KING LEAR

HOUSTON SHAKESPEARE FESTIVAL

July 28–Aug 6, 2022
MILLER OUTDOOR THEATRE
8:15 PM

CYMBELINE
KING LEAR
By William Shakespeare
Directed by Stephanie Shine***
July 28, 30, 2022
August 1, 3, 5

CYMBELINE
By William Shakespeare
Directed by Jack Young
July 29, 2022
August 2, 4, 6

All performances begin at 8:15 p.m.

There will be one 15-minute intermission.

Any taping, filming, recording or broadcast of this play is strictly prohibited. Please turn off all cell phones and other electronic devices as a courtesy to other patrons and to the actors.

Scenic Designer
Jon Young**
Lighting Designer
Christina Giannelli
Costume Designer
Afsaneh Aayani, King Lear
Costume Designer
Jodie Daniels, Cymbeline
Composer, Sound Designer
Andrew Lynch
Production Stage Manager
Rachel R. Bush*
Literary Manager
Dr. Robert Shimko

*A proud member of Actors’ Equity Association.
** The scenic designer of HSF is represented by United Scenic Artists, Local USA 829 of the I.A.T.S.E.
***A proud member of Stage Directors and Choreographers Society.
### ARTISTIC STAFF

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<td>Executive Director</td>
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<td>Director <em>King Lear</em></td>
<td>Dr. Robert Shimko</td>
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<td>Artistic Director, Director <em>Cymbeline</em></td>
<td>Stephanie Shine***</td>
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<td>Fight Director</td>
<td>Jack Young*</td>
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<td>Voice and Text Coach</td>
<td>Kyle Clark</td>
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<td>Stage Manager</td>
<td>Christina Keefe</td>
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<td>Shelby Connolly</td>
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<td>Stage Management Apprentices</td>
<td>ChloëSue Baker</td>
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<td>Scenic Design Assistant</td>
<td>Jessica Garcia, Keri Szeklinski,</td>
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<td>Costume Design Assistant</td>
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<td>Associate Dramaturg</td>
<td>Brandi Alexander</td>
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<td>First Assistant Dramaturg</td>
<td>Lisa Longoria</td>
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<td>Jess Ellison</td>
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<td>Maddie Moore</td>
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*Cymbeline song arranged by Jordan Crow and Jack Gereski. Performed by Patrick Fretwell, Christopher Nicanor, Jordan Crow, Jack Gereski, and Alan Kim.*

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### THE CAST

#### KING LEAR

- **Jack Young***
- **Andrew Garrett***
- **Laura Frye Banovez***
- **Caleb Clark***
- **Kenn Hopkins, Jr.***
- **Roman Kyle***
- **Kyle Clark***
- **Jack Gereski***
- **Lauren Senechal***
- **Wesley Whitson***
- **Patrick Fretwell***
- **Christopher Nicanor***
- **Olivia Knight***
- **Alan Kim***

#### CYMBELINE

- **King Lear**
  - **Soldier**
  - **Belarius, 2nd Lord**
  - **Imogen**
  - **Cloten, Roman**
  - **King Cymbeline**
  - **Philario, Soldier, 3rd Lord**
  - **Posthumous**
  - **Iachimo**
  - **The Queen, Roman**
  - **Cornelius, Musician, Roman**
  - **Guiderius, French, Musician, Roman**
  - **Pisario, Roman**
  - **Arviragus, Dutchman, Musician, Roman**
  - **Helen, Lady, Soldier**

- **Kent**
  - **France, Servant, Messenger, Soldier**

- **Regan**
  - **Goneril**
  - **Cordelia, Fool**

- **Edmund**
  - **Albany, Soldier**

- **Gloucester**
  - **Knight, Oswald, Soldier**

- **Cornwall, Soldier**
  - **Gentleman, Soldier**

- **France, Servant, Messenger, Soldier**

- **Knight, Curan, Attendant, Doctor, Soldier**

- **Burgundy, Cornwall’s Servant, Ensemble**

- **Caius Lucius, Gentleman, 1st Lord**

* *A proud member of Actors’ Equity Association.*

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*** *A proud member of Stage Directors and Choreographers Society.*
ABOUT THE HOUSTON SHAKESPEARE FESTIVAL

Since its debut in 1975, the Houston Shakespeare Festival (HSF) has presented free performances of the Bard’s timeless classics to hundreds of thousands of Houstonians at the Miller Outdoor Theatre. Produced by the School of Theatre & Dance at the University of Houston Kathrine G. McGovern College of the Arts, the festival has attracted top-notch talents of the stage and screen. Actors Seth Gilliam, Brandon Dirden, Crystal Dickinson, Mirron Willis, Mark Metcalf, Cindy Pickett, Ken Ruta, Dan O’Herlihy and more are among stars that have performed with HSF over the years, and top regional directors including Leah C. Gardiner, Marc Masterson, Steve Pickering, and Paul Steger, have come to Houston to captain recent HSF productions. As an extension of the festival, the HSF Conservatory program offers high school artists the opportunity to join a professional company and train in a two-week theatre intensive. For more details on the festival, visit: uh.edu/Shakespeare

Sponsored in part by the City of Houston through the Miller Advisory Board
ABOUT KING LEAR

Having reached old age, King Lear decides to retire and divide his kingdom amongst his three daughters: Goneril, Regan, and Cordelia. The exact division will depend on how each daughter expresses her love for her father. Goneril and Regan, the two elder daughters, sing their father’s praises extravagantly, while Cordelia, the youngest and until now the favorite daughter, says that she cannot so lavishly express her love for her father. Outraged by this response, Lear disowns and banishes Cordelia. The King of France decides to marry Cordelia, and the Earl of Kent defends her actions. In retaliation, Lear also banishes Kent. Lear divides his kingdom between his two elder daughters and decides to live with Goneril. Meanwhile, Gloucester’s illegitimate son Edmund is planning to claim his brother Edgar’s land and frame him for treachery. Edmund shows Gloucester a fake letter indicating that Edgar intends to kill him. Goneril quickly grows tired of living with her father and strips him of most of his knights. Lear decides to leave for Regan’s home accompanied by the Fool plus Kent, who has disguised himself. Edmund is sent to retrieve Goneril and bring her to Regan’s palace. Edmund is determined to become Gloucester’s heir. He tells Edgar that their father is enraged and convinces Edgar to flee. Edgar leaves and assumes the identity of a mad beggar, “Poor Tom.” Kent had attacked Oswald, Goneril’s steward, and Regan and Cornwall place him in the stocks. Lear discovers Kent in the stocks and is unhappy with the situation. He demands that Regan release the disguised Kent, but she refuses to do so unless he apologizes to Goneril. Lear refuses and both of his daughters dismiss him. In a rage, Lear leaves and declares that he will contend with the wilderness instead.

INTERMISSION

Lear and the Fool are in the midst of an intense storm. Lear rages at the height of the storm as he goes mad from his daughters’ cruelty and his pain at having lost his own understanding of himself. Kent arrives and convinces the two to take shelter nearby. The trio finds a hovel in which they discover the disguised Edgar, aka Poor Tom, who is faking insanity. Gloucester decides to look for Lear and connect him with Cordelia and the King of France. Gloucester tells Edmund to go to Cornwall and say that Gloucester is sick so that they do not ask to see him. Edmund betrays his father and tells Cornwall that Gloucester has contacted France and is looking for Lear. Regan and Cornwall capture Gloucester, gouge out his eyes for his betrayal, and kick him out of their palace. A servant defends Gloucester and fatally stabs Cornwall. A servant helps Gloucester out of the palace, and they encounter the disguised Edgar. Gloucester, unaware that he is speaking to his son, asks Edgar to take him to Dover so that he can commit suicide. Goneril and Edmund return to Goneril’s palace where she gives him a token of her love and sends him off to her sister. Albany enters and accuses Goneril of being cruel to her father. A servant enters and shares the news of the blinded Gloucester. Oswald reaches Regan, and she
shares that Cornwall has died. Gloucester and Edgar reach Dover, and Edgar tricks Gloucester into thinking that he survived a jump off a cliff. Lear wanders in, and shortly after an attendant arrives and tells Lear that Cordelia has come for him. Oswald arrives en route to deliver a message, but Edgar steps in and kills him. Edgar reads the message and learns that Goneril plans to kill her husband. Kent and Cordelia are at a French camp when Lear is carried in. When he wakes, Lear is reunited with Cordelia. Regan, who is also in love with Edmund, wants to know if he is in love with Goneril, and Edmund denies it. Goneril and Albany plan a war against France, but Edgar enters in disguise and hands Albany the message. Edgar asks Albany if he may single-handedly fight Edmund after the battle. During the battle, Lear and Cordelia are captured and put into prison. Albany accuses Edmund of treason and allows the fight between the brothers to commence. Edgar fatally stabs Edmund and then reveals his true identity as well as the death of Gloucester. A messenger shares news that Goneril poisoned Regan and then killed herself due to their love for Edmund. Edmund shares that he has ordered Lear and Cordelia to be executed. Albany orders a stop to the execution, but it comes too late. Lear arrives carrying Cordelia’s dead body. He shares that he fought off the executioner, but then he dies as well.
King Lear and Ancient Greek Tragedy

Tragedy has multiple definitions. Some suggest that tragedy is a collision of individuals, goals, and whole systems of knowing, while others suggest that tragedies are defined by a central character’s great fall from prominence and prosperity. Others choose to follow the most simplified definition of a tragedy—a play dealing with catastrophic events. Oftentimes, Shakespeare’s Renaissance-era tragedies are marked as distinct from classical Ancient Greek tragedies because of their structures and overall themes. However, King Lear is notably different from Shakespeare’s other tragedies and shares a number of similarities with Ancient Greek tragedy.

From a structural standpoint, King Lear fits best within the Ancient Greek model. In a Greek tragedy, the play devotes a majority of the last section of the plot to the major catastrophic events and the fallout of said events. Additionally, the protagonist typically makes a tragic decision before the start of the play that is the cause for all of the disastrous events of the play. For example, in Sophocles’ tragedy Oedipus Rex, all of the catastrophic events stem from Oedipus’s own history, including the curse that he would kill his father and marry his mother, all the way up to his killing the Sphinx—all things that happened well before the first act of the play. From his tragic misunderstanding of his own nature, the audience should be able to follow a motivated and logically developed chain of events that leads to the ultimate catastrophe. While the tragic failure of self-recognition is usually simply assumed as part of the larger story in Greek tragedy, Shakespeare decides to dramatize Lear’s tragic decision—the division of his kingdom—in the first act of the play. In dramatizing King Lear’s tragic decision, Shakespeare allows himself ample room to deal with the fallout from this decision, while also providing a clearer storyline.
Shakespeare also utilizes the Ancient Greek elements of anticlimax and anagnorisis. As opposed to the tragic decision, the anticlimax does not need to have a cause-and-effect relationship to the catastrophe and is more of a moral turning point for the play and for the protagonist. The anticlimax requires the protagonist to acknowledge his or her original error of self-perception or judgement. This acknowledgement then helps the audiences empathize with the character and accept the character’s fate. Anagnorisis occurs when a principal character recognizes or discovers the true nature of their own personal circumstances. Anagnorisis is also related to the common principle of lateness in Greek tragedies. In these dramas, it is common for useful knowledge to arrive belatedly. The late arrival of this knowledge, often about the true nature of a character or regarding a secret of some sort, is one of the main dramatic techniques that drives the story forward; each character must work to discover this knowledge. In *King Lear*, Lear’s discovery is so devastating that it not only destroys his future, it also destroys his sense of the past. King Lear can no longer think back on the time spent with his daughters and remember a loving family—the betrayal of his two eldest daughters will forever haunt his memories of them. The tragedy of this play changes the lives of its characters from here on out, but also from here on back.

Greek tragedies were understood in Shakespeare’s era as pagan tragedies. In Greek tragedies, a character’s redemption or change of heart had no effect on the character’s fate at the close of the play. Audiences were forced to accept either the justice or the injustice of the gods; but Greek tragedies asserted the idea that whether good or evil, all people must one day die.
A major difference between pagan Greek tragedies and Renaissance-era tragedies is the belief of an afterlife. In Greek tragedies the gods had nothing to do with a character reaching an afterlife, and in most cases, an afterlife was not something that was even expected. Renaissance-era tragedies, however, played into Christian understandings of the afterlife. In most cases, the protagonist would still face death as the punishment for their tragic flaw; but if the protagonist died after repenting, then they could find their way to a happy afterlife. The audience’s catharsis depended on their acceptance of the justice of the protagonist’s punishment. A Renaissance audience wanted their protagonist to repent and be accepted in the afterlife; this is what would bring the audience comfort. For a classical Greek audience, repentance was not as essential to catharsis.

Like *King Lear*, Greek tragedies contain narratives and themes that rely on fate, and the action of the play hinges on either the affirmation or denial of some form of divine determinism. Multiple characters in *King Lear* attach themselves to a pagan god that they believe reflects their individual nature. For example, in Act 1, Scene 1, Lear invokes Hecate, a goddess who bestows wealth and prosperity. Lear believes that he is bestowing wealth and prosperity onto his daughters by dividing his kingdom, so it makes sense for him to invoke Hecate at that point. At the start of the play, the pagan gods are seen to be just. However, in Greek tragedies the punishments enacted by the gods are typically harsher than a given crime might call for. The catastrophic events of *King Lear* seem very harsh and promote the idea of the unjustness of the gods. Shakespeare begins the play with seemingly just gods, but the play goes on to force the audience to question, and possibly lose faith in, the gods and their divine justice.
Context for *King Lear*: Political Turmoil in Jacobean England

*King Lear* reflects the political turmoil and social anxieties present in the early seventeenth century, including issues concerning succession, common law, and civil law. Shakespeare opens *King Lear* with the division of Britain, offering a reversal of current events in Shakespeare’s world as King James I was attempting to unite Britain and Scotland. King James was the son of Mary, Queen of Scots and one of the great-great-grandsons of Henry VII, the King of England and Lord of Ireland. Thus, King James had a right to inherit all three of these thrones. He ascended to the Scottish throne in 1567 at just thirteen months old and gained full control of the government in 1583. In 1603, when Elizabeth I died without an heir, James ascended to the English throne and ruled over England, Ireland, and Scotland.

Scholars estimate that Shakespeare wrote *King Lear* between 1604 and 1605, within the first two years of King James’ reign. During this time, conflicts and tensions between common and civil law had escalated, and fears of monarchical absolutism were quite prevalent. *King Lear* portrays a King who refuses to abide by common law and uses civil law to ultimately doom his country. Both common law and civil law were sets of traditions that emerged during the Middle Ages. It is important to note that Shakespeare’s *King Lear* is set before civil law traditions were in place, but the play nonetheless serves as a commentary on the civil law traditions of the seventeenth century. Common law traditions were typically followed in Renaissance Britain and in the early British colonies. These traditions were uncodified, meaning that there was no comprehensive document that contained all of the legal statutes. Common law was largely based on court decisions, and the precedents set in court decisions shaped the judicial system. A judge moderated all court proceedings, and the court’s jury was made up of everyday citizens that were tasked with the job of deciding the facts of the case. Similar to the current American court system, the judge would pass down a sentence based on the jury’s verdict. Civil law traditions were followed within continental Europe and were formalized into legal codes. These legal codes outlined all applicable

*William Shakespeare. Image courtesy of Alamy.*
procedures and the punishments for certain offenses; these legal codes also differentiated between various categories of law like criminal or civil. In civil law, the judge is tasked with determining the facts of the case and with passing down a sentence.

King James approached his kingship with an absolutist stance during his reign and often clashed with Parliament. Shakespeare dramatizes commonly felt anxieties about the law that began to arise during King James’ reign. King James let his son, Prince Henry, create a separate court of law that was not based on any Parliamentary doctrines and that followed its own values and ideals based on militant Protestantism. The general population had widespread negative feelings toward civil law, and many preferred practices of common law tradition. Because the judge was the sole agent in determining sentences and punishments in civil law, there was not much room for empathy in the court, and the judges often passed down harsh rulings. In common law trials, because there was a jury of one’s peers, there was often more room to explore the societal conditions that may have led someone to commit a crime and thus more room for a lighter sentence. Throughout the play, you will find that the villains are more aligned with civil law. This alignment forced seventeenth century audiences to think critically about a type of laws that would allow such a villainous character to thrive.

Jacobean England was also still grappling with issues of succession that began during the chaotic rule of King Henry VIII. Following his rule, the monarchy switched back and forth between Protestant and Catholic rule—for example, the succession of King Edward VI (Protestant), to Queen Mary (Catholic), to Queen Elizabeth I (Protestant). As the religion of the sitting monarch changed, Catholic and Protestant people seemed to constantly be engaged in violence against one another. When Queen Mary ascended to the throne in 1553 after the Protestant King Edward VI, she conducted a state-wide return to Catholicism. She instantly began imprisoning
Protestant clergymen and reinstated the Clergy Acts in 1554, which repealed the religious reforms put in place by King Henry VIII and King Edward VI. After the repeal, those who were caught practicing Protestantism were imprisoned and forced to recant or be burned at the stake. By the end of her reign in 1558, nearly 300 Protestants were burned at the stake for heresy—this is what gave Queen Mary the infamous nickname, Bloody Mary. When Queen Elizabeth, a Protestant, took the throne in 1558, many Protestants wanted her to retaliate. However, Queen Elizabeth enacted less-violent policies and reinstated the Act of Supremacy, which gave the Crown total religious control. While Queen Elizabeth generally appeared more tolerant of religious difference than Queen Mary, attendance at Protestant services was required by law. Those who did not attend were fined, and an underground Catholic society quickly formed. In 1572, a group of French Protestants were killed at what came to be known as the St. Bartholomew’s Day Massacre. The initial massacre then led to a surge in anti-Protestant violence where thousands of French Protestants were killed. The violence in France led to a strong distrust towards Catholics in England, and a wave of Catholics were murdered in the years that followed. This included more than fifty Catholic priests as well Queen Elizabeth’s first cousin once-removed, Mary, Queen of Scots in 1587. Mary, Queen Elizabeth’s first cousin once-removed, was ultimately beheaded for her complicity in a plot to murder the Queen. While audiences and theatre scholars have often criticized Shakespeare for the immense amount of violence and death portrayed in *King Lear*, the violence was quite intentional. The seemingly senseless amount of violence is meant to mirror the faith-based violence that occurred during Shakespeare’s lifetime. Shakespeare uses the massive amount of violence in *King Lear* to show how violence can often get out of control when it is based on revenge and personal beliefs.

—Jessica Ellison, Associate Dramaturg
ABOUT CYMBELINE

In Ancient Britain, Imogen, the king’s daughter, has married a poor gentleman named Posthumus, against her father’s wishes. King Cymbeline is enraged at the match, as Imogen was promised to her own stepbrother, Cloten. The queen, Cymbeline’s second wife and Imogen’s stepmother, is Cloten’s mother and was also in favor of Imogen marrying Cloten, as it would make her son the successor to the kingdom. In his anger at the unapproved marriage, Cymbeline banishes Posthumus and imprisons Imogen. Before fleeing to Rome, Posthumus visits Imogen. She gives him her ring, and in return Posthumus gives her his bracelet, a “manacle of love.” Upon Posthumus’ absence, the King tries to convince Imogen to wed Cloten, but she still refuses. Cloten’s lords attempt to rally Cloten’s spirits after attempting to rouse Posthumus into a fight. Instead, Cloten reveals his truly foolish nature when Posthumus refuses to engage with him.

In Italy, Posthumus finds himself in the company of two Italian gentlemen, Iachimo and Philario. Posthumus brags of the honor of his Imogen in comparison to the women of Italy. Iachimo, unbelieving of his claims, bets Posthumus that he can seduce Imogen.

Meanwhile, the Queen commissions a doctor, Cornelius, to bring her a poison which she intends to give to Posthumus’ servant, Pisanio. Untrusting of her intentions, Cornelius instead gives her a potion which will only mimic the appearance of death.

Upon his arrival in Britain, Iachimo is disappointed to find that Imogen is resistant to his charms. Determined to win his bet still, Iachimo finds his way into Imogen’s bedroom while she sleeps and takes all the evidence he needs to convince Posthumus that he indeed won the bet and slept with Imogen. Cloten continues to try to woo Imogen, and she continues to resist his advances. She tells him of how much she hates him and how she will always love Posthumus.

Iachimo returns to Rome, presenting his ‘proof’ of Imogen’s ‘disloyalty’ to Posthumus and Philario. Posthumus is heartbroken and angry at this news.

Back in Britain, Caius Lucius, a Roman nobleman, declares war on Britain, as King Cymbeline refuses to pay the annual tribute to Britain.

Posthumus sends a letter to Pisanio telling him of Imogen’s disloyalty, instructing him to kill Imogen. He sends a second letter for Imogen, telling her to meet him in Milford-Haven, thus giving Pisanio the chance to kill Imogen away from the palace.

INTERMISSION
In the countryside, Belarius and his sons Polydore and Cadwall leave for a hunt. Belarius speaks of his distrust for the kingdom. After sending his sons out, he reveals that they are really King Cymbeline’s missing sons, Guiderius and Arviragus.

Imogen and Pisanio journey to Milford-Haven, and Pisanio, wracked with guilt, tells Imogen the truth about Posthumus’ letters. Heartbroken, Imogen instructs Pisanio to kill her anyway. Pisanio instead convinces Imogen to fake her own death and to disguise herself as a man. He tells Imogen to find Caius Lucius in Rome and request to travel with him. As a parting gift, Pisanio gives Imogen the Queen’s potion that he believes to be a medicine.

In Britain, Imogen’s absence is discovered. Cloten declares both his love and his hate for Imogen, and upon sight of Pisanio, he demands to know her whereabouts. Pisanio presents him with the letter from Posthumus, instructing Imogen to meet him in Milford-Haven. Cloten dresses himself in Posthumus’ clothing and sets off in search of Imogen with intentions to kill Posthumus and violate Imogen.

Imogen, now disguised as the young man Fidele, stumbles upon Belarius’ empty cave and decides to take shelter there. Belarius and his ‘sons’ soon discover Imogen/Fidele, but quickly they decide to take her in. Imogen soon falls sick and takes the queen’s potion, which sends her into a death-like slumber.

Out on another hunt, Belarius and his sons stumble upon Cloten, and upon being challenged by Cloten, Polydore/Guiderius cuts off his head. Upon returning to the cave, the men find Fidele appearing to be dead and place him to rest besides Cloten’s headless body, which was still dressed in Posthumus’ clothing. Awakening from her slumber, Imogen believes that Cloten’s headless body is the body of Posthumus.

As war rages on between the Britains and the Romans, Caius Lucius finds the mourning Imogen/Fidele and takes her into his service. Belarius and his ‘sons’ join the fight and save Cymbeline from defeat, reversing the tides of the war. Upon claiming victory over the Romans, Cymbeline is informed that the queen has died. Imogen/Fidele demands that Iachimo reveal how he got Imogen’s ring, which forces the revelation of Iachimo’s scheme. Posthumus lashes out and accidentally strikes Imogen/Fidele, unaware of her true identity. Imogen, believing that Pisanio had intentionally poisoned her, prompts Cornelius to reveal the true nature of the potion, and Imogen’s true identity is finally revealed. Upon being questioned about where Cloten has disappeared to, Polydore admits that he killed him. In order to save Polydore from punishment, Belarius reveals the true identities of his ‘sons’ as King Cymbeline’s sons. With his family reunited, the King pardons everyone.
A Shakespearean Fairy Tale

Modern audiences are of course quite familiar with the stories of Snow White, Sleeping Beauty, Beauty and the Beast, etc.—all of which originated well before our time, and well before Shakespeare’s time. In the same ways that we continue to adapt fables and fairy tales and incorporate them into new works, Shakespeare was also inspired similarly by fables and fairy tales. In *Cymbeline*, Shakespeare pieces together a fantastical, fairy-tale world that feels familiar and almost nostalgic in many ways.

Shakespeare’s characters in *Cymbeline* fall into many of the classic fairy-tale archetypes that we still use and reinterpret to this day. For example, his depiction of the Queen in the play is reminiscent of the evil stepmothers from Snow White and Rapunzel. In a move reminiscent of the evil-stepmother in Snow White, the Queen poisons Imogen with a potion that sends her into a death-like slumber. However, she does not require a kiss from her true love to reawaken her and instead is horrified upon her revival, believing that her lover is dead. It is worth noting how this is also similar to events in Shakespeare’s *Romeo and Juliet*. While more intentional than Imogen, Juliet also takes a potion that will mimic death, awakening only to find that her lover, Romeo, has killed himself upon seeing her death-like state.

The Queen is not the only evil, scheming character in *Cymbeline*, as there is also Cloten, who seeks to step in the way of true love. Cloten wishes to marry Imogen in order to become the heir of the kingdom. Similar to Cloten, Iachimo is also an evil schemer who attempts to tear the lovers apart out of a need to win a bet. Cloten and Iachimo evoke similarities to characters like Jafar from *Aladdin* and Gaston from *Beauty and the Beast*. Both characters scheme against the protagonists, trying to come in the way of true love. Jafar is similar to Cloten in the way that his end goal is to take over the kingdom, and both characters will do whatever it takes to reach that goal.

*Imogen Discovered in the Cave of Belarius by George Dawe. This painting depicts the moment in which Belarius and his sons discover Imogen in her death-like state.*
Iachimo operates on a level of pride, much like Gaston, and is convinced that he can seduce Imogen, much like how Gaston tries to win Belle for his own.

Imogen displays many of the qualities of our modern-day Disney princesses (Rapunzel, Merida from Brave, Snow White, Mulan, etc.). She is noble and fights for what and who she loves. Against all odds, Imogen defeats evil and comes out victorious. Posthumus is the underdog character who everyone can’t help but love and hope that he gets what he wants and deserves.

Besides all of the classic fairy tale character archetypes in Cymbeline, Shakespeare also creates a plotline that is similar to many fairy tales. A pair of lovers are ripped from one another and spend the course of the play fighting to be reunited. They encounter problem after problem but continue on in the name of love. Just when all hope seems to be lost, nothing short of a miracle occurs, the lovers are reunited, and they are set to live happily ever after.

In Cymbeline, Shakespeare touches on several themes of morality and loyalty, both of which are near constant themes in fables and fairy tales. Many characters over the course of the play engage in immoral acts, but despite all of this the king in the end chooses to pardon everyone. Posthumus even spares Iachimo who tricked and deceived him to the point of putting his wife in danger, telling him that “the power that I have on you is, to spare you; the malice towards you, to forgive you: live, and deal with others better.” Rather than punishing people for their wrongdoings, Cymbeline seems to instead recommend giving them the opportunity to learn from their mistakes and move forward with more kindness and compassion for others. By ending the play with this message, we are brought back to the happy ending of a satisfying fairy tale.

Morality and Forgiveness

One of the larger overarching themes of Cymbeline is forgiveness, and more specifically the link between morality and forgiveness. Over the course of the play, several characters engage in immoral acts. While each character’s intentions vary drastically, almost no character escapes the end of the play without
calling their morals into question at least once. In the end, however, every surviving character is pardoned for their actions and ultimately forgiven.

First, it is important to note that the two characters who commit the most immoral acts, and who have the worst intentions, do not survive the play. Cloten, who constantly seeks out fights and bets with other people despite his lack of skill, is killed in a fight in which his head is chopped off. Cloten arguably has the worst intentions of anyone in the entire play. He pursues Imogen to any end, despite her involvement with Posthumus and repeated rejections of his advancements, and he only does so under the impression that by gaining Imogen’s love he will gain a kingdom. The Queen, also wishing for Cloten to become the heir to the throne, commits many immoral acts to get her way. She plots against Imogen and Posthumus, conspires to kill Pisanio, and ultimately poisons Imogen with a potion she believed to be deadly. In the end, the Queen dies, a result of her wrongdoings against others. The deaths of Cloten and the Queen are ultimately reflections of the weight of their actions, and the incapacity for forgiveness of their actions.

Aside from Cloten and the Queen, every other character in the end of Cymbeline is pardoned by the King. This sweeping act of forgiveness that is granted to every character is unusual in that audiences are often rooting for punishment for wrongdoings and rewards for goodness and virtue. However, characters like Iachimo and Posthumus are forgiven and rewarded in the end. Rather than punishing these characters for missteps and wrongdoings, they are given the opportunity to grow from their mistakes. This is an incredibly meaningful message in our present-day society—so quick are we to point fingers, place blame, and deal out consequences when things go wrong, when really there is often meaning in choosing to be forgiving and reflective. While there are some instances where morality has been lost to a point of no return, that is not the case for every instance, and there is incredible power in forgiveness that should be capitalized on more often.

—Maddie Moore, Associate Dramaturg
DIRECTOR’S NOTE

KING LEAR

’Tis the time’s plague when madmen lead the blind.
Gloucester, Act 4, sc. 1

Sometimes a play comes into your life, demanding your focus and your open heart, precisely when you, as an artist or audience collaborator, need its lessons and revelations. The alchemy between opportunity and circumstance can lead to very personal and emotionally daring explorations of a text, even one as well known as 400-year-old King Lear.

I am the grateful daughter of a 94-year-old father. Every day is a challenge to be an informed caregiver. Lear’s loving daughter Cordelia says “We are not the first.” I know countless adult children have been, or are now, in similar positions, and yet for me, every new issue is a first. To compound all, I live in a country that is suffering from painful, even crippling, ideological divisiveness. I perceive crisis in both my family and my community.

King Lear calls to me. Perhaps it calls to you too.

If we answer, the play will speak to us in this moment and dare us to examine our relationships, beliefs, and fears. If we are lucky and brave enough to be receptive, King Lear will comfort, guide, and summon our better angels.

Thank you for being here.
May we all See better.
May we all See feelingly.
May we all Speak what we feel, not what we ought to say.

—Stephanie Shine

CYMBELINE

“Stand, stand! ... Nothing routs us but he villainy of our fears.”
Belarius, Act 5, sc. 2

Developing this production has been a great delight. An imaginative design team has come up with a beautiful world for these fairy-tale characters. A charming ensemble has leapt into the narrative with great heart and irrepressible spirit. It’s a perfect tonic for this time.

“Shakespeare wrote King Lear during the plague” was cited many times when Covid broke out, and the course of that play’s events really bear the weight of being in the midst of great hardship with little perspective of how we might get through. Cymbeline was written after the plague. Though its characters have their own paths of difficulty, heartbreak and challenge, the play is infused with a sensibility that the way to get through hard times is with care, generosity and forgiveness.

We’re glad to be back. We’re glad that you’re here. Thanks for your attention and support.

—Jack Young
ABOUT THE ARTISTS

Jack Young* (King Lear in King Lear, Director in Cymbeline) Artistic Director of the Houston Shakespeare Festival; Lead Teacher for UH’s MFA Professional Actor Training Program (facebook.com/uhpatp) Actor, director or fight director for ten different Shakespeare Festivals. Nominated in Los Angeles for “Best Actor in a Leading Role” for Shylock in SPEED MERCHANT (of Venice) at ACTION! Theatre Company. Leading roles in OTHELLO, TALLEY’S FOLLY, TIME STANDS STILL, ART, HARVEY, and the title roles in MACBETH and RICHARD III. Over 120 directing productions, including OUR COUNTRY’S GOOD, HAMLET, A FLEA IN HER EAR, A MIDSUMMER NIGHT’S DREAM, A VIEW FROM THE BRIDGE, ARCADIA, THE ODYSSEY, THE CHERRY ORCHARD, FOOL FOR LOVE, THE SERVANT OF TWO MASTERS and the NYC premiere of Yussef El-Guindi’s HOSTAGES. Society of American Fight Directors Certified Teacher/Fight Director. BA Virginia Tech; Apprenticeship at Actors Theatre of Louisville; MFA University of Washington under Bob Hobbs; additional training with SITI Company.

Stephanie Shine*** (Director King Lear) Previously for HSF: As You Like It, 2019. Stephanie is the resident artist and Director of Outreach for Tennessee Shakespeare Company where her directorial credits include Miss Bennet: Christmas at Pemberley; Henry V; Henry 6: The Wars of the Roses; Macbeth; A Midsummer Night’s Dream, Julius Caesar, It’s a Wonderful Life: A Live Radio Play, and eleven productions of Romeo and Juliet. Other directorial credits include The Taming of the Shrew and The Comedy of Errors for Colorado Shakespeare Festival, the award-winning one-woman internationally-touring Marilyn Monroe Biopic, Marilyn: Forever Blonde, and multiple plays for Seattle Shakespeare Company during her 13-year tenure as Artistic Director. She is the mother of four extraordinary people: Conor, Cahilan, Sullivan, and Collins. Education: graduate of the Pacific Conservatory of the Performing Arts; B.F.A in Acting from University of Washington’s Professional Actor Training Program; M.F.A. in Directing from University of Memphis.

Laura Frye Banovez* (Regan in King Lear, Imogen in Cymbeline) is thrilled to be back at HSF for another season. She was last seen on the Miller Stage as Rosalind in As You Like It and Portia in Julius Caesar. Most recently she was seen as the Poet in the film stage production for Broadway on Demand’s An Iliad. Other recent credits include: Hamlet, Elizabeth in Richard III, Jacob Marley, and Elmire in Tartuffe for NYC’s Titan Theatre Company where she is also a Resident Company Member. After what feels like a lifetime, she is thrilled to be back and to bring these shows to life.
ABOUT THE ARTISTS

Caleb Clark* (Edmund in King Lear, Cloten, Roman in Cymbeline) is blessed to be performing in Houston once again, alongside a cast full of talent from his alma mater (including his little brother). Kismet to Rhyn (&Sadie). You can next see him in A Christmas Carol, at The Alliance Theatre in Atlanta, GA. Rep: East Coast Talent. Previous Roles Include: Young Scrooge/Fred in A Christmas Carol (Alliance Theatre); Richard III in Richard III (Hoosier Shakespeare Festival); Haemon in Antigone, Antipholus of Ephesus in Comedy of Errors, Proteus in Two Gentlemen of Verona, Florizel in The Winter’s Tale, Romeo in Romeo & Juliet (American Shakespeare Center); Billy Bibbit in One Flew Over the Cuckoo’s Nest (Flint Rep); Chris Keller in All My Sons (UHPATP; Houston, TX). FILM: Joey in Take Care (Homestead Productions).

Kyle Clark (Edgar in King Lear, Posthumous in Cymbeline) is thrilled to be making his HSF debut after receiving his MFA from the University of Houston in 2020. Originally from Flint Michigan he was recently seen in the world premier of Eden Prairie, 1971 at Riverside Theatre in Iowa City. Other credits include Dromio of Syracuse, Mercutio, Claudio (Much Ado) and Patrick in Theresa Rebeck's premier of The Nest. Overwhelming love and gratitude, as always, goes to his friends and family.

Jordan Crow (Gentleman, Soldier in King Lear, Pisanio, Roman in Cymbeline) is excited to be making her Houston Shakespeare Festival debut! Originally from West Virginia, Jordan received her MFA from the University of Houston Professional Actor Training Program, so she is looking forward to joining her fellow alumni on stage. Recent Credits include: Fade to Black Festival - Performative (Ainsley), The Cherry Orchard (Varya), Lungs (W), A Midsummer Night’s Dream (Helena), An Ideal Husband (Lady Chiltern), Titus Andronicus (Lavinia), and Unto These Hills (Ann Worcester). Jordan is grateful to her HSF cast and crew family for making this summer such a great experience.

Patrick Fretwell (Albany, Soldier in King Lear, Guiderius, French, Musician, Roman in Cymbeline) is excited to make his HSF debut! Selected credits include Billy Bibbit in One Flew Over the Cuckoo’s Nest, Jervis in Daddy Long Legs, and Claude in Hair. Patrick has performed at theatres including Cleveland Public Theatre, the Tonda Bunraku Puppetry Theatre in Japan, Centre Stage SC, and Glow Lyric Theatre. Originally from South Carolina, Patrick is a current graduate student at the University of Houston Professional Actor Training Program. He is also a graduate of Furman University in Greenville, South Carolina. Patrickfretwell.com

Andrew Garrett* (Kent in King Lear, Belarius, 2nd Lord in Cymbeline), a native of the Houston area, lives and works in New York City with Titan Theatre Company and is a proud returning cast member of HSF. He was last seen in the 2019 season playing Brutus in Julius Caesar and Duke Frederick/Duke Senior in As You Like It.
ABOUT THE ARTISTS

Jack Gererski (Knight, Oswald, Soldier in King Lear, Iachimo in Cymbeline) is excited to be back in Houston and making his HSF debut. Jack received his MFA from the University of Houston’s Professional Actor Training Program. Recent credits include: Lifespan of a Fact at 4th Wall Theatre Company (Jim Fingal); Lungs (M); Ring Round the Moon (Hugo/Frederic); A Midsummer Night’s Dream (Puck); An Ideal Husband (Lord Goring); Urinetown: The Musical (Bobby Strong); and The Last Five Years (Jamie). He would like to thank all his friends and family (especially Mom/Dad/Maddie), for their constant love and support! Enjoy the show, and stay cool, y’all!

Kenn Hopkins, Jr. (Gloucester in King Lear, King Cymbeline in Cymbeline) is a proud native and creation of Flint, Michigan. He is an educator and current practitioner of creative writing and theatre in performance. After completing his degrees and a variety of productions at the University of Michigan (Flint, Michigan; Bachelor of Fine Arts) and the University of Houston (Houston, Texas; Master of Fine Arts) along with various tours and films across the country, Hopkins has become an evolved believer that Learning is a skill to hone and exercise for a lifetime. Individually we all are lessons to be learned in a book we write as we live word by word.

Alan Dongho Kim (Burgundy, Cornwall, Ensemble in King Lear, Caius Lucius, Gentleman, 1st Lord in Cymbeline) is delighted to be working with Houston Shakespeare Festival for the first time! Kennedy Center: What We Will Be (Son); Alley Theater ECE: OSKAR and the Shockingly Bad Internet Connection (Frank); Mildred’s Umbrella: Peaches (Robert); Thunderclap Productions: Edith Can Shoot Things and Hit Them (Kenny); Wordsmyth: Euthanasia: An Almost Musical (Steven); Rice University: Picasso at the Lapin Agile (Picasso), Dogfight (Boland), Rumors (Ernie), Julius Caesar (Brutus), Much Ado About Nothing (Claudio); Houston Grand Opera: Romeo et Juliette, Dialogue of the Carmelites, Aida, Rigoletto (Supernumerary). B.A. Rice University, 2019.

Olivia Knight (Knight, Curan, Attendant, Doctor, Soldier in King Lear, Helen, Lady, Soldier in Cymbeline) is thrilled to be making her HSF debut this season! Originally from Virginia, she is currently a graduate student at the UH Professional Actor Training Program. Most recently she was seen as Katherine and Boy in Henry V with the University of Houston. Other credits include: Hedda Gabler (Hedda), Twelfth Night (Olivia), A Midsummer Night’s Dream (Helena) and Ada and the Engine (Ada).
ABOUT THE ARTISTS

Roman Kyle (Cornwall, Soldier in *King Lear*, Philario, Soldier, 3rd Lord in *Cymbeline*) Roman Kyle graduated from the University of Memphis with a B.F.A in Theatre & Dance, trained in contemporary and jazz dance. Began auditioning locally in Memphis performing in *A Midsummer Night’s Dream* as Demetrius, other productions include *Romeo & Juliet* (Romeo), *The Flick* (Avery), *Sarafina: The Musical* (Crocodile), *The Little Prince* (Aviator), *To Kill A Mockingbird* (Tom Robinson), and *All The Way* (Stokley Carmichael). Roman has recently moved to Houston performing in *The MouseTrap* as Giles Ralston and Teen Dad as John for Stages Sin Muros Latinx Theater Festival. Other professional activities include being a previous mentor for the Orpheum Arts Program.

Christopher Nicanor (France, Servant, Messenger, Soldier in *King Lear*, Arviragus, Dutchman, Musician, Roman in *Cymbeline*) Making his Houston Shakespeare Debut, Christopher Nicanor is a collaborative actor having 8 years of acting experience. The San Juan, Texas native has enjoyed his roles in The Elaborate Entrance of Chad Deity (Macedoño Guerra), Hand to God (Jason/Tyrone), Water By The Spoonful (Elliot), and was most recently in University of Houston’s Henry V (Chorus/Montjoy/French King/Court)! Christopher has had a passion for acting since he could remember. Nicanor thanks his family and friends for being so understanding of the time dedicated to his passion. Thank you to my parents who came with nothing and gave me everything, I love you both!

Lauren Senechal (Goneril in *King Lear*, The Queen, Roman in *Cymbeline*) is thrilled to be back with HSF this summer. She appeared in the 2019 season as Celia in As You Like It and Calpurnia in Julius Caesar. Previous roles include Nora in A Doll’s House, Tamora in Titus Andronicus, and Lois in Kiss Me Kate. Since last season, she has co-founded Sthenic Studios, a film production company based in NYC.

Wesley Whitson (Cordelia, Fool in *King Lear*, Cornelius, Musician, Roman in *Cymbeline*) is thrilled to be making his return to the Miller Outdoor Theatre stage. He holds a BFA from The University of Houston. International Credits: Prague Shakespeare Company: Comedy of Errors (Luciana). Regional Credits: 4th Wall Theatre Co: GLORIA (Dean/Devin), Unity Theatre: And Then There Were None (Anthony Marston). Alley Theatre: Twelfth Night (Curio, Ensemble), Thunderclap Productions: From White Plains (Dennis), Mildred’s Umbrella: Feathers and Teeth (Hugo). Wesley is a company member with both The Broad’s Way, and Strange Bird Immersive. This past year he was voted “Best Male Entertainer” in OutSmart Magazine’s Gayest and Greatest Award’s. He wants to thank his friends and family for their undying support. Instagram: @slipperywhenwes
ABOUT THE ARTISTS

Dr. Robert Shimko (Executive Producer, Literary Director) has served as the Director of the School of Theatre & Dance at the University of Houston and the Executive Director of the Houston Shakespeare Festival (HSF) since 2016. He also has the dual role of Literary Director for HSF, plus he serves as Head of the BFA program in Playwriting/Dramaturgy at UH. Rob is also the Company Dramaturg for The Catastrophic Theatre, Houston’s leading avant-garde theatre company. Outside of his ongoing dramaturgy positions with HSF and Catastrophic, Rob has over seventy-five professional dramaturgy credits including several productions at the Alley Theatre as well as productions at the Guthrie Theater, the Acting Company (NYC), Stages Repertory Theatre, Harlem Stage (NYC), 4th Wall Theatre, and the Classical Theatre Company, among others. Rob is a proud recipient of the University of Houston Teaching Excellence Award and the Robert A. Schanke Theatre History Research Award. He is the author of the book Alley Theatre: 75 Years and co-editor of the book Public Theatres and Theatre Publics. Rob’s scholarly writing has also appeared in numerous journals and anthologies, and his award-winning play Specks is available through Concord Theatricals.

Jon Young (Scenic Designer) is a Full Professor of Scenic Design at the University of Oklahoma and a member of USA 829. Young was a recipient of the 2016 Rothbaum Presidential Professor of Excellence in the Arts from the University of Oklahoma and 2015 recipient of the Gold Medallion from the Kennedy Center American College Theater Festival. Young has designed professionally for Houston Shakespeare Festival, AD Players, Rice University, and Stages Repertory Theatre. Young has designed over 37 productions at the University of Oklahoma for Dance, Drama, Opera and Musical Theatre. His design for Stupid F##king Bird at Stages Repertory Theatre was published in the Summer 2016 issue TD & T. Designs for Sunday in the Park with George and The Odyssey were published in the Summer 2012 issue TD & T. His scenic design for After Juliet was invited to be a part of the World Stage Design 2009 exhibit in Seoul Korea. You can follow his work on his work on the following social media sites: https://www.youngscenicstudio.com and @youngscenicstudio

Christina Giannelli (Lighting Designer) has designed original lighting for ballets by Julia Adam, Christopher Bruce, Jorma Elo, Donald McHale, Kenneth McMillan, Trey McIntyre, Dennis Nahat, Ben Stevenson, Glen Tetley, Natalie Weir, Stanton Welch and Lila York, among others. In the course of her career, she has been a coach at the Kairos Foundation’s More to Life program; an artist board member at DiverseWorks; and the resident lighting designer for Houston Grand Opera, Cleveland-San Jose Ballet, Texas Ballet Theater, Houston Ballet and, most recently, for the Metropolitan Opera. She has also designed extensively for other ballet and opera companies throughout the United States and abroad. Her opera credits include over a dozen productions with Houston Grand Opera as well as premieres and revivals for Dallas Opera, Portland Opera, Michigan Opera Theatre, Virginia Opera and others. Christina earned her B.A. in history of art and theatre studies from Yale University, and she delights in lighting new works and productions that blend multiple art forms. She is the founding director of Dance Source Houston, a service organization that supports and promotes contemporary dance in Houston.
ABOUT THE ARTISTS


Jodie Daniels Tannahill (Costume Designer Cymbeline) is a 2014 graduate of the University of Houston MFA Costume Design program, and previously earned a BFA in Theatre Design and Technology from Sam Houston State University in 2009. This is her 10th season with Houston Shakespeare Festival. She has worked professionally as a designer, craftsperson, and milliner for multiple theatres including Utah Festival Opera and Musical Theatre, Pacific Conservatory of the Performing Arts, Rice University, and The Alley Theatre. Jodie is currently an Art teacher at Leonetti Elementary in Fort Bend ISD, and also runs her own tie dye party business.

Andrew Lynch (Composer, Sound Designer) is a composer, sound designer, and performer. The New York Times describes his work as “so rich in musical abundance... it deserves a bigger table.” His work has been presented at venues such as Ars Nova, The La Jolla Playhouse WOW Festival, The Barn Arts Collective, The Bird Theatre Festival in Tottori Japan, and The Musical Theatre Factory. He is a co-founder of the Brooklyn arts space Cloud City and co-artistic director of the physical theatre company 3 Sticks.

Rachel R. Bush (Production Stage Manager) is happy to be returning for her 10th season of Shakespeare! She is an Associate Professor at the University of Houston School of Theater & Dance, where she is the program head for the BFA in Stage Management and a recipient of the Ross M. Lence Teaching Excellence Award. New York credits include: Broadway: One Flew Over the Cuckoo’s Nest, Off Broadway: Mint Theater, Rattlestick Playwrights Theatre, The York Theatre, The Pearl Theatre, and Signature Theatre. Regional Theatre highlights include: Stages Repertory Theatres, Houston Shakespeare Festival, Pioneer Theater Company, Philadelphia Theatre Company, Syracuse Stage, Children’s Theater of Minneapolis, Pirate Playhouse, Santa Fe Stages, Garson Theatre, Gloucester Stage Company, Act II Playhouse, Opera Theater of Lucca, and the Peterborough Players. World Premiere credits include: The Ladies Man - Charles Morey, Adrift in Macao - Christopher Durang & Peter Melnick, According to Goldman - Bruce Graham, Prymate - Mark Medoff, A Picasso - Jeffrey Hatcher, Killers and Other Family - Lucy Thurber, Mme. Bonards Bath - Israel Horovitz, and Passions of Mabel Dodge Luhan - Leslie Harrelle Dillen. Rachel is a proud member of Actors Equity Association.
ABOUT THE ARTISTS

Shelby Connolly (Stage Manager) is a graduate of the University of Houston Stage Management program from the School of Theater and Dance. This is her third season with Houston Shakespeare Festival (previous credits include Production Assistant in 2015 for Macbeth and The Merchant of Venice, and 2017 for Richard III and Twelfth Night). Regional theater credits include: Northern Stage (VT), Theater at Monmouth (ME), Merrimack Repertory Theater (MA), Illinois Shakespeare Festival (IL), Stages (Hou), and The Guthrie Theater (MN). Shelby currently serves as the Academy Artistic Operations Coordinator for the Houston Ballet in Houston, TX.

ChloeSue Baker (Production Assistant) is a rising Junior at the University of Houston in the Stage Management program. This is her first season with HSF and she is excited to further her knowledge and love of Shakespeare in this great community. She has worked on a number of Shakespeare plays before but believes with every production comes new discoveries and lessons. She is grateful to be able to take all she has learned through this process and further it in her education at UH.

Jessica Garcia (Stage Management Apprentice) is excited to make her debut with HSF! Jessica is an incoming freshman at the University of Houston, having just graduated from Channelview High School. Some of her credits include working in high school productions as stage manager for Descendants the Musical, crew for And Then There Were None, and crew for Alice in Wonderland. She is so grateful for the opportunity to work on her first professional production and gives all her love to her friends and family who have supported her!

Keri Szeklinski (Stage Management Apprentice) is a recent graduate of the University of Houston acting program.

Jessica Elaine Ellison (Associate Dramaturg) is a Houston-based freelance dramaturg, theatre artist, and performing arts administration professional. They are a recent graduate of the University of Houston, where they obtained an M.A. in Theatre Studies. Jessica’s artistic practice seeks to uplift stories written by and for black queer communities, while also bringing theatre studies into conversation with anthropological theory. Recent dramaturgy credits include: Sweat at the Alley Theatre; Broadband, Arkansas and No. 6 at The Sharon Studio Theatre; You’re Cordially Invited to Sit-in at Stages, Sense and Sensibility at The College of William and Mary; and multiple productions at the University of Houston including What We’re Up Against, In the Blood, The Oresteia, and Silence.

Madeline Moore (First Assistant Dramaturg) is a dramaturg based in Houston, Texas. She is a rising senior in the University of Houston School of Theatre and Dance’s Playwriting and Dramaturgy program. Moore is interested in widening the scope of dramaturgy, and pushing the field towards new innovations. For her two most recent dramaturgical projects, she created digital dramaturgical materials that were updated throughout the rehearsal processes, in order to create a collaborative experience for everyone involved. Some of her recent dramaturgical projects include Ocean Filibuster, Dead Man’s Cell Phone, and Our Lady of 121st Street. She also made her directing debut as a part of the University of Houston School of Theatre’s Directing Showcase, with the show Revolt. She Said. Revolt Again.
# PRODUCING TEAM

## ADMINISTRATIVE STAFF
- **Artistic Director**: Jack Young
- **Executive Director/Literary Director**: Dr. Robert Shimko
- **Outreach Director**: Cori Stevenson
- **Company Manager**: Dinah Hidalgo
- **Assistant Director Business Services**: Isaac Davis

## SCENE SHOP
- **Technical Director**: John Moore
- **Scenic Charge Artist**: Lauren Davis
- **Shop Foreman/Run Crew**: Austen Gritchen
- **Welder/Carpenter**: Cheyenne Nevins
- **Carpenters/Run Crew**: Zach Finch, Lara Ashleigh Wallace
- **Scenic Intern**: Ashley Fairchild
- **Props Lead & Paint Assistant**: Aline Toloto

## LIGHT AND SOUND CREW
- **Lighting & Sound Supervisor**: Bryan Nortin
- **Lead Electrician**: Andrew Archer

## COSTUME SHOP
- **Costume Director**: Barbara Niederer
- **Costume Shop Manager/Cutter/Draper**: Laura Whittenton
- **Costume Crafts Supervisor**: Leah Smith
- **Wardrobe Supervisor**: Samantha Dante
- **Wigs/Make Up**: Samantha Gardecki
- **Cutter**: Amber Stepanik
- **First Hand**: Abella Knott
- **Stitchers**: Kiara Anders, Alyssa Cantu, Arabella Reyna
- **Costume Interns**: Preciosa Aivles, Madison Prentiss

## SHOW CREW
- **Lead Electrician**: Andrew Archer
- **Deck Scenic Crew**: Zach Finch, Austen Gritchen, Ty James, Matthew Hall, Lara Ashleigh Wallace
- **Deck Electricians**: Justin Estes, Sarah Roberts
- **Dressers**: Preciosa Aivles, Alyssa Cantu, Madison Prentiss
- **Front of House**: Rachel Bramlett, Samuel Gonzalez, Dominique Meyer
**MILLER OUTDOOR THEATRE STAFF**

**Miller Theatre Advisory Board**
- Managing Director: Cissy Segall Davis
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- Production Supervisor: Terry Cranshaw

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- General Manager: Shawn Hauptmann
- Assistant General Manager: Nicole Young
- Head Electrician: John Smetak
- Assistant Electrician: Bryan Stinnett
- Head Sound Engineer: Cliff Presswood
- Assistant Sound: Evan Cicack
- Head Carpenter: Brian Evans
- Assistant Carpenter: Tyler Evans
- Head Props: Marc F. Wilson

*The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.*

**HOUSTON SHAKESPEARE FESTIVAL 2018 / CAST**

- Claudius, Ghost
- Layer, Guildenstern
- Laertes, Lucianus
- Bernardo, Rosencrantz
- Gertrude
- Horatio, Ophelia
- Polonius, Osric
- Denmark
- Aegon
- The Count, Ensemble
- Miranda, Second Merchant
- Lavinia, First Merchant
- Angelo, Adria
- First Merchant, Angelo, Melia

**CAST**
SPECIAL THANKS

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Each time the curtain rises for the Houston Shakespeare Festival, you can take pride in knowing your contribution plays a leading role. Thank you for your support.

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Paul and Ruth SoRelle
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