



THE SEAFARER

PALM BEACH
pbd
DRAMAWORKS

by **Conor McPherson**

Theatre to Think About

Don & Ann Brown Theatre



"The smallest act of kindness is worth more than the grandest intention."

—Oscar Wilde

Ushers are more than helpers. They're our goodwill ambassadors who welcome audiences, ensure safety, and help create a memorable experience. But the rewards don't stop there. Many of our ushers discover something unexpected: a sense of community, lasting friendships, and the joy of being part of something bigger than themselves. Plus, with special perks like "Bring a Friend" usher days, you'll have the chance to introduce someone new to the PBD experience and share the magic of live theatre.

There's never been a better time to step into the role that makes theatre possible, onstage and off.

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To learn more about becoming a PBD volunteer usher, contact Mindy Martin at 561-514-4042 x109 or mmartin@palmbeachdramaworks.org

From the Executive Director

Season's Greetings, and welcome to Conor McPherson's critically acclaimed *The Seafarer*. We are so delighted that amidst the bustle of the season, you've chosen to spend this time with us at Palm Beach Dramaworks.

We're closing out 2025 with a play set on Christmas Eve. This may not sound worth mentioning, except I believe that it's the first time we've done a holiday show at this time of year since our inaugural play, *Greetings!* in 2000. But it probably doesn't come as a surprise to you that, this being PBD, *The Seafarer* is not your typical holiday fare. It's off-beat and unsentimental, set in a squalid home in Ireland and featuring a group of very inebriated, ill-mannered, potty-mouthed lost souls. While you probably wouldn't want any of these guys at your holiday dinner table, visiting with them onstage is an absolute delight. Through all the gloom, the play is a lot of fun – and very funny.

In the end, despite its un-Christmasy surface, *The Seafarer* features the themes we've come to love and expect from holiday fare. It's about friendship, family, and fraternity. It's about loyalty, love, second chances, and redemption. It's about the unexpected gifts we can provide each other.

These are ideas always worth sharing – not just at this time of year, but every single day.



So, I'm toasting you: our loyal, loving, friends and family. You are the reason PBD exists. We are grateful to you every day of the year.

Merry Christmas! Happy Chanukah!
Happy Kwanzaa! Happy Festivus!

And a very happy, healthy New Year.

See you in 2026!

Rudina Toro

Executive Director



A SPECIAL
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Diane Perlberg



THE BAR @PBD
THE DRAMA STARTS HERE

Elevate Your Experience

Come one hour prior to curtain to enjoy happy half-hour in our lobby!

DUBLIN ACES

INGREDIENTS:

- 1.5oz Irish whiskey
- Splash orange juice
- 1oz cranberry juice
- Squeeze of lime
- 4oz ginger beer
- Chopped mint, cranberries, and rosemary

HOW TO MAKE:

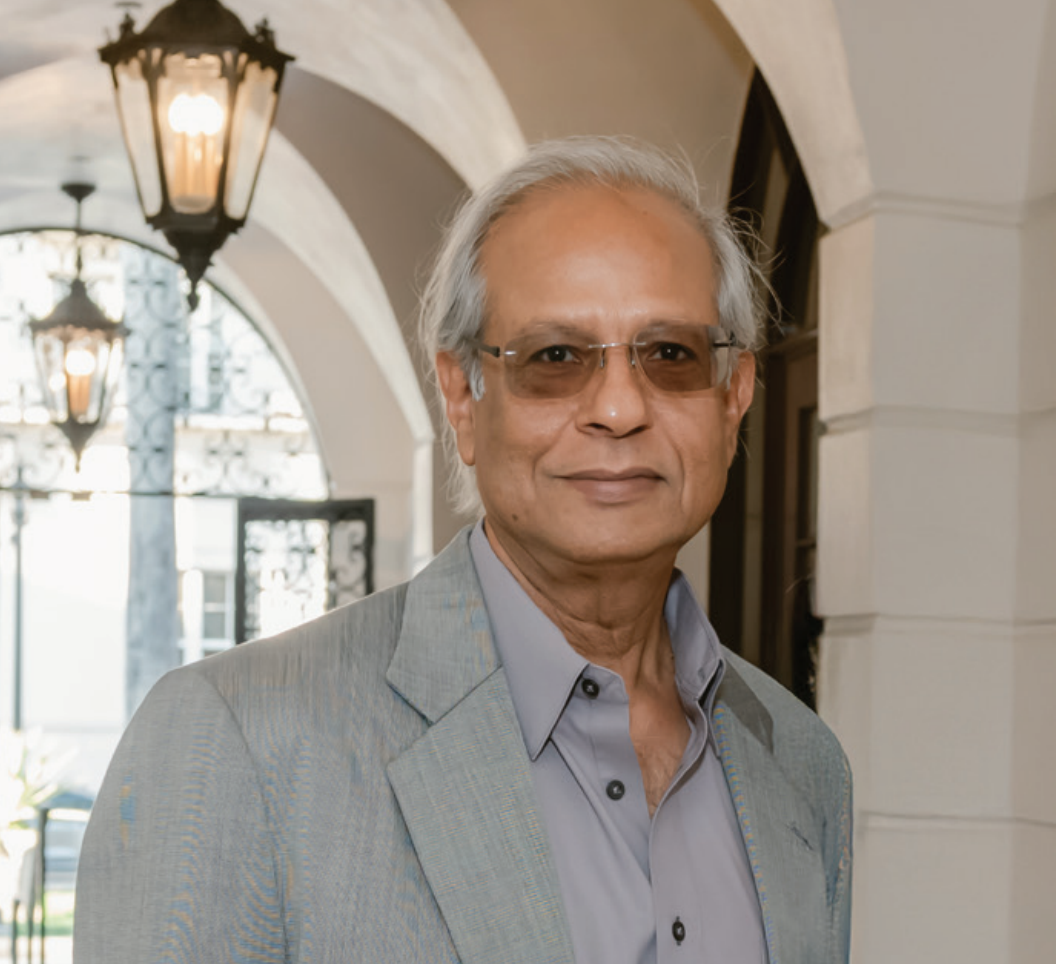
1. Add first 4 items to a copper mug.
2. Add ice to fill mug and stir a few times to combine.
3. Top with ginger beer.
4. Garnish with cranberries, rosemary, and mint leaves.

**PRE-ORDER NOW
FOR INTERMISSION:**



Scan this QR code with your phone to order ahead and pick up your items from the bar at intermission.





WHY I GIVE

“

I've been savoring plays at Palm Beach Dramaworks for 20 years. I admire the consistent, top quality of the productions and acting, and I applaud the company's grit in producing both classics and new plays throughout its 25-year history. I always appreciate the acting, the production, the sets, the costumes, the lighting, the ethos.

I give because I want to continue to savor this gem eternally. I give in the memory of my departed wife who got so much joy at PBD. I give because our contributions are always put to good use and have helped this jewel of our community stay in the black for 25 years.

I give because we are blessed to have a regional theatre of such high quality in our midst, and it's my responsibility to nurture Theatre to Think About.

”

— Ravi Chaturvedi

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PERLBERG FESTIVAL OF NEW PLAYS

This annual event features readings of five developing plays. Each reading is followed by a post-performance discussion in which patrons offer feedback.



JANUARY 9 - 11, 2026



Executive Producer: **DIANE PERLBERG**

Associate Producers: **SANDRA AND BERNIE MEYER**

Sponsored in part by the **MAURER FAMILY FOUNDATION** and
the **MAYOTTE FOUNDATION IN HONOR OF MARK PERLBERG**



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— FRIDAY, JANUARY 9 • 3:00 PM —

THE WAY NORTH

Written by: **TIRA PALMQUIST** | Directed by: **MARYA MAZOR**

When a lost, cold, and very pregnant Agnes stumbles on to a rural homestead in the Minnesota wilderness, Freddy Hanson doesn't hesitate to take her in. As the county's former sheriff, Freddy has dedicated her life to doing the right thing, to protecting and serving others. But when her new guest turns out to be a Sudanese refugee making a run for the Canadian border, the question of what it means to protect and serve becomes more complicated, and far more dangerous.

— FRIDAY, JANUARY 9 • 7:00 PM —

FAT MAN'S

Written by: **MATTHEW WEBSTER** | Directed by: **J. BARRY LEWIS**

When Winnie, a progressive small-town minister, inherits a building that houses a down-and-out tattoo parlor, she clashes with its grumpy owner, Fat Man. Their unlikely bond grows from conflict into friendship, but looming life changes threaten to unravel their friendship, their jobs, and the community itself. *Fat Man's* is a heartfelt play about love, tattoos, and finding grace in unexpected places.

— SATURDAY, JANUARY 10 • 3:00 PM —

PROVENANCE

Written by: **JENNIFER MAISEL** | Directed by: **CASEY STANGL**

The life of a sensual, unusual portrait from its beginnings in early 1900s German society, through its theft by the Nazis and its subsequent travels around the world. Canvas. Pencil. Paint. How can one piece of art tear at the hearts of generations?

— SATURDAY, JANUARY 10 • 7:00 PM —

HOW SHOULD A CONVERSATION BE?

Written by: **MALENA PENNYCOOK** | Directed by: **LILY M. WOLFF**

When Terry and Kati meet over coffee, their conversation is stilted but it's love at first sight. As the years go quickly by, their "conversation" continues and the two try, fail, and try again to find the right language for a meaningful connection. A profound, moving, and theatrically bold exploration of LGBTQ love that asks, "If every relationship is an ongoing conversation...how should that conversation be?"

— SUNDAY, JANUARY 11 • 1:30 PM —

PLAYWRIGHTS FORUM

A lively discussion with all five playwrights, hosted by Jenny Connell Davis. The event is free with the purchase of a ticket to any of the plays.

— SUNDAY, JANUARY 11 • 3:00 PM —

BOBBY ROBOTOWITZ & ALLISON PORTCHNIK

Written by: **MATT SCHATZ** | Directed by: **LIZ FISHER**

A struggling novelist and mother turns to a chatbot for writing help and a little emotional support. Soon the bot becomes her collaborator, confidant, and something that's difficult to define. What begins as comic relief spirals into a sharp, darkly funny exploration of creativity, connection, and how we use machines to get through the day.

TICKETS TO INDIVIDUAL PLAY READINGS FOR \$35
SUBSCRIBE TO ALL FIVE PLAY READINGS FOR JUST \$100

Did You Know?

There is an old saying that goes "England and America are two countries separated by a common language." The same could be said about America and Ireland, where English has been the predominant language since the late eighteenth century. But Irish colloquialisms, slang, jargon, and idioms infuse the English language on the Emerald Isle – and in Conor McPherson's *The Seafarer* – giving it a delightful richness and color. Many of the expressions, however, are likely unknown by or perplexing to Americans. So, we're here to help. Following are more than 30 Irish words and phrases found in *The Seafarer*, some or all of which may be new to you.

We hope you enjoy this mini-dictionary!

Banjaxed relationships: Banjaxed is Dublin slang for not working or broken. In another context, it can also mean drunk.

Bluebottle: A fly recognized for its metallic blue color. (The word is much better known as a derogatory term used to refer to police officers.)

Bonnet of a car: The hood of a car.

Chipper: A shop specializing in traditional fish and French-fried potatoes.

Come out of me road: Get lost or hit the road.

Crack: A good time, entertainment, and enjoyable conversation.

Da: Dad

Dodgers: Cookies (British biscuits), known as jammy dodgers, that are a sweet treat with tea. Jammy is a British/Irish slang term for lucky and a dodger is a scamp or scoundrel, making a jammy dodger a person who can talk himself out of any trouble.

Doing her nut: Ivan says of his wife, "Karen's completely doing her nut," meaning going crazy or losing her temper.

Doss Houses: Primarily an English term dating from Elizabethan times, doss houses were cheap lodgings for homeless people, the equivalent of flophouses in the US.

Eejit: Idiot

Flathulach: No, it's not what it looks like. Flathulach means lavishly generous.

Gobaloon: Fool

Good kip: "Kip" refers to sleep, and is derived from taking a nap in a brothel.

Hark at you: Asking the listener to pay attention.

Head-the-ball: Someone who is stupid, foolish, or mentally unstable. It derives from the effect of repeatedly headbutting a soccer ball (which in Ireland is called a football), i.e.: "He's always coming up with crazy ideas and never thinks before acting. He's a real head-the-ball."

Hole in the Wall: ATM machine

Jacks roll: Toilet paper. "Jacks" is common Irish slang for restroom or toilet.

Jo: Slang for taxi. Usually said as Jo maxi.

Laneway: A path or small narrow road bordered by stones. In this instance, it refers to an alley or road behind the house where the play is set.

Lorry: Truck

Lough Derg: The name of two Irish lakes. Richard says of his brother Sharky, "He'd have to drink Lough Derg dry" to get rid of all his pain.

Off-license serving hatch: An off-license is a retail liquor store, and the serving hatch is an outdoor walkup window where alcohol can be sold.

Old meths: Industrial alcohol that should never be imbibed. It's toxic and dangerous. "Meths" is a common term in Ireland for denatured alcohol, which is ethanol mixed with additives that is used

as a solvent, as fuel in camping stoves, and in making varnish. Nonetheless, it has been used over the years by some who could not afford the real thing. Its consumption can lead to serious health problems.

Pain in the bollocks: "Bollocks" is slang for male genitalia.

Poteen: Pronounced "pot-cheen," poteen is a very strong Irish distilled liquor that at one time had been illegal. The word is derived from the pot used to distill potatoes or grains. Antrim poteen is poteen that comes from the Antrim region.

Press: Cupboard

Pud: Short for pudding

Reefed me out: Colloquial expression meaning to be forcibly removed, or a rough or sudden extraction. "Reef" is a sailing term, meaning to reduce the area of a sail by rolling or folding part of it against the mast, typically during strong winds. The phrase "reefed me out" retains the idea of a sudden, powerful pull.

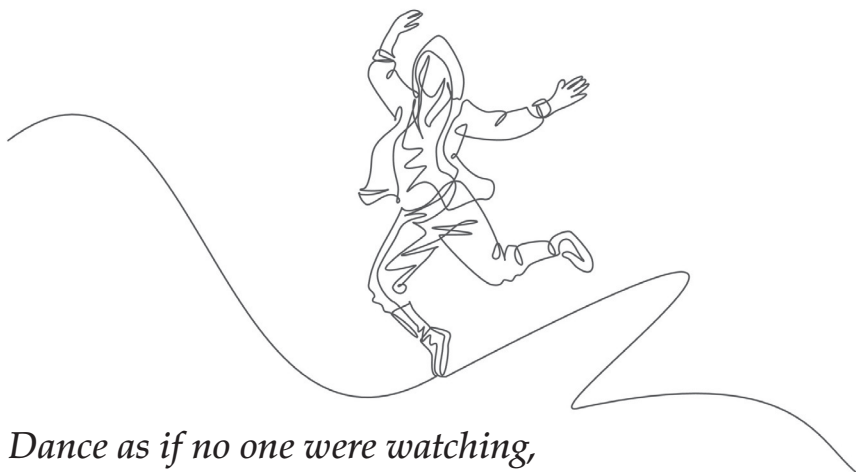
Shebeen: Originally an unlicensed bar where liquor was sold illegally. Today it refers to legit establishments that capture the essence of traditional Irish pubs.

Slash: Pee

Stick: Cane

Wanker: A derogatory, offensive word meaning someone who masturbates, or someone who is pretentious, inefficient, or useless.

With jar on him: "Jar" is Irish slang for a mug of beer or any alcohol served in a glass.



*Dance as if no one were watching,
Sing as if no one were listening,
Live every day as if it were your last.*

*And when you die,
may you half an hour be in heaven
before the devil knows you're dead.*

— IRISH PROVERB

Bill Bone is a native Floridian. He is recognized by the Florida Bar as a Board Certified Civil Trial Lawyer, an earned designation given to less than 1% of practicing lawyers. BillBone Law Group brings claims against insurance companies throughout the state of Florida, exclusively representing victims of negligence, car accidents, bike crashes, product liability, medical malpractice, and other honest matters involving injury or death. The main office is located at 550 South Quadrille Boulevard, 2nd Floor, West Palm Beach, Florida. For more information visit BillBone.com

Palm Beach Dramaworks
presents



The Seafarer was first produced at the Royal National Theatre, London, in 2006 and then at the Booth Theatre, New York, in 2007 directed by Conor McPherson.

The Seafarer is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatist Play Service imprint. www.dramatists.com

Original Music by Robert Waldman

New York Casting: Pat McCorkle, CSA /
Rebecca Weiss, CSA / McCorkle Casting Ltd.

William Hayes
Producing Artistic Director

Rudina Toro
Executive Director

PALM BEACH
pbd
DRAMAWORKS

Theatre To Think About

Director
J. Barry Lewis[^]

Stage Manager
Suzanne Clement Jones*

Scenic Design
Anne Mundell
Sponsored by Susan Schwartz

Costume Design
Brian O'Keefe
Sponsored by Toni & Martin Sosnoff

Lighting Design
Genny Wynn

Sound Design
Roger Arnold

Scenic Artist
Celeste Parrendo



The Director is a Member of
the STAGE DIRECTORS AND
CHOREOGRAPHERS SOCIETY, a
national theatrical labor union.



Appearing through an
Agreement between this
theatre, (Producer), and Actors'
Equity Association, the Union of
Professional Actors and Stage
Managers in the United States.

Palm Beach Dramaworks presents

THE SEAFARER

by **Conor McPherson**

CAST

(In Order of Appearance)

*James "Sharky" Harkin.....Declan Mooney**

*Richard Harkin.....Rob Donohoe**

*Ivan Curry.....Sheffield Chastain**

*Nicky Giblin.....Michael Mellamphy**

*Mr. Lockhart.....Rod Brogan**

PLACE

Baldoyle, Ireland near Howth Head Peninsula

TIME

Act 1: Christmas Eve morning and late afternoon

Act 2: Late on Christmas Eve night

Production Crew

*Stage Manager.....Suzanne Clement Jones**

Assistant Stage Manager.....Anna-Teresa Soto-Andujar

Wardrobe Supervisor and Wig Designer/Hair Stylist.....Jane Lynch

Stage Crew LeadVictoria Bockman-Pederson

Head Electrician.....Johanna Jackson



Appearing through an Agreement between this theatre, [Producer], and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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DECLAN MOONEY
(James “Sharky” Harkin)

is delighted to be back at PBD. Broadway: *The Seafarer*, *Stones in His Pockets*. Off-Broadway

credits include *The Shadow of a Gunman*, *The Playboy of the Western World*, and *Pigtown* at Irish Repertory Theatre; *Trust* at the Kirk Theatre; *Paddywack* at Mint Theater Company. Regional credits include *The Seafarer* and *A Christmas Carol* at Alley Theatre; *The Seafarer* at Capital Repertory Theatre; *Dancing at Lughnasa*, *The Pitmen Painters*, and *The Weir* at PBD. He also toured the US in *Philadelphia, Here I Come!* with Belfast's Lyric Theatre. Film and Television: *The Play-Act*, *Special Couple*, *Can Hitler Happen Here?*, *Sunburn*, and *Kings*. Declan is a graduate of The Neighborhood Playhouse School of the Theatre in NYC. Member of Actors' Equity Association, SAG/AFTRA. declanmooney.com



ROB DONOHOE (Richard Harkin)

Originally from New Mexico, Rob has lived in and worked out of New York City for the past 41 years. This

show marks his fourteenth production with PBD since 2012, including *The Pitmen Painters*, *The Little Foxes*, *Buried Child* (Carbonell nomination), *Tru*, *Death of a Salesman* (Willy Loman), and *Camping with Henry and Tom* (Thomas Edison). He has appeared at the Maltz Jupiter Theatre in *Glengarry Glen Ross* (Carbonell nomination) and *An Inspector Calls*. He has also been seen in Florida in the national tours of *Gigi* with Louis Jourdan, *My Fair Lady*, *Titanic: The Musical*, and *The Best Little Whorehouse in Texas* starring Ann-Margret. Broadway: the 1997 revival of *1776* and four seasons of *A Christmas Carol* at Madison

Square Garden. He has also worked Off-Broadway, regionally throughout North America, toured Germany for three years, received a Drama-Logue Award in Los Angeles for *Spoon River*, and was nominated for a Bay Area Theater Critics Award for *Grand Hotel*. TV: the mini-series *Masada*, *Third Watch*, *Law & Order*, *As the World Turns*, and *General Hospital*. Next year will mark his fiftieth year as a proud member of Actors' Equity Association.



SHEFFIELD CHASTAIN
(Ivan Curry)

Broadway: *White Christmas*, *Is He Dead?* National tour: *The 39 Steps*. Off-Broadway: Ricketts/Christie/Sax

in *Not Nobody* (upcoming, 59E59), Terrence in *Handle With Care* (West Side Theatre), Thomas Edison in *A Dangerous Personality* (Perry Street Theatre). Regional: 12 seasons with Florida Studio Theatre, including *Network*, *Troubadour*, *America in One Room*, *The Best of Enemies*, *The Savannah Disputation*, *The 39 Steps*, and *Around the World in 80 Days*; *Richard III*, *The Guardsman*, *A Most Dangerous Woman*, and *The Devil's Disciple* (The Shakespeare Theatre of New Jersey); *Dead Man's Cell Phone* (Cape May Stage); *The 39 Steps* (La Jolla Playhouse and Seattle Rep); *A Tuna Christmas* (Actors Theatre of Louisville); *The Drawer Boy* (San Jose Rep); *Sleuth* (Capital Repertory Theater); *Lonesome Hollow*, *Pursuit of Happiness* (Contemporary American Theater Festival); *MacBeth* (Berkeley Rep); and many seasons at Shakespeare festivals in Alabama, New Jersey, Nevada, Vermont, San Francisco, Lake Tahoe, and Santa Cruz. Film/TV: *The Deuce*, *Boardwalk Empire*, *30 Rock*, *Law & Order*, *Knights of Prosperity*, *Ed*, *Nash Bridges*, *As the World Turns*, *Charmed & Dangerous*.

**MICHAEL MELLAMPHY****(Nicky Giblin)** Theatre

includes *The Dead*, 1904 (Irish Rep, Dot Dot productions); *The Smuggler* (Irish tour, Irish Rep, Origin 1st Irish Theatre Festival, Martha's Vineyard Playhouse, Bloom's Tavern); *The Plough and the Stars*, *Shadow of a Gunman*, *Juno and The Paycock*, *The Seafarer*, *After Luke & When I was God*, *The Hairy Ape*, *The Field*, *Philadelphia, Here I Come!* (Irish Rep); *The Unsung Hero* (The Pigeon Theatre Company, Celtic Junction, Irish Center of Cincinnati); *The Smuggler* (The Cell Theatre, 1st Irish); *The Cure* (The Pigeon); *The Naturalists* (The Pond Theatre Company); *Guy Walks into a Bar* (1st Irish Best Actor Award); *Yeats In The Toilet* (Putting On Your Shorts); *The Last Days of Cleopatra* (Urban Stages); *The Prophet of Monto* (The Flea Theater and Axis Ballymun); *The Cure* (1st Irish Best Actor Award); *Dirty Money* and *In a Bucket of Blood* (Plays Upstairs); *Romeo and Juliet* (Petrolab Productions). Film/TV include *The Watchers*, *I Know This Much is True*, *Law & Order: SVU*, *The Good Wife*, and *Quantico*. Video game: *Red Dead Redemption 2*. Michael is a member of Irish Rep, co-founder of the Pigeon Theatre Company, and served as artistic director of Origin Theatre Company from 2021 to 2025.

**ROD BROGAN (Mr.****Lockhart)** is making his

PBD debut. Broadway: *Mauritius*. National tour: *Doubt*. Off-Broadway: *Beyond the Horizon*, *The*

Burial at Thebes (Irish Rep); *Mary Broome* (Mint Theater Company); *Treasure Island* (Irondale Center). Regional includes *The Lehman Trilogy*, *Network*, *American Son* (Florida Studio Theatre); *The Cocktail Hour* (Guthrie Theater); *The Night Alive*,

Ironbound (City Theatre); *Engaging Shaw* (Old Globe); *The Fox on the Fairway* (Riverside Theatre); *Other Desert Cities*, *Outside Mullingar* (TheatreWorks Silicon Valley); *Scott and Hem* (Contemporary American Theater Festival); *Hank Williams: Lost Highway*, *Incident at Our Lady of Perpetual Help* (Ivoryton Playhouse). Film: *The Winning Season*. TV: *Major Dad* (series regular), *Unforgettable*, *Oz*, *Third Watch*, *One Life to Live*, *Law & Order*. Video game: *Grand Theft Auto V*. Training: MFA, The Old Globe/University of San Diego. Instagram: @rodbrogan

**CONOR MCPHERSON****(Playwright)** Born in

Dublin in 1971, Conor McPherson was called "one of the greatest playwrights working

today" by former New York Times critic Ben Brantley. McPherson is also a director and screenwriter. A short list of his plays includes *Rum and Vodka*, *The Weir* (1999 Olivier Award for Best New Play), *The Good Thief*, *This Lime Tree Bower*, *Port Authority*, *Shining City*, *The Seafarer* (which marked McPherson's directorial debut), *The Night Alive* (New York Drama Critics' Circle Award for Best Play), *Girl from the North Country* (which McPherson directed and features the music of Bob Dylan), and *The Brightening Air*. His stage adaptations include Anton Chekhov's *Uncle Vanya*, August Strindberg's *The Dance of Death*, and Daphne du Maurier's *The Birds*. Screenplays: *I Went Down*, *The Actors*, *The Eclipse*, and *Artemis Fowl* (co-writer).

**J. BARRY LEWIS****(Director)** As resident

director, J. Barry has had the honor of shepherding over 45 productions here at PBD. It has been

a journey of continual discovery – the fluid changing nature of art. Patrons ask, “What has been your favorite production?” There are many, too many to mention. They also ask “Which production has been your least favorite?” And my response is, “There are many, too many to mention.” We journey onward, leaving a legacy of curiosity and satisfaction. For that, I remain grateful – to the creators of my life.



SUZANNE CLEMENT JONES (Stage Manager)

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 *The Mountaintop*, *Dangerous Instruments*, *Camping with Henry and Tom*, *The Humans*, *The Dresser*, and *Lost in Yonkers*. Suzanne is also 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.

ANNE MUNDELL (Scenic Design, sponsored by Susan Schwartz) Appointed resident scenic designer in 2023, Anne has previously designed *The Humans*, *The Dresser*, *Death of a Salesman*, *The Cancellation of Lauren Fein*, *The Messenger*, *A Streetcar Named Desire* (Carbonell Award), *Equus*, and *Arcadia* for the company. She designs scenery and has been venturing

into projection design. Genres include theatre, museum exhibitions, parade floats, industrial design, opera, symphony, and dance. She has worked for such organizations as George Street Playhouse, Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Maltz Jupiter Theatre, TheaterWorks USA, Pittsburgh City Theatre, Utah Musical Theatre, Carnegie Museum of Art, Quantum Theatre, The Hangar Theatre, Pittsburgh Civic Light Opera, St. Michael's Playhouse, Tennessee Rep, Black Hills Playhouse, and Players Theatre. Anne recently retired from Carnegie Mellon University's School of Drama, after 33 years as a professor and administrator. Awards include the Frankel Award for Contribution to the Arts, the Ryan Award for Meritorious Teaching, and the Hornbostel Award for Teaching Excellence. She was also named one of Pittsburgh's top eight professors. Anne was director and founder of Growing Theater Outreach, and co-founded the internationally recognized Roboceptionist Project, a collaboration between the CMU Robotics Institute and the School of Drama.

BRIAN O'KEEFE (Costume Design, sponsored by Toni & Martin Sosnoff) 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.

GENNY WYNN (Lighting Design) has worked in many venues all over the country. Some of her favorites include Riverside Theatre, FL; Mill Mountain Theatre, Roanoke, VA; Company of Fools, Hailey, ID; and Peach State Summer Theatre, Valdosta, GA. *The Mountaintop* marked her PBD debut. She has taught lighting design, sound design, and set design at Boise State University and Christopher Newport University. She has not only taught but worked for Bandit Lites, Hollywood Techniques, and the Mark Taper Forum. Genny wishes to dedicate all her work to her wonderful mentor, Pat Simmons. She thanks Pat for teaching her the glory of light!

ROGER ARNOLD (Sound Design) is PBD's production manager. He has been a freelance sound engineer and designer for 40 years. He is a voting member of both NARAS (the Grammys) and the Audio Engineering Society. Roger was an educator of music technology and was senior technology professor at the University of New Haven for 12 years. In 2019 he became the sound engineer and resident sound designer for PBD. His credits include *The Mountaintop*, *Dangerous Instruments*, *Camping with Henry and Tom*, *The Humans*, *The Dresser*, *Lost in Yonkers*, *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*, as well as PBD's Academy productions. Other recent sound design credits include Empire Stage's production of *Tru* and Plays of Wilton's production of *The Timekeepers*.

DAVID A. HYLAND (Fight Choreographer) is Chair of the Theatre Department at Palm Beach State College. He has been seen at PBD as Kent in *The Dresser*, Sheriff Deon Gilbeau in *August: Osage County*, The Visitor in *The Spitfire Grill*, Herr Fahrenkopf in *The Night of the Iguana*, Sam Craig in *Our Town*, Karl Lindner in *A Raisin in the Sun*, and Frank in *All My Sons*. Additionally, Dave was the assistant director on *Trying*, and fight choreographer for *August: Osage County*, *Twelve Angry Men*, and *Almost, Maine*, understudying the male roles in the latter. He has also been seen in South Florida at Theatre Lab, playing Roger in *Tar Beach*. Other notable credits include Edward in *Someone Who'll Watch Over Me*, Eddie in *Fool for Love*, and Benedick and Dogberry in a six-actor version of *Much Ado About Nothing*. David also performs regularly with an improv theatre group called Mod 27 and holds an MFA in acting from The Ohio State University.

JENNIFER BURKE (Dialect Coach) is Chair of the Department of Theatre Arts at the University of Miami and a voice and speech specialist in the Musical Theatre BFA program. Since 2009 Jennifer has been a member of the artistic team at the Texas Shakespeare Festival, where she has served as voice/text coach for more than 50 plays and musicals.

Jennifer works frequently at the Maltz Jupiter Theatre as an accent specialist; some favorite recent productions include *Murder on the Orient Express*, *Brighton Beach Memoirs*, *Steel Magnolias*, *Oliver*, and *Once*.

ANNA-TERESSA SOTO-ANDUJAR (Assistant Stage Manager) recently graduated cum laude from Florida Atlantic University, with a BA in theatre and a double minor in photography and cinematography. During her time at FAU, she studied costumes, stage management, props, puppetry, and stage combat. She became a certified Actor Combatant before graduation in 2024. In 2019, she earned certifications from the summer school program at the Royal Academy of Dramatic Arts. She is very proud to have joined the PBD staff as assistant stage manager; her most notable shows here are *The Mountaintop*, *Lost in Yonkers*, *The Dresser*, *The Humans*, and the One Humanity Tour. Other credits include working for the Broadway company Aurora Productions as wardrobe supervisor on *The Tempest* at the Colonial Theatre in Westerly, Rhode Island; stage manager for Prague Shakespeare Company's student show in Czech Republic; and stage manager for Theatre Lab's 2023 New Play Festival. Anna-Teresa is deeply grateful to her family, friends, and mentors who have assisted her every step of the way.

CELESTE PARRENDO (Scenic Artist) resides in Pittsburgh. Her work includes various facets of painting. She is

the scenic charge artist with Pittsburgh Public Theater, a muralist, and a stained glass painter at Hunt Stained Glass Studios in Pittsburgh. She has painted for Pittsburgh Opera, Pittsburgh Ballet, Civic Light Opera, several movies, and worked on the restoration of four historical theatres in Pittsburgh. She is recreating a ceiling mural in an 1880s residence, and earlier this year worked as a conservator technician on the murals at St. Nicholas Church in Millvale, PA. The glass studio where she works is recreating the 14 faceted stained glass windows, each 24' tall, for Tree of Life Synagogue in Pittsburgh.

McCORKLE CASTING LTD (Casting) 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

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 stage 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.



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Head of Properties/Shop Assistant
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Resident Lighting Designer
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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 with a gift of \$5,000 you can name a seat in our theatre for five years and receive donor recognition over that same period of time!

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).

Seize this opportunity and take your seat today.

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



There are many ways to support Palm Beach Dramaworks that go beyond financial gifts (which, of course, are always welcome). Like all theatres, PBD has many expenditures that the public isn't generally aware of, but are a sizeable part of our budget. So, we've initiated a wish list to give you an idea of the kinds of donations we could use that would make a big difference. Donations are tax-deductible!



Airline Miles: Help bring out-of-town artists to West Palm Beach.



Housing: Have a guest house, vacation home, or Airbnb? Housing with kitchens is needed for visiting artists staying two or more weeks.



Hotel Points: Another way to contribute to housing for out-of-town artists.



Cars: Visiting artists must be able to get around. At the very least, they need to travel from their temporary residences to the theatre or the rehearsal hall, and to the supermarket. Having our own vehicles would eliminate the need to rent a fleet of cars. Help!



Food, Gasoline, and Hospitality Gift Cards: Expenses for visiting artists add up in a hurry. Gift cards can ease their out-of-pocket costs.



Warehouse Space: We have an off-site warehouse where we build our scenery, but our storage space is limited. We need extra warehouse space where we can store furniture, props, and other production materials.



In-Kind Marketing: Do you publish a magazine? Do you own a print shop? Can you provide advertising opportunities or graphic design work? Let's talk!

Ready to Donate? Contact Sue Ellen Beryl at (561) 514-4042 ext 102.



SAVE THE DATE

Palm Beach Dramaworks' Annual Gala

HAVANA NIGHTS

Saturday, March 7, 2026

Gala Chairs: Joanna & Benjamin Boynton



PalmBeachDramaworks.org

Join us on a sultry tropical isle and support our biggest fundraiser of the season, as PBD brings the sights and sounds of Havana to West Palm Beach.

An evening of irresistible rhythms, vibrant colors, and Cuban flavors: The music is hot, the cocktails are cold, the cuisine is authentic – and the cause is dear to our hearts. Old Havana glamour meets Palm Beach sophistication on a vintage Havana night: Cigar rolling. Rum tasting. Salsa dancers. Domino players. Striking Cuban decor.

To sponsor, purchase tickets or learn more, please contact

Founder in Residence Sue Ellen Beryl at sberyl@palmbeachdramaworks.org



Support our Annual Fund

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 educational programs, and create unforgettable theatre experiences for our audience.

Please consider a donation at one of these levels:

\$100 | \$500 | \$1,000 | \$2,500 | \$5,000

★ BECOME A PRODUCER ★

Be an integral part of producing one of our productions. Individual and Corporate Sponsorship opportunities are available for:

\$10,000 Associate Producer | **\$15,000** Producer

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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.



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2025-26 Season

Julie Kleiner, Elisabeth Yancey, and Karen Stephens

Jason Nuttle Photography

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West Palm Beach,
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**Your donation
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Please let us know if you plan to:

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Please list my/our name as follows:

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A SNEAK PEEK AT PBD'S 2026/27 SEASON

Dates, times, and additional information will be provided in early 2026.*

ALBA (WORLD PREMIERE)

by ALEJANDRO RODRIGUEZ

Inspired by *La Casa de Bernarda Alba* by Federico García Lorca, *Alba* follows a strong-willed Cuban matriarch trying to hold onto control of her house in the face of myriad encroaching forces, including newfangled technology, impatient debtors, and a young suitor with suspicious motives. Narrated by her grandchild and set in working-class Miami, the play seeks to make sense of the unspoken secrets that led to a tragic family event. *Alba* was first seen at PBD as part of the 2025 Perlberg Festival of New Plays.

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TO BE ANNOUNCED

THE BIRTHDAY PARTY

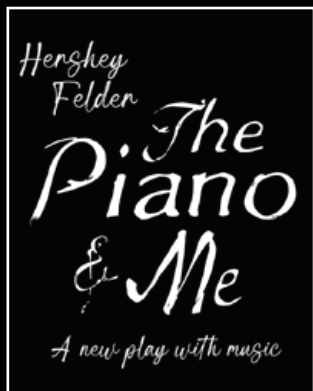
by HAROLD PINTER

This classic, absurdist, comedy of menace is set in a ramshackle boarding house run by Meg and Petey. Meg decides to throw a birthday party for their only border, Stanley, despite his objections. When two ominous strangers arrive, the celebration is transformed into a nightmare. Linguistically dexterous and full of the playwright's signature pauses and perplexing dialogue, the play is ambiguous, ambitious, funny, horrifying, and thought-provoking, with an ending that invites more questions.

BEN BUTLER

by RICHARD STRAND

The laughter flows in this historical – make that hysterical – comedy set in 1861 and inspired by an event in the life of colorful and controversial Benjamin Butler, a major general in the Union Army. His principles are tested when three escaped slaves come to him at Fort Monroe, VA, seeking sanctuary. Should he obey the law and send them back, or obey his conscience and perhaps change the course of history?



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Known the world over for his theatrical portrayals of great composers and musical storytelling, having premiered his now world famous play *George Gershwin Alone* right here in Palm Beach 25 years ago, Hershey Felder brings his most personal work to Palm Beach Dramaworks. *The Piano & Me*, a new play with music, features Felder playing Felder, as well as the many characters he's met along the way who made his art possible. He tells the story behind the story of his more than 30 years onstage, and features the music of Bach, Mozart, Beethoven, Chopin, Rachmaninoff, and others. This is the story of the joy, the heartbreak, the elation, the insanity, and above everything else, the music that drives it all.

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Become a member with a minimum pledge of \$5,000 over five years. For \$1,000 a year, you'll be recognized as a \$5,000 donor in our playbill and on our website for the next five years. For a pledge of \$10,000 or greater over five years, you'll receive additional acknowledgment in our lobby

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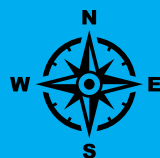
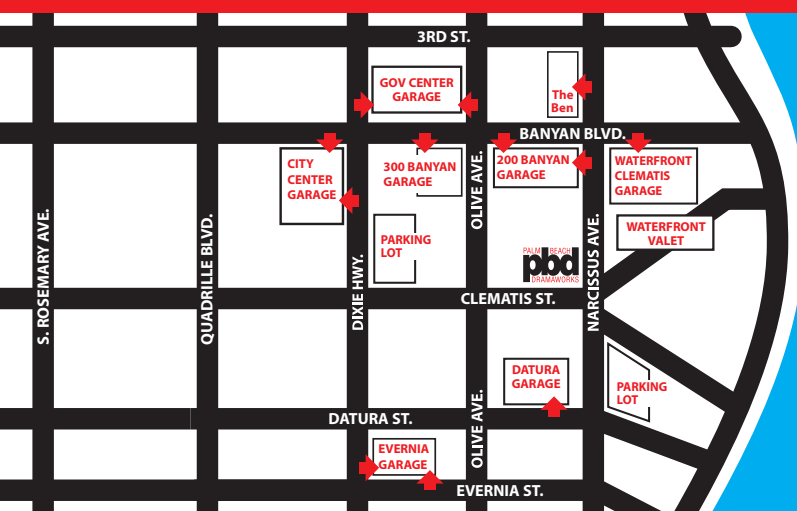
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Come one hour prior to curtain to enjoy happy half-hour in our lobby!

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200 Banyan Garage:

200 Banyan Blvd. between
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Distance: 0.1 mile. 🚶 = 3 minutes

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Visit our website for real-time driving and walking directions to the theatre.
PalmBeachDramaworks.org/box-office/directions-parking





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theAcademy@pbd: Rigorous training for aspiring actors and stage managers in grades 9-12, culminating in a production on our stage. Sponsored by Mary Keymer and the Sean Boneri Creative Fellowship.

One Humanity Tour: A middle school and high school touring program that uses storytelling with serious social themes to develop informed, thoughtful, and compassionate citizens.

Young Playwrights 10-Minute & 1-Minute Play Contests: A program that gives teens a creative voice in expressing their thoughts and ideas.

Free Student Matinees: School-day performances to PBD's productions. Sponsored by Susan and Joseph Biernat.

The 'Lit' Theatre Project:

An essay contest centered on a PBD production.

Sponsored in part by Kids' Dreams and the Virginia & Harvey Kimmel Family Fund.



The Legacy Project: In partnership with Compass Community Center, PBD works with Compass Youth on an annual LGBTQ+ intergenerational digital storytelling project. Sponsored by Macy's.



For more information contact Gary Cadwallader: gcadwallader@palmbeachdramaworks.org

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For more information and tickets to all programs, visit
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Tag us in a post sharing your favorite PBD memory - we'd love to see it!





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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.

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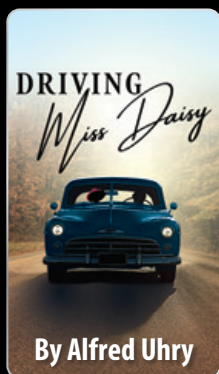


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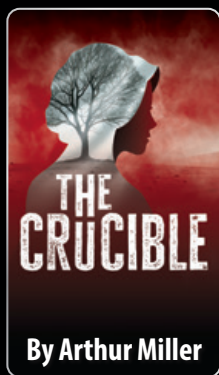
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