



Alba

PALM BEACH
pbd
DRAMAWORKS

by Alejandro
Rodriguez

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.

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From the Executive Director & Producing Artistic Director



Welcome and ¡Bienvenidos to the world premiere of Alejandro Rodriguez's *Alba* and the start of Palm Beach Dramaworks' 2026-27 season.

We're excited to open the season with this wonderful new work, which some of you may have seen as a reading at the 2025 Perlberg Festival of New Plays. That was several drafts ago, and

its appeal was apparent even then. The play tells the story of a Cuban American family living in Miami, but you'll recognize and identify with the characters and family dynamics regardless of your own background.

As many of you are aware, new plays are now integral to each PBD season, and we're thrilled that we have a second superb world premiere coming in December, Jennifer Maisel's *Provenance*. This unique piece about the life of a painting was introduced to PBD audiences during the 2026 Perlberg Festival. (The 2027 festival takes place March 5-7.) *Provenance* is a co-production with Asolo Repertory Theatre in Sarasota, and we hope these collaborations become an annual occurrence. As it happens, this season we're doing a second co-pro.

The Light in the Piazza, written by Craig Lucas (book) and Adam Guettel (music and lyrics), is a co-production with Riverside Theatre in Vero Beach. This romantic and deeply moving show is our first musical since the 2018-19 season, and it's a joy that we can fill the theatre with the sound of music not once, but twice. Coming up, following *Alba*, is a limited engagement of *Hershey Felder: The Piano & Me*, a play with music – lots of music. Since he first mesmerized West Palm Beach audiences 25 years ago with *George Gershwin Alone*, playing to sold-out houses for four months, Hershey has become a world-renowned artist. This latest production features him playing himself.

Last, but not least, are our final two plays of the season, Harold Pinter's classic comedy of menace, *The Birthday Party*, and Richard Strand's *Ben Butler*, a thoughtful and very funny play inspired by an event in the life of this little-known Union Army general.

As our audience continues to grow, our staff is always exchanging ideas about ways we can make your theatre experience even more special. We've got two new activities to offer you this season: Friday Social Club and The Bar@PBD membership. To learn about both, see page 39.

Finally, we want to extend a warm welcome to our new Board Chair, Beth Alcalde. Beth has been a member of the board since 2018, and if past is prologue, we know she'll do a great job. We also want to send a great big thanks to her predecessor, Carlton Moody, who was a delight to work with and labored tirelessly. That's true of our entire board, and we're equally grateful to them.

Thank you all for joining us at this performance and supporting PBD. Enjoy *Alba*.

Rudina Toro
Executive Director

William Hayes
Producing Artistic Director



WHY WE GIVE

“ We support Palm Beach Dramaworks because we believe theatre has the power to make us more thoughtful, empathetic, and connected.

Through its mission of Theatre to Think About and its dedication to community education and outreach, Palm Beach Dramaworks strengthens and enriches our entire community. ”

— Elaine and Tom Ermolovich



THE BAR@PBD
THE DRAMA STARTS HERE

Elevate Your Experience

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

Little Pink House

INGREDIENTS:

- 5 oz white rum
- 2 oz lime juice
- 4 oz guava nectar
- 1 oz simple syrup
- Fresh mint
- Sliced limes
- Club soda

HOW TO MAKE:

1. In a tall glass, muddle lime juice and simple syrup with a handful of mint leaves.
2. Fill glass with ice.
3. Add rum and guava. Stir.
4. Top with club soda.
5. Garnish with lime.



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.

In Memoriam



Ruth Baum

1938–2026

An enthusiastic arts supporter and dear friend, Ruth Baum will be forever missed at Palm Beach Dramaworks. Her generous gifts of time, talent, and treasure helped ensure our success over the many years she gave her support. Ruth created beauty in everything she touched. The void her passing leaves is immeasurable.



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Alba

BY ALEJANDRO RODRIGUEZ

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The Making of Alejandro Rodriguez's

Alba

by Sheryl Flatow

Alejandro Rodriguez has been writing ever since he was a child. "My parents tell a story of going to pick up my first-grade report card, and finding a rhymed poem I had left for them," he says. "It basically asked them to be nice to me and to remember that I had worked hard. I've written for as long as I have memory; it's the way I process the world. But I never considered becoming a professional, because it was just something that I did."

He got into acting in middle school at the suggestion of a teacher, studied acting at Juilliard and, after graduating, was a professional

actor for the next decade. But he never stopped writing. "I wrote performance poetry and spoken word, and I wrote for dance theatre. But I didn't write plays."

Rodriguez became associate artistic director for PlayMakers Repertory Company in North Carolina, where he was involved in new play development. "I would get new plays from agents and managers, I would read early drafts of plays, and I would go to festivals," he says. "I was suddenly immersed in the world of new plays, and I thought two things. First — and I guess this is a thought everybody has before they take a leap — 'I can do this.' The second, probably more important thing, was that I live in this sort of hybrid world between English and Spanish, as many in Miami do. I didn't migrate from Cuba, but I'm a first-generation kid and I grew up in a house that was more Cuban than American. And I realized that you don't see a ton of that onstage. What I mean is, very intergenerational stories — I grew up with four generations in my house — multilingual, always switching between languages. And I thought, 'Maybe I can make a contribution in a space that doesn't seem too crowded at the moment.'"

Rodriguez does just that with *Alba*, which takes its inspiration from two sources, Federico García Lorca's classic *La Casa de Bernarda Alba* and his own family. Narrated by Alba's grandchild, the play follows a strong-willed Cuban matriarch trying to keep control of her house and daughters in the face of myriad encroaching forces, including newfangled technology, impatient debtors, and a young suitor with suspicious motives. "It's the story of an immigrant mom in Miami fighting with everything she's got to hold her family together in a world that's changing frighteningly fast around her," says Rodriguez. "It's a play for anyone who's ever looked back at their childhood and wondered why their parents were the way they were. It's fast, it's funny, it's surprising — it's a workout for the heart!"

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"I thought I might be able to complicate the Lorca story in a way that's resonant with contemporary audiences."

—Alejandro Rodriguez

.....

The story is similar to Lorca's, but the details, the tone, and the singularity of each of the characters are very different from the source material. That's especially clear in the character of Alba herself, who in the original was not merely strong-willed but tyrannical. Still, it's not at all essential to be familiar with Lorca's play, written in 1936 and subtitled "a drama of women in the villages of Spain," to fully appreciate the world Rodriguez has created. That was evident during the 2025 Perlberg Festival of New Plays, where PBD audiences were introduced to *Alba*. The reading was such a success that it led to this world premiere production.

Rodriguez is a great admirer of Lorca's writing, and yet . . . "I've never seen a single Lorca production that I've liked," he says. "When I saw his work done in the U.S., it was all mood, very heavy and dense. And I often found the characters mean-spirited. I just thought, 'How can I like this playwright but not the productions of his plays?' That's when I began thinking about a modern adaptation.

"Then, in the summer of 2020, my abuela passed in the hospital," he continues. "Her death was partly related to Covid, and because of that we all had to keep our distance from her. We weren't allowed to be in the hospital with her when she passed. As I thought about her, I began to write down stories. And it occurred to me that she was kind of a Bernarda Alba type. Let me be clear: by that I mean she was a strong-willed woman who ran her house in a very specific way that others would probably evaluate and describe as tyrannical. But I loved my grandmother and she was very sweet with me. And that's where the adaptation was born. I thought I might be able to complicate the Lorca story in a way that's resonant with contemporary audiences."

The process began with Rodriguez seeking to understand the parallels between life in Lorca's rural Spanish villages in the 1930s and Miami's Cuban population in 2001. "If I'm telling the story of my family and I'm using the bones of this old play, I better understand what the analogs are," he says. "The central one is Bernarda Alba's fear-based behavior, some of it legitimate, some of it amplified in her imagination. Lorca wrote about fears of predatory men and of facing eternal damnation in the eyes of the Lord. There's a way of looking at Lorca's play and saying everything that Bernarda Alba does is based on fear that her daughters would end up in hell. My grandmother had fear of boys outside her home and the unfamiliar mores of her adopted country. So, you could say that my grandmother was also behaving out of a desire to protect her girls from what she imagined were monsters at the door."

For a few practical reasons, Rodriguez reduced the number of daughters to three from Lorca's five. He imbued them with warmth, feistiness,

humor, and sisterly affection that is apparent despite and during their many quarrels. "I found that with fewer sisters, I was able to build them into women with more dimension," he says. "All of us, men and women, can be sharp with the people we love, and at the same time, a moment later – especially in my household – you're cracking jokes with them. I realized I can write people that I know, I can write the women I grew up with, which is ultimately what I tried to do."

He gives a similar kind of grace to Alba herself, not by making her likeable or less domineering, but by showing another side of her that acknowledges her humanity. And he does that largely through a character known simply as the Poet, who is the play's narrator and guide. He is also Alba's grandson, Rodriguez's alter ego, and the only male in *Alba* – which is one more than in Lorca's play. It's the character he struggled with the most.

"I added a male character because I wanted to insert my perspective into the play, showing how my grandmother could also be sweet and funny, which I think rounds out her story." Asked if he thought twice about his decision, Rodriguez says, "I thought about it five or six times. I have always been very sensitive to the cost-benefit of the Poet being a man. I've always been adamant that the play should be led by a wonderful female director. After the first workshop, I actually wrote a version without the Poet. But the play lost the youthful naïveté of the man who had never considered how his aunts and mother and grandmother got to be the way they are. The questions he asks are so honest and innocent. He has deep empathy, and in some ways, it's me being me. It's a story that I know best, which is the Poet's perspective. That's why I preserved it. I needed a third party who was not around when the story being told was happening, and I couldn't figure out a way to get those shadings of Alba without him. So, after a while I made my peace with his presence. I just thought, 'I'm trying to kick you out of this play, young man, but you're sticking around.'"

Rodriguez started working on *Alba* in 2020, and there were several readings prior to the Perlberg Festival. He says he learned from all the actresses who worked on the play, and that with each new draft, the sisters "started taking on their own cadence and music." But the Poet continued to stymie him. "I had to find the right proximity and distance," he says. "There were times I would overload him. I had this whole story about the Poet, who he is and what he does. Then we'd do a reading, and people in the audience would tell me they thought it was his play and that they should be following him. Then I went too far in the other direction, and people would say, 'What is that dude doing here? He's not adding anything.' It was a big challenge."

One of the best things to happen to Rodriguez and the play was director KJ Sanchez. They were introduced by PBD Resident Playwright Jenny Connell Davis, and Sanchez directed the reading at the Perlberg Festival prior to directing the world premiere. "She's the perfect director for *Alba*," says Rodriguez. "In the first conversation that we had, she confessed that she didn't care for Lorca at all. And I said, 'Okay, you're going to direct the play.' I eventually won her over to this adaptation, and she told me, in no uncertain terms, 'Your play really crackles when we're spending time in the house with the sisters, when they're just being themselves with each other. That's what we want to see more of.' And now, you do."

Alba publicity shot. Clockwise: Standing, Maggie Bofill; Diana Garle; Erica Negron; and Dayana Morales. Photo: Jason Nuttle Photography



*"The truth will set you free,
but first
it will piss you off."*

— GLORIA STEINEM

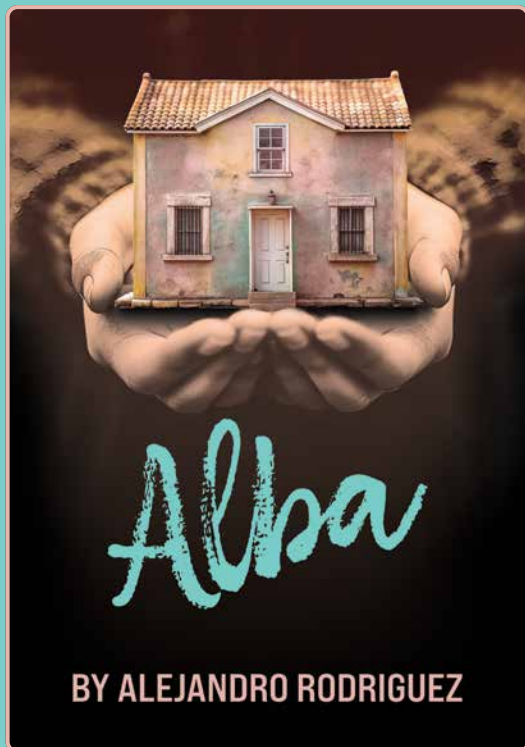


In life, in law, and on the stage:
facing the hard truths
is where real courage begins.

— BILLBONE

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



Alba World Premiere Production
Presented by Palm Beach Dramaworks
October 9–25, 2026

William Hayes, Producing Artistic Director
Rudina Toro, Executive Director

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



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Executive Director

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Theatre to Think About

Director
KJ Sanchez[^]

Stage Manager
Suzanne Clement Jones*

Scenic Design
Tanya Orellana[†]
Sponsored by Susan Schwartz

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

Lighting Design
Robert J. Aguilar[†]

Sound Design
Roger Arnold

Scenic Assistant
Danielle DeLaFuente[†]

Dialect Coach
Joel Rodriguez

Alba

BY **ALEJANDRO RODRIGUEZ**

CAST

(In Order of Appearance)

Poet **Matthew Ferro**
Yolanda **Barbara Bonilla***
Gladys **Mónica Quintero**
Alba **Maggie Bofill***
Adela **Diana Garle***
Amelia **Gianna DiGregorio Rivera***
Angie **Dayana Morales***
Josefina **Mary Lou Simo***

TIME

August 2001

PLACE

Unincorporated Miami-Dade County, Florida

Production Crew

Production Stage Manager **Suzanne Clement Jones***
Assistant Stage Manager **Carley Knotts**
Wardrobe Supervisor **George Alberto Pires**
Stage Crew Lead **Victoria Bockman-Pedersen**
Head Electrician **Johanna Jackson**
Scenic Artist **Liz Mitan**
Audio Engineer/Technical Assistant **Connor Madigan**



* 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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**MATTHEW FERRO (Poet)**

is a two-time New World School of the Arts alum (high school and college)! He is very excited for his PBD debut. Credits include

Summer Shorts 2026 (City Theatre), *How to Break in a Glove* (City Theatre), *If I Forget* (GableStage), *Bad Jews* (Main Street Players). If you like reading zany blogs about theatre/performance, visit rollingferro.com. @rollingferro

**BARBARA BONILLA**

(Yolanda) is elated to

be making her PBD debut. A proud Cuban American born and

raised in NYC, Barbara is a veteran of stage, film, and television. South Florida: *On Your Feet* (Riverside Theatre), *El Huracán* (GableStage), *Sweet Goats and Blueberry Señoritas* (Actors' Playhouse). Off-Broadway: *You've Got Hate Mail* (Triad Theater). Regional: *Real Women Have Curves* (Gala Theatre, DC), and the Pulitzer Prize-winning *Anna in the Tropics* (Barrington Stage, MA). This performance is dedicated to all the Cuban women who raised me with heart, humor, discipline, and sazón. Always to my husband Bob for his unending love and support. And a big thank you to Bill, Ale, KJ, cast, and crew for helping to bring Miami Cuban culture to life on the PBD stage. ¡Dale! barbarabonilla.com / @barbarabonillaactor

**MÓNICA QUINTERO**

(Gladys) is making her PBD debut. A Venezuelan actress and teaching artist, her theatre credits in Venezuela include *The*

Maids, *Marat/Sade*, *When Five Years*

Pass, *Medea Material*, and *The Good Person of Szechwan*. In New York, she appeared in *The Refugee Plays* at the Frigid Festival and *Black Snow*. Her recent Miami credits include *Nuclear* and *Carrusel* at the 40th International Hispanic Theatre Festival of Miami. A teaching artist since 2007, she currently works as an acting coach and assistant director at Mandelstam Theater and is part of Miami New Drama's education team. She trained at the National Theatre of Venezuela and the TET Art Creation Center, and graduated from The Neighborhood Playhouse in New York. She holds a degree in mass communication.

**MAGGIE BOFILL (Alba)**

is making her PBD debut. She is a founding member of LAByrinth Theater Company, and is a member of Ensemble

Studio Theatre and The Actors Center. Recent Theatre: Josefina Vidal in *Public Charge*, directed by Doug Hughes (The Public Theater); Tracy in *Judgment Day*, directed by Moritz von Stuelpnagel (Chicago Shakespeare Theatre); Estella in *Laughs in Spanish*, directed by Lisa Portes (Denver Center); Nora in *A Doll's House, Part 2*, directed by Will Davis (Long Wharf); Soyla in *American Mariachi*, directed by KJ Sanchez (The Alley); Carolina in *December, A Love Years in the Making*, directed by Marcela Lorca (The Alley). TV: *Law & Order* (the trifecta), *Elsbeth*, *FBI: Most Wanted*, *Smash*. Experimental documentary *Cuban American Gothic*, Pata de Perro Productions, written by Maggie, directed and produced by María Teresa Rodríguez, and televised nationally on PBS.

**DIANA GARLE (Adela)**

is an award-winning actor whose work spans regional theatre, film, and television. She was last seen at PBD in *The*

Cancellation of Lauren Fein and is thrilled to return for another world premiere. Theatre credits include *Laughs in Spanish* (Seattle Rep), *21 Chump Street* (City Theatre), *The Glass Piano* (Theatre Lab), *The Humans* and *Native Gardens* (GableStage). She received the Carbonell Award for Best Actor in a Female Lead Role for *Native Gardens*. Diana was also named one of American Theatre magazine's "People to Watch: Theatre Workers You Should Know." Her film work includes *9 Windows*, opposite William Forsythe and Michael Paré; *Omni Loop*, with Mary-Louise Parker; and *Serenade Charade*, for which she won the Best Supporting Actress Award at the Lady Filmmakers Film Festival. Her television work includes Hallmark, Hulu, Tubi, Amazon Prime, and Apple TV, and she's been seen in more than 45 countries. Diana is a member of Actors' Equity Association. @dianagarle

**GIANNA DiGREGORIO**

RIVERA (Amelia) is a San Francisco-based artist and is delighted to make her PBD debut. Off-Broadway: ||:Girls:||:Chance:||:Music||

(Vineyard Theater). Regional credits include *Private Lives* and *A Whynot Christmas Carol* (American Conservatory Theater), *American Mariachi* (Alley Theatre), *Romeo y Juliet* (California Shakespeare Theater), *Hurricane Diane* and *The Importance of Being Earnest* (Aurora Theatre), and *Arcadia* (Shotgun Players). Gianna was in the original cast of *Quixote Nuevo* at Cal Shakes, directed

by KJ Sanchez, which toured at Hartford Stage, Huntington Theatre Company, and the Alley Theatre.

**DAYANA MORALES**

(Angie) is very emocionada to make her PBD debut. She is a proud Venezuelan actor, FAU graduate, and dog

lover. Her memorable credits include *Burst* at New City Players, for which she received a Carbonell Award nomination; *A Christmas Carol*, *Romeo and Juliet*, and *Espejos: Clean* at Milwaukee Repertory Theater; *The Office! A Musical Parody* at the Broward Center; *Heebie Jeebies* and *Red Riding Hood* at TheatreLab; *The Revolutionists* at Main Street Players; and *Twelfth Night* at Palm Beach Shakespeare. Most recently, she spent time in Chicago filming an episode of NBC's *Chicago Med*, acting opposite Steven Weber. This year, she has also starred in two short films, one of which is currently raising funds in support of Venezuela's earthquake relief efforts. She is grateful to God for her family and for every opportunity to tell stories. dayanamorales.com / @dayanamoralesl

**MARY LOU SIMO**

(Josefina) Born and raised in Miami and a proud Hialeah native, my acting journey began at USF in Tampa, continued

with American Stage Company in St. Petersburg, and led to the Burt Reynolds Institute for Theatre Training, where I studied with Burt Reynolds and Charles Nelson Reilly. After moving to New York, I trained with the legendary Uta Hagen while performing Off-Broadway and Off-Off-Broadway. Now living in Los Angeles, I study with the wonderful Ronnie

Marmo. Film credits include *Clucky's*, *Level Up*, and *10 Dates in 30 Days*, all of which have found much love on the festival circuit. I'm so honored to portray Josefina in *Alba*, a role that reconnects me with my Cuban roots and the South Florida community that will always be my home.



ALEJANDRO RODRIGUEZ (Playwright) is a Miami-based Cuban-American theatre artist and graduate of Juilliard. His dance-theatre work,

Sorry, enjoyed two sold-out runs at the LaGuardia Performing Arts Center in New York. *In My Body*, a collaboration with the Canadian street dance company, Bboyizm, recently toured North and South America and won four Dora Awards, including Outstanding Production. Rodriguez is an O'Neill Center finalist, a Core Writer at the Playwrights Center, and a three-time winner of the Miami-Dade County Individual Artists Grant. Residencies include Mesa Refuge, Artist in Residence in the Everglades (AIRIE), Miami Light Project, SPACE on Ryder Farm, Makehouse, and the Center for Innovation in the Arts at Juilliard. Formerly, Alejandro served as the associate artistic director for PlayMakers Repertory Company and as deputy executive director for Arts Ignite, a global nonprofit that delivers arts education to over 3000 children annually on four continents.



KJ SANCHEZ (Director) is the founder and CEO of American Records, a theatre company dedicated to making plays that chronicle our time and serve as a bridge between

people. Her work has been produced in Italy, Germany, China, Japan, Colombia, and the US. Select US venues include the Alley in Houston, the Guthrie in Minneapolis, Hartford Stage in Connecticut, The Huntington in Boston, The Alliance in Atlanta, A.C.T. in San Francisco, Arizona Theatre Company, Berkeley Rep, Baltimore Center Stage, Cincinnati Playhouse in the Park, Studio Theatre in DC, and the Off-Broadway venues Urban Stages, HERE Arts Center, and the Gene Frankel Theatre. She is the voice of many characters on *Dora the Explorer* and *Go Diego Go*, the author of *The Radical Act of Listening: Making Documentary and Investigative Theatre* (Routledge Press), and a professor at the University of Texas, Austin.



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 *Vineland Place*, *The Crucible*, *Driving Miss Daisy*, *The Seafarer*, *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.

TANYA ORELLANA (Scenic Design, she/her, sponsored by Susan Schwartz) designs performance spaces for theatre, opera, and immersive experiences. Her work has been seen in venues across the USA including Arena Stage, Berkeley Rep, American Conservatory Theater, The Huntington, The Guthrie, Pasadena Playhouse, and The Greek Theatre. Select credits include *Fun Home*, directed by Logan Ellis (The Huntington); Octavio Solis' *Mother Road*, directed by David Mendizábal (Berkeley Rep); Shayan Lotfi's *What Became of Us*, directed by Jennifer Chang (Atlantic Stage 2); María Irene Fornés' *Fefu and Her Friends*, directed by Pam MacKinnon; and *For The People* by Larissa FastHorse and Ty Defoe, directed by Michael John Garcés. She received her MFA in scenic design from CalArts and is a recipient of the Princess Grace Fabergé Theatre Award. Tanya is a 2026 United States Artists Fellow. She has worked extensively with KJ Sanchez and is thrilled to be a part of this production.

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 70 shows here. He has received 12 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.

ROBERT J. AGUILAR (Lighting Design) is a specialist in the development of new plays and musicals. His work is driven by the belief that light is an essential narrative tool, capable of bridging the gap between a character's internal world and the physical stage. Recent credits include *Carmela Full of Wishes* and the world premiere of *Fires, Ohio* at Alliance Theatre, *Come from Away* at Seattle Rep, and the world premiere of *Young Dragon: A Bruce Lee Story* at Seattle Children's Theatre. His extensive regional designs have been featured at Seattle Rep, The Old Globe, Alliance Theatre, Denver Center for the Performing Arts, Portland Center Stage, Seattle Opera, ACT Theatre, Intiman Theatre, Village Theatre, Pittsburgh Public Theater, Cincinnati Playhouse in the Park, and Milwaukee Rep. Beyond the stage, Robert's work includes the films *The Jinx* and *DeLa Holiday Special* and *Potato Dreams of America*. Robert is a proud member of USA 829 and serves as the lighting director at Seattle Rep. He is represented by The Gersh Agency. robertjaguilar.com / @fake_robert

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 Crucible*, *The Seafarer*, *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*.

CARLEY KNOTTS (Assistant Stage Manager) joined PBD as assistant stage manager this past June. A South Florida native, Carley earned her BA in theatre at Florida Atlantic University and has continued expanding her knowledge through hands-on experience in production and stage management. She served as production stage manager for *The World Goes 'Round*, presented this past June by theAcademy@pbd. Previous

credits include stage managing *In the Heights* at Measure for Measure Theatre, and *Conversa* and *Inferna* at Theatre Lab. She loves the energy and collaboration that live performance brings and is grateful to do what she loves every day. Outside of theatre, Carley enjoys spending time with her two cats. She would like to thank her amazing boyfriend, family, and friends for their endless love and support.

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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Executive Director
Founder in Residence

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Rudina Toro
Sue Ellen Beryl

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Technical Director
Costume Shop Manager/Resident Costume Designer
Wardrobe Supervisor
Head of Properties/Shop Assistant
Head Electrician
Stage Crew Lead
Lead Carpenter
Scenic Artist/Production Assistant
Audio Engineer/Technical Assistant
Assistant Stage Manager
Literary Associates

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Doug Wilkinson
Brian O'Keefe
George Alberto Pires
Jillian Feigenblat
Johanna Jackson
Victoria Bockman-Pedersen
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Liz Mitani
Connor Madigan
Carley Knotts
Matt Schatz
Karina Patel

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Resident Director
Resident Scenic Designer
Resident Projection Designer
Resident Scenic Artist
Resident Stage Manager
Resident Fight Director/Choreographer
Resident Photographer

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Belinda "Be" Boyd
Anne Mundell
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David A. Hyland
Jason Nuttle

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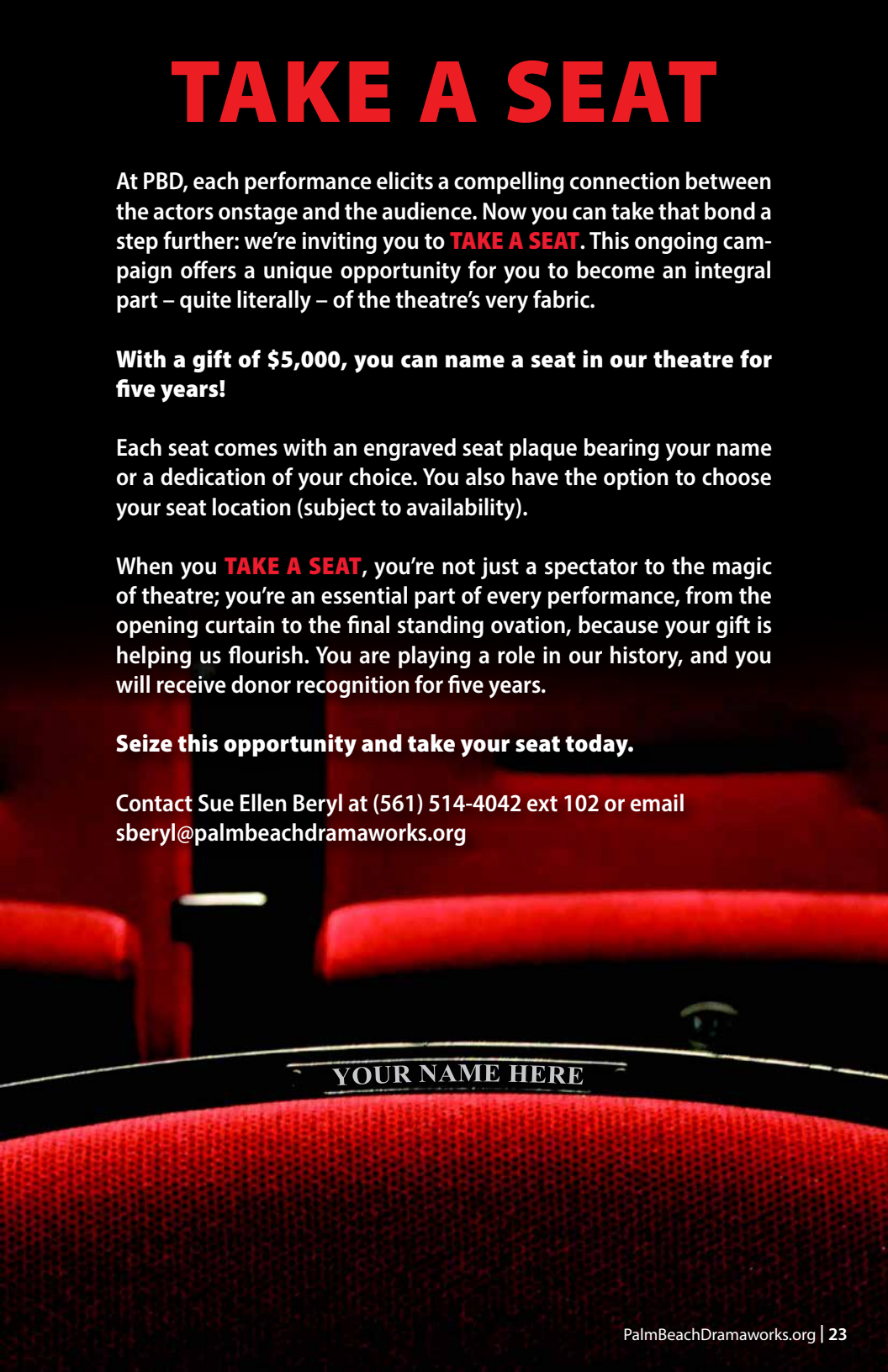
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2025-26 Season
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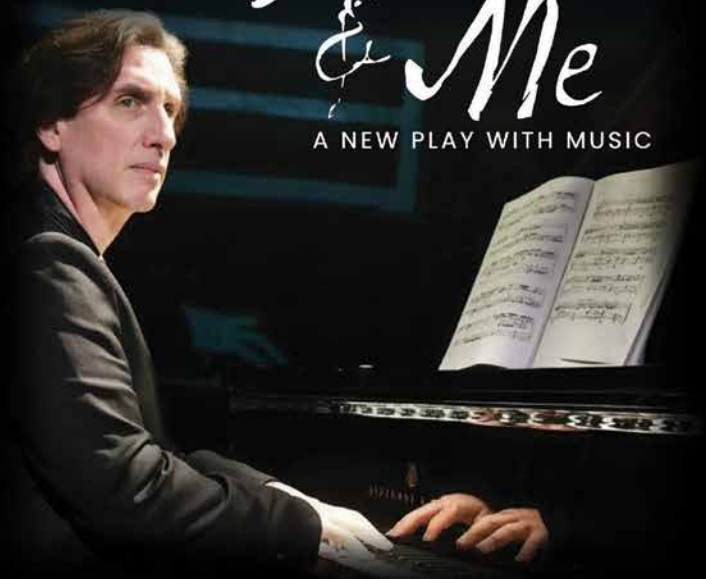
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MARCH 5 – 7, 2027



Festival Executive Producer: PERLBERG FAMILY FUND

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theAcademy@pbd
The World Goes 'Round, 2026

EDUCATION

We're committed to providing strong, vibrant educational opportunities for students in order to nurture creativity, inspire artistic potential, build confidence, and cultivate self-expression.

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



For more information on PBD's educational programs, and to support the education department, please contact Gary Cadwallader: (561) 514-4042 ext. 123 or gcadwallader@palmbeachdramaworks.org

THANK YOU TO OUR EDUCATION DONORS

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Hearst Foundation

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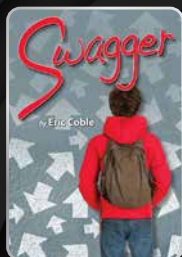
September 2, 2025 – September 2, 2026



One Humanity Tour

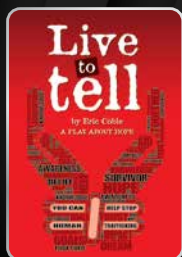
With substantial support from: **HEARST** foundations

The One Humanity Tour is a free, professional touring program for middle school and high school students created exclusively for the School District of Palm Beach County. This program was designed to use storytelling to develop informed, thoughtful, and compassionate citizens, and includes an engaging discussion following the performance.



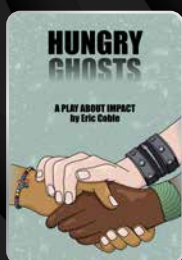
SWAGGER by Eric Coble 6th Grade

Swagger is a compelling story told by three characters: Jordan, an 8th-grade student; Daniel, a police officer; and Leela, a small business owner. Their lives intersect in a gripping moment captured on video, and the story is articulated by multiple perspectives.



LIVE TO TELL by Eric Coble 7th – 12th Grade

Three vulnerable teens, Alison, Makayla, and Isabella, share their firsthand accounts of being trafficked over three years. The girls' stories are revealed reflectively and not through explicit action.



HUNGRY GHOSTS by Eric Coble 8th – 12th Grade

Three teenagers experience consequences after addiction takes a toll on their lives. This touring play is a gripping tale of cause and effect, love, loss, and hope.



One Humanity Tour
Swagger, 2026



One Humanity Tour
Live to Tell, 2026



One Humanity Tour
Hungry Ghosts, 2026

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WHERE NEW PLAYS BEGIN

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MARCH 5-7, 2027

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2025-26 Season
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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 that are a sizable 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.



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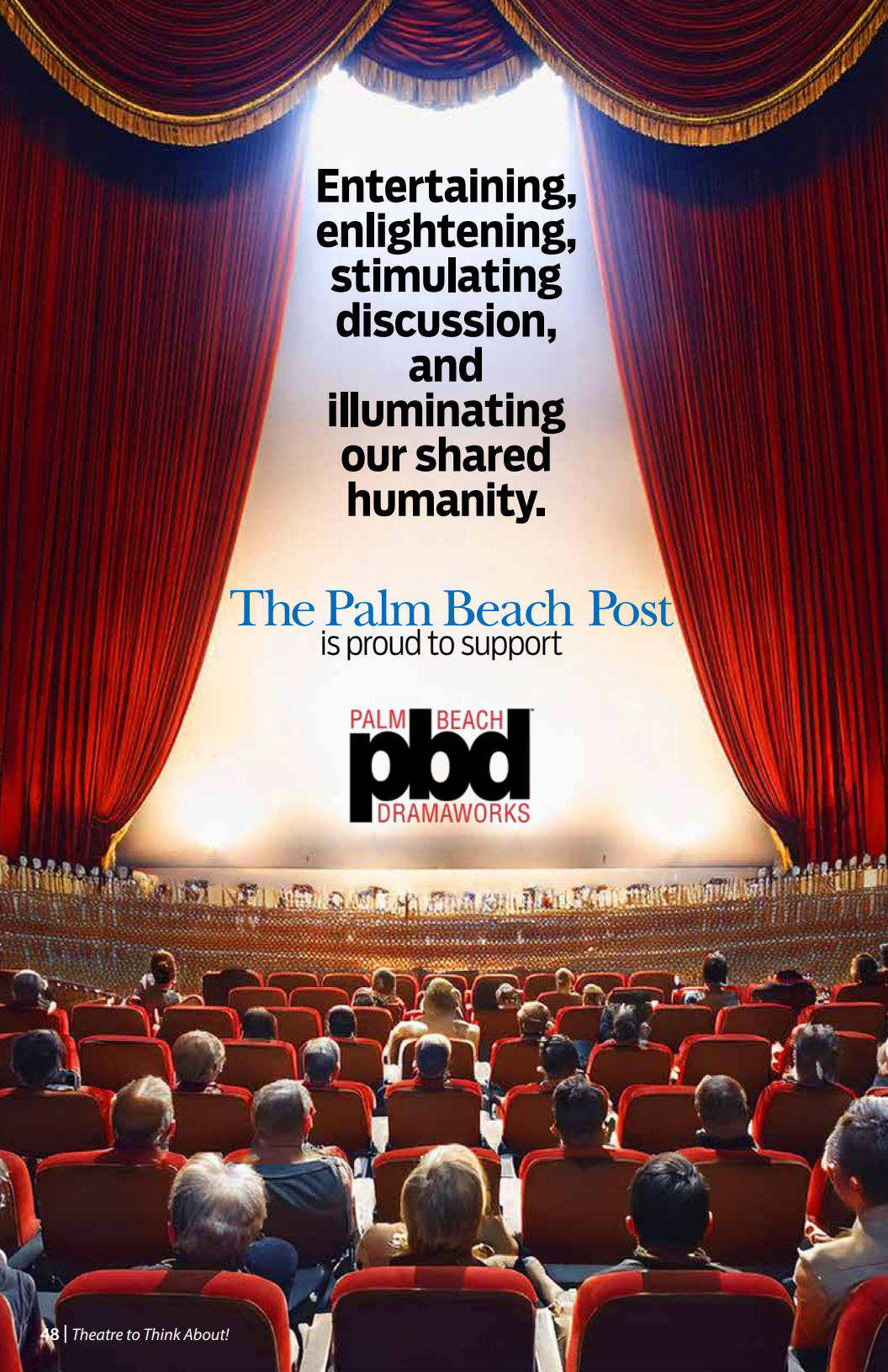
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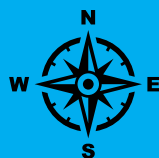
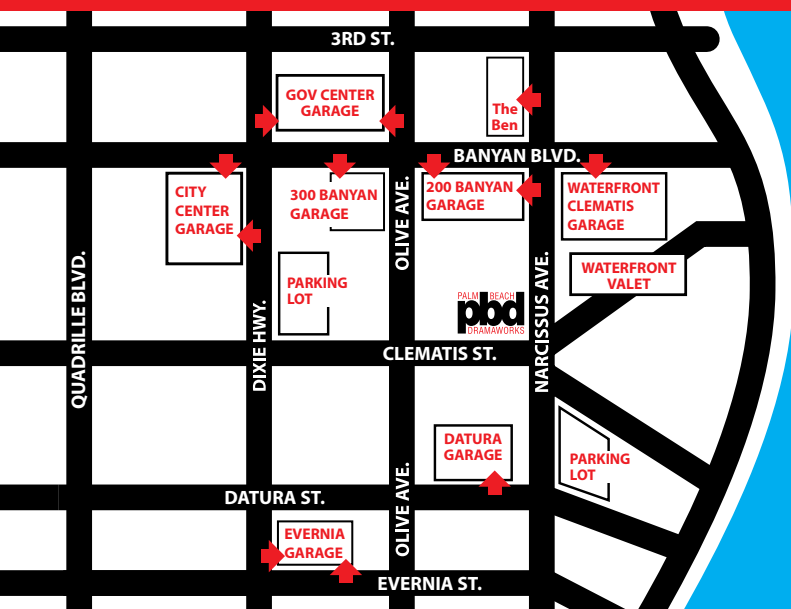
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PalmBeachDramaworks.org/box-office/directions-parking



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.

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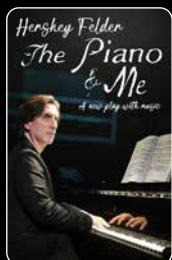


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HERSHEY FELDER: THE PIANO & ME⁺

OCTOBER 30 – NOVEMBER 22

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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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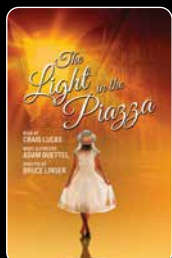
by **JENNIFER MAISEL**
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THE LIGHT IN THE PIAZZA

Book by **CRAIG LUCAS** | Music and Lyrics by **ADAM GUETTEL**
Directed by **BRUCE LINSER**

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FEBRUARY 5 – 21

In this lyrical, shimmering musical, winner of multiple Tony Awards, Margaret Johnson takes a trip to Italy in 1953 with her daughter, Clara, a beautiful, childlike young woman. Clara falls in love with a handsome Florentine who wants to marry her, and the protective Margaret must decide whether to allow her determined, challenged daughter to follow her heart.



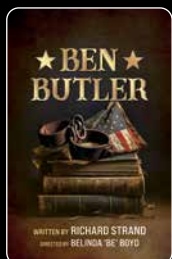
THE BIRTHDAY PARTY

by **HAROLD PINTER**
Directed by **WILLIAM HAYES**

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APRIL 2 – 18

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 boarder, Stanley, despite his objections. When two ominous strangers arrive, the celebration is transformed into a nightmare.



BEN BUTLER

by **RICHARD STRAND**
Directed by **BELINDA "BE" BOYD**

EXECUTIVE PRODUCERS
Donna and Chuck Ward

MAY 21 – JUNE 6

ASSOCIATE PRODUCER

Bill Bone
Executive Producer

This historical – make that hysterical – comedy is inspired by an event in the life of Major General Benjamin Butler of the Union Army. An abolitionist, his principles are tested when three escaped slaves come to him seeking sanctuary. Should he obey the law and send them back, or obey his conscience and perhaps change the course of history?