



COMING NEXT...




**putting  
it  
together**

Words and Music by  
**STEPHEN SONDHEIM**  
Devised by Stephen Sondheim and Julia McKenzie  
Orchestrations by Jonathan Tunick  
directed by Vincent Musgrave

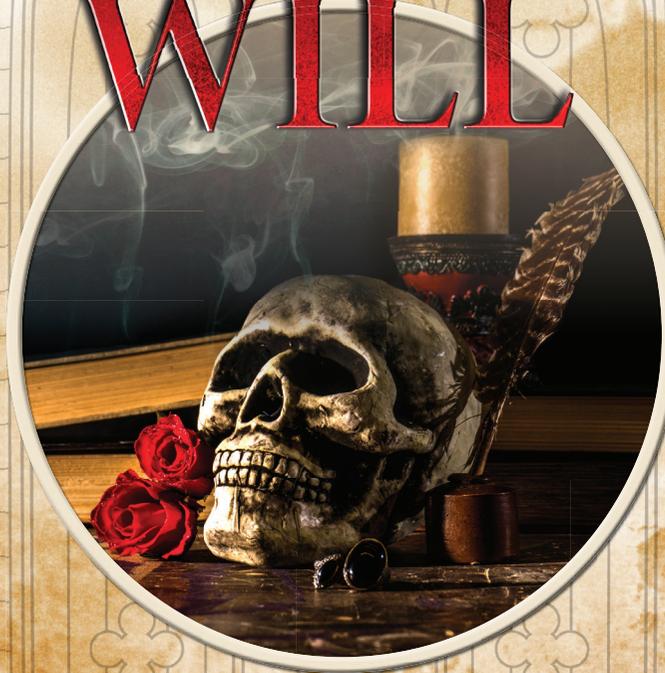
Drawing its title from a song in *Sunday in the Park with George*, this musical revue celebrates Sondheim's incomparable career in musical theater.

Featuring nearly thirty Sondheim tunes, *Putting It Together* is set at an all-night, black-tie party in a penthouse, the hosts, an older couple face their disillusion and marital troubles; a younger, less jaundiced couple struggle with their feelings and desires, and a commentator oversees and influences the action.

A must see for all Sondheim fans!



# THE BOOK OF WILL



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**FEBRUARY 24 - MARCH 19, 2023**

**2022/2023 season**



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**PRESIDENT'S MESSAGE**

Where there's a Will...

Those of you who know me, know that I have a thing for "the classics". I did my professional apprenticeship at a Shakespeare theater, so it should be no surprise to anyone that I got involved with *The Book of Will*. Even though this show is a "modern" telling of the First Folio's creation, it prompted me to think again about why Shakespeare and other "classic" plays are still performed today, and why they can provoke such wide-ranging, "love-hate" reactions among audience members.

I've always thought that these plays suffered criticism because we were forced to read them in school. Nothing kills enjoyment of a creative piece more than slogging through 2500-plus lines of script, and writing a 5-10 page paper about them complete with footnotes and a bibliography. They are plays, and the work doesn't come alive until they are performed. I also fully understand that many people have trouble with the language. Ye Olde English takes a bit of getting used to in the modern ear, and that's why these plays need to be acted - understanding comes from suiting "the action to the word, the word to the action." (see what I did there).

But the stories...the characters... I think that's why we come back to these plays. They reinvent themselves with the passage of time as circumstances and society's changes create new perspectives on old texts. In the play, I get to say "I love Will's work, but it's not a Bible", and I couldn't agree more. These plays continue to evolve in so many ways, and there are always new discoveries to be made. Nothing is "sacred" about them (except maybe the text itself), and that is their true power.

So I hope this modern telling of the Folio's history sparks a renewed interest in some of these "classics". The characters you are watching were real (well, most of them), and the passion and love they had for these plays were also very real. And that has also come down through the ages with the plays. It is a legacy that is worth continuing, and one we try to honor in our productions, whether they are modern or classical...

— STEVE TOBIN

**The Colonial Players wishes to express heartfelt gratitude to our patrons. We appreciate your support!**

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Poster and Program Cover Design.....Drama Queen Graphics  
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**ACKNOWLEDGMENTS**

Matthew Rigby  
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**Taking photographs and using any recording devices are strictly prohibited.  
 Smoking is prohibited throughout the building.**

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Thank you for your support. Your generous gifts help us to continue to provide educational and training programs, encouragement and entertainment to all who are interested in dramatic arts.

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## DIRECTOR'S NOTES

"Do you not know that a man is not dead while his name is still spoken?"

– *Going Postal* by Sir Terry Pratchett

Shakespeare's name has been spoken for over 400-years, but this may not have been the case if it wasn't for his fellow actors from the King's Men troupe that determined his plays should be printed in folio format. This year marks 400-years since the that First Folio was printed in 1623.

When I first read *The Book of Will*, I spent more time researching the characters in the show than I had spent reading the play. The names John Heminges, Henry Condell, Richard Burbage (all players with the King's men) all sounded familiar. Anyone who has studied Shakespeare will most likely have run across these names. These were real people that helped run the Globe theatre, and though there are not great records, a lot has been documented about them, including information about their family life. We also know about the printers, William and Isaac Jaggard and of course the notorious drunk Ben Jonson. I went down many a rabbit hole researching these real-life characters as well as technical aspects of printing in the 17th century. I hope after tonight you may wish to follow me down some of those rabbit holes to

discover who these other men and women were.

*The Book of Will* has been called a love letter to Shakespeare, which I do not question, but I also believe it's about honoring those that have passed. In the show we witness the death of three characters and they all played an important part in preserving Shakespeare's legacy. To honor those that have passed I asked my cast and crew to name those who had had an influence on their own theatre lives but are no longer with us. You may see those names throughout this playbill or the lobby. Even during the rehearsal process I lost two good friends who had a significant impact on my theatre and Discworld® family. And just over a year ago one of the first actors I ever directed on the Colonial stage passed away. This show is dedicated to them and all the others who have passed that influenced my theatre career. GNU Sean, Kevin, and Elizabeth.

- Richard Atha-Nicholls

1. Discworld® is a fantasy world created by the author Sir Terry Pratchett. He wrote 41 novels based on the world and there have been multiple conventions dedicated to the work across the globe. Ask me about it.

## ABOUT THE DIRECTOR



Richard Atha-Nicholls has been working with The Colonial Players since emigrating to the US in 2001. He started as a sound tech, graduated to sound design and is currently CP's sound consultant. He is usually found in the tech booth designing sound/projections or

designing and programming the stream camera cuts. His sound design has garnered multiple WATCH nominations. He has also served on the board and many committees for the Players. In addition to sound design Richard has acted, directed, and produced at numerous theatres in the DMV area.

Love to C, A, P, K & I. Always in my heart, O.



"THE BOOK OF WILL is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)"

The Colonial Players gratefully acknowledges the generous bequest from Roland Riley, a longtime patron whose gift helps ensure the future economic viability of our theater.



## THE CAST



### LORY COSNER

(Rebecca Heminges / Wig Mistress)

Lory (she/her) may look like a new face, but she's not - she was last seen onstage at The Colonial Players 21 years ago as Chloe Coverly in Tom Stoppard's *Arcadia*. Since that time, she has moved seven times, including three countries in Europe, where she continued performing, stage managing, and directing, winning Best Actress for her performance of Sister James in *Doubt: A Parable* and Best Stage Manager for *Noises Off* with KMC Onstage in Germany. She also garnered praise for an English accent good enough to fool the locals as Marian Halcombe in *The Woman in White* and Miss Temple/Blanche/Diana Rivers in *Jane Eyre* with NOMADS in England but got to use her native accent in NOMADS' pantomime versions of *Sleeping Beauty* and *Puss in Boots*. Other favorite roles include Frosine in *The Miser* at Towson University and Clarice in *Rudolph the Red-Nosed Reindeer* (no that's not a typo) at Spotlighters in Baltimore. And Lory's not just an actor - she has previously held backstage and administrative roles with Everyman Theatre, Chesapeake Shakespeare Company, Spotlighters, and Cockpit-in-Court. Those of you with keen eyesight may also have caught her in her assistant stage manager role as she swapped out the paintings during the recent CP production of *Art*. Lory has a BA in Theatre from Towson University.



### REBECCA ELLIS

(Elizabeth Condell / Emilia Bassano Lanier)

Rebecca is originally from Chicago, where she received her BFA in Acting from NIU. Since moving to Maryland, Rebecca has appeared on area stages with Peter's Alley (*Sally Talley, Talley's Folly; Becca, Rabbit Hole; Callie, Stop Kiss*), LiveArtDC (*Yelena, Drunkle Vanya; Clara Bow, Becoming IT*), Cohesion Theatre Company (*Deb, The Pillow Book*), Pinky Swear (*Joan, Benched*), Rep Stage (*Hanna, A Shayna Maidel*), Quotidian (*Chris, Dancing at Lughnasa; Maggie, Hobson's Choice*), Chesapeake Shakespeare (*Ophelia, Hamlet; Margery Pinchwife, The Country Wife; Celia, As You Like It*), and BCT (*Catherine Sloper, The Heiress; Becky, Becky's New Car*), among others. At CP, Rebecca has appeared in: *Hay Fever, The Trip to Bountiful, A Shayna Maidel, Rebecca, and The Liar*. Rebecca is excited to be back on the boards at CP where she did her first show in Maryland! Much love to friends and family for all their love and support!!!



### BILL FELLOWS

(Ed Knight / Crier)

Bill is excited to return to The Colonial Players stage, having previously appeared as Dr. Caius in our production of Shakespeare's *The Merry Wives of Windsor*. You may have also seen him on stage in 2nd Star Production's *Amelie* (Raphael/Colignon's father), *Mary Poppins* (Von Hussler), or *Annie Get Your Gun* (Pawnee Bill), or in BCT's *One Slight Hitch* (Doc Coleman), *Absolutely Dead* (Ben Martin) or *Frankenstein* (Herr Meuller). Bill is also skilled behind the curtain, having several production staff credits with both 2nd Star and CP in set design, set construction, and lighting design.



### BRIAN GILBERT

(Henry Condell)

Brian is excited to be making his CP debut and to have the opportunity to tell a great story with his castmates. A recent addition to the DMV theater area but no stranger to the stage, his favorite recent performances include Hal and Henry V in *Henry IV-V* (Orangemite Shakespeare), Caractacus Potts in *Chitty Chitty Bang Bang* (Belmont Theatre), Barry in *Polyester: the Musical* (Little Theater of Hanover), and a literary ensemble Roles with the Baltimore Shakespeare Factory and Maryland Renaissance Festival.

An unabashed lover of Pericles, he extends the deepest love and gratitude toward his family and friends for their constant support and patience with his rehearsal schedules!



### BRIANNA GOODE

(Alice Heminges)

Brianna is thrilled to be a part of her first production with The Colonial Players! Favorite credits include: Lil' Bit in *How I Learned to Drive* (Dominion Stage), Rita in *Prelude to a Kiss* (Little Theatre of Alexandria), Peto/Montjoy in *Henry V* (Brave Spirits Theatre), Ray in *Fiveplay* (The Coil Project), Casey Mulgraw in *Anton in Show Business* (Silver Spring Stage), Horatio in *Hamlet* (Port City Playhouse), and Tamora in *Titus Andronicus* (Shakespeare on the Lawn). She is a board member at Dominion Stage and is working towards her actor combatant certification with the Society of American Fight Directors. Brianna would like to thank her partner, Jesús, for all of his support during this process.



## HISTORY



## THE WORLD'S LARGEST SHAKESPEARE COLLECTION

The Folger Shakespeare Library, established on Capitol Hill in 1932 as a gift to the American people, is home to the world's largest collection of First Folios, the book that gave us Shakespeare.

William Shakespeare is widely considered to be the greatest writer in the English language, and the Folger exists to house and celebrate his work. Although their collection extends beyond Shakespeare, his works are the centerpiece of the Library—and the cornerstone of its existence. A great deal of their world-class collection is devoted to his plays and poems, which they have in copies ranging from their earliest printings to the most recent editions. Researchers at the Library can consult everything from 16th-century printed books to 20th-century theatrical ephemera.

Online visitors have access to much of this material as well. The Folger has cover-to-cover digital facsimiles of all of their early quartos, and multiple facsimiles of copies of the First Folio. They have also digitized thousands of images of Shakespeare's plays, including artists' illustrations of scenes and renderings of actors' performances. If you're looking for printed texts or images of a specific work, browse their collection of pages on Shakespeare's works for plot synopses, textual history, and selected other resources. And, of course, you can read the carefully edited texts of his plays and poems for free, online, in the same reliable versions that you buy in the Folger Shakespeare Library editions.

The Folger isn't only interested in the work Shakespeare left behind. They also collect items that tell us more about the playwright and his time. For those who share this interest in Shakespeare the man, they have collected information about him and his life. They've also shared an overview of what Shakespearean theater is like—both in his day and since—as well as a brief account of the history of publishing Shakespeare.

As his fellow author Ben Jonson wrote of him, Shakespeare is "**not of an age, but for all time.**" We hope that you find the Shakespeare that speaks to you, and that you, like the readers and artists who have come before us, continue to share him in the future.

Learn more about the First Folio and see other treasures from the Shakespeare collection by visiting:

[www.folger.edu](http://www.folger.edu)



## YOUR HISTORY

As the 75th anniversary of The Colonial Players approaches, we are starting a history project of our community theater by collecting stories from people who have been involved in all facets of the organization - Productions, Volunteers, House Staff, Board Members, and of course, Patrons. We will concentrate most of our effort on the 25 years since our 50th anniversary season - from Season 51 (1999-2000) through the upcoming Season 75 (2023-2024). Dona Weingarten is looking to collect narratives from all volunteers who have contributed to the various endeavors that have kept The Colonial Players blossoming during these last 25 years.

To contribute, please contact Dona at [cp75@thecolonialplayers.org](mailto:cp75@thecolonialplayers.org) and put "History" in the subject line.

*We look forward to hearing from you!*





## UPCOMING AUDITIONS




**Ravenscroft**  
Written by Don Nigro  
Directed by Alex Brady

**Sunday March 26**  
**Monday March 27**

### Ravenscroft by Don Nigro

On a snowy night, Inspector Ruffing is called to a remote house to investigate the headlong plunge of Patrick Roarke down the main staircase. In doing so, he becomes involved in the lives of five alluring and dangerous women. They lead him through a bewildering labyrinth of contradictory versions of Patrick's demise and that of the late Mr. Ravenscroft. There are ghosts on the staircase, skeletons in the closet, and much more than the Inspector bargained for. His investigation leads into his own tortured soul and the nature of truth itself. You will not guess the ending, but you will be teased, seduced, bewildered, amused, frightened, and led to a dark encounter with truth or something even stranger.

All roles are open to all ages and ethnicities.  
The show requires 5 women and 1 man.

## VOLUNTEERS ARE FAB!

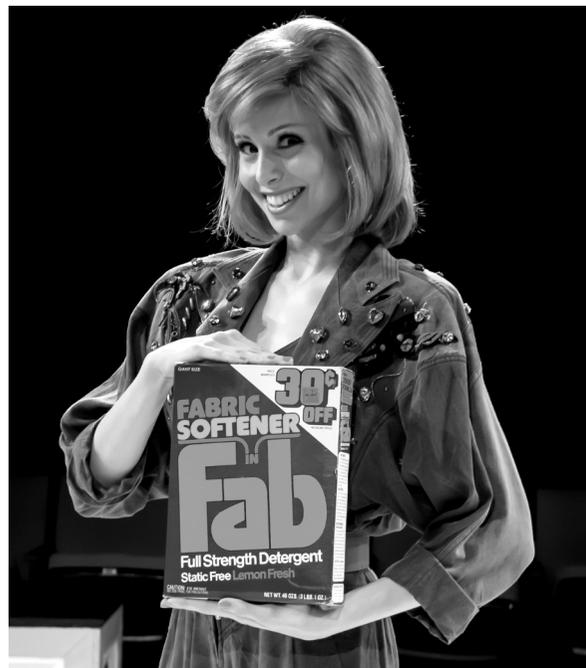
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PLAY!**

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## THE CAST



### CHRISTOPHER HANSON

(Compositor / Barman /  
Marcellus)

Chris has been making his way to the stage and gaining experience along the way. He made his debut in *A Midsummer Night's Dream* with TAP and is excited to

have joined The Colonial Players.



### DUNCAN HOOD

(William Jaggard)

Great to be back, and that's a fact. Duncan is a repeat offender here at The Colonial Players, having performed in various roles over the last 38, can you believe it, years. Duncan is a winner of a

Washington Area Theater Community Honors (WATCH) award for Best Supporting performance in *Mornings at Seven*, and over the past 20 years, he has performed roles as: George in *Moon over Buffalo*; Scrooge in *A Christmas Carol*; Emcee in *Cabaret*; Flint in *Something's Afoot*; The Man in *52 Pickup*; The Playwright in *Enter the Guardsman*; VanSweiten in *Amadeus*; Jethro Crouch in *Sly Fox*; Michael in *Dancing at Lughnasa*; The Narrator in *Blood Brothers*; Inspector Rough in *Angel Street*; Hysterium twice and Pseudolus once in 3 productions of *A Funny Thing Happened on the way to the Forum*; Major General in two productions of *Pirates of Penzance*; Pap in *Big River*; Porter and Ross in *Macbeth*; and "Dr Kalmar in Studio Theater's production of *A New Brain*.

Duncan also appeared in the 2011 Clint Eastwood film *J Edgar* as the radio announcer, and his Voiceover credits include national and regional commercial, book & industrial projects. Video game credits include three characters in *Star Trek, Next Generation*; and 5 characters in *Fallout 3*; by Bethesda Softworks.

Duncan has been an international sailing instructor trainer for the American Sailing Assn. for 38 years and holds a 100 ton USCG Master's license.



### CHRISTINA HUDSON

(Susannah Shakespeare /  
Francisco / Fruit Seller)

Christina is thrilled to make her debut under the lights after running them for the last several Colonial Players productions. When not in the dark of the tech booth or the

lights of the stage, Christina enjoys spending time with her children and volunteering at the SPCA of Anne Arundel County.



### FRED FLETCHER-JACKSON

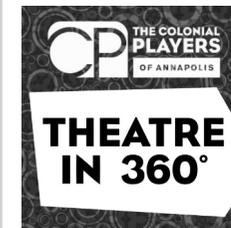
(Isaac Jaggard)

Fred is honored to be back in the CP rounds after an 8 year absence! Past credits with CP include Dorante in *The Liar* (WATCH Award nominee, Lead Actor in a Play) and PFC Downey in *A Few Good Men*.

Other local credits include Sammy in *The Wedding Singer* and Sir Robin in *Spamalot* (ASGT), Marc Antony in *Julius Caesar* and Lysander in *A Midsummer Night's Dream* (Baltimore Shakespeare Factory), and Adam in *The Complete History of America (abridged)* (Vagabond Players). Fred has a BA in Acting from UMBC, and an MFA in Devised Performance from the University of the Arts/Pig Iron School in Philadelphia. By day, Fred is a Drama teacher in PG County at the Benjamin Foulis Creative and Performing Arts Academy.

When not on stage or in the classroom, Fred hosts weekly trivia at Silver Spring's Four Corners Pub, and he's also a professional wrestler currently training with the Renaissance Rumble troupe. Ask Fred how much he loves game shows. Thank you for being here, and enjoy this wonderful play!

## THEATRE IN 360° PODCAST



Keeping audiences up to date with our current shows, discovering what is happening in and around the Annapolis theatre community, and taking a close up look at those that keep it running. Available from our website and all good podcast distributors.



## THE CAST



**MATT LEYENDECKER**  
(Richard Burbage)

Matt has performed The Bard in many places, and is proudly returning to The Colonial Players, to once again pay homage to Shakespeare. He began his acting career in 1993 at the MD RenFest performing Shakespeare's work, and 30 years later is still strutting and fretting his hour upon the stage, to be heard no more. Favorite roles include Falstaff in CP's *The Merry Wives of Windsor*, Security in MD RenFest's *Eastward Ho!*, and Joe in BCT's *Becky's New Car* (WATCH Nomination, Best Featured Actor, 2018). Thanks go to friends and family, and these people know who they are, and most importantly to William Shakespeare, without whom he would likely have never taken the stage. Exit Leyendecker, pursued by a bear.



**NICK MARTINEZ**  
(Sir Edward Dering)

Nick is a 25-year old actor from Chino Hills, California. He has been in one previous production at The Colonial Players (*The White Rose*), and various others throughout college and high school. He wants to send a special thanks to his family and friends for watching (both in person and from elsewhere in the U.S. via live-stream), and he hopes you enjoy the show!



**EDD MILLER**  
(Ralph Crane / Co-set designer)

Edd is excited to be working with such giants (some in size, all in talent). Edd is probably a familiar face as he has been part of CP for over 50 years. In that time he has ushered, acted, designed and built sets, and directed among other things, winning a Ruby Griffith and a WATCH award along the way. He was last seen on stage as the Old Crow and Cpt. Hook in *The Lost Boy*. He was also the set designer for *The Lost Boy* and was part of the set design team for *The Book Of Will*.



**JEFFREY MILLER**  
(Ben Jonson)

Jeffrey is no stranger to community and dinner theater and is glad to be back on stage following a four-year absence. He last appeared in The Colonial Players' 2019 production of *Towards Zero*, as Inspector Battle. Other appearances with CP include 4 productions of

*A Christmas Carol* as both the Ghost of Christmas Present and Scrooge, the 2000 production of *Hogan's Goat*, and the 1978 production of *Jacques Brel is Alive and Well and Living in Paris*.

Favorite roles have included the King in *The King and I*, Petruchio, in both *The Taming of the Shrew* and *Kiss me, Kate*, and Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*. Jeffrey is the Airport Security Program Manager in the Office of Airport Security at BWI Marshall Airport. He would like to thank his children, Brian, Grant, Holly, and Emma, for the joy they bring to his life.



**DAN MONTEITH**  
(Barman 2 / Bernardo)

Dan is honored to be a part of this incredibly accomplished cast and crew for his first production with The Colonial Players of Annapolis. Dan recently concluded his run as Herr Zeller in *The Sound of Music* with 2nd Star Productions and as a policeman in *Wait Until Dark* with Bowie Community Theater. High school productions include *Guys and Dolls*, *Oklahoma*, *Annie Get your Gun*, *The Canterbury Tales* and many more great memories.

Dan would like to express his fondness for his castmates and how in love he is with this story of the original King's Men. He and his wife Karen both work at the United States Naval Academy and live in Gambrills with their two stage-loving daughters, Bridget and Sabrina.



**SUE ANN STAAKE**  
(Anne Hathaway Shakespeare / Video Stream designer)

Sue Ann is thrilled to make her first appearance on a Maryland stage since high school. After a 40-year career in broadcasting, she has returned to her first love as an actor. Since retiring seven years ago Sue Ann has appeared in numerous productions both on stage and zoom performances. Her favorite roles include Mrs. Higgins in *My Fair Lady*, M'Lynn in *Steel Magnolias*, Sylvia in *Stepping Out*, Lorena "Hick" Hickok in *Tea with Mrs. Roosevelt* and as a 90-year-old *Florence Nightingale*. She has also taken her Emmy® Award winning directing skills to the theater, directing *Women Warriors* for LifeHouse Theater in Redlands, CA in 2020.

Sue Ann re-located back to Maryland from Evergreen, CO last May and hopes to continue her new career here on the east coast. Sue Ann is thankful to her family and friends for their continued love and support.



# To the memory of my beloved, The AVTHOR MR. WILLIAM SHAKESPEARE: AND all those who hath left vs:

*Elizabeth Barnes*

*Paul Barry*

*Sean Brown*

*Kathy Cook*

*Beverly Farrington*

*Patricia Goode*

*Robert E. Goode*

*Jean & Fred Graziano*

*Rosalia Hawley*

*Kevin Hollenbeck*

*Bill Huttel*

*Robert "Chief" Kauffman*

*Vic Kumma*

*Terry J. Long*

*Frank Moorman*

*Brian Moors*

*Donald Springer*

*Don Stigall*

*Gil Stotler*

*William Tennis*

*David Titus*

*Sharon Viselic*

*Beth & Dick Whaley*

*Ed Wintermute*

*Carol Youmans*



## THE CREATIVE TEAM

### ALEX BRADY

(Lighting Designer)

Alex is a critically acclaimed lighting designer with more than 20 years of experience working with professional, academic, and community theaters across Maryland, Northern Virginia, and Washington D.C. He holds a Master of Arts in Liberal Arts from the Graduate Institute at St. John's College ('10). He has been nominated for multiple awards for his inventive and subtle approach to lighting. In 2016, he was nominated for the WATCH Award for Best Lighting Design for two shows at The Colonial Players of Annapolis in the same year: *Venus in Fur* and *Who's Afraid of Virginia Woolf?* He has served as the resident lighting designer for the AACC Dance Company for over a decade, where he worked with nationally renowned choreographer and dance director Lynda Fitzgerald. He currently mentors students in technical theater at Saint Mary's High School in Annapolis in addition to designing lighting for Saint Mary's High School drama club productions. Alex teaches courses in film studies and art history for the Visual Arts department at Anne Arundel Community College in addition to his day-to-day work as a project manager and audio-visual systems engineer.

### NELL CODNER

(Stage Manager)

Nell Codner is thrilled to be back at The Colonial Players, this time contemplating the legacy of her favorite playwright. Nell has previously stage managed with CP (*The Unexpected Guest*, and pinch-hitting as needed), Annapolis Summer Garden Theatre (*Xanadu*) and The Rude Mechanicals of Laurel. She would like to thank the Annapolis Mothers of Multiples for keeping her sane the past 9 years, Richard and Amy for tugging her along on yet another wonderful journey, and her partner Ben for all his at-home support so she could get back into theatre for the first time since motherhood. Thanks to him, Mommy can show our twins how much fun theatre really can be!

Hannah and Amelia: I love you more than Shakespeare! Happy 9th birthday to you both on our closing day!

### HERB ELKIN

(Producer)

Herb has been an active member of The Colonial Players and volunteer for over 25 years. Having appeared onstage in several CP and other area productions, he has served extensively behind the scenes in many capacities, most recently stage-managing *Agnes of God* (2022)...which received a regional WATCH award nomination for Outstanding Play. He thanks CP's many volunteers and supporters who make everything possible, worthwhile...and enjoyable!

### ANTHONY SCIMONELLI

(Sound Designer)

Anthony is thrilled to be doing sound design for this production of *The Book of Will* at The Colonial Players. Previous sound design favorites include: *The Corner Creepies* at Fells Point Corner Theater, *Vagina Monologues* at University of Baltimore and Howard Community College, *Julius Caesar* and *Macbeth* at Baltimore Shakespeare Festival.

He would like to thank Rebecca for the creativity encouragement and love, and his family for their support and love. Cheers!

### CARRIE SHADE

(Properties Designer)

Carrie is a relative newcomer to The Colonial Players who previously served on the Play Selection Committee for the upcoming season and is thrilled to be part of the production team for *The Book of Will*! She designed props for many college productions at the University of Pennsylvania; favorites include *Heathers*, *Fun Home*, *Sylvia*, and *Tuck Everlasting*. She believes strongly in the critical importance of the written (or printed!) word and has plans to name her future pets after Shakespearean characters, so this show is right up her alley. Many thanks to Connie for her props expertise, Amy for assistance with prop construction, and everyone at CP for being so welcoming!

### LINDA SWANN

(Costume Coordinator)

Linda is happy to be back playing with live Barbie dolls. Her work was last seen here as co-costumer on the show *By The Way, Meet Vera Stark*. She appreciates the vote of confidence from the director and the cooperation of the cast and crew as "old fashions please me best;" and "the soul of man is his clothes."



## THE CAST



### STEVE TOBIN

(John Heminges)

While Steve has mostly been directing at The Colonial Players, *The Book of Will* marks his third appearance on the CP stage. The last time audiences saw Steve he was schticking it up as Dr. Einstein in Season 71's *Arsenic and Old Lace*. Before that he was a yellow-eyed Jacob Marley in 2016's *A Christmas Carol*. As a director, Steve most recently helmed CP's 1980's Shakespeare extravaganza, *The Merry Wives of Windsor* and he is thrilled to be working with Will once more. Other CP directing credits include the Ruby Griffith Award-winning production of *David Ives' The Liar*, and *Vanya and Sonia and Masha and Spike*. At Compass Rose theater, Steve directed the Helen Hayes Recommended production of Richard Wilbur's *The Liar*, *The Diary of Anne Frank*, and was Assistant Director of *Cat on a Hot Tin Roof*. Steve has an BS degree in Theater Studies from Yale, and did his professional acting apprenticeship at The NJ Shakespeare Festival. Favorite roles include Ken Harrison in *Whose Life is it Anyway?*, John Merrick in *The Elephant Man*, and Florizel in *The Winter's Tale*. In his spare time he is President of The Colonial

Players, so he doesn't really have that much spare time - but he does enjoy writing about himself in the Third Person. "As always, gratitude and love to Jo, Diana, Mary Frances, Jeannie, and Dad. Thank you for putting up with me."



### PERI WALKER

(Boy Hamlet / Horatio / Marcus)

After graduating from the University of Pittsburgh in 2019, Peri thru-hiked the Appalachian Trail, then moved to Baltimore in 2020. She most recently appeared as Persephone in the world premiere production of *Her, Across the River* (Rapid Lemon Productions). Previous favorite roles have included Agnes in *She Kills Monsters* (UP Stages) and Romeo in *Romeo and Juliet* (Fluidity Theatre). Local stage management credits: *Voices of Carmen* 2021 and 2022 (Dance & Bmore), *King Lear* (Baltimore Shakespeare Factory), *Variations on Holidays and Dead and Breathing* (Rapid Lemon), *Stop Kiss* (Vagabond Players). Peri will carry on the Shakespeare theme this spring in Baltimore Shakespeare Factory's *Henry VIII*.



## OFFICIAL MERCHANDISE

Show your support for theatre-in-the-round, all year round, with our new official merchandise! We have commemorative pins, insulated tote bags, water bottles, and a limited supply of the 50<sup>th</sup> Anniversary book - just in time for our 75<sup>th</sup> Anniversary!



<https://thecolonialplayers.square.site/>

# THE BOOK OF WILL

*written by* **Lauren Gunderson**

THE BOOK OF WILL is presented by special arrangement with Broadway Licensing, LLC,  
servicing the Dramatists Play Service collection. ([www.dramatists.com](http://www.dramatists.com))

## THE PLACE

London and Stratford-Upon-Avon, England

## THE TIME

1619 - 1623

**There will be one 15 minute intermission.**

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 Hudson Valley Shakespeare  
Festival, Garrison, New York  
(Davis McCallum, Artistic Director; Kate Liberman, Managing Director)

## THE CAST

HENRY CONDELL.....BRIAN GILBERT  
JOHN HEMINGES.....STEVE TOBIN  
RICHARD BURBAGE.....MATT LEYENDECKER  
ALICE HEMINGES.....BRIANNA GOODE  
BOY HAMLET.....PERI WALKER  
BARMAN.....CHRISTOPHER HANSON  
BARMAN 2.....DAN MONTEITH  
BEN JONSON.....JEFFREY MILLER  
ELIZABETH CONDELL.....REBECCA ELLIS  
REBECCA HEMINGES.....LORY COSNER  
ED KNIGHT.....BILL FELLOWS  
RALPH CRANE.....EDD MILLER  
WILLIAM JAGGARD.....DUNCAN HOOD  
ISAAC JAGGARD.....FRED FLETCHER-JACKSON  
MARCUS.....PERI WALKER  
COMPOSITOR.....CHRISTOPHER HANSON  
EMILIA BASSANO LANIER.....REBECCA ELLIS  
ANNE HATHAWAY SHAKESPEARE.....SUE ANN STAAKE  
SUSANNAH SHAKESPEARE.....CHRISTINA HUDSON  
SIR EDWARD DERING.....NICK MARTINEZ  
BERNARDO.....DAN MONTEITH  
FRANCISCO.....CHRISTINA HUDSON  
HORATIO.....PERI WALKER  
MARCELLUS.....CHRISTOPHER HANSON  
CRIER.....BILL FELLOWS  
FRUIT SELLER.....CHRISTINA HUDSON