

Houston Shakespeare Festival

1987



Julius Caesar

The Taming of the Shrew

History of the Houston Shakespeare Festival

This year marks the thirteenth season of the Houston Shakespeare Festival.

From a modest beginning it has grown into one of the major events on Houston's summer entertainment calendar and has in its twelve seasons attracted more than 240,000 people. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families who are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theater.

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

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

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

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

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

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

PAST PRODUCTIONS

1975
A Midsummer Night's Dream
The Taming of the Shrew

1976
The Tempest
Romeo and Juliet

1977
Hamlet
The Comedy of Errors

1978
The Merry Wives of Windsor
Macbeth

1979
Twelfth Night
Much Ado About Nothing

1980
As You Like It
King Lear

1981
A Midsummer Night's Dream
The Merchant of Venice

1982
Love's Labor's Lost
The Tempest

1983
The Winter's Tale
The Comedy of Errors

1984
Hamlet
The Two Gentlemen of Verona

1985
Measure for Measure
Richard III

1986
Othello
All's Well That Ends Well

Cover Artist: Michel Bezman

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

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

Houston Shakespeare Festival

1987

Thirteenth Season

JULIUS CAESAR

July 31, August 6, 8, 12, 14

THE TAMING OF THE SHREW

August 1, 5, 7, 13, 15

Produced by the
University of Houston Drama Department

These productions are sponsored in part by the Texas Commission on the Arts,
the City of Houston Parks and Recreation Department
and by a grant from the Cultural Arts Council of Houston
through the Miller Theatre Advisory Council.

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

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

AT&T
Browning-Ferris Industries
Chevron U.S.A. Inc.
Conoco, Inc.
Enron Corp.
KUHf-Houston Public Radio
Humphreys Foundation of Liberty, Texas
The Personal Marketing Co.
Fayez Sarofim & Co.
Standard Oil Production Co.
Transco Energy Co.
United Airlines

JULIUS CAESAR

by William Shakespeare

Directed by Kate Pogue
Sets by Keith Belli
Costumes by Barbara Medicott
Lighting by John Gow
Music by Robert Nelson
Special movement and combat
by Claude Caux

Individual performances have been sponsored as follows:

Fayez Sarofim & Co. — July 31
United Airlines — August 6
Conoco, Inc. — August 8
Humphreys Foundation of Liberty, Texas — August 12
The Personal Marketing Co. — August 14

“If murder, unlawful killing, be wrong, can what is thought to be the public interest ever make it right? Are there two moralities, a public and a private?”

General Sir John Hackett

“Unlimited power is apt to corrupt the minds of those who possess it.”

William Pitt, Earl of Chatham

“Men do not care how nobly they live, but only how long, although it is in the reach of every man to live nobly, but within no man’s power to live long.”

Seneca

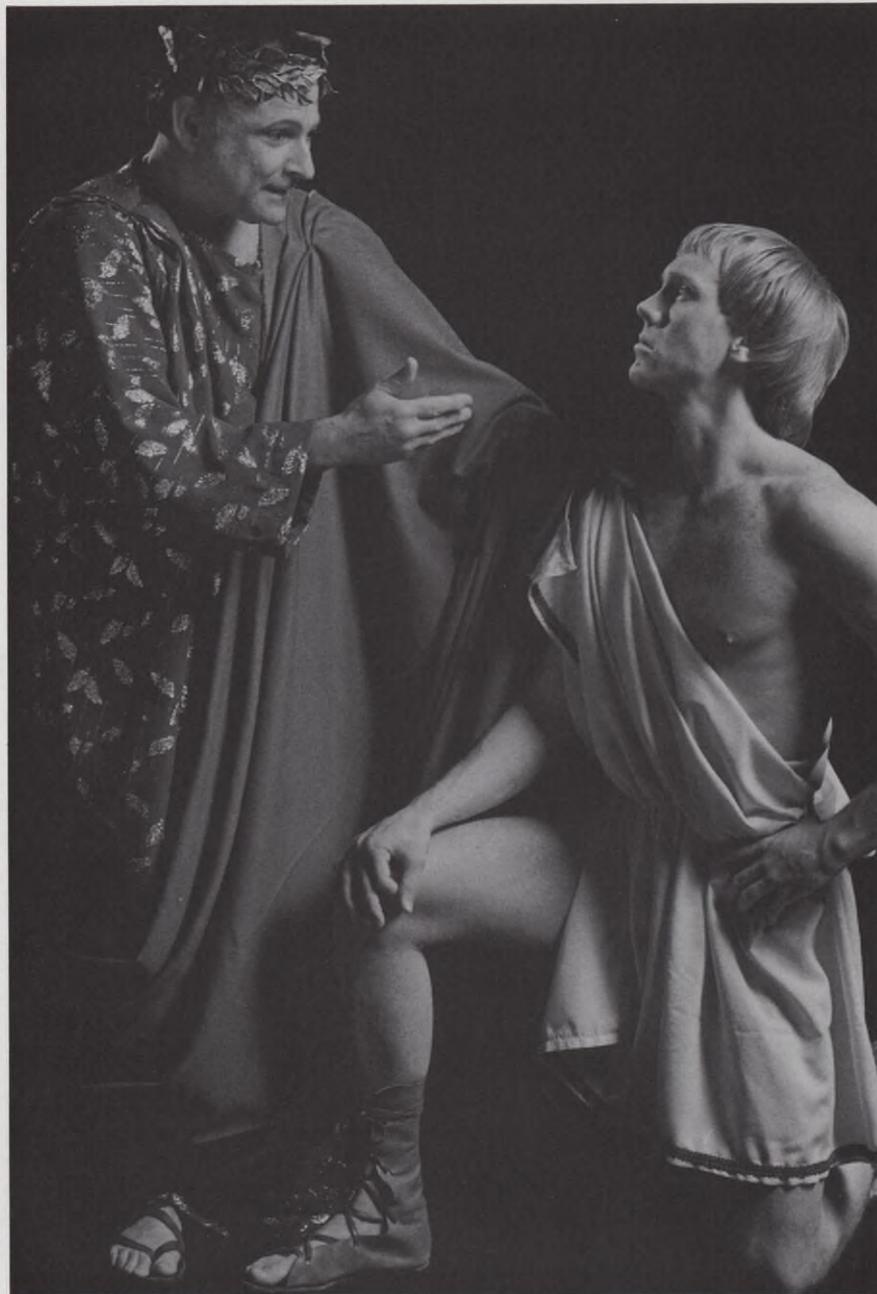


Photo by George Hixon

CAST

PLOT

Julius Caesar	.....	Jim Bernhard*
Marcus Brutus, <i>conspirator against Caesar.</i>	.....	James Black
Caius Cassius, <i>conspirator against Caesar.</i>	.....	James Gale
Casca, <i>conspirator against Caesar.</i>	.....	Charles Sanders*
Decius Brutus, <i>conspirator against Caesar</i>	...	Rutherford Cravens*
Cinna, <i>conspirator against Caesar</i>	.....	David Born
Trebonius, <i>conspirator against Caesar</i>	.....	Phillip Hafer
Metellus Cimber, <i>conspirator against Caesar</i>	.....	Brent E. Ponton
Caius Ligarius, <i>conspirator against Caesar</i>	.....	Vaughn Johnson
Cicero, <i>Senator of Rome</i>	.....	Phillip Hafer
Publius, <i>Senator of Rome.</i>	.....	Wayne Swallows
Popilius Lena, <i>Senator of Rome.</i>	.....	Vaughn Johnson
Marcus Antonius, <i>triumvir after Caesar's death</i>	.....	Jeff Bennett*
Octavius Caesar, <i>triumvir after Caesar's death</i>	...	Daniel Greenfield
Lepidus, <i>triumvir after Caesar's death</i>	.....	David Born
Flavius, <i>tribune of the people</i>	.....	David Born
Marullus, <i>tribune of the people.</i>	.....	Wayne Swallows
Portia, <i>wife of Brutus.</i>	.....	Luisa Amaral-Smith
Calphurnia, <i>wife of Julius Caesar</i>	.....	Malinda Bailey
1st Citizen	.....	Joey Hartdegan
2nd Citizen.	.....	Mitchell Gossett
Artemidorus.	.....	Daniel Greenfield
A Soothsayer	.....	Timothy Arrington*
Cinna, <i>a poet.</i>	.....	Mitchell Gossett
Lucius, <i>servant to Brutus.</i>	.....	Joey Hartdegan
Lucilius	} <i>Officers & soldiers of Brutus. & Cassius during Civil War</i>	Mitchell Gossett
Volumnius		Vaughn Johnson
Titinius		Rutherford Cravens*
Messala		Phillip Hafer
Pindarus		Brent E. Ponton
Strato	.....	Wayne Swallows
Citizens, attendants, soldiers.	.....	Cutler Andrus, Don Arthur, Sheila Cary, Charles Fontaine, Gregg Greenwood, Kelly Hafely, Mark Luker, Marshall Mays, Cheri McKeighan, Marhsall Nord, Jim Schneider, Todd Walker, MaDonna Washington, Sebastian White

There will be one fifteen-minute intermission.

*Member of Actors' Equity Association.

The appearance of members of Actors Equity Association has been made possible by a special grant from the Cullen Trust for the Performing Arts. Other major funding for the acting company was provided by the Brown Foundation.

Triumphant from war, lionized by the populace, and recipient of unprecedented honors, the presence of Julius Caesar now threatens the Roman Republic. A group of senators, led by Cassius, plot to murder Caesar fearing that he will be proclaimed and will accept the title and power of Emperor. Even the respected Brutus, a descendant of one of the founders of the Republic and Caesar's closest friend, has been persuaded to join the conspirators. Though dreams and augurers were powerful influences in Roman life and thought, his wife's ominous dreams and a Soothsayer's warning do not deter Caesar from his appointment at the Capitol, where he is assassinated. Brutus explains the brutal act to the throng, but Marc Antony, with his masterful funeral oration turns the mob against the conspirators who flee. Antony, Octavius (Caesar's nephew), and Lepidus take command of the city and lead an army against the conspirators who are now in personal conflict. The weary Brutus grieves over his wife's suicide and is plagued with visions of the murdered Caesar. Cassius, his troops routed, commits suicide, and Brutus, in absolute despair, follows to his own death.

Source

Plutarch's *Lives of the Noble Greeks and Romans* in translation by Sir Thomas North (1599) is the play's major source. It was probably performed in Shakespeare's Globe Theatre by the Lord Chamberlain's Men in that same year.

Historical Note

At the end of 44 BC, Julius Caesar, the most successful war-lord of the ancient world, was for the fourth time made dictator, an office in the Roman Republic to which a man was constitutionally appointed in time of crisis. Resignation of office normally followed the resolution of strife, but in the case of Caesar, in an attempt to control the mounting civil disorder in a far-reaching empire as well as in Rome itself, the appointment was made for life. Despite Caesar's massive reforms, the senate had not felt that the republican constitution was threatened. In time, however, there were unmistakable and alarming signs of Caesar's growing imperiousness and acts of tyranny.

THE TAMING OF THE SHREW

by William Shakespeare

Directed by Sidney Berger

Sets by Keith Belli

Costumes by Barbara Medlicott

Lighting by John Gow

Music by Robert Nelson

Special movement by

Claude Caux

Individual performances have been sponsored as follows:

Browning Ferris Industries — August 1
Transco Energy Co. & KUHF — August 5
Standard Oil Production Co. — August 7
Chevron U.S.A. Inc. — August 13
Enron Corp. — August 15



Photo by George Hixon

CAST

(In order of appearance)

PLOT

Lucentio, son to Vincentio, in love with Bianca	Jeff Bennett*
Tranio, servant to Lucentio	Mitchell Gossett
Baptista, a rich gentleman of Padua	Jim Bernhard*
Katherina, daughter to Baptista	Luisa Amaral-Smith
Bianca, daughter to Baptista	Malinda Bailey
Gremio, suitor to Bianca	Timothy Arrington*
Hortensio, suitor to Bianca	James Gale
Biondello, servant to Lucentio	Daniel Greenfield
Petruchio, gentleman of Verona	James Black
Grumio, servant to Petruchio	Rutherford Cravens*
Haberdasher	M. Blaine Hopkins
Curtis, servant to Petruchio	Graham Holland
Tailor	Graham Holland
Vincentio, a merchant of Pisa	Charles Sanders*
Pedant	Vaughn Johnson
Widow	Marcy Bannor
People of Padua	Cutler Andrus, Sheila Cary, Joel DeLane, Kelly Hafely, M. Blaine Hopkins, Stephanie Malone, Jim Schneider, John Tate

Scene: Padua and the country near Verona, mid-1930's
There will be one fifteen-minute intermission.

*Members of Actors Equity Association

The appearance of members of the Actors Equity Association has been made possible by a special grant from the Cullen Trust for the Performing Arts. Other major funding for the acting company was provided by the Brown Foundation.

"Kate is the archetypal gifted woman in an unsympathetic society. This problem evolves into the even more basic difficulty of any person of talent who finds himself denied adequate recognition."

Hugh Richmond

"At the core of a coherent social structure as he viewed it lay marriage, which for Shakespeare is no mere comic convention but a crucial and complex ideal. He 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

Upon Lucentio's arrival in Padua, he and his servant Tranio meet the wealthy Baptista and his two daughters, the gentle Bianca and the shrewish Katherina. Although Bianca has several suitors Baptista will not allow her to marry until her elder sister is off his hands. Lucentio immediately falls in love with Bianca and by exchanging clothing with Tranio, disguises himself as a tutor in order to gain entry to her home. Meanwhile, Bianca's suitors, Gremio and Hortensio, tell the visiting Petruchio, a man who seeks to "wive it wealthily in Padua," about the lovely but intolerable Katherina. Undaunted by her tongue in their first stormy encounter, Petruchio announces his intention to make her his wife, while Lucentio reveals his identity to Bianca, whose affection for him has been growing.

Petruchio creates a nightmare wedding day for his difficult bride. He arrives late in bizarre attire and behaves like a lunatic during the ceremony. Refusing to attend the celebration feast after the wedding, Petruchio takes Katherina immediately to his country home. Under the pretext of concern for her care and comfort he then denies her food and sleep during their honeymoon. A weary, hungry and now submissive Kate returns with her groom to Padua, where Lucentio and Bianca have been secretly married. Hortensio, to console himself for losing Bianca, marries a rich widow. When Lucentio's identity has been revealed (along with that of his father who came to Padua in order to surprise his son), all couples attend a celebration feast in Lucentio's home. The now obedient Katherina instructs the other wives on their conjugal obligations.

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

Henrik Ibsen

"What Petruchio wants and ends up with, is a Katherine of unbroken spirit and gaiety who has suffered only minor physical discomfort and who has learned the value of self-control and caring about someone other than herself."

Anne Barton

Houston Shakespeare Festival Company



Sidney Berger (*producing director*)

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

Othello. He is chairman of the UH Department of Drama with production credits there that include *Amadeus* and *The Caucasian Chalk Circle*. Dr. Berger served in Europe as a drama specialist for the U.S. State Department and was invited by the West German government to confer with heads of leading West German theatres. Also a playwright and librettist, his music dramas — *The Last Temptation of Christ* (with Theo Fanidi), *Tickets Please*, and *The Demon Lover* (both with Robert Nelson) — have been produced respectively by the Great Lakes Opera, Texas Opera Theatre, Inc., and the Lyric Art Festival.



Kate Pogue (*director*)

Active as a director, acting teacher, and author, Kate Pogue received her theatre training at Northwestern University (B.S.S.) and at the University of Minnesota (M.A.). As a McKnight Scholar at the latter institution, she worked closely with Tyrone Guthrie at the then newly-built Guthrie Theatre and has since

directed for summer stock, community theatre, the Phoenix Center for the Performing Arts, and Houston Community College, where she is head of drama. As a librettist her opera credits include *The Starbird* and *Mask of Evil* (with Henry Mollicone and commissioned by Texas Opera Theatre and the Minnesota Opera respectively) and *Hadleyville* with Robert Nelson, which was recently previewed at Houston Community College. Her children's books, *Bravest of All* and *Fritzie Goes Home*, are published by Little Golden Books.



Keith Belli (*set designer*)

Now in his third season with HSF, Keith Belli has designed *Richard III*, *Measure for Measure*, *Othello*, and *All's Well That Ends Well*. His work has been seen at the Alley Theatre, where he was assistant scene designer during the 1982-83 season. Design credits there include *Cloud Nine*, *True West*, *Crimes of the*

Heart, *Wait Until Dark*, and *Taking Steps*. Among his many productions as resident designer at Stages Repertory Company are *Curse of the Starving Class*, *The Glass Menagerie*, and *Doonesbury*. He also designed *The Real Thing* for Arkansas Repertory Co. and shows for the Children's Theatre Festival, the University of St. Thomas, and UH drama department.



Barbara Medicott (*costume designer*)

In Barbara Medicott's six seasons with HSF, her work has included *King Lear*, *Much Ado about Nothing*, *The Two Gentlemen of Verona*, *Richard III*, and *Othello*. She is also designer for the Children's Theatre Festival and the UH drama department, where she has been a member of the faculty since 1976.

Among her UH productions are *The Bourgeois Gentleman*, *Charley's Aunt*, *Chicago*, and *The Caucasian Chalk Circle*. Ms. Medicott's credits include three seasons with the

Missouri and Indiana Repertory Theatres. Her work has been exhibited at the San Antonio convention of the United States Institute of Theatre Technicians and at Blaffer Gallery in a stage design exhibition.



John Gow (*lighting designer*)

Since coming from Dallas in 1981, John Gow has designed more than 55 productions for Houston audiences. Among his credits are designs for Stages Repertory Theatre for shows that include *Pacific Overtures* and *Getting Out*. Children's Theatre Festival productions of *Fat Pig*, *Snow White*, and *Merlin*, and every HSF

production since 1981 including *Richard III*, *Hamlet*, *The Tempest*, and *Othello*. In addition he has been staff lighting designer for UH drama department productions for six years. His 25 productions there include *Tartuffe*, *Sand*, and *They're Playing Our Song*. Other credits include three seasons as lighting designer for Lubbock Summer Musicals and Voices of Change for KERA-TV in Dallas. He holds an M.F.A. in lighting design from Southern Methodist University.



Robert Nelson (*composer*)

A member of the faculty of the UH School of Music, Robert Nelson studied composition with Robert Beadell at the University of Nebraska and with Ingolf Dahl and Halsey Stevens at the University of Southern California. Composer for seven seasons of HSF productions, Dr. Nelson's involvement in

musical theatre extends to the composition of three operas — *Tickets Please* (with Sidney Berger), which was selected for Texas Opera Theater's One Aria Opera Project, *The Man Who Corrupted Hadleyville* (with Kate Pogue), and *The Demon Lover* (with Sidney Berger). Dr. Nelson has served as musical director for many drama department productions, has collaborated on works for music and mime with Claude Caux and the Festivals Mime Co., and is the composer of several sound tracks for film documentaries including the award-winning *Apollo File*.



Claude Caux (*director of combat*)

Claude Caux, a member of the University of Houston Department of Drama and Houston Opera Studio faculties, is also director of the Festivals Mime Co. and creator of special movement and combat sequences for HSF, the Children's Theatre Festival, the Houston Grand Opera, the Houston Ballet, and Stages.

Credits for HGO include *Don Carlo* and *Otello*, for CTF *Shapes*, *Sadness*, and *the Witch* by Ntozake Shange and *Peter and the Wolf*. Recipient of a 1987 UH Master Teaching Award, Mr. Caux has also appeared at UH in his one-man show *Silent Fantasies* and in many Festival Mime Co. productions. Mr. Caux has studied mime with Marcel Marceau, who, in turn, studied fencing with Mr. Caux. A native of France, Mr. Caux has been twice honored by the French government with the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palmes Academiques*.

**Luisa Amaral-Smith**

Luisa Amaral-Smith has been seen with HSF as Ophelia in *Hamlet* and Ceres in *The Tempest*. For the Alley Theatre, her credits include Morjiana in *Arabian Nights*, Chili in *Finding Home*, Sluefoot Sue in *Pecos Bill*, and Terry in *Balm in Gilead*. She made her national television debut as a vocalist on "The Dinah

Shore Show" with other credits including those of principal vocalist for Six Flags, Inc., the Midstream Band, and many nightclubs in the Houston area. Co-founder of the Children's Theatre of Houston, Ms. Amaral-Smith has also performed leading roles for the Children's Theatre Festival and in UH drama department productions of *Runaways* and *Company*.

**Timothy Arrington**

In Timothy Arrington's long association with HSF he has appeared in such roles as Polonius in *Hamlet*, Gloucester in *King Lear*, Gremio in *The Taming of the Shrew*, and Dogberry in *Much Ado about Nothing*. Performing no less frequently at the Alley Theatre, some of his recent performances there include Nick in *The*

Common Pursuit, Dr. Rance in *What the Butler Saw*, Canfield in *Holy Ghosts*, and Alan Quine in *Donkey's Years*. Among his guest artist appearances at the UH drama department are Whiteside in *The Man Who Came to Dinner*, Argan in *The Imaginary Invalid*, and Jourdain in *The Bourgeois Gentleman*. Mr. Arrington was also seen as John Wilkes Booth on the ABC comedy special *History 101* and last fall on the Cinemax Comedy Experiment as the evil Zachariah in *The Big Bang*.

**Marcy Bannor**

A graduate of the Goodman Theatre and School of Drama and member of the Goodman Acting Company, Marcy Bannor has appeared for HSF in *The Comedy of Errors*, *The Winter's Tale*, and *All's Well That Ends Well*. Among her many roles with Main Street Theatre are Anna in *Full Circle*, Cynthia in

The Real Inspector Hound, and Francisca in *Measure for Measure*. Roles for Chocolate Bayou Theatre include Solange in *The Maids*, Yvonne in *A Flea in Her Ear*, and Jean in *Skirmishes*, and for Theatre Under the Stars she appeared as Mrs. Upson in *Mame*. Miss Bannor has many commercial credits and appeared in the TV movies *Adam*, *His Song Continues* and *Forever Evil*. Other credits include three productions for the Children's Theatre Festival and touring shows for Young Audiences through Stages Repertory Theatre.

**Malinda Bailey**

A recent graduate of UH, Malinda Bailey has been seen in leading roles in many drama department productions. Among those for last season are Juliet in *Romeo and Juliet*, Grusha in *The Caucasian Chalk Circle*, and Marshael in *The Wake of Jamey Foster*. Also last year she was seen as Geesche Gottfried in *Bremen*

Freedom at the Goethe Institute. Other credits include numerous roles in three seasons with the Children's Theatre Festival and many performances with Shakespeare Outreach. Last season's audience for HSF saw Miss Bailey as Diana in *All's Well That Ends Well* and as Emilia in *Othello*.

**Jeff Bennett**

Among the many roles Jeff Bennett has performed for HSF are Proteus in *The Two Gentlemen of Verona*, Dromio of Syracuse in *The Comedy of Errors*, Bertram in *All's Well That Ends Well*, Flute in *A Midsummer Night's Dream*, and Lodovico in *Othello*. At the Alley Theatre Mr. Bennett has been seen in

roles that include Melchoir in *Spring Awakening*, Ellard in *The Foreigner*, Frankie in *A Lie of the Mind*, and Tommy in *The*

Normal Heart. He also played the role of Oscar in *Another Part of the Forest*, both in Houston and on the Alley's national tour. Other theatres for which he has performed are Theatre Under The Stars and the Chocolate Bayou Theatre Co.

**Jim Bernhard**

Appearing for the first time for HSF, Jim Bernhard has previously played numerous Shakespearean parts, including Falstaff in *Henry IV, Part I*, Orsino in *Twelfth Night*, and the title role in *Richard III*, all for the Houston Shakespeare Society; Polonius in *Hamlet* with the Guild Theatre Group in England, and

Macbeth, Toby Belch, Falstaff, and Shylock with the Rice Players. He was Antonio in *Much Ado About Nothing* at the Alley Theatre, where he has been in the resident company for three seasons, performing major roles in *And a Nightingale Sang . . . Taking Steps*, *The Sorrows of Frederick*, *Execution of Justice*, *Kind Lady*, *Another Part of the Forest*, and the world premiere of *Amateurs*. For Theatre Under The Stars he has three times played Col. Pickering in *My Fair Lady*, as well as roles in *The Sound of Music*, *Mame*, *Pippin*, *Camelot*, and *The Canterbury Tales*.

**James Black**

In four seasons with HSF James Black's roles have included the Duke in *Measure for Measure*, Launce in *The Two Gentlemen of Verona*, Catesby in *Richard III*, Iago in *Othello*, and the King of France in *All's Well That Ends Well*. Among his shows for Stages are *K-2*, *Beyond Therapy*, and *Traveler in the*

Dark, and at Main Street Theatre he has been seen as Toby Belch in *Twelfth Night* and the Marquis de Sade in *Marat/Sade*. His television credits include the role of Dalton in *Act of Vengeance* for NBC, Colonel Fannin in *Houston, the Legend of Texas* for CBS, and the CBS pilot of *Houston Knights*.

**David Born**

David Born's credits include productions of *Marat/Sade*, *Twelfth Night*, *Museum* for Main Street Theatre; *Foxfire*, *Plenty*, and *Man with a Raincoat* for the Chocolate Bayou Theatre, and *Split Second* at The Ensemble. His most recent role for the UH drama department was Capulet in *Romeo and Juliet*, and he has also appeared there in *Amadeus* and *Tartuffe*. He has been

seen in the Children's Theatre Festival production of *Fat Pig*, Theatre Suburbia's *Murder Once Removed*, and UH Downtown's *The Price* and *The Birthday Party*. In his third season with HSF, Mr. Born also created the character "Mega Byte" on Channel 39 Gold.

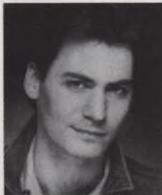
**Rutherford Cravens**

Rutherford Cravens, a graduate of the American Academy of Dramatic Arts, is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach (see page 14). HSF audiences have seen Mr. Cravens as Buckingham in *Richard III* and Roderigo in

Othello. He had a featured role in the film *Adam, His Song Continues* and appeared at the Strand Street Theatre as Moon in *The Real Inspector Hound* and as Frank in *Educating Rita*, which he also directed. Among his many roles for the Alley Theatre are Aaron Levinsky in *Nuts*, Renfield in *Dracula*, and Leslie in *Taking Steps*.

**James Neville Gale**

James Neville Gale has a long list of acting credits from his native England, where he studied drama at Essex University and English at Kings College, Cambridge University. While at Cambridge he toured Europe as Edmund in *King Lear* and Macduff in *Macbeth*, and at the Cambridge Festival appeared as Dysart in *Equus* and as Gloucester in *King Lear*, a role he repeated at the Edinburgh Festival, where he also performed title roles in *Wozzeck*, *Dr. Faustus*, and *Othello*. In HSF seasons he has been seen in the roles of Clarence in *Richard III*, Angelo in *Measure for Measure*, Parolles in *All's Well That Ends Well*, and Gratiano in *Othello*. Mr. Gale recently returned to Houston from New York City where he appeared as Antonio in *The Tempest* at Riverside Church and as Jimmy Porter in *Look Back in Anger* for the New Day Repertory Company.

**Mitchell Gossett**

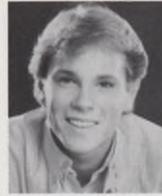
Prior to his performances at the Alley Theatre, where he has been seen as the Orderly in *The Normal Heart*, Dromio of Syracuse in *The Comedy of Errors*, and Joe Harper in the *Adventures of Tom Sawyer*, Mitchell Gossett appeared at the Hangar Theatre in Ithaca, N.Y. as Salieri in *Amadeus* and Big Julie in *Gyps and Dolls*. He has also acted for the Virginia Shakespeare Festival and the Buffalo Shakespeare Festival and has appeared off Broadway at the American Place Theatre and Playwrights Horizons and Off-Off Broadway for the Meat and Potatoes Co. and the New Theatre of Brooklyn. Mr. Gossett holds an M.F.A. from Cornell University and has also studied at the N.Y.U. School of the Arts/Circle in the Square, the National Theatre of Great Britain, and Shakespeare and Co.

**Daniel Greenfield**

Daniel Greenfield has been seen as a member of the Young Company in the Alley Theatre's "T.R.E.A.T. Tours" of area schools in *Romeo and Juliet* as Tybalt, *Tom Sawyer* as Doc Robinson, and *The Comedy of Errors* as the Duke, Angelo, and Pinch. Summer theatre engagements include Dick Christie in *Play It Again Sam* and the Emcee in *The Next Contestant* (with Louise Lasser) for the Vineyard Playhouse in Martha's Vineyard, Massachusetts; Sgt. Trotter in *The Mousetrap* and The Miller in *The Canterbury Tales* at the Coe Summer Theatre in Cedar Rapids, Iowa. Among the other companies for which Mr. Greenfield has acted are the Village Theatre, Full Circle Theatre in Seattle and the New Jersey Shakespeare Festival. Mr. Greenfield is a graduate of the University of Iowa and received an M.F.A. degree from Temple University. He also appeared in *Lyle, the Crocodile* for the Children's Theatre Festival.

**Phillip Hafer**

Among Phillip Hafer's roles at Chocolate Bayou Theatre are Eddie in *Full Tilt*, Monroe in *Man in a Raincoat*, and Gordon in *Dangerous Corner*. Other credits for Early Stages are Charlie Brown in *Snoopy*, the Narrator in *Charlotte's Webb*, and the Emperor in *The Nightingale*. At Stages his roles included Bellamy in *The Fantasticks*, B.D. in *Doonesbury*, and Grumio in *The Taming of the Shrew*. Mr. Hafer has performed frequently for Main Street Theatre and has toured with Theatre on Wheels in *The Punch and Judy Show* and *The Emperor's New Clothes*. He has appeared in *The Real Inspector Hound* at the Strand Street Theatre and in the recent premiere of *Lyle, the Crocodile* for CTF.

**Joey Hartdegan**

At the University of Texas Joey Hartdegan's roles included Claudio in *Much Ado about Nothing*, Octave in *The Tricks of Scapin*, and Speed in *Two Gentlemen of Verona*. Among his many roles for the Greer Garson Theatre in Santa Fe were Wally Webb in *Our Town*, Rio Rita in *The Hostage*, and Tybalt Dunleavy in *Rich and Famous*. He has also performed at Le Petite Theatre du Vieux Carre in New Orleans and has appeared on television and film in *Adam II* and the *Texas Chainsaw Massacre II*. Alley Theatre audiences have seen Mr. Hartdegan as Craig Donner in *The Normal Heart*, Dromio of Ephesus in *The Comedy of Errors* and as Benvolio in *Romeo and Juliet*.

**Graham Holland**

A native of Great Britain, Graham Holland received a B.A. in drama from King Alfred's College and an advanced certificate in acting from the Welsh College of Music and Drama in Cardiff. Roles at the latter included Oberon in *A Midsummer Night's Dream*, Hawthorne in *The Crucible*, Gonzalo in *The Tempest*, and Mister Bones in *Martin Luther King*. He has appeared as Price in *The Ghost Train* at St. Margaret's Theatre Company and Achilles in *The Greeks and Michele* in *Saturday, Sunday, Monday* for Theatre West Four. In Houston, Mr. Holland has been seen at Main Street Theatre as the Czar in *The Archer and the Princess*.

**Vaughn Johnson**

HSF audiences have seen Vaughn Johnson as Dr. Pinch in *The Comedy of Errors*, Froth in *Measure for Measure*, and the Mayor in *Richard III*. Other Shakespeare credits include the roles of Leonato and Dogberry in *Much Ado about Nothing*, the former for Main Street Theatre (where he also appeared as the Yeoman in *Canterbury Tales*) and the latter at the University of Kansas. Mr. Johnson has also been seen as Rev. Park and the Judge in *The Rimers of Eldritch* for TTI Productions and as Mil Crawford in the *Last Meeting of the Knights of the White Magnolia* at Chocolate Bayou Theatre.

**Brent E. Ponton**

Brent Ponton recently graduated from UH, where he was seen in many drama department productions. Among the roles he has performed in UH seasons are Benvolio in *Romeo and Juliet*, Maitland in *The Chalk Garden*, Daniel in *Finding the Sun* (directed by Edward Albee), Alvin in *I Love My Wife*, and Vernon in *They're Playing Our Song*. His credits also include several productions for the Children's Theater Festival and the role of Lamp in *Wild Oaks* for Main Street.

**Charles Sanders**

Charles Sanders has appeared as Sir Andrew Aguecheek in *Twelfth Night* and in the roles of Egeus and Peter Quince in *A Midsummer Night's Dream* for HSF. Houston audiences have seen him more recently at the Alley Theatre as Lingk in *Glengarry Glen Ross*, as Truman Capote in *Christmas Memory*, and as Hatcher in *Sweet Bird of Youth*. Roles for the Alabama Shakespeare Festival include Costard in *Love's Labour's Lost* and Egeon in *The Comedy of Errors*. Among his other credits are the roles of Eddie in the New York premiere of *Season's Greetings* at the Joyce Theatre, Father Farley in *Mass Appeal* at Stages, and Tony in *The Student Prince* for the Houston Grand Opera.

**Wayne Swallows**

Wayne Swallows has acted in many university, community, and dinner theatre productions in Florida, Virginia, Washington, D.C., and Texas. He has been seen in HSF's *Measure for Measure* and *Richard III*. Among the plays in which he has appeared are *Bl/the Spirit*, Reverend Hale in *The Crucible*, and Brindsley in *Black Comedy*. Other credits include performances in *The Imaginary Invalid*, *Antigone*, *Private Lives*, and *Chapter Two* and as the entertainer/clown, Ronald McDonald. Currently teaching school in the Houston area, Mr. Swallows is a graduate of The University of South Florida in Tampa and has attended the University of Houston at Clear Lake.

Introducing . . .

Cutler Andrus has studied at the Alley Theatre Merry-Go-Round and at Chris Wilson's Studio for Actors. He is also the author of "The Play" which he produced and in which he starred at the San Antonio Military Academy.

Sheila Cary, a drama major at UH, is a transfer student from Corpus Christi, where she appeared in many community theatre productions.

Joel DeLane is currently serving an internship at Miller Theatre and is a drama student at UH, where he appeared last season in *Romeo and Juliet* and *The Caucasian Chalk Circle*.

Charles Fontaine, is new to the theatre, but not to the stage. He is a percussionist and a drummer.

Gregg Greenwood has studied acting at Houston Community College, St. Thomas University, and the Alley Theatre. Among the shows in which he has appeared are *The Merchant of Venice*, *A Midsummer Night's Dream* and *Mr. Roberts*.

Kelly Hafely, a recent graduate of the UH drama department, has performed for three seasons in Children's Theatre Festival productions. In addition to UH stage appearances, she has also been seen at Town and Country Playhouse.

M. Blaine Hopkins is currently a graduate of UH, where he is a drama/art major. A 1986 National Merit graduate from Klein High School, he has been seen this season as Prince Escalus and Paris in *Romeo and Juliet* at UH and as Maxime in *What a Night!* at Main Street Theatre.

Stephanie Malone, a drama student at UH, recently appeared in the Opera Workshop production of *Elixir of Love*.

Cheri McKeighan is the associate producer of *Student Union*, the University of Houston soap opera that airs on campus and on Houston Cable Channel 1.

Jim Schneider, an M.F.A. candidate in directing at UH, has performed at Stephen F. Austin State University, where he received a B.F.A. Mr. Schneider has both acted and directed for Country Playhouse.

John Tate, a graduate student in drama at UH, has extensive theatre experience as a stage manager in New York City and as an actor in over a dozen dinner theatre productions.

McDonna Washington is a student at Houston Community College, but will attend UH Downtown in the fall.

Staff**Jonathan Middents** (*production manager*)

Jonathan Middents has been the production manager for the Festivals Company and a member of the faculty in the University of Houston Department of Drama for four years. In addition to management and teaching duties, his lighting and scene design work has been seen in UH productions of *Sand* and

The Caucasian Chalk Circle and the recent Houston Community College production of *Inherit the Wind*. A graduate of Rice University (B.A.) and Florida State University (M.F.A.), he has previously worked as designer and technical director at the University of Houston-Clear Lake, the University of Texas at Austin, and Indiana State University.

Kenneth Atwater (*technical director*)

Joining the UH drama department staff after several seasons at Stages Repertory Theatre as master electrician and carpenter and the Alley Theatre as scene shop foreman, Kenneth Atwater has also held positions at the San Jose Repertory Co., the California Actors Theatre, the University of Santa Clara, and Cinna-West Productions. Mr. Atwater holds a B.S. in drama from the University of California, Irvine.

Lowry Browning (*stage manager*)

A recent recipient of a B.A. in drama from the University of Houston, Lowry Browning has stage managed numerous UH productions. She has served as production stage manager for the Children's Theatre Festival and completed an internship with the Houston Grand Opera as production assistant in the fall of 1983. Her credits also include the stage management of the Lyric Art Festival's premiere of *The Demon Lover*, an opera by Robert Nelson and Sidney Berger.

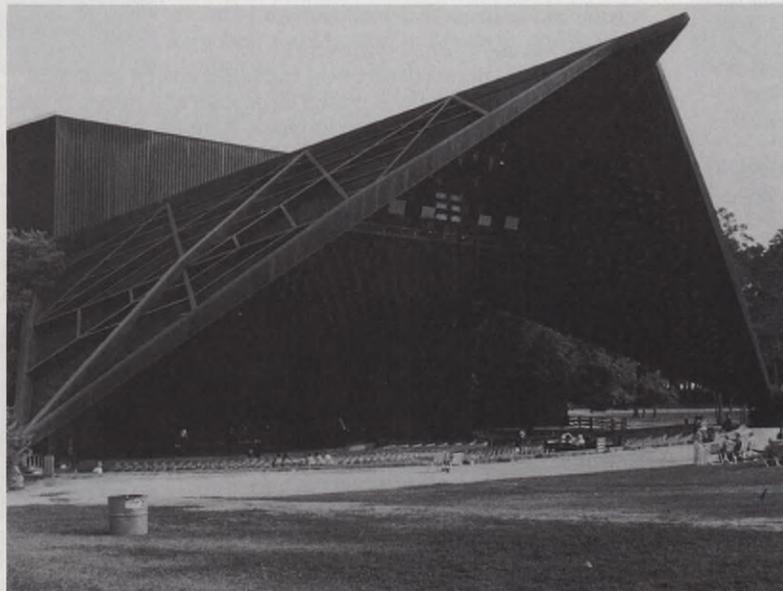
Randye Hoeflich (*assistant stage manager*)

Randye Hoeflich has earned a variety of theatrical credits as an assistant director, director, and actress in productions at Wesleyan University, where she received a B.A. degree. Currently an M.F.A. candidate at the University of Virginia, she has professional experience as a production intern at Hartford Stage Company, as director for the New Haven Performance Studio, and as stage manager for Company One in Hartford.

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Festival Angels, Inc., is a tax-exempt nonprofit organization created to support the University of Houston Drama Department and its related activities. The two major professional arms of the Drama Department are the Children's Theatre Festival (CTF) and the Houston Shakespeare Festival (HSF).

The major objective of the Festival Angels is to provide volunteer support to enhance audience enjoyment of the university's student and festival performances and to develop the resources required to produce the highest quality productions. Individuals interested in joining this organization are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston, Houston, Texas 77004, (713-749-1428).

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THE FESTIVALS COMPANY

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

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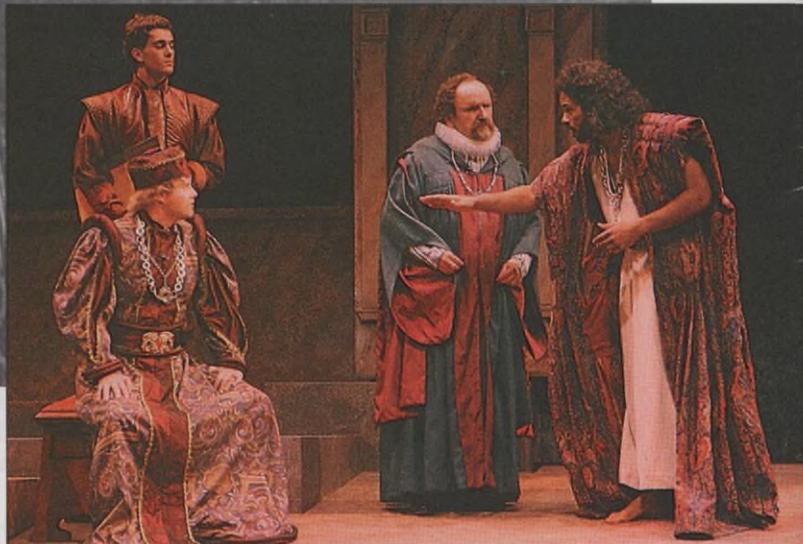


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