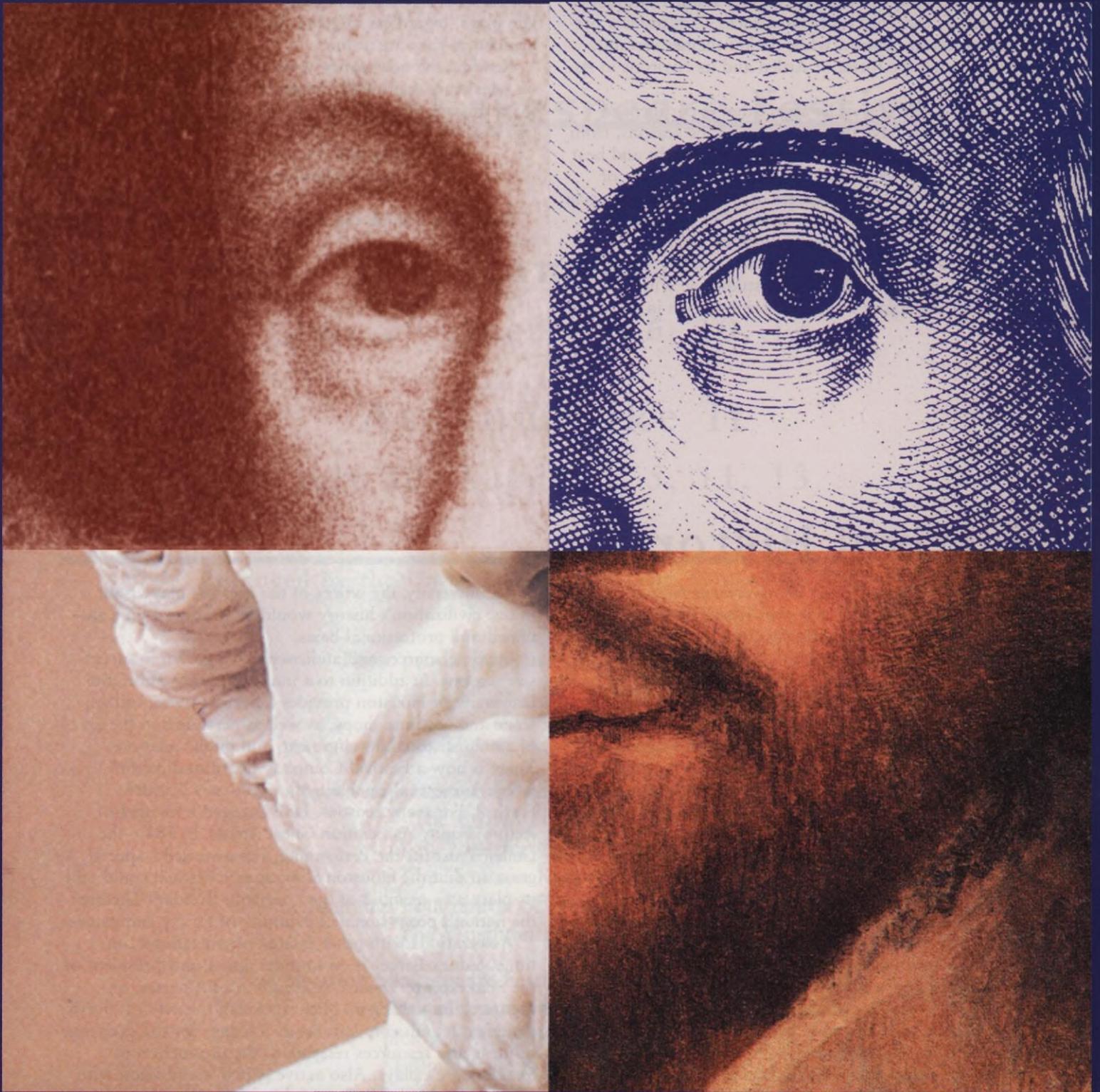


*Houston Shakespeare Festival
2005*



*Hamlet
As You Like It*

From the Producing Director

There is a common thread weaving through both of these late plays. *As You Like It* and *Hamlet* revolve around the final acquisition of self-insight in a troubling world. In both plays the characters achieve a sudden awareness of mortality that interrupts innocence. Comedy is a pertinent aspect of *Hamlet*, while darker themes certainly move through the forest of Arden and its environs in *As You Like It*.

Equally, there is a cyclic aspect that is pertinent to both works: we have the movement of the seasons, from the innocence and joy of spring to the full light and heat of summer, followed inevitably by the chill beauty of autumn, and then the harshness of winter. And the cycle begins again as it does in our lives. This journey has been the root of classic theatre since its inception. Both *Hamlet* and *As You Like It* relate to these rhythms; the Dane's idealism derived from his studies at Wittenburg University undergoes a rapid metamorphosis in the court

of political intrigue and the pragmatics of ambition. Similarly, as with all fairy tales, *As You Like It* intertwines the innocent with the wicked resulting in a journey to sobering self-knowledge. In all of Shakespeare's late plays, regardless of genre, light and shade are blended as they are in life.

Reading the newspaper, watching the world fragment on television, continually reminds us that the absurd and the profound co-exist and testify to Shakespeare's timeless wisdom:

*"The web of our life is of a mingled yarn,
good and ill together."*

(All's Well That Ends Well)

Sometimes I think the season chooses us, not the other way round.



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 thirty-first 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 Festival 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.

THE CAST

Francisco, Soldier Bob

Barnardo, Soldier Bob

Marcellus, Soldier K

Horatio, friend to Hamlet B

THIRTY-FIRST ANNIVERSARY SEASON 2005

Houston Shakespeare Festival

Hamlet

July 29, August 4, 6, 10, 12

As You Like It

July 30, August 3, 5, 11, 13

Produced by the University of Houston School of Theatre

These productions are sponsored in part by

The City of Houston

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

Lillian Kaiser Lewis Foundation

University of Houston

KUHF 88.7FM



Photo credit: George Hixson

Hamlet

by William Shakespeare

DIRECTOR
Carolyn Houston Boone

SCENIC AND LIGHTING DESIGNER
John Gow

COSTUME DESIGNER
Bonnie R. Cherrie

SOUND DESIGNER
Kelly Babb

FIGHT DIRECTOR
Brian Byrnes

VOCAL COACH
Jim Johnson

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
Rebecca Skupin*

FIGHT CAPTAIN
Daniel Magill*

SYNOPSIS

Prince Hamlet learns from King Hamlet's ghost that Claudius, Hamlet's uncle and the late King's brother, poisoned the King in order to gain both the throne and Queen Gertrude, Hamlet's mother. Urged by the Ghost to seek revenge, Hamlet utilizes the arrival of a troupe of actors to devise a play in which the murder is reenacted before Gertrude, Claudius and the court. Hamlet berates his mother for her adultery and rashly kills the Lord Chamberlain, Polonius, who had forbidden his daughter Ophelia to see the obviously troubled Prince Hamlet. King Claudius sends Hamlet to England while urging Laertes, Polonius' son, to seek revenge. On his return from England, Hamlet finds Ophelia dead. Claudius arranges for Hamlet to be killed in a fencing match with Laertes, whose dagger has been dipped in poison. The plot miscarries, and Laertes dies. Gertrude drinks the poisoned cup intended for Hamlet, and Hamlet kills Claudius. Wounded by the poisoned rapier, Hamlet too dies.

THE CAST

Francisco, *Soldier*Bob Boudreaux
Barnardo, *Soldier*.....Eric Doss
Marcellus, *Soldier*Kory Kilgore
Horatio, *friend to Hamlet*Brandon Clarke
Ghost of Hamlet's Father.....Thomas Prior *
Hamlet,Matthew Carter
son, nephew to the present King
Claudius, *King of Denmark*Daniel Magill *
Gertrude,.....Jennifer Cherry *
Queen, mother to Hamlet
Polonius, *Lord Chamberlain*Rutherford Cravens *
Laertes, *Polonius' son*Derek Degeyter
Ophelia, *Polonius' daughter*.....Bree Welch
Rosencrantz, *friend to Hamlet*Joel Sandel *
Guildenstern, *friend to Hamlet*.....Jason Reynolds
First Player Bob Boudreaux
Second PlayerEric Doss
Third PlayerDavid Wald
Fourth Player Kory Kilgore
Fifth PlayerJohn J. Johnston, Jr.
Sailor.....Kory Kilgore
GravediggerDavid Wald
PriestWilliam Hardy *
OsricJohn J. Johnston, Jr.

**Member of Actors' Equity Association*

HAMLET. . . is the theatre of the world, like THE DIVINE COMEDY or PARADISE LOST. . . No other single character in the plays, not even Falstaff or Cleopatra, matches Hamlet's infinite reverberations.

-Harold Bloom

Called upon to revenge his father's murder, he was compelled to face problems of duty, morality and ethics, which have been the concern of men throughout the ages. In Hamlet himself are mirrored the hopes and fears, the feelings of frustration and despair, of all mankind.

Boris Pasternak

Shakespeare wrote nothing for the greater part of that year (1601). Then in the autumn, he wrote the play, which of all the plays ever written, the world could least do without.

Anthony Burgess

For of all Shakespeare's plays, HAMLET is the most difficult, frustrating, disturbing, questioning, spiritual, provoking, transcendent, whirling and honest. In that, it is perhaps the playwright's most profound and elusive depiction of the human condition.

Henry Woronicz

Special Thank You

Alley Theatre

Houston Ballet

Joe Bruner

Cindy De Hart & Stephen Heatherington

The Salvation Army

Katherine Snider

As You Like It

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

VOCAL COACH
Jim Johnson

DANCE CHOREOGRAPHER
Karen Stokes

PRODUCTION STAGE MANAGER
Debs Ramser*

ASSISTANT STAGE MANAGER
Rebecca Skupin*

FIGHT CAPTAIN
Daniel Magill*

ORIGINAL MUSIC by Robert Nelson



Photo credit: George Hixson

SYNOPSIS

Duke Senior has been banished from the court by his usurping younger brother, Frederick. Many lords, including the melancholy Jaques, have followed him in exile to the Forest of Arden.

Rosalind, Duke Senior's daughter, falls in love with Orlando, the youngest son of the late Sir Rowland de Boys, when he comes to the court to try his fortune in a wrestling match. Rosalind is soon banished by her uncle, Frederick, and his daughter, Celia, accompanies her best friend into the forest. They take with them Touchstone, a court fool.

The women disguise themselves: Rosalind becomes the boy Ganymede, Celia the boy's sister Aliena. Meanwhile, Orlando flees to the forest to escape the tyranny of his older brother Oliver, who has plotted to kill him.

In the Forest of Arden, Orlando meets Ganymede and goes every day to "him" to talk of love and learn how to woo and to pledge his love to Rosalind. Phebe, a shepherdess, spurns the love of a shepherd, Silvius, but she falls in love with Ganymede. Touchstone meets a country wench, Audrey, and Celia falls hopelessly in love with a converted Oliver. All of these unions are eventually sanctified by Hymen, the God of Marriage. After the spiritual conversion of Duke Frederick, all possessions and positions are restored to their original owners.

THE CAST

Orlando, son of Sir Rowland de Boys.....	Daniel Magill *
Adam, servant of Oliver.....	William Hardy *
Oliver, son of Sir Rowland de Boys.....	Matthew Carter
Dennis, servant of Oliver	Kory Kilgore
Charles, the wrestler's manager	Eric Doss
Wrestler	Noe Mendoza
Celia, daughter of Duke Frederick	Celeste Roberts
Rosalind,	Jennifer Cherry *
<i>daughter of the banished duke</i>	
Touchstone, a clown.....	Rutherford Cravens *
Le Beau, a courtier attending.....	Bob Boudreaux
<i>Duke Frederick</i>	
Duke Senior, living in banishment	Joel Sandel *
Duke Frederick, his brother and.....	Joel Sandel *
<i>usurper of his dominions</i>	
Amiens, a lord attending	David Wald
<i>the banished duke</i>	
Corin, a shepherd	Albert Baker
Silvius, a shepherd	Brandon Clarke
Jaques, a lord attending	Thomas Prior *
<i>the banished duke</i>	
Audrey, a country wench.....	Kelley Stolte
Sir Oliver Mar-text, a vicar	William Hardy *
Phebe, a shepherdess	Bree Welch
William, a country fellow	Scotty Fults
<i>in love with Audrey</i>	
Jaques de Boys,	Derek Degeyter
<i>Son of Sir Rowland de Boys</i>	
Lords and Attendants	Eric Doss
	Martin Estridge
	Kelly Harkins
	Kory Kilgore
	Noe Mendoza III
	Jason Reynolds
	Kelley Stolte
	Bree Welch

*Member of Actors' Equity Association

Rosalind is the only one of a fascinating group of Shakespearean women who teach the men they love how to love them.

-Germaine Greer

There is only one thing sillier than being in love. That is thinking it is silly to be in love. Rosalind skips through both errors to wisdom.

-Mark Van Doren

The popularity of Rosalind is due to three main causes: first, she only speaks blank verse for a few minutes. Second, she only wears a skirt for a few minutes. Third, she makes love to the man instead of waiting for the man to make love to her - a piece of natural history which has kept Shakespeare's heroines alive whilst generations of properly governessed young ladies, taught to say 'no' three times at least, have miserably perished.

-George Bernard Shaw

Paradise always seems to lie on the other side of a wilderness.

-Havelock Ellis

If the struggle for women is the struggle to be human in a world which declares them only to be female, this is the territory of AS YOU LIKE IT.

-Alan Rickman

The love scenes in the forest of Arden have the logic of dreams. Planes, persons, tenses - past, present and future are intermingled; so is parody with poetry.

-Jan Kott

The forest of Arden is the place where all dreams meet; it is a dream and the awakening from a dream.

-Jan Kott

Fairy stories are 'spiritual explorations' and hence 'the most life-like' since they reveal 'human life' as seen or felt or divined from the inside.

-C.S. Lewis and G.K. Chesterton

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HOUSTON PUBLIC RADIO

2005 Houston Shakespeare Festival Company

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 more than 30 productions for HSF including *The Taming of the Shrew*, *The Comedy of Errors*, *Much Ado About Nothing*, *Henry V*, *The Merchant of Venice*, *Hamlet*, and *King Lear*, 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.

Carolyn Houston Boone (Director)
Ms. Boone has been an Associate Professor for the University of Houston School of Theatre for 16 years. She teaches all advanced acting classes and has won two Teaching Excellence awards from the university. She has directed over 26 shows for the main stage seasons. Favorites include *Hothouse*, *The Three Sisters*, *Beidermann and the Firebugs*, *A Midsummer Night's Dream*, *Top Girls* and *Antigone*. Acting in local theatres, favorite roles include Boo from *The Last Night At Ballyhoo* at Main Street Theater and Velma in *Chili Queen* at Stages Repertory Theatre. Other samples are: Madame Arcati in *Blithe Spirit*, Mammy Yokum in *Li'l Abner*, Miss Lynch for Theatre Under the Stars' *Grease*, and Amanda in *The Glass Menagerie*. Ms. Boone has directed locally for Main Street

Theater, Stages Repertory Theatre, Children's Theatre Festival (over 12 years) and Strand Street Theatre. She has previously directed for HSF five seasons including: *Pericles*, *Love's Labour's Lost*, *Romeo and Juliet*, and *A Midsummer Night's Dream*. Her last show was *The Tempest* in 1997. Ms. Boone studied with Jose Quintero for 10 years and also at The National in London with Janet McTeer. She serves on several boards and committees for the community and UH.

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: *Macbeth*, *The Taming of the Shrew* (2004), *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: *Polish Joke*, *Jacob Marley's Christmas Carol*, *Lobster Alice*, *Car Pool*, *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: 52 productions including *Snow White*, *Pinocchio*, *Little Red 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 & Guildenstern Are Dead*.

Paige A. Willson (Costume Designer for *As You Like It*) Ms. Willson 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 Scenography. She is currently the Crafts Master/Milliner at the Alley Theatre and a lecturer in the theatre program at Rice University. Before returning to Houston, she was the Assistant Professor of Costume Design at the University of Northern Colorado and an Instructor of Communications and Resident Costumer at Augusta State University. Her masks were on display most recently at Art On Broad Street, an art gallery in Augusta, Georgia.

Some Costume Design credits are, Houston Shakespeare Festival: *The Taming of the Shrew*, *The Winter's Tale*, *A Midsummer Night's Dream*; Children's Theatre Festival: *Danny and The Dragon*; University of Houston: *Independence*, *The Three Sisters*; Edward Albee New Playwrights' Workshop: *Crispin's Clarity*; University of Louisiana at Lafayette: *Dancing at Lughnasa*; Main Street Youth Theater: *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, *Merry Christmas Strega Nona*. UH Dance Ensemble: *Chi*; UNC: *The Grapes of Wrath*, *Hansel and Gretel*, *Charlotte's Web*, *The Magic Flute*, *Ritual Creep*, and *Bag of Blue Velvet*; ASU: *Dr. Faustus*, *Harvey* and *Guernica*.

Bonnie R. Cherrie (Costume Designer for *Hamlet*) Ms. Cherrie is excited to be designing costumes for her first season with the Houston Shakespeare Festival. She has developed her training in medieval and Renaissance design while serving seven seasons at the Utah Shakespearean Festival and by designing for the Kingsmen Shakespeare Festival in Thousand Oaks, California. Her costume design credits include Kingsmen Shakespeare Festival: *Julius Caesar*. Utah

Shakespeare Festival: *A Midsummer Night's Dream*, *The Taming of the Shrew*. Utah State University: *The Miss Firecracker Contest*, *Bocon*. She has also served as Head Cutter/Draper for the Children's Theatre Festival: *Snow White*, *The Land of Broken Toys*, *The Wolf and the Foolish Little Kids*, *Aesop's Fables*. Tuacahn Center For The Arts: *Utah!*, *The Jacob Hamblin Story*, *Annie Get Your Gun*. Utah State University: *The Taming of the Shrew*, *Vanities*, *Cabaret*, *Pride and Prejudice*, *Last Night of Ballyhoo*.

She holds an MFA from Utah State University where she completed a thesis titled "The Culture and Dress of Ancient Europe." As a graduate student, she participated in The International Ancient Textiles Conference in Scandinavia. Her BS in Theatre Arts was earned at Southern Utah University. Raised on the west coast, she is the mother of three teenage boys. She was a technical designer in the California fashion industry for 10 years before turning to costume. Ms. Cherrie plans to teach costume design while conducting research on ancient European art and costume as she works toward a Ph.D.

Kelly Babb (Sound Designer) Mr. Babb is a Shakespeare regular, this being his 20th season with HSF. He has designed such notable productions as *Romeo and Juliet*, *Macbeth*, *Pericles*, *Hamlet*, *The Tempest*, *A Midsummer Night's Dream*, *Othello*, and many others. He has also been sound, lighting, or scenic designer for the Children's Theatre Festival, Galveston Outdoor Musicals, The Moores Opera Theatre, HSPVA, College of the Mainland, Main Street Theater, Stages, DiverseWorks, The Ensemble, Express Theatre, University of Houston, and Paul Driscoll Magic Productions. He received his MFA in Lighting and Sound from the University of Houston. He resides in Dickinson with his lovely wife Bethany.

Brian Byrnes (Fight Director) Fight directing for HSF includes *Macbeth*, *The Taming of the Shrew*, *Romeo and Juliet*, *Othello*, *King Lear*, *The*

Comedy of Errors, and *The Tempest*. Other credits include New York theatres, regional theatres and Shakespeare festivals. He has served as "Motion Capture" fight director for several video games. In Houston, fight directing and movement work includes The Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, Houston Ballet, Theatre Under The Stars, The Ensemble Theatre, UH School of Theatre, UH Moores School of Music, Rice University, 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 11 in the United States and England) for his outstanding contributions to the organization and the art form. He has taught acting and stage combat at institutes and universities across the country, and regularly teaches at regional, national, and international workshops. Mr. Byrnes is an AEA actor, and Houston credits include Stages Repertory Theatre (*The Pavilion*, *Recent Tragic Events*, *Jack and Jill*); and the Alley Theatre (*Little Shop of Horrors*). As a director, Houston credits include Stages Repertory Theatre (*Polish Joke*, *Pinocchio 3.5*, *Noonie's Masterpiece in Purple*); Children's Theatre Festival (writer and director of *Peter and the Wolf* and *Aesop's Fables*); UH School of Theatre (*Waiting for Godot* [co-director with Jim Johnson], *I Hate Hamlet*, *Lend Me A Tenor*, *Our Country's Good*, *Deathtrap*); Main Street Theater (*A Midsummer Night's Dream*). He is an Associate Professor (Stage Combat, Movement, Directing) with the University of Houston School of Theatre.

Jim Johnson (Vocal Coach) Jim Johnson is an assistant professor of voice, speech and dialects at the University of Houston School of Theatre. He has served as a voice and dialect coach for *Spider's Web*, *Steel Magnolias*, *The Exonerated*, *Leading Ladies*, *Twelfth Night*, *Sherlock*

Holmes, *Stones in His Pockets* (Alley), *Polish Joke* (Stages), *My Fair Lady* (TUTS); *Dancing at Lughnasa*, *Oliver*, *Molly Sweeney* (Unity Theatre); and for Aidan Quinn in the Project Greenlight/ Mirimax film *Stolen Summer*. He has performed with the Houston Shakespeare Festival: *Much Ado About Nothing* (Don Pedro) and *The Winter's Tale* (Polixenes); Stages Repertory Theatre: *Billy Bishop Goes to War* (Billy et al); Unity Theatre: *Arms and the Man* (Sergius), *Arsenic and Old Lace* (Jonathan), *Sound of Music* (Max), *Billy Bishop Goes to War* (Billy et al) and *Dancing at Lughnasa* (Gerry); and at the First Folio Shakespeare Festival in Chicago: *Much Ado About Nothing* (Benedick) and *A Midsummer Night's Dream* (Oberon and Theseus). This fall he will coach Hal Holbrook and Dixie Carter in the Alley Theatre production of *Be My Baby*, directed by John Rando.

Karen Stokes (Dance Choreographer) Ms. Stokes danced in NYC and abroad with David Gordon, Larry Clark, and Stephan Koplowitz. Since 1988, she has choreographed over 40 original works in the contemporary genre, which have been performed nationally. Ms. Stokes has also choreographed musicals and plays, including the Alley Theatre's *A Christmas Carol*. Her contemporary dance company, Travesty Dance Group, has performed works in Cleveland, New York, Seattle, Philadelphia, Houston, and Toronto. In June, she premiered a new major work at Big Range Dance Festival titled *The Pronoun Pieces*. Ms. Stokes has a BFA from Ohio State University, an MFA from UCLA, is a graduate of HSPVA in Houston, and has served on the faculty at Connecticut College as well as Kent State University. She is the Director of Dance in the School of Theatre, University of Houston.

THE COMPANY



Albert Baker—Al makes his Houston Shakespeare Festival debut in *As You Like It*. He recently moved to Houston from Pennsylvania where he performed in the

Harrisburg Shakespeare Festival productions of *Twelfth Night*, *Two Gentlemen of Verona*, *King John*, *The Lion in Winter*, and *The Merchant of Venice*. He also spent 24 years teaching and directing in the Harrisburg area. He has directed many plays including: *The Dresser*, *The Elephant Man*, *A Shayna Maidel*, and *Godspell*. Currently, Al teaches theatre at Cesar Chavez High School, and lives in Houston with his wife Monica and two children.



Bob Boudreaux—Bob returns for his 16th consecutive season with the company. He has previously appeared in a variety of supporting roles, some of which include:

Sexton in *Much Ado About Nothing*; Captain in *Twelfth Night*; Archidamus in *The Winter's Tale*; Gratiano in *Othello*; and the Duke of Austria in *King John*. Bob spent four years at the University of Massachusetts as an English major prior to serving a four-year stint as an officer in the U.S. Army. Following service he became a broadcaster and enjoyed a lengthy career as a respected news anchorman and two-time recipient of the Emmy Award for broadcasting excellence. More recently, Bob has become an entrepreneur and has also studied with noted playwright Edward Albee at the University of Houston. This year Bob ventured into producing which resulted in an extended run of the country musical hit, *Always . . . Patsy Cline*, which ran six weeks for audiences in Dublin, Ireland.



Matthew Carter—After 10 years based in Chicago, Matthew returns for his fourth season with HSF. Houston credits include:

A Midsummer Night's Dream, *Henry V*, *Pericles*, *As You Like It*, *The Winter's Tale*, *Macbeth* (HSF); *Antony and Cleopatra*, *Romeo and Juliet*, *Love's Labour's Lost*, *The*

Tempest, *A Midsummer Night's Dream*, *King Lear*, *Richard II* (Chicago Shakespeare Theatre); *One Flew Over the Cuckoo's Nest*, *I Got the Blues*, *Insignificance* (Victory Gardens, Chicago); *A Christmas Carol* (Goodman Theatre); *Titus Andronicus*, *Defiant Fabulon* (Defiant Theatre, Chicago); *Winter Solstice* (Redmoon Theatre, Chicago); *Macbeth* (Milwaukee Shakespeare Company); *Woyzeck*, *The Dumb Waiter*, *And They Put Handcuffs on the Flowers* (Theatrevolution, Chicago); *Below the Belt* (Steeple Theatre, Chicago); *Bad-Ass and the Devil*, *Somos Gringos Malos*, *Somos Diablos Blancos* (Half-Cocked Theatre, Chicago) amongst many others. In 2001 Matthew was chosen as an inaugural recipient of the International Artistic Fellowship at the Globe Theatre, London, where he performed Iachimo in *Cymbeline*. Matthew holds a BA in Theatre from the University of Houston School of Theatre and an MFA in Acting from The Theatre School, DePaul University, Chicago.



Jennifer Cherry*—Returning this season from her home in Chicago, Jenn is elated to be back in Houston. She recently appeared as Abigail in the Alley

Theatre's production of *The Crucible*, where she also performed in *Hamlet* (Ophelia), *House & Garden* (Sally), *The Thirteenth Chair* (Helen), *One Flew Over the Cuckoo's Nest* (Nurse Flinn), *Christmas Carol* (Belle) as well as *The Diary of Anne Frank* (Anne) and *All My Sons* (Ann) which were co-productions between the Alley Theatre and the University of Houston. Other credits include: Houston Shakespeare Festival: *Romeo and Juliet* (Juliet); *Taming of the Shrew* (Bianca), *King John* (Blanche), and *The Two Gentlemen of Verona*; *Orchestra X: Faust* (Gretchen); PAC (Austin); *Three Sisters* (Masha). Jenn has studied under Sir Peter Hall, founder of the Royal Shakespeare Company, and the late Jose Quintero. She is a proud member of the Actor's Equity Association and the co-owner/head pastry chef of RED, Chicago's premiere vegan restaurant.



Brandon Clarke—Brandon is delighted to return to the Houston Shakespeare Festival for a third season. Previous HSF credits include *The Taming of the Shrew* (Tranio); *Macbeth* (Donalbain); *The Winter's Tale* (Florizel); and *Much Ado About Nothing* (Balthazar). Alley Theatre: *Hamlet*; Alley Theatre/University of Houston: *The Diary of Anne Frank*; Stages Repertory Theatre: *Dirty Story*, *Trophy Wife*; Dallas Theater Center: *The Lover*; Unity Theatre: *The Compleat Works of Willm Shkspr* (abridged), *Arsenic and Old Lace*; Shakespeare Outreach: *Romeo and Juliet*; *A Midsummer Night's Dream*; Houston Children's Theatre Festival: *Peter and the Wolf*, *Snow White*, *The Wolf and the Foolish Little Kids*, *Magic Theatre*; University of Houston: *A Midsummer Night's Dream*, *Kingdom of Earth*, *Blithe Spirit*, *Noises Off!*, *The Comedy of Errors*, *Rosencrantz & Guildenstern are Dead*, *Our Town*, *Lend Me a Tenor*, and *Our Country's Good*. He holds a BA in Acting from the University of Houston with membership in the Honors College. Brandon sends his love to his Mom, Dad, Sister Kristi, and all his family and friends.



Rutherford Cravens*—Cravens, a member of Actor's Equity for 31 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 Labour'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 *Castro's Beard*, *The 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*, *Ray*, and *Into the West*. His play, *Wondergirl*, will have its premier at Main Street Theater this fall.



Derek Degeyter—Derek is very excited to rejoin the Houston Shakespeare Festival this year for his third season. He was last seen two years ago in *A Midsummer Night's*

Dream as Flute, and as Elbow in *Measure for Measure*. Derek holds a BA in Theatre from the University of Houston and is currently studying acting in an MFA program at the University of Iowa, where it is very cold. Derek thanks his very supportive family.



Eric Doss—Eric is very happy to be in his third season with HSF! He performs throughout the city and has been seen in a wide variety of shows in theatres including

Mildred's Umbrella: *Tomorrow Morning*, and Mac Wellman's *Dracula*. HSF: *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Measure for Measure*. DaDa: *Medea*. Bobbindoctrin Puppet Theatre: *Crime of the Assistant Master Butler*. Fan Factory: *Patient A*, *Squeezeplays*. Country Playhouse: *Romeo and Juliet*. Also: Ensemble Theatre, EarlyStages, Interactive Theatre, and in New Mexico with Shakespeare in Santa Fe, Santa Fe Performing Arts Company, Teatro Hispanidad de Santa Fe, and Southwest Theater Company. Eric is a graduate of the Greer Garson Theatre Center at the College of Santa Fe, NM where he studied Theatre and Multimedia. He is a company member of Mildred's Umbrella Theater Co. which presents original and rarely seen works throughout Houston. Thanks to Trish and friends for all of their support.

Scott Fults—Previously for HSF, Scotty has appeared in *The Taming of the Shrew*, *Much Ado About Nothing*, *The Winter's Tale*, *A Midsummer Night's Dream*, *All's Well That Ends Well*, *The Comedy of Errors*, *The Tempest*, and *Love's Labour'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, he has also appeared in *A Christmas Memory* at Christ Church Cathedral, *Tango* at Stages Repertory Theatre, *The Foreigner* at Unity Theatre, and *Brighton Beach Memoirs* at Actor's Theatre of Houston. Regionally, his credits include *Love's Labour's Lost* at the Old Globe Theatre in San Diego, and the American Premiere of *Breaking the Silence* at the Pasadena Playhouse. Recently, Scotty directed *Always...Patsy Cline* at the Liberty Hall Theatre in Dublin, Ireland, and in 2002 was nominated as the best actor in the Dublin Theatre Festival for his appearance in the European premiere of the one-man show *Fully Committed*. His television credits include a series regular on the Brit-com, *She Wolf of London*, recurring regular roles on *Beverly Hills, 90210*, *Evening Shade*, and *Tour of Duty*, and guest star appearances on *Quantum Leap*, *Saved by the Bell*, *21 Jump Street*, *Tales from the Crypt*, and *Highway to Heaven*.



William Hardy*—Bill, a native Houstonian, recently celebrated his 51st anniversary as a member of Actor's Equity Association. This is his fourth season with HSF.

He appeared in 84 productions at the Alley Theatre (and directed ten there), eleven at Stages Repertory Theatre, and eleven at Theatre Under the Stars. Other acting credits include productions at the following theatres: Actor's Theatre of Houston; Galveston Outdoor Musicals; Casa Manana (Ft. Worth); Long Wharf (New Haven); Center Stage (Baltimore); St Louis Repertory; Kansas City Starlight; and Denver Center Theatre. Bill was in two off-Broadway shows, including understudying John Cullum in *The Boys in Autumn*. He made over 2000 appearances as the Sheriff in *The Best Little Whorehouse in Texas*, including two

national tours, playing opposite such leading ladies as Alexis Smith and Barbara Eden. His film and TV credits include: *My Sweet Charlie*, *The Hellfighters*, *Blood Red*, *King of the World*, *Separate But Equal*, *All My Children*, *One Life to Live*, and *Another World*. Bill is married to actress/singer Susan Shofner.



Kelly Harkins—Kelly is extremely happy to be acting in his third consecutive Houston Shakespeare Festival season. He is a senior at the University of Houston

pursuing degrees in both theatre and history. He is also a recognized Actor/Combatant by the Society of American Fight Directors. Harkins enjoys working with Houston's longest-running improvisation comedy show ComedySportz-Houston, where he is a performer as well as a coach in its High School League program. His favorite performances include: *Waiting for Godot* (Vladimir), *A Midsummer Night's Dream* (Snug), *The Taming of the Shrew* (Curtis), *Macbeth* (Murderer), *The Music Man* (Charlie Cowell), *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh).



John R. Johnston, Jr.—

J.J. is pleased to be returning to the Houston Shakespeare Festival where last year he played Malcolm in *Macbeth*. His local cred-

its include *Polish Joke*, *Castro's Beard*, *Dirty Story*, and *The Toys Take Over Christmas* at Stages Repertory Theatre; *Barefoot in the Park* and *Arsenic and Old Lace* at Unity Theatre; *Cabaret* at Great Caruso. He most recently played Sebastian in *Raised in Captivity* with Unhinged Productions. His other regional credits include *Romeo and Juliet* with the Keegan Theatre and *The Manuscript* for the Source Theater Festival, both in Washington D.C. His film credits include *Waking Dave* for the American Film Institute and numerous independent and industrial films. J.J. holds a BA in Theater Arts from Boston College and an MFA in Acting from the Catholic University of America. He also trained at the Abbey Theatre in Dublin.



Kory Kilgore—This is Kory's debut performance with the Houston Shakespeare Festival. His acting credits include *The Masquerade* Theatre: *Floyd Collins* (Skeets), *Guys and Dolls* (Nicely), *A New Brain* (Richard), *Once Upon a Mattress* (Dauntless), *The Wild Party*, *City of Angels*, *Lucky Stiff*. Stages Repertory Theatre: *Snow White and Rose Red*, *The Toys Take Over Christmas*, *The Firebird*. Abilene Shakespeare Festival: *Macbeth* (Macbeth), *Richard III* (Buckingham), *The Taming of the Shrew* (Hortensio), *Much Ado About Nothing*, *Arthur*, *The Hunt* (world premiere). Kory holds a BFA from Abilene Christian University.



Daniel Magill*—Daniel returns to HSF having appeared in *Romeo and Juliet* (Romeo), *A Midsummer Night's Dream* (Puck), *The Winter's Tale* (Leontes), *Measure for Measure* (Vincentio), *Much Ado About Nothing* (Claudio), and *The Taming of the Shrew* (Lucentio). Other regional credits include *Hamlet* (Laertes), *A Midsummer Night's Dream* (Demetrius), *Twelfth Night* (Sebastian), *Sherlock Holmes* (Leary / von Stalburg), and *A Christmas Carol* (Topper) at the Alley Theatre; *The Real Thing* (Billy) at Dallas Theater Center; the world-premiere of *Treasure* (Alexander Hamilton) at the Fulton Opera House; *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; *Hamlet* (Hamlet), *Threepenny Opera* (Macheath) at Penn State. Recent film work includes *Mr. Hell*, *GPS*, *Eve of Understanding*, and *On The Rocks*. He holds a BFA from University of Houston and an MFA from Penn State's Professional Actor Training Program. He is a member of Actor's Equity Association. For more information, please visit: www.DanielMagill.com



Thomas Prior*—HSF: debut. Stages Repertory Theatre: *Spitfire Grill*, *I Love You, You're Perfect, Now Change*, *Convenience*, *Syncopation*, *Romance*, *Romance*, *Elizabeth Rex*, *Company*, *The Memory of Water*. UH/Alley Theatre: *All My Sons*. Main Street Theater: *Copenhagen*, *The Three-Cornered Hat*. A.D. Players: *The Winslow Boy*, *The Importance of Being Earnest*, *The Sander's Family Christmas*. The Barnstormers Theatre (Tamworth, NH): *The Seagull*, *The Three Sisters*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Playboy of the Western World*, *Death of a Salesman*, *Lend Me a Tenor*, *I Do! I Do!*. Film & Television: *Warning: Parental Advisory*; *Law and Order*. Education: MFA, University of Houston, BFA, Carnegie-Mellon University. Tom is proud to have worked/ studied with the following: Sir Peter Hall, Stuart Ostrow, Bobby Lewis, Elizabeth Orion, Mel Shapiro and Sidney Berger. He resides in Houston with his wife, actress Leslie Maness, and their son Brendan, and is currently an Assistant Professor of Theatre at Sam Houston State University. Tom is a proud member of Actors' Equity Association.



Celeste Roberts—Celeste has appeared in several Houston theatrical productions that include the Houston Shakespeare Festival, Main Street Theater, Stages Repertory Theatre, COM Theater, Theater LaB, Atomic Café, Ensemble Theatre and Actors' Theater of Houston. Favorite productions and roles include Kate in last year's HSF production of *The Taming of the Shrew*, Carla Pepperbloom in *Comic Potential*, Becky Felderman in *Morning Star*, 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*. Celeste graduated from the University of Houston with a BA in English Literature.



Joel Sandel*—Joel's acting credits include Houston Shakespeare Festival: *A Midsummer Night's Dream*, *Measure for Measure*, *King John*, *Romeo and Juliet*, *Twelfth Night*, *The Taming of the Shrew*, *King Lear*, *The Winter's Tale*. Alley Theatre: *Hamlet*, *A Christmas Carol*. Theatre Under the Stars: *Into the Woods*, *1776*, *My Fair Lady*. Stages Repertory Theatre: *Elizabeth Rex*, *Ascendancy*. Main Street Theater: *On the Razzle*, *Promises Promises*, *James Joyce's The Dead*, *Night and Day*, *The Countess*, *The Voyage Inheritance*, *Anyone Can Whistle*, *Othello*, *Hapgood*, *Falsettoland*, *An Ideal Husband*, *Sunday in the Park with George*, *A Perfect Ganesh*, *Red Scare on Sunset*, *Chekhov in Yalta*. Theater LaB: *Die! Mommy! Die!*, *Blood Brothers*, *Hushabye Mountain*. New Heights Theater: *The Boys in the Band*, *Vieux Carre*. Actors' Theatre of Houston: *The Philadelphia Story*, *The Chalk Garden*. Actors Workshop: *Cloud Nine*. Formal education: The American Academy of Dramatic Arts, The American Center for Musical Theater. Joel is a proud member of Actor's Equity Association.



Kelley Stolte—Kelley is thrilled to be in her third consecutive season with the Houston Shakespeare Festival. In summers past she appeared as a witch in *Macbeth* and as Mopsa in *The Winter's Tale*. Other credits include Ducky in *Peter and the Wolf* (Children's Theatre Festival), Catherine in *Boston Marriage* (Unhinged Theatre), Sunny in *Toys Take Over Christmas* (EarlyStages), Media and Sue in *Bash* (Theatre Collide), Elaine in *Arsenic and Old Lace* (Unity Theatre), and Hope in *An Infinite Ache* (Chicagobound Players). She has also performed with Houston

Grand Opera, The Museum of Health and Medical Science, and Aggie Players. Kelley graduated from Texas A&M with majors in Speech Communication and Theatre.



David Wald—David is fairly new to the Houston theatre scene, having just returned to the south after many years of working as a singer and musician in the Midwest and on the east coast. Houston audiences most recently saw him as Ed Kleban in Theater LaB's production of *A Class Act*. Prior to that, David played Dobitch in *Promises, Promises* at Main Street Theater and Mendel in *Falsettos* at the University of Houston Downtown's O'Kane Theatre. Other favorite roles include Petruchio in *The Taming of the Shrew*, the Ghost in *Hamlet*, Robert in Harold Pinter's *Betrayal*, Pale in *Burn This*, James Leeds in *Children of a Lesser God*, and Zeus in Sartre's *The Flies*. David would like to thank his parents, Bill and Nancy, for their unwavering lifelong support and encouragement.



Bree Welch—This is Bree's third year with the Houston Shakespeare Festival. She appeared as Bianca in *The Taming of the Shrew*, and as Lady of Vienna in *Measure for Measure*. Bree has just graduated from the University of Houston with a BFA in Theatre where she appeared as Hermia in *A Midsummer Night's Dream*, Ruth in *Blythe Spirit*, Lee in *Marvin's Room*, Belinda in *Noises Off*, Adriana in *The Comedy of Errors*, Prudence in *Beyond Therapy*, Duckling in *Our Country's Good*, Stella in *The Collection* and Morse in *One Flea Spare*. She has also performed in the Children's Theatre Festival as Sneezey in *Snow White* and Meghanne in *The Wolf and the Foolish Little Kids*. She would like to thank Marmie, Mimi, Three Short Women, and all her family and friends.

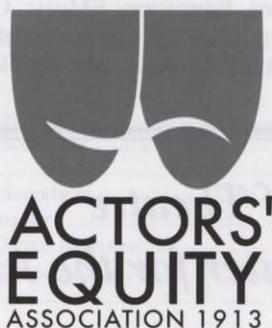
AND INTRODUCING . . .

Martin Estridge—Martin is a junior theatre major at the University of Houston, where he has performed in *A Midsummer Night's Dream*, *The Comedy of Errors*, *Rosencrantz & Guildenstern are Dead* and *Our Town*. With other companies, he has appeared in *Treasure Island*, *Ten Little Indians*, *To Kill a Mockingbird*, *The*

Unexpected Guest, *Male of the Species* and *The Devil's Disciple*. He holds Actor/Combatant status through the Society of American Fight Directors. Martin is making his HSF debut and is happy to be this production's token Australian.

Noe Mendoza III—Noe is a student at the University of Houston School of Theatre. His previous work includes University of Houston: *I Hate Hamlet*, *A Raisin in the Sun*, *Yerma*. Houston Grand Opera: *Il Trovatore*. He will be portraying Nicola in Bernard Shaw's *Arms and the Man* in the fall of 2005 at the University of Houston. He is a proud member of the theatre group Unheard Voices.

Jason Reynolds—This is Jason's first year at the Houston Shakespeare Festival, and he is honored to be a part of such a talented company. He is a recent graduate of the University of Houston School of Theatre, with a BA in Acting/Directing. He has appeared in numerous productions at the University and is currently working on going to graduate school. Chauncy, Jason's biggest fan, has been following his career and can't wait to see him in *Hamlet* and *As You Like It*. Jason would like to thank everyone in the cast and crew for their support.



Actor's 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

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 22 years. In addition to management and teaching duties, his work in the past year includes set designs for this summer's CTF productions of *Snow White*, *The Land of Broken Toys* and *Peter and the Wolf*, sets for *The Mandrake* at UH-Downtown, lighting for *Christmas Revels 2004*, set and sound designs for the UH School of Theatre production of *Marvin's Room*, lighting for UH's *Waiting for Godot*, and sound designs for the UH productions of *Blithe Spirit* and *A Midsummer Night's Dream*. 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 has served the University of Houston for over 18 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)—Toni had been managing professional and regional theatre costume shops on the West Coast for nearly 20 years at such places as Oregon Shakespeare Festival, Berkeley Repertory Theatre, and Center Theatre Group in Los Angeles (Mark Taper Forum and Ahmanson Theatres), when, in 1992, she moved from California to Houston to take a break from it all. During that time she freelanced at the Alley Theatre and Houston Grand Opera. The School of Theatre Festivals discovered her in 1995, and she was hired to run the Costume Department for the summer. A few years following, she signed on full-time to be the Costume Shop Supervisor year-round. In 2002 she completed a year's training in Matrix Group Leadership, expanding her knowledge and experience in group dynamics and possibilities. She continues to evolve the way costume shop personnel interact and communicate as they construct quality garments. Pastimes include studying Italian, Peer Counseling, and appreciating the creative human beings with whom she is honored to collaborate. Education: BS, University of California, Davis - Independent Major: "Costume & Textile Design as Applied to the Theatre."

Nathan Wernig (Technical Director)—Nathan is currently finishing his third season as the Technical Director for the Houston Shakespeare Festival, Children's Theatre Festival, and the University of Houston School of Theatre. He earned a BFA at Sam Houston State University in 1999 and then went on to get his MFA in Production Design and Technology from Ohio University in June 2002. This past year, he enjoyed presenting workshops at the Texas Thespian Convention with local high school theatres. He has worked on productions with numerous theatres. He was the Technical Director for the Monomoy Theatre in Chatham, Massachusetts for the 2000 summer season. He has worked with DiverseWorks here in Houston, 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, five seasons, including: *Macbeth*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Romeo and Juliet*. Stages Repertory Theatre, more than 40 productions in seven seasons, including: *Syncopation*, *The Laramie Project*, *Elizabeth Rex*, *The Memory of Water*, *I Love You, You're Perfect...*, *Kindertransport*, *Nixon's Nixon*, *Quills*. University of Houston/Alley Theatre: *All My Sons*. Main Street Theater: more than 15 productions in six seasons, including: *On the Razzle*, *Arcadia*, *Into the Woods*, *Chekhov in Yalta*, *Burn This*. As Assistant Stage Manager: HSF, four seasons. Houston Grand Opera: *50th Anniversary Gala*, *Salsipuedes*, *The End of the Affair*, *Jenufa*. Theatre Under the Stars: *Anything Goes*, *Singin' in the Rain*, *Hair*, *Jekyll & Hyde*, *Brigadoon*. Education: BA, Rice University. Debs has been a member of Equity since 1996.

Rebecca Skupin* (Assistant Stage Manager)—Houston Shakespeare Festival: debut. Also as Assistant Stage Manager: Alley Theatre, Houston Ballet, Houston Grand Opera. Stages Repertory Theatre: As Stage Manager (12 shows including): *Jacob Marley's Christmas Carol*, *The Laramie Project*, *Elizabeth Rex*, *Company*; as Production Stage Manager, six shows including: *Always*, *Patsy Cline*, *Bright Ideas*, *The Turn of the Screw*. Barn Theatre (Augusta, MI): two seasons including: *Cabaret*, *Cats*, *Rocky Horror Show*, *Footloose*. Charleston Stage (Charleston, SC) *Oliver!*. Pollard Theatre (Guthrie, OK), four seasons including: *Drood*, *Driving Miss Daisy*, *Search for Signs of Intelligent Life in the Universe*. Houston Metropolitan Dance Company: six seasons. Education: BMusic, Oklahoma City University. Member of Actors Equity Association since 1998.

*The University of Houston School of Theatre
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Festivals Staff

Production Manager.....	Jonathan Middents
Business Manager.....	Jerry Aven
Assistant Producer.....	Philip Groeschel
Production Stage Manager.....	Debs Ramser*
Assistant Stage Manager.....	Rebecca Skupin*
Technical Director.....	Nathan Wernig
Costume Shop Supervisor.....	Toni Lovaglia
Assistant Directors	
<i>Hamlet</i>	Julia Traber
<i>As You Like It</i>	Jess Akin
	Jenifer Carsrud
	Christopher Young
Directing Intern	
<i>As You Like It</i>	James Sasser
Production Assistants.....	Amber Dugat
	Scott Gregory
	Joey Hohlfeld
Scene Shop Foreman.....	Drew Hoover
Scenic Artist.....	Colleen Fischer
Assistant Scenic Designer.....	Stuart Arnold
Assistant Scenic Artists.....	Kelly Bennett
	Jean Daniels
Scenic Technicians.....	Stuart Arnold
	Juan Felix
	Bekah Harris
Properties Master.....	Trey Otis
Properties Artisan.....	Carlyn Scott
Properties Assistants.....	Salvador Chevez
	Earl Latchley
	Justin Nicholson
	Art Ornelas
	Amelia Rico
Master Electrician/Light Board Operator.....	John Smetak
Costume Design Assistants	
<i>Hamlet</i>	Angela Sanson
<i>As You Like It</i>	Tiffani Fuller
Costume Design, Second Assistant.....	Kiza Moore
Cutter/Drapers	
<i>Hamlet</i>	Bonnie R. Cherrie
<i>As You Like It</i>	Margaret Crowley
First Hands.....	Candace Denise Cauley
	Claudia Rodriguez
Costume Stitchers.....	Rebecca Gerber
	Ann Gianeselo
	Nara Lesser
	Amie Rose McMillan
	Dorothy Minnette Ruiz
	Kate Wallace
Costume Crafts Supervisor.....	Heather Warnock
Crafts Technicians.....	Shannon Burnett
	Angela Couch
	Angela Sanson
	Tiffani Fuller
Dyer/Fabric Painter, <i>Hamlet</i>	Susan Kelly
Hair & Make-Up Technician.....	Heather Warnock
Wardrobe Supervisor.....	Undreia Lewis
Dressers/Wardrobe Technicians.....	Ashley Farra
	Candace Denise Cauley
Costume Rentals Manager.....	Bree Welch
Costume Rental Assistants.....	Elizabeth Bell
	Susan Stanton
Costume Apprentices.....	Lorien Haigh
Costume Shop Secretary.....	Katy Jewett
Shopper.....	Emily Hynds
Administrative Secretary.....	Sandy Judice
Box Office Manager.....	Joyce Anastasia Murray
Assistant Box Office Manager.....	A. Julian Waneck
Running Crew Head.....	Catrina Troiani-Ruben
Running Crew.....	Juan Felix
	Carlyn Scott
Program Cover Design.....	Paul Wieber
	of the University of Notre Dame Media Group
Tee Shirt Design.....	Jonathan Middents

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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University of Houston School of Theatre 2005–2006 Season



ARMS AND THE MAN
By George Bernard Shaw
September 30
October 1, 7–9

FIFTH OF JULY
By Lanford Wilson
November 11–12, 18–20

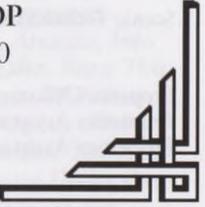
**THE GOVERNMENT
INSPECTOR**
By Nikolai Gogol
February 17, 18, 24–26

ON THE VERGE
By Eric Overmyer
March 31
April 1, 7–9

**THE RISE UP, FALL DOWN:
A DANCE CONCERT**
April 21–23

**STUART OSTROW'S
MUSICAL THEATRE LAB**
Quintero Lab Theatre
Hobby Center, Zilkha Hall
October 1, 2
November 5, 6
December 2, 3

**ALBEE PLAYWRIGHTS'
WORKSHOP**
April 25–30



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Much Ado About Nothing

Compliments of Brad Fish and Bob Boudreaux



The Taming of the Shrew 2004



Macbeth 2004

Miller Outdoor Theatre for the Performing Arts



Photo courtesy of Jack Thompson

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