



2026-2027 SEASON ■ Show Synopses & Character Descriptions

CAT ON A HOT TIN ROOF ■ November 12, 13, 14, 15, 2026

by Tennessee Williams

REHEARSAL WINDOW: October 12th – November 10th

Stage Direction by Leah Vale

■ SYNOPSIS ■

In Tennessee Williams' Pulitzer Prize-winning *Cat on a Hot Tin Roof*, the dysfunctional but wealthy Pollitt family gathers to celebrate aging patriarch Big Daddy's birthday. But there is more to this gathering than a family reunion-- Big Daddy is dying of cancer, and he hasn't decided which of his sons will inherit the estate.

His options include favorite son Brick, who drinks himself into oblivion in order to bear the oppressive expectations of his determined wife, Maggie, or his less-favored son Gooper, his fertile wife Mae, and their five "no-neck monster" children. While sensuous Maggie "the cat" tries to work her wiles to secure a future for them, Brick spirals deeper into despair, crippled by both physical pain and emotional loss. Lurking under every practiced interaction between the Pollitts is an ulterior motive, under every smile, a challenge, and under every statement, the specter of mendacity. For the Pollitts, the truth is as hazy as the late summer sun in Mississippi, and sometimes the only way to find it is to journey through the lies.

■ CHARACTERS ■

MAGGIE "THE CAT"

Female, late 20s–early 30s.

Beautiful, sharp, restless, and emotionally hungry. Maggie is intelligent, funny, manipulative, vulnerable, and determined to secure her place in the family. Requires strong emotional range, stamina, and comfort with long, intense scenes. Southern accent helpful.

BRICK POLLITT

Male, early–mid 30s.

Former athlete, handsome, withdrawn, and emotionally shut down. Struggles with grief, guilt, and alcoholism. Requires subtle, internal acting with moments of explosive intensity. Physical work includes use of crutch and limited mobility.

DADDY POLLITT

Male, 55–70.

Powerful, loud, earthy, and commanding. A self-made Southern patriarch with a big personality and a sharp tongue. Requires strong presence, comic timing, and ability to shift into deeply emotional moments.

BIG MAMA POLLITT

Female, 50–70.

Warm, talkative, sentimental, and often ignored. Loves her family fiercely and refuses to see its problems.

Requires strong character acting, humor, and emotional depth.

GOOPER POLLITT

Male, late 30s–40s.

Brick's older brother. Practical, resentful, and ambitious. Feels overlooked by his parents and determined to secure his inheritance. Needs strong ensemble work and ability to play passive-aggressive tension.

MAE "SISTER WOMAN"

Female, 30s–40s.

Gooper's wife. Energetic, calculating, and relentlessly competitive with Maggie. Proud mother of many children. Requires strong comic timing and bold character choices.

REV. TOOKER

Male, 40–60.

Family minister and frequent guest. Polite, opportunistic, and slightly comic. Often tries to stay in everyone's good favor.

DR. BAUGH

Male, 40–60.

The family doctor. Professional but uncomfortable delivering difficult truths. Small role but important presence.

NO-NECK MONSTERS (CHILDREN)

Children, various ages.

Gooper and Mae's loud, unruly children. Used for comic effect and to emphasize family tension. Can be doubled depending on production.

NUNCRACKERS: A CHRISTMAS MUSICAL ■ December 17, 18, 19, 20, 2026

by Dan Goggins

REHEARSAL WINDOW: November 16th – December 15th

Stage Direction by Jayna Friend

■ **SYNOPSIS** ■

The Nonsense Christmas Musical Nuncrackers is presented as the first TV special taped in the Cable Access Studio built by Reverend Mother in the convent basement. It stars the nuns you love, plus Father Virgil and four of Mount Saint Helen's most talented students. Featuring all new songs, including "Twelve Days Prior to Christmas," "Santa Ain't Comin' to Our House," "We Three Kings of Orient Are Us" and "It's Better to Give than to Receive," this show is filled with wacky Nonsense humor, some of your favorite carols, and a "Secret Santa" sequence featuring audience participation. Certain to tickle your funny bone and likely to tug at your heartstrings, Nuncrackers is the perfect way to make your holiday season merry and bright!

▪ **CHARACTERS (All Cast Members Sing)** ▪

SISTER MARY REGINA (MOTHER SUPERIOR)

Female, 40–70. Mezzo / Alto.

The no-nonsense but lovable leader of the Little Sisters of Hoboken. Strong comic presence, authority, and warmth. Must handle dialogue, singing, and audience interaction with ease.

SISTER MARY HUBERT

Female, 30–60. Strong Mezzo / Alto / Gospel belt.

Second-in-command and often frustrated with Mother Superior. Big personality, strong vocals, and excellent comic timing. Gospel / soul singing ability a plus.

SISTER ROBERT ANNE

Female, 20–40. Belt / Character voice.

Street-wise, energetic, and funny. From Brooklyn, with big dreams of show business. Strong comedic skills required. Must be comfortable with physical comedy and solo numbers.

SISTER MARY PAUL (AMNESIA)

Female, 20–50. Soprano / Character voice.

Sweet, absent-minded, and delightfully clueless after being hit on the head with a crucifix. Requires strong comic improvisation skills and playful personality. Often interacts directly with the audience.

SISTER MARY LEO

Female, late teens–30. Light soprano. Dancer.

The novice nun who dreams of being a ballerina. Requires strong dance ability (ballet/tap helpful), youthful energy, and strong singing voice.

FATHER VIRGIL MANLY TROTT

Male, 30–60. Character singer.

The parish priest hosting the Christmas TV special. Comic role with lots of personality. Improvisation and audience interaction skills important.

LOUISE, MARIA, JOHN, & BILLY

Male & Female, Approximate ages: 8-14. Singers, Dancers

Mount Saint Helen's students

AND THEN THERE WERE NONE ▪ January 21, 22, 23, 24, 2027

by Agatha Christie

REHEARSAL WINDOW: December 21st – January 19th

Stage Direction by Brian Shetterly

▪ **SYNOPSIS** ▪

And Then There Were None is Agatha Christie's dramatic adaptation of her best-selling novel. A group of ten people gather at the mansion on Soldier Island, just off the coast of Devon. They are invited under a variety of

pretenses: for employment, for a detective case, or just for a good time. Before the party truly gets under way, a recording plays that accuses each guest of murder. Baffled, these strangers realize that they have no idea who their host is, and when the first guest is murdered, they understand that they have been brought to the island by a maniac who intends to dispense his own perverted form of justice.

Ten little Soldier boys went out to dine;
One choked his little self and then there were nine.
Nine little Soldier boys sat up very late;
One overslept himself and then there were eight.
Eight little Soldier boys traveling in Devon;
One said he'd stay there and then there were seven.
Seven little Soldier boys chopping up sticks;
One chopped himself in halves and then there were six.
Six little Soldier boys playing with a hive;
A bumblebee stung one and then there were five.
Five little Soldier boys going in for law;
One got into Chancery and then there were four.
Four little Soldier boys going out to sea;
A red herring swallowed one and then there were three.
Three little Soldier boys walking in the zoo;
A big bear hugged one and then there were two.
Two little Soldier boys playing with a gun;
One shot the other and then there was One.
One little Soldier boy left all alone;
He went out and hanged himself and then there were none.

Who is the killer? Is it Lombard, the mysterious regiment captain who abandoned his men? Could it be Armstrong, a doctor who has an intense interest in nervous disorders? What about Wargrave, a court justice with an eerily calm demeanor? Perhaps Vera, a young secretary with a heartbreaking secret? And who will survive this gathering and make it off the island? As time goes by, and characters fall away to the rhymes in “Ten Little Soldier Boys,” it is clear that the survivors can trust no one. Regularly produced and adapted for stage and screen, *And Then There Were None* is a mystery thriller that set the bar for the “whodunnit” genre.

■ CHARACTERS ■

JUDGE LAWRENCE WARGRAVE

Male, 60–75.

A retired judge. Intelligent, observant, calm, and authoritative. Appears frail but possesses sharp wit and strong presence. Requires subtle acting and ability to maintain mystery.

VERA CLAYTHORNE

Female, 20–35.

Former governess. Attractive, capable, and emotionally complex. Strong dramatic role requiring intensity, vulnerability, and growing hysteria as the play progresses.

PHILIP LOMBARD

Male, 30–45.

Confident, masculine, and slightly dangerous. A former soldier/adventurer with a cynical sense of humor.
Needs strong charisma and ability to play both charm and menace.

EMILY BRENT

Female, 50–70.

Rigid, moralistic, and unyielding. A deeply religious woman with strict views about right and wrong. Strong character role with sharp delivery and authority.

GENERAL MacKENZIE

Male, 55–70.

Retired military officer. Quiet, reflective, and burdened by the past. Requires thoughtful, restrained acting.

DR. ARMSTRONG

Male, 35–50.

A successful doctor with nervous energy and hidden guilt. Intelligent but increasingly anxious. Requires strong emotional range.

WILLIAM BLORE

Male, 35–55.

Former police inspector. Practical, suspicious, and blunt. Often tries to take charge but becomes increasingly uneasy. Strong character actor role.

TONY MARSTON

Male, 20–30.

Handsome, wealthy, reckless, and carefree. Charming but irresponsible. Small role, but important presence early in the play.

MR. ROGERS

Male, 40–60.

The butler. Proper, formal, and nervous. Appears loyal but hides anxiety. Requires controlled, understated acting.

MRS. ROGERS

Female, 35–60.

The housekeeper. Quiet, frightened, and fragile. Often nervous and subdued. Needs strong atmosphere and emotional sensitivity.

BAREFOOT IN THE PARK ■ February 19, 20, 21, 22, 2026

by Neil Simon

REHEARSAL WINDOW: January 25th – February 17th

Stage Direction by Joshua Wilkinson

■ **SYNOPSIS** ■

Barefoot in the Park is one of the most beloved comedies of Neil Simon. Newlyweds Corie and Paul Bratter are over the moon to begin their life together in their new apartment in Manhattan. It may be small and a six-flight climb, the heating may be busted and snow may be falling through the skylight, but nothing can quash their newlywed bliss. Paul is a straight-laced lawyer and Corie a romantic free-spirit; nevertheless, opposites attract and the two are wild about each other. Corie decides to set her conservative widowed mother up with their eccentric, bohemian neighbor. A wild night ensues, one that highlights just how different Corie and Paul are. The young couple must learn how to accept and embrace their differences as they learn that marriage is no easy walk in the park.

▪ CHARACTERS ▪

PAUL BRATTER

Male, 25–35.

A young, straight-laced lawyer. Practical, cautious, and somewhat conservative. Loves his wife but struggles with her spontaneity. Requires strong comic timing with a grounded, realistic style.

CORIE BRATTER

Female, 20–30.

Paul's energetic, romantic, and impulsive new wife. Playful, emotional, and full of enthusiasm. Requires excellent comic timing, warmth, and strong emotional range.

ETHEL BANKS

Female, 40–65.

Corie's mother. Proper, cautious, and slightly lonely, but with hidden humor and warmth. Needs strong character acting and ability to play both comedy and tenderness.

VICTOR VELASCO

Male, 45–70.

The eccentric upstairs neighbor. Charming, flamboyant, mysterious, and theatrical. Big comic role. Requires strong personality, physical comedy, and excellent timing.

TELEPHONE REPAIRMAN

Male, 25–50.

A working-class repairman who must climb the many flights of stairs to the apartment. Small but very funny role. Good comic timing required.

DELIVERY MAN

Male, any adult age.

Brief appearance delivering packages to the apartment. Can be doubled with Repairman. Requires quick comic presence.

KING LEAR ▪ March 19, 20, 21, 22, 2026

at The Anderson Museum of Art

Script by William Shakespeare

REHEARSAL WINDOW: February 23rd -March 17th

Stage Direction by Rick Vale

■SYNOPSIS■

The aging King Lear resolves to turn his kingdom over to his three daughters, but only if each will tell him how much they love him. This test of eloquence and flattery yields consequences Lear little expects when his favored daughter Cordelia says nothing. Lear angrily disowns her, leaving himself vulnerable to the whims of his two older daughters. Ultimately, King Lear loses everything, including his mind, as he finds himself betrayed by the honeyed words and false promises that seduced him. His reason is shattered in the storm of violent emotion that ensues and King Lear is stripped of all that has defined him as a king.

Wandering about in the storm with only his fool to accompany him, King Lear discovers the essence of his own humanity whilst wrestling with his sanity. Cordelia returns with an army to rescue her father and his kingdom, but they lose the battle and Lear, all his daughters and more, tragically die.

■CHARACTERS■

KING LEAR

Male, 55–80.

A powerful aging king who divides his kingdom among his daughters. Proud, volatile, loving, and ultimately broken by betrayal. One of the most demanding roles in classical theatre. Requires great emotional depth, stamina, and strong command of Shakespearean language.

CORDELIA

Female, 18–30.

Lear's youngest daughter. Honest, loyal, and compassionate. Speaks plainly and refuses to flatter. Requires sincerity, strength, and emotional clarity.

GONERIL

Female, 30–50.

Lear's eldest daughter. Ambitious, ruthless, and calculating. Strong presence required. Must handle both political authority and emotional cruelty.

REGAN

Female, 25–45.

Lear's middle daughter. Cold, cruel, and opportunistic. Often more openly vicious than Goneril. Requires strong intensity and confidence.

THE FOOL

Male or female, any adult age.

Lear's court fool. Wise, funny, and deeply loyal. Speaks truth through humor. Requires excellent timing, clarity of speech, and emotional connection to Lear. Often doubled with Cordelia in some productions.

KENT

Male, 35–65.

A loyal nobleman who disguises himself to continue serving Lear after being banished. Honest, brave, and devoted. Requires strong classical delivery and authority.

GLOUCESTER

Male, 50–75.

A nobleman whose story parallels Lear's. Loving but easily deceived. Requires strong emotional range, especially in later scenes involving blindness.

EDGAR

Male, 20–35.

Gloucester's son. Kind, intelligent, and resilient. Spends much of the play disguised as "Poor Tom." Requires physicality, vocal range, and emotional depth.

EDMUND

Male, 20–40.

Gloucester's illegitimate son. Clever, ambitious, and manipulative. One of Shakespeare's great villains. Requires charisma, intelligence, and strong language skills.

ALBANY

Male, 30–60.

Goneril's husband. Initially passive, but grows into moral strength. Requires dignity and steady presence.

CORNWALL

Male, 30–60.

Regan's husband. Harsh, violent, and authoritarian. Strong character role.

OSWALD

Male, 20–50.

Goneril's steward. Obedient, sly, and self-serving. Good supporting role.

Miscellaneous Roles (often doubled, depending)

France

Burgundy

Messenger(s)

Servant(s)

Knight(s)

Officer(s)

Captain