The Book of Will
by Lauren Gunderson

The Cast

Henry Condell..........................................................Luke Kasner
John Heminges........................................................Nate Staggs
Richard Burbage / William Jaggard......................George Miguel Salcido
Elizabeth Condell / Emilia Bassano Lanier..............Kyler Brooklyn
Rebecca Heminges / Anne Hathaway Shakespeare........Kate Wilson
Ralph Crane / Barman / Compositor / Francisco..........James Williams
Alice Heminges / Susannah Shakespeare....................Katie Baker
Ed Knight / Isaac Jaggard........................................Andrew Pfeffer
Marcus / Boy Hamlet / Crier / Bernardo....................JJay Madrid
Ben Jonson / Barman 2 / Sir Edward Dering...............Davis McDaniel
Horatio / Bar Patron................................................Hunter Pittman
Marcellus / Fruit Seller / Bar Patron.........................Kamryn Lewis
Understudies..................................................Hunter Pittman, Kamryn Lewis

Setting
1619-1623
London and Stratford-upon-Avon, England

THIS PRODUCTION WILL FEATURE ONE 10-MINUTE INTERMISSION

THE BOOK OF WILL
is presented by special arrangement with Dramatists Play Service, Inc., New York.

Originally commissioned and produced at the Denver Center Theatre Company
A division of the Denver Center for the Performing Arts
(Kent Thompson, Artistic Director)
Subsequent Rolling World Premiere produced by
What is *The Book of Will*?

Today, if you want to read one of William Shakespeare’s plays, you have plenty of options: you could buy a cheap copy of an individual play; you could buy a fancier Collected Works, or you can instantly read any of them for free on the Internet. When Shakespeare was alive, however, the options were much more limited. You would have to go to a bookseller in London, who would only have individual plays, in what were known as Quartos.

Quartos were books that were a little bigger than an average paperback today, and they could be of questionable accuracy. Playwrights often had no control over the publishing of their work after they sold the rights to a printer. Worse yet, some printers unscrupulously published Quartos that they had no rights to at all. You could find different copies of the same play that were vastly different from one another.

That’s where our play, Lauren Gunderson’s *The Book of Will*, starts. It ends (spoiler alert) with what we now call The First Folio. A Folio was a much more expensive book than a Quarto and twice as big. Shakespeare’s First Folio is one of the most cherished and studied books of all time. If you tried to buy one at auction, it would likely cost you several million dollars.

How did we get from Quarto to Folio? That’s the story you’re about to enjoy. Gunderson, through equal parts dedicated research and crafty imagination, has concocted an enchanting version of this history that hews close to the facts while filling in the unknowables with emotionally rich characterizations. If you’re interested in learning more about these events, there are additional dramaturgical materials later in this program.
# PRODUCTION STAFF

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<th>Role</th>
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<tr>
<td>Director</td>
<td>Meredith Melville</td>
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<td>Stage Manager</td>
<td>Jaydn Johanson</td>
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<td>Assistant Stage Manager</td>
<td>Brandon Bankston</td>
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<td>Dramaturg</td>
<td>Thomas A. Oldham</td>
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<td>Assistant Dramaturg</td>
<td>Mason Todd</td>
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<td>Scenic Designer</td>
<td>Kevin Loeffler</td>
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<td>Costume Designer</td>
<td>Rosa M. Lazaro</td>
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<td>Assistant Costume Designer</td>
<td>Jordan Derouen</td>
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<td>Lighting Designer</td>
<td>Blake Cooper</td>
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<td>Assistant Lighting Designer</td>
<td>Ruby Buitron</td>
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<td>Sound Designer</td>
<td>Rachel Havlice</td>
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<td>Assistant Sound Designer</td>
<td>Nestor Salamanca</td>
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<td>Hair &amp; Makeup Designer</td>
<td>Gracyn Scholz</td>
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<td>Assistant Hair &amp; Makeup Designer</td>
<td>Cora Daniel</td>
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<td>Video Designer</td>
<td>Philip Johnson</td>
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<td>Jordan Bohl</td>
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<td>Properties Master</td>
<td>Luke Leal</td>
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<td>Wardrobe Run Crew</td>
<td>Nico Montalvo, Tyler Lewis, AnnMarie Tapia, Mac Mclendon</td>
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<td>Properties Run Crew</td>
<td>Braeden Brotherton</td>
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<td>Light Board Operator</td>
<td>Shelby Clark</td>
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<td>Streaming Switcher</td>
<td>Braeden Brotherton</td>
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<td>Camera Operators</td>
<td>Trace Morris, Dusty Merrell</td>
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<td>Video Graphics</td>
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<td>Alison Frost</td>
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<td>Box Office Faculty Supervisor</td>
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<td>Front of House Student Worker</td>
<td>Ethan Inglis</td>
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<td>SAMC Event Specialist/Box Office</td>
<td>Wes Jones</td>
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**Special Thanks**

Patrick Melville

Jeffrey Lieder, Utah Shakespeare Festival <www.bard.org>
PRODUCTION STAFF (CONTINUED)


Costume Shop Supervisor: Kyle Everett

Milliner: Rosa M. Lazaro

Lead Alterations: April Salazar, Rosa M. Lazaro, Kyle Everett

Stitchers: April Salazar, Birdie Bird, Mason Urias, Jedidiah Barker, Enrique Cabrera, Allyssann Cook, Jordan Derouen, Kathryn Hawkins, Jett Hebert, Madison Holder, Naomi Medina, Adam Nombrano, Paulina Orellana, Devin Ray, Grace Schlimmer

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Additional Shakespearean Material in This Performance Provided by: Alison Frost, J. Don Luna, Mariah Massengill, Jacob Martinez, Cleon Ony, Harper Lee, Katherine B. Garcia, Nicole Rogers, Silvia Rigon, Brian Bell, and the entire Book of Will cast.

O, for a Muse of Fire...
Modern lists of Shakespeare’s plays frequently also include *The Two Noble Kinsmen* and, yes, *Pericles, Prince of Tyre*. There is more information on the topic of Shakespeare’s “canon” later in this program.
WHO’S WHO IN THE CAST & CREW

Katie Baker (Alice Heminges / Susannah Shakespeare)
- Year: Senior
- Home: Ennis, TX
- Favorite role: The Love of the Nightingale (Philomele)

Kyler Brooklyn (Elizabeth Condell / Emilia Bassano Lanier)
- Year: Senior
- Home: Fort Worth, TX
- Favorite role: Fuddy Meers (Heidi)

Luke Kasner (Henry Condell)
- Year: Senior
- Home: Lockney, TX
- Favorite role: Hands on a Hardbody (Greg Willhote)

Kamryn Lewis (Marcellus / etc.)
- Year: Sophomore
- Home: Kemp, TX
- Favorite role: Jailbait (Claire)

JJay Madrid (Marcus / Boy Hamlet / etc.)
- Year: Junior
- Home: La Joya, TX
- Favorite role: Mamma Mia! (Ensemble)

Davis McDaniel (Ben Jonson / etc.)
- Year: Junior
- Home: Dallas, TX
- Favorite role: Let the Right One In (Oskar)

Andrew Pfeffer (Ed Knight / Isaac Jaggard)
- Year: Junior
- Home: Dallas, TX
- Favorite role: Let the Right One In (Jonny)

Hunter Pittman (Horatio / etc.)
- Year: 1st Year
- Home: Bulverde, TX
- Favorite role: West Side Story (Riff)

George Miguel Salcido (Richard Burbage / William Jaggard)
- Year: Sophomore
- Home: Tomball, TX
- Favorite role: Stay (Sam)

Nate Staggs (John Heminges)
- Year: Sophomore
- Home: Frisco, TX
- Favorite role: Hamlet (Horatio)

James Williams (Ralph Crane / etc.)
- Year: 1st Year
- Home: Brownwood, TX
- Favorite role: The Sound of Music (Georg von Trapp)

Kate Wilson (Rebecca Heminges / Anne Hathaway Shakespeare)
- Year: Senior
- Home: Austin, TX
- Favorite role: When the Rain Stops Falling (Young Elizabeth)

Meredith Melville (Director)
- Assistant Professor
- MFA (University of Memphis)
- Meredith teaches courses in acting and improv. She has studied at the Second City Training Center (SCTC), and performed with Cupid Players, The Alliance, Recapitulation, and was an original member of the SCTC Musical Improv House Ensemble, Infinite Sundaes. At TAMUCC, she has directed The Wolves, One Man Two Guv' nors, A Gentleman’s Guide to Love and Murder.

Jaydn Johanson (Stage Manager)
- Year: Sophomore
- Home: North Richland Hills, TX
- Favorite experience: Silent Sky (sound designer)

Brandon Bankston (Assistant Stage Manager)
- Year: Sophomore
- Home: Lewisville, TX
- Favorite experience: Hamlet (crew)
WHO’S WHO IN THE CAST & CREW

Thomas A. Oldham (Dramaturg)
- Assistant Professor
- MFA (Columbia University); PhD (Indiana University)
- Tom teaches courses in theatre history, playwriting, script analysis, and dramaturgy. He holds dramaturgy credits from professional and educational theatres in Nebraska, Maine, New York, and Indiana.

Mason Todd (Assistant Dramaturg)
- Year: Sophomore
- Home: Needville, TX
- Favorite role: Marie Antoinette (Revolutionary 2)

Kevin Loeffler (Scenic Designer)
- Associate Professor
- MFA (University of Iowa)
- Kevin teaches courses in design/collaboration and has worked as Scenic Designer for Colorado Springs Fine Arts Center and TheatreWorks, and as Scenic Artist for Santa Fe Opera, Utah Shakespeare Festival, and Colorado Shakespeare Festival.

Rosa M. Lazaro (Costume Designer)
- Professor
- MFA (Southern Illinois University-Carbondale)
- Rosa teaches costume design/construction, stage management, and hair/makeup design. She enjoys adjudicating for UIL and regularly spends her summers working for the Utah Shakespeare Festival.

Jordan Derouen (Assist. Costume Designer)
- Year: 1st Year

Blake Cooper (Lighting Designer)
- Year: Senior
- Home: Fort Worth, TX
- Favorite experience: Let the Right One In (Lighting Designer)

Ruby Buitron (Assistant Lighting Designer)
- Year: Junior
- Home: Gregory, TX
- Favorite experience: Bailando 2018 & 2019 (Assistant Stage Manager)

Rachel Havlice (Sound Designer)
- Year: Sophomore
- Home: Houston, TX
- Favorite experience: Fabulous Falcon Flairs Showcase (Lighting Design/Properties)

Nestor Salamanca (Assist. Sound Designer)
- Year: Junior
- Home: Dallas, TX
- Favorite experience: The Love of the Nightingale (Projection Designer/Sound Engineer)

Gracyn Scholz (Hair & Makeup Designer)
- Year: Sophomore
- Home: Houston, TX
- Favorite experience: Fabulous Falcon Flairs Showcase (Lighting Design/Properties)

Nestor Salamanca (Assist. Sound Designer)
- Year: Junior
- Home: Dallas, TX
- Favorite experience: The Love of the Nightingale (Projection Designer/Sound Engineer)

Gracyn Scholz (Hair & Makeup Designer)
- Year: Sophomore
- Home: Houston, TX
- Favorite experience: Fabulous Falcon Flairs Showcase (Lighting Design/Properties)

Philip Johnson (Video Designer)
- Professor
- MFA (Michigan State University)
- Phil teaches courses in Lighting Design, Technical Direction, Drawing, and Rendering. He has enjoyed teaching at TAMUCC for 34 years.

Jordan Bohl (Technical Director)
- Departmental Technical Director
- MFA (University of Alabama)
- Jordan has worked professionally in seven different states. Credits include The Importance of Being Earnest (TD), Little Women (Scenic Designer), and The 39 Steps (TD).
Luke Leal (Properties Master)
- Year: Sophomore
- Home: Brownsville, TX
- Favorite role: Marie Antoinette (Revolutionary 1)

Nico Montalvo (Wardrobe Run Crew)
- Year: Sophomore
- Home: Conroe, TX
- Favorite role: A Gentleman’s Guide to Love and Murder (Ensemble)

Tyler Lewis (Wardrobe Run Crew)
- Year: Junior
- Home: New Deal, TX
- Favorite role: Mamma Mia! (Harry Bright)

AnnMarie Tapia (Wardrobe Run Crew)
- Year: Junior
- Home: Houston, TX
- Favorite role: August: Osage County (Johnna)

Mac McLendon (Wardrobe Run Crew)
- Year: Sophomore
- Home: Lampasas, TX
- Favorite role: Anton in Show Business (Ensemble)

Allison Major (Hair/Makeup Run Crew)
- Year: Junior
- Home: Corpus Christi, TX
- Favorite role: Let the Right One In (Eli)

Marina Medellin (Hair/Makeup Run Crew)
- Year: Senior
- Home: What is home?
- Favorite experience: An Intimate Night of Dance - Island Dance Demo (performer)

Braden Brotherton (Properties Run Crew / Streaming Switcher)
- Year: Sophomore
- Home: Pflugerville, TX
- Favorite experience: One Flew Over the Cuckoo’s Nest (cast)

Shelby Clark (Light Board Operator)
- Year: Sophomore
- Home: Corpus Christi, TX
- Favorite experience: seeing Wicked on Broadway

Trace Morris (Camera Operator)
- Year: Senior
- Home: Needville, TX
- Favorite experience: The Love of the Nightingale (Assistant Stage Manager)

Dusty Merrell (Camera Operator)
- Year: Junior
- Home: Sulphur Springs, TX
- Favorite role: When the Rain Stops Falling (Gabriel)

Chad Fontenot (Video Graphics)
- Year: Senior
- Home: Houston, TX
- Favorite role: A Gentleman’s Guide to Love and Murder (Monty Navarro)

Ethan Inglis (Front of House)
- Year: Junior
- Home: Elkhart, IN
- Favorite role: Let the Right One In (Police Commissioner Halmberg)
A Note From the Dramaturg

Welcome to the first show of our 2020-21 Mainstage season! Thank you for joining us in this virtual theatre space. Rehearsing and performing *The Book of Will* entirely online has been, as I’m sure you can imagine, a new experience for all of us, with its own unique challenges and rewards.

In a way, it is entirely fitting that this play is our inaugural streaming play, because *The Book of Will* is about changing from one medium to another. Much like our cast and crew discovered the art and craft behind staging a play using this technology, John Heminges and Henry Condell (Shakespeare’s friends, co-stars, and fellow shareholders in his acting troupe) took a mighty task upon themselves to publish the First Folio: evanescent plays were set down in the medium of print for all time.

Many of the details in *The Book of Will* are historically accurate: actors were only given their parts, not full scripts; William Jaggard did publish several plays and sonnets falsely attributed to Shakespeare; and, yes, there really is a published version of *Hamlet* with the soliloquy “To be or not to be; aye there’s the point…” Navigating the printing world of Seventeenth-Century England provided its own unique challenges to this group of eager actors and would-be publishers.

Over the course of rehearsals, I have watched our production team discover these characters and this story while simultaneously breaking similar ground to what they are portraying. While there is much more I could say about the historical aspects of this play (and you can read some of this over the next few pages), if you walk away from our show with one thing, I hope it is an appreciation that the theatre has always been and will always be here, telling such stories, no matter what.

-Thomas A. Oldham

About the Playwright

Lauren Gunderson is the *most produced* living playwright in America, the winner of the Lanford Wilson Award and the Steinberg/ATCA New Play Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation’s 3-Year Residency with Marin Theatre Co. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU’s Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her work has been commissioned, produced and developed at companies across the US including the Denver Center (THE BOOK OF WILL), South Coast Rep (EMILIE, SILENT SKY), The Kennedy Center (THE AMAZING ADVENTURES OF DR. WONDERFUL AND HER DOG!), the O’Neill Theatre Center, Berkeley Rep, Shotgun Players, TheatreWorks, Crowded Fire, San Francisco Playhouse, Marin Theatre, Synchronicity, Olney Theatre, Geva, and more. Her work is published by Dramatists Play Service (SILENT SKY, BAUER), Playscripts (I AND YOU; EXIT, PURSUED BY A BEAR; and TOIL AND TROUBLE), and Samuel French (EMILIE). She is a Playwright in Residence at The Playwrights Foundation, and a proud Dramatists Guild member. She is from Atlanta, GA, and lives in San Francisco.

www.LaurenGunderson.com and @LalaTellsAStory.

(Biography and Photograph Courtesy Dramatists Play Service)
“Words, Words, Words”

Lauren Gunderson cleverly incorporates many of Shakespeare’s well-known (and not-so-well-known) lines into The Book of Will. Characters use the Bard’s words, quoting directly and indirectly, ironically inverting bits here and there with witty wordplay. Be on the lookout for these moments, including:

- The lady doth protest too much, methinks
  Speak the speech, I pray you
  Do not saw the air too much with your hand
  Alas, poor Yorick
  To be or not to be, that is the question
  Good night, sweet prince, and flights of angels sing thee to thy rest
  -Hamlet

  Cowards die many times before their deaths
  -Julius Caesar

Look on her! Look! Her lips! Look there!
When we are born we cry that we are come to this great stage of fools
  -King Lear

  When night-dogs run, all sorts of deer are chased
  -The Merry Wives of Windsor

  We few, we happy few, we band of brothers
  Once more unto the breach, dear friends, once more!
  -Henry V

  What’s past is prologue
  -The Tempest

  Conscience is but a word that cowards use
  -Richard III

  this teeming womb of royal kings fear’d by their breed and famous by their birth
  -Richard II

  I like not fair terms and a villain’s mind
  -The Merchant of Venice

  Blow wind! Come, wrack! At least we’ll die with harness on our back
  Sleep no more!
  Give sorrow words. The grief that does not speak whispers the o’erfraught heart and bids it break
  It is a tale told by an idiot, full of sound and fury, signifying nothing
  Tomorrow and tomorrow and tomorrow...
  -Macbeth

It is my lady, O, it is my love, O, that she knew she were . . .
  -Romeo & Juliet

  If we shadows have offended...

  Lord, what fools these mortals be!
  -A Midsummer Night’s Dream
William Shakespeare: Man of the Theatre; or, How Many Plays Did He Write, Exactly?

The main characters in *The Book of Will* are NOT Shakespeare, but members of his theatre company, The King’s Men. To understand the way Shakespeare’s plays have come down to us through the ages, it is important to remember one essential fact: in addition to being a writer, Shakespeare was an actor.

Today, a theatre maker is a fundamentally collaborative artist. The words on the page are shaped by the actors who speak them and the spaces in which they are spoken. Playwrights rarely finish their plays, hand them off to a director, then walk away. No, they constantly tinker and edit throughout the rehearsal process, working with the other artists in the room. This fundamental aspect of the theatre would have been heightened in Shakespeare’s day, when copyright barely existed.

Conspiracy theorists often say that Shakespeare couldn’t have possibly written so many great, complex plays; therefore, it must have been somebody else. This argument overlooks the basic fact that a playwright in the period would have been working with any number of “somebody elses” all the time. Shakespeare famously “borrowed” most of his plots; he also likely “borrowed” plenty of speeches and dialogue from different people he worked with, plays he saw, and books he read. Lastly, we know for certain that he collaborated with other artists, because *The Two Noble Kinsmen*’s title page bears his name alongside John Fletcher’s.

This explains all the handwringing in *The Book of Will* about what to include in the Folio and what to exclude...a quandary that continues to this day. Modern editors and scholars often find other playwrights’ “hands” (their unique style, down to word choice and spelling) in Shakespeare’s plays and Shakespeare’s hand in theirs. So, what is canon? Who knows! If you buy different copies of The “Complete” Works of Shakespeare today, they may very well contain different plays...

<table>
<thead>
<tr>
<th>Plays in Quarto before 1619 and included in the First Folio</th>
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<tr>
<td>• The Merry Wives of Windsor</td>
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<td>• Much Ado About Nothing</td>
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<td>• Love’s Labour’s Lost</td>
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<td>• A Midsummer Night’s Dream</td>
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<td>• The Merchant of Venice</td>
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<td>• Richard II</td>
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<td>• Henry IV, Part 1</td>
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<td>• Henry IV, Part 2</td>
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<td>• Henry V</td>
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<td>• Henry VI, Part 2</td>
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<td>• Henry VI, Part 3</td>
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<td>• Richard III</td>
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<td>• Troilus and Cressida</td>
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<td>• Titus Andronicus</td>
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<td>• Romeo and Juliet</td>
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<td>• Hamlet</td>
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<td>• King Lear</td>
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<td>• Othello</td>
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<th>Plays published for the first time in the First Folio</th>
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<tr>
<td>• The Tempest</td>
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<td>• The Two Gentlemen of Verona</td>
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<td>• Measure for Measure</td>
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<td>• The Comedy of Errors</td>
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<td>• As You Like It</td>
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<td>• The Taming of the Shrew</td>
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<td>• All’s Well That Ends Well</td>
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<td>• Twelfth Night</td>
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<td>• The Winter’s Tale</td>
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<td>• King John</td>
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<td>• Henry VI, Part 1</td>
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<td>• Henry VIII</td>
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<td>• Coriolanus</td>
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<td>• Timon of Athens</td>
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<td>• Julius Caesar</td>
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<td>• Macbeth</td>
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<td>• Antony and Cleopatra</td>
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<td>• Cymbeline</td>
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Plays in Quarto before 1619 but NOT in the First Folio

• The Two Noble Kinsmen (with John Fletcher)
• Pericles, Prince of Tyre (possibly with George Wilkins)

Lost Plays (no copies still exist)

• Cardenio
• Love’s Labour’s Won

Plays recently added to various editions of Shakespeare

• Sir Thomas More
  a play of almost certainly collaborative authorship; it exists in manuscript with several different “hands,” one of which is believed to be Shakespeare’s
• Edward III
  published anonymously; many scholars see stylistic evidence that Shakespeare was at least a collaborative writer
• Double Falsehood
  various editors have considered a 1727 play by Lewis Theobald to be an adaptation of Shakespeare and Fletcher’s Cardenio
• Arden of Faversham
  originally published anonymously, potentially a collaborative effort with Shakespeare and another playwright
• The Spanish Tragedy
  originally published as written by Thomas Kyd, but with additions that some scholars think were written by Shakespeare
• Sejanus
  a play by Ben Jonson, which some think existed in a (now lost) version collaboratively written with Shakespeare

Plays “by” Shakespeare that some now think may have been collaboratively written

• Titus Andronicus
  with George Peele and, possibly, Thomas Middleton
• Henry VI, Parts 1, 2, and 3
  with Christopher Marlowe, Thomas Nashe, and an unknown writer
• Measure for Measure; All’s Well that Ends Well; Timon of Athens; Macbeth
  with, or perhaps rewritten by, Thomas Middleton
• Henry VIII
  with John Fletcher

Want to See a Copy of the First Folio? Go Here!

https://www.folger.edu/the-shakespeare-first-folio-folger-copy-no-68#page/To+the+Readeremode/2up
**Printing the Folio**

In the 1600s, the generic term ‘stationer’ referred both to the printer who owned the presses and to the publisher who acquired manuscripts and the rights to print them; together they decided the book’s format (size of paper and type, number of copies, etc.). Typesetters, known as ‘compositors,’ would set the metal type into forms that slotted into the press. Two men were needed to work the press: the first applied ink to the type; the second laid down the paper onto the type, pulled a wooden lever that turned a spindle and pushed down a platen onto the paper and type, then removed the paper; finally, the first kept track of the heaps of paper all around. Proofreading and corrections happened on the fly, in the middle of this presswork. William Jaggard owned one of the largest print shops in London. Printing of the Folio probably began early in 1622 but was interrupted several times so that Jaggard could print other large books.

**The Globe**

The Globe was a multi-sided (not perfectly round), open-air theatre, built in 1599 from the remnants of an older building, which was simply called The Theatre. It was collectively owned by the acting troupe The King’s Men (known as The Lord Chamberlain’s Men before 1603), including Burbage, Shakespeare, Heminges, and Condell, among others. Together, they were shareholders, sharing the financial risks and profits. The Globe could seat around 3000 people: the cheapest admission price of one penny would allow you to stand in the pit; sitting in the surrounding galleries and boxes was more expensive. Scenery was minimal, but costumes could be quite sumptuous. One thing you wouldn’t see, however, was an actress; women were kept off the stage until a much later period. The original Globe burnt down in 1613 as a result of a stage effect gone wrong; it was rebuilt within a year but was torn down, like all theatres, when performance was banned in the 1640s.
The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
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