All's Well That Ends Well
First Rehearsal: January 25, 2027
Performances: February 25-March 14, 2027

A Note on Intimacy: Using an Intimacy Director with a consent-based process that prioritizes clear communication, established boundaries and repeatable choreography, this production will incorporate moments of seduction, sensuality, physical intimacy and possible partial nudity. These moments will be thoughtfully crafted to illuminate the complexities and power dynamics of attraction, deception and consent. Specific requirements will be communicated during the casting process and established through appropriate performer agreements.

- COUNTESS (40s-50s, feminine presenting) — Bertram's mother and Helena's guardian. Warm, wise, and compassionate, she loves Helena as a daughter and disapproves of Bertram's treatment of her.
- BERTRAM (16-22, masculine presenting) — Lead. Count of Roussillon, the Countess's son. Young, insecure and impressionable. Restless and highly class-conscious to start, he resents his arranged marriage and flees to seek military glory abroad. Having found success as a soldier and (falsely) as a seducer, he comes to regret his rejection of Helen once he's led to believe that she has died. There's a fine line between his immaturity and inexperience and more troubling levels of shallowness and self-centeredness.
- HELEN (18-25, feminine presenting) — Lead. The Countess's gentlewoman and ward. Recently orphaned daughter of a renowned physician. In love with and intensely desirous of Betram, she goes to extreme lengths and demonstrates extraordinary resourcefulness, determination and daring to win him and the County of Roussillon. Though she wrestles with big questions and often doubts herself, she continually overcomes these internal - and external - obstacles with sheer doggedness and vitality underlain by her almost obsessive passion.
- PAROLES (20s-30s, masculine presenting) — Bertram's boastful, cowardly companion. He presents himself as a brave and experienced soldier but is ultimately exposed as a fraud. His antics provide much of the play's comedy.
- KING OF FRANCE (50s-70s, masculine presenting) — The monarch whom Helena cures of a seemingly incurable illness. Grateful to Helena, he rewards her by allowing her to choose a husband from among his noblemen and insists that Bertram marry her.
- LAFEU (40s-50s, masculine presenting) — An elderly French nobleman and trusted courtier. Wise, perceptive, and occasionally sharp-tongued, he supports Helena and sees through Parolles's pretensions.
- LORDS G. and E. DUMAINE - (20s, masculine presenting) Two French noblemen and soldiers who serve alongside Bertram in Florence. They act as his

companions and foils, exposing his immaturity and questionable honor through their conversations and interactions.
- WIDOW (40s-50s, feminine presenting) — A Florentine woman whose daughter Diana becomes the object of Bertram's pursuit. She helps Helena carry out her plan to secure Bertram's promises.
- DIANA (18-25, feminine presenting) — The Widow's principled and assertive daughter. Bertram attempts to seduce her, but she becomes a crucial participant in Helena's plan.

Two Gentlemen of Verona **(The Musical) Principal Characters:**
First Rehearsal: May 4, 2027
Performances: June 2-20, 2027

- VALENTINE (tenor, 20s-30s, masculine presenting) — One of the two gentlemen. A confident, romantic young man who falls in love with Silvia and is betrayed by his best friend.
- PROTEUS (tenor, hispanic, 20s-30s, masculine presenting) — Valentine's best friend. Initially devoted to Julia, he falls for Silvia after arriving in Milan, putting his friendship and loyalty aside to pursue her.
- JULIA (mezzo, hispanic, 20s, feminine presenting but adopts masculine disguise during the story) — Proteus's original love. Clever and determined, she disguises herself as a young man named Sebastian to follow Proteus to Milan.
- SILVIA (mezzo, 20-30, feminine presenting) — The Duke of Milan's daughter and Valentine's love interest. Independent and strong-willed, she rejects the men who try to win her against her wishes.
- LUCETTA (mezzo, mid 20s to 40s, feminine presenting) — Julia's loyal servant and confidante. Practical and witty, she helps Julia navigate her romantic troubles and disguise herself.
- SPEED (baritone, 20s-mid 30s, masculine presenting) — Valentine's quick-witted servant. A comic character who enjoys wordplay and teasing his master about love.
- LAUNCE (baritone, mid 20s-40s, masculine presenting) — Proteus's comic servant. A lovable, clownish character whose devotion to his dog, Crab, provides some of the show's humor.
- THURIO (tenor, mid 20s-40s, masculine presenting) — A wealthy but foolish suitor to Silvia, encouraged by her father as a potential husband.
- DUKE OF MILAN (baritone, 40s-60s, masculine presenting) — Silvia's father. He wants her to marry Thurio and opposes her relationship with Valentine.

- EGLAMOUR (baritone, 30s-50s, masculine presenting) — A gentleman who helps Silvia attempt to escape Milan to find Valentine.
- ANTONIO (any range, 40s-60s, masculine presenting) — Proteus's father, who sends his son to Milan to join Valentine.

Richard III **Principal Characters:**
First Rehearsal: July 20, 2027
Performances: August 17-September 5, 2027

- RICHARD (30s-50s, masculine presenting) — The central character and villain of the play. Cunning, charismatic, and ruthless, he manipulates and murders his way toward the English throne.
- KING EDWARD IV (40s-60s, masculine presenting) — Richard's elder brother and the reigning king of England at the beginning of the play. His declining health creates an opportunity for Richard to pursue the crown.
- CLARENCE (30s-40s, masculine presenting) — Richard and Edward's brother. Imprisoned and ultimately murdered as part of Richard's scheme to eliminate potential rivals.
- QUEEN ELIZABETH (30s-50s, feminine presenting) — Edward IV's wife and queen of England. She fiercely protects her children and struggles to preserve her family's position against Richard's ambitions.
- QUEEN MARGARET (50s-70s, feminine presenting) — The widow of Henry VI and a former queen. Bitter and prophetic, she curses Richard and the York family for the violence and suffering they have caused.
- DUCHESS OF YORK (50s-70s, feminine presenting) — Richard's mother. Horrified by her son's cruelty, she mourns the destruction of her family and ultimately disowns him.
- PRINCE EDWARD (10-18, any gender expression) — Edward IV's eldest son and heir to the throne. A young prince whose claim to the crown threatens Richard's ambitions.
- YORK (8-14, any gender expression) — Edward's younger brother and the younger son of Edward IV. Clever and outspoken, he is sent with Edward to the Tower of London.
- ANNE (20s-30s, feminine presenting) — Widow of Edward, Prince of Wales, and later Richard's wife. Initially despising Richard for his role in her family's deaths, she is manipulated into marrying him.

***Comedy of Errors* Principal Characters:**
First Rehearsal: August 10, 2027
Performances: September 7-October 3, 2027

- ANTIPHOLI OF SYRACUSE & EPHESUS (mid 20s-40s, masculine presenting) — Twin brothers, played by the same actor. He arrives in Ephesus searching for his lost brother and becomes increasingly bewildered by the strange welcome he receives.The other twin, who lives in Ephesus, is a respected local citizen, he is mistaken for his visiting brother and becomes caught in a cascade of misunderstandings.
- DROMIOS OF SYRACUSE & EPHESUS (mid 20s-40s, masculine presenting) — Twin servants to Antipholus who often get mistaken for each other.
- ADRIANA (mid 20s-40s, feminine presenting) — Antipholus of Ephesus's wife. Frustrated by her husband's apparent infidelity and erratic behavior, she tries to regain control of her marriage.
- LUCIANA (20s-30s, feminine presenting) — Adriana's unmarried sister. More idealistic about marriage and gender roles, she becomes the object of Antipholus of Syracuse's affections.
- ANGELO (30s-50s, masculine presenting) — A goldsmith who makes a gold chain for Antipholus of Ephesus. His attempts to collect payment become central to the play's escalating misunderstandings.
- PINCH (mid 20s-40s, any gender expression) — A schoolmaster and conjurer summoned to treat Antipholus of Ephesus, whom Adriana believes has gone mad. His dramatic intervention only worsens the confusion.