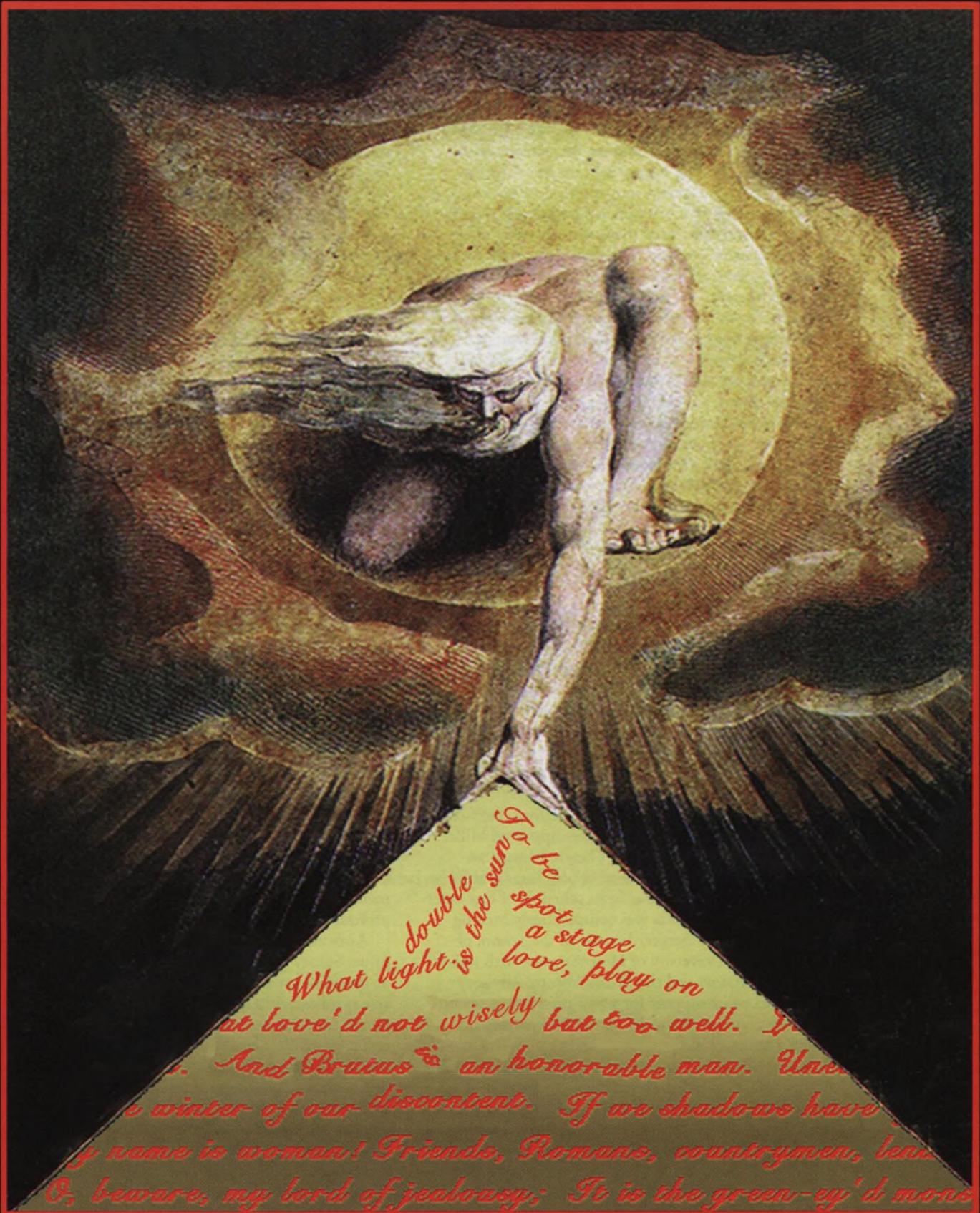


# Houston Shakespeare Festival 1997



What light <sup>double</sup> <sup>is the sun</sup> <sup>I a be</sup> <sup>spot</sup>  
at love'd not wisely but too well. <sup>a stage</sup> <sup>love, play on</sup>  
And Brutus <sup>is</sup> an honorable man. Unweary  
the winter of our discontent. If we shadows have  
y name is woman! Friends, Romans, countrymen, lend  
O, beware, my lord of jealousy; It is the green-ey'd monster

I recently attended the opening of the new Globe Theatre in London. I had been part of actor-director Sam Wanamaker's dream project for some 18 years. Stepping into this reconstruction of Shakespeare's original theatre, dating back to 1599 and burning down in 1613, was electrifying. Only blocks away was the foundation of the recently discovered original Globe. This was the ground where the original Lear and Hamlet walked, and now thousands again stood in the yard and cheered from the galleries, chomped on nuts, and

## From the producing director

quaffed their beer or wine, much as the Elizabethans did. One block away, in the

basement of an office building, peering through the ground-level windows, I could see the remains of the Rose Theatre, the first Elizabethan theatre to be unearthed. There, the famed actor Edward Alleyn strutted in the great plays of Christopher Marlowe, among others.

The silent testimony of these two remnants of a golden age of theatre, coupled to the glistening new Globe where the works of Shakespeare once again breathe easily in the architecture for which they were written, validated my view that to truly gain the power of Shakespeare's text we must find a theatre parallel to his own.

Miller has proved to be such a venue. In this, our 23rd season, we have a theatre environment that embraces diverse people milling together in every conceivable dress. No one is "well-behaved." No, this is the atmosphere of a ball game. Audiences are active participants, just as they were in 1600. I feel comfortable suggesting that when Hamlet asked whether he should or should not be, he was volubly advised by his audience.

Now celebrating its 23rd season, the Houston Shakespeare Festival has grown into one of the major events on Houston's summer entertainment calendar, attracting more than 450,000 people in its recent history. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families. At HSF, they are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theatre.

## Festival history

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

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

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

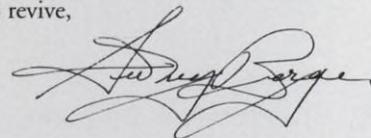
Our players have similarly been part of such dialogues—all part of theatre at its very best, a tripartite communication between playwright, actors and audience. That is the heart of its vitality. No one is deceived; in Shakespeare we are gently shaken from illusion so that we find our way home with the play living in our minds and hearts, remaining there for a very long while.

*If we shadows have offended  
Think but this and all is mended:  
That you have but slumb'ed here,  
While these visions did appear . . .*

The essence of great theatre is its unpretentiousness. As I sat through the new Globe performance of *Henry V*, the audiences booing the French and the actors changing their lines because of input from their listeners, I knew the greatness of these plays was that they could never be completed. Each audience and company of actors would build the structure again and again from the bricks and mortar of the text, each time redesigning the mosaic. Elizabethan theatre is grandly alive, and its actors 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.*

This is what the old Globe achieved, this is what the new Globe hopes to revive, and this is the dynamism we dream of here.



Sidney Berger, Producing Director

Funding sources and audiences have grown in successive seasons. In addition to a budget appropriation, the University of Houston provides rehearsal space, offices, scene and costume shops, as well as personnel in the areas of administration, development, and public relations. There is now a Festivals Company board of directors whose interests also include the Children's Theatre Festival and other professional projects of the UH School of Theatre. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989, 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. Its mission is to act as a forum for the exchange of ideas and resources relating to the production of Shakespeare's plays. Also active is HSF's affiliation with the International Shakespeare Globe Centre, an organization committed to rebuilding the Globe Theatre as close to its original site as possible, and the Shakespeare Globe Centre of the Southwest, which presents Shakespeare Outreach programs and residencies free to schools and other institutions throughout the city.

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

## The Tempest

August 1, 7, 9, 13, 15

## The Comedy of Errors

August 2, 6, 8, 14, 16

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 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 ✓
- Festival Angels ✓
- ~~Enron~~
- KUHF 88.7 FM ✓
- ~~Texas Commission on the Arts~~
- ✓ Transco, one of the Williams Companies, Inc. ✓

✓ GROVERN  
Mc Grovern  
Fund

# The Tempest



George Hixson

Director	Carolyn Houston Boone
Scenery and Lighting Designer	John Gow
Costume Designer	Katherine Snider
Sound Designer	Kelly Babb
Production Stage Manager	Bruce Price*
Assistant Stage Manager	Debs Ramser*
Assistant Director and Movement Coach	Brian Byrnes
Assistant to the Director	K. David Cochran

## Synopsis

Twelve years ago, Prospero, the Duke of Milan, was usurped by his brother Antonio, with the help of Alonso, King of Naples, and the King's brother, Sebastian. Cast adrift in a boat with his baby daughter, Miranda, Prospero landed on an island where, by the use of his magic art, he has ruled over the savage Caliban and the Spirit Ariel. Now he uses his power to raise a storm that will shipwreck his enemies and work his revenge.

On the island, the shipwrecked travelers are separated: the King of Naples searches for his son, Ferdinand, although believing him drowned; Sebastian plots to kill his brother and usurp the crown; and the drunken butler, Stephano, and the jester, Trinculo, are persuaded by Caliban to kill Prospero. Ferdinand meets Miranda, and they fall in love. Prospero sets heavy tasks to test Ferdinand and then presents the young couple with a betrothal masque celebrating chastity and the blessings of marriage.

With his enemies finally brought together before him, Prospero forgives them. He renounces his magical power, releases Ariel and Caliban, and prepares to return to the world of men.

## Corporate Sponsorship Nights

Thursday, August 7

Arthur Andersen

Saturday, August 9

Brown Foundation

Wednesday, August 13

Enron

Friday, August 15

Transco

## The cast

PROSPERO, magician	Howard French
MIRANDA, daughter to Prospero	Megan Burr
ARIEL	Robin Burke*
CALIBAN	Rutherford Cravens*
ALONSO, King of Naples	William Hardy*
SEBASTIAN, his brother	Dominique Gerard
FERDINAND, Alonso's son	Curtis Billings
ANTONIO, Prospero's brother	Niel Prunier
GONZALO	Ralph Ehntholt
ADRIAN	Bob Boudreaux
TRINCULO, Alonso's jester	Jim Parsons
STEPHANO, Alonso's butler	James Belcher*
BOATSWAIN	Lee Smith
IRIS	Barbara Caren Sims*
CERES	Amanda Henkel
JUNO	Jaime Flowers
SPIRITS	Krista Forster
	Brad Hernandez
	Charles Allen Hutchison
	Rebecca Tindel

\*Member of Actor's Equity Association

"When we see how nothing in the play is what it seems, how it takes place on an island and not on an island, during a day and not during a day, with a tempest that sets off a series of events that are still within a tempest even when the storm is done, that the charming pastoral for children naturally encompasses rape, murder, conspiracy and violence; when we begin to unearth the themes that Shakespeare so carefully buried, we see that it is his final statement, and that it deals with the whole condition of man."

Peter Brook, *The Empty Space*

"What wounds are so deep that we cannot forgive? What journey is so challenging that it allows us to learn about our true nature? This fantastical tale of mystical spirits and human frailties, nobles and clowns, launches us on a voyage navigated by magical forces and the depths of emotion. Among the most moving of Shakespeare's works, *The Tempest* explores the rebirth of spirit, the search for purpose, and ultimately, the need for forgiveness."

Unknown

"We are such stuff as dreams are made on."

*The Tempest*



# The Comedy of Errors

George Hixson

Director Sidney Berger  
 Scenery and Lighting Designer John Gow  
 Costume Designer Susan Kelly  
 Sound Designer Kelly Babb  
 Production Stage Manager Bruce Price\*  
 Assistant Stage Manager Debs Ramser\*  
 Movement Coordinator Brian Byrnes  
 Assistant Director Amy Dudley Smith

## Synopsis

Because of the hostilities between the states of Syracuse and Ephesus, Egeon, a merchant from Syracuse, is arrested on Ephesusian shores. He relates the story of his shipwrecked family from whom he was separated and for whom he now searches. In the rescue from the wreck, Egeon and his wife, each with a twin son named Antipholus, who each had a twin servant named Dromio, were taken to two different ports. Now, eighteen years later, each group is unaware of the other's existence.

On arriving in Ephesus, Antipholus of Syracuse instructs his Dromio to deposit gold at the inn. He then meets Dromio of Ephesus, whom he abuses for not having done so. Upon complaining of his treatment of his real master, Antipholus of Ephesus, he is once again chastised—this time for speaking nonsense. Meanwhile, the faithful Dromio of Syracuse has deposited the gold but is beaten by Antipholus of Syracuse for seemingly pretending not to have done it.

There is further complication when the single Antipholus of Syracuse is warmly entertained by his brother's wife, Adriana. Confusions proliferate, but the farce ends happily when Egeon encounters his wife, Emilia, now an abbess. They are joined by their sons, their respective Dromios and Adriana, to celebrate their reunion.

### Corporate Sponsorship Nights

Saturday, August 2  
 Houston Endowment  
 Wednesday, August 6  
 KUHF 88.7 FM  
 Friday, August 8  
 Houston Chronicle  
 Thursday, August 14  
 Festival Angels  
 Saturday, August 16  
 Cullen Trust for the Performing Arts

## The cast

SOLINUS, the Duke	William Hardy*
EGEON, a traveler from Syracuse	Ralph Ehntholt
ANTIPHOLUS OF EPHEBUS	Robin Burke*
ANTIPHOLUS OF SYRACUSE	Dominique Gerard*
DROMIO OF EPHEBUS	James Belcher*
DROMIO OF SYRACUSE	Rutherford Cravens*
BALTHASAR, a local business man	David Born
ANGELO, a goldsmith	Robert Leeds
A MERCHANT	Lee Smith
DR. PINCH, a conjurer	Michael Wonio
EMILIA, an abbess at Ephesus, and Egeon's wife	Theo Lane Moffet
ADRIANA, wife of Antipholus of Ephesus	Barbara Caren Sims*
LUCIANA, her sister	Nathalie Cunningham
LUCE, Adriana's kitchen maid	Theo Lane Moffet
COURTESAN	Nina Guidry
OFFICER	Bob Boudreaux
TOWNSPEOPLE	Devlin Browning
	Isaiah Joseph Ehntholt
	Christian Holmes
	Felicidi Scott
	Catherine Taylor
	Jessica Torok

\*Member of Actor's Equity Association

"One of the most persistent comic points in Shakespeare is . . . the breakdown of philosophy in the face of experience—particularly when the experience is yours and the philosophy is someone else's."

Alexander Leggatt

"One of the charms of a tall tale is its very tallness."

Tyrone Guthrie

"*The Comedy of Errors* is an early study in the nature of personal identity. How soon does one's conception of oneself, the belief in one's own identity, break down before lack of recognition on the part of others? How far do we need others in order to have an identity at all? Is one's identity entirely dependent on the personal and social links and bonds, the ties of family, love, friendship and civic duty?"

Gwyn Williams

"Comedy is often about theft, exactly as tragedy is very often about murder."

Eric Bentley

"*The Comedy of Errors* is primordial since it is Shakespeare's single comedy where the audience knows all and the characters are in the dark."

Harry Levin

"Methinks I see these things with parted eye,  
when everything seems double."

Hermia,

*A Midsummer Night's Dream*

"Among those whom I like or admire, I can find no common denominator, but among those whom I love, I can: all of them make me laugh."

W. H. Auden

# 1997 Houston Shakespeare Festival Company

## Sidney Berger (Producing Director)

Founder of the Houston Shakespeare Festival, past president and 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

## Artistic staff

Artist, Dr. Berger has directed recent HSF productions of *Much Ado About Nothing*, *Henry V*, *The Merchant of Venice*, *Hamlet*, and *As You Like It*, as well as *Sight Unseen* and *Substance and Fire*, *A Kind of Alaska*, and *A Delicate Balance* at Stages Repertory Theatre where he served as Artistic Consultant. As an associate artist of the Alley Theatre, he has directed *Frankie and Johnny in the Claire De Lune*, *T Bone N Weasel*, and *All in the Timing*. He recently directed *My Fair Lady* for TUTS. 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.

## Carolyn Houston Boone (Director)

*The Tempest* represents Ms. Boone's fifth season with HSF. Other HSF directing credits include *Pericles*, *Love's Labor's Lost*, *A Midsummer Night's Dream*, and *Romeo and Juliet*. Ms. Boone is a member of the faculty of the UH School of Theatre, teaching acting and directing. The university awarded her the Cooper Award for Teaching Excellence, 1996-1997. Representative shows directed at UH include *Of Mice and Men*, *Dancing at Lughnasa*, *Biederman and the Firebugs*, *The Fifth of July*, and *Scapino*, among others. Other directing credits include productions at Stages Repertory Theatre, Main Street Theater, and the Children's Theatre Festival. As an actress, Ms. Boone was recently seen as Velma in Jim Lehrer's *Chili Queen* at Stages, and was seen last season in the one woman show, *My Left Breast*, at New Heights Theatre. Other representative roles include Marge in *The Substance of Fire* (with Jerome Kilty), Lorraine in *The Man Who Came to Dinner*, M'lynn in *Steel Magnolias* (with Bettye Fitzpatrick), and Mistress Page in HSF's *The Merry Wives of Windsor*. Last summer, Ms. Boone studied at the Royal National Theatre in London with Janet McTeer and Richard Eyre.

## John Gow (Scenery and 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*; Stages Repertory Theatre designing scenery and/or lighting for *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 *The Reluctant Dragon*, the opening production for The Austin Theatre for Youth. Last year he designed scenery and lighting for the Houston Shakespeare Festival's productions of *Macbeth* and *Winter's Tale*, and has designed lighting for many earlier 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 *The Comedy of Errors*)

This is Ms. Kelly's third 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* 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 an associate professor of design. When not designing or teaching, she is developing a studio showcase series at Texas A&M that highlights the work of women playwrights.

## Katherine Snider (Costume Designer for *The Tempest*)

Katherine Snider has a BA in design from Clemson University and an MFA in design from UH. For the Children's Theatre Festival at UH she designed *Aladdin*, *The Jungle Book*, *Beauty and the Beast*, and *The Magic Pot and the Leprechaun*. She also designed costumes for the School of Theatre's production of *The Pear Tree*, which aired on KUHT- Public Television, and the 1993, 1994, and 1995 Christmas Revels. For Stages Repertory Theatre she designed the set for *A Lovely Sunday for Creve Coeur*. She has designed costumes for *The Comedy of Errors* and *Hamlet* for the Clemson Shakespeare Festival and *Macbeth*, *Hamlet*, *Love's Labor's Lost*, *Pericles*, and *As You Like It* for the Houston Shakespeare Festival. Ms. Snider has worked as a freelance craft technician for the Alley Theatre, the Houston Ballet, the Houston Grand Opera, and the High School for the Performing and Visual Arts.

## Kelly Babb (Sound Designer)

Mr. Babb is designer-in-residence for the Moore's Opera Center at the University of Houston Opera Theatre, Actor's Workshop of Houston, and College of the Mainland in Texas City. He has designed sound and/or lights for Stages Repertory Theatre, Main Street Theater, Galveston Outdoor Musicals, The Ensemble, Diverse Works, Strand Street Theatre, Upper Deck Theatre, and The Children's Theatre Festival. A graduate of UH, this is Mr. Babb's eleventh season with HSF.

## Brian Byrnes

### (Movement Coach and Assistant Director for *The Tempest*)

Mr. Byrnes is coaching movement this summer for Children's Theatre Festival (*Goldilocks*) and Houston Shakespeare Festival (*The Tempest* and *Comedy of Errors*). In the Houston area, his fight direction and movement coaching includes Houston Grand Opera (*Tosca and Faust*), The Alley Theatre (*The Greeks*), Main Street Theater (*Hamlet*), University of Houston (*Of Mice and Men*, *Much Ado About Nothing* and *Dancing at Lughnasa*), Shakespeare by the Book (*Henry V*), Stages Repertory Theatre (*Chili Queen*), and Lone Star Performing Arts (*Singin' In The Rain*). Mr. Byrnes has staged fights for New York and regional theatres including Lincoln Center, The John Houseman Theatre, 29th Street Playhouse, National Theatre of the Performing Arts, Westbeth Theatre, Three Rivers Shakespeare Festival, New American Theatre, Iowa Summer Rep, Hope Summer Rep, and many other companies. As an actor, Mr. Byrnes has performed off-Broadway, regionally, in commercials, and television. He is a faculty member with the University of Houston School of Theatre, teaching movement and stage combat.

## Special thanks

Alice Sullivan & Lisa Hodde, Alley Theatre  
Melissa Graff, Houston Grand Opera  
Betty Chlystek, School of Theatre and Dance,  
University of Texas  
Cristi Castle, Lima Rock Entertainment  
Michael Pacciorini,  
California State University at Long Beach  
Lynn Ramey, Oregon Shakespeare Festival  
Rebecca Lowe, Pope Hair Design  
Susan Stanley, Techniques Hair Studio,  
Spring, Texas

## The company



### James Belcher\*

Among the roles that James Belcher has performed in his eight seasons with HSF are 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 Gobbo in *The Merchant of Venice*, and Falstaff in *The Merry Wives of Windsor*.

Most recently he directed *A Flea in Her Ear* for Tomball College, and performed Emil in Stages Repertory Theater's production of *Three Viewings*. Mr. Belcher is a 17-year member of Actor's Equity Association. He also appeared in numerous productions for the Alley Theatre during his eight years as a resident acting company member. Other credits include performances at San Antonio Shakespeare Festival, the Austin Shakespeare Festival, Theatre Under the Stars, Stages, Theater LaB, and other theaters 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 *Ochio 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 and the University of Houston.



### Curtis Billings

Curtis Billings most recently appeared at the Alley Theatre as the Visitor in *Picasso at the Lapin Agile*. He is a student at the UH School of Theatre where he has appeared in *Much Ado About Nothing*, *Of Mice and Men*, *Total Abandon*, *Sty of the Blind Pig*, and *The Man Who Came to Dinner*. His New Orleans' credits include appearing in a production of *Fragments*,

directed by Edward Albee. He trained for four years at the New Orleans Center for the Creative Arts (NOCCA), where his credits include roles in *As You Like It*, *A Midsummer Night's Dream*, *The Comedy of Errors*, *John Brown's Body*, *U.S.A.*, *Clytemnestra*, *Martin Luther King, Jr.*, and *Antigone*, as well as roles with the NOCCA Mime and Storytelling Troupes.



### David Born

David Born studied acting at the American Conservatory Theatre (A.C.T.) in San Francisco and holds a BA from the University of Houston School of Theatre. He was recently seen as the radio man, Harry Y. Esterbrook, in the Alley's production of *Inherit the Wind* and is currently touring his one-man show *Sam Houston: The Hero of San Jacinto* to schools statewide.

Mr. Born appeared last year in *Macbeth* as the 1st Murderer, with other HSF credits including *Winter's Tale*, *Julius Caesar*, *Richard III*, and *Othello*. David has also appeared in numerous productions for Stages Repertory Theatre, the Ensemble, Main Street Theater, and Curtains Theatre, among others. Film and television credits include *Sidekicks*, *Keaton's Cop*, *Doc's Full Service*, *Cultivating Charlie*, *Walker, Texas Ranger*, and *Unsolved Mysteries*.



### Bob Boudreaux

Bob Boudreaux returns for his eighth season as a performing member of the Festival. Previous roles include Francisco in *Hamlet*, Marcade in *Love's Labor's Lost*, a murderer in *Macbeth*, Jamy in *Henry V*, and Sexton in *Much Ado About Nothing*. Mr. Boudreaux has also appeared in *The Tempest* (1990), *Romeo and Juliet*, *The Merchant of Venice*, *As You Like It*, *Pericles*, *The Merry Wives of Windsor*, and *The Winter's Tale*. Most recently he was seen in *Chili Queen* at Stages Repertory Theatre, where he had also performed

the narrator's role in the 1992 production of *Side by Side by Sondheim*. Film and television credits this year include *Dark Dancer* (HBO) and *Walker, Texas Ranger* (CBS). Mr. Boudreaux was an English major at University of Massachusetts and is a former army captain with a highly decorated combat tour as a helicopter pilot in Vietnam. For the past 18 years he has been an anchor-reporter at KTRK ABC Television. He currently serves on the Festival's Board of Governors, the Advisory Board of the Worldfest International Film Festival, the Alley Theatre, and the Governing Board at Stages.



### Robin Burke\*

Robin Burke is returning for his third season with HSF. Previous roles include Oliver in *As You Like It*, Malcolm in *Macbeth*, and Florizel in *The Winter's Tale*. Most recently, he appeared in the CTF production of *The Star Stealer* and was seen in past productions of *The Wonderful Land of Oz* and *Aladdin*. Other

Houston credits include the Alley Theatre's productions of *The Crucible*, *A Christmas Carol*, *Arms and the Man*, *Antony and Cleopatra*, and *Julius Caesar* with Vanessa Redgrave. Mr. Burke also performed with Stages Repertory Theatre in last season's *The Swan* (title role) and *Dog Opera*; and Infernal Bridegroom's *The Balcony* and *Marat/Sade*. Upcoming projects include *Ascendancy* at Stages in January 1998.



### Megan Burr

Megan Burr is making her HSF debut this season. She has appeared in Main Street Theater's production of *Arcadia* as Chloe. Other credits include appearances in Shakespeare by the Book's production of *Hamlet* as Ophelia, and Sam Houston State University's productions of *Julius Caesar* as Portia, and *Arsenic and Old Lace* as Elaine.



### Rutherford Cravens\*

Rutherford Cravens is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach, Houston's only free touring theatre. 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' 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*.



### Nathalie Cunningham

Nathalie Cunningham has previously appeared with HSF as Celia in *As You Like It*, Nell Quickly and Alice in *Henry V*, and Jaquinetta in *Love's Labor's Lost*.

Other Houston credits include the roles of Cleanthis and Night in Stages Repertory Theatre's production of *Amphitryon*, Violante in *The Wonder: A Woman Keeps a Secret* at Main Street Theater, and Leah in *The Immigrant* at Strand Street Theater. Ms. Cunningham spent many years acting in and around Chicago, as well as touring nationally and internationally. Her voice can be heard frequently on Houston radio and television.

**Ralph Ehnholt**

Ralph Ehnholt'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.

**Jaime Flowers**

Jaime Flowers is making her debut with HSF this season. She is a recent graduate of the UH School of Theatre, where she appeared as Hulda in *Doll*, Leontine in *Triumph of Love*, and Belinda/Flavia in *Noises Off!* Other credits include Eva in *Evita* at the Playhouse Theatre (Loch Sheldrake, NY), Annie in *Annie Get Your Gun* earlier this year at Miller Outdoor

Theatre, and Louise in *Gypsy* at the College of the Mainland.

**Krista Forster**

Krista Forster is a recent graduate of the UH School of Theatre where she appeared in *Much Ado About Nothing*, as Rose in *Dancing at Lughnasa*, and as Poppy in *Noises Off!* Krista has also appeared in the Edward Albee Playwriting Workshops and *Thirteen Stories High* at Zocalo Theatre. This is Krista's second season with HSF; previous credits include *Love's*

*Labor's Lost* and as the Player Queen in *Hamlet*.

**Howard French**

Howard French is returning to HSF with previous credits including Orlando in *As You Like It*. His other theatrical credits include the world premiere of *Rock and Betty Dance*, *Noises Off!*, *Tracers*, *Terra Nova*, as well as the world premiere of *An Evening with Liberace* in Los Angeles. Some of his film and television credits include *Come See the Paradise*, *Born on the 4th of July*,

*The Court Martial of Jackie Robinson* for TNT, *NYPD Blue*, *Murder She Wrote*, and *Sisters*, as well as numerous commercials.

**Dominique Gerard**

This is Dominique Gerard's first appearance with HSF. He graduated from the UH School of Theatre this Spring. While at UH, Dominique performed in several productions including *Much Ado About Nothing*, *Noises Off!*, *Doll*, *Standing on My Knees*, and *Total Abandon*. His credits around Houston include Sky in New Heights Theatre's production of *View*

*Carre*, and the Tin Man in Galveston Outdoor Musicals' production of *The Wizard of Oz*.

**Nina Marie Guidry**

This is Nina Guidry's third season with HSF, with previous appearances including a witch in *Macbeth* and a Lady in *The Winter's Tale*. Her Houston-area credits include *Me and My Girl*, *Music Man*, and *The Most Happy Fella* with Theatre Under the Stars. She is a featured performer at the Texas Renaissance Festival and can be found in the Feast Hall as the

Mistress of the Feast.

**William Hardy\***

William Hardy is making his second appearance with HSF, having previously performed in *Henry V* and *Midsummer Night's Dream*. He was an actor and resident director at the Alley for twenty seasons, acting in over eighty productions. He has played in eleven TUTS musicals and has been seen in four Stages' productions, including three in the past season. He

was the original Sheriff in Houston's *Best Little Whorehouse* and toured with it for three years opposite Alexis Smith and Barbara Eden. During a ten-year New York residence, he understudied John Cullum on Broadway and played off-Broadway and in most of the country's leading regional theatres. He played all the New York soaps and appeared in the award-winning series *Separate But Equal* and *My Sweet Charlie*.

**Amanda Henkel**

Amanda Henkel recently graduated from the University of Houston where she received her BA in theatre. This is her first appearance with HSF. Her Children's Theatre Festival credits include *Snow Queen*, *The Star Stealer*, and *Emperor's New Clothes*. While a student at UH, she appeared in productions of *Dancing at Lughnasa*, *Much Ado About Nothing*,

*Standing on My Knees*, *Noises Off!*, *The Man Who Came to Dinner*, *She Stoops to Conquer*, *Urban Voices*, *Mourning Becomes Electra*, and *Antigone*.

**Brad Hernandez**

This is Brad's second appearance with HSF. He was last seen in *The Magic Hour* at Stages for the Edward Albee Playwriting Workshop. His past credits include *Much Ado About Nothing* and *Revels Houston*. Mr. Hernandez will be a sophomore at UH next year where he will continue his studies in theatre.

**Charles Allen Hutchison**

This is Charles Hutchison's first appearance with HSF. He was most recently seen as the Creature in CTF's *The Star Stealer*. He is a student at the UH School of Theatre where he appeared in *Much Ado About Nothing* and the Edward Albee Playwriting Workshop at Stages as Maurice Utrillo in *Valadon*. Other credits include appearances in Lon Morris College's productions

as Senex in *Forum*, Gerry in *Dancing at Lughnasa*, and Scrooge in *A Christmas Carol*.

**Robert Leeds**

This is Robert Leeds' second appearance with HSF, with a previous appearance as Dr. Caius in *The Merry Wives of Windsor*. Other Houston appearances include *The Mask of Moriarty*, *Of Thee I Sing*, *An Ideal Husband*, and *Out of This World* for Main Street Theater; *Carmen* and *The Mikado* for Houston Grand Opera; *Mirandolina* at Stages; and *Piaf* at New

Heights Theatre. He received his BA from the University of Houston and received additional training from Marcel Marceau at Ecole Internationale de Minodrame.

**Theo Lane Moffett**

This is Theo Lane Moffett's first appearance with HSF. In Houston, Mr. Moffett has appeared at Stages Repertory Theatre as Dora in *The Swan* and the Nurse in *Wings*. Other credits include Sophie in *Dominion* at HCC; Maggie in *Hobson's Choice*, Lois in *Straight and Narrow*, and in *Six Women with Brain Death* . . .

Or, *Expiring Minds Want to Know* at The Actor's

Workshop; and four consecutive seasons with The Gilbert and Sullivan Society at the Wortham Center. Outside of Houston, Ms. Moffett performed the roles of Jennifer in *Paint Your Wagon*, Agnes Gooch in *Mame*, Ella in *Charlie's Aunt*, and Lavinia Penniman in *The Heiress* at The Balboa Theatre Guild in The Republic of Panama.

**Jim Parsons**

This is Jim Parsons' third season with HSF, with previous appearances in *Midsummer Night's Dream*, *Henry V*, *Pericles*, and *As You Like It*. He was most recently seen in *Chili Queen* at Stages, where he also performed in *Mirandolina*. Other regional credits include Infernal Bridegroom's productions of *End Game*, *Marat/Sade*, *The Balcony*, *Suicide in B-flat*, *Othello*, *Guys and Dolls*,

*Woyzeck*, and *Eddie Goes to Poetry City*. He was also seen in Curtains Theatre's productions of *The Nerd* and *LaRonde*. He is a graduate of the UH School of Theatre where he performed *Twelfth Night*, *Crimes of the Heart*, *Antigone*, *Rosencrantz and Guildenstern Are Dead*, *The Romantics*, *Doll* (Stuart Ostrow, director) and *Noises Off!*. This is Mr. Parsons' fourth season with the Children's Theatre Festival, and he can be seen this summer in *The Star Stealer*, *The Emperor's New Clothes*, and *Goldilocks and the Three Bears*.

**Niel Prunier**

Niel Prunier is making his HSF debut in *The Tempest*. Previously, he could be seen as Captain Brice in *Arcadia*, Cleante in *The Miser*, and Ben in *Six Degrees of Separation* at Main Street Theater. Other credits include Tye in *Vieux Carre* at New Heights Theatre and Danny in *First Night* at Actors' Theatre. Previous Shakespeare credits include Cassio in *Othello*, and

Bassanio in *Merchant of Venice* at HCC, and Bertram in *All's Well That Ends Well* at Rice University. At Yale University, Mr. Prunier played Flan in *Six Degrees of Separation* and Steve in *A Streetcar Named Desire*. He is a graduate of the Rice Architecture School.

**Barbara Caren Sims\***

Barbara Sims has previously appeared with HSF as Rosalind in *As You Like It*, the Nurse in *Romeo and Juliet*, Rosaline in *Love's Labor's Lost*, and Gertrude in *Hamlet*. She lives in New York where she was most recently seen in *The Hope Zone* opposite Olympia Dukakis for Circle Rep. New York credits include Dolly in Horton Foote's *Night Seasons*, Fay in Foote's

*Laura Dennis* for Signature Theatre, Jessie Mae in *The Trip to Bountiful* with Ellen Burstyn, and Woman in *Laughing Wild*. Regional credits include Myra in *Talking Pictures*, Sylvie in *Moonlight and Valentino* with Carlin Glynn and Mary Stuart Masterson, Betty in *Rock and Betty Dance*, Roberta in *Danny and the Deep Blue Sea*, Prudence in *Beyond Therapy*, Paula in *The Collection*, and Deborah in *A Kind of Alaska*. She is a member of the Actor's Studio in New York.

**Lee Smith**

Lee Smith is a graduate student at the UH School of Theatre where he has appeared in *Of Mice and Men*, *The Gondoliers*, *Much Ado About Nothing*, and *Dancing at Lughnasa*. He is a member of the Shakespeare Outreach Troupe that tours local high schools and senior centers. Austin credits include *As You Like It*, *Romeo and Juliet*, and *Fiddler on the Roof*.

His television credits include PBS' *Texas Parks & Wildlife* as the narrator.

**Rebecca Tindel**

Rebecca Tindel is making her debut with HSF this season. Last December she received her BA from the UH School of Theatre where she appeared in *The Dining Room* and *Antigone*. Most recently, she appeared as Horatio in an all-female cast of *Hamlet* at Main Street Theater, and as the Flying Nun in Theater LaB's *The Tragic and Horrible Life of the Singing Nun*.

**Michael Wonio**

This is Michael Wonio's sixteenth Shakespeare production including his previous appearances in HSF as the 1st Watch in *Much Ado About Nothing*, Friar John in *Romeo and Juliet*, Old Gobbo and Tubal in *Merchant of Venice*, and 1st Citizen in *Coriolanus*.

Other recent appearances include Dr. Tambourri in *Passion*, and Nizam and Scones in *Dark Rapture* at

Theater LaB, Bob Garfield in *Rafi of the Medusa* for Inside Out Productions, and Ben in *The Secret Garden* at Main Street Theater. He has also appeared at Encore Theatre, the Jewish Theatre Festival, Houston Shaw Festival, Strand Street Theatre, Chocolate Bayou, and No Encontramos, and has directed at Houston Skyline Theatre, The Little Room Downstairs, Harbour Playhouse, Clear Creek Country Theater, Galveston College, and Texas A&M at Galveston. By day, he is a research assistant at UTMB in Galveston.

**Devlin Browning.** This is Devlin Browning's first appearance with the Houston Shakespeare Festival. Currently, he is a sophomore at the University of Houston.

**Isaiah Joseph Ehntholt.** This is Isaiah Ehntholt's first season with HSF. He is currently a second-year drama major at SJCC south campus in

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Houston where he has appeared as Ezekiel in *Kentucky Cycle Part One*, Cheswick in *One Flew Over the Cuckoo's Nest*, Bruce Tick in *The Revenger's Comedies*, and Chet in *The Sunny Day Monster*, for which he won a nomination for the Irene Ryan Award.

**Christian Holmes.** Christian Holmes is a native Houstonian. He marched in the Cavaliers Drum and Bugle Corps, and Escapade Winterguard before joining the dance division at the UH school of Theatre in 1995. He is currently a theatre/education major with a minor in dance education.

**Felicidi Scott.** Felicidi Scott is an MFA student at the UH School of Theatre, where her most recent role was as Life in Edward Albee's Playwriting Workshop production of *Valadon* at Stages. She received her BFA at Texas Tech University, where she played the roles of Mary Ann Jackson in *The Kentucky Cycle*, French Fries in *Talking With*, and The Nurse in *Equus*. This is her first appearance with HSF.

**Catherine Taylor.** This is Catherine Taylor's first appearance with HSF. Previous credits include Nellie Bess in *The Night Hank Williams Died* and a player in *Dr. Hero* at Lee College.

**Jessica Torok.** Jessica Torok is making her HSF debut with *The Comedy of Errors*. Local audiences have seen Jessica in Stages Repertory Theatre's productions of *Pinocchio* and *The Land of the Dragon*. Ms. Torok is a graduate of the North Carolina School of the Arts high school program and is currently a second year acting major at Chicago's prestigious "The Theatre School" acting conservatory at DePaul University.

## Staff

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

This is Bruce Price's third season with the Festivals Company. Last year, Mr. Price served as the assistant stage manager for HSF's 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 is currently pursuing his MFA in directing at the University of Houston School of Theatre.

### I. Christopher Berg (Technical Director)

This is Christopher Berg's first season with HSF. His local technical theatre credits include the 1994-95 season at the Alley Theatre where he served as a draftsperson. His technical direction credits include the Brown County Playhouse where he also was the scenic designer for *Black Comedy* and *Picnic*, and the Wisconsin Shakespeare Festival where he was also the scenic designer for *Measure for Measure*. He served as a technical assistant for the Lyric Opera of Chicago's production of *Das Rheingold* and La Jolla Playhouse's production of *Tommy*.

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

This is Debs Ramser's first season with HSF. She has stage managed *Chili Queen*, *Dog Opera*, *Lady Day at Emerson's Bar and Grill*, *Three Viewings*, and *She Loves Me* for Stages Repertory Theatre. 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*, *Oedipus the King*, *Red Scare on Sunset*, *Into the Woods*, *La Nona*, *Chekhov in Yalta*, *The Tempest*, and *Burn This*. She is a graduate of Rice University.

### Jonathan Middents (Production Manager)

Jonathan Middents has been a member of the Festivals Company and the UH School of Theatre for fourteen years. In addition to management and teaching duties, his work in the past year includes set designs for this summer's CTF productions of *The Star Stealer* and *Goldilocks and the Three Bears*, set designs for the UH Downtown productions of *The Unexpected Guest* and *Death of a Salesman*, lighting designs for *Death of a Salesman* and *Goldilocks*, and sound designs for the UH productions of *Of Mice and Men* and *Much Ado About Nothing*. He received a 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.

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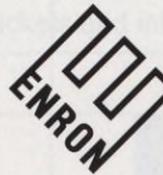
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# The Festivals

## 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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## Festival Angels, Inc.

Festivals Angels, Inc., is a tax-exempt, nonprofit 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, Texas 77204-5071, (713) 743-3003.

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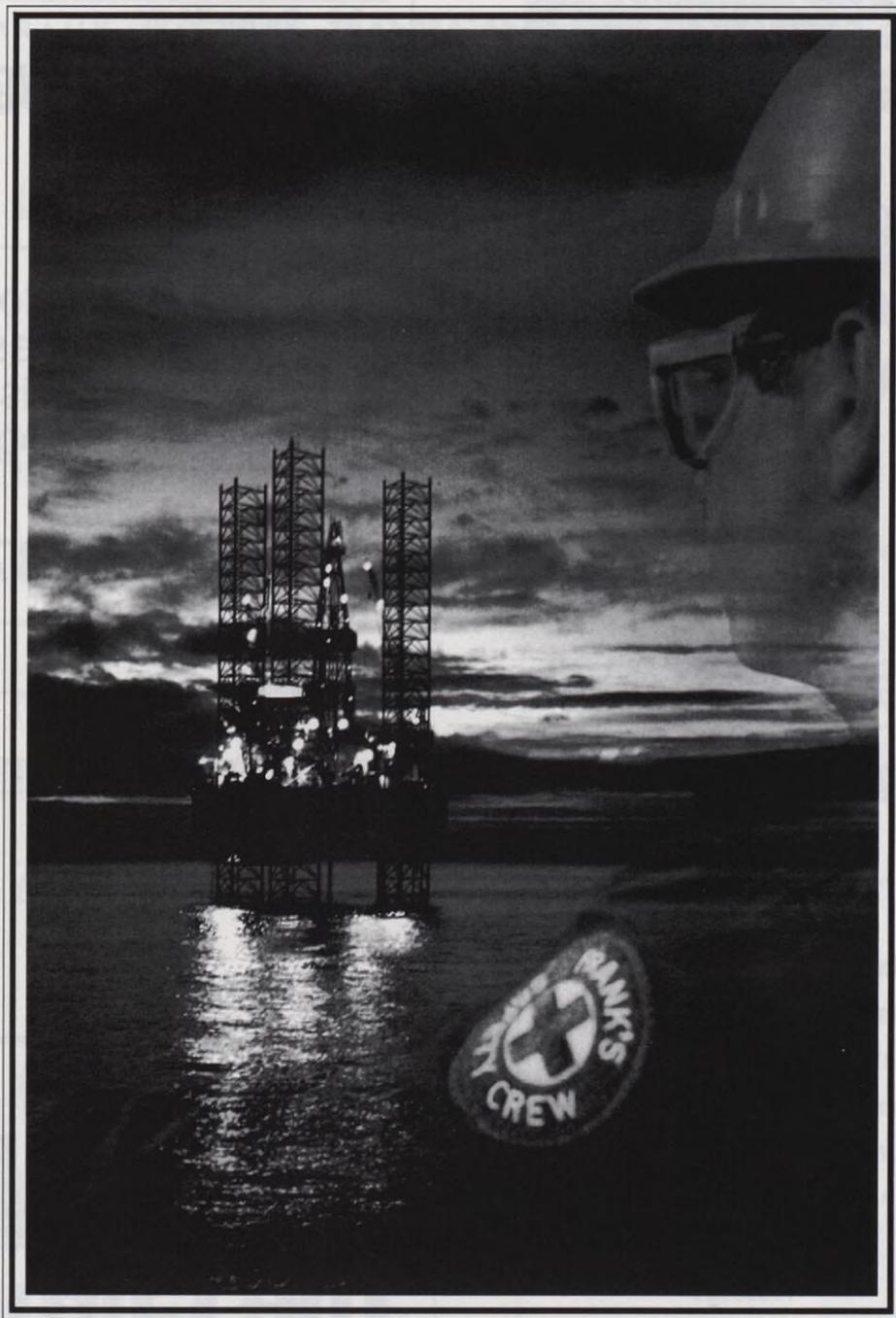
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