much Ado About Nothing*, and *Answers*. Chuck has been studying at the University of Houston School of Theatre for three years including two years of Jose Quintero's Advanced Acting Class. He has taken four years of dance with Bruce Rousch. Film credits include *Arlington Road* and *Dana Clutz*. Chuck would like to give thanks to God.

Jef Johnson



Jef has appeared locally at Main Street Theater (*Accidental Death of an Anarchist*, *If You Gave a Moose a Muffin*, *The Miser*), Stages Repertory Theatre (*Chili Queen*, *Amphitryon*, *Mirandolina*, *Beauty and the Beast*), Children's Theater Festival (*Winnie the Pooh*, *The Emperor's New Clothes*), as well as with the Texas Mime Theatre, Theater LaB, and Jaguar Sun. He has also worked in Philadelphia, where he last appeared as the Duke in *Measure for Measure* at Annenberg Center. Mr. Johnson has trained with the prestigious Cirque de Soleil and looks forward to working with them in the near future.

Kent Johnson



Kent Johnson has appeared in numerous HSF productions including *King Lear*, *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*, *Waiting For a Kiss*, *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 New Heights Theatre (*The Boys In the Band*), the Commerce Street Artist's Warehouse (*King Lear*), Chocolate Bayou Theatre (*Dangerous Corner*), The Houston Shaw Festival (*Candida* and *Saint Joan*), 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 Donnely Financial, Pilgrim's Cleaners, Charter Hospital, Shell Oil, Compaq Computers, Framework, and Myer's Productions. Currently, Mr. Johnson teaches theatre at Episcopal High School.

Daniel Magill



Daniel Magill is currently in the Actor Training Program at Penn State University, where he will receive his MFA in Theatre in May 2000. As part of their Resident Theatre Company, he has played Macheath in *Threepenny Opera*, Cassio in *Othello*, Antonio in *The Duchess of Malfi*, Florindo in *The Servant of Two Masters*, the Husband in a Japanese Kyogen Theatre production of *Caught In a Sack*, and the Actor in *Tales of the Lost Formicans*. Before leaving for

Penn State, Daniel received his BA from the University of Houston. He has worked at Stages Repertory Theatre with Edward Albee's New Playwriting Workshop, the Houston Shakespeare Festival, Theatre Under the Stars, and the Alley Theatre.

Leslie Maness*



Leslie is pleased to be making her debut at HSF. She was last seen in the Actor's Theatre of Houston's production of *The Uneasy Chair*. Other roles include: Hermia in *A Midsummer Night's Dream*; Kate in *The Taming of the Shrew* at the Palace Theatre in Manchester, New Hampshire; Nellie in *South Pacific*; Louisa in *The Fantasticks*; Aldonza in *Man of La Mancha*; Grusha in *Caucasian Chalk Circle* at the Mount Washington Valley Theatre in North Conway, NH; Nina in *The Seagull*; Lucy in *You're A Good Man, Charlie Brown*; Maggie in *Lend Me a Tenor*; Catherine in *The Foreigner*; Cleo in *Rocket to the Moon*; Cecily in *The Importance of Being Earnest*; and Agnes in *I Do! I Do!* at the Barnstormers Theatre. After living in New York for many years, Leslie is happy to be back in her hometown with husband Tom Prior, and their son, Brendan.

Darwin Miller



Darwin is making his HSF debut. A veteran of over 40 productions, he has appeared at the Country Playhouse as Nonno in *Night of the Iguana* and Selsden in *Noises Off*. He was seen at the Theater LaB as John in *Breaking the Code*, and at the Actor's Theatre as the judge in *Nuts*. He was recently in the Alley Theatre production of *Inherit the Wind*. He has appeared in TUTS' production of *Follies* as Willie and in Galveston Outdoor Musicals' *Brigadoon* as McLaren and *A Funny Thing Happened on the Way to the Forum* as Senex. Other Shakespearean roles include Gloucester in *King Lear* and Adam in *As You Like It* in last year's Shakespeare by the Book Festival.

Theo Lane Moffett



In a previous HSF season Theo Lane Moffett appeared as Luce and the Lady Abbess in *Comedy of Errors*. Other Houston performances include Emilie in *My Three Angels*, and Marion in *Good Housekeeping* at Main Street Theater; Maggie in *Hobson's Choice*, Lois in *Straight and Narrow*, and Women in *Six Women with Brain Death* at The Actor's Workshop; and the Nurse in *Wings* and Dora in *The Swan* at Stages Repertory Theatre. Ms. Moffett is currently completing her undergraduate degree at the University of Houston School of Theatre where she recently appeared as Mrs. Antrobus in *The Skin of Our Teeth*.

Joel Sandel



Joel Sandel was previously seen at the HSF in *King Lear*, *The Two Gentlemen of Verona*, *The Winter's Tale*, and *Macbeth*. Elsewhere Mr. Sandel has appeared at Main Street Theater in *Othello*, *The Sisters Rosensweig*, *Macbeth*, *Hapgood*, *Falsettoland*, *An Ideal Husband*, *Sunday in the Park with George*, *Chekhov In Yalta*, and *A Perfect Ganesh*. At Stages Repertory Theatre, he appeared in the world premiere of *Ascendancy* as well as many EarlyStages productions. At Theater LaB Houston he was in *Blood Brothers* and *Search and Destroy*. At the New Heights Theatre he has appeared in *The Boys In the Band* and *Vieux Carre*. At Curtains Theatre he has appeared in *Joe Egg* and *Beyond Therapy*. He was in *The Chalk Garden* and *The Philadelphia Story* at the Actor's Theatre of Houston and in *Cloud Nine* at the Actors Workshop. 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 was last seen here as the Fool in last year's *King Lear*. 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), *Christmas Memory* (Truman Capote), *Julius Caesar* (Caesar), and *Road* (Jerry/Professor). He 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 (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.

Barbara Caren Sims*



For HSF, Barbara has played Adriana in *Comedy of Errors*, Rosalind in *As You Like It*, Gertrude in *Hamlet*, Nurse in *Romeo and Juliet*, and Rosaline in *Love's Labour's Lost*. Off-Broadway credits include: Fern in *The Hope Zone* (Circle Rep); Dolly in *Night Seasons*; Fay in *Laura Dennis* (Signature Theatre Company); Jesse Mae in *Trip to Bountiful* (TheatreFest); Janine in *Winding the Ball* (Public Theatre); and the Woman in *Laughing Wild*. Regional credits include Myra in the American premiere of Horton Foote's *Talking Pictures* and Sylvie in the stage production of *Moonlight and Valentino*. She is a member of the Actor's Studio.

Walton Wilson*



For HSF, Walton has played Jacques in *As You Like It* and Gower in *Pericles*. New York credits include: BAM Next Wave Festival, Dance Theatre Workshop, HERE, Holderness Project, La Mama, Lincoln Center Lab, Public Theatre, The Salon, and Vineyard Theatre. Regional credits include: Actors Theatre of Louisville, American Repertory Theatre, Dallas Theatre Center, Shakespeare & Company, Stages Repertory Theatre, Swine Palace, Williamstown Theatre Festival, and Fundacao Gulbenkian in Lisbon. He is a Designated Linklater Voice Teacher and an Associate Teacher of Fitzmaurice Voicework. He is currently on the faculty of NYU's Experimental Theatre Wing, Fordham University, Shakespeare & Company, and The National Theatre Institute.

*Member, Actor's Equity Association

Introducing...

Christopher Blessitt

Chris is happy to be returning to HSF after appearing in the 1998 production of *King Lear*. He is a graduate of Friendswood High School, where he performed in 13 shows. He has just completed his freshman year at UT Austin and will perform in his first mainstage production there in the fall.

James Lee Burke

James is making his HSF debut with *Twelfth Night*. Tomball College: Steve in *Say Goodnight Gracie*, Camille in *A Flea in Her Ear*, Lysander in *A Midsummer Night's Dream*, Eugene in *Biloxi Blues*; Edward Albee Workshops: Patrick in *Honestly*. James is a student at the University of Houston.

Kaytha Coker

Kaytha Coker received a BA in vocal performance from Houston Baptist University. She has performed with various theatres in and around town, including Main Street Theater, EarlyStages, Galveston Outdoor Musicals, and the Gilbert and Sullivan Society. Some of her favorite roles are Rapunzel in *Into*

the Woods, Peggy in *Godspell*, and Isabella in *Northhanger Abbey*.

Jason Davis

Jason is thrilled to be a part of the production of *The Taming of the Shrew* and the Houston Shakespeare Festival. His recent credits include C. C. Chandler in *Box 13*, Malcolm Newton in *Bedroom Farce*, and Jack Barry in *Night and Her Stars*. Jason would like to thank all those who have supported him continuously.

Ryan Thomas Heitzman

Ryan is making his debut at the Houston Shakespeare Festival. Previously, he's been seen in many theaters around Houston and in *Bold Strides* at the University of Houston. Currently, he can be seen as Hansel in *Hansel & Gretel* in the Children's Theatre Festival. He would like to thank all his instructors at UH.

Cheryl Loeb

Cheryl is making her debut at the Houston Shakespeare Festival with *Twelfth Night* and *The Taming of the Shrew*. She recently appeared at The Company Onstage as Star Fairy in *Pinocchio*. Cheryl is currently a theatre student at the University of Houston.

Anessa Ramsey

Anessa is just happy to be here. She can be seen in the 1999 Children's Theatre Festival production of *Hansel & Gretel* where she plays the role of Gretel.

Tyler Whitmer

Tyler has been performing in Houston since he was nine years old. You may have seen him with HGO, TUTS, or the Actor's Theatre of Houston. Now in Austin, he is studying acting at the University of Texas. He is happy to be back home for the summer and performing for a Houston audience once again.

Jaelyn Williams

Jaelyn is making her HSF debut with *Twelfth Night*. Entering her senior year at the UH School of Theatre, her credits include Marta in *Kiss of the Spiderwoman*, Chorus in *Sweeney Todd*, Texas in *Cabaret*, and Steele in *A Piece of My Heart*. She also served as choreographer for the Indiana University Singing Hoosiers.

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 16 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 *The Chekhov Choice*, this summer's CTF productions of *The Emperor and the Nightingale*, and *Hansel & Gretel*, *The Heiress* and *All in the Timing* for UH Downtown, and *How the Other Half Loves* for Unity Theatre in Brenham. Jon's other recent design work includes sound designs for *The Glass Menagerie* and *The Skin of Our Teeth* for UH, and lighting designs for *The Heiress*, *Hansel & Gretel*, and *Master Harold . . . and the boys*. Jon received his BA from Rice University, and an MFA from Florida State University, and has worked previously as Designer/Technical Director at Indiana State University, University of Texas at Austin, and UH-Clear Lake.

Jerry Aven (Business Manager)

Jerry Aven, Department Business Manager, 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 Manager for The Honors College, the Department of Industrial Engineering, and the Department of Civil and Environmental Engineering. She has also completed courses over 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 the Phoenix Theater in Phoenix, AZ. This is Mr. Tuttle's second 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 Phoenix Theater in Phoenix, AZ, The Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, and Main Street Theater. In addition, he has also designed numerous sets for more than 15 seasons. Mr. Tuttle currently is a staff member of the UH School of Theatre.

Toni Lovaglia
(Costume Supervisor)

This is Toni Lovaglia's fourth season as Festivals Costume Supervisor and first year as the Costume Supervisor for the UH Academic Year. She came to Texas seven 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 Shakespeare 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 fifth season with the Festivals Company. Mr. Price served as the production stage manager for HSF's productions of *King Lear*, *The Two Gentlemen of Verona*, *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 recently received his MFA degree in directing from the University of Houston School of Theatre and has directed local productions of *Winter Tree*, *Terrible Believer*, *In My Mother's Heels*, and *Happy Birthday, Baby*. He has also served as assistant director to Rob Bundy on *Quills* and Ed Muth on *Das Barbecu*, both at Stages Repertory Theatre.

Debs Ramser*
(Assistant Stage Manager)

This is Debs Ramser's third season with HSF. She was Assistant Stage Manager for *King Lear*, *Two Gentlemen of Verona*, *The Comedy of Errors*, and *The Tempest*. For Stages Repertory Theatre, she has been the Production Stage Manager for *The Moon is Blue*, *Kindertransport*, *Nixon's Nixon*, *Funny Girl*, *Fit to be Tied*, *All Over*, *Quills*, *Jack and Jill*, *Chili Queen*, *Three Viewings*, and *She Loves Me*, among others. Previously for Stages, she was Assistant Director for *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.

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

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.

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The Foundation recognizes the contributions the Houston Shakespeare Festival makes to Houston, and is pleased to have supported the Festival for a number of years.

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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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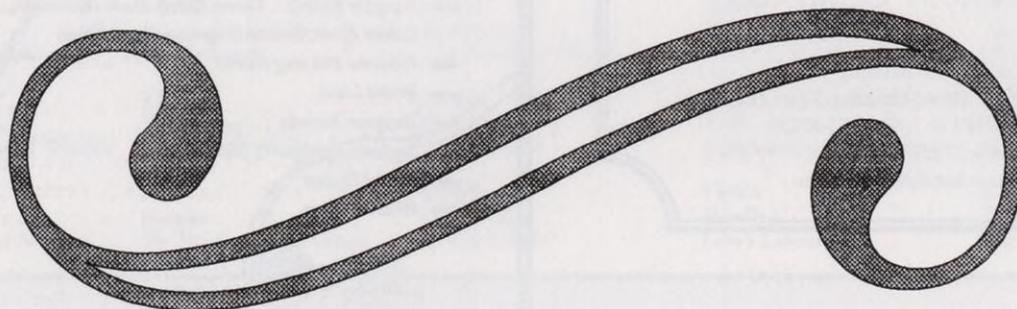
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*Good, my lord, will you see
the players well bestowed?
Do you hear, let them be well
used; for they are the abstract
and brief chronicles of the
time: after your death you were
better have a bad epitaph than
their ill report while you live.*

HAMLET, Act II, sc. ii, 1

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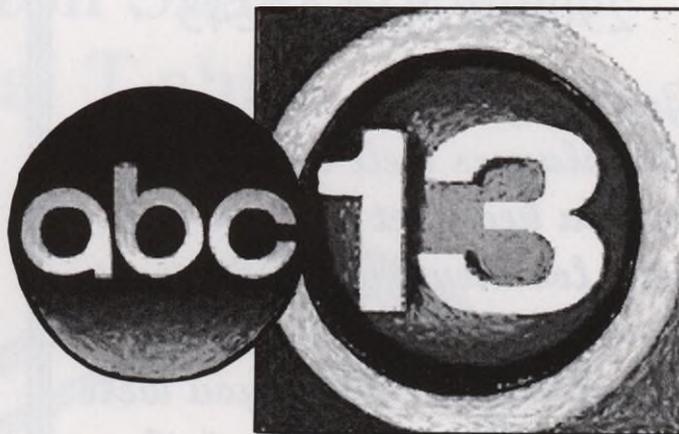
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*Congratulations on the
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*"If we Shadows have offended,
Think but this, and all is mended:
That you have but slumb'ed here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends."*

*A Midsummer Night's Dream
Act V, Scene I.*

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