

DRIVING

Miss Daisy



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DRAMAWORKS

by Alfred Uhry

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 Alfred Uhry's beloved, heartfelt Pulitzer Prize-winning *Driving Miss Daisy*. It's a beautifully written play that, at its heart, is about the power of friendship – an unlikely friendship that makes you feel good about humanity.

It's possible some of you are thinking, "This is fiction. These improbable friendships rarely happen in real life." But they do, more often than you'd imagine. Here are four uplifting examples.

Justices Ruth Bader Ginsberg and Antonin Scalia: She was a vociferous Jewish liberal, he was a vociferous Catholic conservative, and they rarely voted the same way on a bill. But they were both native New Yorkers with a passion for opera who became such good friends that they and their spouses spent every New Year's Eve together. He bought her roses on her birthday, and she delivered a eulogy at his funeral. When a law clerk asked Scalia why he sent Ginsberg roses, considering her voting record, the justice responded, "Some things are more important than votes."

Ella Fitzgerald and Marilyn Monroe: Monroe was a big fan of Fitzgerald's when she went to see the great jazz singer perform in a small Los Angeles club in 1954. The two women met, and quickly formed a bond. Monroe became aware that, despite Fitzgerald's enormous fame and success, she couldn't get bookings in major, sought-after venues like the Mocambo nightclub in Hollywood. So, Monroe called the owner and told him that if he hired Fitzgerald, she would sit in the front at every performance and bring along some of her famous friends. Fitzgerald was hired and Monroe kept her word. "I owe Marilyn a real debt," Fitzgerald later said. "I never had to play a small jazz club again." Fitzgerald described Monroe as "an unusual woman – a little ahead of her times. And she didn't know it." Monroe called Fitzgerald, "My very favorite person."

Joe Louis and Max Schmeling: Louis suffered his first loss in the ring in 1936 to Schmeling, a German boxer and a favorite of Adolf Hitler (though Schmeling never joined the Nazi party). When they faced each other in a rematch in 1938, the bout had profound social and political implications: America vs. Nazism, good vs. evil. The two men were perceived to be enemies. Louis, the Brown Bomber, knocked Schmeling out in just over two minutes. After World War II, Schmeling paid a surprise visit to Louis, marking the beginning of a friendship that would last until Louis' death in 1981. Schmeling paid for his funeral.

Helen Keller and Mark Twain: She was 14 and he was 59 when they met at a party held in her honor in 1895. "The instant I clasped his hand in mine, I knew that he was my friend," Keller wrote. The feeling was mutual, and they remained friends through the end of Twain's life. When Twain learned that Keller was unable to attend Radcliffe for financial reasons, he persuaded friends to sponsor her. She graduated cum laude. Twain was dazzled by Keller's intelligence and wit, and they loved to tease each other and spend time together. Twain called her "the eighth wonder of the world." "He treated me like a competent human being," said Keller. "That's why I loved him."

In his introduction to *Driving Miss Daisy*, Uhry pondered why the play was so successful and concluded, "I wrote what I knew to be the truth and people have recognized it as such."

Here's to enduring friendship! Enjoy the show.

Rudgina Toro
Executive Director

William Hayes
Producing Artistic Director



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INGREDIENTS:

- 1.5oz peach vodka or rum
- 1oz Gran Marnier
- 1oz orange juice, or juice of choice
- 1oz strawberry puree
- Sparkling wine or club soda
- Lime juice, to taste
- Diced peaches and orange wedge
- Candy peach ring, optional

HOW TO MAKE:

1. Add first four ingredients to a cocktail shaker and shake well.
2. Pour over ice in a highball glass.
3. Top with sparkling wine.
4. Garnish with diced peaches and an orange wedge.
5. Add a straw with a peach ring, if desired.



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WHY I GIVE

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— **Nancy Goodes**

”

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ROBERTA GOLUB

Alfred Uhry's

ATLANTA TRILOGY

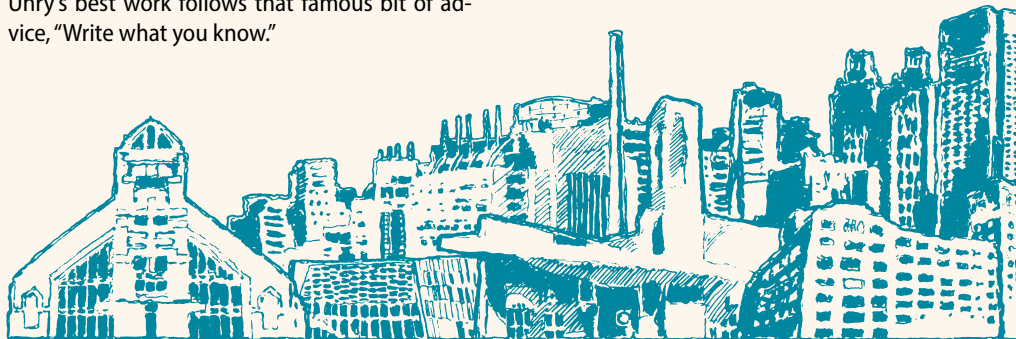
Alfred Uhry holds a singular place in theatre history. He is the only American playwright to have won a Pulitzer Prize for Drama (*Driving Miss Daisy*, 1988), an Academy Award for best screen adaptation (*Driving Miss Daisy*, 1990), and Tony Awards for Best Play (*The Last Night of Ballyhoo*, 1997) and Best Book of a Musical (*Parade*, 1999). Those three works are often referred to as Uhry's Atlanta Trilogy, as they each explore aspects of the Jewish experience in his hometown. In 2020, during the pandemic, Uhry was interviewed by Palm Beach Dramaworks for a feature story in conjunction with the company's Zoom reading of *Ballyhoo*, a play that considers Southern Jewish identity. He also spoke about *Driving Miss Daisy* and *Parade* (music and lyrics by Jason Robert Brown), which tells the true story of Leo Frank, who was wrongly convicted of the murder of 13-year-old Mary Phagan in 1913 and subsequently lynched. Uhry began his career in musicals. The first, for which he wrote the lyrics, opened and closed on Broadway in one night. His second, *The Robber Bridegroom*, for which he wrote the book and lyrics, had a modicum of success on Broadway and a robust afterlife.

Following are excerpts from the interview, which discuss the origins of all three plays, and how Uhry's best work follows that famous bit of advice, "Write what you know."

Driving Miss Daisy

"A friend of mine was an Off-Broadway producer, and she would sometimes ask me to go to see plays that she was thinking of bringing in. She sent me to Stanford to see a two-character play. I don't remember what it was called, but it was about a Black woman from overseas somewhere who struck up a correspondence with a White woman in this country. It was black versus white, and I don't think they ever met. I remember thinking, 'I could write a better play than that.' And I thought about my grandmother – my mother's mother – and her driver. It took me a long time to get up the guts to write it. In addition to them, so many real people went into the characters. They were people I knew when I was growing up. My grandmother's sisters and a friend of hers are all part of *Miss Daisy*. Several chauffeurs are part of Hoke. I was pretty much writing from memory.

"I didn't expect the play to have the remarkable success that it's had. You can't anticipate something like that. If I knew how it happened, I would do it again. I was lucky. My mother said, 'You can't beat being good and lucky at the same time.' And she was right. Why do audiences respond to the play the way they do? I think those things are unknowable."



The Last Night of Ballyhoo

"I was commissioned by the Olympic Arts Festival to write a play, and I wanted it to relate to Atlanta somehow. And I thought, well, Atlanta's about to be in the international spotlight with the Olympics; when was the last time that Atlanta was in the international spotlight? It might have been the winter that *Gone with the Wind* premiered, and I realized that it was the same month the Nazis invaded Poland. I wanted to write about the kind of Jewish anti-Semitism [meaning Jews against other Jews] in the world that I grew up in.

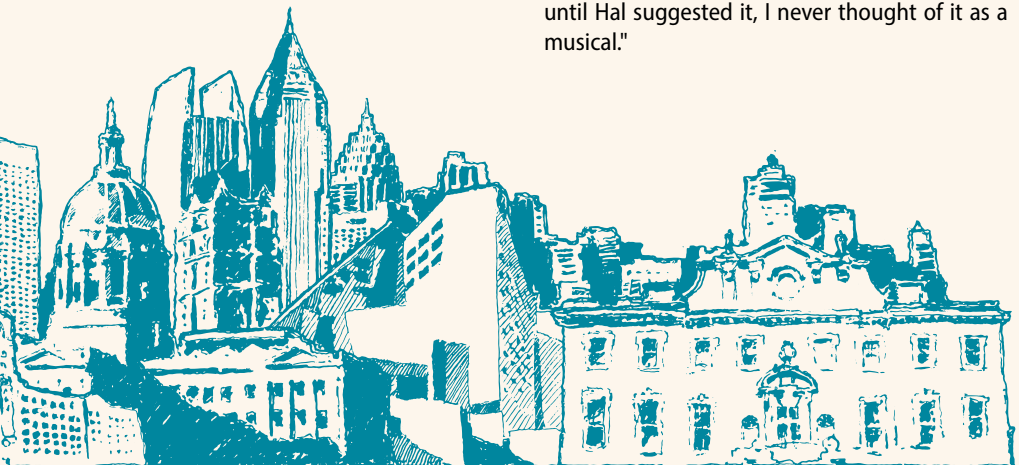
"We were a secular, assimilated family. We had Christmas trees. We had Easter egg hunts. Nothing Jewish except that we clearly were Jewish. We lived in a German-Jewish community of maybe 25 families that had settled in Atlanta about a century earlier. They valued being Southern more than anything, being American second, and maybe being Jewish third. Then all those other [Eastern European] Jews arrived, and there were all these prejudices against them that never made any sense. For instance, there was the good Levy family and the bad Levy family, and it was impossible to tell who was who – but a lot of women in those families knew. There was also a 'good' Jewish country club that the others couldn't get into; this was true in every American metropolis. My family wasn't part of this, but I was aware of this kind of prejudice my whole life. I wanted to write about it because I was robbed of being Jewish from the time I was little, robbed of Hebrew school, robbed of the traditions. And I have regretted it my whole life. All we had were

Jewish faces and Jewish names and Jewish prejudices. There are pictures of me and my friends going on Easter egg hunts, and I look at them and go, 'What was everybody thinking?' I think that's what led me to writing *Parade*."

Parade

"Hal Prince [the great Broadway producer/director] was a friend of mine, and I was talking to him one day about my background. He came from the same kind of family. And he said, 'Why was this prejudice so virulent in Atlanta?' Because it had happened everywhere. And I said, 'I guess because of the Leo Frank case.' He said, 'I know about that, but I don't really remember.' So, I told him all about it. And he put his glasses on top of his head and said, 'That's a musical.'

"I grew up with the Leo Frank story because two of my grandmother's sisters had a connection to it. One was married to the man who was Leo Frank's employer at the factory where Mary Phagan was killed. The other sister used to take Leo Frank's dinner to him in the jailhouse. When I was a little boy, if the name Leo Frank was mentioned in the German-Jewish circle, other people in the room would get up and walk out. I asked my grandmother why, and she would say, 'Never mind, never mind.' I think it was because these assimilated, German Jews had the cold realization that to everybody in Georgia, they were as much of a Jew as Izzy Cohen from the Bronx. When I was old enough, I took the streetcar to the library and read everything I could find about the case. It always seemed theatrical to me. But until Hal suggested it, I never thought of it as a musical."



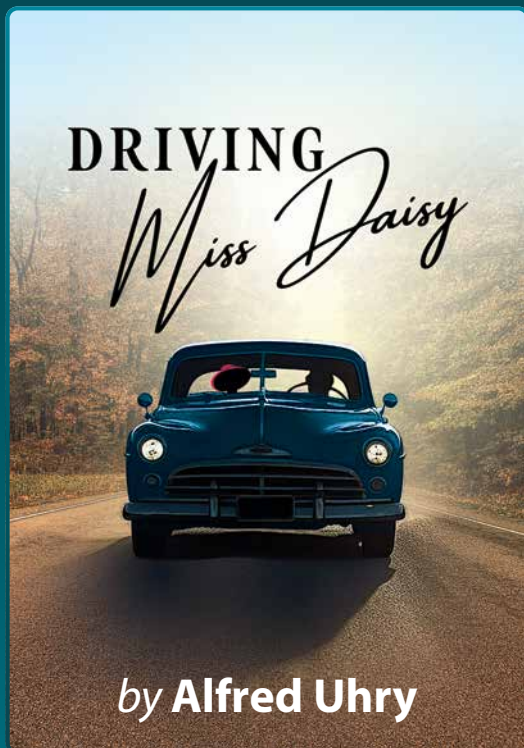
*“In the end,
all that matters
is the love you share with others.”*

— HOKE COLBURN
(Driving Miss Daisy)



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
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Driving Miss Daisy was first produced Off-Broadway
by Playwrights Horizons, New York City, in 1987.

It was subsequently produced by Jane Harmon/
Nina Keneally, Ivy Properties, Ltd./ Richard Frankel,
Gene Wolsk/Alan M. Shore and Susan S. Meyerberg
in association with Playwrights Horizons,
Off-Broadway in 1987.

Driving Miss Daisy is presented by special
arrangement with Broadway Licensing, LLC,
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Original Music Composed by Robert Waldman

William Hayes
Producing Artistic Director

Rudina Toro
Executive Director

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pbd
DRAMAWORKS

Theatre To Think About

Director
Julianne Boyd[^]

Stage Manager
Suzanne Clement Jones*

Scenic Design
Bert Scott
Sponsored by Susan Schwartz

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

Lighting Design
John Wolf

Sound Design
Alexander Sovronsky

Projection Design
Tim Brown

Scenic Artist
Rebecca Pancoast

Dialect Coach
Robin Christian-McNair*



The Director is a Member of
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CHOREOGRAPHERS SOCIETY, a
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Agreement between this
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Equity Association, the Union of
Professional Actors and Stage
Managers in the United States.

Palm Beach Dramaworks presents

DRIVING

Miss Daisy

by **Alfred Uhry**

CAST

(In Order of Appearance)

Daisy Werthan *Debra Jo Rupp**

Boolie Werthan *Matthew W. Korinko**

Hoke Colburn *Ray Anthony Thomas**

PLACE

Atlanta, Georgia

TIME

1948 to 1973

Production Crew

Stage Manager *Suzanne Clement Jones**

Assistant Stage Manager/Dresser *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*

Sound Assistant *Paolo Pineda*

Sound Engineer *Roger Arnold*



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**DEBRA JO RUPP (Daisy Werthan)**

has been performing in theatre for four decades. Currently an associate artist with Barrington Stage Company where she has appeared in a dozen shows, Rupp has performed on Broadway, Off-

Broadway, and at numerous regional theatres. She appeared on Broadway with Kathleen Turner and Charles Durning in the 1990 revival of Tennessee Williams' *Cat on a Hot Tin Roof*, and starred Off-Broadway in Cynthia Heimel's *A Girl's Guide to Chaos*, Terrence McNally's *Frankie and Johnny in the Clair de Lune*, and Marisa Wegrzyn's *The Butcher of Baraboo*, directed by Judith Ivey. More recently, Rupp was nominated for both a Drama Desk and Outer Critics Circle Award for her portrayal of Dr. Ruth Westheimer in Mark St. Germain's one-woman play *Becoming Dr. Ruth*. She also starred Off-Broadway as Della in Bekah Brunstetter's *The Cake*, after originating the role at the Echo Theater Company (Los Angeles), Barrington Stage Company, and Gefen Playhouse (LA), winning the Stage Ovation Award and LA Drama Critics Circle Award. Other regional credits include Williamstown Theatre, Chester Theatre Company, and Berkshire Theatre Group. She made her feature film debut in *Big*, and also appeared in *She's Out of My League*, *Kickin' It Old Skool*, *The Opposite Sex*, *She Wants Me*, *Clockwatchers*, *Lucky 13*, and *Sgt. Bilko*. Adored by millions for her role as high-strung Mom Kitty Forman in the long-running hit television series *That '70s Show* (1998-2006), Rupp's other memorable TV work includes the mini-series *WandaVision* and *Agatha All Along*, recurring roles on *Friends* (as Phoebe's sister-in-law) and *This is Us*, as well as appearances on *The Ranch*, *Seinfeld*, *NCIS:LA*, and *Elementary*.

**RAY ANTHONY THOMAS (Hoke Coleburn)**

is making his PBD debut. A versatile actor who has distinguished himself on stage, screen, and television in a career that spans close to 40 years, he has appeared in nearly

three dozen plays on Broadway, Off-Broadway, and in regional theatres, and is a member of Atlantic Theater Company. He has a long history with the works of August Wilson, having appeared in seven of the playwright's 10 American Century Cycle plays: several productions of *Jitney* (in different roles), as well as *Two Trains Running*, *Ma Rainey's Black Bottom*, *Gem of the Ocean*, *Fences*, *Radio Golf*, and *The Piano Lesson*. Broadway includes *I Need That*, written by Theresa Rebeck and starring Danny DeVito; David

Mamet's *American Buffalo* and *Race*; *Jitney*; Alice Childress' *Trouble in Mind*, starring LaChanze; and Arthur Miller's *The Crucible*. Off-Broadway: *The Royale* at PlayMakers Rep; the original production of Stephen Adly Guirgis' Pulitzer Prize-winning *Between Riverside and Crazy*, *Human Error*, and *Beginning of August* at Atlantic Theater Company; and *Volunteer Man* (Obie Award) at Rattlestick Theater. Regionally, Ray has been seen at Alliance Theatre, Goodman Theatre, Chautauqua Theatre Company, Gulfshore Playhouse, Cincinnati Playhouse, Milwaukee Rep, La Jolla Playhouse, Williamstown Theatre Festival, The Old Globe, Hartford Stage (where he created the role of Chutes & Ladders in Quiara Alegria Hudes' Pulitzer Prize-winning *Water by the Spoonful*), Humana Festival, Syracuse Stage, and Westport Country Playhouse. Film: *Eleanor the Great*, *American Fiction*, *The Harbinger*, *Isn't It Romantic*, *Shutter Island*, *Trouble with the Curve*. TV: *Flatbush Misdemeanors*, *High Maintenance*, *Law & Order* (multiple times), *New Amsterdam*, and *The Last O.G.*

**MATTHEW W. KORINKO (Boolie Werthan)**

is thrilled to be back at PBD, where he's been seen in *Death of a Salesman* (Howard Wagner), *Twelve Angry Men* (Juror 6), *Indecent* (Mendel), and many more. Other

recent roles: *Catch Me If You Can* (Frank Abagnale Sr.), *The Witches of Eastwick* (Reverend Ed Parsley), *Gypsy* (Herbie), *Something Rotten* (Shylock), *Into the Woods* (Narrator/Mysterious Man), *The Secret Garden* (Dr. Craven), and *The Hunchback of Notre Dame* (Frollo). He is a six-time Carbonell Award nominee, holds a BFA in performance from University of Wisconsin – Stevens Point, and is a proud co-founder of Slow Burn Theatre Company in Fort Lauderdale.

**ALFRED UHRY (Playwright)**

is the only American playwright to have won the Pulitzer Prize for Drama (*Driving Miss Daisy*, 1988), an Academy Award for best screen adaptation (*Driving Miss Daisy*, 1990), and Tony Awards for Best

Play (*The Last Night of Ballyhoo*, 1997) and Best Book of a Musical (*Parade*, 1999). Those three works are often referred to as Uhry's Atlanta Trilogy, as they each explore aspects of the Jewish experience in his hometown. Other shows include the musicals *The Robber Bridegroom* (book and lyrics), *Lovemusik* (book), and *My Paris* (book), and the plays *Without Walls* and *Edgardo Mine*. Uhry is a graduate of Brown University, and a member of the Theater Hall of Fame.



JULIANNE BOYD (Director) is the founding artistic director of Barrington Stage Company (1995-2022), where she directed many critically acclaimed productions including, most recently, Marc Camoletti's *Boeing Boeing* and

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



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 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.

BERT SCOTT (Scenic Design, sponsored by Susan Schwartz) has previously designed *Camping with Henry and Tom*, *Lost in Yonkers*, *Trying*, and *4000*

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

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.

JOHN WOLF (Lighting Design) is an educator, designer, consultant, management specialist, and woodworker. He has taught lighting design and technology, stage management, production management, and sound design at numerous universities including the University of Alabama, University of Florida, and UNC Greensboro. He retired after serving eight years as Chair of Theatre and Dance at Wayne State University and overseeing the design and construction of a new performing arts center for WSU for four years. As a lighting designer, he has designed well over 150 theatre, dance, and opera productions at multiple venues throughout the Midwest and Southeastern US, as well as NYC. Happily retired, he is able to focus on the challenges and exciting tasks of theatre renovation

and construction consulting, designing lighting, and spending hours working in his woodshop (popsshop.biz). He desperately hopes retirement will help improve his golf game. John is delighted to be designing his first production at PBD.

ALEXANDER SOVRONSKY (Sound Design) is a NYC-based theatre performer, musician, composer, and sound designer. He is making his PBD debut. Alexander's NYC theatre credits include *Cyrano de Bergerac* (Broadway starring Kevin Kline and Jennifer Garner); *Romeo & Juliet*, *Mother of the Maid* (The Public starring Glenn Close); *Othello*, *The Wild Duck* (Theatre for a New Audience); *Women Beware Women*, *Volpone* (Red Bull); *Bottom of the World* (Atlantic); *Macbeth*, *Romeo & Juliet*, *Marat/Sade*, *King Lear* (The Classical Theatre of Harlem). Regional credits include Barrington Stage, Arena Stage, Seattle Rep, Hartford Stage, KC Rep, Baltimore Center Stage, Shakespeare Theatre Company, Ford's Theatre, Shakespeare & Company, Denver Center, Milwaukee Rep, American Shakespeare Center, Berkshire Theatre Festival, and many others. Instagram: @Alexander.Sovronsky / AlexanderSovronsky.com

TIM BROWN (Projection Design) is a scenic and projection designer for theatre and live concerts. Off-Broadway: World premieres of *Ugly Lies the Bone* at Roundabout Theatre Company and the opera *Place* at BAM Next Wave Festival. Regional theatre/Orchestra: Designs with LA Philharmonic, Cal Performances, Cincinnati Symphony Orchestra, The Studio Theatre, Utah Shakespeare Festival, Connecticut Rep, Yale Repertory Theatre, Harlem Stage, University of Michigan, Orlando Family Stage and Theatre UCF. Live Concert design: J. Cole's 2024 *One Night Only* in Madison Square Garden, Mitski's *Laurel Hell* Tour, J. Cole's *The Off-Season*, *KOD*, *4 Your Eyez Only*, and *Forest Hills Drive* tours, Tyler the Creator's *Flower Boy* Tour, and multiple designs for Dreamville. Television: 2019 NBA All-Star Game Halftime Show, *Visualize* for Spotify, and performances on the BET Awards, *The Tonight Show*, and *Jimmy Kimmel Live*. His work has been featured in *American Theatre*, *Opera America*, and *Variety* magazines. He is a graduate of Yale School of Drama and coordinator of the Design and Technology Program at the University of Central Florida.

ROBIN CHRISTIAN-McNAIR (Dialect Coach) is a Professor of Drama at the University of North Carolina School of the Arts, specializing in accents, text, and speaking voice. Her extensive background in professional creative coaching includes work with the Cleveland Playhouse, Zach Theater, the Hangar Theatre, and six seasons with Triad Stage. Notable coaching credits include *My Children! My Africa!*, *Cabaret*, *Once*, *Pride and Prejudice*, and *Sweeney Todd* (starring Donna Lynn Chaplin and Nic Walker). Most recently, she served as the accent coach for the world premiere of *Blooming in Dry Season* with the North Carolina Black Repertory Company. Internationally, Robin has led workshops in Taiwan and London, and her research was recently published in the *International Voice and Speech Journal* ("Vocal Traditions of Colaianni Speech"). She is an assistant faculty member with Theatrical Intimacy Education and a proud member of SAG-AFTRA, AEA, and VASTA.

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

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.

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Scenic Artist

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When you **Take a Seat**, you're not just a spectator to the magic of theatre; you're an essential part of every performance, from the opening curtain to the final standing ovation, because your gift is helping us flourish.

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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).

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Contact Sue Ellen Beryl at (561) 514-4042 ext 102
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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.

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

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THE CRUCIBLE by Arthur Miller

2025-26 Season

Julie Kleiner, Elisabeth Yancey, and Karen Stephens

Jason Nuttle Photography

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Palm Beach Dramaworks' 2026/27 SEASON

WORLD PREMIERE

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, including newfangled technology, impatient debtors, and a young suitor with suspicious motives. Narrated by her grandchild and set in working-class Miami, the play seeks to make sense of the unspoken secrets that led to a tragic family event. *Alba* was first seen at PBD as part of the 2025 Perlberg Festival of New Plays.

WORLD PREMIERE

PROVENANCE*

by **JENNIFER MAISEL**

DECEMBER 9 - 25

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? *Provenance* was first seen at PBD as part of the 2026 Perlberg Festival of New Plays. *Rights Pending

THE LIGHT IN THE PIAZZA

Book by **CRAIG LUCAS**

Music and Lyrics by **ADAM GUETTEL**

FEBRUARY 12 - 28

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.

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. Linguistically dexterous and full of the playwright's signature pauses and perplexing dialogue, the play is ambiguous, ambitious, funny, horrifying, and thought-provoking, with an ending that invites more questions.

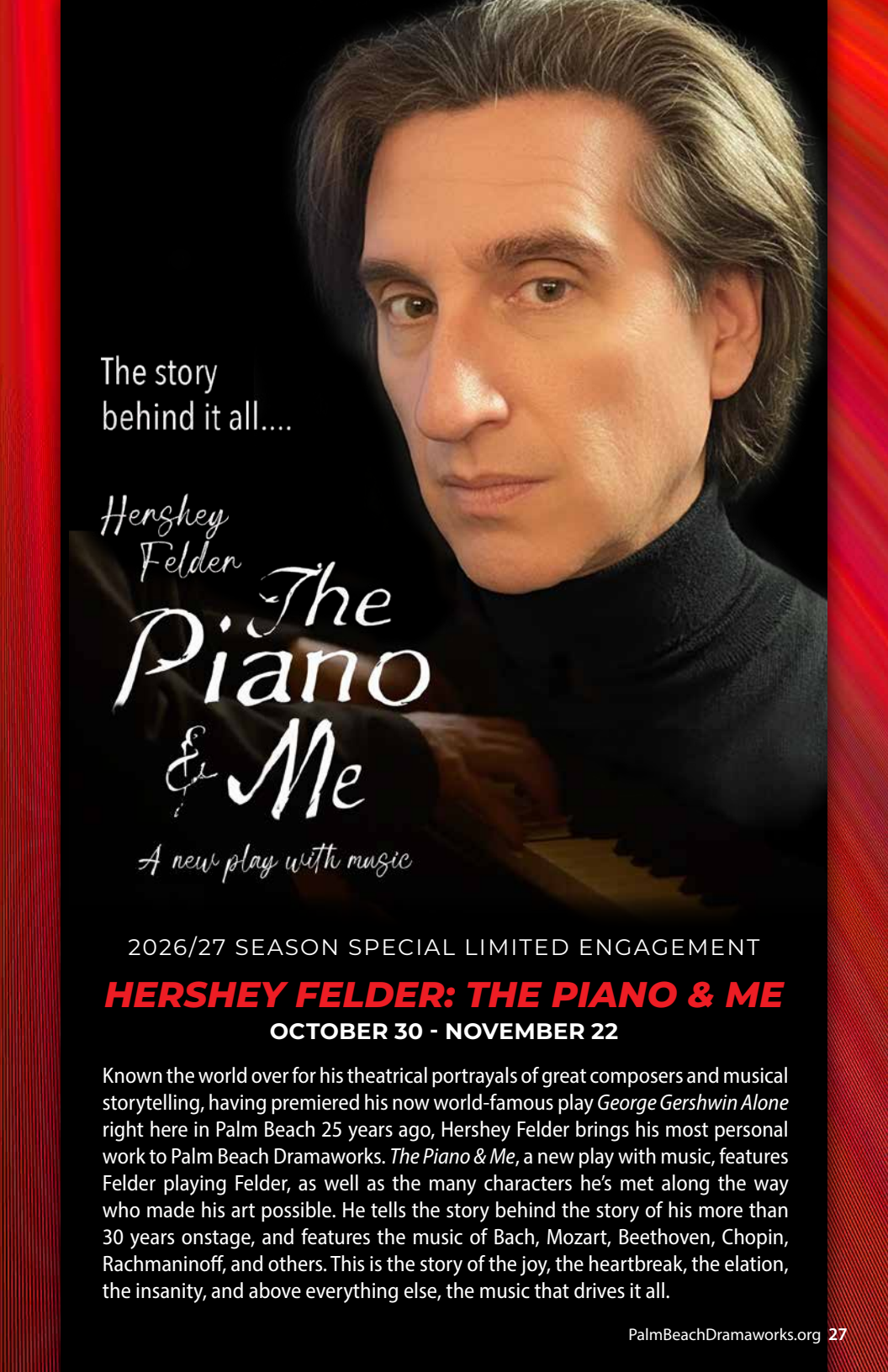
BEN BUTLER

by **RICHARD STRAND**

MAY 21 - JUNE 6

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?





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

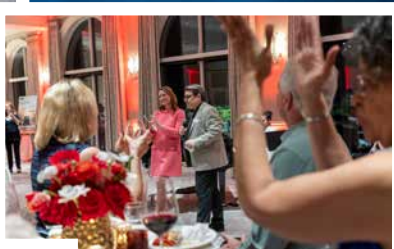
Known the world over for his theatrical portrayals of great composers and musical storytelling, having premiered his now world-famous play *George Gershwin Alone* right here in Palm Beach 25 years ago, Hershey Felder brings his most personal work to Palm Beach Dramaworks. *The Piano & Me*, a new play 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.

Scenes from the 2026

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SATURDAY, MARCH 7, 2026

THE BELGROVE RESORT & SPA

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6:30 PM COCKTAILS

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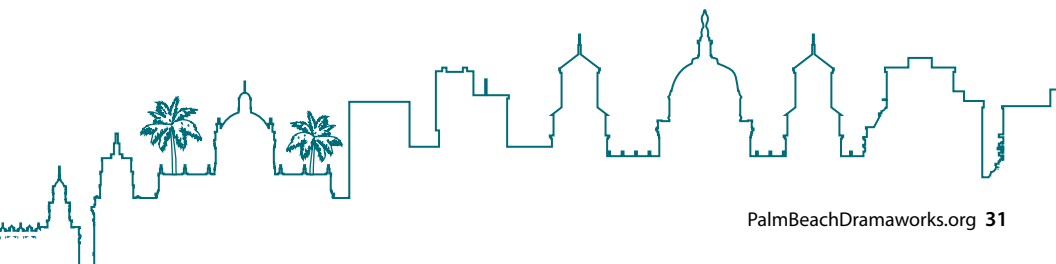
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It's Only Life, 2025

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

THANK YOU TO OUR EDUCATION DONORS

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OutStage@pbd

Sponsored in part by David Cohen and Paul Bernabeo, and Sid Lesowitz and Peter Rogers

2/13, 4/10, 5/22

Special evenings of each PBD production that engage the LGBTQ community. Evenings include a pre-show reception, the play, and a post-show reception.

For more information and tickets to all programs, visit **PalmBeachDramaworks.org** or call **(561) 514-4042 ext 2**

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Tag us in a post sharing your favorite PBD memory - we'd love to see it!



Congratulations to the Winners of the Ninth Annual

pbd Young **Playwrights** **10-Minute** Play Contest

STUDENT	GRADE	SCHOOL
Zepplyn Berry	12	Dreyfoos School of the Arts
Luc Borzillieri	12	The Benjamin School
Valentina Calero	9	Atlantic Christian Academy
Isabella Contacessa	12	The Benjamin School
Emma Hibbs	11	G-Star School of the Arts
Merritt Kanzer	10	St. Andrew's School
Nia Lambrou	10	American Heritage School
Dasmille Monuma	10	Santaluces High School
Atlas Saavedra	12	Dreyfoos School of the Arts
Isis Secor	12	Seminole Ridge High School



For more information about PBD's education programs, and to support the education department, please contact Gary Cadwallader: gcadwallader@palmbeachdramaworks.org or 561.514.4042 x123.

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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.



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



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



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



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



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



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

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



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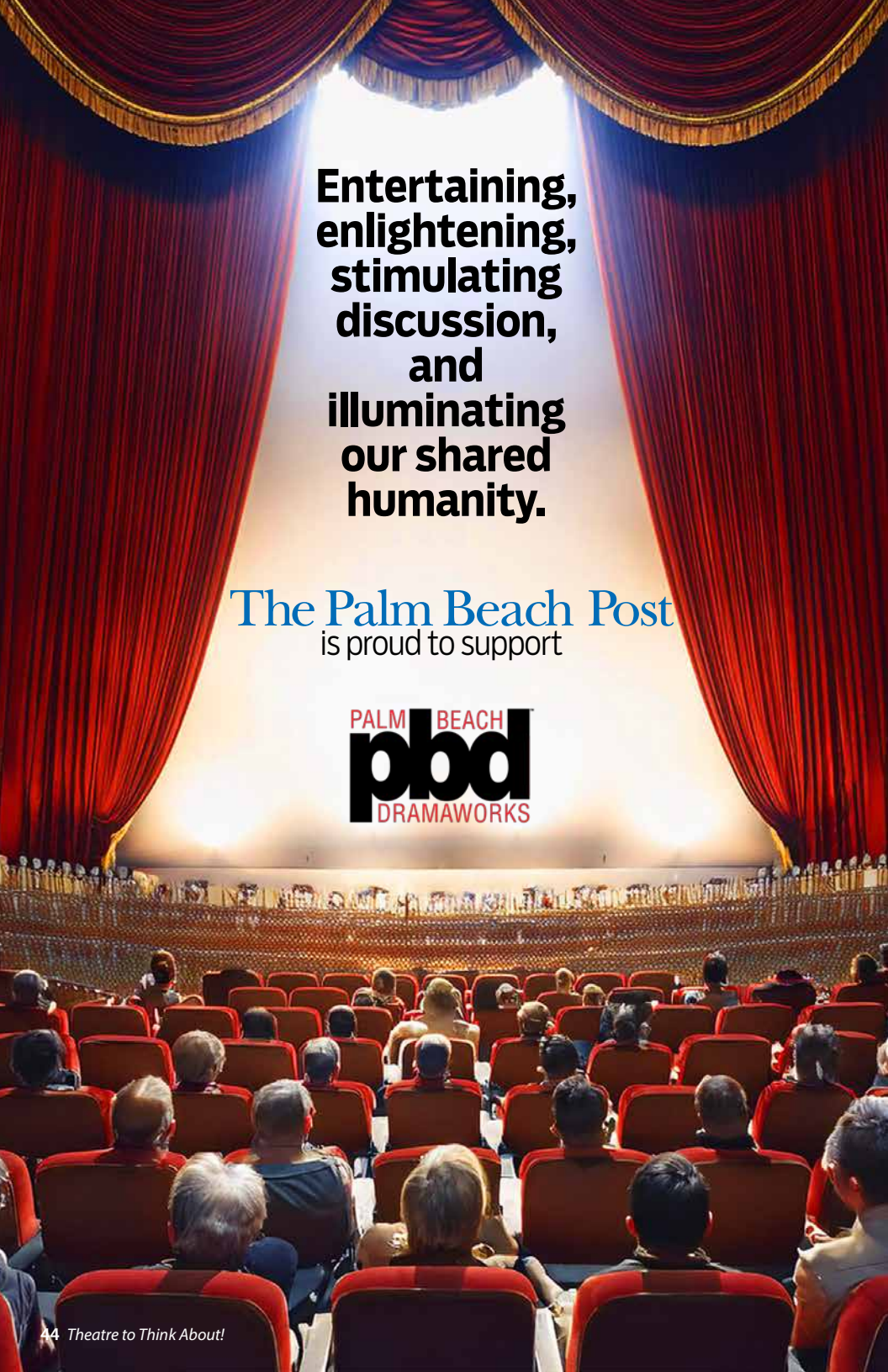
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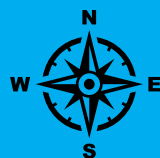
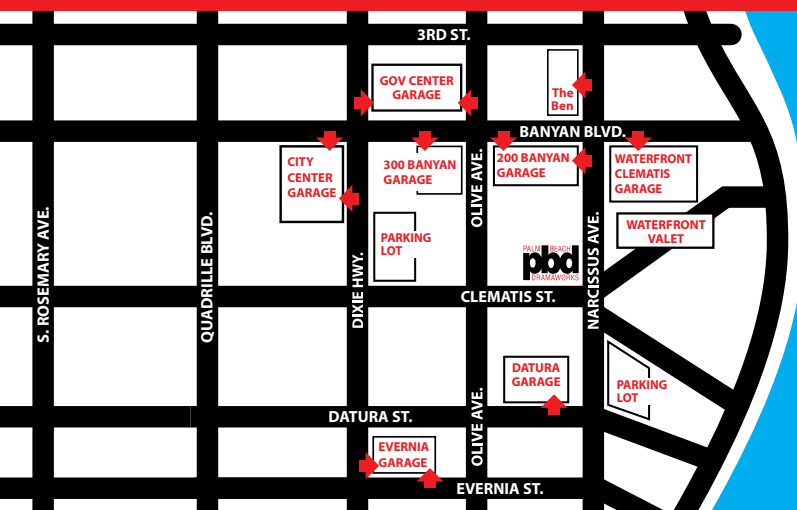
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OUR MISSION

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

OUR VALUES

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

OUR VISION

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

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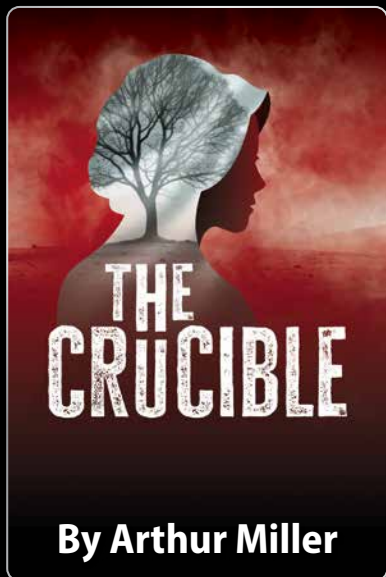


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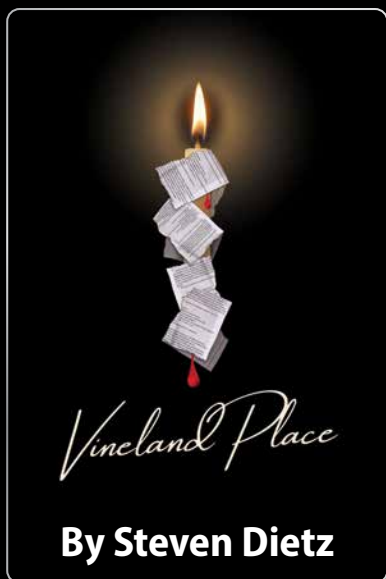
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