



# *Vineland Place*

PALM BEACH  
**pbd**  
DRAMAWORKS

by Steven Dietz

*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 and Producing Artistic Director



Welcome to the world premiere of Steven Dietz's gripping thriller *Vineland Place*, which closes out our 2025-26 season.

Steven is one of America's most produced and prolific playwrights, whose 40-plus plays and adaptations have been seen at over 100 regional theatres, as well as Off-Broadway and in 25 countries. He is also a venerated teacher, who has had a major impact on aspiring playwrights. We met Steven last season when *Vineland Place* was one of the five plays selected for the 2025 Perlberg Festival of New Plays, and by the time the reading was over, we knew we wanted to produce the world premiere. We are overjoyed to officially introduce this gifted playwright to our audience.

The 2025-26 season was both successful and impactful. *The Mountaintop*, *The Seafarer*, *Driving Miss Daisy*, and *The Crucible* were not only critically acclaimed and fully embraced by our audience, but made powerful statements about timeless topics, including the struggle for civil rights, racial justice, friendship, family, redemption, loneliness, aging, empathy, paranoia, misogyny, and retribution. Each play stimulated conversations among patrons – exactly what Theatre to Think About is supposed to do.

Looking ahead, we are very excited about the 2026-27 season. We begin with back-to-back world premieres that were enthusiastically received at the 2026 festival, Alejandro Rodriguez's *Alba* and Jennifer Maisel's *Provenance* (rights pending). We're ecstatic to be co-producing *Provenance* with Asolo Rep in Sarasota. We'll also be staging Harold Pinter's *The Birthday Party*, a classic comedy of menace, and Richard Strand's comic *Ben Butler*, which, despite being laugh-out-loud funny, poses serious questions about principles and morality. And we're so excited that music will be returning to our stage for the first time since the 2018-19 season. Craig Lucas and Adam Guettel's stunning *The Light in the Piazza*, originally scheduled for the 2019-20 Covid-shortened season, will finally have its long-awaited PBD premiere. This will be our second co-production of the season with a distinguished company, Riverside Theatre in Vero Beach.

And there's more music: As a bonus attraction, we've got the renowned artist Hershey Felder bringing his most personal work to our stage. Known for his portrayals of great composers and musical storytelling, Felder plays Felder in *The Piano & Me*.

One more note about musicals. Although they haven't recently been a part of our regular season, musicals have been thriving on our stage once a year for the past few seasons thanks to theAcademy@pbd, which offers professional-level, rigorous training for teen actors and stage managers, and culminates in a musical revue that runs for three days. This year's show is the beloved *The World Goes Round* by John Kander and Fred Ebb. You can see it from June 26-28. We think you'll love it.

We wish you a wonderful summer, and look forward to greeting you at the theatre next season.

*Rudina Toro*  
Executive Director

*William Hayes*  
Producing Artistic Director



A SPECIAL

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# Writer's Blanc

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*Serves a group.*

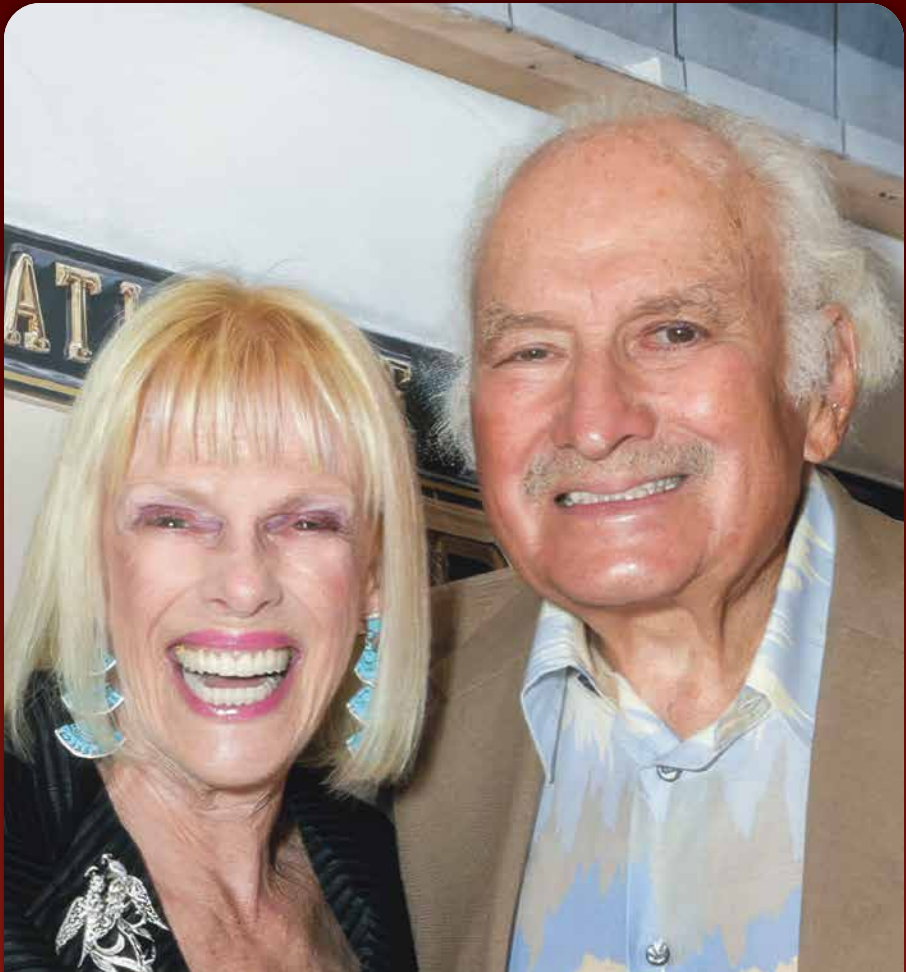
- ♦ 1 bottle sauvignon blanc
- ♦ 1 bottle rosé
- ♦ 12 oz brandy
- ♦ 8 oz orange liqueur
- ♦ 8 oz fruit juice of choice
- ♦ Lemon-lime soda
- ♦ Variety of fruit garnishes

## HOW TO MAKE:

1. Mix first 5 ingredients in a serving pitcher. Add ice if serving immediately. Stir well. If serving to a group, fruit can be added at this stage.
2. Pour over ice in stemless wine glasses.
3. Top with lemon-lime soda. Champagne can also be used.
4. Garnish with variety of fruit.



**VIEW OUR MENU TO PREPARE  
FOR YOUR NEXT VISIT**



## **WHY WE GIVE**

When it comes to providing financial support for worthy organizations, Palm Beach Dramaworks is high on our yearly list. Bill Hayes and Rudina Toro have outstanding taste in their choice of dramas, comedies, and everything in between. Through the years we have applauded the casts, directors, beautiful sets, costumes, and lighting. They will only get better. The theatre is a gem that some people do not think to add to their “to-do” list. It would be great if you made PBD part of your “to-do” list!

**— Toni & Martin Sosnoff**

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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 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.



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



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



**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.



**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!



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PBD memory - we'd love to see it!*



# THE MAKING OF

# Vineland Place

by Sheryl Flatow

It was a walk in Manhattan that gave Steven Dietz the kernel of an idea for a play that would ultimately become *Vineland Place*.



"I was looking up at the precarious ledges on some of the tall buildings, and I got to thinking about what would happen if somebody had an accident on one of them," says Dietz. "What would the story behind that be? At some point

that idea got joined in my notes to a woman hiring a young man for a purpose that, at first, he doesn't know. But it turns out that she wants him to complete the book of a writer who has passed away, and was a great hero of his."

Those two ideas dovetailed into a taut, keep-'em-guessing, cat-and-mouse thriller, a genre with which Dietz is infatuated. One of the most prolific, popular, and widely produced playwrights in the country, Dietz has written 40-plus plays and adaptations since the 1980s. But his interest in writing thrillers began a relatively recent 15 years ago, which is why he calls himself an "apprentice" in the genre.

"In 2009, I premiered a 9/11 conspiracy play called *Yankee Tavern* at Florida Stage, and I attempted to structure it like a thriller," he says. "I didn't know exactly what I was doing back then, but I felt that the play worked.

And I realized I wanted to commit to learning to write thrillers for the stage. I'm smitten with the form. It feels like a high-wire act as a playwright, because audiences are experts about what surprises them and what doesn't. It's like writing a comedy. You can't convince an audience a play is funny. It either is or isn't. Audiences for thrillers are comparably demanding, which is also why thrillers are comparably fun to write.

"There are a lot of dramatic things that happen in the course of *Vineland Place*," Dietz continues, "but being a thriller, it is an entertainment. I take the word 'thrill' very literally; we're trying to put the audience on a thrill ride. A thriller doesn't end with a resolution, like a drama. It ends with a release or a reveal or some final thing you hadn't seen coming."

*Vineland Place* was first done at PBD as a reading during the 2025 Perlberg Festival of New Plays, which led to this world premiere production. Since the festival and through the show's two previews, Dietz has rewritten and rewritten again, sharpening and tightening the script.

"The gift of writing is rewriting," he says. "There are those who think that if you're rewriting, there must be something wrong with the play. But I'm not rewriting it because it doesn't work. I'm rewriting it because it's young. It needs to be nurtured, it needs to grow, and I need to sort it out. And when this production closes, I will rewrite it just a little bit more. That's true of virtually every play I've written."

The design elements of the production add another dimension to the play that Dietz hadn't considered: a film noir atmosphere. "How we treat the space is a layer that the director J. Barry [Lewis], the projection designer Adam [J. Thompson], and the scenic designer Anne [Mundell] came up with," says Dietz. "The actors are separate from that. The performers are in a contemporary play set in the present time. But the design tilts the reality of what the audience is watching, which I love. You're looking at a very nice old apartment in Boston, but the color and the angles are a little off. So, you sense that something happened here, or will happen here. The set immediately tells an audience that reality has been twisted and tweaked."

Dietz was not a theatre kid growing up in Denver. His journey to becoming a playwright seems touched by kismet. "After college I had some interest in theatre, but I didn't know anything," he says. "I literally stumbled into it. My car broke down in Minneapolis, and I went into this old church to call for a tow truck. But the building was no longer a church. By dumb luck I had walked into one of the foremost new play institutions, the Playwrights' Center."

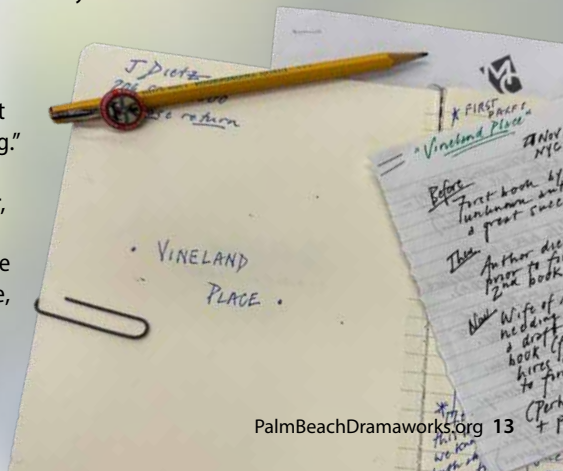
He returned to Denver to get his belongings, went back to Minneapolis, and despite a total lack of experience was hired as a director of workshops. "I lied my way into it," Dietz says. "And for the next 10 years or so, I directed a staged reading of a new play basically once a week. I had never written a play, but I was surrounded by all these great playwrights – including August Wilson – and I learned by osmosis. I was watching the trial and error of playwright after playwright. The Center was my boot camp and my grad school, and it got me excited about the stage and about writing."

Dietz began writing plays while at the Center, and also started to get directing jobs at various regional theatres. Invariably, someone would say, "I hear you write plays." From there, things slowly grew. "I've worked diligently and have been the recipient of outrageous good fortune," Dietz says. "I was embraced

by the American regional theatre. A handful of theatres in Seattle, Minneapolis, Chicago, and Arizona made ongoing commitments to multiple plays. If someone is going to grace me with their attention, I want to have work to give them."

Dietz has never had a play on Broadway – a subject that comes up in just about every interview he does – but he's okay with that. "Would I love to have a play on Broadway? Who wouldn't?" he says. "It would be like winning the lottery, and I'd be very excited. But that doesn't drive my career. I know it sounds like heresy, but I just don't think about Broadway. There are a handful of regional theatres, and I've even directed at some of them, that have never produced a play of mine. That's the motherlode that drives my ambition; that's my Broadway. And the artistic stature of the American regional theatre is, without question, the equivalent of Broadway and Off-Broadway. It's also where the new work comes from."

Speaking of new work, Dietz is adamant that the best showcase for *Vineland Place* – for any thriller – is the theatre. "There's a communicative loop between the actors and the audience that does not exist in books and movies," he says. "We're in the same room and we are privy to secrets and we are trying to solve a mystery or a series of questions. It's uninterrupted and its one sitting. The proximity of the actors makes a thriller come alive in the theatre in a way that it just can't anywhere else."



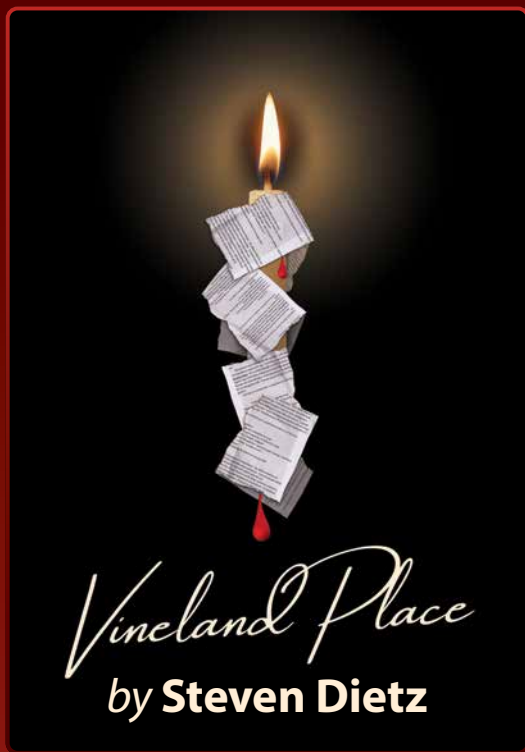
*“Very few of us are what we seem.”*

— AGATHA CHRISTIE



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**Palm Beach Dramaworks**  
*presents*



*Vineland Place* World Premiere Production  
Presented by Palm Beach Dramaworks  
May 2026

William Hayes, Producing Artistic Director  
Rudina Toro, Executive Director

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<sup>^</sup>**

*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*

**Paul Black**

*Sound Design/Composer*

**Robertson Witmer<sup>†</sup>**

*Projection Design*

**Adam J. Thompson<sup>†</sup>**



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Agreement between this  
theatre, (Producer), and Actors'  
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Professional Actors and Stage  
Managers in the United States.



United Scenic Artists, Local  
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union representing scenic,  
costume, lighting, sound  
and projection designers in  
Live Performance.



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**STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY,**  
a national theatrical labor union.

Palm Beach Dramaworks presents

# Vineland Place

BY **STEVEN DIETZ**

## CAST

*Henry Sanders* ..... *Ross Cowan\**

*Victoria Brody* ..... *Anne-Marie Cusson\**

## TIME

The present

## PLACE

Boston

## 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 Lead/Dresser* ..... *Victoria Bockman-Pederson*

*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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**This production is dedicated to the late Mark Perlberg, who directed the reading of *Vineland Place* at the 2025 Perlberg Festival of New Plays.**



**ROSS COWAN (Henry Sanders)** is making his PBD debut. Recent theatre: *The Importance of Being Earnest* at Liberty Theatre Company, *Peter and the Starcatcher* at Theatre Raleigh, *Twelfth Night* at Catskill Mountain Shakespeare, *The Play That Goes Wrong* at Portland Stage, *Julius Caesar* at The Backroom Shakespeare Project. MFA from NYU Tisch School of the Arts Graduate Acting Program.



**ANNE-MARIE CUSSON (Victoria)** has appeared on the PBD stage in *Collected Stories*, *Equus*, and *The Humans*. Broadway: *Magic/Bird*, *To Kill a Mockingbird*. National tour: *To Kill a Mockingbird*. Off-Broadway: *Stalking the Bogeyman*, *Echoes of the War*, *Far and Wide*. Select regional: *Native Gardens*, *Good People*, *Vanya and Sonia and Masha and Spike*. Theatres include Asolo Rep, Alabama Shakespeare Festival, Portland Center Stage, Syracuse Stage, Geva Theatre, Delaware Theatre, Virginia Stage. TV: *Elsbeth*, *FBI*, *Veep*, *Law & Order: SVU*, *The Marvelous Mrs. Maisel*, and HBO's *The Gilded Age*. Film: *The Good Shepherd*, *My Dead Boyfriend*, *A Nice Girl Like You*. Proud New Hampshire native.



**STEVEN DIETZ (Playwright)** has authored 40-plus plays which have been widely produced in regional theatres, as well as Off-Broadway and in 25 countries. For the 2024-25 season, Dietz was once again named one of the "Twenty Most Produced Playwrights in America" by American Theatre Magazine. He was awarded the Steinberg New Play Citation for *Bloomsday*, the Kennedy Center Fund for New American Plays Award for both *Fiction* and *Still Life with Iris*, the PEN USA-West Award in Drama for *Lonely Planet*, and an Edgar® Award for *Sherlock Holmes: The Final Adventure*.

Dietz coadapted his play *Shooting Star* into the Meg Ryan film *What Happens Later*. Recent premieres include *Gaslight* (from Patrick Hamilton), *Murder on the Links* and *Peril in the Alps* (from Agatha Christie), and the intimate thriller *Mirror Lake*. Thank you, Jenny Davis.



**J. BARRY LEWIS (Director)** As resident director, J. Barry Lewis has had the pleasure and honor of shepherding over 45 productions here at PBD. It has been a journey of continual discovery – as

is the fluid changing nature of art. Recent productions include *The Seafarer*, *The Humans*, *The Dresser*, *Death of a Salesman*, and *Lobby Hero*; all-time favorites include *Arcadia*, *Indecent*, and *Equus*. Last season, he staged the classic *Who's Afraid of Virginia Woolf* at Maltz Jupiter Theatre. We journey onward, together, leaving a legacy of curiosity and satisfaction. For that, and to all the artists who have made that possible, I remain grateful. Those artists have been the creators of my life in the theatre.



**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 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.

**ANNE MUNDELL (Scenic Design, sponsored by Susan Schwartz)** Appointed resident scenic designer in 2023, Anne has previously designed *The Seafarer, 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.

**PAUL BLACK (Lighting Design)** is excited to be back at PBD. He designed his first show here, *Our Town*, 12 years ago, and went on to design *Outside Mullingar, The Night of the Iguana, Billy and Me, Indecent, Tru, and The Spitfire Grill*. Paul has designed around the country at venues including Actors Theatre of Phoenix, Fulton Theatre in Lancaster PA, Arizona Theatre Company, Childsplay, Phoenix Theatre Company, Tuacahn in Utah, Phoenix Opera, Walnut Street Theatre in Philadelphia, Theatre Aspen, Carousel Dinner Theatre in Ohio, Maine State Music Theatre, Maltz Jupiter Theatre, and Musical Theatre West in Los Angeles.

**ROBERTSON WITMER (Sound Design/Composer)** is a Seattle-based sound designer and composer. Previous world premieres include *Fancy Dancer* (Seattle Rep), *Kevin Kling: Unraveled* (Contemporary American Theater Festival), *Murder on the Links* and *Peril in the Alps* (Laguna Playhouse), *Red Riding Hood* (Seattle Children's Theatre), and *Fuselage* (Edinburgh Fringe Festival). His work has also been heard at Seattle Opera, ACT Theatre, Village Theatre, Merrimack Repertory Theatre, and Spectrum Dance Theater. Rob is a member of United Scenic Artists and the Theatrical Sound Designers and Composers Association.

**ADAM J. THOMPSON (Projection Design)** is PBD's resident projection designer. PBD credits: *The Crucible, The Mountaintop, Dangerous Instruments, Camping with Henry and Tom, Death of a Salesman, The Cancellation of Lauren Fein, The Messenger, the 25th*

Anniversary Gala, and all of the theatre's multimedia lobby displays. Additional recent: *The Glass Menagerie* (Theater Latté Da), *Misery* (Maltz Jupiter Theatre), *Macbeth* (Teatro Nuovo), *The Shark is Broken* (George Street Playhouse), *Adam Gopnik's New York* (Steve Martin/J. Nederlander). Adam is the recipient of the 2023 USITT and Live Design Rising Star Award, recognizing early career excellence, innovation, and artistic achievement in the field of design. He was an invited ambassador to and exhibitor at the 2018 Beijing International Design Biennial, and he founded and served as the producing artistic director of The Deconstructive Theatre Project from 2006-2016. Adam has received awards from the National Endowment for the Arts, the NYC Department of Cultural Affairs, the Jerome Robbins Foundation, and the Robert Rauschenberg Foundation. He holds a BA in directing and dramaturgy from Emerson College and an MFA in video & media design from Carnegie Mellon University. adam-jacob-thompson.com

**ANNA-TERESSA SOTO-ANDUJAR (Assistant Stage Manager)** was recently accepted by Yale to pursue an MFA in stage management. She graduated from Florida Atlantic University with a BA in theatre, and is proud to have been part of PBD's staff as assistant stage

manager for the past two seasons. Her most notable shows here are *The Crucible*, *Driving Miss Daisy*, *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.

**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 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).

# PALM BEACH DRAMAWORKS STAFF

## Executive

Producing Artistic Director  
Executive Director  
Founder in Residence

William Hayes  
Rudina Toro  
Sue Ellen Beryl

## Administrative

Business & HR Director  
Director of Education & Community Engagement  
Marketing Manager  
Box Office & Concessions Manager  
Operations Coordinator  
Development Associate  
House Manager  
Company Manager  
Box Office Associates

Lara Garcia  
Gary Cadwallader  
Alessandra Lasanta  
Mark Sullivan  
Erica Negron  
Megan Gurtner  
Mindy Martin  
Caitlin Foster  
Joseph Tralongo  
Nancy Valladares  
Quinn Doyle  
Paolo Pineda

## Production

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

Roger Arnold  
Doug Wilkinson  
Brian O'Keefe  
Jane Lynch  
Anna-Teresa Soto-Andujar  
Jillian Feigenblat  
Johanna Jackson  
Victoria Bockman-Pederson  
Katherine Haley  
Liz Mitan  
Connor Madigan

## Artists in Residence

Resident Director  
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# TAKE A SEAT

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](mailto:sberyl@palmbeachdramaworks.org)

# **JOIN THE** **Sustainer Society**

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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Leah and Ed Frankel Foundation

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# 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  
**\$25,000** Executive Producer (*exclusive opportunity*)

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).



*THE CRUCIBLE* by Arthur Miller

2025-26 Season

Julie Kleiner, Gary Cadwallader, Tom Patterson,  
Andy Prosky, and Elisabeth Yancey

Jason Nuttle Photography

# Become a PBD Donor!

*Gifts of \$100 or more will be recognized in our playbill for one year from the gift date.*

A QCD is a tax efficient way to support a charity and satisfy your annual required minimum distribution (RMD). Once you reach RMD age, the money you send from your traditional IRA to a qualified charity counts towards your RMD but isn't subject to federal income tax.

**Please return this form to the Box Office, or via mail to:**  
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**201 Clematis Street**  
**West Palm Beach,**  
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**Your donation is greatly appreciated!**

Palm Beach Dramaworks is a 501(c)(3) nonprofit 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.



## I / We would like to make a tax-deductible contribution to Palm Beach Dramaworks!

Please contact me/us about all giving opportunities.

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

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I / We would like to make a pledge of

- \$5,000 (\$1,000 per year for five years)
- \$10,000 (\$2,000 per year for five years)
- \$Other \_\_\_\_\_

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- Make a bequest through your estate
- Add PBD as a beneficiary for a life insurance policy
- I / We have already included PBD in our estate plan.

Please list my/our name as follows:

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Donor Recognition Name \_\_\_\_\_

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# Palm Beach Dramaworks' 2026/27 SEASON



## **ALBA**

by **ALEJANDRO RODRIGUEZ**

**OCTOBER 9 - 25**

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. Set in working-class Miami, the play seeks to make sense of the unspoken secrets that led to a tragic family event.

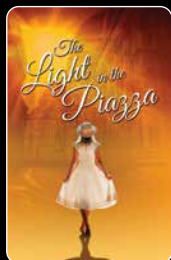


## **PROVENANCE\***

by **JENNIFER MAISEL**

**DECEMBER 11 - 27**

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? \*Rights Pending.



## **THE LIGHT IN THE PIAZZA**

Book by **CRAIG LUCAS** | Music and Lyrics by **ADAM GUETTEL**

**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.

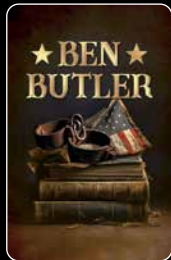


## **THE BIRTHDAY PARTY**

by **HAROLD PINTER**

**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.

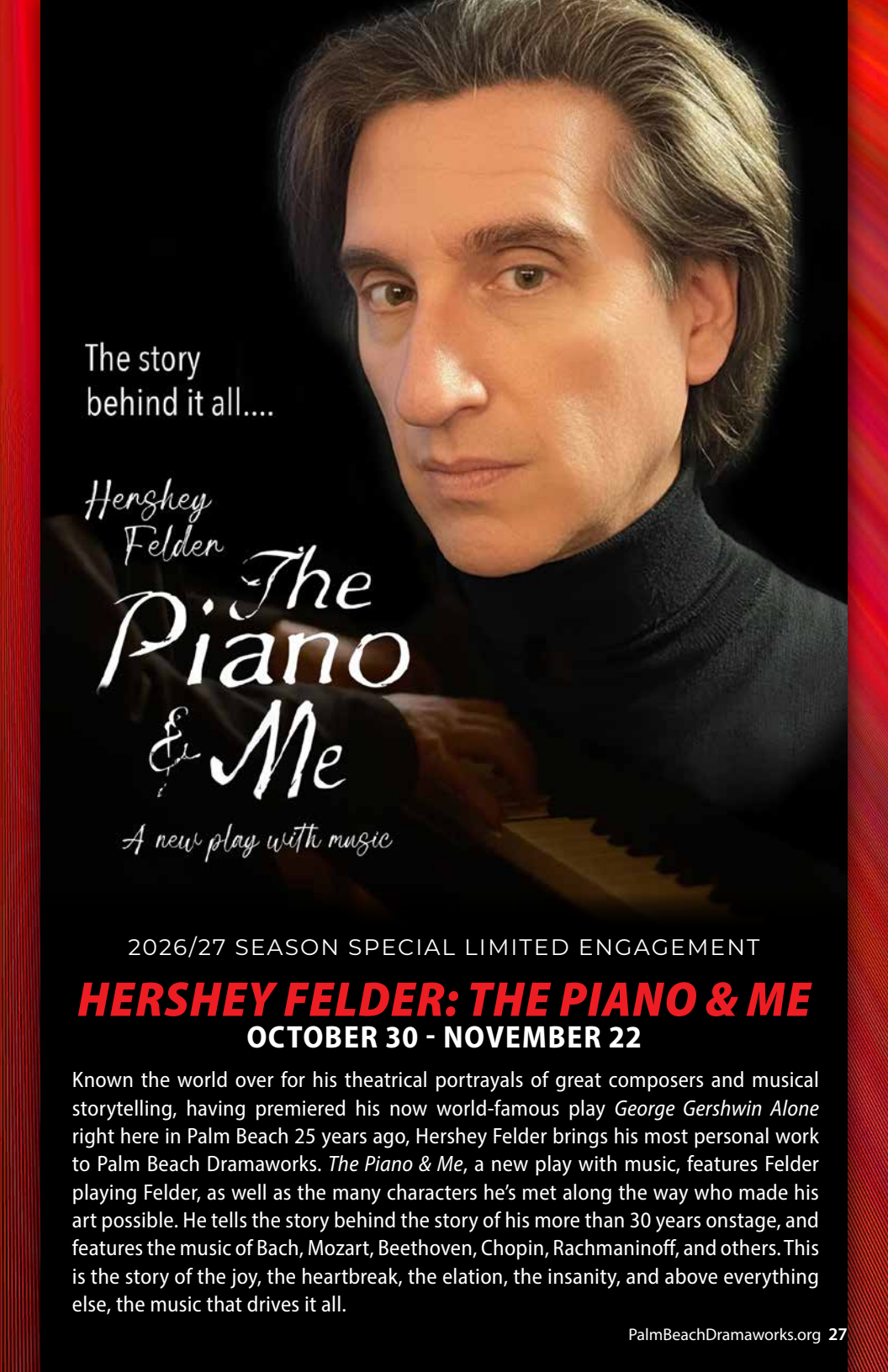


## **BEN BUTLER**

by **RICHARD STRAND**

**MAY 21 - JUNE 6**

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?



The story  
behind it all....

Hershey  
Felder

# The Piano & Me

*A new play with music*

2026/27 SEASON SPECIAL LIMITED ENGAGEMENT

## **HERSHEY FELDER: THE PIANO & ME** **OCTOBER 30 - NOVEMBER 22**

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.

# WORLD GOES 'ROUND

MUSIC BY JOHN KANDER LYRICS BY FRED EBB

This popular revue, featuring the songs of one of musical theatre's greatest composer-lyricist teams, includes "Cabaret," "All That Jazz," "Theme from New York, New York," "How Lucky Can You Get," "Colored Lights," and, of course, the title song.

**JUNE 26 AT 7PM | JUNE 27 AT 7PM | JUNE 28 AT 2PM**

Tickets on sale now! For more details visit:  
[palmbeachdramaworks.org/education/theacademy-pbd](http://palmbeachdramaworks.org/education/theacademy-pbd)

the **Academy**@pbd



For more information on theAcademy@pbd, see page 30.

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theAcademy@pbd  
*It's Only Life, 2025*

# 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. 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](mailto:gcadwallader@palmbeachdramaworks.org)

# THANK YOU TO OUR EDUCATION DONORS

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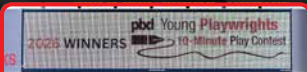
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Congratulations to the Winners of the Fourth Annual

**PBD** Young Playwrights   
**One Minute**  
**Play Contest**

**Wednesday, April 22**



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Please ensure your contact details are current. PBD communicates almost exclusively via email and text messages. It is important we have the most accurate contact information for our patrons and subscribers.

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**10/8, 12/10, 2/4, 4/1, 5/20**



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## CULTURE. COMMUNITY. COCKTAILS.

Join us on the second Friday of each production's run for a pre-show reception, the play, and post-show reception.

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# perlberg festival of New Plays

EXECUTIVE PRODUCER: DIANE PERLBERG

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**MARCH 5-7, 2027**

## WHERE NEW PLAYS BEGIN



# ACT III

## FRIDAY SOCIAL CLUB

Your Friday night, elevated: drinks, atmosphere, and a performance to anchor it all. Step into the energy of Downtown West Palm Beach on the third Friday of each production's run—an intentionally curated evening of conversation, connection, and culture at the center of the city's social scene, followed, of course, by theatre to think about.

**10/23, 12/27, 2/19, 4/16, 6/4**



PBD's first-of-its-kind concessions membership is your all-access pass at every performance, featuring your choice of drinks—including our unique specialty cocktails—with a complimentary fresh baked cookie or pretzel, plus special pricing on all other snacks. Limited in quantity and the perfect companion to a subscription, it's the most convenient way to enjoy The Bar@PBD all season long.

For more information and tickets to all programs, visit [PalmBeachDramaworks.org](http://PalmBeachDramaworks.org) or call (561) 514-4042 ext 2

*Thank you*  
to our volunteers

We extend our sincere appreciation for your time, commitment, and exceptional service.



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*For more information about volunteering, see page 2.*

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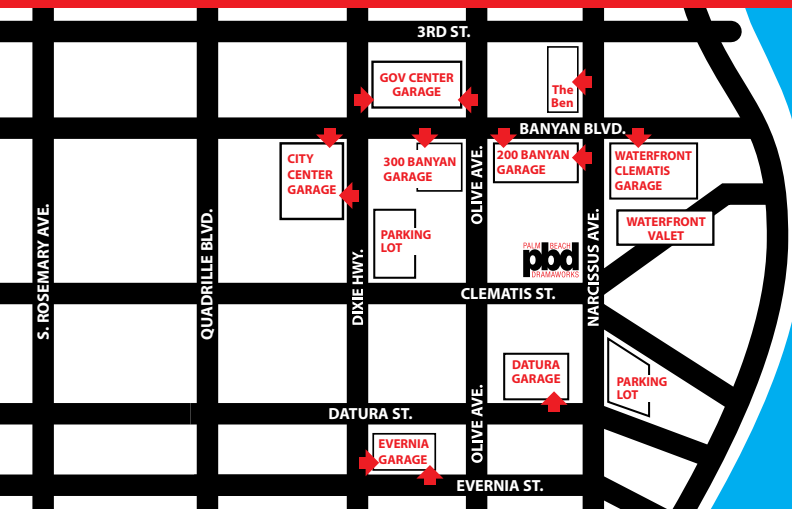
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*Palm Beach Dramaworks believes in the transformative power of live theatre and is committed to producing classic, contemporary, and world premiere plays that entertain, enlighten, stimulate discussion, and illuminate our shared humanity. We are equally 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.*

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

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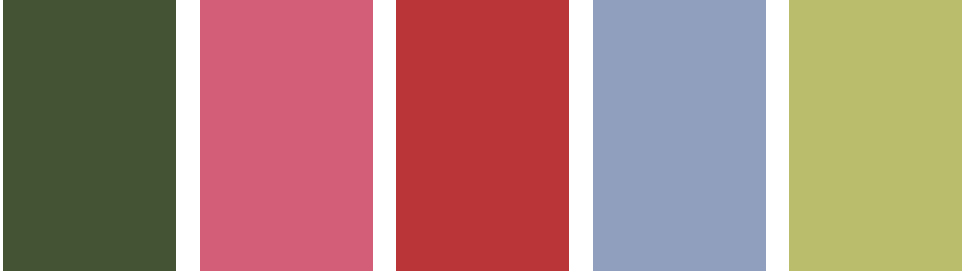


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