

ROLLING WORLD PREMIERE

# LADY DISDAIN



## LADY DISDAIN

Written by **LAUREN M. GUNDERSON**

Directed by **SEAN DANIELS**

ASOLO REPERTORY THEATRE

# asolo rep

**JUN 6 -  
JUN 27,  
2026**

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The Rolling World Premiere of

# LADY DISDAIN

## LADY DISDAIN

Written by LAUREN M. GUNDERSON

Directed by SEAN DANIELS

Scenic Design  
LAWRENCE E.  
MOTEN III

Costume Design  
NICOLE JESCINTH  
SMITH

Lighting Design  
BRIAN J. LILIENTHAL

Sound Design and  
Original Music  
DANIEL ERDBERG and  
URSULA KWONG BROWN

Hair, Makeup,  
and Wig Design  
MICHELLE HART

Intimacy Coordinator  
SUMMER DAWN WALLACE

Casting  
MURNANE CASTING  
CHAD ERIC MURNANE, CSA &  
AMBER SNEAD, CSA

Stage Manager  
NIA DEONNA BENN

Assistant Stage Manager  
HANNA HAGERTY

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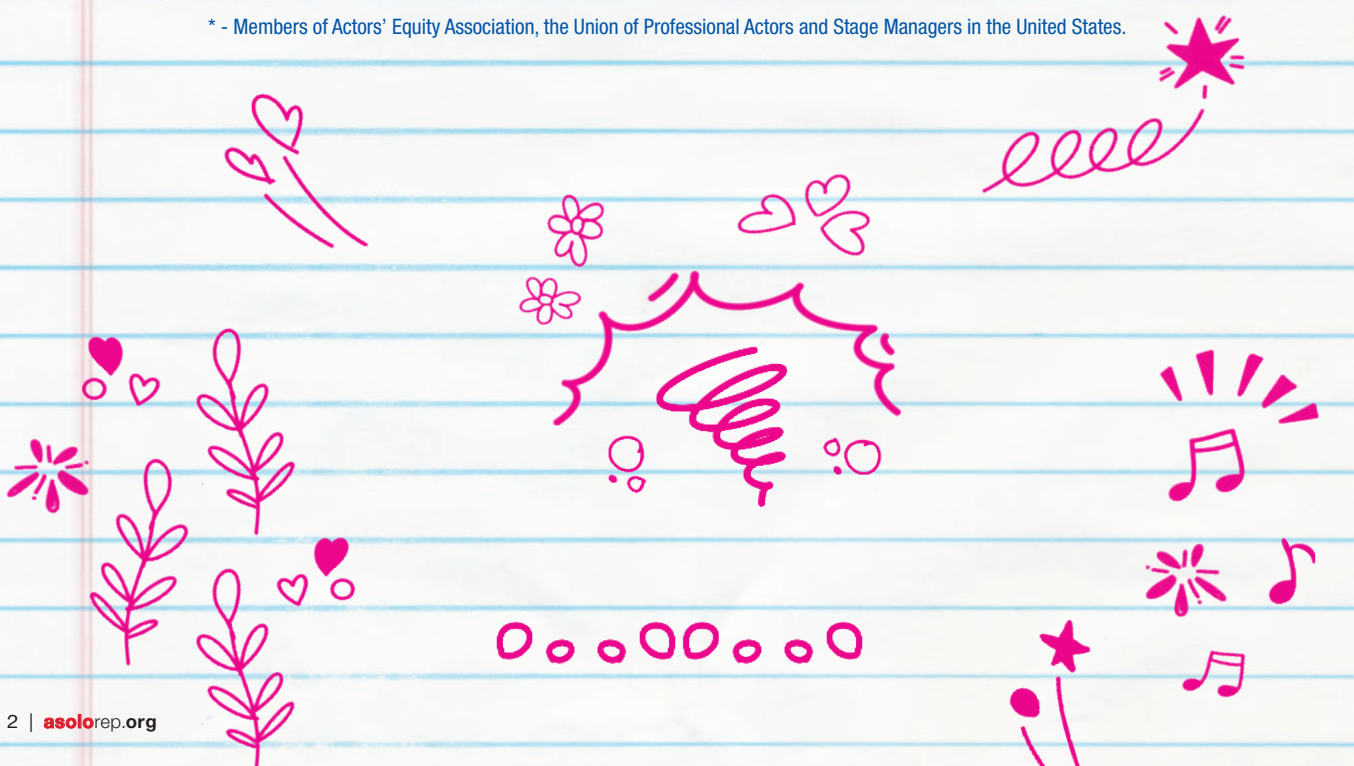
Doodle!

**CAST**  
IN ALPHABETICAL ORDER



	<b>SOPHIA ALAWI*</b> .....	Hannah
	<b>BEN CLARK*</b> .....	Claudio
	<b>VERONIKA DUERR*</b> .....	Beatrice
	<b>MICHAEL FLOOD*</b> .....	Pedro
	<b>CASEY MURPHY</b> .....	Ben
	<b>BRETT ASHLEY ROBINSON*</b> .....	Alice

\* - Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



**AFFILIATIONS**

Asolo Repertory Theatre is a member of the Theatre Communications Group (TCG), the League of Resident Theatres (LORT), the National Alliance for Musical Theatre (NAMT), Florida Professional Theatre Association (FPTA), the Arts and Cultural Alliance of Sarasota County and the Manatee County Cultural Alliance.

**UNION CREDITS**

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, the Stage Directors and Choreographers Society, and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



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# THE CAST

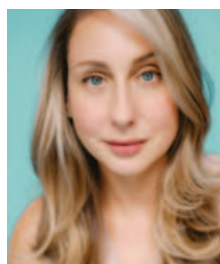


**SOPHIA ALAWI** (Hannah) is a Moroccan-American actress and recipient of a San Francisco Bay Area Theatre Critics Circle Award. Her Off-Broadway and regional credits include: *We Live in Cairo* (New York Theatre Workshop), *A Christmas Carol* (McCarter Theatre Center), *Nobody Loves You* (American Conservatory

Theater), *The Curious Incident of the Dog in the Night-Time*, *Evita*, *As You Like It*, *Twelfth Night*, and *Groundhog Day: The Musical* (San Francisco Playhouse), *The Sound of Music* (Hillbarn Theatre), *Somebody to Love* (Rubicon Theatre), *Spring Awakening* (Theatre Under the Stars), and *In the Heights* (Playhouse on Park). TV: *Law & Order: SVU*. Singer-songwriter developing a short film. @lioness.film | @sophiaintronaalawi



**BEN CLARK** (Claudio) is a Washington D.C. based performer from Gaithersburg, Maryland. He is an alumnus of the American University Musical Theatre program. His credits include: *Next to Normal* (Barrington Stage Company, Roundhouse Theatre), *Jersey Boys* (Toby's Dinner Theatre), and *The Last 5 Years* (Nextstop Theatre).



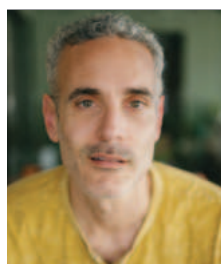
**VERONIKA DUERR** (Beatrice) is thrilled to be making her Asolo Repertory Theatre debut! This will make her 7th Gunderson production! In her 25-year career, she has dedicated herself to the creation of new plays. She has worked all over the country in new play workshops, performed in the world premieres of

multiple plays, directed and devised new plays, produced new plays, and written two plays of her own. Her favorite world-premiere roles include Lurlene in *The Tall Girls* (Alliance Theatre), Zoe in *Ripe Frenzy* (New Rep), Nan in *Exit, Pursued By A Bear* (Synchronicity Theatre), and Sloan in *Bleeding Hearts* (Theatrical Outfit). veronikaduerr.com



**MICHAEL FLOOD** (Pedro) is a classically trained actor, writer, and award-winning comedy creator whose work spans television, film, and theater. He holds an MFA from the Cleveland Play House/Case Western Reserve University. His screen credits include: *SEAL Team* (CBS), *Jamaal 2.0* (Here TV), *Guiding Light*, and acclaimed

stage productions such as *The Mountaintop*, *Angels in America*, *The African Company Presents Richard III*, and the Florida regional premiere of *The White Chip*. A proud dad, comic con cosplayer, and storyteller at heart, Michael creates bold, character-driven work that reflects the world we're sometimes afraid to face—and the future he believes we can shape together.



**CASEY MURPHY** (Ben) Currently based in Sarasota, Casey is making his first appearance with Asolo Repertory Theatre. His local credits include Urbanite Theatre, Westcoast Black Theatre Troupe, Florida Studio Theatre, and the Hermitage. Other credits include Prague Shakespeare Company, Utah

Shakespeare Festival, Colorado New Play Festival, Magic Theatre, Ensemble Studio Theatre, Eugene O'Neill Theater Center, Bigfork Summer Playhouse, Cohoes Music Hall, and Michigan Shakespeare Festival. Casey is a graduate of the University of Michigan. Website: CaseyMMurphy.com; IG: @case.murphy



**BRETT ASHLEY ROBINSON** (Alice) is a 2021 Pew Fellow as well as a Barrymore Award-winning actor, director, and theatremaker based in Philadelphia. She is the 2021 winner of the PEN America/Jean Stein Oral History Grant for her original work, *Re-Enactment*. She is a company member of Applied Mechanics,

an immersive theatre company based in Philadelphia, and a member of the HotHouse—the Tony Award-winning Wilma Theater's resident acting company. Much love to her partner David and dog Owen. Credits include: *The Appointment* (NYTW), *Twelfth Night*, *The Cherry Orchard*, *Fairview* (Wilma Theater), and *A Midsummer Night's Dream* and *Much Ado About Nothing* (Pennsylvania Shakespeare Festival).

# THE CREATIVES

**NIA DEONNA BENN** (Stage Manager) is a New Orleans-born stage manager, director, and theatre artist with over eight years of professional experience in regional theatre, touring productions, and live events. Her recent credits include Production Stage Manager for *1776*, *The Wiz*, *West Side Story*, and *Million Dollar Quartet*, along with national touring work on *Rent*. She is excited to make her first appearance with Asolo Repertory Theatre as Stage Manager for the world premiere of *Lady Disdain* and is honored to join the company for this new production. Nia remains committed to storytelling, collaboration, and creating strong theatrical experiences through thoughtful leadership and stage management.

**SEAN DANIELS** (Director) is an internationally known theatre director, writer, and Artistic Director known for new work and innovative community-based leadership. He is a Drama Desk Award-winner and has been a NYTimes Critics' Pick as a director and a writer. He is the Executive Director of the Recovery Arts Project. As a director, his work has appeared at Manhattan Theatre Club, and Lynn Redgrave Theatre (NYC), Southwark Playhouse and St. James (London), Club eX and Prince Hotel Shinagawa (Tokyo), Daegu Festival and Culture and Arts Theatre CT (Seoul), and many wonderful regional theatres around the U.S.A: Kennedy Center, Geffen Playhouse, ACT, Arena, Old Globe, etc. He is the former Co-Founder and Artistic Director of Dad's Garage in Atlanta, GA.

**ROSS EGAN** (Managing Director) is the Managing Director of Asolo Repertory Theatre, one of the nation's premier regional theatres. He holds an MBA and a BFA in Acting, and has built a distinguished leadership career in the American theatre, including founding Refuge Theatre Project, a Jeff Award-winning company in Chicago celebrated for its groundbreaking productions. His prior roles include Managing Director of Barter Theatre, one of the longest-running professional theatres in the country, and Director of Operations at the Illinois Shakespeare Festival. When not at work, he can be found on the ice hockey rink.

**DANIEL ERDBERG** (Sound Design & Original Music) is thrilled to be making his Asolo Repertory Theatre debut. His work has been heard in New York at The Public, City Opera, 92Y, Roundabout, City Center, Atlantic, and 59E59. Regional credits include: Pasadena Playhouse, Arena Stage, Geva, Milwaukee Rep, The Geffen Playhouse, ACT, Merrimack, Virginia Stage, and Long Wharf, as well as productions in Korea, Japan, China, Canada, and Cuba. Broadway associate credits include: *The Iceman Cometh* (Tony

Nomination), *Significant Other*, *Violet*, *The Glass Menagerie*, *A Streetcar Named Desire*, *The Heiress*, and *The Nance* (Tony Win). Daniel is a member of IATSE, USA829, SDC, and the Lincoln Center Director's Lab. He is a graduate of Northwestern University and former professor at Tisch/NYU.

**LAUREN M. GUNDERSON** (Playwright) has been one of the most produced playwrights in America since 2015, topping the list 4 times, including this year. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the William Inge Distinguished Achievement in Theatre Award, Lanford Wilson Award, Otis Guernsey New Voices Award, Jeff Award, and a finalist for the Susan Smith Blackburn Prize, the Arthur L. Weissberger Award, and John Gassner Award. Her plays, including *Silent Sky*, and musicals have been produced across the world, her anthology, *Revolutionary Women*, is published by Bloomsbury and she hosts the podcast "How To Playwright." She is an Emory and NYU graduate, a screenwriter, musical book writer, and children's author who lives in London. LaurenGunderson.com | @LalaTellsAStory

**HANNA HAGERTY** (Assistant Stage Manager) is very excited to be returning to Asolo Repertory Theatre! Her previous Asolo Rep credits include *Agatha Christie's The Mirror Crack'd* and *All is Calm: The Christmas Truce of 1914* as Assistant Stage Manager, *Much Ado About Nothing* on Tour as Stage Manager, and *Crazy for You* and *Dial M for Murder* as Stage Management Apprentice. Other credits include *Ring of Fire* and *The 39 Steps* at Drury Lane Theatre in Oakbrook, IL. She'd like to thank her parents, family, friends, and partner for their unwavering support, and Asolo Rep for welcoming her back!

**MICHELLE HART** (Hair, Wig, and Makeup Design) designs for Asolo Repertory Theatre and the FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach DramaWorks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, Westcoast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage, and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Justin Long, and Paul Downs. Music videos: "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *The Loyalists*, *Lady of the Manor*, *The Real Stephen Blatt*, and *Paradise, FL*.

# THE CREATIVES

**URSULA KWONG-BROWN** (Sound Design & Original Music) is excited to make her debut at Asolo Repertory Theatre. Previous designs include: the world premiere of *Stonewall* with NYC Opera, *King Lear* at the Wallis Annenberg Center in Los Angeles, *La Cage Aux Folles* at Pasadena Playhouse, and *Native Gardens* at Merrimack. As a composer, her work has been performed at Carnegie Hall, Miller Theatre, le Poisson Rouge, the Victoria & Albert Museum, and the National Portrait Gallery in London, as well as by festivals and ensembles across the country and around the world. Ursula received her Ph.D. from UC Berkeley and her B.A. from Columbia University. More info at [www.ursulakwongbrown.com](http://www.ursulakwongbrown.com)

**BRIAN J. LILIENTHAL** (Lighting Design) has designed over 350 productions including: 60 productions at Actors Theatre of Louisville (including over 25 world premieres), Alley Theatre, Arden Theatre Company, Arizona Theatre Company, Capital Rep, Commonwealth Shakespeare Co, Cincinnati Playhouse in the Park, Cleveland Playhouse, GEVA Theatre Center, Gloucester Stage, Hartford Stage, The Huntington Theatre, The Kennedy Center, Merrimack Rep (40 productions), Milwaukee Rep, Pasadena Playhouse, Playmakers Repertory Theatre, South Coast Repertory, SpeakEasy Stage, and over 30 productions at Trinity Repertory Company, among others. Opera: Long Beach Opera, Portland Opera (ME), Bard Summer Scape, and Berkshire Opera. He has won the Los Angeles Ovation Award for lighting design, as well as the 2016 Artistic Achievement Award from Merrimack Rep, and has been nominated multiple times for Boston's IRNE and Norton Awards. BFA: Emerson College. MFA: California Institute of the Arts. Mr. Lilienthal teaches lighting design at Tufts University. He is an in-demand drummer in the Boston area working with country, indie-folk, jump blues, rockabilly, and americana bands in both live and recording situations.

**LAWRENCE E. MOTEN III** (Scenic Design) is making his design debut with Asolo Repertory Theatre. He works nationally, and his work has been seen on Broadway with *Chicken and Biscuits* (Circle in the Square) and off-Broadway with *Patience* (Second Stage) and *STEW* (Page 73). Recently he made his Washington National Opera debut with *Treemonisha*; other opera credits include productions at Santa Fe Opera, InSeries, Central City Opera, and Wolf Trap Opera. Regionally, his work has been seen at Shakespeare DC with *Merry Wives* (Helen Hayes Nomination), ten shows at The Old Globe in San Diego, and the West Coast premiere of *Purpose* at La Jolla Playhouse. He designed *Little Miss Perfect* and *Senior Class*, two world premiere musicals at Olney Theatre. He is a proud member of USA 829. [Motendesigns.com](http://Motendesigns.com) IG: @motendesigns

**MURNANE CASTING** (Casting) casts for Broadway, tours, and regional theatre. Current and recent projects include: *TINA-The Tina Turner Musical*, *Dear Evan Hansen*, *Mrs. Doubtfire*, *The Sound of Music*, *How the Grinch Stole Christmas*, and *Kinky Boots*. Developmental work includes: *Anne of Green Gables*, *The Boy Who Loved Batman*, and *Fremont Ave*. Murnane Casting regularly collaborates with major theatres nationwide, including: Arena Stage, Asolo Repertory Theatre, Bay Street, Denver Center, Goodspeed, and The Hollywood Bowl. Learn more at [www.MurnaneCasting.com](http://www.MurnaneCasting.com).

**PETER ROTHSTEIN** (Producing Artistic Director) directed *Fiddler on the Roof*, The US Premiere of *The Unfriend*, *Come from Away*, *Ken Ludwig's Lady Molly of Scotland Yard* (World Premiere), *Twelve Angry Men: A New Musical*, *Inherit the Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime* at Asolo Repertory Theatre. He works extensively as a director of theatre, musicals, opera, and new work development. For 25 years, Rothstein served as the founding Artistic Director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include: the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All is Calm: The Christmas Truce of 1914*, which had its off-Broadway debut in 2018, receiving the Drama Desk Award for Unique Theatrical Experience. Rothstein served on the board of directors for the National Alliance for Musical Theatre, *Alive and Kickin'*, and the Twin Cities' Ivey Awards. He holds degrees in Music and Theater from St. John's University and an MFA in Directing from the University of Wisconsin-Madison.

**NICOLE JESCINTH SMITH** (Costume Design) has both a Master's of Fine Arts (Univ. of Tennessee, '06) and a Bachelor's of Fine Arts (Univ. of Miami, '03) in Theatrical Costume Design. In 2020, she received an Emmy Nomination in Period Costume alongside the amazing design team for *Pose* Season two. Ms. Smith has worked on everything from Broadway to the Metropolitan Opera. Recently Nicole was the costume designer on Season one of *The Chair Company* (HBO). In 2026, her design was featured at The Denver Center for the Performing Arts in the world premiere of *Godspeed*. Ms. Smith also returned to The Alley to design *Fences* for their 2025-2026 Season. She is currently designing Season two of the hit Netflix series *Forever* in LA. Nicole continues to further her costume artistry in television & film, theatre, commercials, and live performance and is delighted to design another Lauren Gunderson world premiere for her Asolo Rep debut.

**SUMMER DAWN WALLACE** (Intimacy Coordinator) is returning to Asolo Repertory Theatre for her third season as Intimacy Coordinator, with past productions including: *Come from Away*, *Intimate Apparel*, *Beautiful: The Carole King Musical*, *Anna in the Tropics*, and *Dial M for Murder*. She is a founder of Urbanite Theatre and serves as its Producing Artistic Director. Urbanite directing credits include: *Monsters of the American Cinema*, *Scorch*, *Athena*, *Dry Land*, *Birds of North America*, *Northside*

*Hollow*, *Spaceman*, *No One is Forgotten*, *The Apiary*, and the world premiere of *Westminster*. Regional credits include 1st Stage, Vashon Repertory Theatre, Florida Repertory Theatre, Mad Cow Theatre, and Cumberland County Playhouse. She serves as Board Vice President of the Florida Professional Theatre Association and Adjunct Faculty at FSU/Asolo Conservatory.

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SHAKESPEARE  
45  
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BEANSTALK  
The Adventures  
of Jack &  
the GIANT

## SHAKESPEARE 45: ROM-COM

Conceived by Terrance Jackson

Directed by Joz Vammer

Shakespeare45: Rom-Com is a fast-paced, 45-minute celebration of Shakespeare at his most charming — filled with witty banter, mistaken identities, physical comedy, and a host of unforgettable lovers and fools. Featuring iconic scenes, sonnets, soliloquies, and songs, the show highlights the humor and playful chaos that define Shakespeare's comedies, where romance is only part of the fun.

Recommended for audiences in grade 7 through adults.

## BEANSTALK: THE ADVENTURES OF JACK AND THE GIANT

Written by James Monaghan and Terrance Jackson

Directed by Cat Brindisi

A castle in the clouds, a terrifying giant menacing the land, and a special young person facing the greatest adventure of their life with nothing but three magic beans and whatever courage they can dig up. Experience the beloved tale of *Jack and the Beanstalk* in this brand-new, thrilling adaptation that asks us all to dream bigger and climb higher.

Recommended for grades k-6 and their families.

# A NOTE FROM THE DIRECTOR

BY SEAN DANIELS

**LAUREN GUNDERSON** is one of the greatest playwrights of our time.

Many people think that's because she gets produced so much.

Sure, I'll give you that. Yes, she has been the most produced playwright in our country for multiple years in the past decade. Yes, she played all across our country, NYC and London.

But I think she's the greatest because she's always one step ahead of the zeitgeist. She was writing stories about women in history who had changed the world but hadn't gotten the credit they deserve... 15 years ago. Now, that's basically a genre unto itself.

So, what is she up to here? Showing us how Shakespeare was ahead of his time.

Yes, if you want to see it, *Lady Disdain* is a modern version of *Much Ado About Nothing*—and if you don't want to see it, you don't need to.

And yes, if you want to see that Lawrence Moten's set is inspired by the Globe Theatre, it is—and if you don't want to see that, that's ok also.

But what is impossible to miss is what is central to both *Lady Disdain* and *Much Ado*: the role that shame plays publicly and privately in keeping us sick and the patriarchy in place.

And this is where Lauren Gunderson is truly one of the greatest. She's writing about something that Shakespeare was talking about 400 years ago—as well as a subject we are just beginning to understand—and doing it in a way that feels like it's ripped from the headlines. Because it is.

Internet shaming, doxxing, and revealing private moments for the public feel like issues that were just created in the last 20 years; and yet in *Much Ado*, both Claudio and Don Pedro decide to shame Hero at her wedding, because it's the most public forum they have.

Sure, they could have talked to her privately, but where's the group mentality bloodsport in

that? Where are the likes and shares? Where's the opportunity to present yourself as the moral standard, the arbiter of correctness, regardless of (or despite) the accuracy of information?

And as we go through the show, you'll see there's a recovery subplot. There is no larger subject where shame literally keeps people sick than recovery stories. Alcoholism was technically named a disease in the late 50's...but is still nowhere near as thought about as diabetes, cancer, or HIV—other diseases you wouldn't dare keep quiet about and hope they go away.

So, what does Ms. Gunderson have to say about all this? She does what she does best: she talks about it without preaching. She enters the conversation without dominating it. She charms you into accidentally learning something. She shows us that the problems of today are the problems of 400 years ago—and while that may not solve them for us, it does make it seem less like a new enemy we've never met before. And that's a lot.

So, thanks to the Asolo Rep, that is where you are tonight. Watching one of the best of our generation wrestle with the newest and oldest topics around. Let's see what she and Mister Shakespeare have to say.



Asolo Rep's Summer Children's Musical Returns!

## THE WIZARD of OZ

YOUTH EDITION

CLICK YOUR HEELS,  
ADVENTURE AWAITS!

**JUL 8 – AUG 2**

### THE WIZARD OF OZ: YOUTH EDITION

By **L. FRANK BAUM**

With Music and Lyrics by

**HAROLD ARLEN** and **E. Y. HARBURG**

Background Music by **HERBERT STOTHART**

Dance and Vocal Arrangements by **PETER HOWARD**

Orchestration by **LARRY WILCOX**

Adapted by **JOHN KANE** for the Royal Shakespeare Company

Based upon the Classic Motion Picture owned by Turner Entertainment Co. and distributed in all media by Warner Bros.

Directed and Choreographed by **CAT BRINDISI**

Music Direction by **CARL HAAN**

THE WIZARD OF OZ: YOUTH EDITION is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

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# HUMANITY IS A GIDDY THING

BY JAMES MONAGHAN

The backdrop of Shakespeare's *Much Ado About Nothing* is the end of a war between humans. In Lauren Gunderson's modern remaking, the backdrop is a battle between vampires and witches. Or...at least a battle of the sexes between the performers working at the audio studio where this smash-hit romantasy novel is being recorded.

## So, what's "romantasy" anyway?

Trace the etymology of "fantasy," and you'll end up with the Ancient Greek verb "phantázein," which means "to make visible." Thus, when we daydream or fantasize, thoughts are made visible in our minds' eye. Fantasy bridges two worlds, the one we inhabit, governed by physics and human people, and the one we long for, where the impossible becomes possible.

In a literary sense, the genre of fantasy is distinct from fiction. While both are imagined,

fiction generally operates within the rules of reality and utilizes familiar settings you could perhaps visit. Ask the Encyclopedia Britannica for examples of fantasy, and it will offer *A Midsummer Night's Dream* by William Shakespeare (male, 1600), Jonathan Swift's *Gulliver's Travels* (male, 1726), J.R.R. Tolkien's *The Lord of the Rings* (male, 1954), T.H. White's classic Arthurian legend *The Once and Future King* (male, 1958), and... Sarah J. Maas's *A Court of Thorns and Roses* (female, 2015). These examples demonstrate at least two things: that the genre has fascinated us for many years, and that until recently, it has been very much a boys' club.

## Enter romantasy.

A portmanteau of "fantasy" and "romance," romantasy blends epic world-building with stories centered on love, desire, and relationships. And unlike traditional fantasy, this space is largely shaped by women. A survey of The New York Times bestseller lists over the last three years demonstrates that the subgenre is overwhelmingly dominated by female writers. Rebecca Yarros and Sarah J. Maas are far and away the most popular, but Danielle L. Jensen, Jennifer L. Armentrout, Callie Hart, and Carissa Broadbent have also



William Shakespeare  
(The like, OG fantasy King)!!

"I do love nothing in the world so well as you."

- Recommended Romantasy Books:
- o *A Court of Thorns and Roses* - Sarah J. Maas
  - o *Fourth Wing* - Rebecca Yarros
  - o *The Serpent and the Wings of Night* - Carissa Broadbent

experienced massive success. Driven in large part by online communities like BookTok, romantasy has become one of the most commercially successful literary genres today, outselling even traditional fantasy. In other words, if you aren't reading it, chances are good you know someone who is.

But romantasy's significance goes beyond sales. While sorcery and sensuality technically define the genre, at the center of nearly all these stories are powerful women with the agency and ability to control their own fate. Certainly, a change of pace from T.H. White's Guinevere or the women in Tolkien's fellowship.

With Lauren Gunderson, one of the most produced playwrights in the U.S. for much of the last decade, we are in expert hands to explore this exciting genre—in all meanings of the word. Through Lauren's witty dialogue and smoldering relationships, you may also discover what romantasy's appeal reveals about us and how we might have changed since Shakespeare's time... or not. For, as Shakespeare observed in *Much Ado* more than 400 years ago, "Man is a giddy thing..."

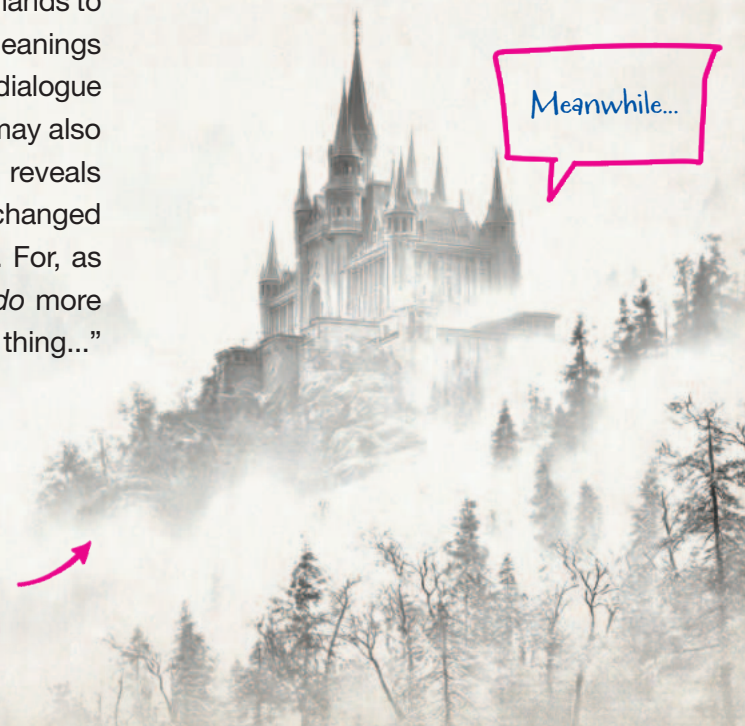


Strong FMC  
(FMC = Female Main Character)

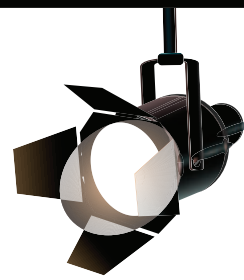
Central protagonist whose perspective drives the story, balancing a high-stakes fantasy plot with an intense, central romantic relationship.

Meanwhile...

Probably what every Dark Fantasy Castle looks like...



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Founded in 1991 as the first development in Lakewood Ranch, the Sarasota Polo Club has become a popular destination and an important part of the Sarasota and Lakewood Ranch social scenes. The 2026 Season of Sarasota Polo ended on Thursday, April 16th, and we look forward to welcoming you for our 2027 Season of Sarasota Polo. More information will be released in the fall of 2026. Please stay tuned! In addition to polo, the Sarasota Polo Club's spectacular grounds are home to a variety of community and social events including theater events, sporting events, charity fundraisers, corporate meetings and elegant weddings.



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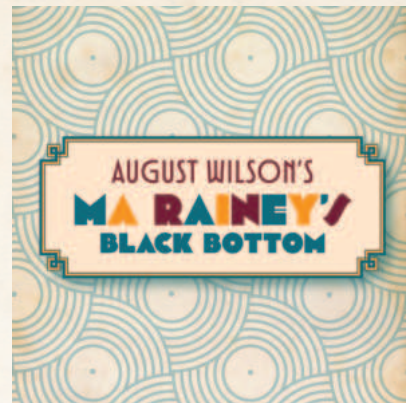
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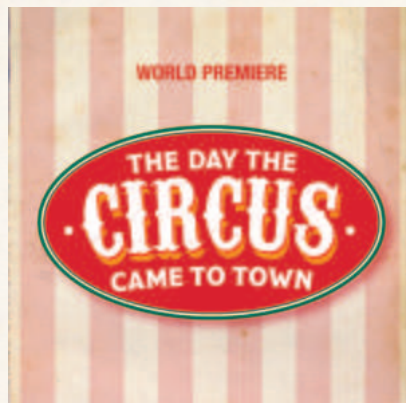
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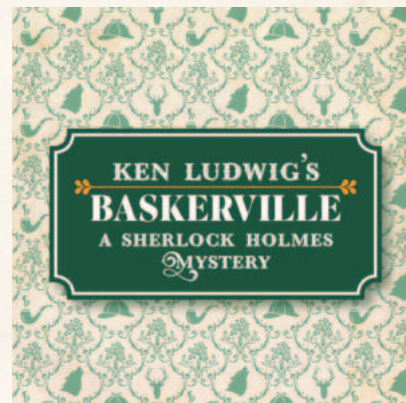
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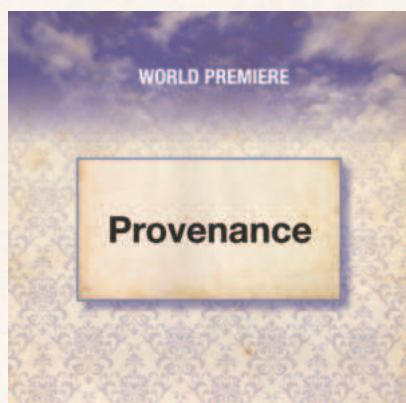


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