

Houston Shakespeare Festival

1986



Othello
All's Well That Ends Well

History of the Houston Shakespeare Festival

This year marks the twelfth season of the Houston Shakespeare Festival. From a modest beginning it has grown into one of the major events on Houston's summer entertainment calendar and has in its 11 seasons attracted more than 220,000 people. 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-theater.

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—University Park 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 for the fledgling venture, and letters of appreciation from private citizens and city officials were sent to the university's administration. 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.

As audiences grew in the successive seasons, financial support increased. In 1978 the Cultural Arts Council of Houston was created to distribute new funds made available from a 1 percent hotel/motel tax designated specifically for support of the arts. The council increased its appropriation to the festival each year and in 1979 made a special grant to the Shakespeare Outreach Program that took performances of Shakespearean scenes and sonnets to retirement homes, hospitals, and community centers to serve those who could not attend the plays at Miller Theatre. Shakespeare Outreach, now co-sponsored with the Shakespeare Globe Centre of the Southwest, is an active and popular program that tours Houston area schools and libraries throughout the entire year.

UH—University Park has continued its sponsorship of the Houston Shakespeare Festival with special funding. It provides rehearsal space, offices, scene and costume shops, and the equipment necessary for the construction of production elements. The university also provides personnel services in the areas of administration and public relations.

Over the years the festival's financial base has broadened. There is now a Festivals Company Board of Directors whose interests also include the Children's Theatre Festival and the Festivals Mime Company, and other professional projects of UH—University Park's Drama Department. Support also comes from foundations, private industry, and individuals who have become festival fans over the years.

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

(cover artist) Michael Bezman

A professor of architecture at UH—University Park, Michel Bezman is known for his collages which are part of a number of private and corporate art collections. He has shown his work in numerous exhibitions, including one at the Goethe Institute, and is represented by Jack Meir Gallery, where he will exhibit a one-man show next November. Mr. Bezman has received the Paddington Award, and his

work has been selected for inclusion in the Archives of American Art at the Smithsonian Institute for permanent documentation. He has created a number of covers and posters for various organizations including the Houston Symphony, L5 Conference, *Performing Arts*, *Houston Arts Magazine*, *Houston On Stage Magazine*, and the Gulf Coast Video Festival.

Houston Shakespeare Festival

1986

Twelfth Season

OTHELLO

July 25, 31, August 2, 6, 8

ALL'S WELL THAT ENDS WELL

July 26, 30, August 1, 7, 9

Produced by the
University of Houston—University Park
Drama Department

These productions are sponsored in part by the Texas Commission on the Arts and 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.

Special appreciation for major support is extended to the Scholarship Foundation of the Houston Delphian Assembly.

The Houston Shakespeare Festival gratefully acknowledges special grants from AT&T, the Brown Foundation; Conoco, Inc.; Enron Corp.; Exxon Company USA; the Festivals Company Board of Directors; the Humphreys Foundation of Liberty, Texas; Fayez Sarofim & Co.; and Standard Oil Production Co.

OTHELLO

by William Shakespeare

Directed by Sidney Berger
Sets by Keith Belli
Costumes by Barbara Medlicott
Lighting by John A. Gow
Music by Robert Nelson

Individual performances have been
sponsored as follows:
Conoco, Inc. — July 25
The Humphreys Foundation
of Liberty, Texas — July 31
Standard Oil Production Co. — August 2
The Brown Foundation — August 6
Exxon Company — August 8



CAST

(In order of appearance)

PLOT

Roderigo, <i>a Venetian gentleman</i>	Rutherford Cravens*
Iago, <i>Othello's ensign</i>	James Black
Brabantio, <i>a senator</i>	James Belcher*
Othello, <i>a noble Moor and general in the service of Venice</i>	Richard Lawson*
Cassio, <i>his lieutenant</i>	Timothy Hanson
Duke of Venice	Bruce Ellis
Senator	Dennis Wells
Messenger	Scott Moore
Desdemona, <i>daughter to Brabantio and wife to Othello</i>	Suzanne Savoy
Emilia, <i>wife to Iago</i>	Malinda Bailey
Montano, <i>Othello's predecessor in the government in Cypress</i>	Ronald Wade Jones
First Gentleman	David Born
Second Gentleman	Logan Bazar
Third Gentleman	Geoffrey Clark
Lodovico, <i>kinsman to Brabantio</i>	Jeff Bennett*
Gratiano, <i>brother to Brabantio</i>	James Gale
Bianca, <i>mistress to Cassio</i>	Katherine Hallowell
Lady	Naomi Engel
Gentlemen and soldiers	Geoffrey Clark, David Born, Roberto Argentina, Scott Moore, Robo Reece, Logan Bazar

*Member of Actors' Equity Association

SCENE: Venice and Cyprus

There will be one 15-minute intermission.

*"When we do evil, we and our
victims are equally bewildered."*

W. H. Auden

*"Othello's character has changed
through the ages. At first, actors
and critics emphasized his jealousy,
his passion, his impulsiveness.
Later, other aspects of his character
were discovered, the nobility of his
mind, his idealized view of life, the
greatness of his soul, and his moral
beauty."*

Kenneth Tynan

*"I think I shall make a fight of it
. . . . The Desdemonas that I have
seen on the English stage have
always appeared to me to acquiesce
with wonderful equanimity in their
assassination. On the Italian stage
they run for their lives."*

Fanny Kemble
on playing Desdemona

Of the Moors of Barbary—
*"No nation in the world is so
subject to jealousy; for they will
rather lose their lives, than put up
any disgrace in the behalf of their
women."*

Leo Africanus in *Description of
Africa* translated 1600

Othello is at the height of his career. He is general of the Venetian army and has married Desdemona, the daughter of Brabantio, a very powerful Venetian senator. But Iago, in revenge for Othello's promotion of Cassio to second in command rather than himself, contrives to destroy Othello's happiness by planting seeds of suspicion about his beloved and loving wife.

Othello is named governor of Cyprus. Upon arrival on the distant island, Iago sets his plot in motion by getting Cassio so drunk that he engages in a brawl. Iago misrepresents the scene in such a way that Othello dismisses Cassio. Desdemona intercedes on Cassio's behalf, giving Iago the opportunity to suggest that the two are engaged in an adulterous affair. "Proof" is supplied through the planting of a handkerchief in Cassio's room.

When Othello is summoned to Venice and Cassio is left in command on Cyprus, Othello publicly insults Desdemona. Later that night, in spite of her protestations of innocence, Othello smothers her in her bed. Emilia enters with news of an attack on Cassio and in the ensuing confrontation discovers her husband's vile plot. When she reveals Iago's machinations to the authorities, Iago stabs her. Othello, devastated by the truth of Desdemona's fidelity, wounds Iago and kills himself.

ALL'S WELL THAT ENDS WELL

by William Shakespeare

Directed by Charles Krohn
Sets by Keith Belli
Costumes by Barbara Medlicott
Lighting by John A. Gow
Music by Robert Nelson

Individual performances have been
sponsored as follows:
Fayez Sarofim & Co. — July 26
The Brown Foundation — August 1
Enron Corp. — August 9



CAST

(In order of appearance)

PLOT

Countess of Rousillon Denise Myers
Bertram, *son of the countess* Jeff Bennett*
Lafew, *an elderly lord* James Belcher*
Helena Katherine Hallowell
Parolles James Gale
King of France James Black
Beaufort } *the brothers Dumaine, lords* Timothy Hanson
Auvergne } *servicing in the Florentine army.* Christopher Combest
Rinaldo, *a steward* Ronald Wade Jones
Lavatch, *a servant to the countess* Scotty Fultz
Duke of Florence Dennis Wellls
Widow of Florence Marcy Bannor
Diana Suzanne Savoy
Mariana Malinda Bailey
Gentleman Ronald Wade Jones
Soldier Bruce Ellis
Lords, officers,
soldiers, attendants Roberto Argentina,

David Born, Naomi Engel,
Shannon Fogarty, Scott Moore,
Troy-Antoni Taylor, Mirron Willis

*Member of Actors' Equity Association

SCENE: Rousillon, Paris, Florence, Marseilles

There will be one 15-minute intermission.

Like Shakespeare's better known heroines, Rosalind, Portia, Beatrice, and Viola, Helena is energetic yet thoroughly womanly. If one thinks she is too inclined to wear the pants, what of Julia, Rosalind, and Viola, all of whom — unlike Helena — literally wear pants in their efforts to bring matters to a happy ending? Helena has something of the earnestness of Brutus' Portia combined with the resourcefulness of Bassanio's Portia; she fears that her "ambitious love" has "offended," and that Bertram is "too good and fair" for her, but no character except Bertram ever speaks ill of her, and it is evident to all readers that Bertram is (until the end when he accepts Helena) far from "good and fair."

Sylvan Barnet

*"But for all this, nature is never spent;
There lives the dearest freshness,
deep down things.*

From "God's Grandeur"
by Gerard Manley Hopkins

It is with the late romances that All's Well shares the theme of paradise lost and paradise regained: the penitent Bertram recovers the wife he has cast off as surely as do Leontes and Posthumus, and his restoration to Helena makes her as much amends as the meeting of Ferdinand and Miranda does to Prospero. Here, however, it is themselves that the losers lose and find, and their redemption is their own and not the work of another more innocent generation.

Richard David

Helena, ward to the Countess of Rousillon and daughter of the late, celebrated physician Gerard de Narbon, secretly loves the countess's young son Bertram, ward to the King of France. The King is dying of a fistula that Helena is certain can be healed by a prescription bequeathed her by her father. Arriving at court, she persuades the king to try her remedy, offering her life as a pledge for its efficacy and requesting that if she is successful, she will be permitted to choose a husband from among the bachelors of his court. The king is cured, and naturally Helena chooses Bertram, who ungraciously reminds his sovereign of her low rank and refuses her. Although Helena offers to withdraw her request, the king insists upon the marriage, and Bertram is obliged to submit. Immediately after, however, he pretends that urgent business calls him away, orders his unloved wife to return to his mother, and with his worthless companion Parolles, hurries off to the wars under the Duke of Florence. The remainder of the play shows the resourceful and dedicated Helena employing the aid of several new-found friends to overcome these obstacles and produce the satisfying results implied the play's title.

Houston Shakespeare Festival Company

**Sidney Berger** (*producing director*)

Founder of the Houston Shakespeare Festival, member of the Shakespeare Globe Centre Board, and recipient of a 1986 Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions

of *Hamlet* and *Richard III*. He is chairman of the UH–University Park Drama Department, with production credits including *Amadeus* and *Company*, the fifth of his shows selected by the Department of Defense for overseas tours. Dr. Berger served in Europe as a drama specialist for the U.S. State Department and in 1979 was invited by the West German government to confer with heads of leading West German theatres. 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 Theater, Inc., and the Lyric Art Festival.

**Charles Krohn** (*director*)

Charles Krohn has 20 years of theatre credits including major roles in Alley Theatre productions of *The Three Sisters*, *The Imaginary Invalid*, *Harvey*, *Kiss Me Kate*, *Pack of Lies*, and *Orphans*. Among his starring roles for Theatre Under The

Stars are Fagin in *Oliver* and the title role in *Scrooge*, and for HSF he has starred as Macduff in *Macbeth*, Shylock in *The Merchant of Venice*, and Claudius in *Hamlet*. He played three major roles in the Houston and Las Vegas productions of *The Best Little Whorehouse in Texas*. His movie credits include *The Bad News Bears in Breaking Training*, *Futureworld*, and the CBS movie, *Red Alert*. For HSF he has directed *The Winter's Tale*, *The Two Gentlemen of Verona*, and *Measure for Measure*; he has also directed for Theatre Under The Stars. Mr. Krohn is a professor at the University of St. Thomas.

**Keith Belli** (*set designer*)

Keith Belli returns to HSF this season after designing last summer's productions of *Richard III* and *Measure for Measure*. His work has been seen at the Alley, where he was assistant scene designer during the 1982-83 season and resident scene designer

for the 1983-84 season. Design credits there include *Cloud Nine*, *True West*, *Crimes of the Heart*, *Wait until Dark*, and *Taking Steps*. His designs for Stages Repertory Theatre, where he is currently resident designer, include *Coyote Ugly*; *The Nightingale*; *Doonesbury*; the musical, *Our Town*; and *Traveler in the Dark*. Other credits include six productions for the Children's Theatre Festival as well as shows for the University of St. Thomas and University of Houston–University Park.

**Barbara Medlicott** (*costume designer*)

In Barbara Medlicott's five seasons with HSF, her work has included *King Lear*, *Much Ado About Nothing*, *The Two Gentlemen of Verona*, *Hamlet*, *Measure for Measure*, and *Richard III*. She has also designed many productions for the

Children's Theater Festival and for the UH–University Park Drama Department, where she has been costume designer since 1976. Her university productions have included *The Bourgeois Gentleman*, *Charley's Aunt*, *Chicago*, and *The Elephant Man*. Her credits include three seasons with the Missouri Repertory Theatre and the Indiana Repertory Theatre. Her work has been exhibited at the San Antonio convention of the United States Institute of Theatre Technicians and at the university's Blaffer Gallery in an exhibition of designs for the stage.

**John A. Gow** (*lighting designer*)

Since arriving from Dallas in 1981, John Gow has designed more than 50 productions for Houston audiences. Among his credits are designs for Stages Repertory Theatre for shows that include *Pacific Overtures* and *Getting Out*;

Children's Theatre Festival productions of *Fat Pig*, *Snow White*, and *Merlin*; and every HSF production since 1981 including *Richard III*, *Hamlet*, *The Tempest*, and *A Midsummer Night's Dream*. In addition, he has been staff lighting designer for the UH–University Park Drama Department for five years. His 20 productions there include *Tartuffe*, *Sand*, and *Chicago*. Other credits include three seasons as lighting designer for Lubbock Summer Musicals and Voices of Change for KERA-TV in Dallas. He holds an M.F.A. in lighting design from Southern Methodist University.

**Robert Nelson** (*composer*)

A member of the faculty of the UH–University Park School of Music, Robert Nelson studied composition with Robert Beadell at the University of Nebraska and with Ingolf Dahl and Halsey Stevens at the University of Southern California.

Composer for six seasons of HSF productions, Dr. Nelson's *Tickets Please* (with libretto by Sidney Berger) was selected for presentation as part of Texas Opera Theater's One Aria Opera Project. His sound tracks for film documentaries include the award-winning *Apollo File*, and his operas *The Man Who Corrupted Hadleyville* and *The Demon Lover* recently premiered here. Dr. Nelson has been musical director for many drama department musicals and has collaborated on works for music and mime with Claude Caux and the Festivals Mime Company.

**Malinda Bailey**

Malinda Bailey has performed with the Children's Theatre Festival for two seasons and is active with the Shakespeare Outreach touring program. Her many roles at UH–University Park include Madrigal in *The Chalk Garden*, Elmire in *Tartuffe*,

Annabelle Fuller in *George Washington Slept Here*, and Vee Talbott in *Orpheus Descending*. Audiences at the Burke Baker Planetarium have heard her as the narrator of two of their presentations.



Marcy Bannor

A graduate of the Goodman Theatre and School of Drama and member of the Goodman Acting Company, Marcy Bannor has appeared for HSF in productions of *The Comedy of Errors* and *The Winter's Tale*. Her many roles with Main Street Theater include Anna in *Full Circle*, Cynthia in *The Real Inspector Hound*, and Francisca in *Measure for Measure*. She has performed at Chocolate Bayou Theater as Solange in *The Maids*, Yvonne in *A Flea in Her Ear*, and Jean in *Skirmishes*, and for Theatre Under The Stars she appeared as Mrs. Upson in *Mame*. Miss Bannor has performed various roles for the Children's Theatre Festival and currently tours for Young Audiences through Stages Repertory Theatre. She has numerous commercial credits and can be seen in the made-for-TV movie, *Adam, His Song Continues*.



Logan Bazar

As a student in the UH—University Park Drama Department, Logan Bazar's credits include the Judge in *The Chalk Garden*, Cleante in *Tartuffe*, and Newton Fuller in *George Washington Slept Here*. Mr. Bazar has also appeared as Carl in *Person to Person* for Stages Repertory Theatre), Roger in *Outside Edge* for Main Street Theater, and Code Name Lazar in *Plenty* for Chocolate Bayou Theater Company. At the Strand Street Theatre in Galveston he has performed in *Under the Gaslight* as Byke and in *Ten Nights in a Barroom* as Joe Morgan. Mr. Bazar has appeared with the Children's Theatre Festival in *Fat Pig*, *Androcles and the Lion*, and as the Emperor in *The Emperor's New Clothes*.



James Belcher

Among his many roles in four seasons at the Alley are the recent ones of Jim Denman in *Execution of Justice*, Peter Kroger in *Pack of Lies*, Reverend Baldbelly in *Spring Awakening*, Bud in *Sweet Bird of Youth*, David in *The Rivals*, Howard Rudd in *Holy Ghosts*, and Bobby in *Family Business*. He holds a B.F.A. from the University of Texas at Austin and has performed with the Austin Melodrama Theatre and Shakespeare in the Park, appearing in such roles as Borachio in *Much Ado About Nothing*, Captain Bluntchili in *Arms and the Man*, and Euripides in *Euripides at Bay*. He was recently at Red Windmill Dinner Theatre as Melvin P. Thorpe in *The Best Little Whorehouse in Texas* and appeared in Theatre Under The Stars' productions of *Fiddler on the Roof* and *Here's Love*.



Jeff Bennett

Jeff Bennett's many roles with HSF include Proteus in *The Two Gentlemen of Verona*, Florizel in *The Winter's Tale*, Dromio of Syracuse in *The Comedy of Errors*, and Francis Flute in *A Midsummer Night's Dream*. He has performed at the Alley as Melchior in *Spring Awakening*, Ellard in *The Foreigner*, Franny in *Balm in Gilead*, and Bo in *Starry Night*. For several seasons he performed leading roles in the Children's Theatre Festival and has also appeared in productions for the Chocolate Bayou Theater Company and Theatre Under The Stars.



James Black

In his past three seasons with HSF, James Black has been seen as the Duke in *Measure for Measure*, Launce in *The Two Gentlemen of Verona*, Camillo in *The Winter's Tale*, and Catesby in *Richard III*. He is a member of Stages Repertory Theatre Company and has appeared there in productions of *Beyond Therapy*, *K-2*, *The Day They Shot John Lennon*, and most recently, *Traveler in the Dark*. He has also been seen at Main Street Theater this year as Toby Belch in *Twelfth Night* and the Marquis de Sade in *Marat/Sade*. Other Main Street Theater productions include *Day Out of Time*, *The Lover*, and *Strange Snow*. His television credits include the role of Dalton in *Act of Vengeance* for NBC and the soon-to-be-aired CBS pilot, *Houston Knights*.



Christopher Combest

Christopher Combest holds a B.A. in theatre studies from Yale University and an M.F.A. from the Professional Actor Training Program at the University of Washington. At the Alley last season his roles included Bob in *Balm in Gilead* and the Storyteller/Wood God in *The Ice Wolf*. Mr. Combest has also appeared with the Illinois and Utah Shakespeare Festivals as well as with the Gloucester Stage Company in Massachusetts and the Green Mountain Guild in Vermont. An expert in stage combat, Mr. Combest is certified as actor/combatant by the Society of American Fight Directors.



Rutherford Cravens

The most recent of Rutherford Cravens' many roles with Alley Theatre are the defense attorney Aaron Levinsky in *Nuts* and Leslie in *Taking Steps*. Last season he was seen as Buckingham in HSF's production of *Richard III*. Mr. Cravens is currently the executive director of the Shakespeare Globe Centre of the Southwest and the producer/director of and an actor in Shakespeare Outreach, a project sponsored jointly by the center, UH—University Park Drama Department and HSF. At the university last season, Mr. Cravens was seen in the title role of the drama department production of *Tartuffe*. In addition, he recently appeared as Moon in the Strand Street Theatre's *The Real Inspector Hound* and had a feature role in *Adam, His Song Continues*. Mr. Cravens is a graduate of the American Academy of Dramatic Arts.



Bruce Ellis

Bruce Ellis has appeared in dozens of productions in the Houston area over the past 10 years including *Company*, *Everything in the Garden*, *Twelfth Night*, and *Marat/Sade* this season at Main Street Theater. He has been seen in *Richard III* and *Measure for Measure* for HSF; *You Never Can Tell, Too True to be Good*, and *The Man of Destiny* with the Houston Shaw Festival; *How the Other Half Loves* at the Limelight Dinner Theatre; *The Zoo Story* and *LuAnn Hampton Laverly Oberlander* with the Chocolate Bayou Theater Co.; and over 50 other productions in college and community theatres including those of the University of Houston—Clear Lake and Alvin Community College.

**Scotty Fults**

In prior seasons with HSF Scotty Fults has appeared in *Love's Labor's Lost*, *The Tempest*, and *The Comedy of Errors*. Earlier he was seen as the Boy in *Henry V* for the Shakespeare Festival of Dallas. As a student at UH—University Park he played a variety of roles, including Babyface in *Happy End* and Wally Ferguson in *The 1940's Radio Hour*. Mr. Fults has just completed his second season at the Alley where he appeared in *Balm in Gilead*, *The Sorrows of Frederick*, *Much Ado about Nothing*, as the Page in *Sweet Bird of Youth*, and as Montz Steifel in *Spring Awakening*.

**James Neville Gale**

James Neville Gale has a long list of acting credits from his native England, where he studied drama at Essex University and English at Kings College, Cambridge University. At Essex his many roles included Shylock in *The Merchant of Venice* and the Marquis de Sade in *Marat/Sade*. While at Cambridge he toured Europe as Edmund in *King Lear* and Macduff in *Macbeth* and at the Cambridge Festival appeared as Dysart in *Equus* and as Gloucester in *King Lear*, a role he repeated at the Edinburgh Festival. Also at the Edinburgh Festival he performed title roles in *Wozzeck*, *Dr. Faustus*, and *Othello*. Last year for HSF he appeared as Angelo in *Measure for Measure* and Clarence in *Richard III* and has recently appeared as Frank in Chocolate Bayou Theater's *Educating Rita*.

**Katherine Hollowell**

The roles Katherine Hollowell has played for HSF include Isabella in *Measure for Measure* and Lady Anne in *Richard III*. She has performed at most of Houston's theatres, including the Alley, Stages Repertory Theatre, Marietta's Dinner Theater, Main Street Theater, Country Playhouse, and the Chocolate Bayou Theater. Among her more recent credits are the roles of Ann in *Scheherazade*, Matilda in *Zastrozzi*, and Rita in *Educating Rita*. Miss Hollowell received her theater training at the University of Texas at Austin and Colorado State University, where she received a B.A.; at the University of Florida, where she received an M.F.A.; and at the Royal Academy of Dramatic Art, where she received a certificate.

**Timothy Hanson**

Among Timothy Hanson's roles for HSF are Don John in *Much Ado about Nothing*, Pistol in *The Merry Wives of Windsor*, Lucio in *Measure for Measure*, and Hastings in *Richard III*. Other Houston performances include Bill in *The Collection*, Mooney in *Mooney's Kid Don't Cry*, and Clay in *The Pony Ring* for Chocolate Bayou Theater Company. He has also performed the roles of Brick in *Cat on a Hot Tin Roof* at Tulane Center Stage, Slater in *The Curse of the Starving Class* at the Repertory Theatre of St. Louis, Hal in *Picnic* at Shuler Theatre in New Mexico, and Christy in *The Devil's Disciple* for Milwaukee Repertory Theatre.

**Ronald Wade Jones**

Ronald Wade Jones boasts a long list of credits from most of Houston's theatres, including the roles of Henry in *My Fat Friend*, and Andrew Wyke in *Sleuth* for the Carillon Corner Dinner Theatre; Wood in *Otherwise Engaged* for the Chocolate

Bayou Theater; and Greta in *Bent* for Stages Repertory Theatre. For Theatre Under The Stars he performed the roles of Herr Zeller in *The Sound of Music* and Arnie Rich and Eddie in *Ninfa!* He has made film appearances in *Murder at the World Series* for ABC-TV and in *Middle Age Crazy*. Mr. Jones is also a director, with directing credits at Stages with the premiere of *Casserole*, at Theatre Suburbia with *A Lovely Sunday for Creve Coeur* and *Patio/Porch*, at Carillon Corner Dinner Theatre with *A Coupla White Chicks*, and at the Marietta's Dinner Theatre with *Last Days at the Dixie Girl Cafe*.

**Richard Lawson**

Guest artist Richard Lawson's credits include co-starring roles in the films *Stick* (directed by Burt Reynolds), *Streets of Fire*, *Poltergeist* (produced by Steven Spielberg), and *The Main Event*. Television audiences know his work from starring roles in *Faculty*, *V*, *Chicago Story*, *T.J. Hooker*, *The Golden Moment*, and *The Jericho Mile*, and as guest star in such series as *Magnum P.I.*, *The White Shadow*, and *Saint Elsewhere*. He has performed leading roles at the Mark Taper Forum in *Cake Walk* and *Triptych*, at the Kennedy Center in *The Hasty Heart*, at the Public Theatre in New York City in *The Mighty Gents*, and at the Los Angeles Theatre Center in *Fool For Love*. For his performance as Carlyle in *Streamers* at the Westwood Playhouse in Los Angeles, he received the Los Angeles Drama Critics Award for Best Actor. Mr. Lawson's appearance with HSF has been made possible in part by The Brown Foundation.

**Denise Myers**

Denise Myers has accumulated credits for musicals, operas, and plays in both London and the U.S. She has performed in London for the Morley Opera Group, the National Theatre of Great Britain, and the London Festival Opera. For Theatre Under The Stars her credits include Madame Dubonnet in *The Boyfriend/Divorce Me Darling*, and various characters in Anthony Newley's *Chaplin*. Among her many dramatic roles are Lady Bracknell in *The Importance of Being Ernest*, the title role in *Candida*, Eliza Doolittle in *Pygmalion*, and Gertrude in *Hamlet*. She is a member of the Houston Grand Opera Chorus and a frequent performer for the Chocolate Bayou Theater and the Strand Street Theatre in Galveston. Miss Myers holds a B.F.A. from the North Carolina School of the Arts and has done graduate work at the National Theatre of Great Britain and the Royal College of Music.

**Suzanne Savoy**

Suzanne Savoy has performed at Main Street Theater as Viola in *Twelfth Night* and as Sarah in *The Lover*. She has also played Lulu in *Earth Spirit* for the Goethe Institute, Megeen in *Diabhal Cat* for Chapel Street Theatre in Delaware, and a variety of roles in Chris Wilson's Studio Showcases, including Honor Stevens in *The Wager*. In addition to performing in numerous television and radio commercials, Miss Savoy has appeared in the feature films *A Delicate Matter*, *The American Way*, *Supercross* and the upcoming CBS television pilot *Houston Knights*. Suzanne is a graduate of the National Theatre School of Canada.



Dennis Wells

Among the 22 roles Dennis Wells has performed in his 12 consecutive seasons with HSF are Montague in *Romeo and Juliet*, Antigonus in *The Winter's Tale*, Snout in *A Midsummer Night's Dream*, Lord Stanley in *Richard III*, and Escalus in *Measure for Measure*. His Alley Theatre productions include *Spring Awakening*, *Balm in Gilead*, *Much Ado about Nothing*, *Sweet Bird of Youth*, *The Visit*, *The Wall*, *Cyrano de Bergerac*, *Ten Little Indians*, *Romeo and Juliet*, and *Fathers and Sons*. His roles in Houston have included Orgon in *Tartuffe* for Stages and the Rabbi in two Theatre Under The Stars productions of *Fiddler on the Roof*. A frequent guest at UH-University Park, his roles have included Sorin in *The Sea Gull*, Uncle Stanley in *George Washington Slept Here*, and the Devil in *L'Histoire du soldat*.

Introducing . . .

Roberto Argentina is a drama student at UH-University Park, where he was seen in *Amadeus*. He has recently appeared in *Marat/Sade* at the Main Street Theater.

David Born, also from the UH-University Park Drama Department, has recently appeared at Main Street Theatre in *Twelfth Night* and *Marat/Sade*. He has acted in *Amadeus* and *Tartuffe* at the university, with the Children's Theatre Festival, and last season with HSF.

Geoffrey Clark studied drama at the University of Texas at Austin and at UH-University Park. Among his credits are Mr. Prescott in *George Washington Slept Here* at the university and Sir James Blunt for HSF.

Naomi Engel is a senior drama major at UH-University Park with her credits there including Dorine in *Tartuffe*, the Little Lady in *The Chalk Garden*, and Vivienne in *Breakway!*

Shannon Fogarty has a list of Houston area credits that include Miss Casewell in *The Mousetrap*, Beverly in *The Shadow Box*, Louise in *Gypsy*, Zenetta in *The Music Man*, and Dawn in *The Best Little Whorehouse in Texas*.

Scott Moore, also at UH-University Park, has appeared in *Amadeus* and the student productions of *Ghosts* and *Conventions*. Other Houston credits include *The Curious Savage*, *Arsenic and Old Lace*, and *One Flew Over the Cuckoo's Nest*.

Robert Reece, a model and choreographer, is in his junior year at UH-University Park majoring in drama. He has had previous production experience at Robert E. Lee College in Baytown.

Troy-Antoni Taylor recently played the roles of Williams and Turkle in *One Flew Over the Cuckoo's Nest* at the La Porte Community Theatre. He has studied acting at Chris Wilson's Studio for Actors, Inc.

Mirron E. Willis recently appeared in the Children's Theatre Festival productions of *The Emperor's New Clothes* and *The Ugly Duckling*. He is a senior at Prairie View A&M University, where for two years he received the Amoco Award for Acting Excellence.

Staff

Jonathan Middents (production manager)

Jonathan Middents has been the production manager for the Festivals Company and assistant professor in the UH-University Park Drama Department for three years. In addition to management and teaching duties, his lighting and scene design work have been seen in recent productions of *Breakway!*, *The Pleasure is Mime*, *Sand*, and *Androcles and The Lion*. A graduate of Rice University (B.A.) and Florida

State University (M.F.A.), he has previously worked as designer and technical director at the University of Houston-Clear Lake, University of Texas at Austin, and Indiana State University.

Leo Schlosser (technical director)

As staff technical director for the UH-University Park Drama Department, Leo Schlosser has planned the construction of scenery for Wortham Theatre and Festival stages for the past six seasons. He earned an M.F.A. degree in production design at Ohio University and worked at Villanova University before coming to Houston.

Daniel Ziegler (stage manager)

From Royal Oak, Michigan, Daniel Ziegler comes to the festival from Wayne State University's Hilberry Graduate Repertory Company, where he has staged-managed productions of *The Taming of the Shrew*, *The Misanthrope*, and *Equus*, winner of the Detroit Free Press Theatrical Excellence Award. An M.F.A. candidate in theatre management, Mr. Ziegler holds a B.A. in theatre from Pennsylvania State University. He spent last summer as a marketing intern at Pacific Conservatory of the Performing Arts Theaterfest in California.

Janice Heidke* (assistant stage manager)

In her seven seasons at the Alley, Janice Heide served as stage manager for the pre-Broadway tryout of *To Grandmother's House We Go*, starring Eva LeGallienne and Kim Hunter, and for Robert Symonds' one-man show *The Gospel According to St. Matthew*. Among her other productions were *Talley's Folly*, *Da*, and *On Golden Pond*. Between Alley seasons, she spent two summers at the Utah Shakespearean Festival as assistant stage manager and company manager. She has also worked with the Bucks County Playhouse in New Hope, Pennsylvania, the Lyric Opera of Chicago, and the David Copperfield vehicle *The Magic Man*. She has taught creative dramatics for children, worked with the Texas Institute for Arts in Education, and stage-managed for Theater Under The Stars.

*Member of Actors' Equity Association

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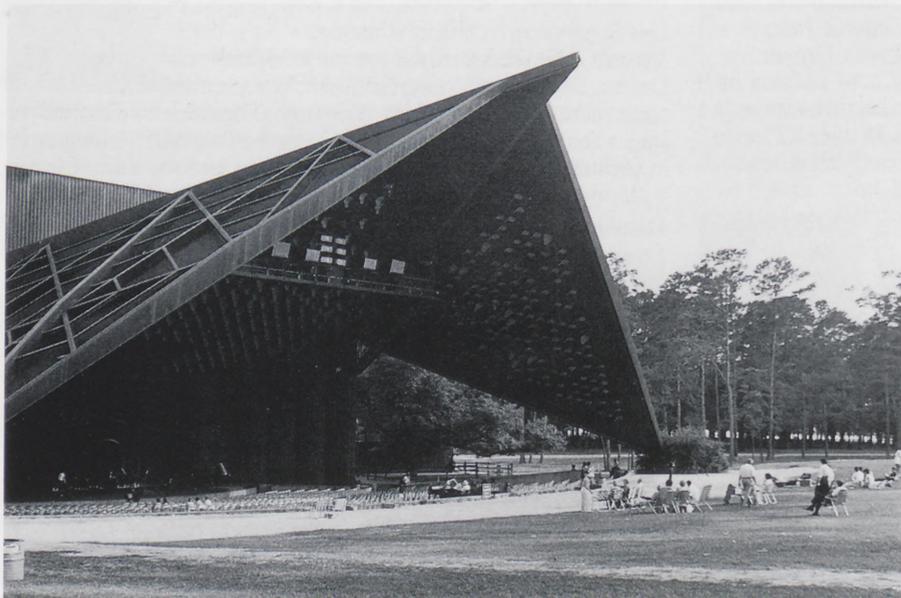
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Festival Angels, Inc., is a tax-exempt nonprofit organization created to support the University of Houston—University Park Drama Department and its related activities. The two major professional arms of the Drama Department are the Children's Theatre 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 student and festival performances and to develop the resources required to produce the highest quality productions anywhere.

Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston—University Park, 4800 Calhoun Road, Houston, Texas 77004, (713) 749-1428.

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The Festivals Company

The Festivals Company was formed in 1982 by a merger of both 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 unified producing organization.

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