



## From the Producing Director

Standing on the stage of the Shakespeare Memorial Theatre in Stratford-Upon-Avon this past January at the annual conference of the Shakespeare Theatre Association of America, I thought how far our organization had come since our founding meeting in Washington some twelve years ago and our first exciting conference in Houston. Our goal then was, as it remains today, to unite all the professional producers of Shakespeare in the United States and Canada in order to share our discoveries, and our experiences in producing these miraculous plays. It's clear, I think, that we must continue to fulfill this critical need. The time could not be more inviting. Shakespeare is achieving an extraordinary presence, with films based on the plays proliferating and audiences continuing to grow.

Now the Globe on the Bankside in London, on whose board I have served for some nineteen years, has joined with us as has the Royal Shakespeare Company whose founder, Sir Peter Hall has been appointed a distin-

guished professor on our faculty. What continues to thrive is a unique network of international, national and local theatres and festivals devoted to the production of Shakespeare's plays. Our organization has as its attendant goal to continue to explore and share more and more of the "terra incognita" of these works. This is a good thing, a most exciting thing. The more we deepen our understanding, the more we can bring to these elusive, ambiguous and wondrous plays.

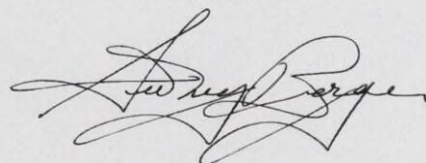
Insularity has its virtues, but it can also promote a narrower vision. Our task as we move into the millennium, at least in part, is to free Shakespeare to speak to yet another generation, a generation raised more and more on visual entertainment, on the spectacular, on assaults upon the senses. In universities, the emphasis is shifting to "writing across the curriculum," when in fact, we spend a minute portion of our lives writing and a major share of our years attempting to communicate on a purely verbal level. Ben Jonson said, "Speak, that I may see

you." And perhaps as our technology continues to thrive and become more sophisticated, we will realize as a society that with all our scientific achievements, we have failed to nurture the inner man. Shakespeare, as always, waits for us and, when we do him well, uncovers our perceptions of self and the world and so, alters our lives.

I embrace Peter Brooks' suggestion:

*Shakespeare is a piece of coal that is inert. I can write books and give public lectures about where this coal comes from—but I'm really interested in coal on a cold evening, when I need to be warm and I put it on the fire and it becomes itself. Then it relives its virtue.*

And so ends my catechism.



Sidney Berger, Producing Director

## Festival History

*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.*

Now celebrating its 26th 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.

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.

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 grant was awarded by the Cullen Trust for the Performing Arts so that the Houston Shakespeare Festival could take its place as a member of the League of Resident Theatres, the nation's professional community of Equity companies.

Associations with other related organizations continue. Sidney Berger is co-founder and president 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 its goal of reconstructing the Globe Theatre as close to its original site as possible in London, an objective just recently realized, and Shakespeare Outreach, which presents programs and residencies free to schools and other institutions throughout the city.

# Houston Shakespeare Festival

Twenty-Sixth Anniversary Season 2000

## The Merry Wives of Windsor

August 4, 10, 12, 16, 18

## Othello

August 5, 9, 11, 17, 19

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

Cullen Trust for the Performing Arts

The Fondren Foundation

The Houston Endowment

The Scholarship Foundation of the Houston Delphian Assembly

THE HOUSTON SHAKESPEARE FESTIVAL ALSO GRATEFULLY ACKNOWLEDGES SPECIAL GRANTS FROM

The Jack & Annis Bowen Foundation

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Williams

# The Merry Wives of Windsor



GEORGE HIXSON

DIRECTOR  
Rutherford Cravens\*

SCENIC DESIGNER  
Kevin Rigdon

LIGHTING DESIGNER  
John Gow

COSTUME DESIGNER  
Margaret M. Monostory

SOUND DESIGNER  
Kelly Babb

PRODUCTION STAGE MANAGER  
Bruce Price\*

ASSISTANT STAGE MANAGER  
Debs Ramser\*

CHOREOGRAPHER  
Lucretia Tamaras Cotton-Cornell

## Cast

Justice Robert Shallow .....	Jason Douglas
Abraham Slender .....	Foster Davis
Sir Hugh Evans .....	Charles Sanders*
George Page .....	Jef Johnson
Sir John Falstaff .....	Fritz Dickmann
Bardolph .....	Ilich Guardiola
Pistol .....	Richard Kuehn
Nym .....	Bob Boudreaux
Meg Page .....	Kate Revnell-Smith
Anne Page .....	Anne Bates*
Alice Ford .....	Barbara Sims*
Peter Simple .....	Michael Shukis
Host of the Garter Inn .....	J. D. Hawkins
Robin .....	James Lee Burke
Mistress Quickly .....	Diana Garcia
John Rugby .....	Kirk Dautrive
Dr. Caius .....	Robert Leeds
Fenton .....	Joel Sandel
Frank Ford .....	Michael Cherrie
Folks .....	Bruce Countryman, Kelli Cousins, Ryan Heitzman, Cheryl Lynn Loeb, Leilani Lyerly, Emily Skelton

\*Member, Actor's Equity Association

## Synopsis

When Queen Elizabeth I asked to see Falstaff in love, Shakespeare devised two love plots that intertwine when three suitors vie for the hand of one girl, and one man tries to bed two women.

The impoverished Sir John Falstaff attempts to restore his fortunes by seducing the wives of two wealthy Windsor citizens. As his luck would have it, he chooses Meg Page and Alice Ford, close friends who soon discover his double-dealings. As punishment, they arrange three separate encounters at which Sir John's reception is to be not quite as loving as he expects! Meanwhile, Alice's husband Frank, consumed with jealousy, pretends to Falstaff that he is a rejected lover of Mrs. Ford and so becomes party to Sir John's plans and expectations.

The Pages also have problems. Their daughter Anne is pursued by three men. Dr. Caius is her mother's choice; Abraham Slender is her father's; but Anne herself chooses Fenton. Dr. Caius' housekeeper, Mistress Quickly, is bribed by each of the suitors to advance his own cause.

Finally, in Windsor Great Park on All Hallows' Eve, both plots reach their resolution. Falstaff receives his final punishment, while the plans of both Mr. and Mrs. Page are thwarted when their daughter manages to secure the man of her choice.

"It is rumored that Shakespeare concocted *The Merry Wives of Windsor* to satisfy Queen Elizabeth's desire for a comedy presenting her favorite character, Sir John Falstaff, in love. False rumor, I say! The play may have been quickly put together ... but Falstaff is definitely not in love. He is, as usual, in desperate need of cash ..."—LESLIE REIDEL

"... It is likely enough that Shakespeare, having broken his promise and disappointed the Falstaff fans by keeping him out of *Henry V*, yielded to a general as well as a royal demand and served him up in a play of his own."  
—HAZLETON SPENCER

"Wives in England . . . are not kept so strictly as they are in Spain or elsewhere. They go to market to buy what they like best to eat. They are well dressed, fond of taking it easy . . . They sit by their doors, decked out in fine clothes, in order to see and be seen by the passers by . . . England is called the Paradise of married women."—VAN METTERAN, 1575

"... Falstaff's ego is simply eternal. With his great, round belly, he is the type of person who ingests the world—just eats it up."—RICHARD MONETTE

"Beyond all question, the background of *The Merry Wives of Windsor* is Elizabethan; and indeed, this is the only comedy in which Shakespeare dealt with contemporary life, with the English manners and with the English customs of his own time."—BRANDER MATHEWS

### Corporate Sponsorship Nights

#### **Friday, August 4**

The Brown Foundation  
The Houston Endowment

#### **Thursday, August 10**

KUHF 88.7FM

#### **Saturday, August 12**

The Cullen Trust  
for the Performing Arts

#### **Friday, August 18**

Festivals Angels



# Othello

GEORGE HIXSON

DIRECTOR  
Sidney Berger

SCENIC DESIGNER  
Kevin Rigdon

LIGHTING DESIGNER  
John Gow

COSTUME DESIGNER  
Susan Kelly

SOUND DESIGNER  
Kelly Babb

PRODUCTION STAGE MANAGER  
Bruce Price\*

ASSISTANT STAGE MANAGER  
Debs Ramser\*

FIGHT DIRECTOR  
Brian Byrnes

## Cast

Roderigo.....	Jason Douglas
Iago.....	Charles Sanders*
Brabantio.....	Rutherford Cravens*
Othello.....	Michael Cherrie
Cassio.....	Fritz Dickmann
The Duke of Venice.....	Foster Davis
1st Senator/3rd Gentleman.....	Joel Sandel
2nd Senator/2nd Gentleman.....	Robert Leeds
Gratiano/1st Gentleman.....	Bob Boudreaux
Desdemona.....	Anne Bates*
Montano.....	Richard Kuehn
Emilia.....	Barbara Sims*
Bianca.....	Diana Garcia
Lodovico.....	Ilich Guardiola
Soldiers.....	Bud Boudreaux, Bruce Countryman, Mark Cullivan, Michael Davis, Ryan Thomas Heitzman, Quinn Wiseman

\*Member, Actor's Equity Association

## Synopsis

Othello, a Moorish general, has entered the service of Venice as its military leader, and secretly married Desdemona, daughter of Brabantio, a prominent Venetian. Brabantio's entreaties to the Duke of Venice for justice are cut short by the news that the Turks are to invade Cyprus. Instead of reprimand, Othello is asked to head the Venetian troops in battle. Othello passes over his ensign, Iago, for promotion, in favor of Cassio. Embittered, he vows revenge. Desdemona, attended by Iago's wife, Emilia, sails to Cyprus to join her husband. Iago then puts his plan in motion, plotting against Cassio, and succeeds in getting him demoted. When Desdemona pleads passionately on his behalf, Iago uses the opportunity to arouse Othello's mind with jealousy, planting the possibility of a secret liaison between Cassio and Desdemona. The deception centers around a handkerchief, a gift from Othello, which Desdemona accidentally drops. It is retrieved by Emilia and used by Iago as "evidence" of Desdemona's faithlessness. Riveted with fury at her presumed betrayal, Othello smothers her amid pleas of innocence. Emilia unwittingly reveals the contrivance of her handkerchief and Iago's plot unravels. Othello, fully realizing now that the betrayal was Iago's and not Desdemona's, stabs himself and dies alongside her body. Iago is condemned by the Venetians showing no vestige of remorse.

"... of how the audience,  
Were ravish'd, with what wonder they went thence,  
When some new day they would not brooke a line,  
Of tedious (though well laboured) Catiline;  
Sejanus, too, was irkesome, they prizz'de more  
Honest Iago or the jealous Moore."—ANONYMOUS, 1609

"When in the nineteenth century, Macready as Othello took Iago by the throat, a gentleman in the audience cried 'Choke the devil! Choke him!'"  
—SPRAGUE

"When we do evil we and our victims are equally bewildered."—W. H. AUDEN

"In all great Shakespearean dramas . . . the moral order and the intellectual order are in conflict with one another . . . The world is as Iago sees it. But Iago is a villain. Like our world, Shakespeare's world did not regain its balance after the earthquake. Like our world, it remained incoherent. In Shakespeare's *Othello* everybody loses in the end."—JAN KNOTT

"Bid suspicion double-lock the door  
Lest jealousy, that sour, unwelcome guest  
Should, by his stealing in, disturb the feast."—*Venus and Adonis*, 1, 649

"... it is compelling to think of Venice as a mirror for England, knowing that from 1599 to 1601, Elizabeth ordered the expulsion of 'negars and black-amoores' from England, and that James I was the new King of England when *Othello* was first performed in 1604. An entire culture can play Iago."  
—MEGALDI-UNGER

"Whereas the Queen's Majesty is discontented at the great number of negars and blackamoors which are crept into the realm since the troubles between her Highness and the King of Spain and are fostered here to the annoyance of her own people . . . In order to discharge them out of this country her Majesty has appointed Casper Van Zeuden, merchant of Lubeck, for their transportation . . . This is to require you to assist him to collect such negroes and blackamoors for this purpose."—1601

### Corporate Sponsorship Nights

#### *Saturday, August 5*

The Fondren Foundation

#### *Wednesday, August 9*

John P. McGovern, M.D.

#### *Friday, August 11*

The Scholarship Foundation of the Houston Delphian Assembly  
Transco

#### *Thursday, August 17*

Ann Bradshaw Stokes Foundation

#### *Saturday, August 19*

The Jack & Annis Bowen Foundation

# 2000 Houston Shakespeare Festival Company

## Artistic Staff

### **Sidney Berger** (Producing Director)

Founder of the Houston Shakespeare Festival, president and co-founder of the Shakespeare Theatre Association of America, member of the International Shakespeare Globe Centre Board, President of the National Theatre Conference and recipient of the Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions of *The Comedy of Errors*, *King Lear*, *Henry V*, *The Merchant of Venice*, *Hamlet*, *As You Like It*, and *Twelfth Night*, as well as *Sight Unseen*, *Substance of Fire*, *A Kind of Alaska*, *A Delicate Balance*, and *All Over* at Stages Repertory Theatre where he served as Artistic Consultant. As an Associate Artist of the Alley Theatre, he directed *Frankie and Johnny in the Claire De Lune*, *T Bone N Weasel*, and *All in the Timing*. Director of the University of Houston School of Theatre and producer of the Children's Theatre Festival, Dr. Berger received the university's Esther Farfel Award. Dr. Berger was recently elected to the College of Fellows of the American Theatre and holds a John & Rebecca Moores Scholar Professorship.

### **Rutherford Cravens (Director)**

Rutherford Cravens is producer/director of Shakespeare Outreach, Houston's only free touring theatre. In past HSF seasons, he has directed *Troilus and Cressida*, *The Merry Wives of Windsor*, and *Two Gentlemen of Verona*. He has also appeared in numerous roles that include Claudius in *Hamlet*, Holofernes in *Love's Labor's Lost*, Macduff in *Macbeth*, Feste in *Twelfth Night*, and Kent in *King Lear*. 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*, *Taming of the Shrew* as Petruchio, and as Aaron Levinsky in *Nuts*. Recent film and tel-

evision appearances include featured roles in *Streets of Laredo*, *Dead Man's Walk*, and *Walker, Texas Ranger*.

### **Kevin Rigdon (Scenic Designer)**

As Resident Designer for Steppenwolf Theatre from its inception in 1974, Mr. Rigdon has designed over 110 productions, including Broadway: *The Old Neighborhood*; *Buried Child*; *The Rise and Fall of Little Voice*; *The Song of Jacob Zulu*; *A Streetcar Named Desire*; *The Grapes of Wrath*; *Our Town*; *Speed-the-Plow*; *Glengarry Glen Ross*; *The Caretaker*; *Ghetto*; London: *One Flew Over the Cuckoo's Nest*; *American Buffalo*; *Ricky Jay and His 52 Assistants*; *The Man Who Came to Dinner*; *Speed-the-Plow*; *The Grapes of Wrath*; *Orphans*; Off-Broadway: *American Buffalo*; *Edmond*; *Picasso at the Lapin Agile*; *Trafficking in Broken Hearts*; *Ricky Jay and His 52 Assistants*; *Oleanna*; *Distant Fires*; *Unidentified Human Remains*; *Lake No Bottom*; *Educating Rita*; *Landscape of the Body*; *Orphans*; *Balm in Gilead*; *And a Nightingale Sang...*; *True West*; Alley: *The Comedy of Errors*; *Lemonade*; *Travesties*; *Gross Indecency*; *The Beauty Queen of Lenane*; *The American Dream*; *The Zoo Story*; *How I Learned to Drive*; *In the Jungle of Cities*; *Picasso at the Lapin Agile*; *The Greeks*; *Inherit the Wind*; *The Cryptogram*; *The Crucible*; *Our Town*; Other Theatres: Houston Shakespeare Festival; Stages Repertory Theatre; Shakespeare Repertory Theatre; The Coast Playhouse; The Westwood Playhouse; The Kennedy Center for the Performing Arts; American Repertory Theatre; The Cleveland Playhouse; The Virginia Museum Theatre; Old Globe Theatre; The Goodman Theatre; Milwaukee Repertory Theatre; The Philadelphia Stage; Lincoln Center Theatre; The Mark Taper Forum; The Ford's Theatre; The LaJolla Playhouse; The Remains Theatre Ensemble; The Williamstown Theatre Festival; The Festival of Perth; The Festival of Sydney; The Cameri Theatre of Tel-Aviv. Mr. Rigdon has received two Tony nominations, three Drama Desk Nominations, two American Theatre Wing Design Awards, Dramalogue Award, L.A. Weekly Award, and seven Joseph Jefferson Awards. Mr. Rigdon is also the Associate Director/Design of

the Alley Theatre, and teaches design at the University of Houston.

### **John Gow (Lighting Designer)**

Alley Theatre, Lighting Design: *Sherlock's Last Case* (Associate Lighting Design); *Keely and Du*; *Ohio Impromptu*; *Krapp's Last Tape*. Children's Theatre Festival, Set and Lighting Design: *The Princess and the Pea*; *The Greatest Adventure of All*. Lighting Design: 37 productions, including *Snow White*, *Pinocchio*, *Sleeping Beauty*, and *Merlin the Magician*. Houston Shakespeare Festival, Set and Lighting Design: *Comedy of Errors*; *Tempest*; *Macbeth*; *Winter's Tale*. Lighting Design: 32 productions including *Twelfth Night*; *King Lear*; *Two Gentlemen of Verona*; *Taming of the Shrew*; *Julius Caesar*; *Othello*; *Richard III*. Stages Repertory Theatre, Set and Lighting Design: *The Moon Is Blue*; *Ascendancy*; *Hotel Oubliette*; *Sight Unseen*. Lighting Design: *Always . . . Patsy Cline*; *Betrayal*; *Pacific Overtures*. UH School of Theatre, Set and Lighting Design: *Much Ado About Nothing*; *Triumph of Love*; *She Stoops to Conquer*; *Twelfth Night*; *You Can't Take It With You*; *Grapes of Wrath*; *Comedy of Errors*; *The Importance of Being Earnest*; *Ring Round the Moon*. Lighting Design: 47 productions, including *The Skin of Our Teeth*, *Glass Menagerie*, *Romeo and Juliet*.

### **Susan Kelly** (Costume Designer for Othello)

This is Ms. Kelly's sixth season with the Festivals Company. Previous designs include *The Snow Queen*, *Puss 'n Boots*, and *The Emperor's New Clothes* for the Children's Theatre Festival and *The Winter's Tale*, *Comedy of Errors*, *King Lear*, and *Twelfth Night* 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 Associate Professor of Design in the Department of Performance Studies at Texas A&M University. When not designing or teaching, she is involved with the development of a studio showcase series at Texas A&M that highlights the work of women playwrights.

**Margaret M. Monostory  
(Costume Designer for  
The Merry Wives of Windsor)**

Margaret Monostory is proud to be designing costumes for her third season at the Houston Shakespeare Festival. Last summer she designed *Taming of the Shrew*, and in 1998 did costume designs for *Two Gentlemen of Verona* and *Winnie the Pooh* for the Children's Theatre Festival. Ms. Monostory served as Resident Costume Designer for Main Street Theater's '97-'98 season. She has also designed for Theater LaB (*Box Office of the Damned*, *The Destiny of Me*, *Avenue X*), the Ensemble (*A Midsummer Night's Dream*, *Distant Voices*) and the Strand Theatre in Galveston (*Sherlock's Last Case*, *Jean Lafitte of the Mason Rouge*, *A Midsummer Night's Dream*). Ms. Monostory has also costumed for Rice University's Shepard School of Music, opening *The Pirates of Penzance*, *Albert Herring*, *The Merry Wives of Windsor*, and *Così Fan Tutti*, and has her MFA in Costume Design from the University of Texas.

**Kelly Babb (Sound Designer)**

This is Mr. Babb's 14th season with HSF, where he has designed such notable productions as *Hamlet*, *Macbeth*, *Pericles*, *Tempest*, *Romeo and Juliet*, and many others. He also designed sound and/or lights for the Children's Theatre Festival, Galveston Outdoor Musicals, The Moore's Opera Theatre, HSPVA, College of the Mainland, Galveston Community College, Strand Street Theatre, Main Street Theatre, Stages Repertory Theater, DiverseWorks, The Ensemble, Express Theatre, The University of Houston, Actors Workshop of Houston, and Paul Driscoll Magic Productions. He has studied with Jules Fisher and Richard Pilbrow in New York, as part of the Broadway Lighting Master Class series. He received his MFA in Lighting and Sound Design from the University of Houston.

**Brian Byrnes (Fight Director)**

Mr. Byrnes is a Fight Director and Certified Teacher of Stage Combat with the Society of American Fight Directors (only 31 people in the United States hold both credentials). Previously, Mr. Byrnes served as fight director and movement coach for HSF in productions of *Comedy of Errors*, *The Tempest*, *King Lear*, and *Two Gentlemen of Verona*. In Houston, he has staged fights for The Alley Theatre, Houston Grand Opera, Theatre Under the Stars, Stages Repertory Theatre, The Ensemble, Main Street Theater, Actor's Theatre, University of Houston School of Theatre, University of Houston Opera Department, Rice University Opera, and many other theatres in the area. Other fight directing includes New York theatres, regional companies across the country, and Shakespeare festivals. He has taught at universities and institutes around the country, and is now a faculty member of the University of Houston School of Theatre, teaching Stage Combat and Movement for the Actor.

**The Company**

**Anne Bates\***



Anne Bates feels blessed to be back in her hometown of Houston and to be a part of this Festival. She recently had a "cameo" on "Good Morning America" and performed as Posthumous in *Cymbeline* at Expanded Arts in downtown New York. She also performed with the 1998-99 U.S. Tour of The Acting Company, based in NY, continuing Garland Wright's production of *Tartuffe* as Marianne, and also performing Miranda in *The Tempest*. One of her most enjoyable experiences was performing a lead role in the American Premiere of *A View From the Roof* at Barrington Stage and in Foxboro, Massachusetts. She is a graduate of the Houston High School for the Performing and Visual Arts and of The Juilliard School.

**Bob Boudreaux**



Mr. Boudreaux returns to act in his 11th consecutive season of HSF. Previous HSF appearances have included *King Lear*, *Comedy of Errors*, *Hamlet*,

*Macbeth*, *Henry V*, *Romeo and Juliet*, *Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, *The Winter's Tale*, *Love's Labour's Lost*, *Pericles*, *Two Gentleman of Verona*, *Taming of the Shrew*, *Twelfth Night*, *The Tempest* (1990 and 1997 productions), and *The Merry Wives of Windsor* (1991). Bob has also appeared at Stages Repertory Theatre in *The Chili Queen* and *Side by Side by Sondheim*. Film work includes *Dark Dancer* (HBO), *They Still Call Me Bruce* (HBO, USA), and *Walker, Texas Ranger* (CBS). Active in the arts community, Bob is on the Governing Board of Stages and The Festivals Company. An English Major at the University of Massachusetts, Bob served four years as an Army officer before launching a career in television. He has been a visible member of the Eyewitness News Team at KTRK-TV, Disney/ABC, for over two decades.

**James Lee Burke**



Houston Shakespeare Festival: *Twelfth Night*; Stages Repertory Theatre: Shakespeare's *R&J* (Romeo); Ashland Street Theatre: *Things You Shouldn't Say Past*

*Midnight* (Ben); University of Houston: *Last Night of Ballyhoo* (Joe); Tomball College: *Midsummer Night's Dream*, *Biloxi Blues*, *Say Goodnight, Gracie*, *One Flew Over the Cuckoo's Nest*. James would like to thank his lovely wife and his beautiful little girl, Madison.

**Michael Cherrie**



Michael's recent theatre credits include *One of Our Sons for UNAIDS*; *The Tempest* with Mill Mountain Theatre in Virginia; *Lysistrata* and *The Dragon Can't*

*Dance* in Hartford, CT; *Ti-Jean and His Brothers*, *The Odyssey*, *Henry V*, *Julius Caesar*, *Much Ado About Nothing* and *The Joker of Seville*,

in Boston for the Trinidad Theatre Workshop; *Endgame* and *Three Kings Darkly* for Immortelle Theatre and *I, Marcus Garvey* and *Drums and Colours* with Creative Arts Centre U.W.I. In 1994 he won the Cacique, Trinidad's Theatre Awards, for Best Supporting Actor. His film and TV work include *The Final Passage* for Britain's Channel 4; The American film, *Flight of the Ibis*; *Angel in a Cage* for Telefilm Canada; NYU/Tisch's *Penny Wise*; and the Trinidad TV productions *Angela* and *Westwood Park*. Michael has worked with distinguished directors such as Sir Peter Hall, Greg Doran, Richard Chechner, Jere Hodgkin, Derek Walcott, and the late Earl Warner.

#### Kirk Dautrive



Mr. Dautrive is making his HSF debut. He is a veteran of 15 years on the professional stage and has appeared in over 60 productions including performances at The Ensemble Theatre (*The Tap Dance Kid*, *Miss Dessa*, *That Serious He-Man Ball*, *East Texas Hot Links*, *The Taming of the Shrew*, *Purlie Victorious*), Main Street Theater (*Drums of Sweetwater*, *A Midsummer Night's Dream*, *That Was Then . . . This Is Now*), and Houston Grand Opera (*Treemonisha*). Mr. Dautrive is a company member with MST's Young People's Theater Program and tours nationally with Mountaintop Productions (*Camp Logan*) and Anderson Productions (*Class*). He has appeared in several Indi films, including *Portable Junk* and *Reunion*, and he was most recently seen in *Red Ink* at the Hollywood Black Film Festival. The University of North Texas alumni would like to dedicate his performance to God and his family, without whom life would be meaningless.

#### Foster Davis



Previously with HSF, Mr. Davis has performed the roles of Proteus in *The Two Gentlemen of Verona* and the Duke of Cornwall in *King Lear*. Mr. Davis is a member of Actors Theatre of Houston, where he works as an actor, director, and teacher. Last season at ATH he

directed the Houston premiere of *Private Eyes* and appeared as Edward in *Spike Heels*, Brighton Parker in *The Debutante Ball*, and Canon Throbbing in *Habeas Corpus*. Mr. Davis has toured internationally with the Shenandoah Shakespeare Express and has performed professionally in Chicago and Austin and with the Utah Shakespeare Festival. A graduate of HSPVA, Mr. Davis received a BFA in Theatre from the University of Texas at Austin.

#### Fritz Dickmann



Mr. Dickmann is pleased to return to the Houston Shakespeare Festival after appearing in *The Merchant of Venice* in 1981. Between then and now he has performed at the Texas Renaissance Festival, The Alley Theatre, Main Street Theater, The Comedy Workshop, and HITS Unicorn Theatre. Mr. Dickman studied acting at Indiana University (Go Hoosiers!) and was a member of the young company at the Alley. He is proud of his roles of Kurt Muller in MST's *Watch On the Rhine* and Dad in the award-winning short film *Twinkle, Twinkle*. His original comedy, *The Wilde Coward*, was successfully produced in Chicago. When not acting, Fritz is a realtor with Gary Greene Realtors.

#### Jason Douglas



Mr. Douglas has appeared previously with the Houston Shakespeare Festival in productions of *Hamlet*, *Much Ado About Nothing*, and *Taming of the Shrew*. Other credits . . . Alley Theatre: *Comedy of Errors*; *A Christmas Carol*; *Lemonade*; *Angel Street*; *A Streetcar Named Desire*; *Antony & Cleopatra*; *Julius Caesar*; *Arms & the Man*. Stages Repertory Theatre: *Any Old Passion*. Theatre Under the Stars: *Zorro, the Musical*. Main Street Theater: *Northanger Abbey*; *Othello*. Infernal Bridegroom Productions: *Camino Real*; *Rhinoceros*. Independent feature film: *The Run*; *Red Ink*; *The Breakers*; *Cookie Tossers*. National commercial: Shell's Wonderful World of Golf (ESPN). Mr. Douglas has voiced

numerous lead characters in Japanese animated films, including *Gasaraki*, *Generator Gawel*, *Bubblegum Crisis*, *Cutey Honey*, *Sorcerer Hunters*, and *Street Fighter*, and can be heard in regional radio commercials from Houston to Seattle.

#### Diana Garcia



Ms. Garcia is making her Houston debut after a lengthy hiatus from the stage. She has studied in LA, London, and Houston. She is currently part of the Shakespeare Outreach Program at the University of Houston, bringing Shakespeare to secondary schools. She would like to thank God, her supportive family and loving fiancé, Andrew, for encouraging her to return to her first love, the stage.

#### Ilich Guardiola



Ilich just graduated from the UH School of Theatre and is proud to be part of HSF for the third time. UH credits include Hastings in *She Stoops to Conquer*, Hermocrates in *The Triumph of Love*, Valentine in *Twelfth Night*, Beverly Carlton in *The Man Who Came To Dinner*, and Don Pedro in *Much Ado About Nothing*. He has also been seen in the TUTS production of *Zorro*, as well as numerous Galveston Outdoor Island Musical productions such as *South Pacific*, *Camelot* (Sir Dinadan), *Oklahoma*, and *Damn Yankees*. Other credits include Main Street Theater's *Macbeth* (Macduff), *Secret Garden* (Dr. Neville), and *Sunday in the Park with George* (Alex/soldier). HSF roles have included *Pericles* and *As You Like It*, as well as *Twelfth Night* and *Taming of the Shrew*. Ilich would like to thank his lovely wife and wonderful family for their support.

### J. D. Hawkins



J. D. is making his return to the HSF Stage. Some of his credits include *The African Company Presents Richard III, Othello, A Soldier's Play*, and *Joe Turner's Come and Gone*. He recently had a lead role in the UPN movie *Hell Swarm*. J. D. is especially proud of his two greatest productions—Taylor and Jonah. Daddy loves you! Thanks, Ruddy!

### Jef Johnson



This is Jef's second season with HSF (*Twelfth Night, The Taming of the Shrew*). He has also worked three seasons in the Children's Theatre Festival (*The Ugly Duckling, Pinocchio, Winnie the Pooh, The Emperor's New Clothes*). Elsewhere in Houston, Jef has appeared at Main Street Theater (*The Chemistry of Change, Defying Gravity, Oh, Kay!, Accidental Death of An Anarchist, The Virtuous Burglar, The Miser, La Nona*), Stages Repertory Theatre (*Chili Queen, Amphitryon, Mirandolina*), Theatre LaB (*Bouncers*), and Unity Theatre (*Fools*). He has also performed in numerous youth theatre productions with Main Street Youth Theater, EarlyStages, Texas Mime Theatre, and Jaguar Sun. He is a graduate of the University of Pennsylvania.

### Richard Kuehn



A fifth generation Houstonian currently living in New York, Richard is pleased to be back in Houston in this season's Houston Shakespeare Festival. A graduate of The College of Santa Fe, Richard has appeared in past HSF productions, including *Henry V, Hamlet*, and *Love's Labour's Lost*.

### Robert Leeds



Robert Leeds holds the distinction of having been one of the actors involved in the premiere season of the Houston Shakespeare Festival. In subsequent seasons, he has appeared in *Taming of the Shrew, Comedy of Errors, Twelfth Night*, and *Merry Wives of Windsor* (1977). He has appeared in numerous productions locally at Stages Repertory Theatre (*Mirandolina, The Dying Gaul*), Main Street Theater (*Macbeth, Accidental Death of an Anarchist, Of Thee I Sing*), Houston Grand Opera (*The Mikado, Carmen*), Opera In the Heights (*The Secret of Susanna*), Curtains and the New Heights Theatres. After studying several years with Marcel Marceau in Paris, Mr. Leeds undertook a series of tours of Europe, performing in theatres in Pompeii, Paris, Naples, Dublin, Venice, Utrecht, and various German and French cities. He has also mounted several one-man shows, one of which played off-Broadway.

### Kate Revnell-Smith



Kate is happy to be making her HSF debut. Kate, along with George Brock and husband Brandon Smith, is an Artistic Director of Actors Theatre of Houston. Favorite roles include Kate in *The Taming of the Shrew*, Rita in *Educating Rita*, Claudia in *Nuts*, Maude in *Toyer*, Gloria in Shaw's *You Never Can Tell*, and Alison in *The Old Boy!* Kate can be seen at Actors Theatre of Houston as Lady Macbeth in their upcoming production of *Macbeth*.

### Joel Sandel



Joel Sandel was previously seen in HSF in *Twelfth Night, Taming of the Shrew, King Lear, Two Gentlemen of Verona, Winter's Tale*, and *Macbeth*. Elsewhere, Mr. Sandel has appeared at Main Street Theatre in *The Voyagey Inheritance, Oh, Kay!, Anyone Can Whistle, Othello, The Sisters Rosensweig, Macbeth, Hapgood, Falsettoland, Sunday in the Park with George, Chekhov In Yalta*, and

*A Perfect Ganesh*. At Stages Repertory Theatre, he appeared in *Ascendancy*. At Theater LaB he was seen in *Die! Mommy! Die!, Hushabye Mountain, Eat the Enemy, Blood Brothers*, and *Search and Destroy*. For New Heights Theatre he did *The Boys In the Band* and *Vieux Carre*. Mr. Sandel has also appeared at Curtains (*Joe Egg, Beyond Therapy*), Actors Theatre (*The Chalk Garden, The Philadelphia Story*), and The Actors Workshop (*Cloud Nine*). Mr. Sandel received his formal training at the American Academy of Dramatic Arts (Los Angeles) and The American Center for Musical Theatre.

### Charles Sanders\*



Charles was last seen here as Malvolio in *Twelfth Night*. Representative roles include *King Lear* (Fool), *Street Scene* (Sankey), *TBone 'n' Weasel* (Weasel), *Boys Next Door* (Arnold), *Other People's Money* (Coles), *Troilus and Cressida* (Thersites), *Scaramouche* (Saknussen), *Taming of the Shrew* (Biondello), *Sweet Bird of Youth* (Hatcher), *Christmas Memory* (Truman Capote), *Julius Caesar* (Caesar), and *Road* (Jerry/Professor). He also appeared in numerous productions for the Alley Theatre during his 14 years as a resident acting company member. Other credits include performances at the Berkeley Shakespeare Festival, the Alabama Shakespeare Festival (Anniston/Montgomery), The Empty Space (Seattle), The Alley Theatre (Houston), Eureka Theatre (San Francisco), The Joyce Theatre (New York City), Houston Grand Opera, La Scala (Milan), and Teatro Real (Madrid).

### Barbara Sims\*



HSF: *Taming of the Shrew* (Kate); *Twelfth Night* (Viola); *Comedy of Errors* (Adriana); *As You Like It* (Rosalind); *Hamlet* (Gertrude); *Romeo and Juliet* (Nurse); *Love's Labour's Lost* (Rosaline). Broadway: *Arms and the Man* (Roundabout Theatre). Off-Broadway credits include *The Hope Zone* (Circle Rep); *Night Seasons* and *Laura Dennis* (Signature Theatre Co.),

*Winding the Ball* (Public Theatre); *Trip to Bountiful* (TheatreFest). Regional credits include the American premieres of Tennessee Williams' *Spring Storm*, Horton Foote's *Talking Pictures*, and Ellen Simon's *Moonlight and Valentino*. Most recently, Ms. Sims was seen in The Williamstown Theatre Festival production of Noel Coward's *Tonight at 8:30*, directed by Ann Reinking.

\*Member Actor's Equity Association

## And Introducing...

Bud Boudreaux, a native Texan, is a Communications graduate of Texas Tech University, where he studied several semesters of acting and theatre. He currently works as a project manager in a large database company. This marks his Houston Shakespeare Festival debut.

Bruce Countryman grew up in Seattle and Miami, and was an army medic in the Gulf War. Currently, he teaches philosophy, ethics, and logic at Houston Community College and is taking graduate classes at the University of Houston. In the past two years, he has appeared in the following University productions: *Hot House*; *King Stag*; *Last Night of Ballyhoo*; *Proposal*; *Skin of Our Teeth*; and *Threepenny Opera*.

Kelli Cousins has performed at Main Street Theater (*The Voyage Inheritance*, *Northanger Abbey*, *Othello*), Actors' Theatre of Houston (*The Debutante Ball*, *Wild Oats*), Ashland Street Theatre (*Things You Shouldn't Say Past Midnight*), Infernal Bridegroom Productions (*Edmond*) and Bobbindoctrin Puppet Theatre (*Corruption of the Species*). Ms. Cousins thanks her family for their support.

Mark Cullivan attends the University of Houston and has appeared in several productions there, including the Edward Albee New Playwrights Workshop. He has also performed as an exhibition ballroom dancer and has played in several Blues bands. After a career in aviation, he has decided that live performance is much more exhilarating!

Michael Davis is a graduate of the Specs Howard School of Broadcast Arts in Southfield, Michigan. He has appeared in *Around the House* at the Trinity House Theatre in Livonia, Michigan. He has also held various technical positions

for live performances in both Texas and Michigan. This marks his HSF debut.

Ryan Thomas Heitzman has been seen in numerous productions around town. He is a student at UH, where he is in his third year of study. Past credits include Edward Albee's New Playwrights Workshop, *Measure for Measure*, *King Stag*, and *Threepenny Opera*. This is his second year with the Festivals Company, having been seen in last year's productions of *Twelfth Night* and *Hansel and Gretel*. He would like to thank all the people in his life who have made a difference.

Cheryl Lynn Loeb is a theatre student at the University of Houston. Recent credits include the Edward Albee Workshop production of *The Gulf of Things* and *At Liberty* at Country Playhouse. During the summer Cheryl enjoyed the experience of performing in children's theatre productions at Fort Bend Theatre.

Leilani Lyerly currently divides her time between her two passions, theatre and teaching. She received her BA in theatre from Southwestern University and her MEd from Western Illinois University. She is a special education teacher in the Cy-Fair School District. She would like to thank Max for his encouragement and support.

Emily Skelton has appeared in *The Adding Machine* as Daisy, *And They Dance Real Slow In Jackson* as Elizabeth Willow, and wrote and directed *The Room* at Mirabeau B. Lamar High School. She will be attending the Tisch School of the Arts at New York University in the fall as a drama major.

## Houston Shakespeare Festival Staff

### Jonathan Middents (Production Manager)

Jonathan Middents has been a member of the Festivals Company and the UH School of Theatre for 17 years. In addition to management and teaching duties, his work in the past year includes set designs for the UH School of Theatre production of *The Last Night of Ballyhoo*, this summer's CTF productions of *Pinocchio* and *The Magic Journey*, *Ghosts* and *Steel Magnolias* for UH Downtown. Jon's other recent design work includes lighting designs for *Ghosts*, *Steel*

*Magnolias* and the UH production *The Threepenny Opera*. Jon received his BA from Rice University, an MFA from Florida State University, and has worked previously as Designer/Technical Director at Indiana State University, UT-Austin and UH-Clear Lake.

### Jerry Aven (Business Administrator)

Jerry Aven, has served the University of Houston for over 12 years and joined the School of Theatre team on April 1, 1997. She has been Business Administrator for The Honors College, the Department of Industrial Engineering, and the Department of Civil and Environmental Engineering. She has also completed courses three consecutive years offered in the College Business Management Institute and sponsored by the University of Kentucky. She enjoys her work and loves working with the faculty, students and summer festival employees. Some of her responsibilities as Business Administrator include maintaining and monitoring the budgets that enable the school to keep up the good work of yearly school productions as well as both the Children's Theatre Festival and the Houston Shakespeare Festival.

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

This season marks Mr. Tuttle's third year as Technical Director for HSF. However, his association with the Festivals now dates back more than 15 years. Along with his work with HSF, Mo has been a staff member with the Alley Theatre, Houston Grand Opera, Main Street Theatre, Stages Repertory Theatre, and Phoenix Theatre in Arizona. Currently, he is the technical director for the University of Houston School of Theatre. In addition to his staff duties, Mo has designed sets for many of the local theatre companies as well as having been an actor in a number of productions.

### Toni Lovaglia (Costume Supervisor)

This is Toni Lovaglia's fifth season as Festivals Costume Supervisor and second season as the Costume Supervisor for the UH academic year. She came to Texas from Los Angeles, where she

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

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

This is Bruce Price's sixth season with the Festivals Company. Mr. Price served as the Production Stage Manager for HSF's productions of *Twelfth Night*, *King Lear*, *Two Gentlemen of Verona*, *The Tempest*, *Comedy of Errors*, and *Taming of the Shrew*. He has also served as the assistant stage manager for the productions of *Macbeth* and *The Winter's Tale*. His other stage management credits include *The Triumph of Love*, *Barefoot in the Park*, *Oklahoma!*, and *Pump Boys and Dinettes*. He has also worked as a production assistant for the Alley Theatre's productions of *The Foreigner*, *Wait Until Dark*, and *And Then There Were None*. This season he served as Stage Manager for *Full Gallop* and *The Dying Gaul*, both at Stages Repertory Theatre. Mr. Price has served as assistant director to Rob Bundy on *Quills* and Ed Muth on *Das Barbecu*, also at Stages. Mr. Price received his MFA degree in directing from the University of Houston School of Theatre.

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

This is Debs Ramser's fourth season with HSF. She was Assistant Stage Manager for *Twelfth Night*, *The Taming of the Shrew*, *King Lear*, *Two Gentlemen of Verona*, *The Comedy of Errors*, and *The Tempest*. For Stages Repertory Theatre, she has been the

Production Stage Manager for *God's Man in Texas*, *The Memory of Water*, *I Love You, You're Perfect ...*, *Full Gallop*, *Kindertransport*, *Nixon's Nixon*, *Funny Girl*, *All Over*, *Quills*, *Jack and Jill*, *Chili Queen*, *Three Viewings*, and *She Loves Me*, among others. Previously for Stages, she was the Assistant Director for *Later Life* and *Wings*. Ms. Ramser stage managed for several seasons at Main Street Theater, including *Arcadia*, *The Secret Garden*, *Into the Woods*, *La Noña*, *Chekhov in Yalta*, and *Burn This*. She is a graduate of Rice University.

### Festival Staff

**Production Manager**  
Jonathan Middents

**Business Manager**  
Jerry Aven

**Assistant to the Producer**  
Kent Davidson

**Public Relations Coordinator**  
Rachel Lyon

**Production Stage Manager**  
Bruce Price

**Assistant Stage Manager**  
Debs Ramser

**Stage Management Interns**  
Elizabeth Eynatten  
Lauren Smith

**Technical Director**  
Maurice (Mo) Tuttle

**Assistant Director (Merry Wives)**  
Joyce Anastasia-Murray

**Assistant Directors (Othello)**  
Beth Sanford  
Laura Sewell

**Assistant Fight Director**  
Leraldo Anzaldua

**Fight Captain**  
Ryan Heitzman

**Scene Shop Foreman**  
Drew Hoovler

**Charge Scenic Artist**  
Mims Mattair

**Assistant Scenic Artist**  
Kristine Seljenes

**Assistant to the Set Designer**  
Susan Smith

**Scenic Technicians**  
Tracy Frink  
Sandy Leppin  
Able Windham

**Master Electrician**  
Raul Rivera

**Costume Supervisor**  
Toni Lovaglia

**Costume Design Assistant**  
Paige A. Willson

**Cutters**  
Barbara Bailey  
Joyce Brandon

**First Hands**  
Susan Smith  
Margaret Torres-Torres

**Costume Stitchers**  
Lesley Cordova  
Ann Ganeselo  
Charlesanne Rabensburg  
Bernadene Thomas  
Melissa Tramel

**Costume Crafts Technicians**  
Matthew Bartkowiak  
Jef Johnson  
Paige A. Willson  
K.C. Marks

**Wigs & Make-up Technician**  
Carolyn Wilhelm-Pierson

**Wardrobe Supervisor**  
Matthew Bartkowiak

**Wardrobe Technicians**  
Angelie De Los Santos  
Ginger Winstead

**Costume Interns**  
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Rica Eaglin  
Isabelle Fields  
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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.

### Board of Directors

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### Festival Angels, Inc.

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

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

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

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Houston Shakespeare Festival Past Productions

<p><b>1975</b> A Midsummer Night's Dream The Taming of the Shrew</p>	<p><b>1981</b> A Midsummer Night's Dream The Merchant of Venice</p>	<p><b>1988</b> Richard II Twelfth Night</p>	<p><b>1995</b> Pericles As You Like It</p>
<p><b>1976</b> The Tempest Romeo and Juliet</p>	<p><b>1982</b> Love's Labor's Lost The Tempest</p>	<p><b>1989</b> Coriolanus As You Like It</p>	<p><b>1996</b> The Winter's Tale Macbeth</p>
<p><b>1977</b> Hamlet The Comedy of Errors</p>	<p><b>1983</b> The Winter's Tale The Comedy of Errors</p>	<p><b>1990</b> The Tempest Troilus and Cressida</p>	<p><b>1997</b> The Comedy of Errors The Tempest</p>
<p><b>1978</b> The Merry Wives of Windsor Macbeth</p>	<p><b>1984</b> Hamlet The Two Gentlemen of Verona</p>	<p><b>1991</b> The Merchant of Venice The Merry Wives of Windsor</p>	<p><b>1998</b> The Two Gentlemen of Verona King Lear</p>
<p><b>1979</b> Twelfth Night Much Ado About Nothing</p>	<p><b>1985</b> Measure for Measure Richard III</p>	<p><b>1992</b> Much Ado About Nothing Romeo and Juliet</p>	<p><b>1999</b> Twelfth Night The Taming of the Shrew</p>
<p><b>1980</b> As You Like It King Lear</p>	<p><b>1986</b> Othello All's Well That Ends Well</p>	<p><b>1993</b> Henry V A Midsummer Night's Dream</p>	<p><b>2000</b> The Merry Wives of Windsor Othello</p>
	<p><b>1987</b> Julius Caesar The Taming of the Shrew</p>	<p><b>1994</b> Hamlet Love's Labor's Lost</p>	

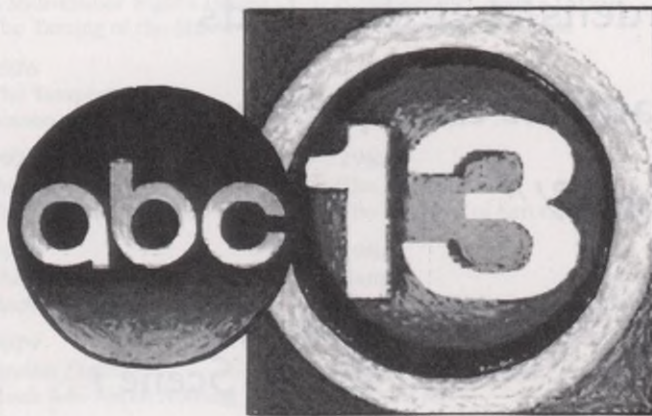
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The Merchant of Venice  
Act IV, Scene 1

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# Hines



*Twelfth Night, 1999*



*King Lear, 1998*



*Taming of the Shrew, 1999*

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