

*Houston Shakespeare
Festival*



2003

From the Producing Director

The young lady was standing in front of my class in Acting Shakespeare, about to do her first assignment: performing a sonnet. Hesitatingly, she began; slowly gaining confidence she started to apply what she had learned to that point about Shakespeare's verbal music. Midway through she began to weep and concluded the sonnet with tears coursing down her young face. When I asked her why she had wept, her answer was immediate and clear: "For the first time in my life, I had the words." She stated this with a sense of wonder but what did it actually mean? Living as we do, in a world of subtext where communication, more frequently than not, implies a meaning sitting beneath the words rather than in them, content with sound bytes rather than language and addicted to the screen rather than the ear, we have, I believe, somehow lost the ability to complete a sentence and thereby a thought with words. Yet we still fervently wish to be understood and to articulate in language our fears and hungers as well as our yearnings and ambitions. But most of the time the right words evade us.

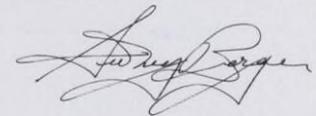
I was fortunate enough to be raised with radio. Each afternoon, racing home from school, my ear was transformed into a vessel sailing a sea of fantasy as I listened to daily serials. "Tom Mix" and "Jack Armstrong, All American Boy," "Lux Radio Theatre", all sent my avid imagination on journeys that I have not forgotten; and all

solely through the medium of acted language. It was, perhaps, that youthful experience which ultimately led me to the beauty and the mesmeric power of Shakespeare.

Like that young tearful student I realized that words shaped my world. Now, when I hear the Chorus hypnotically describing the huddled camps prior to the final battle in HENRY V, I see myself once again with ear pressed to the speakers of my large radio console in a Brooklyn four-story walk-up, the sounds and fragrant odors of my mother's cooking drifting through our small apartment. Many years have passed since then but today, as in my youth, my mind comes alive with the imagery and sensual imagination that language makes so vivid. Shakespeare's worlds are created of words as were those of my radio days but they are far deeper and evocative, and, yes, more magical; again I am transfixed:

*Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe*

My imaginative journey begins, as it does for enrapt audiences and I acknowledge Shakespeare's wisdom: "How long a time lies in one little word."



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 twenty-ninth 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.

T W E N T Y - N I N T H A N N I V E R S A R Y S E A S O N 2 0 0 3

Houston Shakespeare Festival

The Winter's Tale

August 1, 7, 9, 13, 15

Much Ado About Nothing

August 2, 6, 8, 14, 16

Produced by the University of Houston School of Theatre

These productions are sponsored in part by

The City of Houston
through the

Parks and Recreation Department

and by a grant from the Cultural Arts Council of Houston/Harris County
through the Miller Theatre Advisory Board, Inc.

Special appreciation for major support is extended to

The Brown Foundation, Inc.

Cullen Trust for the Performing Arts

The Houston Endowment, Inc.

The Scholarship Foundation of the Houston Delphian Assembly

The Wortham Foundation, Inc.

The Houston Shakespeare Festival also gratefully acknowledges
special grants from the following

Jack and Annis Bowen Foundation

Dee Mosbacher Foundation

University of Houston

KUHF 88.7FM



Photo credit: George Hixson

The Winter's Tale

by William Shakespeare

DIRECTOR
Sidney Berger

SCENIC AND LIGHTING DESIGNER
John Gow

COSTUME DESIGNER
Paige A. Willson

SOUND DESIGNER
Kelly Babb

ORIGINAL MUSIC
Robert Nelson

CHOREOGRAPHER
Karen Stokes

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
K. David Cochran*

SYNOPSIS

Leontes asks his wife Hermione to persuade Polixenes to prolong his stay in the Sicilian Court. Her success in doing so makes Leontes suspect her of adultery, and he arranges to have Camillo poison their guest. Camillo, however, is convinced of Polixenes' innocence, and they flee together to Bohemia. In a jealous rage, Leontes has Hermione imprisoned and casts their newborn daughter into the wilderness. At Hermione's trial, the Delphic Oracle declares her innocence and proclaims Leontes a tyrant who will be without an heir unless he recovers his lost daughter. Their son Mamillius subsequently dies, and Hermione is so devastated by grief that she is assumed to be dead. Leontes is overcome with remorse.

Meanwhile, the abandoned daughter has been found and cared for by shepherds who have called her Perdita. Sixteen years pass, and Florizel, Polixenes' son, falls in love with Perdita and decides to marry her despite her humble origin. Upon Polixenes' discovery of their plan, they flee with Camillo back to Sicilia. They are greeted by Leontes, and Perdita's true identity as the lost princess is revealed. Leontes and Polixenes are reconciled, and Paulina, Hermione's gentlewoman, reveals that Hermione lives.

THE CAST

IN SICILIA

Leontes, *King of Sicilia*Daniel Magill *
Hermione, *Queen to Leontes*.....Leslie Maness *
Mamillius, *their son*.....Charity Van Tassel
Camillo.....Charles Sanders *
Archidamus.....Bob Boudreaux
AntigonousRichard Kuehn
Paulina, *wife to Antigonous*Kate Revnell-Smith
Emilia.....Elena Coates
Jailer/CleomenesGeorge Brock
DionJosiah Franklin
Servant.....Corey Sleeth
First Lady-in-Waiting.....Melissa Davis
Second Lady-in-Waiting.....Tara Stevens
Lord.....Kelly Harkins

IN BOHEMIA

Polixenes, *King of Bohemia*Jim Johnson
Florizel, *his son*.....Brandon Hearnberger
PerditaSarah Prikryl *
Old Shepherd.....William Hardy *
Young Shepherd.....Scott Fults
AutolycusRutherford Cravens *
Mopsa/Lady-in-Waiting.....Kelly Stolte
Dorcas/Lady-in-Waiting.....Laura Yosowitz
Time.....Jason Douglas*

*Member of Actors' Equity Association

*"In winter's tedious nights sit by the fire
With good old folks and let them tell thee tales
Of woeful ages long ago betid."*

—Richard II

Among all the passions wherewith the human minds are perplexed, there is none that so galleth with restless despite as the infectious sore of jealousy; for all other griefs are either to be appeased with sensible persuasions, to be cured with wholesome counsel, to be relieved in want, or by tract of time to be worn out, jealousy only excepted.

—Robert Greene

That jealousy (of Othello), by the way, is purely melodramatic jealousy. The real article is to be found later on in THE WINTER'S TALE, where Leontes is an unmistakable study of a jealous man from life. —George Bernard Shaw

The ear of jealousy heareth all things —The Wisdom of Solomon

Love is strong as death, jealousy is cruel as the grave. —The Song of Solomon

Jealousy is one of those affective states, like grief, that may be described as normal. —Freud

"There are many events in the womb of time which will be delivered." —Othello

I believe in the force of time, the impetus of that dimension that seems to have baffled even the physicists, the power of that force that will, in time, cure every ill, solve every problem, fulfill every nightmare. —Simon Mawer

Dedicated to the memory of
MARK YOUNG

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

Much Ado About Nothing

by William Shakespeare

DIRECTOR
Rob Bundy

SCENIC AND LIGHTING DESIGNER
John Gow

COSTUME DESIGNER
Margaret Crowley

SOUND DESIGNER
Kelly Babb

CHOREOGRAPHER
Karen Stokes

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
K. David Cochran*



Photo credit: George Hixson

SYNOPSIS

Don Pedro and his soldiers, returning to Mexico victorious from the wars, are welcomed by Leonato, the governor of the city. Among Don Pedro's entourage are his brother Don John, the young count Claudio, and Benedick, a gentleman. Claudio falls in love with Leonato's daughter Hero and, with the help of Don Pedro, wins her hand. Benedick, who declares himself to be an eternal bachelor, and Hero's cousin Beatrice, who is equally determined to remain single, are tricked into admitting that they love each other. Claudio is deceived by a plot laid by Don John and on his wedding day denounces Hero as unchaste. She faints and is believed dead, but recovers to be proved innocent by a chance discovery made by the local Watch. Hero and Claudio, and Beatrice and Benedick, are happily united.

THE CAST (In Order of Appearance)

Beatrice	Elena Coates
Hero	Sarah Prikryl *
Ursula	Leslie Maness *
Margaret.....	Julia Traber
Leonato.....	William Hardy *
Antonio	Charles Sanders *
Balthasar	Brandon Hearnberger
Don Pedro.....	Jim Johnson
Benedick	Jason Douglas *
Claudio	Daniel Magill *
Don John	George Brock
Conrade.....	Eric Doss
Borachio	Richard Kuehn
Dogberry	Rutherford Cravens *
Verges	Scott Fults
Sexton	Bob Boudreaux
Friar Francis.....	Bob Leeds
Servants, Townspeople, Watch.....	Melissa N. Davis Josiah Franklin Kelly Harkins Corey Sleeth Tara Stevens

*Member of Actors' Equity Association

CORPORATE SPONSORSHIP NIGHTS

Friday, August 1

The Wortham Foundation, Inc.

Saturday, August 2

Delphian Foundation

Thursday, August 7

KUHF 88.7FM

Friday, August 8

Brown Foundation

Friday, August 15

Cullen Trust for the Performing Arts

Saturday, August 16

The Jack and Annis Bowen Foundation

Women represent the triumph of matter over mind just as men represent the triumph of mind over morals.

—Oscar Wilde

*Now what is love, I pray thee, tell?
It is that fountain and that well
Where pleasure and repentance dwell...*

—Sir Walter Raleigh

Shakespeare rejected the stereotype of the passive, sexless, unresponsive female and its inevitable concomitant, the misogynist conviction that all women were whores at heart. Instead, he created a series of female characters who were both passionate and pure, who gave their hearts spontaneously into the keeping of the men they loved and remained true to the bargain in the face of tremendous odds.

—Germaine Greer

The plot is driven by the kind of misunderstandings, deceptions, and cruel jokes that work only in stage comedy... where people are always lurking in the shrubbery, eavesdropping on crucial conversations.

—Roger Ebert

Shakespeare's comedies were always meant for the people. Sure, there was all that timeless, pristine poetry many of us would be force-fed centuries later. But the subject matter was low: sexual politics, power games, nasty betrayals, romantic deceptions, and other quintessentially human activities.

—Desson Howe

Much Ado is serious in its concerns while always wearing the air of being entertainingly "About Nothing."

—Barbara Everett

This is high comedy and it owes everything to Shakespeare's vision of romance and his will to contaminate the genres.

—John Traugott

Men and women don't belong in the same century.

—Henrik Ibsen

2003 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 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.

John Gow (Scenic and Lighting Designer)

Alley Theatre, Associate Lighting Design: *Sherlock's Last Case*; Lighting Design: *Keely and Du, Ohio Impromptu*, and *Krapp's Last Tape*. Children's Theatre Festival, Set and Lighting Design: *The Princess and The Pea*, *The Greatest Adventure of All*. Lighting Design: 39 productions including *Snow White*, *Pinocchio*, *Sleeping Beauty*, *Merlin the Magician*. Houston Shakespeare Festival, Set and Lighting Design: *Comedy of Errors*, *Tempest*, *Macbeth*, *Winter's Tale*. Lighting Design: 34 productions including *Othello*, *Twelfth Night*, *King Lear*, *Taming of The Shrew*, *Julius Caesar*, *Richard III*. Stages Repertory Theatre, Set and Lighting Design: *Lobster Alice*, *Car Pool*, *The Moon Is Blue*, *Ascendancy*, *Hotel Obliette*, *Sight Unseen*. Lighting Design: *Always...Patsy Cline*, *Betrayal*, *Pacific Overtures*. University of Houston 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: 52 productions including *Deathtrap*, *The Skin of Our Teeth*, *Glass Menagerie*, *Romeo and Juliet*.

Paige A. Willson (Costume Designer for *The Winter's Tale*)

Paige returns to Houston after serving as Assistant Professor of Costume Design at the University of Colorado. At UNC she designed *The Grapes of Wrath*, *Charlotte's Web*, *Ritual Creep* and her first operas, *The Magic Flute* and *Hansel and Gretel*. Last year, she designed *A Midsummer Night's Dream* for HSF. She is moving to Augusta, Georgia to join the faculty of Augusta State University. Paige 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. Paige was the Technical Director/Lighting Designer for The Dancers' Group in Lafayette Louisiana where she was a choreographer, dancer and founding member. In Louisiana she has worked with Baton Rouge Little Theatre, In The Company of Dancers, USL Repertory Theatre, State of La Danse and Daystar Theatre. She has studied Modern Dance with Kenneth Jenkins, Madelyn Szespi, Sara Stravinska, Eric Hawkins, Lori Belilove, and Odette Blum. Costume Design, Children's Theatre Festival: *Danny and The Dragon*. UH: *Independence*, *Three Sisters*. Edward Albee New Playwrights Workshop: *Crispkins Clarity*. USL: *Dancing at Lughnasa*. Main Street Youth Theater: *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, *Merry Christmas Straga 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 *Much Ado About Nothing*)

Margaret Monostory Crowley has been designing costumes in the Houston area for the past 10 years. Her HSF credits include *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*; Main Street Theater—*Eating Crow*, *The Countess*, *Macbeth*; Stages Repertory—*Car Pool*,

Kindertransport; The Strand—*Sherlock's Last Case*, *Midsummer Night's Dream*; Rice University Opera—*Così Fan Tutti*, *Merry Wives of Windsor*. Since graduating from UT with her MFA in Costume Design, Mrs. Crowley has also worked for the Alley Theater, Houston Grand Opera, and the Houston Ballet. She is currently employed as the cutter/drafter for the costume shop at UH.

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.

Rob Bundy (Director)

In his eighth season as Artistic Director of Stages, Bundy has directed 24 productions, including *Speaking in Tongues*, *The Drawer Boy*, *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 Gallor*, *The Pitchfork Disney*, *Ascendancy*, *Quills*, *Chili Queen*, *Dog Opera*, *The Swan*. New York, Rattlestick Theatre: *Ascendancy* (New York premiere); Pearl: *Life is a Dream*; Lincoln Center Institute: *The Miser*, *L'Histoire du Soldat*; Circle Repertory Lab: *A Betrothal*, *Gray's Anatomy*. Regional Theatre: Actors Theatre of Louisville, Florida Studio Theatre, Meadowbrook Theatre, Woolly Mammoth Theatre Company: *The Pitchfork Disney* (American premiere). TheatreWorks; Chautauqua Institution: *Macbeth*, *The Laramie Project*, *Arms and the Man*, *Twelfth Night*, *Translations*, *Romeo and*

ssdc

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

Juliet, The Substance of Fire. Training Programs: Juilliard School, Southern Methodist University, Shakespeare Theatre. Associate Artistic Director, Hartford Stage Company, 1992-1994. Mr. Bundy is an on-site evaluator for the National Endowment for the Arts and serves on NEA and TCG grant panels.

THE COMPANY



Bob Boudreaux

Bob returns to the Houston Shakespeare Festival for a 14th consecutive season. In a 30 year television career, Bob was a two-time recipient of the Emmy Award for Excellence. Besides his work on television and with HSF, Bob has appeared at Stages, Main Street Theater, *Christmas Revels* at Moores Opera House, and with Orchestra X. He has also appeared in two featured films (HBO, USA Networks) and on "Walker, Texas Ranger." Previous seasons with HSF include: *King Lear, Macbeth, Othello, Henry V, The Merchant of Venice, Much Ado About Nothing, Comedy of Errors, Pericles, The Winter's Tale, As You Like It, Two Gentleman of Verona, Love's Labor's Lost, The Taming of the Shrew, Twelfth Night, Romeo and Juliet, The Tempest, and The Merry Wives of Windsor.* Bob attended the University of Massachusetts as an English major and was an army officer with a decorated tour as a combat helicopter pilot in Vietnam. He currently sits on the boards of the Festivals Company, The Alley Theatre, and The Open Door Homeless Mission. An avid distance runner, Bob has successfully completed nine marathons since January 1999, including two Boston Marathons.



George Brock

George is thrilled to be making his debut in the Houston Shakespeare Festival. A native of Birmingham, Alabama, he has done the majority of his study and work in Texas. He attended St. Edward's University in Austin and Lamar University in Beaumont. Formerly an artistic director of Actor's Theatre of Houston, George appeared in such memorable productions as: *The Foreigner, Speed The Plow, Talk Radio, Kafka's Dick, The Taming Of The Shrew, Macbeth, Rosencrantz and Guildenstern Are Dead, Simpatico, Scapino, Private Eyes, Lonely Planet, Tartuffe* and *Talley's Folly.* For Main Street Theater he has appeared in

Someone To Watch Over Me, Six Degrees Of Separation, The Woman In Black, Little Foxes, and most recently *The Weir.* Directing credits for ATH include: *Agnès Of God, Toyer, Sin, The Baltimore Waltz, Elizabeth 1, and Book Of Days.* For The Ensemble Theatre, he recently directed the highly acclaimed production of *The Piano Lesson.*

George will begin working as a theatre instructor for Episcopal High School this fall.



Elena Coates

Elena is making her HSF debut. Previous productions include: Stages; *Sunday Gold, Alicia in Wonder Tierra, The Firebird, The House I Call Love, and Little Red Riding Hood.* Unhinged Productions; *The Stand In* and *Stop Kiss.* New Heights Theatre; *The Life.* Actor's Theatre of Houston; *The Time of Your Life.* Other productions include: *Snoopy the Musical, The Snow Queen, Alice in Wonderland, The Mischief Makers, 92 Second Street, FM,* and *Love Suicide at Schofield Barracks.*



Rutherford Cravens*

Rutherford Cravens 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 Gentleman 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 the Actor's Theatre he appeared in *Chorus of Disapproval* and in *Nuts.* Recent film and television appearances include featured roles in *Streets of Laredo, Dead Man's Walk,* and *Walker, Texas Ranger.*



Eric Doss

Eric is thrilled to be making his second appearance with the Houston Shakespeare Festival. He has recently been working with the children's touring program at The Ensemble Theatre. Some previous credits include *As You Like It, Dracula* and at Santa Fe Performing

Arts, *Two Gentleman of Verona,* and *As Bees in Honey Drown.* He has also had supporting roles at Santa Fe Stages, Teatro Hispano de Santa Fe, New Mexico Rep, RSVP Players, Southwest Theatre Company of Las Cruces, and Theatre Studio in NYC. He has a degree in theatre from The College of Santa Fe and is continuing to study with The Actor's Theatre of Houston.



Jason Douglas*

This marks Jason's fifth season with HSF: he last appeared as Roderigo in *Othello.* At Stages, Jason performed the title character in *Jacob Marley's Christmas Carol,* portrayed Salvador Dali in *Lobster Alice,* and appeared in *The Turn of the Screw.* Alley Theatre: *Comedy of Errors, Christmas Carol, Lemonade, A Streetcar Named Desire, Antony and Cleopatra, Julius Caesar, Arms and the Man, Angel Street.* Main Street Theater: *Eating Crow, Full Bloom, Northanger Abbey.* Infernal Bridegroom Productions: *Camino Real, Rhinoceros.* Jason has appeared in numerous TV and radio commercials and industrial films, and is currently the commercial spokesperson for Tortuga Coastal Cantina. He has voiced hundreds of characters in Japanese Animated films such as *Bubble Gum Crisis 2040, Noir, Gasaraki,* the upcoming hit *Supergals!*, and the title character in *Louie the Rune Soldier.* Jason will appear in the upcoming film *Secondhand Lions* with Robert Duval and Michael Caine.

Scott Fults

Scott was recently nominated for Best Actor in the Dublin Theatre Festival for his performance in *Fully Committed* at the Andrew's Lane Theatre. Previously for HSF, he appeared in *Midsummer Night's Dream, Measure for Measure, 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. 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.



William Hardy*

Houston Shakespeare Festival: *Midsummer Night's Dream*, *Measure for Measure*, *Henry V*, *Comedy of Errors*, *The Tempest*. Actor's Theatre of Houston: *Taking Leave*. The Alley: appeared in 24 seasons, 83 productions, including *A Christmas Carol*, *The Front Page*, *Keely and Du*. TUTS: 11 productions, including *Camelot*, *Follies*, *La Cage*, *Singin' in the Rain*, *Damn Yankees*, *1776*. Stages Repertory Theatre: 9 productions, including *Old Wicked Songs*, *Car Pool*, *Quills*. Theater LAB Houston: *Saint Nicholas*, *A Necessary End*. Off-Broadway: *To Whom It May Concern*, *The Boys in Autumn*, *Joan of Lorraine*. National Tours: *Best Little Whorehouse*, *Merry Wives of Windsor*, *Texas*. Other Theatres: Long Wharf (New Haven), Center Stage (Baltimore), Pittsburgh Public, St. Louis Repertory, Denver Center Theatre, Casa Manana, Kansas City Starlight, American Shaw Festival, Goodspeed Opera House. Film-TV: *Separate But Equal*, *Streets of Laredo*, *The Hellfighters*, *My Sweet Charlie*, *Brewster McCloud*, *Walker Texas Ranger*, *All My Children*, *One Life to Live*, *Another World*. As a director: The Alley, Stages, Houston Repertory, Casa Manana, Galveston Outdoor Musicals, Point Summer Theatre, Theatre-by-the-Sea. Bill is married to actress Susan Shofner.



Brandon Hearnberger

This is Brandon's HSF debut. He is an active member of Shakespeare Outreach, a touring arm of the Shakespeare Globe Center of the Southwest. Alley Theatre: *Hamlet*. Stages: *Trophy Wife*. Alley Theatre-UH co-production: *The Diary of Anne Frank*. University of Houston: *Rosencrantz and Guildenstern Are Dead*, *Our Town*, *Lend Me a Tenor*, *Our Country's Good*. As a student of the University of Houston Honors College, Brandon is pursuing a BA in acting and directing.



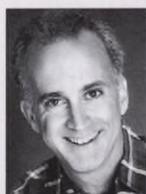
Jim Johnson

Jim is an assistant professor of Voice, Speech and Dialects at the University of Houston School of Theatre. He formerly served on the faculty of The Theatre School of DePaul University and taught at the Audition Studio in Chicago, Illinois. He is an associate teacher of Fitzmaurice Voicework, is associated with Shakespeare and Company in Lenox, Massachusetts, and is a member of the Voice and Speech Trainers Association. Most recently, Jim served as dialect coach for *Stones in his Pockets* (Alley), *My Fair Lady* (TUTS) and for Aidan Quinn in the feature film *Stolen Summer*. Jim directed *Voir Dire* at the University of Houston. This summer Jim spent a month in England, Wales, and Scotland to record dialects and also coached *Oliver* at Unity Theatre in Brenham. Jim has appeared in *Much Ado About Nothing* and *A Midsummer Nights Dream* among others.



Richard Kuehn

This will be Richard's fifth season with the Houston Shakespeare Festival. Most recently Richard has been seen as Bishop Henry Eagerton in the AD Players production of *Joyful Noise* and at TUTS as Zoltan Karpathy in *My Fair Lady*. Past roles with the festival have included Montano from *Othello*, Pistol in *The Merry Wives of Windsor*, Constable Dull in *Love's Labor's Lost*, Williams in *Henry IV*, and Guildenstern in *Hamlet*. Other productions include: *The Skin of Our Teeth*, *The Cherry Orchard*, *The Three Sisters*, *The Confederacy* and *The Bald Soprano*. Richard is also a member of the Lincoln Center Directors Lab in New York.



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*

Previous HSF credits include *Romeo and Juliet*, *A Midsummer Night's Dream*, *Measure for Measure*, *King John*, *Twelfth Night*, and *The Taming of the Shrew*. Alley Theatre: *Hamlet*, *Midsummer Nights' Dream*, *Antony and Cleopatra*, and *Julius Caesar*. TUTS: *The Wizard of Oz*, *Phantom*, and *My Fair Lady*. Stages: *Communicating Doors*, *The Laramie Project*, *Old Wicked Songs*, and *Elizabeth Rex*. Dallas Theatre Center: *The Real Thing*. Education, BFA University of Houston, MFA Penn State's Professional Actor Training Program.



Leslie Maness*

HSF: *Twelfth Night*, *The Taming of the Shrew*; Stages: *The Memory of Water*; Main Street Theater: *Lady in the Dark*, *Night and Day*, *On Approval*; Theater LAB Houston: *The Kathy and Mo Show*, *A Necessary End*; Actors' Theatre of Houston: *The Uneasy Chair*; Regional credits include: *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Rocket to the Moon*, *The Norman Conquest Trilogy*, *The Seagull*, *Life Spirit*, *The Caucasian Chalk Circle*, *The Mouse Trap*, *The Foreigner*, *Man of La Mancha*, *South Pacific*, *I Do! I Do!*. Education: American Conservatory Theatre, Herbert Berghof Studio, Fordham University, and the University of Houston.



Sarah Prikryl*

This is Sarah's HSF debut. Previous productions include Alley Theatre: *Hamlet*, *The Trip to Bountiful*, *A Christmas Carol*, *The Thirteenth Chair*, *House and Garden*, *One Flew Over the Cuckoo's Nest*, *A Midsummer Night's Dream*, and *HYPE*; Stages: *The Toys Take Over Christmas*; Main Street Youth Theater: *Ramona Quinby*, *Junie B. Jones*, *Sideways Stories From Wayside School*, *Many Moons*, *Little*

Woman, That Was Then, This is Now, Wind in the Willows, A Little House Christmas at Plum Creek; College of the Mainland: *Anything Goes*; Film/Television: *IKYLM, The Angst Bunny, Animal Talk, The Land Called Texas, The Culture of Silence, The Way She Moves, Exodus Live, Madison High*. Education: BA in drama and communications at the University of St. Thomas.



Kate Revnell-Smith

Kate is thrilled to return to HSF previously playing Constance in *King John*, Lady Capulet in *Romeo and Juliet* and Mistress Page in *The Merry Wives of Windsor*. Acting credits include: *Lettice and Lovage, The Baltimore Waltz, The Taming of the Shrew, Macbeth, Educating Rita, Toyer, Nuts, You Never Can Tell, A Chorus of Disapproval, The Old Boy, Scotland Road*, and, opposite husband Brandon Smith, as Caitlin in *Dylan*. A native of Lincoln, England, she is a graduate of the American Academy of Dramatic Arts in New York.



Charles Sanders*

Charles was last seen at HSF as Iago in *Othello*. He has appeared in many plays including *Street Scene, TBone 'n Weasel, The Boys Next Door, Other People's Money, Troilus and Cressida, Scaramouche, Taming of the Shrew, Christmas Memory, Julius Caesar*, and *Road*. Charles spent 14 years as a resident acting company member at the Alley Theatre. He has also appeared at The Berkley Shakespeare Festival, The Alabama Shakespeare Festival, The Empty Space, Eureka Theatre, The Joyce Theatre, Houston Grand Opera, La Scala, and Teatro Real. Mr. Sanders holds a BFA from Vanderbilt University and an MA from Indiana University.



Kelley Stolte

Kelley is making her debut with HSF. She is currently a student at Texas A&M University and will graduate in December with a degree in Speech Communication and Theatre. Her recent Aggie Players productions include *Picasso at the Lapin Agile* (Germaine), *A Midsummer Night's Dream* (Hermia), *Brighton Beach Memoirs* (Nora), and *Dracula* (Lucy). Kelly was a 2003 Irene Ryan Reginal finalist in the Kennedy Center American College Theatre Festival.



Julia Traber

This is Julia's HSF debut. Recent credits include *The Children's Theatre Festival of Houston: Magic Theatre, The Princess and the Pea*. University of Houston: *Fuddy Meers, Our Town*. Julia is currently pursuing her MFA in Theatre at the University of Houston.

Laura Yosowitz

Laura is very excited to be making her debut with HSF. She was most recently seen as Wendolene in the Edward Albee New Playwrights Workshop production of *Engagements and Ornaments*. She has recently relocated to Houston and is currently pursuing her MFA at UH. Favorite regional credits include: *Isabella in Measure for Measure, Carol in Oleanna*, and *Anne Egerman in A Little Night Music*.

AND INTRODUCING...

Melissa N. Davis

This is Melissa's HSF debut. She is a senior at the University of Houston, majoring in Theatre. She has performed in such plays as *Lend Me A Tenor*.

Josiah Franklin

Actor, director and designer, Josiah makes his Houston Theatre Festival debut as an actor and the properties master. This past year he appeared in *Our Town, Rosencrantz and Guildenstern are Dead*, and *Voir Dire*. He holds a BFA in Theatre from the University of Texas at Austin, a MFA in Acting and Directing from the University of Houston, and a MS in Educational Management from the University of Houston-Clear Lake. He joins the theatre faculty/staff of Cy-Fair College in the fall.

Kelly Harkins

Kelly Harkins is double majoring in Theatre and History at the University of Houston. He directed the musical *Wonderland!* and *Snow White* at the Suzanne Semans Studio where he was a musical theatre teacher 2001-2003. He is on the advisory board of directors of the doin' What Matters Musical Theatre Co. where he has performed and worked on several productions including *A Chorus Line* (Al), *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh), and *Oz!* (assistant director). Harkins is a performer and coach with the improvisational comedy troupe, ComedySportz Houston. Other credits include *Fragility's Decline* and *God's Own Cartoon Anvil*.

Corey Sleeth

Corey is making his debut in this year's HSF. He is currently a student at the University of Houston and will graduate this December with a BA in Theatre. He has appeared in the university's productions of *True West, Fool for Love, The Three Sisters*, and the Edward Albee Playwrights' Workshop. He also appeared as a company member in Houston Grand Opera's production of *The Merry Widow*.

Tara Stevens

Tara is making her HSF debut. Other roles include: *The Country Playhouse, Cabaret* (Lulu) and *She Loves Me* (Ensemble); University of Houston, *Eleemosynary* (Echo), *Who Will Carry the Word* (Sylvia). She is currently a senior at the University of Houston.

Charity Madison Van Tassel

Charity's roles this year ranged from a Lullaby League ballerina in TUTS' *Wizard of Oz* to Shakespeare's *Prince Mamillius*. Next, Charity embarks on the national tour of *The Sound of Music* beginning in September in New York City.

*Member of Actors' Equity Association

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Jonathan Middents (Production Manager)

Jonathan Middents is an associate professor in the School of Theatre at the University of Houston where he has taught for twenty years. As production manager, Jon oversees the design and technical aspects of all UH and Festivals productions. He regularly designs for UH, for UH-Downtown, and for the Festivals. Jon has been designer or technical director for over 200 theatre and television productions and has consulted on the design or renovation of eight theatres. Recent designs include sets for the entire 2002 CTF season, *The Little Foxes* for UH-Downtown, *Steel Magnolias* at Unity Theatre, and *The Courage of Mandy Kate Brown* at EarlyStages; lighting for the UH productions of *The Diary of Anne Frank* and *Topgirls*, and sound for *Topgirls*. Jon received his BA from Rice University and an MFA from Florida State University, and he has worked previously as designer/technical director at Indiana State University, UT 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. Last year, 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 seventh season as festivals costume supervisor and third 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 will continue this work, and frequently surprises the shop with relaxation and creative exercises to spice up a hot and tired afternoon.

Nathan Wernig (Technical Director)

Nathan Wernig is currently finishing his first 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 2003. He has worked on 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, three seasons, including: *Measure for Measure*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *King John*. Stages, seven seasons, including: *Dirty Blonde*, *Syncopation*, *Blood Wedding*, *The Laramie Project*, *The Pavilion*, *Elizabeth Rex*, *Old Wicked Songs*, *Anton in Show Business*, *The Memory of Water*, *I Love You You're Perfect*, *Full Gallop*, *Kindertransport*, *Nixon's Nixon*, *Ascendancy*, *Quills*, *Three Viewings*, *She Loves Me*. University of Houston/Alley Theatre: *All My Sons*. Main Street Theater, six seasons, including: *Arcadia*, *The Secret Garden*, *Into the Woods*, *Chekhov in Yalta*, *The Tempest*, *Burn This*. As assistant stage manager: Houston Shakespeare Festival, four seasons, including: *Othello*, *Twelfth Night*, *King Lear*, *A Comedy of Errors*. As assistant director: Stages: *Amphitryon*, *Later Life*, *Wings*. Education: BA, Rice University.

K. David Cochran* (Assistant Stage Manager)

This is K. David Cochran's fourth season with HSF. He was assistant stage manager for *Midsummer Night's Dream*, *Measure for Measure*, *Romeo and Juliet*, and *King John*, and assistant director for *The Tempest* in 1997. He was production stage manager for the 2001 Lilli Theatreworks production of Mariveaux's *Successful Strategies* in New York. At Stages Repertory Theatre, he has been assistant stage manager for *Blood Wedding*, *Elizabeth Rex*, *Company*, *I Love You You're Perfect Now Change*, Shakespeare's *R & J*, among others. At Stages he has been assistant director of *Blood Wedding*, *Full Gallop*, *Laramie Project*, *The House I Call Love*, *Betty's Summer Vacation*, *The Turn of the Screw*, *Old Wicked Songs*, and *I Love You You're Perfect Now Change*, among others.

Festivals Staff

Production Manager	Jonathan Middents
Business Manager	Jerry Aven
Assistant Producer	Jim Stewart
Production Stage Manager	Debs Ramser
Assistant Stage Manager.....	K. David Cochran
Technical Director	Nathan Wernig
Assistant Directors (<i>Winter's Tale</i>)	Diana Garcia Jean Mahon Carol Worsnop
Assistant Directors (<i>Much Ado</i>)	Adam Clarke Randal Symank
Scene Shop Foreman.....	Drew Hoovler
Scenic Artists.....	Colleen Fischer Debra Hicks-Reed
Assistant Scenic Artist.....	Allysa Warren
Scenic Technicians	Kelly Robertson D'Carry (DC) Stell Nathan Wernig Abel Windham
Properties Master	Josiah Franklin
Properties Artisan	Jess Akin
Master Electrician/Light Board Operator	John Smetak
Costume Shop Supervisor	Toni Lovaglia
Costume Design Assistants	
<i>The Winter's Tale</i>	Amanda Bezemek
<i>Much Ado About Nothing</i>	Nicol Beck
Cutters	Kasey Allee-Foreman Barbara Bailey
First Hands	Jessica Leeson Claudia Rodriguez Helen Darmara
Costume Stitchers.....	Deborah Anderson Bernadene Thomas Allison Ardoin Judy Masliyah Xia Jiang Autumn Clemmer
Wigs and Crafts Supervisor	Heather Warnock
Crafts Assistants.....	Angela Sanson Lennie Zhelezov Amy Koch Paige A. Willson
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Mr. Wortham joined the Board of Governors of Rice University (formerly Rice Institute) in 1946. In this capacity, he played a key role in restructuring the financial objectives of its investment portfolio.

Financing and fund raising were talents Mr. Wortham possessed which manifested itself in such projects and organizations as the building of Rice Stadium at Rice University, Houston Symphony Society, Houston Grand Opera, and the Society for the Performing Arts.

Mrs. Wortham (Lyndall Finley) was a member of the Board of Regents at the University of Houston (1963-1979), a board member of the Houston Grand Opera Association (1963-1980) and Vice-Chairman of the Board (1977-1979). She also served on the board of Theater Under the Stars.

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