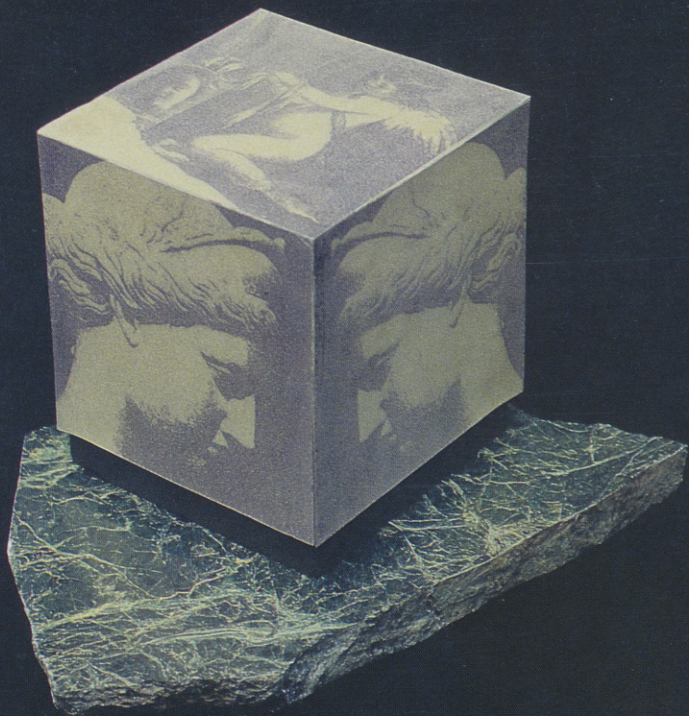


Houston
Shakespeare
Festival



1990

From the producing director

The Arts at Risk

We currently face congressional legislation that would deny federal funding to works of art judged "obscene." Art, by its very nature, regardless of form, is an affirmation of life. Once external controls are placed on art and it functions as a mirror of the opinions and tastes of others, thus losing its mystery and its universality, it becomes parochial and merely serves the biases and needs of a limited population. More directly, the method involved in applying these controls is called censorship.

We have had numerous examples of censored art in the past, and we see what clearly results from it. When captive populations are told by political rulers what to paint or play or write, only those who resist create works of enduring value.

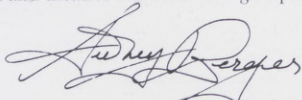
While we have thought this to be a problem only of Eastern Bloc countries, the irony now seems to be that, more and more, freedom is accompanying their newfound liberation while we, in the bastion of democracy and free thought, are suddenly at threat, threat from those who wish to control the arts by deciding for us what we should or should not see, hear or read. As a corollary of that danger, we face the potential "punishment" of the elimination of any support for the arts by the federal government through the loss of the National Endowment for the Arts as an entity.

Perhaps even more ironic is the fact that in its record of support over a 25-year history, having provided 85,000 grants, barely .0003 percent could in any way be considered controversial. And even in that microscopic population, the American public was free to determine its own opinion. If Congress does not reauthorize the NEA, we will leave the civilized community of nations whose support for the arts is as natural as support for any social, medical or economic service to its people.

To censor the arts is to suggest that life has only singular interpretations. We ascribe to noted director Peter Brook's view that

Any single word, line, character or event has not only a large number of interpretations but an unlimited number, which is the characteristic of reality.

We urge all our patrons who value the quality of life and the natural freedom to choose what they believe to write to their congressmen and senators. They do listen. The opposition has organized and mustered its forces. Let us form our own armies so we can be assured of having the capability of judging the value of what is in our museums, books, concert halls and theatres without a surrogate parent determining that for us.



Sidney Berger, Producing Director

*Please help spread
the word!*

Write your congressmen today:

United States Senate
Washington, D.C. 20515

Senator Phil Gramm
Senator Lloyd Bentsen

in the Houston metropolitan region:

U.S. House of Representatives
Washington, D.C. 20515

Representative Bill Archer (7)
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Representative Craig Washington
(18)

Representative Tom DeLay (22)
Representative Mike Andrews
(25)

or send a message to Congress by
calling

1-900-226-ARTS for \$4.50
(billed to your phone).

An action-alert mailgram will be sent in your name to your two senators and your representative telling them you support the National Endowment for the Arts, that the NEA is important to your community, and that you want Congress to reauthorize it without censorship restrictions.

Cover by William O. Johnson

Houston Shakespeare Festival

1990

Sixteenth Season

TROILUS AND CRESSIDA

July 27, August 2, 4, 8, 10

THE TEMPEST

July 28, August 1, 3, 9, 11

Produced by the
University of Houston Department of Drama

These productions are sponsored in part by the
City of Houston Parks and Recreation Department
and by a grant from the
Cultural Arts Council of Houston
through the Miller Theatre Advisory Council.
This project is also supported by a grant from the
Texas Commission on the Arts and the
National Endowment for the Arts.

Special appreciation for major support is extended to
The Brown Foundation, Inc.
Cullen Trust for the Performing Arts
Scholarship Foundation of the Houston Delphian Assembly

The Houston Shakespeare Festival also gratefully
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TROILUS AND CRESSIDA

By William Shakespeare

Directed by
Rutherford Cravens
Sets by Arch Andrus
Costumes by Ainslie Bruneau
Lighting by John Gow
Music by Robert Nelson
Sound design by Kelly Babb
Special movement and stage
combat by Claude Caux
Stage manager:
Christine McCurdy*

*Individual performances have been
sponsored as follows:*

July 27: AT&T

August 2: The Dow Chemical
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August 4: Browning-Ferris
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August 8: The Humphreys
Foundation and Robert W.
Knox, Sr. & Pearl Wallis Knox
Charitable Foundation

August 10: Chevron Companies



Robert Strane as Pandarus, Lisa Griffith as Cressida, and Francis E. Hodgins as Troilus
(Photo by George Hixson)

"Of all Shakespeare, *Troilus and Cressida* is our play . . . it is our play because it makes sense to Americans in the 1970s. We know, albeit still in a remote and mostly vicarious way, the meaning of a protracted seven years' war. We know the designs of war fail in their promised largeness, and how the Greeks must have felt tented in a foreign land, so many hollow factions, with their great engine Achilles useless in seeming mockery of their designs. Like the Trojans too, we have heard endlessly the arguments for carrying on a war of doubtful justification, and we know what it really means to settle only for an 'honorable peace.' We have seen good men who spoke truth in council and even in public suddenly capitulate to save the corporate image . . . Last and worst, we know what this society and its war has done to our best youth—those not literally destroyed have suffered a degradation of spirit, and of these whose ideals are not fully corrupted, many have chosen a life of irreconcilable alienation. There is no doubt *Troilus and Cressida* gives back our own world."—R. A. Yoder

CAST

Helen Nancy Sherrard

Greeks

Agamemnon	} Greek Commanders	..... Big Skinny Brown
Nestor		..... Rene Gatica
Ulysses		..... James Black*†
Menelaus		..... Jerry Miller
Ajax		..... Phillip Hafer
Achilles		..... James Gale
Patroclus		..... Wayne Rowe
Diomedes	..... Luis Lemus III	
Calchas, a Trojan turncoat, Cressida's father	..... Carl Koch	
Thersites	..... Charles Sanders*	
Servant to Diomedes	..... Marcus D. Turner	

Trojans

Priam, King of Troy	..... Wayne Swallows
Hector	..... Michael LaGue*
Paris	} His Sons Wade Mylius
Helenus	 Dennis Turney
Troilus	 Francis E. Hodgins
Aeneas	..... Carl Koch
Antenor	..... Chris Noessel
Pandarus, Cressida's uncle	..... Robert Strane*
Margarelon, bastard	..... Marcus D. Turner
Servant to Cressida	..... Chris Noessel
Servant to Paris	..... Sam Trail
Servant to Troilus	..... Jay Hrivnatz
Cressida, Calchas' daughter	..... Lisa Griffith*
Cassandra, Priam's daughter	..... Gwendolyn McLarty
Andromache, Hector's wife	..... Vicki Luman
Hecuba, Priam's wife	..... Mychelle Abernethy
Camp followers	..... Mychelle Abernethy, Jennifer Thomas
Trojans, Greeks, Myrmidons	..... Mychelle Abernethy, Jay Hrivnatz, Marcus D. Turner, Dennis Turney, Sam Trail
Production coordinator	..... Rebecca C. Monroe

The scene: Troy and the Greek camp before it

There will be one 15-minute intermission.

*Member of Actors' Equity Association

†Fight captain

PLOT

The Greeks and the Trojans have been at war over Helen of Troy for seven years. The siege of Troy is at a stalemate. The Greeks now quarrel among themselves, and their great Achilles has refused to fight. Meanwhile, the Trojan leaders question the point of continuing the war, merely for the sake of Helen. Hector, the greatest Trojan warrior, thinks she is not worth the lives she costs, but ultimately supports his brother Troilus' view that they must fight because of "honour." Hector and Ajax, Achilles' rival warrior, meet in chivalrous combat that ends in amity until Achilles insults Hector. Troilus meanwhile woos Cressida, the daughter of Calchas (a Trojan defector to Greece), but they are soon separated when she is sent to join her father in the Greek camp. Troilus despairs of life's worth when he learns of Cressida's seduction by Diomedes. Despite Cassandra's warnings of doom, Hector goes to battle and is treacherously murdered by Achilles. Troilus assumes Hector's mantle in battle though Troy's fall is certain.

The Corporate Collaborators

on giving to the arts . . .



H. Devon Graham, Jr.
*Managing Partner,
Arthur Andersen/Andersen Consulting*

The Houston office of Arthur Andersen & Co. employs more than 1200 people and serves over 2500 Houston-area clients. It is only natural, then, that we should give to the community that provides us with our living. Contributing to community betterment is an important part of the Arthur Andersen "culture." As a firm, giving marks us as responsible corporate citizens. But more important, for each of us as individuals, supporting the arts simply enriches our lives. Arthur Andersen & Co. is delighted to support the Houston Shakespeare Festival.



Joel Williamson
Branch Manager, AT&T

AT&T congratulates the Houston Shakespeare Festival on the opening of its 16th season. AT&T's financial and volunteer support and involvement in numerous civic and cultural activities help Houston maintain its high quality of life as it broadens the horizons of our dynamic city. Through its corporate contributions program, AT&T assists various nonprofit organizations, institutions and causes—not only in arts and culture—but in areas of education, health and social action as well. Many AT&T employees volunteer their time, resources and energy in support of nonprofit organizations which are so essential to our individual and collective well-being. AT&T is contributing to Houston's quality of life through leading-edge technologies, products, services and contributions.



William D. Ruckelshaus
*Chairman of the Board,
Browning-Ferris Industries, Inc.*

Browning-Ferris Industries, Inc. was founded in Houston in the late 1960s and today is an international waste services company with operations throughout North America and in several countries abroad. BFI's contribution program is one means of returning to the community some measure of support it has obtained during its growth years. The company is an active contributor to health and welfare, education, and civic activities, but reserves a special enthusiasm for cultural and artistic events such as the Festivals Company presents. BFI believes that drama, music and the other arts are an essential part of the human spirit, a backdrop against which ourselves and our society are measured.



Mickey A. Driver
Public Affairs Manager, Chevron Companies

Sixty years ago, Chevron was the first American corporation to make a grant to an arts organization, and our commitment to the arts continues today. In community affairs Chevron is a responsive, participating corporate citizen. Corporate financial support focuses on K-12 education and environmental programs but includes support of many non-profits, the United Way, and the arts. Chevron permanently endowed the Houston Symphony Festival of Schools program and was an early major underwriter of the magnificent new Wortham Center.



Harry E. Teasley, Jr.
President & CEO, Coca-Cola Foods

Coca-Cola Foods is proud to sponsor the Houston Shakespeare Festival's August 1 performance of *The Tempest* at Miller Outdoor Theatre. Coca-Cola Foods has long recognized the important contribution the arts make to our community. The quality of both the arts and education in Houston are an indication of the quality of life in our hometown. As a corporate member of this community, we are pleased to support the University of Houston drama department in its professional productions of classic Shakespeare, especially the Festival presentations that are accessible to so many Houstonians.



C. S. Nicandros
President & CEO, Conoco Inc.

Support of culture and the arts plays a central role in Conoco's corporate philanthropy. Conoco is committed to improving the quality of life and, particularly, to enhancing the vitality and well-being of communities in which its employees live and work. Essential to this effort is a thriving arts environment. Because, very simply, the arts make us better, more economically viable and appealing as a community, more civilized and humane as a people. Indeed, "All the world's a stage . . ." and the show *must* go on.



Kenneth L. Lay
Chairman, President and CEO, Enron Corp.

Enron Corp., through its philanthropic arm—the Enron Foundation—takes pride in helping to promote the quality of life in the many communities in which it operates. While health, welfare and education projects continue to be the Foundation's primary thrust, almost 20 percent of the more than \$2 million in grants distributed in 1990 went to organizations, like the Houston Shakespeare Festival that support the visual and performing arts, libraries, museums, cultural centers, art funds and councils that promote the arts.



John Proffitt
General Manager, KUHF 88.7FM

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



George S. Slocum
President & CEO, Transco Energy Company

Transco Energy Company is committed to enhancing the quality of community life in the areas in which it operates through financial, corporate and individual support, helping to meet the needs of many health, educational, arts and cultural organizations. A contribution to the arts is a smart investment in people. The arts are a vital part of human experience. They spark new ideas, encourage new ways of thinking and value creativity. These are characteristics that are essential to business.

The Festivals Company

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

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Festival Angels, Inc.

Festival Angels, Inc., is a tax-exempt, non-profit organization created to help support the University of Houston Drama Department and its related activities. Two professional arms of the drama department 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 professional and student performances and to develop the resources required to produce the highest quality productions possible.

Individuals interested in joining the Festival Angels, Inc., are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston, Houston, Texas 77204-5071, (713) 749-1428.

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The Houston Shakespeare Festival extends special thanks to Chris Noessel for designing the 1990 HSF T-shirt; One Works for typesetting output; 1st Sgt. Abbott and Robert E. Lee High School USMC ROTC Program; Alley Theatre; Col. Bubbie's Strand Surplus Senter; Houston Chronicle; William O. Johnson; Panhandle Eastern Corp.; Haralabos Simotas; Texas Opera Theatre; United Gas Pipeline Co.

THE TEMPEST

By William Shakespeare

Directed by Sidney Berger
Sets by Arch Andrus
Costumes by Ainslie Bruneau
Lighting by John Gow
Music by Robert Nelson
Sound design by Kelly Babb
Special movement
by Claude Caux
Stage manager:
Christine McCurdy*

Individual performances have been sponsored as follows:

July 28: Enron Corp. and Fayez Sarofim & Company

August 1: Coca-Cola Foods and KUHf 88.7

August 3: Conoco, Inc.

August 9: Arthur Andersen & Company

August 11: Transco Energy Company

"... In all, things have turned out
better
Than I once expected or ever
deserved:
I am glad that I did not recover my
dukedom till
I do not want it; I am glad that
Miranda
No longer pays me any attention;
I am glad I have freed you,
So at last I can really believe I
shall die,
For under your influence death is
inconceivable
... Now, Ariel, I am that I am, your
late and lonely master,
Who knows now what magic is;
—the power to enchant
That comes from disillusion."

—W. H. Auden



Lisa Griffith as Miranda, Michael LaGue as Prospero, Gwendolyn McLarty as Ariel
(Photo by George Hixson)

CAST

(in order of appearance)

Boatswain	Luis Lemus III
Alonso, King of Naples	Charles Sanders*
Sebastian, his brother	Luis Lemus III
Antonio, Prospero's brother, the usurping Duke of Milan	James Gale
Ferdinand, son to the King of Naples	Francis E. Hodgins
Gonzalo, an honest old Councillor	Robert Strane*
Prospero, the right Duke of Milan	Michael LaGue*
Miranda, daughter to Prospero	Lisa Griffith*
Ariel, a spirit and slave to Prospero	Gwendolyn McLarty
Caliban, a savage and deformed slave to Prospero	James Black*
Adrian, a lord	Rene Gatica
Francisco, a lord	Dennis Turney
Trinculo]-butlers to the King	Big Skinny Brown
Stephano]	Rutherford Cravens*
Iris	Vicki Luman
Ceres]-Goddesses	Gage Tarrant
Juno]	Katherine Parr
Ariel's spirits	Mychelle Abernethy, Marla Locke, Beverly Searcy, Jennifer Thomas, Paige Witte, Emily York
Mariners	Bob Boudreaux, Marcus D. Turner, Dennis Turney
Production coordinator	Rebecca C. Monroe

The scene: An uninhabited island

There will be one 15-minute intermission.

PLOT

Prospero has been usurped as Duke of Milan by his brother Antonio and now lives with his daughter Miranda on an enchanted island over which, through his study of magical arts, he has established dominion. Served now by Caliban, the son of the evil witch Sycorax, and the spirit Ariel, the vengeful Prospero raises a storm to shipwreck Antonio, Alonso King of Naples, the King's brother Sebastian and son Ferdinand. Ariel strategically places the newcomers in disparate parts of the island so that they will not meet—save for Ferdinand, who is brought to Miranda. Love ensues. Meanwhile, Sebastian plots to usurp his brother as King of Naples, and Trinculo and Stephano plot with Caliban to overthrow Prospero. Prospero, however, through his powers, torments his prey until, through the encouragement of Ariel, he finds forgiveness in himself. He renounces his magical power, releases Ariel and Caliban, and prepares to return to the world of men.

"I seek to render with the greatest possible precision the images of concrete irrationality."—*Salvador Dali*

"When the mask of Darth Vader is removed, you see an unformed man, one who has not developed as a human individual. What you see is a strange and pitiful sort of undifferentiated face."—*Joseph Campbell*

Houston Shakespeare Festival Company



Sidney Berger (producing director)

Founder of the Houston Shakespeare Festival, member of the International Shakespeare Globe Centre Board, and recipient of the Mayor's Arts Award for Outstanding Contributions by a Performing Artist, Dr. Berger has directed recent HSF productions of *The Taming of the Shrew* and *Coriolanus* as well as *Frankie and Johnny in the Clair de Lune* for the Alley Theatre, where he is an associate artist. He is the producer of the Children's Theatre Festival, chairman of the UH Department of Drama, with production credits that include *Brighton Beach Memoirs* and *Wild Honey*. Also a playwright and librettist, his music dramas—*The Last Temptation of Christ* (with Theo Fanidi), *Tickets Please*, and *The Demon Lover* (both with Robert Nelson)—have been produced respectively by the Great Lakes Opera, Texas Opera Theatre, Inc., and the Lyric Art Festival.



Rutherford Cravens* (director and Stephano in The Tempest)

Rutherford Cravens is the executive director of the Shakespeare Globe Centre of the South-west and producer/director of Shakespeare Outreach, Houston's only free touring theatre. Roles from six seasons with HSF include Aufidius in *Coriolanus*, Feste in *Twelfth Night*, and Grumio in *The Taming of the Shrew*. He has also appeared at the Strand Street Theatre as Moon in *The Real Inspector Hound*, Selsdon in *Noises Off*, and as Frank in *Educating Rita*. Among his roles for the Alley Theatre are Aaron Levinsky in *Nuts*, Renfield in *Dracula*, Leslie in *Taking Steps*, and Leon Schwab in *Voice of the Prairie*. In addition, Mr. Cravens has directed productions at the Strand Street Theatre, Chocolate Bayou Theatre, and the University of Houston.



Arch Andrus (set designer)

Arch Andrus returns to HSF having designed all productions for the first 10 seasons. As a faculty member of the UH drama department, he recently designed *Arms and the Man* and *A Little Night Music* and for the Ensemble Co., *Short Eyes*. With more than 130 productions to his credit, he has also designed for numerous theatres in the region, including Theatre Under The Stars and the Dallas Theatre Center.



Ainslie Bruneau (costume designer)

In three seasons at the Alley Theatre (1982–1985), Ainslie Bruneau designed more than 20 productions, and she recently added this season's *Road to Nirvana*, *Speed-the-Plow*, and *Act of Passion* to her Alley credits. For the past six years, Ms. Bruneau has been resident costume designer for Ringling Brothers and Barnum and Bailey Clown College, creating costumes for both units of *The Greatest Show on Earth*. Other design credits include productions for San Francisco's Theatre on the Square, Texas Opera Theatre, and two seasons as resident costume designer at the Asolo State Theatre in Sarasota, Florida. Ms. Bruneau has worked on a number of films including the cult classic *Creepshow*. Ms. Bruneau's costume renderings are featured in the textbook *Costume Design* published by Holt-Rhinehart.



Claude Caux (director of combat)

Claude Caux, a member of the UH drama department faculty and recipient of a 1987 UH Master Teaching Award, is also founder and director of the Festivals Mime Co. and creator of special movement and combat sequences for HSF, the Houston Grand Opera (*Anna Bolena*, *Carmen*, *Otello*, among his productions), the Houston Ballet (*Romeo and Juliet*), Stages and the Texas Shakespeare Festival. Among the plays he has directed for CTF are *Peter and the Wolf*, *The Fantastic Treasure Hunt* (which he also wrote), and this year's *Around the World with Babar*. Mr. Caux staged the mimed fights in *The Samurai's Sword* for Marcel Marceau, his former mentor. He has been twice honored by the French government with the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palmes Academiques*.



John Gow (lighting designer)

Since joining the UH drama department staff in 1981, John Gow has designed sets or lighting for 75 productions in the Houston area. Credits include *Pacific Overtures* and *Getting Out* for Stages and *Sleeping Beauty*, *Merlin the Magician*, *Jack and the Beanstalk*, and *Snow White* for the Children's Theatre Festival. As lighting designer for HSF for seven seasons, his productions include *Richard III*, *The Tempest*, *Julius Caesar*, and *Othello*. He is staff lighting designer for the UH drama department and has designed both scenery and lighting for the UH productions of *Ring Round the Moon*, *They're Playing Our Song*, *Ladyhouse Blues*, and *The Hasty Heart*.



Robert Nelson (composer/musical director)

A faculty member of the UH School of Music, Robert Nelson has composed music for 10 seasons of HSF productions. Dr. Nelson's involvement in musical theatre extends to the composition of three operas—*Tickets Please* (with Sidney Berger), which has been produced by the Des Moines Metro Opera and the University Opera Theatre, *The Man Who Corrupted Hadleyville* (with Kate Pogue), and *The Demon Lover* (with Sidney Berger). Dr. Nelson has served as music director for many drama department productions, has collaborated on works for music and mime with Claude Caux, and has composed several sound tracks for film documentaries, including the award-winning *Apollo File*.



James Black*

In his eight seasons with HSF, James Black's roles have included Launce in *Two Gentlemen of Verona*, Iago in *Othello*, Brutus in *Julius Caesar*, Petruccio in *The Taming of the Shrew*, and the title role in *Coriolanus*. He has also appeared in productions at Stages and Main Street, and in the last three seasons at the Alley has been seen in *Sharon and Billy*, *Measure for Measure*, *Three Sisters*, and the national tour of *A View from the Bridge*. Among Mr. Black's most recent film credits are *Houston: The Legend of Texas* for CBS, *Under Fire*, *Challenger*, and *Killing in a Small Town*.

**Big Skinny Brown**

Recently seen in the Alley Theatre's *Measure for Measure* as Barnadine, Big Skinny Brown has also appeared in numerous productions at Stages Repertory Theatre. His roles there include Stuart Framingham in *Beyond Therapy* and General Pratt in *The White House Murder Case*. He has also acted with the Texas

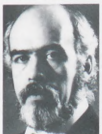
Shakespeare Festival, Equinox Theatre, and Reunion Theatre. He has been seen in the films *Blaze*, *Night Game*, and *Student Bodies* and on television in *America's Most Wanted*, *The Hidden Jungle*, and *The Happy Family*.

**James Gale**

James Gale has lived in Houston for the past seven years, arriving from his native England, where he appeared on stage and in roles for BBC television and Anglia productions.

Among parts played for HSF are Touchstone in *As You Like It*, Clarence in *Richard III*, Angelo in *Measure for Measure*, and Cassius in

Julius Caesar. In New York he appeared as Antonio in *The Tempest* at Riverside Church and as Jimmy Porter in *Look Back in Anger* for the New Day Repertory Company. He was seen in the Walt Disney film *Save the Dog* and appeared at Stages Repertory Theatre as Macduff in *Macbeth*. He was last seen by Houston audiences in the title role of *Hamlet* at Main Street Theatre.

**Rene Gatica**

Rene Gatica founded Houston's No Encontramos Theatre Company in 1985. A native of Mexico, he has worked at the National Theater Company and the Experimental Theatre Center for the National Institute of Fine Arts, Mexico. In Houston, he has appeared in the title roles in *Macbeth* and

Hamlet (in Spanish) and in productions of *De Donde*, *Small Talk*, and *Dream of Reason*. Film and television audiences have seen Mr. Gatica most recently in *Ship Wreck* and *Behind the Mask*.

**Lisa Griffith***

Lisa Griffith has numerous off-Broadway credits in roles that include Desdemona in *Othello* for the Intar Theatre, Viola in *Twelfth Night* for the Samuel Beckett Theatre, Leslie in *Ladies Side* at Circle Rep, and Teresa in *Chalkdust* at the Manhattan Theatre Club.

Among the regional theatres with which she has performed are the Westport Playhouse, where she was seen as Kathy in *Vanities* with Cybill Shepherd, and the Loeb Drama Center, credits there including Julia in *Two Gentlemen of Verona*. Television audiences have seen her as Nurse Warren in *One Life to Live* and as Sarah in *As the World Turns*. She attended the Royal Academy of Dramatic Art in London.

**Phillip Hafer**

Phillip Hafer has performed in numerous productions including *Caesar and Cleopatra*, *The Actresses*, *Measure for Measure*, *The Miracle Worker*, and most recently in *Working at Miller* Outdoor Theatre for Main Street Theatre. In addition to his many performances at Main Street, he has been a company member at

Stages, Chocolate Bayou Theater, and HSF and the Children's Theatre Festival. He has also performed for the Alley Theatre, Theatre Under The Stars, and the Texas Opera Theatre. Mr. Hafer has participated in school tours with The Children's Theatre of Houston, Theatre on Wheels, Young Audiences, and Shakespeare Outreach.

**Francis E. Hodgins**

For the Shakespeare Theatre at the Folger, Francis E. Hodgins has been seen in the *Merchant of Venice*, *Macbeth*, and *All's Well That Ends Well*. Among the other theatres with which he has appeared are Baltimore's Center Stage, Source Theatre, Theatre Hopkins, The Juilliard School, and Catholic University.

Among the roles Mr. Hodgins has played are Salieri in *Amadeus* and Prince Escalus in *Romeo and Juliet* on tour with the National Players, Sergius in *Arms and the Man* and Don Armado in *Love's Labours Lost* at Catholic University; Gloucester in *King Lear* and Chebutykin in *Three Sisters* at The Juilliard School, where he is currently studying.

**Carl Koch**

A resident member of Stages Repertory Theatre, Carl Koch has been seen in recent productions of *The White House Murder Cases* Lt. Cutler and as Seyton and the Captain in *Macbeth*. He has also appeared as Vining Hamke in *Strange Attractors* at Diverse Works and as Albert Heisenman in *The Poison Tree* at

The Ensemble. Among his numerous roles are Max in *Bent* in the 91st St. Theatre in New York, Aramis in *Three Musketeers* and Bentley Summerhays in *Misalliance* for the Acadia Repertory Theatre (Maine) and David Larabee in *Sabrina Fair* and William Detweiler in *Other Half Loves* at the Penobscot Theatre Company (Maine). Mr. Koch received a B.A. degree from the University of Wisconsin and received additional training at the American Academy of Dramatic Arts.

**Michael LaGue***

Michael LaGue has performed with many regional theatres. His credits include John Merrick in *The Elephant Man*, Bob Acres in *The Rivals* and Carl Specter in *Holy Ghosts* at the Alley Theatre and Edgar in *King Lear*, Sir Andrew in *Twelfth Night*, Mozart in *Amadeus*, and the title role in *Macbeth* for the North

Carolina Shakespeare Festival. Most recently he has been seen as Lenny in *The Homecoming* with the Northern Stage Co. and as Christopher Wren in *The Mousetrap* at the Next Generation Theatre Co. Audiences at the Missouri Repertory Theatre have seen him as Iago in *Othello*, Barnett Lloyd in *Crimes of the Heart*, and Tranio in *Taming of the Shrew*.

**Luis Lemus III**

For the UH drama department, Luis Lemus has been seen in productions of *A Midsummer Night's Dream* as Oberon and *Ring Round the Moon* as Hugh/Frederic. Among his other credits are H. D. Thoreau in *The Night Thoreau Spent in Jail*, Danny in *Night Must Fall* for The Actors' Workshop, Sam in *Personals*, Ahman in

7-11 in Lebanon at Stages, and Murray in *1000 Clowns* at the Marietta Marich Theatre. College of the Mainland audiences have seen him as Stanley in *Streetcar Named Desire* and Major Barttelot in *The Rear Calumn*. Mr. Lemus has been featured on television and in theatrical films, including *Behind the Mask*, *Into the Spiders Web*, *Dark Angel*, *Pancho Barnes*, *Murder Wishes*, and *Look Who's Toxic*. Most recently Mr. Lemus appeared on *America's Most Wanted*.

*Member of Actors' Equity Association

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

**Vicki Luman**

Among Vicki Luman's many roles for Main Street Theater are Hero in *Much Ado About Nothing*; Charlotte Corday in *Marat/Sade*; Olivia in *Twelfth Night*; and Angelique in *The Imaginary Invalid*. She has also acted at Stages with credits including Hannah in *The Night of the Iguana* and at Chocolate Bayou Theatre,

where she appeared as Becky Ann in *Tent Meeting*. In Amsterdam, Miss Luman has played the role of Julia in *The Philanderer* at the Stadschouwburg; Stephanie in *Duet for One* at Centrum Bellevue; and Paulette in *The Powder Room* at the American Repertory Theatre.

**Gwendolyn McLarty**

Among the many roles Gwendolyn McLarty has performed at the University of Houston are Raina in *Arms and the Man*, Jill in *The Fox*, Sofya in *Wild Honey*, and Helen in *Ladyhouse Blues*. Her roles for other theatres include Brooke/Vicki in *Noises Off* at the Strand Street Theatre, Carter in *Uncommon Women and Others* at the Main Street Theatre, Edward/Lin in *Cloud 9* for Actor's Workshop, and the title roles in *Cinderella* and *Rapunzel* for the Children's Theatre Festival. Ms McLarty has also been seen as Popeye in *The Miss Firecracker Contest*.

**Jerry Miller**

Jerry Miller appeared in last season's HSF productions of *Coriolanus* and *As You Like It*. Among the other theatres with which he has acted are Stages Repertory Theatre, Chocolate Bayou, Actor's Theatre of Houston, and Theatre Under The Stars. Among his roles are Salerio in *The Merchant of Venice*, Claude in *Hair*, Chet in *As Is*, Tamate in *Pacific Overtures*, and Bobby in *A Chorus Line*. He also appeared in *Space*, a miniseries for CBS. Mr. Miller has a B.S. degree in aeronautical and astronautical engineering from the University of Illinois and is currently an astronaut trainer and flight controller at the Johnson Space Center, serving frequently as a public speaker about the space program.

**Wade A. Mylius**

Wade Mylius is currently a student at the University of Houston, where he has appeared in workshop productions of *Orphans* in the role of Treat and in *Courtship* in the role of Horace. He also played Romeo in *Romeo and Juliet* for Shakespeare Outreach. Among the roles in which Mr. Mylius appeared at North Harris County Community College are Jack in *Charley's Aunt*, Joe in *Come Back to the Five and Dime Jimmy Dean*, and Haskell in *The Immigrant*. He is also a Main Street Theatre Company member.

**Katherine Parr**

Katherine Parr has been seen in productions of *Iolanthe* and *Pirates of Penzance* for the Columbus Light Opera (Ohio) and has appeared as Elsa Schraeder in *The Sound of Music* and the Milkmaid in *Oliver!* for the Gallery Players (Ohio). Other roles include Maria and the Moorish Dancer in *Man of La Mancha* for the Little Theater of Alexandria (Virginia) and Miranda in *The Tempest* for the Actors' Summer Theatre (Ohio).

**Wayne Rowe**

Wayne Rowe received a B.F.A. from the Drama Division of the Juilliard School, where he performed such roles as Donalbain in *Macbeth*, Kent in *King Lear*, and Solony in *Three Sisters*. Other roles include Eugene in *Biloxi Blues* for the Jewish Community Center and John Proctor in *The Crucible* and Jesus in *Godspell* at the Clear Lake Theatre. Mr. Rowe also appeared as Martin Engle in Black Angel, state prize-winning production in a University Interscholastic League one-act play contest and was the recipient of the Samuel French Award for most outstanding performer in 1988.

**Charles Sanders***

Charles Sanders has appeared for HSF as Sir Andrew Aguecheek in *Twelfth Night*, as Egeus and Peter Quince in *A Midsummer Night's Dream*, as Casca in *Julius Caesar* and for the Alabama Shakespeare Festival as Costard in *Love's Labour's Lost* and Egeon in *The Comedy of Errors*. Alley Theatre audiences have seen Mr. Sanders as Link in *Glengarry Glen Ross*, as Truman Capote in *Christmas Memory*, and as Bob Cratchit in *A Christmas Carol*. He has acted on the west coast with such theatres as Pioneer Square, Empty Space, and the Berkeley Shakespeare Festival. Other credits include the roles of Eddie in the New York premiere of *Season's Greetings*, Father Farley in *Mass Appeal* at Stages, and Tony in *The Student Prince* for the Houston Grand Opera.

**Nancy Sherrard**

Among the roles in which Nancy Sherrard has appeared are Martine in *The Learned Ladies* and Anne in *Chicago*, both for Theatre 3, Dallas, and Maggie in *Cat on a Hot Tin Roof*. She has studied drama at the University of Oklahoma, the Dallas Theatre Center, and at the Royal National Theatre of London. Ms. Sherrard recently completed nine years as director of internship and ensemble actress with the A.D. Players and has recent performance credits as Nerissa in *Merchant of Venice* for the Houston Truck Company, Barbara in *The Constant Wife* for Main Street Theater, and the wife in the Children's Theatre Festival production of *Rapunzel*.

**Robert Strane***

Robert Strane is known to Houston audiences primarily for his roles at the Alley Theatre, including Alfred Stieglitz in *Alfred Stieglitz Loves O'Keefe*, Dr. Bonfant in *Waltz of the Toreadors*, Ferapont in *Three Sisters*, and Mr. Gregarious in *Act of Passion*. Prior to his local debut in '84 as Antonio Salieri in the University of Houston's *Amadeus* he played 21 seasons at the Asolo Theatre in Florida and two at the Old Globe in San Diego. He has acted in numerous television films and specials and is a theater panelist for the National Foundation for Advancement in the Arts.

**Wayne Swallows**

Now in his fourth season, HSF audiences have seen Wayne Swallows in *Measure for Measure*, *Richard II*, *Richard III*, and *Julius Caesar*. He has appeared as Charles Condomine in *Blithe Spirit*, Reverend Hale in *The Crucible*, and Brindley in *Black Comedy*. Other credits include performances in *The Imaginary Invalid*, *Antigone*, *Private Lives*, *Chapter Two* as well as appearances as the entertainer/clown, Ronald McDonald. Mr. Swallows is a graduate of the University of South Florida and teaches in the Houston area.



Gage Tarrant

Gage Tarrant's stage experience includes performances as Louka in *Arms and the Man*, Margaret in *The Hasty Heart*, Popova in *The Bear*, and Helena in *A Midsummer Night's Dream* at the University of Houston. She has also been seen in the feature films *Robocop 2*, *Minor Keys*, and *Behind the Mask*, as well as in the television series *Miller and Muller* and *The Happy Family*. Ms. Tarrant has also been seen as the Spiderlady in the TV feature film *Into the Spiders Web* and as Rene in *Systematic Oppression*.

Introducing . . .

Michelle Abernethy, a drama major at UH, has appeared in more than 50 productions in roles that include Ophelia in Main Street Theater's *Hamlet* and the waitress in *Working* at Miller Outdoor Theatre.

Bob Boudreaux, KTRK's news personality, has been anchor/reporter at Channel 13 since 1978. He was an English major at the University of Massachusetts and has appeared in TV commercials and movies.

Marla Locke made her first appearance at Miller Outdoor Theatre as Baby June in *Gypsy*, one of eight Theatre Under The Stars shows in which she has appeared. She has also been seen in two Children's Theatre Festival productions and in three shows at the College of the Mainland.

Jay Hrivnatz, a sophomore at Klein Forest High School, has appeared in HSF productions of *Richard II* and *Coriolanus* as well as in Houston Community College productions of *Inherit the Wind* and *Oedipus*.

Chris Noessel is a junior at the University of Houston majoring in theatre and graphics. He makes two debuts for HSF—as actor and as designer of the festival T-shirts.

Beverly Searcy has appeared in Astroworld's *A Midsummer Night's Scream* and *Fright Night* and is a theatre major at UH.

Jennifer Thomas, also a drama major at UH, has been seen in *Yerma* and in an Edward Albee workshop production.

Sam Trail is a student at High School for the Performing and Visual Arts and has performed at Main Street Theatre, Actors Theatre of Houston, Theatre Under The Stars, and the Children's Theatre Festival.

Marcus D. Turner has recently completed a degree in Theatre Arts at Prairie View A&M University and will attend the California Institute of the Arts in the fall.

Dennis Turney, a drama major at UH, appeared in *Dierdre* and an Edward Albee workshop production. He also had a major role in the film *Without Reservation*, winner of the Silver Award at the Houston International Film Festival.

Paige Witte recently appeared as Eylie in *Ladyhouse Blues* at UH, where she is a drama major and a second-year member of the Festivals Mime Co.

Emily York is currently a drama major at UH with an emphasis in technical theatre and design.

Staff

Suzanne Cravens (associate producer)

Suzanne Cravens is now in her seventh season with HSF and the Children's Theatre Festival. Prior to these associations, Ms. Cravens held the post of coordinator of special events and assistant to Iris Siff, managing director of Alley Theatre, and last year served an internship to director Mark Lamos at Hartford Stage. One of the founders of Illuminations, Theatre with the Deaf, for which she has incorporated signing actors into many productions, Ms. Cravens has taught for Houston Independent School District and in drama departments at UH—Downtown and at St. Thomas University. She has recent credits both in acting and directing at UH and the Strand Street Theatre.

Jonathan Middents (production manager)

Jonathan Middents has been the production manager for the Festivals Company and a member of the UH drama department faculty for seven years. In addition to management and teaching duties, Mr. Middents recently designed lighting for *A Little Night Music* and settings for *House of Blue Leaves* and the UH—Downtown production of *Heartbreak House*. He received his B.A. from Rice University and his M.F.A. from Florida State University and has previously worked as a designer and technical director for UH—Clear Lake, University of Texas—Austin, and Indiana State University.

Kenneth Atwater (technical director)

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

Kelly Babb (sound designer)

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

Christine McCurdy* (stage manager)

Christine McCurdy has spent the past four years on the resident stage management staff at Missouri Repertory Theatre, where she worked on productions that included *The Tempest*, *Equus*, *The Road to Mecca* (with Celeste Holm), four consecutive years of *A Christmas Carol*, and, most recently, *Amadeus*. Last season, she acquired an Alley Theatre credit working on the stage management staff for *The Road to Nirvana*. Among the opera companies with which she has been associated are the New Orleans Opera, Des Moines Metro Opera, The Lyric Opera of Kansas City, San Diego Opera, and the Houston Grand Opera.

Rebecca C. Monroe (production coordinator)

A newcomer to HSF, Rebecca Monroe has worked in different stage management and dramaturgical capacities at several theatres, the most notable being The Shakespeare Theatre at Folger, Missouri Repertory Theatre, and the Guthrie Theater.

Business Manager	Head Cutter	Properties Technicians
Roxanne Collins	Peggy McKowen	Kim Potter
Publicity Director	Costume Design Assistant	Tracey Telshaw
Miriam Strane	Robin Wright	Administrative Secretary
Scene Shop Foreman	Mary T. Bundy	Sandy Havens
Drew Hoover	Carol Caplon	Festivals Box Office Manager
Scenic Artists	Kathryn B. Dowler	Lois Mache
Jay Jagim	Sarah McCullough	Assistant Box Office Manager
Nancy J. Knot	Donna McDonald	Manager
Master Electrician	Andrea McLester	Lynette S. Petersen
Matthew Coldwell	Usha Shah	HSF Ushers
Scenic Technicians	Douglas S. Gessaman	Technician
Becca Babbitt	Joyce R. Hayes	Aimee Boatman
Douglas S. Gessaman	Carol A. Herman	Properties Masters
Joyce R. Hayes	Maurice Tuttle	Jane Henderson
Carol A. Herman	Maurice Tuttle	Cynthia D. Merillat
Maurice Tuttle	Costume Shop Foreman	Edith Pross
Costume Shop Foreman	Susan Kijamichiz	Stacy Turner
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Adapted by Claude Caux

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Call 749-3450 for reservations.

The Children's Theatre Festival is supported in part by a grant from the City of Houston through the Cultural Arts Council of Houston and by a grant from the Texas Commission on the Arts and the National Endowment for the Arts. Appreciation for other support is extended to the Houston Delphian Assembly, The Brown Foundation, Inc., Browning-Ferris Industries, CITICORP/CITIBANK, Compaq Computer Foundation, Exxon Company, U.S.A., KUHF 88.7FM, The Lillian Kaiser Lewis Foundation, Pennzoil Company, Target Stores, Inc., Transco Energy Co., and Illuminations, Theatre with the Deaf.

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"Awesome, totally awesome."

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A powerful and affecting work about a gifted young poet struggling to come to terms with the schizophrenia that is undermining her art and her life. Both a popular and critical success, *Variety* called it "a beautiful and hopeful play."

The Crucible

by Arthur Miller • November 9, 10, 16–18

This American classic is set during the witch trials in Salem. Pious and responsible people caught in the hysteria of their times condemn their equally devout and upstanding neighbors to the gallows. A potent theatre experience!

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by Howard Korder • February 1–10

A bitingly funny comedy that follows the fortunes of a group of male "yuppies" as they struggle to come to terms with life—and women. *Boys' Life* puts sexual insecurity among under-30 males under a comic microscope.

Dark of the Moon

by Berney & Richardson • March 8, 9, 15–17

Rural Americana provides the songs and the setting for this fascinating theatrical entertainment based on the haunting ballad of "Barbara Allen," about a witchboy who is given human form so that he may marry the girl he loves.

The Importance of Being Earnest

by Oscar Wilde • April 12, 13, 19–21

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History of the Houston Shakespeare Festival

From a modest beginning in 1975 the Houston Shakespeare Festival has grown into one of the major events on Houston's summer entertainment calendar attracting more than 350,000 people in its 15-season history. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families who are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theatre.

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

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

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

Funding sources and audiences have grown in successive seasons. In addition to a budget appropriation,

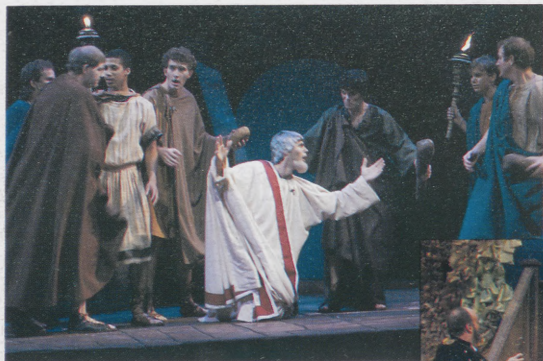
the University of Houston provides rehearsal space, offices, scene and costume shops, as well as personnel in the areas of administration, development, technical support, and public relations. There is now a Festivals Company board of directors whose interests also include the Children's Theatre Festival, the Festivals Mime Company, and other professional projects of the UH drama department. For many seasons, HSF engaged a number of Equity Guest Artists. Last season a special grant was made from 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. For two seasons HSF gave production support to the theatre company No Encontramos, which produced versions of *Macbeth* and *Hamlet* in the Spanish language during HSF's performance schedule. Also active is HSF's relationship with the International Shakespeare Globe Centre, an organization committed to rebuilding the Globe Theatre in London 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.

Past Productions

- 1975
A Midsummer Night's Dream
The Taming of the Shrew
- 1976
The Tempest
Romeo and Juliet
- 1977
Hamlet
The Comedy of Errors
- 1978
The Merry Wives of Windsor
Macbeth
- 1979
Twelfth Night
Much Ado About Nothing
- 1980
As You Like It
King Lear
- 1981
A Midsummer Night's Dream
The Merchant of Venice
- 1982
Love's Labor's Lost
The Tempest
- 1983
The Winter's Tale
The Comedy of Errors
- 1984
Hamlet
The Two Gentlemen of Verona
- 1985
Measure for Measure
Richard III
- 1986
Othello
All's Well That Ends Well
- 1987
Julius Caesar
The Taming of the Shrew
- 1988
Richard II
Twelfth Night
- 1989
Coriolanus
As You Like It



JULIUS CAESAR

TWELFTH NIGHT



TAMING OF
THE SHREW

Photos by Jim Caldwell

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Bill Snyder, carpenter
R. D. Snyder, property master
Allen Van Dyke, sound engineer
Kevin Rebtov, assistant sound engineer
University of Houston/Miller Theatre Interns:
Michelle Harris, Cindy Blanton

