

NEIL SIMON'S

# LOST IN YONKERS



by Neil Simon

Don & Ann Brown Theatre

*Theatre To Think About*



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# A NOTE FROM BILL AND SUE ELLEN



Welcome to Neil Simon's Pulitzer Prize-winning *Lost in Yonkers* and the start of PBD's 25<sup>th</sup> Anniversary Season!

We're delighted that you've chosen to share in our silver jubilee. We hope that before you entered the theatre chamber, you spent some time enjoying our new, invigorating lobby, which brings you inside the world of PBD. In addition to making it more enticing, the modernization and versatility of the space is symbolic of the company's vitality as we look ahead to the next 25 years.

We spent our first 25 years growing into what we always wanted to be: a company that not only produces classic and contemporary thought-provoking plays, but provides quality educational programs to students in Palm Beach County, offers stimulating programs that engage the community, and is both an incubator for new plays and a showcase for world premieres.

That is the model that we plan to grow and enhance in the next 25 years. As you know, world premieres have been integral to our programming for several seasons, and they are now an important part of our profile. We will, of course, continue to produce an eclectic range of significant plays that underscore our credo of Theatre to Think About, which sets us apart from many companies not just in Florida, but around the country.

Our educational programs have become a particular point of pride, and it is our goal to continue to expand our initiatives. In 2021, a Commission on the Arts, assembled by the American Academy of Arts & Sciences, issued a report that confirmed what artists already knew. As David W. Oxtoby, then president of the Academy, wrote, "The report offers a clarion call . . . to recognize the vital role arts education plays in developing empathetic, well-rounded, and civically engaged individuals who are prepared to be active members of their communities and participants in our democracy." It's also a way of instilling a love of the arts and perhaps even future careers in the arts. Our programs have already had an enormous impact on students' lives, and we hope to become known as a leader and national model for arts education in schools.

It is also our aim to gain broader recognition throughout the country for the Perlberg Festival of New Plays, so that it becomes widely known as a major destination and nurturing environment for playwrights to develop their evolving scripts. It's especially crucial at this moment in time, as many theatres have had to eliminate or reduce new play programs due to cutbacks in state and federal funding. Of course, that has happened to arts organizations in Florida as well – there is zero funding for the arts in the current state budget – but we are determined to succeed through the help of foundations and the private sector.

If you are interested in supporting PBD's work with a contribution, please visit our eye-catching, easy to navigate, new website – another manifestation of the ways in which PBD is stepping into the future. [palmbeachdramaworks.org](http://palmbeachdramaworks.org)

*William Hayes*  
Producing Artistic Director

*Sue Ellen Beryl*  
Managing Director

*In Memoriam*



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September 3, 1945 - May 20, 2024

*In our hearts forever.*

# A Special Thank you

25TH ANNIVERSARY SEASON SPONSORS



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*We invite you to*  
**TAKE A SEAT**

At PBD, each performance elicits a compelling connection between the actors onstage and the audience. Now you can take that bond a step further: in honor of our 25th Anniversary, we're inviting you to **Take a Seat**. This ongoing campaign offers a unique opportunity for you to become an integral part – quite literally – of the theatre's very fabric.

With a gift of \$5,000, you can name a seat in our theatre for five years!

Each seat comes with an engraved seat plaque bearing your name or a dedication of your choice. You also have the option to choose your seat location (subject to availability).

When you **Take a Seat**, you're not just a spectator to the magic of theatre; you're an essential part of every performance, from the opening curtain to the final standing ovation, because your gift is helping us flourish. You are playing a role in our history, and you will receive donor recognition for five years.

**Seize this opportunity and take your seat today.**

Contact Sue Ellen Beryl at (561) 514-4042 ext 102 or email [sberyl@palmbeachdramaworks.org](mailto:sberyl@palmbeachdramaworks.org)

**Milestone anniversaries** tend to bring out the nostalgia in all of us. That's certainly true here at PBD. So, we're using this season's playbills to take a fond look back at our first 25 years, each in five-season segments. We begin at the beginning, taking you from 2000-01 to 2004-05, presenting five photos, one from each season, that bring back fond memories for us – and, we hope for you. And if you weren't with us back then, the photos give you a glimpse of what you missed.



**2000**



**2005**





## **2000-2001** *Wally's Café*

Playwrights: Sam Bobrick & Ron Clark | Director: Sue Ellen Beryl

Don't let the glum looks of William Hayes and Nanique Gheridian fool you. The final play of our first season spanned a 40-year period and was actually a gag-filled comedy – not exactly the kind of play one expects from PBD. But we were both trying to attract audiences and figure out who we were and what we wanted to be.

## **2001-2002** *Camping with Henry and Tom*

Playwright: Mark St. Germain | Director: William Hayes

This popular production featured (left to right) Jim McConville as Henry Ford, Charles Newman as Thomas Edison, and Hal Johnstone as Warren G. Harding. It was performed at our 45-seat theatre with a postage stamp-sized stage, yet we found room for a Model-T Ford. OK, not exactly. It was the back end only, designed by William Weld, who built many props for PBD over the years. It was made of wood, but the wheels were authentic, borrowed from a car collector. Our revival this season will undoubtedly look a lot different!

## **2002-2003** *Driving Miss Daisy*

Playwright: Alfred Uhry | Director: William Hayes

This heartwarming play with great name recognition was chosen to open the season in an attempt to attract more patrons and grow our audience. It did just that. Joan Turner and Marvin Gay played the iconic characters.

## **2003-2004** *Jacques Brel Is Alive and Well and Living in Paris*

Music: Jacques Brel | Director: J. Barry Lewis

Our first season in our new home on Banyan concluded with our first musical and the highest grossing show in the company's four-year history. The production featured (clockwise, from top left) Avi Hoffman, Lisa Manuli, Laura Turnbull, and Tangi Colombel. PBD received its first three Carbonell Awards, which boosted our recognition in South Florida.

## **2004-2005** *Seascape*

Playwright: Edward Albee | Director: William Hayes

This Pulitzer Prize-winner, Albee's most hopeful play, features two couples: a pair of humans, and a pair of human-size lizards. Margery Lowe and Michael McKeever were virtually unrecognizable in Erin Amico's extraordinary costumes.

# ***EXECUTIVE PRODUCERS***

Stephen Brown and Jamie Stern



# NEIL SIMON'S LOST IN YONKERS

# ASSOCIATE PRODUCERS

Elaine and Larry Rothenberg



## WHY WE GIVE



Palm Beach Dramaworks epitomizes what's best in professional theatre, offering thought-provoking stories, skilled acting and direction, and high production values. I try to see every production. The company's education programs and development of new works enrich our community and contribute to American theatre. I am proud to support Palm Beach Dramaworks.

**– Jon Maurer, Gil Maurer,  
and Gretchen Maurer**

# FOUND IN YONKERS

by Sheryl Flatow

In the opening moments of Neil Simon's *Lost in Yonkers*, brothers Jay and Arty are reluctantly hanging around the apartment of their terrifying Grandma Kurnitz, passing the time chitchatting about their unique relatives. Although the quick-witted Jay punctuates the conversation with humor, both boys are clearly uneasy and uncomfortable as they impatiently wait for their father, Eddie, to emerge from his mother's bedroom to take them home.

But they're not going home. Unbeknownst to them, their father turned to a loan shark for money to pay their mother's hospital bills during the final four months of her life. Now, Eddie is about to hit the road as a salesman to pay off his enormous debt. It's August, 1942, and he's been hired to sell scrap iron to factories in the south. With no one else to turn to, he needs his hard-hearted, unyielding mother to take in his sons, even though he's aware of the soul-crushing damage she did to him and his siblings – Louie, who's tied up with the mob; Gert, who has breathing problems; and, especially, Bella, 35 going on 15 and still living with her mom.


*Lost in Yonkers*, which premiered on Broadway in 1991 and went on to receive both the Pulitzer Prize for Drama and the Tony Award for Best Play, is a funny and touching coming-of-age story that is both an exploration of the wounds inflicted by family, and a testament to the power of familial love and resiliency.

The Pulitzer Prize was a kind of validation for Simon, which seems odd considering

that he was indisputably the most popular and successful American playwright for a 30-year stretch during the last half of the twentieth century. In 1966, he had four plays running simultaneously on Broadway, and in 1983 a theatre was named after him. But for all his popularity – or perhaps because of it – critical acclaim often eluded him. Although he had his champions from his earliest plays, many critics brushed him off as too commercial, and scoffed at his stabs at seriousness. They accused him of going for one-liners rather than truth – the assumption being that it's impossible to do both – and of writing cardboard characters rather than flesh-and-blood people. In an interview six years after winning the Pulitzer, he was both dismissive of the disparagement and clearly bruised by it. Despite the overwhelming raves he received for *Lost in Yonkers*, he (accurately) paraphrased the first sentence of The Washington Post review: "After 30 years, Neil Simon still hasn't learned how to construct a play."

That absurdity notwithstanding, *Lost in Yonkers* is considered by many to be Simon's finest play. Among those who share that sentiment is Julianne Boyd, the founding artistic director of Barrington Stage Company – she stepped down in 2022, after 28 years – who is making her PBD directorial debut.

"I love this play," says Boyd in a Zoom conversation, shortly before the start of rehearsals. "I can't think of another play that intertwines comedy and drama so seamlessly. It's close to genius. He has



three plots going at once: the boys have to adjust to living with grandma. Bella wants to get married, and Louie wants to hide. The characters are layered and deep. They each have full scenes, and you never lose the through-line of any of them. The play deals with a dysfunctional family, but everybody loves one another – just in weird, different ways. It's a journey to get to that love."

Arty and Jay are the play's glue. They're onstage almost every moment, and we watch them grow during their 10 months in exile. Although Grandma has far less stage time than the boys, she is ever-present from the moment we meet her. A German-Jewish refugee with an autocratic demeanor, she's as scary to the audience as she is to her children and grandchildren.

"It's a very difficult role," says Boyd. "I think we begin to develop some sympathy for her when we learn about her life; let's just say that the world has not been kind to her. But she protects herself from further tragedy by closing up, which does a great disservice to her children. The challenge, which we will investigate during rehearsals, is to show something other than her disappointment and anger. Even just a little crack that tomorrow will be a different day could be enough."

Equally demanding is the part of Bella. In his memoir, *The Play Goes On*, Simon wrote that "her mother kept her as a child through the force of her will."

"The challenge in playing Bella is that she has a woman's emotions and sexual desires, but has a 15-year-old's understanding of the world," says Boyd. "The secret, and this is true for all the characters, is to be

truthful. Bella's emotions have to be alive, and the audience has to fall in love with them. She wants something in life, and if we just play on what she wants, then the truth will come through. And it will be funny and sad at the same time, because we all see that she can't have what she wants. But she can't see it.

"I think by the end of the play, we come to understand this family," Boyd continues. "One of the things that Simon did so brilliantly is draw such a contrast between Eddie and Louie. Eddie is a good guy and cares so much, but he's a weakling." Grandma, not surprisingly, can't abide weaklings. "But Louie decided the only way to make it through this family is to lie a little, to be one up on his mother. And I think Grandma appreciates Louie, because she no longer messes with him."

It was very important to Boyd to ground this production in the period. "We're not winning the war in August of 1942," she says, "and I don't think that's something today's audience is necessarily aware of. It's a time when the country was very patriotic, and we will convey a sense of that. After Pearl Harbor, the car industry was stopped and manufacturers were told to build ships and airplanes, because we did not have enough to fight the Japanese. People were urged to give their steel, their scrap iron, and their extra pots and pans for the war effort. So, when Eddie goes off to sell scrap iron, he's not just making money, but doing something patriotic. In a way, by taking in Jay and Arty, even Grandma is helping with the war effort. The play is so rich. One of its major themes is survival, the idea that even in the most difficult or unfortunate circumstances, survival and, hopefully, acceptance are possible."



BILL BONE & CHRIS LARMOYEUX HELP INJURED  
PEOPLE GET THEIR LIVES BACK TOGETHER.

*The trick is growing up without growing old.*

— CASEY STENGEL

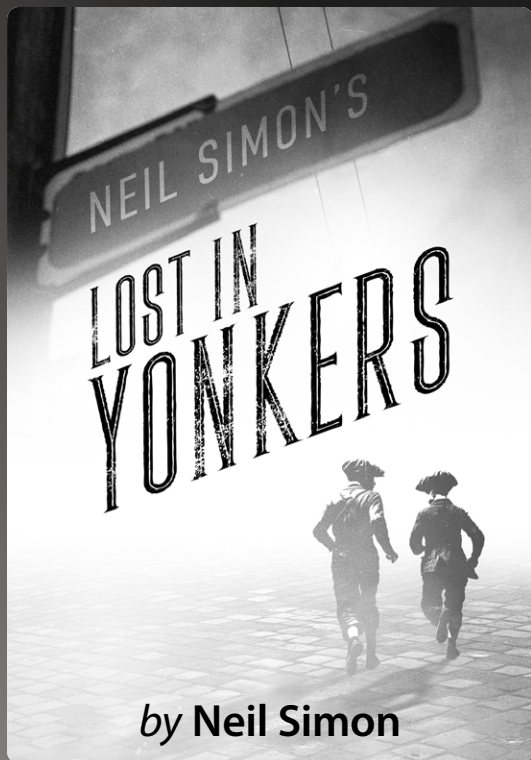


*When I grow up I want to be a little boy.*

— JOSEPH HELLER

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**Palm Beach Dramaworks**  
*presents*




**by Neil Simon**

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and Stage Managers in the United States.

William Hayes  
*Producing Artistic Director*

Sue Ellen Beryl  
*Managing Director*



*Theatre To Think About*

# LOST IN YONKERS

**by Neil Simon**

*Director*  
**Julianne Boyd**<sup>^</sup>

*Executive Producers*  
**Stephen Brown and Jamie Stern**

*Stage Manager*  
**Suzanne Clement Jones**\*

*Scenic Design*  
**Bert Scott**

*Costume Design*  
**Brian O'Keefe**

*Lighting Design*  
**Carolina Ortiz Herrera**

*Sound Design*  
**Roger Arnold**

*Dialect Coach*  
**Amanda Quaid**

*Casting Directors*  
**Pat McCorkle, CSA**  
**Rebecca Weiss, CSA**

# LOST IN YONKERS

by **Neil Simon**

## CAST

(In Order of Appearance)

<i>Jay</i> .....	<i>Will Ehren*</i>
<i>Arty</i> .....	<i>Victor de Paula Rocha*</i>
<i>Eddie</i> .....	<i>Patrick Zeller*</i>
<i>Bella</i> .....	<i>Fig Chilcott*</i>
<i>Grandma Kurnitz</i> .....	<i>Laura Turnbull*</i>
<i>Louie</i> .....	<i>Jordan Sobel*</i>
<i>Gert</i> .....	<i>Suzanne Ankrum*</i>

## SETTING

Yonkers, New York, 1942

There will be one 15-minute intermission.

## Production Crew

<i>Stage Manager</i> .....	<i>Suzanne Clement Jones*</i>
<i>Assistant Stage Manager</i> .....	<i>Bruce Linsler*</i>
<i>Wardrobe Supervisor and Wig Designer/Hair Stylist</i> .....	<i>Jane Lynch</i>
<i>Head Electrician</i> .....	<i>Dylan Carter</i>
<i>Audio Engineer/Technical Assistant</i> .....	<i>Keshin Martin</i>
<i>Stage Crew Lead</i> .....	<i>Julia Howe</i>
<i>Stitcher</i> .....	<i>Veronica Dalton</i>

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**LAURA TURNBULL (Grandma Kurnitz)** has appeared at PBD in *August: Osage County*, *Indecent*, *The Cripple of Inishmaan*, *Zorba!*, *A Delicate Balance*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (with

her daughter, Arielle Hoffman), and *Jacques Brel is Alive and Well and Living in Paris* (with her husband, Avi Hoffman). She was most recently seen in *A Rock Sails By* at Actors' Playhouse and *Cabaret* at Zoetic Stage (opposite her husband once again). Laura has worked at nearly every professional theatre in South Florida, including Maltz Jupiter Theatre, Theatre Lab, and GableStage, and she's looking forward to adding Slow Burn Theatre Company and New City Players to her resume this season. Laura has performed on Broadway, Off-Broadway, in national tours, regional theatres, and on television and film. She is a proud, long-standing member of Actors' Equity Association and SAG/AFTRA.



**FIG CHILCOTT (Bella)** is an actor/playwright and a lifetime member of The Actors Studio. She earned an MFA from The Actors Studio Drama School and a BA from Chico State University. She made her Off-Broadway debut in 2020 at

the Laura Pels Theatre in *72 Miles to Go...*, written by Hilary Bettis and directed by Jo Bonney. In 2023, she was featured in *The Weak and the Strong* at La MaMa and played Sylvie Cachay in *Modern Swimwear* at The Tank. That same year, she co-produced and was featured in *Areyto*, the first Latine production at The Actors Studio, which was celebrating its 75th anniversary. Fig is also a proud member of Actors Equity. Instagram: @figgie\_small.



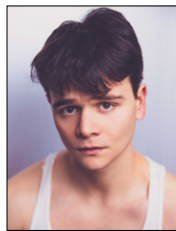
**JORDAN SOBEL (Louie)** is thrilled to be returning to PBD, where he was last seen as Mr. Marks in *Intimate Apparel*. He is based in Brooklyn, and has had the pleasure of performing Off-Broadway and regionally with such companies as

Huntington Theatre, American Repertory Theatre, Pioneer Theatre Company, Asolo Rep, Maltz Jupiter Theatre, Gulfshore Playhouse, the Virginia Theatre Festival, Penguin Rep, and Playhouse on Park, among others. Television: *The Marvelous Mrs. Maisel* (Amazon), *Julia* (HBO), and *The Village* (NBC). Jordan is a drummer and percussionist with over 20 years of experience, and is also a trained movement and fight designer. Jordan holds an MFA from the FSU/Asolo Conservatory for Actor Training, and a BA from Boston University. He is a proud member of Actors' Equity and SAG and is repped by The Collective Talent and Saks&. jordansobel.com



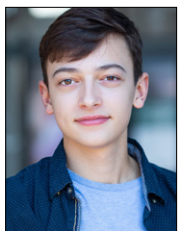
**PATRICK ZELLER (Eddie)** is making his PBD debut. He has performed with New York Classical Theatre, The Old Globe, Denver Center Theatre Company, Shakespeare & Company, and Florida Studio Theatre. He played Joey Novak

on *General Hospital*, and Derek Scully on both *Law & Order: SVU* and *Law & Order: Organized Crime*. Film credits include *Say Yes*, *Baby Steps*, *Virgin Alexander*, and *Just One More Kiss*, for which he won Best Actor at the Aphrodite Film Awards. You can hear him in hundreds of audiobooks across a host of genres. As a writer and producer, he co-created *Packed*, a web series about stay-at-home dads, available on Amazon and Tubi. Patrick has an MFA from the The Old Globe and University of San Diego Shiley Graduate Theatre Program, and a BFA from Emerson College. He is member of Actors' Equity and SAG-AFTRA.



**WILL EHREN (Jay)** is grateful to be in beautiful West Palm Beach making his PBD debut. New York/Broadway: *Radio City Christmas Spectacular* (Patrick). Regional: Premiere Stages' world premiere of *Linger* (Bobby) and Holmdel Theatre

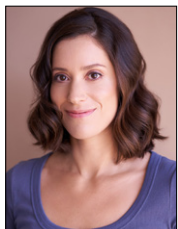
Company's production of *To Kill a Mockingbird* (Jem). Television includes *Law & Order: SVU*, *Wu-Tang: An American Saga*, and *FBI*. Will also leads the feature films *Bottom Feeders* (Dark Star Pictures) and *Out of My Comfort Zone*. BFA: Mason Gross School of the Arts at Rutgers University.



**VICTOR de PAULA ROCHA (Arty)** is thrilled to be making his PBD debut. He was most recently seen at the Kennedy Center as Harvey Johnson in *Bye Bye Birdie* and Off-Broadway at Classic Stage Company as Young Harry/

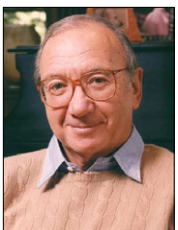
Sheldon Bushkin in *I Can Get It for You Wholesale*. Originally from St. Louis, he has 13 MUNY credits including *The Sound of Music* (Friedrich) and *Matilda* (Nigel). Much gratitude to the casting and creative teams for this opportunity. Love to my supportive friends and family, including manager John Mara Jr. Thank you to all the patrons that make every night on stage a gift! Norwalk Conservatory of the Arts, Musical Theatre Dance.

Instagram: @victor.depaularocha



**SUZANNE ANKRUM (Gert)** is thrilled to be joining PBD again, having appeared in *A Streetcar Named Desire* and the 2024 Perlberg Festival of New Plays. Regional credits: The Clarence Brown Theatre, WAM Theatre, Majestic Theater

(*Crimes of the Heart*), New Century Theatre, and HartBeat Ensemble (*GDP*). South Florida: *Murder on the Orient Express* at Maltz Jupiter Theatre, *Rotterdam* and *Skintight* at Island City Stage. Television: *Orange is the New Black*. Suzanne is a recipient of a 2024-2025 Artist Innovation Fellowship from the Palm Beach Cultural Council. She earned her MFA from the University of Tennessee and is a proud member of Actors' Equity. Love as ever to P, L, and C for the constant reminder of what truly matters in this world. Instagram: @smankr



**NEIL SIMON (Playwright)** Broadway: *Come Blow Your Horn*, *Little Me* (book), *Barefoot in the Park*, *The Odd Couple* (1965 Tony Award, Best Author of a Play), *Sweet Charity* (book), *The Star-Spangled Girl*, *Plaza Suite*, *Promises, Promises*

(book), *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine*

*Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song* (book), *I Ought to Be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues* (1985 Tony Award, Best Play), female version of *The Odd Couple*, *Broadway Bound*, *Rumors*, *Lost in Yonkers* (1991 Pulitzer Prize, Tony Award for Best Play), *Jake's Women*, *The Goodbye Girl* (book), *Laughter on the 23<sup>rd</sup> Floor*, *Proposals*, *The Dinner Party*, and *45 Seconds from Broadway*. Off-Broadway includes *London Suite*. Films: *Barefoot in the Park*, *The Odd Couple*, *The Out-of-Towners*, *Plaza Suite*, *The Heartbreak Kid*, *The Prisoner of Second Avenue*, *Murder by Death*, *The Sunshine Boys*, *The Goodbye Girl*, *The Cheap Detective*, *California Suite*, *Chapter Two*, *Seems Like Old Times*, *Only When I Laugh*, *I Ought to Be in Pictures*, *Max Dugan Returns*, *Brighton Beach Memoirs*, *Biloxi Blues*, and *Lost in Yonkers*.

Simon (1927–2018) was one of the recipients of the 1995 Kennedy Center Honors, and was awarded the Mark Twin Prize for American Humor in 2006.



**JULIANNE BOYD (Director)**

is the founding artistic director of Barrington Stage Company (1995–2022), where she directed many critically acclaimed productions including, most recently, Marc Camoletti's

*Boeing Boeing* and Brian Friel's *Faith Healer*. She has also directed many Stephen Sondheim musicals, including favorites *A Little Night Music*, *Company* (starring Tony Award-winner Aaron Tveit), *Follies*, and *West Side Story*. She directed the world premiere of Christopher Demos-Brown's *American Son* and the world premieres of Mark St. Germain's *Dancing Lessons*, *The Best of Enemies*, and *Dr. Ruth*, *All the Way* (starring Debra Jo Rupp), which later moved to Off-Broadway. She also directed BSC's smash hit production of *Cabaret*, which won six Boston Theater Critics Awards and later transferred to the Hasty Pudding Theatre in Cambridge. Boyd conceived and directed the Broadway musical *Eubie!*, based on the music of Eubie Blake, which starred Gregory Hines and garnered three Tony nominations. She also co-conceived and directed (with Joan Micklin Silver) the award-winning Off-Broadway musical revue *A... My Name Is Alice* (Outer Critics Circle Award) and its sequel *A... My Name Is Still Alice*. From 1992–1998,

Boyd served as president of the national labor union Society of Stage Directors and Choreographers. *Lost in Yonkers* is her PBD debut.



**SUZANNE CLEMENT JONES**

**(Stage Manager)** was named PBD resident stage manager for the 2024-25 season. She has been stage managing at PBD since *All My Sons* in 2011, the company's first production at the Don &

Ann Brown Theatre. Recent shows for PBD include *Trying*, *Lobby Hero*, *Topdog/Underdog*, *4000 Miles*, *The Belle of Amherst*, *Intimate Apparel*, *The People Downstairs*, and *Ordinary Americans*. At Maltz Jupiter Theatre: *A Christmas Carol*, *Beautiful: The Carole King Musical*, *42<sup>nd</sup> Street*, *Oliver!*, *Sweet Charity*, *A Funny Thing Happened on the Way to the Forum*, and *I Hate Hamlet*. As a lighting designer, productions include *The Subject was Roses*, *The Price*, and *That Championship Season* at PBD; *Cane* and *The Cha-Cha of a Camel Spider* at Florida Stage; *Death and the Maiden* and *The Birds* at Mosaic Theatre; and *Ring of Fire* at Arts Garage. She earned a Carbonell Award for her lighting design of *Dark Rapture* in 1995. Suzanne has an MFA in design from Northwestern University, is proud to be a member of Actors' Equity Association, and is presently leading the South Florida Equity community.

**BERT SCOTT (Scenic Design)** has previously designed *Trying* and *4000 Miles* for PBD. His Off-Broadway designs include *The Cocktail Hour*, *The Middle Ages*, *A Nervous Smile*, *Bass for Picasso*, *The Merchant of Venice*, *According to Goldman*, *The Unexpected Guest*, *The Artificial Jungle*, and *The Fourth Wall*. Regionally, Bert has designed for Orlando Rep, Orlando Shakespeare Theater, Florida Rep, North Shore Music Theatre, Theatre By The Sea, Stages St. Louis, Mark Twain Playhouse, North Carolina Shakespeare Festival, Triad Stage, Opera Company of Philadelphia, Nickelodeon, and Norwegian Cruise Lines. Bert holds a BS in electrical engineering from Virginia Tech, an MFA in theatre design from UNC – Greensboro, and is a Professor of Theatre at the University of Central Florida in Orlando. [bertscott.com](http://bertscott.com)

**BRIAN O'KEEFE (Costume Design)** began designing for PBD in 2009, became costume shop manager and resident designer in 2015, and has designed over 65 shows here. He has received 11 Carbonell Award nominations, winning for *Les Liaisons Dangereuses*, *The Lion in Winter*, and *A Doll's House*, and was a Silver Palm Award recipient in 2022. A graduate of UNC-Chapel Hill, he spent his earlier career as a patternmaker for the Shakespeare Theatre in Washington, DC and major costume houses in New York, including Barbara Matera, Ltd., Parsons-Meares, Michael-Jon Costumes, and Eaves-Brooks. He was later resident designer, principal patternmaker, and shop manager for Seaside Music Theatre in Daytona Beach, spending 16 years designing over 75 productions and supervising 90 more. Other regional design credits: Playmakers Repertory Theatre, Orlando Repertory Theatre, Winter Park Playhouse, St. Augustine's Limelight Theatre, University of Central Florida. Other regional patterning credits: Alabama and Utah Shakespeare festivals, and Stages St. Louis.

**CAROLINA ORTIZ HERRERA (Lighting Design)** is a Mexican-born and New York-based lighting designer for theatre, opera, and dance. Broadway: *Good Night, Oscar*. Regional: *Good Night, Oscar* (Goodman Theatre), *American Mariachi* (Alley Theatre and Arizona Theatre Company), *Born with Teeth* (Alley Theatre, Guthrie Theater, Oregon Shakespeare Festival), *Native Gardens* (Dallas Theater Center), *Everything Rises* (BAM and Royce Hall), *4000 Miles* and *Doubt: A Parable* (Westport Country Playhouse), *I and You* (Bristol Riverside Theatre), *Macbeth* (Merrimack Repertory Theatre), *The Railroad Children* (Northern Stage), and *Seven Guitars* (Yale Repertory Theatre). Other theatre: *Hedda Gabler* and *The Winter's Tale* (Bedlam); *Yellowman* (Billie Holiday Theatre), Audelco Awards nomination for lighting design; *Sweeney Todd* (Yale Dramatic Association); and *The Skin of Our Teeth* (Yale School of Drama). Dance and Opera: *Cruzar la Cara de la Luna* (Minneapolis Opera), *I as another* (Baryshnikov Arts Center); *Florencia en el Amazonas* (Shubert Theatre, CT), and *The Silent Lyre* (Lighten Theatre). Carolina is the lighting director for Calpulli Mexican Dance Company. Education: MFA, Yale School of Drama. *Lost in Yonkers* is Carolina's PBD debut. [carolinaortiz.com](http://carolinaortiz.com)

**ROGER ARNOLD (Sound Design)** is PBD's production manager. He has been a freelance sound engineer and designer for over 35 years. He is a voting member of both NARAS (the Grammys) and the Audio Engineering Society (AES.org). Roger became an educator of music technology in 2006 and was the senior music technology professor at the University of New Haven. During his tenure there, he designed and provided sound for *The Rocky Horror Show*, *How to Succeed in Business Without Really Trying*, and *Spring Awakening*. In 2018, he relocated to South Florida, and in 2019 he became sound engineer and resident sound designer for PBD, where his credits include *Trying*, *Death of a Salesman*, *The Cancellation of Lauren Fein*, *The Messenger*, *Lobby Hero*, *Topdog/Underdog*, *August: Osage County*, *The Science of Leaving Omaha*, *Twelve Angry Men*, *4000 Miles*, *The Belle of Amherst*, *Intimate Apparel*, *The Duration*, *Almost, Maine*, *The People Downstairs*, and *Skylight*. Other sound design credits include Empire Stage's production of *Tru*. BA in music and sound recording, University of New Haven. MA in music technology, University of Newcastle.

**AMANDA QUAID (Dialect Coach)** is making her PBD debut. Theatre includes *The Wanderers* (Roundabout Theatre); *Becky Nurse of Salem* (Lincoln Center Theater); *Translations*, *The Butcher Boy*, *A Touch of the Poet*, *Made by God* (Irish Rep); *Crumbs from the Table of Joy*, *Molly Sweeney* (Keen Company); world premiere of *Sense and Sensibility* (Bedlam); *Faith Healer*, *Cabaret*, *Boeing Boeing* (Barrington Stage Company); *Oliver!* (Sharon Playhouse); *The Approach* (Shakespeare & Company). Film and television: *The Chaperone*, *Non-Stop*, *Buckley's Chance*, *Echo*, *The English*, *NOS4A2*. [talkshopnyc.com](http://talkshopnyc.com)

**BRUCE LINSER (Assistant Stage Manager)** PBD acting credits include two world premieres (Evan Reynolds/Judge Howard in *The Cancellation of Lauren Fein* and Henk in *The People Downstairs*), Bill in *August: Osage County*, Juror 12 in *Twelve Angry Men*, and Artie in *The House of Blue Leaves*. Other favorite roles include Gavin in the world premiere of *Family Tree* (Plays of Wilton), John/James in *Love! Valour! Compassion!* (Island City Stage), Bob Cratchit/Ghost of Christmas Past in *A Christmas Carol* and Cliff in *Cabaret* (Maltz Jupiter Theatre), Man in Chair in *The Drowsy Chaperone* (The Wick Theatre), and numerous roles at FAU's Festival Repertory Theatre including Che in *Evita*, Bobby in *Company*, and Malvolio in *Twelfth Night*. As a director, favorite productions include *The Science of Leaving Omaha*, *The Spitfire Grill*, and *Woody Guthrie's American Song* (PBD), *Man of La Mancha* and *Avenue Q* (MNM Theatre Company), and *108 Waverly* (Plays of Wilton). Bruce was manager of The Dramaworkshop from 2017-24. [brucelinsler.com](http://brucelinsler.com)

**MCCORKLE CASTING LTD (Casting)** continues to strive for inclusivity and social awareness during its 35-year history, and is pleased to be associated with Palm Beach Dramaworks. Broadway: Over 50 productions including *On The Town*, *Amazing Grace*, *End of the Rainbow*, and *A Few Good Men*. Off-Broadway: Over 60 productions. Highlights include *Tribes*, *Our Town*, *Driving Miss Daisy*. Regional: Guthrie Theater, Barrington Stage, CATF, City Theatre (Pittsburgh), George Street Playhouse, and hundreds of theatres throughout the country. Feature films: Currently casting six films for theatrical release. Previous highlights: *Premium Rush*, *Ghost Town*, *The Thomas Crown Affair*, *Die Hard with a Vengeance*. Television: *The Amazons*, three films for Hallmark, *Twisted*, humans for *Sesame Street*, *Californication* (Emmy nomination), *Chappelle's Show*, *Strangers with Candy*, and more. [mccorklecasting.com](http://mccorklecasting.com)

**Actors' Equity Association** (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and state managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).



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Director of Education & Community Engagement  
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Gary Cadwallader  
Alessandra Lasanta  
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Technical Director  
Assistant Technical Director/Lead Carpenter  
Head of Properties/Shop Assistant  
Audio Engineer/Technical Assistant  
Costume Shop Manager/Resident Costume Designer  
Head Electrician  
Stage Crew Lead  
Wardrobe Supervisor and Wig Designer/Hair Stylist

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Doug Wilkinson  
Kira Barnes  
Saylor Novonglosky  
Keshin Martin  
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Dylan Carter  
Julia Howe  
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Resident Playwright/Literary Manager  
Resident Scenic Designer  
Resident Lighting Designer  
Resident Projection Designer  
Resident Scenic Artist  
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For more information contact Sue Ellen Beryl  
(561) 514-4042 ext. 102 or email [sberyl@palmbeachdramaworks.org](mailto:sberyl@palmbeachdramaworks.org)

# Support our **ANNUAL FUND**

At Palm Beach Dramaworks, we believe in the transformative power of live theatre.

Supporting our general operating fund is what keeps our mission thriving. The generosity of our patrons enables us to push boundaries with new works, engage young minds through our education programs, and create unforgettable theatre experiences for our audience.

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*Please consider giving to our Annual Fund by becoming a participant in the Sustainer Society or the Take a Seat campaign, a VIPBD, a Producer, or a Corporate Sponsor.*



*Please consider a donation  
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To discover all the benefits of our Annual Giving Programs, contact Sue Ellen Beryl at (561) 514-4042 ext 102 or email [sberyl@palmbeachdramaworks.org](mailto:sberyl@palmbeachdramaworks.org).



# Become a PBD Donor!

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**Your donation is greatly appreciated!**

Palm Beach Dramaworks is a 501(c)(3) not-for-profit corporation and gifts are tax-deductible to the extent provided by law. Federal tax ID #65-1040048. A copy of the official registration and financial information may be obtained from the Division of Consumer Services (800-435-7352 within FL). Registration does not imply endorsement by the state. Registration #CH15836.



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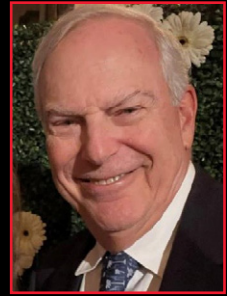
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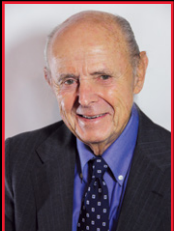
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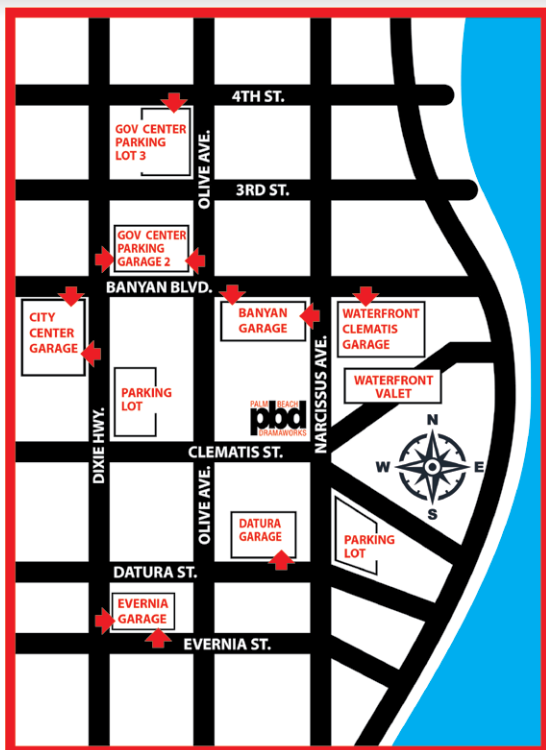
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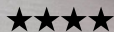
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2024-2025 Compass LGBTQ+ Community Center

# Events & Programs

Our mission is to engage, empower and enrich the lives of lesbian, gay, bisexual, transgender and queer (LGBTQ+) people and those impacted by HIV and AIDS.

## Opportunities Available For

- Internships
- Sponsorships
- Volunteering & Service Work
- Business Alliance Membership
- Diversity and Inclusion Training



## SAVE THE DATES!

November 22-23 • **'The Joy Ride'** Presented by CAN Community Health  
December 2 • **World AIDS Day Ceremony**  
December 8 • **Cocktails for Compass**  
February TBA • **The Legacy Project**  
February 3 • **Mr. & Miss Palm Beach Pride Pageant**  
March 29-30 • **Palm Beach Pride & Parade**  
April 5 • **Transgender Day of Visibility**  
June TBA • **The Stonewall Ball**  
July 25 • **Summertime Madness**

## Center Programs

- HIV Testing & Education
- Health Services
- Social & Support Groups
- Mental Health Services
- Business Alliance
- Youth & Family Services

## For More information

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## OUR MISSION

*Palm Beach Dramaworks believes in the transformative power of live theatre and is committed to producing classic, contemporary, and world premiere plays that entertain, enlighten, stimulate discussion, and illuminate our shared humanity. We are equally dedicated to creating new works and cultivating new audiences, upholding the original objectives of the regional theatre movement. We recognize and value the power of education, offering inspiring, life-changing programs for students, and thought-provoking initiatives for adults.*

## OUR VALUES

*We steadfastly strive to maintain a welcoming, inclusive, and supportive environment for our staff, for our artists, and for our patrons.*

## OUR VISION

*To enrich the lives of those in our community, and to be recognized nationally as a vigorous and vital company that produces meaningful theatre and transforms lives.*

## HONORARY DIRECTORS

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Ravi Chaturvedi  
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Larry Goldfein  
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by Ronald Harwood

**THE DRESSER**

**December 20, 2024 - January 5, 2025**

The co-dependent – if unequal – relationship between Sir, a renowned but fading actor, and Norman, his devoted, self-sacrificing dresser, is the heartbeat of this warts-and-all, tragicomic valentine to the transcendent magic of theatre.

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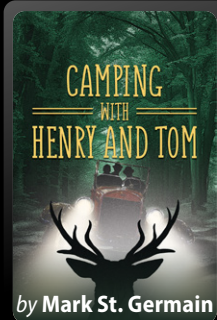


by Stephen Karam

**THE HUMANS**

**February 14 - March 2, 2025**

“A family play that is sort of infected by my love of the thriller genre,” is how the playwright once described this Tony Award-winning comedy drama, in which the foibles, fears, and fragilities of an American family play out with great insight, humor, and compassion.

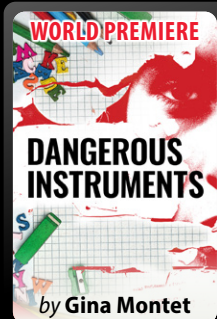


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**CAMPING WITH HENRY AND TOM**

**April 11 - 27, 2025**

A work of fiction inspired by an actual 1921 camping trip taken by Warren G. Harding, Henry Ford, and Thomas Edison – three men with starkly different personalities and world views – the play deals with issues and ideas that remain as relevant today as they were 100 years ago.



by Gina Montet

**DANGEROUS INSTRUMENTS**

**May 23 - June 8, 2025**

Laura, a single mother, finds herself thrust into a gripping battle against a broken system when her son, Daniel, spirals into darkness. She must confront a parent’s deepest fears and sacrifice everything to rescue Daniel from the brink of becoming America’s next tragic headline.

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