

Palm Beach Dramaworks 26-27 Season Auditions – West Palm Beach EPA

Audition Dates

Monday, April 6 th	Tuesday, April 7 th	Wednesday, April 8 th	Thursday, April 9 th
10am – 6pm	10am – 6pm	10am – 6pm	10am – 6pm
Lunch 2pm – 3pm	Lunch 2pm – 3pm	Lunch 2pm – 3pm	Lunch 2pm – 3pm

Appointments

Contact Caitlin Foster – cfoster@palmbeachdramaworks.org for an audition appointment. Emails only, please. In your email, please include your first & last name, Equity Status, your desired date, and time frame for scheduling. Each appointment will be 3 minutes long. Please bring two (2) copies of your headshot and resume.

Contract

\$973 weekly minimum (SPT 10)

Seeking

Equity and Non-Equity actors for roles in Palm Beach Dramaworks 2026-27 Season, prioritizing AEA actors for appointments, Non-Equity actors scheduled as time permits.

Walk-ups will be seen as time permits, prioritizing AEA actors.

Preparation

For plays only: two contrasting monologues, no longer than three minutes in length. For plays and musical: one monologue and up to 32 bars of legit musical theatre or opera.

Location: April 6th

Palm Beach Dramaworks
201 Clematis St.
West Palm Beach, FL 33401
Perlberg Studio

April 7th – 9th

PBD Rehearsal Hall
1750 N Florida Mango Rd Suite 302
West Palm Beach, FL 33409

Personnel

Expected to attend April 6th – 9th

Bill Hayes – Producing Artistic Director

Caitlin Foster – Company Manager

Expected to attend April 8th – 9th

Bruce Linser: Light in the Piazza Director

Paul Tine: Light in the Piazza Music Director

Other Dates and Information

An Equity Monitor will not be provided. The producer will run all aspects of this audition.

Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity that promotes a positive model

of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.

Always bring your Equity Membership card to audition

ALBA (World Premiere) – Character Breakdown

1st Rehearsal: 09/15/26

Run: 10/09/26 - 10/25/26

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.

Josefina - 85, Cuban, she/her. An elderly woman suffering from dementia, slowly regressing in her mind to a more adolescent state. Despite this “second childishness”, however, an air of mystery surrounds her, as she seems to hold secrets to both the past and the future. Perhaps the most “Lorca-esque” character in the play.

Alba - 50s, Cuban, she/her. A tough-as-nails matriarch. Having survived innumerable injustices, she protects her daughters with a ferocity that borders on militancy. The kind of woman who can stop a room with a raised eyebrow, she rarely needs to raise her voice; when she does, the walls shake. Her tough shell, however, protects a fragile tenderness that's revealed only in the precious rare moments she can let her guard down.

Yolanda - (CAST) 50s, Cuban, she/her. Alba's childhood best friend and lifelong companion, whom the girls all adore and call their “tia-abuela.” She has a heart as tender as her bosom, but Yolanda is more than just a nurturer — she has a wicked tongue, a rebellious streak, and is the quintessential gossip.

Adela - (CAST) 18+ to play 17, Cuban-American, she/her. The ‘baby girl’ of the family, Adela lives her life through her body, senses and imagination. She's a gifted dance-artist with a ravenous hunger for life; her impulsiveness often leads her into conflicts with her family, however, especially her equally iron-willed mother.

Angustias - Late 20s, Cuban-American, she/her. Born in Cuba but moved to Miami as a child. A true embodiment of Christian virtue, Angie serves as a “second mom” to both her younger sisters. Meanwhile, she represses a quiet desperation that is always near-the-surface, threatening to boil over.

Amelia - 18, Cuban-American, she/her or they/them. Born in Miami to Cuban parents. Mature beyond her years, Amelia grew up faster than her sisters, for reasons both chosen and imposed.

Possessing a searing intellect and a dark sense of humor, she's met the world's misogyny and greed firsthand and is unafraid to fight back.

Gladys - 30s, Central American, she/her. A trained nurse in her home country of Honduras, Gladys is in the U.S. without papers, working to save money for her family back home. The definition of "still waters run deep," she says little and takes note of everything. When she does speak, she reveals both a stiff spine and a sharply analytical mind.

Poet - 20s, American of Cuban descent, he/him or they/them. A poet in New York (hint hint), the guilt he feels upon his grandmother's passing catalyzes the storytelling of the play. Tender, soulful, with a queerness he's always struggled to fully embrace, he goes looking for answers and uncovers secrets that disrupt the narrative of his family and his past.

PROVENANCE (World Premiere) – Character Breakdown

1st Rehearsal: 11/17/26

Run: 12/11/26 - 12/27/26

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?

Track 1 - Female, age range 29-45, any ethnicity, ANNA/ELOISE/MIRANDA/YVETTE/ANNA IN THE LONG GRASS. Anna – 29, a housemaid for a Baroness in Germany, ready to break out. Eloise – 29, German, always thinking of herself. Miranda – 40s, New Yorker, "art detective". Yvette – 30s – German, Walter's daughter, novelist/teacher. Anna in the Long Grass – ageless - the painting come to life. Palm Beach Dramaworks 2026-2027 Season - West Palm Beach, FL EPA Page 2 of 5

Track 2 - Male, age range late 20s-70s, LEON/HEINRICH(HENRY)/SAMUEL/BENJI. Leon, 44-64, a French artist working in Germany in the early 1900s. Heinrich - 31, Nazi officer in Germany, intoxicated with his own small powers. Henry – 70 – Heinrich, now 40 years older, living in the US, working as a custodian. Samuel – late 20s, Heinrich's son, works with his hands, lost and angry. Benji – 33 - Beatrice's grandson, documentary filmmaker, Ashkenazi Jewish descent, wry, honest, open.

Track 3 - Female, age range late teens – early 90s, BEATRICE/AMELIA/CHARLOTTE. Beatrice (younger) – 18, Ashkenazi Jew, living in Berlin, bold, excited for the possibilities in the world. Amelia – mid 30s – New Jersey middle school principal, Jewish, ballsy, tells it like it is. Charlotte – 30s – Heinrich's daughter, American born, young mom, trying to make sense of something that doesn't make sense. Beatrice (older) 90s – our young collector who became a Survivor.

Track 4 – Male, age range late 20s-70s, FREDERICH/JONAH/WALTER (younger/older). Frederich – late 20s, German-Jewish, closeted, performer, out-going and dramatic. Jonah – mid-30s – New

Jersey, Jewish, son of Beatrice, married to Amelia, he is the quiet one who was always in denial until he woke up. Walter (50-late 60s)- German, grandson of a Nazi sympathizer, reserved.

THE LIGHT IN THE PIAZZA – Character Breakdown

1st Rehearsal: 01/12/27

Run: 02/05/27 - 02/21/27

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

Margaret Johnson – Female, late 40s-early 50s; A trim, elegant, self-possessed, practical, and proper Southern woman; contained and controlled with a deeply romantic yearning underneath; well-bred North Carolina dialect; has a strong legit soprano voice, G3 to G#5.

Clara Johnson – Female, 26; Margaret’s daughter; an impulsive, naïve, romantic, keenly curious, highly sensitive, and easily provoked Southern girl; seems much younger than her age; classic fair-haired American beauty; well-bred North Carolina dialect; has a strong legit soprano voice, A3 to A5.

Roy Johnson – Male, late 40s-early 50s; Margaret’s husband; a contained, controlled, efficient, practical, proper, and impatiently abrupt Southern gentleman; well-intentioned but emotionally distant; well-bred North Carolina dialect; could have a strong legit baritone voice and double as Ensemble.

Signor Naccarelli – Male, late 40s-early 50s; a warm, open, amiable Italian gentleman with an affable ease and amused charm; can also be strict when necessary; speaks English well with an Italian dialect and must also speak lines in fluent Italian; has a strong legit baritone voice to G4.

Signora Naccarelli – Female, late 40s-early 50s; Signor Naccarelli’s wife; a warm, open, amiable, dutiful yet strong and watchful Italian woman; not unlike Margaret only freer emotionally; must speak lines in fluent Italian; has a strong legit/operatic soprano voice to C6.

Fabrizio Naccarelli – Male, 20; the youngest son; a handsome, charming, earnest, innocent, impulsive, deeply emotional, and hopelessly romantic Italian boy; wants to seem more sophisticated than he is; appears without a shirt in one scene; speaks broken English with an Italian dialect and must speak and sing in fluent Italian; has a strong legit lyrical tenor voice to B4.

Giuseppe Naccarelli – Male, mid-to-late 20s; the eldest son; a handsome, charming, rakish, hen-pecked Italian playboy; he’s trying to be an adult but still hold onto his youth; a great dancer; must speak lines in fluent Italian; has a strong legit baritone voice to G4.

Franca Naccarelli – Female, mid-to-late 20s; Giuseppe’s wife; a fiery, passionate, strong-willed, sexy, and unabashedly direct Italian woman with a deeply caring and romantic streak; speaks broken English with an Italian dialect and must speak lines in fluent Italian; has a strong legit/operatic soprano voice to F6.

Ensemble – 20s-60s; various types to play tourists and citizens of Florence; versatile ensemble actors with strong legit voices (Priest, Man on Bike, Tour Guide, Waiter, 2 Maids, Man #1 & #2, Prostitute)

THE BIRTHDAY PARTY – Character Breakdown

1st Rehearsal: 03/09/27

Run: 04/02/27- 04/18/27

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. 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.

Petey Boles - (CAST) Male, 50s–60s. Quiet, steady, observant. Dry humor, understated presence. Gentle, patient listener; avoids confrontation but carries quiet moral awareness. Variety of UK dialects required.

Meg Boles - Female, 50s–60s. Childlike, talkative, eager to please. Bustling domestic energy. Needs attention and reassurance; flirtatious warmth mixed with fragile self-esteem. Variety of UK dialects required.

Stanley Webber - (CAST) Male, 30s–40s. Disheveled, intelligent, defensive. Sharp humor masking anxiety. Alternates between hostility and vulnerability; restless physicality, unpredictable emotional shifts. Variety of UK dialects required.

Lulu - Female, 20s. Bright, flirtatious, confident young woman. Quick wit, social ease. Curious and direct; emotional honesty beneath playful exterior. Variety of UK dialects required.

Goldberg - (CAST) Male, 40s–50s. Smooth, charismatic, commanding speaker. Effortlessly charming; rapid shifts from warmth to intimidation. Controlled physical confidence and persuasive authority. Variety of UK dialects required.

McCann - (CAST) Male, 30s–40s. Irish. Rigid, intense, disciplined. Physical, deliberate movements. Loyal follower with suppressed agitation; controlled but capable of sudden aggression.

BEN BUTLER – Character Breakdown

1st Rehearsal: 04/27/27

Run: 05/21/27 - 06/06/27

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?

Benjamin Butler - Male, 40s. Blustering, brilliant Union general and former lawyer. Verbose, egotistical, intellectually nimble; relishes debate and rhetorical sparring.

Lieutenant Kelly - Male, 30s. Butler's young adjutant. Proper, rule-bound Union officer; earnest, anxious to please, precise in language and military protocol.

Shepard Mallory - Male, 20s, Black. Escaped enslaved man; sharp, fearless, quick-witted. Intelligent and articulate with dry humor, stubborn dignity, and moral clarity.

Major Cary - Male, 30s–50s. Confederate officer. Polished, arrogant, self-important; Southern charm masking entitlement and condescension. Serves as confident ideological adversary.