

# Houston Shakespeare Festival



2004 - 30<sup>th</sup> Anniversary Season

# From the Producing Director

*How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown*

—Julius Caesar, III, i

Amazing isn't it? One could, of course, argue context for this prophecy but each time we mount a season of these immortal plays, that quote rises to the forefront of my mind as a defining element of Shakespeare's genius. And, as Jean Cocteau sagely said, "geniuses are the poems of God."

This season marks the thirtieth anniversary of our festival. Our audiences continue to flourish, hungering, I believe, for language with which to articulate our deepest needs, memories and joys, while reflecting our troubled times. We are a gifted age which, despite huge advances in the sciences, medicine, etc., still reads newspaper headlines proclaiming the horrors of wars, savagery, hunger, and a clear disregard for the value of human life in a continuously shrinking planet. All despite our vast knowledge. Man, after all, has not changed much in four hundred years. Perhaps that is why the plays of an extraordinary Elizabethan actor/playwright continue to haunt and inform us, reflecting who we are by "holding the mirror up to nature" and showing us "the very age and body of the time his form and pressure." We seem to measure our lives by distances in place of knowledge. We can traverse the world in a relatively brief time and measure space

journeys and star distances in virtually incomprehensible scales. All of which create a sense of estrangement; and that inability to "know each other" keeps us repeating the tragic errors of the past, whether personal or global.

A while back I was walking down the hallway and passed a student I knew "Hi, John," I said. "I'm fine," he replied, cutting out the middle man and instinctively assuming I had said, "How are you?" John simply heard those words despite their not being spoken. It struck me then that we no longer pay much mind to language, to speaking complete thoughts; that sentences had given way to fragments and sound bytes and computerese. If that is truly the case, then we have indeed lost something of supreme value and need Shakespeare now more than ever. Because he gives us the words.

How could an actor/playwright during Elizabeth's time understand a world four hundred years in the future? Listen to him and perhaps you will see that genius speaks to that which is universally true. To quote Ben Jonson: "He was not of an age, but for all time."

*There is scarce truth enough to make societies secure;  
but security enough to make fellowships accursed:  
much upon this riddle runs the wisdom of the world.*

—Measure for Measure. III, ii



## 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 thirtieth 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. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989, the Cullen Trust for the Performing Arts awarded a special grant 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 a past 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 Shakespeare's Globe. One of this organization's goals was to reconstruct the Globe Theatre as close to its original site as possible in London, an objective that is now realized. HSF also sponsors Shakespeare Outreach which presents programs and residencies free to schools and other institutions throughout the city.

THIRTIETH ANNIVERSARY SEASON 2004

## Houston Shakespeare Festival

### Macbeth

July 30, August 5, 7, 11, 13

### The Taming of the Shrew

July 31, August 4, 6, 12, 14

Produced by the University of Houston School of Theatre

These productions are sponsored in part by

The City of Houston

through the

Parks and Recreation Department

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through the Miller Theatre Advisory Board, Inc.

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The Wortham Foundation, Inc.

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special grants from the following

Jack and Annis Bowen Foundation

University of Houston

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*Photo credit: George Hixson*

# Macbeth

by William Shakespeare

DIRECTOR

Rob Bundy

SCENIC AND LIGHTING DESIGNER

John Gow

COSTUME DESIGNER

Margaret Monostory Crowley

SOUND DESIGNER

Kelly Babb

FIGHT DIRECTOR

Brian Byrnes

PRODUCTION STAGE MANAGER

Debs Ramser\*

ASSISTANT STAGE MANAGER

K. David Cochran\*

FIGHT CAPTAIN

Daniel Magill\*

## SYNOPSIS

Macbeth, a victorious general in the army of King Duncan of Scotland, encounters three witches who prophesy that he will be king. The ambitious Lady Macbeth, upon hearing the prophesy, urges her husband to fulfill the prophesy by murdering King Duncan, who is a guest in their home. Duncan's sons Donalbain and Malcolm flee to England. Macbeth is crowned king.

Fearing the witches' prophesy that Banquo would bear kings, Macbeth has him murdered. When the nobleman Macduff joins Malcolm in England, Macbeth has Macduff's family killed. Lady Macbeth sleepwalks and reveals to her doctor the crimes in which she and her husband have engaged. Lady Macbeth dies by her own hand. Macduff slays Macbeth, and Malcolm is crowned king.

## THE CAST

Witches .....	Sonia Montoya Laurie Scott Kelley Stolte
Duncan/Old Siward/Rosse's Father .....	Ralph Ehntholt *
Donalbain.....	Brandon Hearnberger
Malcolm.....	JJ Johnston
Lennox .....	Kalob Martinez
Captain/Seyton.....	Ben Grimes
Rosse.....	Pablo Bracho
Macbeth .....	Jason Douglas *
Banquo .....	Daniel Magill *
Lady Macbeth.....	Sally Edmundson *
Fleance/Young Siward.....	Al Fallick
Porter/Doctor .....	Rutherford Cravens *
Macduff .....	Justin Doran *
Hecate/Lady Macduff/Gentlewoman .....	Ivy Castle
Young Macduff.....	Harrison Kerr
Soldiers, Murderers, Attendants, etc. ....	Elizabeth Bell Mike Heathcote Kelly Harkins Bill Krampitz Shaka Smith

\*Member of Actors' Equity Association

## DIRECTOR'S STATEMENT

*In developing the visual elements of the production, I was less interested in determining a specific historical setting than I was in working with the design team to create an imagined world that actively served the drama of the piece. I was especially drawn to a number of themes and events in the play which are reminiscent of classic themes in Eastern philosophy: the continual cycle of revolution and order is a highly Taoist notion; the ultimate undoing of Macbeth and Lady Macbeth echoes the Buddhist concept of Karma; a world where "fair is foul and foul is fair," in which seemingly omniscient beings appear from and disappear into thin air reminded me of the Hindu concept of reality as an illusion we create to give us a sense of stability. Combining (and embellishing upon) elements from a variety of Asian cultures, we have created a world which is at once tribal and courtly, where the natural harmony of opposites is upset by Macbeth's tragic misinterpretation of the signs offered to him by the witches.*

## Special Thank You

The Alley Theatre  
Andrews & Kurth LLP  
David Berg  
Richard Haynes  
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The Houston Bar Association  
Houston Grand Opera  
Lynne Liberato  
Robert Lott  
Miller Outdoor Theatre Staff

Mitchell Energy &  
Development Corp.  
Harry Reasoner  
The Honorable Lee H. Rosenthal  
Brandon Smith  
Tim Thomson  
University of Houston  
University of Texas—Department of  
Theatre and Dance

# The Taming of the Shrew

by William Shakespeare

DIRECTOR  
Sidney Berger

SCENIC AND LIGHTING DESIGNER  
John Gow

COSTUME DESIGNER  
Paige A. Willson

SOUND DESIGNER  
Kelly Babb

FIGHT DIRECTOR  
Brian Byrnes

CHOREOGRAPHER  
Brooke Wilson

PRODUCTION STAGE MANAGER  
Debs Ramser\*

ASSISTANT STAGE MANAGER  
K. David Cochran\*

FIGHT CAPTAIN  
Daniel Magill\*



*Photo credit: George Hixson*

## SYNOPSIS

Baptista Minola, a wealthy merchant, has decreed that his youngest daughter, Bianca, will not be permitted to marry until her older sister, the formidable Kate, is wedded. Lucentio arrives with his two servants Tranio and Biondello, and falls in love with Bianca. Petruchio, who has heard of the shrewish Kate, vows to have her and to “Wive it wealthily.” Bianca’s suitors offer to help, hoping to open up the possibility of marrying Bianca.

Petruchio and Kate meet, and he vows to marry her despite her expressed aversion to him. He succeeds in arranging the wedding and once she is in his home, Kate is deprived of food, sleep, and new clothing in order to “tame” her. Lucentio, disguised as a tutor, wins the love of Bianca.

Petruchio, through a series of challenges to Kate, reflects his wife’s excesses back to her. At a dinner to celebrate Bianca’s marriage, all the men wager that their wives will obey a call for them to appear. Each tries and is rebuked, except for Petruchio, to whom Kate vows to be a faithful and loving wife.

## THE CAST

Baptista, a rich gentleman of Padua City ....Ralph Ehntholt\*  
Kate, the shrew, his daughter .....Celeste Roberts  
Bianca, daughter of Baptista.....Bree Welch  
Lucentio, son of Vincentio .....Daniel Magill\*  
Tranio, servant to Lucentio .....Brandon Hearnberger  
Gremio, suitor to Bianca .....George Brock  
Hortensio, suitor to Bianca.....Jason Douglas\*  
Petruccio, a gentleman of Verona .....Justin Doran\*  
Grumio, his trusty servant.....Rutherford Cravens\*  
Biondello, their cohort .....Scott Fults  
Vincentio, father of Lucentio .....Kit Fordyce  
Pedant, impersonating Vincentio .....Bob Leeds  
Curtis, servant to Petruccio .....Kelly Harkins  
Tailor/Haberdasher .....Bob Boudreaux  
Widow .....Sally Edmundson\*  
Cowboys, Servants, Saloon Girls .....Deborah Anderson  
Elizabeth Bell  
Mike Heathcote  
Casey James  
Bill Krampitz  
Lulu Tapia

\*Member of Actors' Equity Association

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*For the shrewd wife, read the book of Taming a Shrew, which hath made a number of us so perfect, that now every one can rule a shrew in our country, save he that hath her.*  
—Sir John Harington, 1596

*I can only regard the play as an incomplete tragedy. Katherine could not have acted the hypocrite so completely if she had not had a dagger in her possession and the confident assurance that she was going to stab her tyrant that night.*

—H. Jennie Baker,  
London Daily Citizen, 1913

Using the title of the play as an anagram, the result is *The woman's the fighter*.

*The western woman, ...whatever her dress, had endurance, she had courage, sometimes she was wilder than the land she tamed.*

—Dee Brown  
The Gentle Tamers

*The shortage of women in the old west was very apparent: in 1849 of a total of 50,000 emigrants, there were, roughly, 5,000 women, 2,500 children, and 42,500 men.*

—Brown

*Your wife is your own flesh, the staff of your age, your yokefellow, with whose help you draw through the mire of this transitory world. Nay, she's your own rib.*

—Francis Beaumont  
The Knight of the Burning Pestle, 1607

*Kate has the uncommon good fortune to find Petruccio, who is man enough to know what he wants and how to get it.*

—Germaine Greer

*I think it's an irresponsible and silly thing to make that play into a feminist tract. It is (not) simply the high jinks of an intolerably selfish man who was simply destroying a woman to satisfy his own vanity, but a sacramental view of the nature of marriage.*

—Jonathan Miller

*The play shows a possibility of marriage as a rich, shared sanity.*

—David Daniell

This year's Festival is dedicated to the memory of

**MATTHEW BARTOWIAK**

“A was a man, take him for all in all I shall not look upon his like again.”

# 2004 Houston Shakespeare Festival Company

## ARTISTIC STAFF

### Sidney Berger (Producing Director)

Founder of the Houston Shakespeare Festival, past president and Co-founder of the Shakespeare Theatre Association of America, member of the International Shakespeare Globe Centre Board, and recipient of the Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions of *The Comedy of Errors*, *Much Ado About Nothing*, *Henry V*, *The Merchant of Venice*, *Hamlet*, and *As You Like It*, 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 recently received the Career Achievement Award from the Association for Theatre in Higher Education.

**Rob Bundy (Director)** has been Stages Repertory Theatre's Artistic Director since 1996 during which time he has produced over 90 plays, 25 of which he directed, including *Convenience*; *Dirty Story*; *Recent Tragic Events*, *Speaking in Tongues*, *Blood Wedding*, *The Laramie Project*; *The Pavilion*; *Elizabeth Rex*, *Betty's Summer Vacation*, *Anton in Show Business*, *Refuge*, *Shakespeare's R & J*, *The Dying Gaul*, *Full Gallop*, *The Pitchfork Disney*, *Quills*. Alley Theatre productions include *Fully Committed* last season and *The Exonerated* this coming season. Last summer Mr. Bundy directed *Much Ado About Nothing* at the Houston Shakespeare Festival. New York credits include: Rattlestick Theatre: *Ascendancy* and *Boise* (both New York premieres); Pearl: *Life is a Dream*; Lincoln Center Institute: *The Miser*; *L'Histoire du Soldat*; Circle Repertory Lab: *A Betrothal*; *Gray's Anatomy*; Blue Light Theatre: *The Pitchfork Disney*. Mr. Bundy has directed at numerous regional theatres including Actors Theatre of Louisville; Florida Studio Theatre; Meadowbrook Theatre; Woolly Mammoth Theatre Company (American premiere of *The Pitchfork Disney*);

TheatreWorks; Pacific Repertory Theatre; Chautauqua Institution: *Macbeth*; *The Laramie Project*; *Arms and the Man*; *Twelfth Night*; *Translations*; *Romeo and Juliet*; *The Substance of Fire*. Mr. Bundy has taught and/or directed at numerous training programs nationwide including The Juilliard School; Southern Methodist University; American Academy of Dramatic Arts; and Washington DC's Shakespeare Theatre. He was the Associate Artistic Director at the Hartford Stage Company, 1992-1994. For the past 10 years, Mr. Bundy has been an on-site evaluator for the National Endowment for the Arts and has served on numerous NEA and TCG grant panels.

### John Gow (Scenic and Lighting Designer)

Alley Theatre, Lighting Design: *Sherlock's Last Case*; *Keely and Du*, *Ohio Impromptu*, and *Krapp's Last Tape*. Houston Shakespeare Festival, Scenery and Lighting Design: *Much Ado About Nothing*, *The Winter's Tale* (2003), *A Midsummer Night's Dream*, *Measure For Measure*, *The Comedy of Errors*, *The Tempest*, *The Winter's Tale* (1997), *Macbeth* (1996). Lighting Design: 36 productions including, *King Lear*, *Twelfth Night*, *Othello*, *Richard III*, *Hamlet*. Stages Repertory Theatre, Scenery and Lighting Design: *Jacob Marley's Christmas Carol*, *Lobster Alice*, *Carpool*, *The Moon Is Blue*, *Ascendancy*, *Hotel Oubliette*, *Sight Unseen*. Lighting Design: *Good Boys*, *Betrayal*, *Pacific Overtures*, *The Skin of Our Teeth*, *Getting Out*. The Children's Theatre Festival, Scenery and Lighting Design: *The Princess and The Pea*, *The Greatest Adventure of All*. Lighting Design: 49 productions including; *Snow White*, *Pinocchio*, *Little Soviet Riding Hood*, *Cinderella*, *Jack and the Beanstalk*, *Merlin the Magician*. University of Houston School of Theatre, Scenery 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*, *The Comedy of Errors*, *I Love My Wife*, *The Hasty Heart*, *Company*, *Ring Round The Moon*. Lighting Design: 60 productions including, *The Skin of Our Teeth*, *The Glass Menagerie*, *Romeo and Juliet*, *Last Night of Ballyhoo*, *Of Mice And Men*, *Tartuffe*, *Rosencrantz And Guildenstern Are Dead*.

### Paige A. Willson (Costume Designer for *The Taming of the Shrew*)

Received her BFA from The University of Louisiana-Lafayette, in Performing Arts/Dance, and her MFA from the University of Houston School of Theatre in Costume, Lighting and Scenic Design. She was the Assistant Professor of Costume Design at the University of Northern Colorado. Costume Design credits, Houston Shakespeare Festival: *The Winter's Tale*; *A Midsummer Night's Dream*. University of Northern Colorado Children's Theatre Festival: *Danny and The Dragon*. UH: *Independence*; *The Three Sisters*. Edward Albee New Playwrights Workshop: *Crispian's Clarity*. USL: *Dancing at Lughnasa*. Main Street Youth Theatre: *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; *Merry Christmas Strega Nona*. UH Dance Ensemble: *Chi*. Mask Design: HSF; *Romeo and Juliet*. Costume Design Assistant: HSF: *Romeo and Juliet*, *Othello*, *The Merry Wives of Windsor*, *Twelfth Night*, *The Taming of the Shrew*. Rice University: *Open Book Open House*.

### Margaret Monostory Crowley (Costume Designer for *Macbeth*)

Margaret Monostory Crowley has been designing costumes in the Houston area for the past 10 years. Her HSF credits include *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Taming of the Shrew*, and *Two Gentlemen of Verona*. Other show credits: Main Street Youth Theater—*Ramona Quimby*, *Amelia Bedelia*, *Lillie's Purple Plastic Purse*, and *The Best Christmas Pageant Ever*; Main Street Theater—*Eating Crow*, *The Countess*, *Macbeth*, *Deep Down*, *An Ideal Husband*, *The Wifings*; Stages Repertory—*Good Boys*, *Car Pool*, *Kindertransport*; The Strand—*Sherlock's Last Case*, *A Midsummer Night's Dream*; Rice University Opera—*Così Fan Tutti*, *Merry Wives of Windsor*. Since graduating from UT with her MFA in Costume she has worked for the Alley Theatre, Houston Grand Opera, and the Houston Ballet. Margaret now resides in Wheat Ridge, Colorado with her beautiful daughters and her wonderful husband Mike, who made it possible for her to return to HSF this summer.

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The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

### Kelly Babb (Sound Designer)

Mr. Babb is a Shakespeare Festival regular. He has designed such notable productions as *Hamlet*, *Macbeth*, *Pericles*, *Tempest*, *Romeo and Juliet*, *King John* 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 Theater, Stages Repertory Theatre, Diverse Works, 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)

Fight directing for HSF includes *Romeo and Juliet*, *Othello*, *King Lear*, *The Comedy of Errors*, and *The Tempest*. Other credits include New York theatres, regional theatres, Shakespeare festivals, and he has served as "Motion Capture" fight director for several video games. In Houston, fight and movement work includes The Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, Houston Ballet, Theatre Under The Stars, Moores School of Music and Opera, Rice University Theatre and Opera, and many other area theatres. He is a *Fight Director* and *Certified Teacher of Stage Combat* with the Society of American Fight Directors and has also been honored with the title of *SAFD Fight Master* (one of only 10 in the United States and England). Brian has taught at institutes and universities across the country, and regularly teaches at regional, national, and international workshops. He is an Associate Professor (Stage Combat, Movement, and Directing) with the University of Houston School of Theatre.

## THE COMPANY



### Bob Boudreaux

Bob has been a member of the Houston Shakespeare Festival Acting company for 15 seasons. Recent roles included Duke of Austria in *King John*, Sexton in *Much Ado About Nothing*, Apothecary in *Romeo and Juliet*, Gratiano in *Othello*, Philostrate in *A Midsummer Night's Dream*, and Archidamas in *The Winter's Tale*. Recently he completed study with Edward Albee as a member of the noted playwright's Writer's Course and performed in the Albee Playwright's workshop at Stages. Bob Boudreaux is a long serving board member for the Festival's Board of Directors. He was an English major at The University of Massachusetts, a former Army Officer, and for over 25 years a visible presence as a Houston TV anchorman.



### Pablo Bracho

HSF Debut. Alley Theatre: *Our Lady of 121st Street* (Balthazar), *Cantinflas!* (Medel, Milk Man, et al.), *Hamlet* (Rosencrantz) *HYPE* 2002 (Man, Inspector). Stages Rep. Theatre : *Blood Wedding* (Leonardo). Actors Theatre of Houston : *Elizabeth I* (King Phillip of Spain), *Book of Days* (Boyd Middleton), *Tartuffe* (Cleante). Theater LaB: *The Rink* (Lucky), *Bang the Drum Slowly*. Unity Theatre : *Man of LaMancha* (Pedro), *Triumph of Love* (Agis). Main Street Theater: *Merry Christmas Strega Nona* (Puppeteer), *Lady in the Dark* (Father). Other Productions: *Kiss of the Spider Woman*—*The Musical* (Valentin), *Death and The Maiden* (Gerardo), *A Question of Mercy* (Anthony).



### George Brock

George is returning to HSF for the second year. He appeared in *The Winter's Tale* and *Much Ado About Nothing* last season. A native of Birmingham, AL, George has done the majority of his work and study in Texas. A former Artistic Director of Actor's Theatre of Houston, he appeared in *Talley's Folly*, *Lonely Planet*, *Mr. Bundy*, *Macbeth*, *Wild Oats*, *Scapino*, *Rosencrantz & Guildenstern are Dead*, *Private Eyes*, *The Taming of the Shrew*, *Simpatico*, and *Talk Radio*. For Actor's

Theatre he directed *Book of Days*, *Elizabeth I*, *The Baltimore Waltz*, *Sin*, *Inspecting Carol*, *The Debutante Ball*, *Agnes of God*, and *Toyer*. As a Guest Artist he appeared in the University of Houston's production of *The Comedy of Errors*, HCC's production of *Tartuffe*, and Kingwood College's production of *Hands of Its Enemy*. George teaches theatre at Episcopal High School where his direction of *Lucky Stiff* earned 12 Tommy Tune nominations.



### Ivy Castle

This is Ivy's second time to perform with HSF. Past credits with HSF include, *Measure for Measure*, and *A Midsummer Night's Dream*. She has also appeared at Main Street Youth Theater: *Julius Caesar* (Cassius), *The Great Gilly Hopkins* (Gilly), *The Best Christmas Pageant Ever* (Edna McCarthy), and *Henry and Ramona* (Ramona). University of Houston: *'Twas* (List), *Our Country's Good* (Liz Morden), *Top Girls* (Kit), *Rosencrantz & Guildenstern are Dead* (Ophelia), *Our Town* (Emily). Children's Theatre Festival: *Pinocchio* (Cat), *Androcles and the Lion* (Isabella), *Sleeping Beauty* (Button), *The Little Mermaid* (Queen Nereidia). San Diego's Crill Theatre: *Fiddler on the Roof* (Hodel). Ivy attended Point Loma Nazarene University in San Diego for two years as a vocal performance major and just recently graduated from the University of Houston with a B.A. in theatre performance. Ivy would like to thank her husband-to-be for all his amazing love and support.



### Rutherford Cravens\*

Rutherford Cravens, a member of Actor's Equity for 30 years, is producer/director of Shakespeare Outreach, Houston's only free touring theatre. In past HSF seasons, he has directed *Troilus and Cressida*, *King John*, *Two Gentlemen of Verona*, and appeared in numerous roles that include Claudius in *Hamlet*, Holofernes in *Love's Labor's Lost*, Macduff in *Macbeth*, Feste in *Twelfth Night*, and Grumio in *The Taming of the Shrew*. Among his roles for the Alley Theatre were Niccola in *Arms and the Man*, Ventidius in *Antony and Cleopatra*, and Freddy in *Picasso at the Lapin Agile*. At Stages Repertory Theatre he appeared in *Sight Unseen*, *Substance of Fire*, *Betrayal*, *Betty's Summer Vacation*, *Elizabeth Rex*, and *The Laramie Project*. At Theatre Under the Stars he appeared in *1776* and

*Brigadoon*. Recent film and television appearances include featured roles in *Alamo*, *Friday Night Lights*, and *Unchain My Heart*.



#### Justin Doran\*

Justin Doran has recently relocated from Los Angeles and is thrilled to be working with the talented HSF actors and staff. His favorite Shakespearean roles include Edgar, Sir Andrew Aguecheek, Antonio (*Merchant*), Don Pedro, Romeo, and Thisby at such companies as The Will Geer Theatrum Botanicum, The Thousand Oaks Civic Arts, Kingsmen Shakespeare, and LA Shakespeare. Mr. Doran has worked professionally as an actor and director for the past 10 years in the LA theatre community and on various television shows and films. As a professional actor he has worked with recognizable names such as Tom Hanks, Mike Myers, Renee Zellweger, and John Lithgow to name a few. Justin can continue to be seen in various films and television shows such as *ER*, *Buffy-The Vampire Slayer*, *Movie Stars*, *In-Laws*, and *According to Jim*. Justin is thrilled to continue his teaching by joining the faculty at The John Cooper School in The Woodlands. His teaching background includes positions at the University of California at Los Angeles (MFA: Theatre/Film/Television), The Meadows School of the Arts at Southern Methodist University (BFA: Acting), The Academy of the Classics, Oaks Christian High School, City Hearts, and *Much Ado About Shakespeare*.



#### Jason Douglas\*

Mr. Douglas appeared last season as Benedick in *Much Ado About Nothing*. Other HSF appearances include *Othello*, *The Winter's Tale*, *Hamlet*, and *Merry Wives of Windsor*. Mr. Douglas recently appeared in *Recent Tragic Events* at Stages Repertory Theatre, where he also has performed the title character in *Jacob Marley's Christmas Carol*, Salvador Dali in *Lobster Alice*, and "The Man" in *The Turn of the Screw*. Jason has performed regularly in Houston-area theatres over the last decade, including the Alley, Infernal Bridegroom, Main Street, Strand, TUTS, and Urban Theatre. He has voiced hundreds of characters in Japanese animated series such as *Rune Soldier*, *SuperGals*, and *Excel Saga*, and is the voice of Sid Black in the video game *Deus Ex 2: Invisible Wars*. Mr. Douglas appears on-screen in the film *Secondhand Lions*, and recently had the

privilege of working with Robert Rodriguez and Richard Linklater on feature film projects to be released in 2005. Jason is a proud member of Actor's Equity Association.



#### Sally Edmundson\*

HSF Debut. Stages Repertory Theatre: *Bright Ideas*; *Blood Wedding*; *Elizabeth Rex*; *Betty's Summer Vacation*; *Full Gallop*; *All Over*; *Quills*; *The Perfect Party*; *Laughing Wild*; *Joe Egg*; *Serenading Louie*; *Coyote Ugly*; *The Tempest*; *Come Back to the Five and Dime*, *Jimmy Dean*. Regional: Unity Theatre, Brenham: *Lettice & Lovage*; Arkansas Repertory Theatre: *Homefire* (world premier); *Lend Me a Tenor*. Virginia Shakespeare Festival: *Much Ado About Nothing*; *Antony and Cleopatra*; *Henry V*. As Assistant Director: Stages: *Tango*; *The Swan*. Education: BFA, Theatre, University of St. Thomas; BA, French and Italian, University of Texas; Yale University/BADA Summer Classical Training Program (England); Kristin Linklater Workshop (Boston). Member of Actor's Equity Association since 1987.



#### Ralph Ehntholt\*

This is Ralph's seventh season with HSF, having been seen in *The Taming of the Shrew*, *King Lear*, *The Tempest*, *Pericles*, *Love's Labor's Lost*, and *The Comedy of Errors*. At Stages Repertory Theatre, he was seen in *The Drawer Boy*, *Communicating Doors*, *The House I Call Love*, *The Toys Take Over Christmas*, *Boy Meets Girl*, and *Whose Life Is It Anyway?* Ralph has worked at many professional theatres in Houston, including Main Street Theater, Actor's Theatre of Houston, and A.D. Players. Ralph is a proud member of Actor's Equity Association.



#### Kit Fordyce

Kit makes his HSF debut with this summer's production of *The Taming of the Shrew*. Having previously appeared in the role of Baptista for Actor's Theatre of Houston, he relishes the opportunity to be part of the remounting of one of Shakespeare's most enduring comedies. Shakespeare aside, Kit has performed a variety of character roles on Houston stages for many years. He has most recently been seen as the poet in *The Hotel Play* for Infernal Bridegroom Productions and as Angus MacGuffie in *Brigadoon* for Theatre

Under the Stars this spring. Kit has played most of this city's professional theatres at one time or another, in roles as varied as schlockmeister Sol Sussman in Charles Busch's *Die! Mommie! Die!* for TheaterLab to straight-shooting Dr. Shelton in Main Street Theater's Houston premiere of *The Drums of Sweetwater* by our town's own Thomas Meloncon.

#### Scott Fults

Previously for HSF, he appeared in *Much Ado About Nothing*, *The Winter's Tale*, *All's Well That Ends Well*, *The Comedy of Errors*, *The Tempest*, and *Love's Labor's Lost*. As a company member at the Alley Theatre from 1984-86, his assignments included *Spring Awakening*, *Sweet Bird of Youth*, *Balm in Gilead*, and *Much Ado About Nothing*, among others. Locally, Scott has also appeared in *A Christmas Memory* at Christ Church Cathedral, *Tango* at Stages Repertory Theatre, *The Playboy of the Western World* for the Houston Shaw Festival, and *Brighton Beach Memoirs* for Actor's Theatre of Houston. Regionally, his credits include *Love's Labor's Lost* at the Old Globe Theatre in San Diego, and the American Premiere of *Breaking the Silence* at the Pasadena Playhouse. Scott was recently nominated for Best Actor in the Dublin Theatre Festival for his performance of *Fully Committed* at the Andrew's Lane Theatre. In television and film, Scott has appeared as a series regular on *She Wolf of London* for British ITV, as a recurring regular on *Evening Shade*, *Tour of Duty*, *Beverly Hills 90210*, and *Aaron's Way*. As a guest star, Scott has appeared on *Quantum Leap*, *21 Jump Street*, *Saved by the Bell*, *Tales from the Crypt*, and *Highway to Heaven*, among others.



#### Ben Grimes

Ben is thrilled to be working with HSF for the first time. Houston credits include *Brigadoon* at TUTS, *Pinocchio* at EarlyStages and *Batboy! the Musical* at Stages Repertory Theatre. At Unity Theatre in Brenham, Ben has appeared in *Oliver!*, *Dames at Sea*, and *Our Town*. In Austin he appeared in the world premier of *How Late It Was, How Late* with the Rude Mechanicals, and he has also had the pleasure of working in Chicago with Dolphinback Theatre Company on the world premier of *Reurites*. He was a founding company member of Moment to Moment Productions in Little Rock, Arkansas. Ben received his B.F.A. in Theatre from the Conservatory of Theatre Arts at Webster University in St. Louis.

**Kelly Harkins**

Kelly is currently a senior at the University of Houston, where he is pursuing degrees in both Theatre and History. He is a native Houstonian and has been active in the Houston theatre community since 2001. Kelley's performances include *A Chorus Line* (Al), *Fragility's Decline* (Woodrow), *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh), *God's Own Cartoon Anvil* (The Other Man), *The Music Man* (Charlie Cowell), *Cinderella* (Prince Charming), and *Pinocchio* (Pinocchio). Kelley has also directed productions of *Snow White and the Seven Dwarfs*, *Wonderland*, and *Oz!* As part of the doin' What Matters Musical Theatre Company. Last year was Kelley's premier season with HSF, where he was seen in both *Much Ado About Nothing* (Watch) and *The Winter's Tale* (Lord). This year Kelley was recognized as an actor/combatant by the Society of American Fight Directors. Kelley is also a performer with the improvisational comedy troupe ComedySportz\* Houston.

**Brandon Hearnberger**

Brandon is delighted to return to HSF for his second season. Previous HSF credits include *The Winter's Tale* (Florizel) and *Much Ado About Nothing* (Balthazar).

Alley Theatre: *Hamlet* (Courtier). Stages Repertory Theatre: *Dirty Story* (The Devil), *Trophy Wife* (Tigger). Alley Theatre/UH co-production: *The Diary of Anne Frank* (S.S. Officer). Children's Theatre Festival: *The Wolf and the Foolish Little Kids* (Patrick), *Magic Theatre* (#6). University of Houston Main Stage: *Noises Off!* (Gary), *The Comedy of Errors* (Antipholus of Syracuse), *Rosencrantz & Guildenstern are Dead* (Rosencrantz), *Our Town* (George), *Lend Me a Tenor* (Max), *Our Country's Good* (Sideway/Collins). Brandon is a member of Shakespeare Outreach, a touring arm of the Shakespeare Globe Center of the Southwest. He is pursuing a B.A. in Theatre from the University of Houston School of Theatre and the UH Honors College.

**John R. Johnston**

J.J. is very excited to be making his Houston Shakespeare Festival debut. His other local credits include *The Toys Take Over Christmas* and *Dirty Story* at Stages Repertory Theatre,

as well as *Cabaret* at The Great Caruso. Regional credits include *Romeo and Juliet* and *The Manuscript*, both in Washington D.C. J.J. received his BA in Theatre Arts from Boston College and graduated last year with his MFA in acting from The Catholic University of America.

**Robert Leeds**

Bob holds the distinction of having been one of the actors involved in the premier season of the Houston Shakespeare Festival. HSF: *The Taming of the Shrew*, *The Comedy of Errors*, *Twelfth Night*, *Othello*, *King John*, *Romeo and Juliet*, and *The Merry Wives of Windsor*. Stages: *Mirandolina*, *The Dying Gaul*, *The Turn of the Screw*. Main Street Theater: *Macbeth*, *Accidental Death of an Anarchist*, *Of Thee I Sing*, *The Little Foxes*. Houston Grand Opera: *The Mikado*, *Carmen*. Opera in the Heights: *The Secret of Susanna*. 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 also mounted several one-man shows, one of which played off-Broadway.

**Daniel Magill\***

Daniel Magill, a member of Actor's Equity Association, recently created the roles of Alexander Hamilton in the world premiere of *Treasure* at the Fulton Opera House, and Burke in the upcoming feature film *Mr. Hell*. Previous HSF credits include: *Romeo and Juliet* (Romeo), *A Midsummer Night's Dream* (Puck), *The Winter's Tale* (Leontes), *Measure for Measure* (Vincentio), and *Much Ado About Nothing* (Claudio); Other regional credits include *Hamlet* (Laertes), *A Midsummer Night's Dream* (Demetrius), *Twelfth Night* (Sebastian), *Sherlock Holmes* (Leary / von Stalburg), *A Christmas Carol* (Topper), as well as *Antony and Cleopatra* and *Julius Caesar* at the Alley Theatre; *The Real Thing* (Billy) at Dallas Theater Center; *The Laramie Project* (14 characters), *Old Wicked Songs* (Stephen), *Communicating Doors* (Reece), and *Elizabeth Rex* (Jack) at Stages Repertory Theatre; *The Wizard of Oz*, *Phantom*, and *My Fair Lady* at Theatre Under the Stars; *Dancing at Lughnasa* (Gerry) and *The Dining Room* (6 characters) at University of

Houston; *Hamlet* (Hamlet), *Threepenny Opera* (Macheath), *The Duchess of Malfi* (Antonio), *The Love of the Nightingale* (Tereus), and *The Servant of Two Masters* (Florindo) at Penn State. He holds a BFA from University of Houston and an MFA from Penn State's Professional Actor Training Program. For more info please visit: [www.danielmagill.com](http://www.danielmagill.com)

**Kalob Martinez**

This is Kalob's HSF debut. He is an active member of Shakespeare Outreach, Houston's only free touring company, and a founding member of The Unheard Voices. Unheard Voices: *Los Venidos*. University of Houston: *Noises Off*, *Our Town*, *Rosencrantz & Guildenstern are Dead*, *True West*, and the Edward Albee Playwright Workshop. Kalob is currently pursuing a BA in Acting and Directing from UH.

**Sonia Montoya**

Sonia Montoya is making her Houston Shakespeare Festival debut with this production. Her theatrical appearances include *Last of the Red Hot Lovers*, *Romeo and Juliet*, and *Extremities*—all at the Country Playhouse. She has also appeared in *Agamemnon* for Different Stages, *Basement Refugee* for Teatro Humanidad, and *Women of Manhattan* and *A Midsummer Night's Dream* at the University of Texas. She has trained at the Alley Theatre with Todd Waite and in New York with the Atlantic Theatre Company.

**Celeste Roberts**

Celeste Roberts has appeared in several Houston theatrical productions at Main Street Theatre, Stages, College of the Mainland Theatre, Theater LaB, Atomic Café, Ensemble Theatre and Actor's Theatre. Favorite productions and roles include Maria Callas in *Master Class*, Susannah in *Experiment with an Air Pump*, Fanny in *On the Verge*, Pia in *Black Eagles*, Violet in *Poor Superman*, Yelena in *Uncle Vanya*, Mrs. Cheverly in *An Ideal Husband*, Maggie in *Cat on a Hot Tin Roof*, Benita in *Unidentified Human Remains and the True Nature of Love*, Blue in *Beirut*, Catholic School Girls, *Search and Destroy*, and *Red Scare on Sunset*. Mrs. Roberts graduated from the University of Houston with a BA in English Literature.

**Laurie Scott**

Laurie Scott makes her HSF debut with this production. Her recent theatre credits include the Countess in *The Madwoman of Chaillot* (Theatre Collide), Feste in *Twelfth Night*, Ilona Ritter in *She Loves Me*, La Marquise de Merteuil in *Les Liaisons Dangereuses*, Nanny/Janice in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, Morgan LeFey in *Camelot*, Einstein in *The Physicists*, and Lady Macbeth in *Macbeth* (Rice University). She is one of the founders of Theatre Collide's Crash Course summer workshop series, as well as Collide's writer's workshops.

**Kelley Stolte**

Kelley is thrilled to be performing in her second season with HSF. Last summer, before leaving to study in Tuscany, she debuted as Mopsa in *The Winter's Tale*. As a recent graduate of Texas A&M, some of her favorite Aggie Players include Hope in *An Infinite Ache*, Germaine in *Picasso at the Lapin Agile*, Hermia in *A Midsummer Night's Dream*, and Lucy in *Dracula*. Kelley was an ACTF Irene Ryan acting award regional finalist in 2003. She is native to San Antonio, TX.

**Bree Welch**

This is Bree's second appearance in HSF, having previously been seen in *Measure for Measure* in 2002. Bree is a student at the University of Houston School of Theatre where she has appeared in *Noises Off*, *The Comedy of Errors*, *Beyond Therapy*, *Our Town*, *One Flew Over the Cuckoo's Nest*, *Our Country's Good*, and *The Collection*. She has also appeared in the Children's Theatre Festival's *The Wolf and the Foolish Little Kids*. Bree would like to thank her Mom, Mimi, Three Short Women, and all her friends and family.

**AND INTRODUCING...****Deborah Anderson**

Deborah Anderson is a University of Houston graduate student with an emphasis in Costume Design. She is graduating in December 2004. Some of her design credits at the university include *The Comedy of Errors*, *Lend Me A Tenor*, and *Top Girls*. In 2001, she appeared as Mom in *True West*, a student-directed production.

**Elizabeth Bell**

This is Elizabeth's HSF debut. She is a student at the University of Houston's School of Theatre.

**Al Fallick**

At 12 years of age Al has been performing for the last five years in the Creative Artists Theatrical Studio under Yvonne Guidry and CeCe Prudhomme (theatre director at Stratford High School). Most recently, he was The Cat in the Hat in *Seussical*, and has played The Cowardly Lion in *The Wiz* and Burt Healy in *Annie*. He was chosen to play the lead role of Scott in Memorial Middle School's production of *Dear Etienne*, an honor rarely earned by a sixth grade student. Al plays football in Spring Branch, and is a seventh grader in the gifted and talented program at Memorial Middle School.

**Mike Heathcote**

This is Mike's HSF debut. He is a student at the University of Houston's School of Theatre.

**Casey James**

Raised in Houston, Casey began playing music in clubs before he was really old enough to go in them. Now a political science senior at UH and still playing music, he has become addicted to drama and wants to grow as an actor. "I hope to live out my days acting, being an activist, and playing music."

**Harrison Kerr**

This is Harrison Kerr's debut with the Houston Shakespeare Festival. He is currently in the eighth grade at The Woodlands Christian Academy. He would like to thank his friends, family and fellow cast members for their encouragement and support and also director Rob Bundy for this fantastic opportunity.

**Bill Krampitz**

This is Bill's HSF debut. He is a student at the University of Houston's School of Theatre.

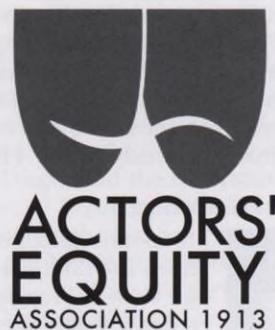
**Shaka Smith**

Shaka Omari Smith is a theatre major at the University of Houston. He is also vice-president of a student theatre group called Unheard Voices. Recognized actor/combatant by the SAFD, 2004 in quarter-staff, unarmed and single sword. He is honored to perform for the first time in the Houston Shakespeare Festival.

**Lulu Tapia**

This is Lulu's HSF debut. She is a student at the University of Houston's School of Theatre.

*\*Member of Actors' Equity Association*



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)

# Houston Shakespeare Festivals Staff

## Jonathan Middents (Production Manager)

Jonathan Middents has been a member of the Festivals Company and the UH School of Theatre faculty for 21 years. In addition to management and teaching duties, his work in the past year includes the set design for the UH School of Theatre production of *Noises Off*, lighting for UH's *The Comedy of Errors*, sets for this summer's CTF productions of *The Wolf and the Foolish Little Kids*, *Aesop's Fables* and *The New Adventures of Pinocchio*, sets for *The Lion in Winter* for UH-Downtown, *The Foreigner* and *The Miss Firecracker Contest* for Unity Theatre in Brenham, and sound design for the UH production of *I Hate Hamlet*. Jon received his BA from Rice University and an MFA from Florida State University, and has worked previously as designer/technical director at Indiana State University, University of Texas at Austin, and UH-Clear Lake.

## Jerry Aven (Business Administrator)

Jerry Aven, department business administrator, has served the University of Houston for over 13 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 for 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. In 2002, Jerry was rewarded with the UH Staff Excellence Award for her hard work and dedication to the University of Houston School of Theatre.

## Toni Lovaglia (Costume Supervisor)

This is Toni Lovaglia's ninth season as Festivals Costume Supervisor and fifth year 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 Shakespeare Festival. As a shop manager, she has focused her attention on creating work schedules and work environments 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 has become fascinated with group dynamics. In 2000 she completed a year of Group Leadership Training with Amina Knowlan of Boulder, Co. She continues this work, knowing people grow more successfully through appreciation rather than criticism. For diversion, she studies Italian and participates in comedy improv with third coast comedy here in Houston.

## Nathan Wernig (Technical Director)

Nathan Wernig is currently finishing his second season as the technical director for the University of Houston School of Theatre. He earned his B.F.A. from Sam Houston State University in 1999, and then went on to get his M.F.A. in Production Design and Technology from Ohio University in June 2002. This past year, he enjoyed presenting workshops at the Texas Thespian and the Texas Educational Theatre Association conventions. He has worked on numerous productions with numerous theatres. He was the T.D. for Monomoy Theatre in Chatham, Massachusetts for the 2000 Summer Season. He has worked with the Strand Theatre in Galveston, Ohio Opera in Athens, Ohio, and was a carpenter/welder for the Houston Shakespeare Festival and Children's Theatre Festival in the summer of 2001.

## Debs Ramser\*

### (Production Stage Manager)

Houston Shakespeare Festival, four seasons, including: *The Winter's Tale*; *A Midsummer Night's Dream*; *Romeo and Juliet*. Stages Theatre, more than 40 productions in seven seasons, including: *Dirty Blonde*; *Syncopation*; *The Laramie Project*; *Elizabeth Rex*; *The Memory of Water*; *I Love You, You're Perfect...*; *Kindertransport*; *Nixon's Nixon*; *Quills*; *Three Viewings*. University of Houston-Alley Theatre: *All My Sons*. Main Street Theater, six seasons, including: *James Joyce's The Dead*; *Arcadia*; *Into the Woods*; *Chekhov in Yalta*; *The Tempest*; *Burn This*. As Assistant Stage Manager: HSF, four seasons. Theatre Under the Stars: *Brigadoon*; *Jekyll & Hyde*. Houston Grand Opera: *Jenufa*; *The End of the Affair*. Education: BA, Rice University. Ms. Ramser has been a member of Equity since 1996.

## K. David Cochran\*

### (Assistant Stage Manager)

This is Mr. Cochran's fourth season with HSF. He was Assistant Stage Manager for *Much Ado About Nothing*, *The Winter's Tale*, *Midsummer Night's Dream*, *Measure for Measure*, *Romeo and Juliet*, and *King John*, and Assistant Director for *The Tempest* in 1997. In New York, he was Production Stage Manager for the 2001 Lilli Theatreworks production of Mariveaux's *Successful Strategies*. In Houston, at Stages Repertory Theatre, he has been Assistant Stage Manager for *Always...Patsy Cline*, *Elizabeth Rex*, *Company*, *I Love You You're Perfect*, *Now Change*, *Shakespeare's R&J*, *Blood Wedding* among others. At Stages he has been Assistant Director on *Convenience*, *Jacob Marley's Christmas Carol*, *The Laramie Project*, the revival of *Full Gallop*, *Blood Wedding*, *The Laramie Project*, *The House I Call Love*, *Betty's Summer Vacation*, *The Turn of the Screw*, *Old Wicked Songs*, *I Love You, You're Perfect*, *Now Change*, among others. Mr. Cochran has been a member of Equity since 2000.

*The University of Houston School of Theatre  
is a founding member of the Mitchell Center for the Arts*

## Festivals Staff

Production Manager .....	Jonathan Middents
Business Manager .....	Jerry Aven
Assistant Producer .....	Linus Craig
Production Stage Manager .....	Debs Ramser*
Assistant Stage Manager.....	K. David Cochran*
Technical Director.....	Nathan Wernig
Costume Shop Supervisor.....	Toni Lovaglia
Assistant Director :	
<i>The Taming of the Shrew</i> .....	Eva Grebowicz
<i>Macbeth</i> .....	Randal Symank
Scene Shop Foreman.....	Drew Hoovler
Scenic Artist .....	Colleen Fischer
Assistant Scenic Artist.....	Jean Mahan
Scenic Technicians .....	Kelly Robertson
	Juan Felix, Jr.
	Stuart Arnold
Properties Master .....	Philip Groeschel
Properties Artisan .....	Jess Akin IV
Master Electrician/Light Board Operator.....	John Smetak
Costume Design Assistants	
<i>The Taming of the Shrew</i> .....	Deborah Anderson
<i>Macbeth</i> .....	Angela Sanson
Head Cutter/Draper.....	Bonnie Cherrie
Cutter/Drapers .....	Jessica Leeson
First Hands .....	Autumn Clemmer
	Claudia Rodriguez
Costume Stitchers.....	Ann Gianeselo
	Susa Neitzel
	Bernadene Thomas
	Candace Denise Cauley
	Ashley Farra
	Judy Masliyah
Costume Crafts Supervisor.....	Heather Warnock
Crafts Technicians .....	Deborah Anderson
	Angela Sanson
	Tiffani Fuller
Hair & Wig Design-Technician .....	Heather Warnock
Wardrobe Supervisor .....	Undreia Lewis
Wardrobe Technicians .....	Lorena Arroyos
	Candace Denise Cauley
Costume Rentals Manager.....	Bree Welch
Costume Apprentices.....	Kiza Moore
	Arlina Giles
	Earl Latchley
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Running Crew Head .....	Catrina Troiani-Ruben
Program Cover Design.....	Joel B. Middents
T-shirt Design.....	Matt Schlieff

## 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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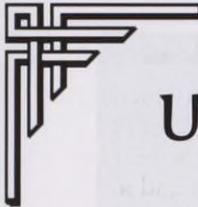
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# University of Houston School of Theatre

## 2004-2005 Season

### MARVIN'S ROOM

By Scott McPherson

*Directed by Linus Craig*

October 1-2, 8-10

### A MIDSUMMER NIGHT'S DREAM

By William Shakespeare

*Directed by*

*Carolyn Houston Boone*

February 18-19, 25-27

### DANCE CONCERT

University of Houston

Spring Dance Concert

April 22-24

### BLITHE SPIRIT

By Noel Coward

*Directed by Sidney Berger*

November 12-13, 19-21

### WAITING FOR GODOT

By Samuel Beckett

*Directed by Brian Byrnes*

April 1-2, 8-10



## Stages

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### 2004 - 2005 SEASON

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October 6 - 24, 2004

#### THE SPITFIRE GRILL: a new musical

Music and Book by James Valcq, Lyrics and Book by Fred Alley

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December 1, 2004 - January 9, 2005

#### POLISH JOKE By David Ives

Yasiu is born a Sadlowski, but dreams of life as a Flanagan; free from unpronounceable names, inexplicable customs and intermittent despair. Yet all his attempts to reinvent his identity bring him back to the age-old question: *How many [insert ethnicity here] does it take to change a light bulb?* A wry, insightful comedy about the way our ethnic DNA stays with us no matter how we try to escape it.

February 2 - 20, 2005

#### ORANGE FLOWER WATER By Craig Wright

The reason we love *Pavilion* author Craig Wright is that he can take an often explored theme like infidelity and create an unforgettable play that leaves you breathless. Wright's lyrical language and deftly drawn characters shine yet again in this deeply honest and ultimately inspiring examination of two married couples -- the damage they do in the name of love, and the beauty born from their cruelty.

March 9 - 27, 2005

#### THE MINEOLA TWINS By Paula Vogel

The story of a 30-year ideological struggle between (almost) identical twins divided by their politics -- and the way they fill out a sweater. A brilliant new comedy in six scenes, four dreams, and at least six wigs, from the award-winning author of *How I Learned to Drive*.

April 20 - May 8, 2005

#### TBA (to be announced)

We can't tell you what it is yet, but we guarantee it will be worth the wait!

June 1 - 19, 2005

All plays and dates are subject to change.

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# Hines



*The Winter's Tale* 2003



*Romeo and Juliet* 2001



*Much Ado About Nothing* 2003

## Miller Outdoor Theatre for the Performing Arts



Photo courtesy of Jack Thompson

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### Miller Outdoor Theatre 2004 Staff

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