

THE CRUCIBLE

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DRAMAWORKS

by Arthur Miller

Theatre to Think About

Don & Ann Brown Theatre



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—Oscar Wilde

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From the Producing Artistic Director



Welcome to *The Crucible*, Arthur Miller's spellbinding, Tony Award-winning exploration of the 1692 Salem witch trials, which is also an allegory for McCarthyism and the House Un-American Activities Committee's mid-twentieth century witch hunts.

The Crucible is an honest depiction of what happened in Salem more than 330 years ago, but it is not a historical document – nor was it meant to be. Like all playwrights, Miller changed numerous facts to heighten the drama and to serve the show's many other themes: the subjugation of women, sexual repression – the play's hysteria is rooted in sexual desire – survival, infidelity, desperation, and guilt.

When I direct a show, one of my favorite parts of the process is research: books, articles, audio and video interviews – anything I can get my hands on. I share the most pertinent parts of that research with the actors – many of whom love doing their own research as well – as it helps deepen our understanding of the play and the characters.

For *The Crucible*, I visited the Arthur Miller Collection at the Harry Ransom Center at the University of Texas at Austin, to look at *his* research and discover anything I could about his work on the play. He had such conviction about writing *The Crucible*, and I could see first-hand his determination and how much he struggled to get it right: I've never seen so many composition books and drafts of one piece. Miller was one of the greatest playwrights in American history, and being at the archive, touching these sacred documents, was a transcendent experience.

It was also informative, both confirming things I knew or suspected, and providing new insights. I was struck by Miller's sensitivity to the plight of women. I'm aware what I'm saying is contrary to some modern assessments of the play, but hear me out. In the seventeenth century, women had no voice, no rights, no agency. They were completely subservient to men, part of a strict, patriarchal – and misogynistic – system. Miller recognized that the same could be said of mid-twentieth century women, even if their lives were vastly better.

In 1950, women accounted for (roughly) 30% of the workforce, but their career options were limited – as was their pay. Although they were granted the right to vote in 1920, numerous states still had laws that made it difficult or impossible for many women to do so. It wasn't until 1974 that a woman could apply for, and receive, a credit card in her own name. Women in the 1950s were expected to get married, have babies, and be content to stay at home tending to their husband, house, and children. The happy housewife was idealized in sitcoms and ads. The woman who had other or additional aspirations, who wanted a meaningful career and her own paycheck – rather than an allowance from her husband – was rocking the boat and often looked at with suspicion or disapproval. Miller wasn't villainizing women – more on that in a moment – but presenting a cautionary tale.

It's also clear from Miller's notes and writings that he struggled with the character of John Proctor, who, historically, had been considered the hero of the piece. But that's not a word Miller used. For the playwright, Proctor was neither a hero nor a villain, just a flawed but decent man. As the character says, "I am no saint." In the play, the married Proctor has a relationship with young Abigail Williams, and it is a decision he makes at the end of the play that restores his "goodness," according to his wife Elizabeth.

It happens that Miller was cheating on his wife, Mary Slattery, during the time he was writing *The Crucible*. He was having an affair with Marilyn Monroe; his own infidelity and guilt influenced the writing of Proctor's character, and seems to have helped assuage his own

guilt. In a 1996 article for *The New Yorker*, reflecting on the creation of *The Crucible*, Miller wrote, "My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration . . ." It was something he needed for himself as much as for the resolution of the play.

Abigail, however, remains manipulative to the end, which has led some critics and scholars to assert that Miller was reinforcing the 1950s trope of the deceptive woman. Miller's characterization of Abigail was inspired by contemporaneous transcripts from the trials, and I believe the fact that he did not give her any grace has nothing to do with denigrating women, and everything to do with making a compelling story even more compelling.

Coming full circle, the intersection of the Salem witch trials and the HUAC witch trials was neighbor against neighbor, mass hysteria, paranoia, fear, retribution and, above all according to Miller, guilt. As he wrote in his autobiography, *Timebends*, "What was manifestly parallel was the guilt, two centuries apart, of holding illicit, suppressed feelings of alienation and hostility toward standard, daylight society as defined by its most orthodox proponents."

Enjoy this timeless play!

William Hayes

Producing Artistic Director

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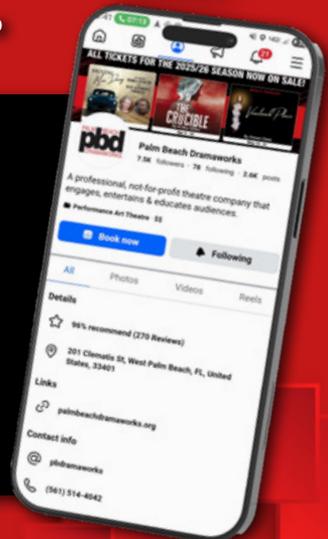


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WITCH'S BREW

INGREDIENTS:

- 🔥 2.5 oz gin
- 🔥 1 oz elderflower liqueur
- 🔥 1 tsp acai powder
- 🔥 Squeeze of lemon
- 🔥 Tonic water
- 🔥 Lime wheel and raspberries, dark red cherries, flower petals, optional
- 🔥 Dry ice

HOW TO MAKE:

1. Chill funky glass like a brandy snifter or oversized shot glass with ice.
2. In a shaker, add gin, acai, elderflower liqueur and lemon juice. Shake well with ice for 30 seconds to 1 minute to allow the acai powder to turn the drink purple.
3. Pour over ice in prepared glass.
4. Top with tonic water.
5. Garnish with lime wheel and raspberries.
6. Follow safety instructions on dry ice, adding a small amount to drink to create smoky effect. Ice will dissolve and is safe to drink.



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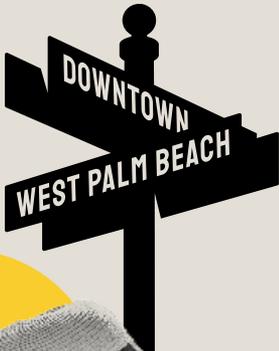
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WHY WE GIVE

"There is nothing more powerful or exciting than live theatre. We are committed to keeping it alive! Please join us."

— Tina and Jeff Bolton

DID YOU KNOW?

In published versions of *The Crucible*, Arthur Miller preceded the play with a note about his approach to the material: "This play is not history in the sense in which the word is used by the academic historian. Dramatic purposes have sometimes required many characters to be fused into one; the number of girls involved in the 'crying out' has been reduced; Abigail's age has been raised; while there were several judges of almost equal authority, I have symbolized them all in Hathorne and Danforth. However, I believe that the reader will discover here the essential nature of one of the strangest and most awful chapters in human history. . . ."

Here, we detail some of the differences between the play and actual events, and provide some little-known facts about what happened during and after the witch hunt and trials.

Miller acknowledged that he raised the age of Abigail Williams in the play, but made no mention that he also lowered John Proctor's. The real Abigail was 11 when all hell broke loose; John was 60. Miller changed their ages to 17 and mid-30s, respectively, to make their relationship more plausible.

In his research for the play, Miller came across a passage that convinced him absolutely of an affair between John and Abigail. However, according to historians, it is unlikely that there was anything between the two. Abigail never worked for the Proctors, and she probably first met John during the trials. She nonetheless did call him out on April 4, 1692, the same day that his wife, Elizabeth, was accused of witchcraft.

Abigail and Betty Parris, the nine-year-old daughter of the Reverend Parris – of whom, Miller wrote, "there is very little good to be said for him" – were the first two girls to exhibit weird, wild, and uncontrollable behavior. A doctor could find nothing physically wrong with them, and decided they were possessed by the supernatural. They went before two magistrates in February and accused three marginalized women of witchcraft including Tituba, enslaved by Parris.

Tituba never led any girls in wild dancing in the woods.

The third girl to display the same bizarre conduct as Abigail and Betty was Ann Putnam Jr. In *The Crucible*, Miller changed her first name to Ruth. Her mother's name was also Ann, and it's likely that Miller made the change to make things clearer for the audience. In the play, Ann and Thomas Putnam say they buried all but one of their eight children, the one being Ann Jr./Ruth. In fact, six of their eight children were still alive in 1692.

Miller tells the story of Giles Corey with great accuracy in the play, except for one detail.

Corey refused to enter a plea and submit to a trial, which was against the law. According to the play, he made that decision because he knew that if he denied the charge against him, he'd be hanged, which meant his property would be put up for auction and his sons would have nothing. In fact, he had already deeded his property to his children. So why did he make the decision he did? Perhaps because he understood that there was no way out for him.

Rebecca Nurse was an esteemed citizen of Salem, and most townspeople did not think it possible that she was a witch. She was originally found not guilty, but the jury was told to reconsider.

Reverend John Hale was invited to Salem to “ascertain witchcraft,” as Miller put it. Originally enthusiastic about his work, he ultimately became critical of the trials. At one point, his wife was accused of witchcraft – not by Abigail Williams, as the play states, but by Mary Herrick.

The Salem witch trials took place between February, 1692 and May, 1693. The hysteria spread to some 20 Massachusetts towns; there were actually more people accused of witchcraft in Andover than anywhere else, including Salem. In all, 25 people died: 19 were hanged, one was crushed to death, and five passed away in jail.

The youngest person jailed for witchcraft was Dorothy Good, daughter of Sarah Good, one of the first three people charged. Dorothy was just four years old when she was imprisoned: her nervous responses to questions were interpreted as a confession. While imprisoned, Sarah gave birth to another daughter, Mercy, who died in jail shortly thereafter.

Two dogs were executed for witchcraft after children claimed the animals caused them to have convulsions.

In May, 1692, Governor William Phips established a Special Court of Oyer and Terminer (to hear and decide) for three counties. The first person prosecuted was Bridget Bishop, a woman with a less than savory reputation. She swore that she was innocent of witchcraft – and on June 10, was the first person to be hanged.

The court permitted spectral evidence, meaning that an accusation based on a

dream or a vision was acceptable – and almost impossible to refute.

A pattern developed: Those who maintained their innocence received guilty verdicts and were hanged. Those who confessed, however, received a reprieve, at least in part because the judges wanted them to name additional “witches.”

Nine women who were convicted received temporary stays of execution because they were pregnant. Many outlived the trials, and therefore escaped death.

Phips dissolved the Court of Oyer and Terminer on October 29 – which might have had something to do with his wife coming under suspicion of witchcraft – released many of the accused witches, and prohibited further arrests. He then launched a Superior Court of Judicature, which did not allow spectral evidence. Only three of 56 defendants were convicted. In May, 1693, Phips pardoned those remaining in prison on charges of witchcraft.

In 1702, the Massachusetts General Court declared that the trials had been unlawful. In 1711, the colony passed a bill restoring the rights and good names of many of the accused. But it wasn't until 1957 that the state formally apologized. The last person to be exonerated was Elizabeth Johnson Jr., who for some reason had been overlooked. But a Massachusetts teacher and her eighth-grade civics class took up her cause, and she was officially exonerated in 2022.



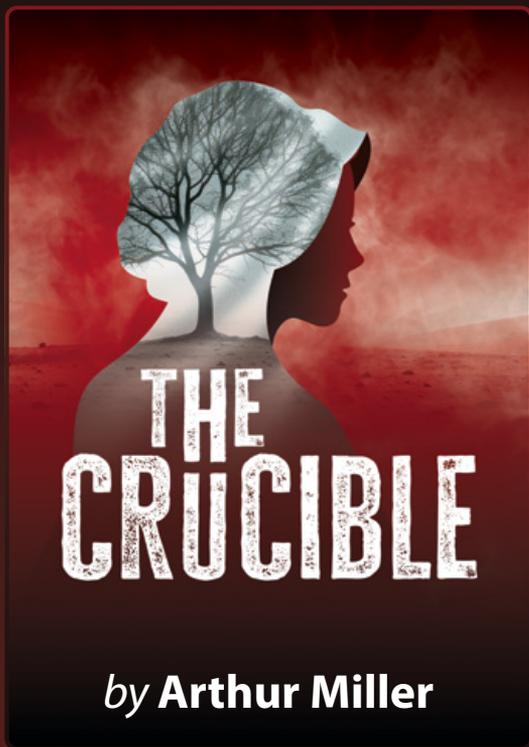
*“The trouble with a witch hunt is that
you’ve got to find a witch.”*

— GEORGE ORWELL



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

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



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William Hayes
Producing Artistic Director

Rudina Toro
Executive Director

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Theatre To Think About

Director
William Hayes

*Assistant Director/
Choreographer*
Jessica Chen[^]

Stage Manager
Suzanne Clement Jones*

Scenic Design
Doug Wilkinson
Sponsored by Susan Schwartz

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

Lighting Design
José Santiago[†]

Sound Design
Roger Arnold

Projection Design
Adam J. Thompson[†]

THE CRUCIBLE

by **Arthur Miller**

CAST

(In Order of Appearance)

<i>Betty Parris</i>	<i>Kaia Davis</i>	<i>Rebecca Nurse</i>	<i>Barbara B. Bradshaw*</i>
<i>Reverend Samuel Parris</i>	<i>Tom Wahl*</i>	<i>Giles Corey</i>	<i>Rob Donohoe*</i>
<i>Tituba</i>	<i>Karen Stephens*</i>	<i>Reverend John Hale</i>	<i>Nick Jordan*</i>
<i>Abigail Williams</i>	<i>Elisabeth Yancey*</i>	<i>Elizabeth Proctor</i>	<i>Julie Kleiner*</i>
<i>Susanna Walcott</i>	<i>Natalie Donahue McMahon*</i>	<i>Francis Nurse</i>	<i>Peter W. Galman*</i>
<i>Ann Putnam/Sarah Good</i>	<i>Margery Lowe*</i>	<i>Ezekiel Cheever</i>	<i>Seth Trucks</i>
<i>Thomas Putnam</i>	<i>John Leonard Thompson*</i>	<i>John Willard</i>	<i>David A. Hyland</i>
<i>Mercy Lewis</i>	<i>Hannah Hayley</i>	<i>Judge Hathorne</i>	<i>Gary Cadwallader*</i>
<i>Mary Warren</i>	<i>Cat Boynton</i>	<i>Deputy-Governor Danforth</i>	<i>Andy Prosky*</i>
<i>John Proctor</i>	<i>Tom Patterson*</i>	<i>Hopkins</i>	<i>John Campagnuolo</i>

TIME & PLACE

Salem, Massachusetts, in the spring of the year 1692

Production Crew

<i>Stage Manager</i>	<i>Suzanne Clement Jones*</i>
<i>Assistant Stage Manager</i>	<i>Anna-Teresa Soto-Andujar</i>
<i>Wardrobe Supervisor and Wig Designer/Hair Stylist</i>	<i>Jane Lynch</i>
<i>Stage Crew Lead/Dresser</i>	<i>Victoria Bockman-Pederson</i>
<i>Head Electrician</i>	<i>Johanna Jackson</i>
<i>Dialect Coach</i>	<i>Robin Christian-McNair*</i>
<i>Intimacy Coordinator</i>	<i>Kathryn Johnston</i>
<i>Fight Director</i>	<i>David A. Hyland</i>
<i>Hymns Consultant/Director</i>	<i>Bruce Linsler</i>
<i>Audio Engineer/Technical Assistant</i>	<i>Connor Madigan</i>
<i>Stitcher</i>	<i>Daniela Childers</i>
<i>Stitcher</i>	<i>Vanessa Ganasevici</i>
<i>Stitcher</i>	<i>Laura Turnbull</i>



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KAIA DAVIS (Betty Parris) is thrilled to be working at PBD alongside her mom and is grateful to Bill Hayes for this opportunity. Credits include *Oliver!* (Maltz Jupiter

Theatre), *Matilda the Musical* (Slow Burn Theatre Company), and *Fun Home* (Lake Worth Playhouse). Favorite roles include Reno Sweeney in *Anything Goes* and Winnie Foster in *Tuck Everlasting*. Kaia is grateful for the training and mentorship she receives from her teachers at Broadway Bound Academy. Love to her grandparents, aunts, uncles, cousins, and especially Dad, Brady, Quinn, and Scarlett.



TOM WAHL (Reverend Samuel Parris) is thrilled to be back at PBD after appearing here in *Camping with Henry and Tom*, *Death of a Salesman*, *Twelve Angry*

Men, *The People Downstairs*, *Ordinary Americans*, and *Billy and Me*. Tom has performed regionally at the Kennedy Center, Geva Theatre Center, Blumenthal Performing Arts Center, Flat Rock Playhouse, and Blowing Rock Stage Company. He has performed at most theatres in South Florida, most recently in *The Inheritance, Part 1* at Zoetic Stage. Film and TV credits include *Pulse*, *The Marvelous Mrs. Maisel*, and *New in Town*. Tom is a recipient of Carbonell, Silver Palm, and Curtain Up Awards.



KAREN STEPHENS (Tituba) is happy to return to PBD, where she was last seen in *The Cancellation of Lauren Fein*. Previous PBD outings include *Fences*, *On Golden*

Pond, and *Hand of God*. Other appearances: Zoetic Stage (*POTUS*, *Clyde's*, *American Son*, *Frankenstein*, *Fear Up Harsh*), Theatre Lab (*Dorothy's Dictionary*, *Motherland*), Thinking Cap Theatre (*The Taming of the Shrew*, *Happy Days*, *The Importance of Being Earnest*),

Island City Stage (*Armature*), Maltz Jupiter Theatre (*Doubt*), Boca Stage (*Time Alone*), GableStage (*The Mountaintop*, *Disgraced*, *Kings*), Slow Burn Theatre (*Matilda the Musical*), Pigs Do Fly (*The Long Weekend*), and City Theatre (Summer Shorts). She is a Carbonell and multiple Silver Palm recipient, and longtime member of AEA.



ELISABETH YANCEY (Abigail Williams) is thrilled to return to PBD, where she was last seen in *Lobby Hero*.

Recent credits include the first national tour of *Clue* (Yvette, Scarlet u/s), as well as regional work with Gulfshore Playhouse, Cleveland Play House, Oberlin Summer Theater Festival, St. Louis Shakespeare Festival, and Wellesley Repertory Theatre. Chautauqua Institute Conservatory 2020, MFA in acting (CWRU/CPH), BA in theatre studies (Wellesley College), Certificate Classical Acting (LAMDA). She would like to thank everyone at PBD, her family, her friends, and Gregory – the string to her kite. elisabethyancey.com / [@elisabethyancey](https://www.instagram.com/elisabethyancey)



NATALIE DONAHUE McMAHON (Susanna Walcott) is thrilled to be

making her PBD debut after originating roles in *Live to Tell* and *Hungry Ghosts*, which were written for the education department's One Humanity Tour. A South Florida native, Natalie was most recently seen in GableStage's Carbonell-winning production of *Appropriate* as River, and is currently a teaching artist at Maltz Jupiter Theatre. Natalie trained at The American Academy of Dramatic Arts and appeared in shows in New York including *Antigone* (Random Access Theatre) and *Sad Indie Love Song* (The Arctic Group's Fridge Fest). She is a proud member of Actors' Equity Association. nataliedonahuemcmahon.com



MARGERY LOWE (Ann Putnam/Sarah Good)

Recent: Birdie in Island City Stage's *The Little Foxes*. This marks Margery's 20th season with PBD which includes

The Belle of Amherst, cited by The Wall Street Journal as "Best of Theatre." Other credits include New York, national tours, Lincoln Center, the Kennedy Center, The Muny, Canadian Stage, Sanford Meisner Theatre, Shakespeare Theatre of Maine, Maltz Jupiter Theatre, Miami New Drama, Zoetic Stage, GableStage, Actor's Playhouse, Caldwell Theatre, Coconut Grove Playhouse, American Stage. As a member of Stratford Shakespeare Festival, Margery received a Tyrone Guthrie Award. Other honors: Carbonell and Silver Palm Awards, and Best Actress by New Times, Florida Weekly, and Broadway World. Film, television, more at margerylowe.com



JOHN LEONARD THOMPSON (Thomas Putnam)

last appeared at PBD as Henry Ford in *Camping with Henry and Tom*. He began his association with

the company in 2010 as Teach in *American Buffalo*. He has done many plays on Broadway and Off-Broadway (recently, *Predictor*), on international tours, and at theatres across the United States. Television work includes *The Good Wife*, *Law & Order* (the trifecta), *Person of Interest*, *For Life*, *Elementary*, *God Friended Me*, *Sesame Street*, *Person of Interest*, *All My Children*, *Daredevil*, *Dickinson*, *Romeo and Juliet*, *Summer Switch*, and *A Woman Named Jackie*. Film: *Guarding Tess*, *Empty Chairs*, *Apache Moon*, and *On This Day*.



HANNAH HAYLEY (Mercy Lewis)

is thrilled to return to the PBD stage, where she was last seen in *Death of a Salesman*. Originally from Wichita, Hannah is

a South Florida-based actress with a BFA in theatre from Lynn University. Favorite credits include *The Play That Goes Wrong*, *Les Misérables*, *Grease*, *The Last Night of Ballyhoo*, *42nd Street*, *Moon Over Buffalo*, and *Much Ado About Nothing*. She is the founder of Amazing Actors, a theatre program for young performers dedicated to making the arts accessible to all, and is involved with Miss America, advocating for arts education, literacy, and childhood cancer awareness.



CAT BOYNTON (Mary Warren)

is honored to return to PBD after performing in theAcademy@pbd's *Edges* in 2019. This past May, Cat graduated from NYU

Tisch with a double major in drama and journalism, and a double minor in producing and business. Last month, she had a blast performing in *The Play That Goes Wrong* at The Arts Center of Coastal Carolina. Some other favorite credits include Fick (*Balm in Gilead*), Elle Woods (*Legally Blonde*), Eve Harrington (*Applause*), and Macbeth (*Macbeth*). So much love and gratitude for her family (especially Mom and Dad), her friends, Bill Hayes, and the entire PBD family. @CatBoynton



TOM PATTERSON (John Proctor)

Broadway: *1984*. Off-Broadway: *Partnership* (Mint Theater Company), *Three Sisters* (Sheen Center), *About Love* (Culture Project).

Regional: *Lend Me a Soprano* (Olney Theatre Center); *The Last Match*, *Babel*, *Hand to God*, *Cherry Docs*, *Hound of the Baskervilles*, *Shotgun* (Florida Studio Theatre); *Constellations* (Studio Theatre - Helen Hayes Award for Outstanding Performer in a Play); *Ether Dome* (Hartford Stage, Huntington Theatre Company); *Sideways* (La Jolla Playhouse); *Of Mice and Men* (Northern Stage); *Murder on the Nile*, *Bedroom Farce* (The Barnstormers). Film/TV: *Thorp*, *The*

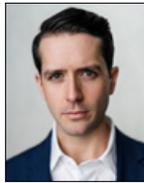
Equalizer. MFA: UCSD. For Mom and Dad. Tom is originally from South Bend, Indiana.



BARBARA B. BRADSHAW (Rebecca Nurse) PBD includes *'night, Mother, The Gin Game, The Beauty Queen of Leenane, 4,000 Miles (u/s),* and the memorable *The Chairs*. Barbara is the recipient of the Florida Professional Theater Association's Lifetime Achievement Award and the Carbonell's Bill Hindman Award, in addition to four competitive Carbonell Awards. She was also honored with the Los Angeles Drama-Logue and Silver Palm awards for best actress. Barbara has worked with Alliance Theatre, Capital Repertory Theatre, Geva Theatre, Florida Studio Theatre, Actors' Playhouse, Mosaic Theatre, Maltz Jupiter Theatre, Flat Rock Playhouse, and appeared in 47 shows with the original Caldwell Theatre Company. She is celebrating 50 years with AEA.



ROB DONOHOE (Giles Corey) This show marks Rob's 15th production with PBD since 2012. Maltz Jupiter Theatre: *Glengarry Glen Ross* and *An Inspector Calls*. GableStage: *Ordinary Americans*. National tours: *Gigi* with Louis Jourdan, *My Fair Lady*, *Titanic*, and *The Best Little Whorehouse in Texas* starring Ann-Margret. Broadway: *1776* and four seasons of *A Christmas Carol* at Madison Square Garden. Rob has worked Off-Broadway, regionally throughout North America, toured Germany for three years, received a Los Angeles Drama-Logue Award for *Spoon River*, and was nominated for a Bay Area Theater Critics Award for *Grand Hotel*. TV and Film: the mini-series *Masada*, *Third Watch*, *Law & Order*, *As the World Turns*, and *General Hospital*.



NICK JORDAN (Reverend John Hale) PBD debut. Off-Broadway: *(un)conditional* (SoHo Playhouse), *Incident at Hidden Temple* (Theatre Row), *Citizen Wong* (Pan Asian Rep). Regional: *Dracula* (Actors Theatre of Louisville), *Clue* (Theatre Workshop of Nantucket), *The Thanksgiving Play* (Boise Contemporary). TV: Recurring on *Daredevil: Born Again* (Disney+), *Law & Order* (NBC), *City on a Hill* (Showtime). Film: *Mystic Christmas* (Hallmark), *The Night Nurse* (ALTER), *Come Find Me* (Amazon). Jordan is also an internationally renowned storyteller in the growing tabletop role-playing scene and was recently running *Dungeons & Dragons* games in the jungles of Costa Rica. He loves Catahoulas and is a proud resident of NYC. thenickjordan.com / [@iamnickjordan](https://www.instagram.com/iamnickjordan)



JULIE KLEINER (Elizabeth Proctor) is honored to tell this story at PBD. She has performed professionally throughout South Florida at venues including Maltz Jupiter Theatre, The Wick Theatre, Actors' Playhouse, and GableStage, and has enjoyed an extensive career doing a Broadway tour, commercials, and film. Julie is the founder of Broadway Bound Academy in West Boca Raton, providing high-caliber performing arts training to young artists. Sharing the stage with her daughter Kaia for the first time is especially meaningful. Endless love to her greatest roles – wife and mother – shared with Howard, Kaia, Brady, Quinn, and Scarlett.



PETER W. GALMAN (Francis Nurse) was last seen at PBD in *Our Town*. A proud member of Actors' Equity, his local work includes *Glengarry Glen Ross*, *Kiss Me, Kate*, *The Audience*, *South Pacific*, and *Born Yesterday* at Maltz Jupiter Theatre; *Cock*, *Casa Valentina*,

and *Watson* at GableStage; ... *the Death of Walt Disney*, *The Tragedy of King Lear*, and *Cymbeline* at Thinking Cap Theatre; *The Nether* at Area Stage; and *Guys and Dolls* at The Wick Theatre. Galman is also the founder of Shakespeare Troupe, and can be seen in the live film *Macbeth: A Conjunction*, which he coproduced. He is a Carbonell nominee and Silver Palm Award winner, and his 60-year career is highlighted at ShakesTroupe.org.



SETH TRUCKS (Ezekiel Cheever) Select acting credits include West Boca Theatre: Marc in *Art*; Actors' Playhouse: Gyp DeCarlo in *Jersey Boys*, Michel in *Murder on the Orient Express*, Phil in *On Your Feet*; Zoetic Stage: Michal in *The Pillowman*, Ensemble in *Frankenstein*, Voice 3 in *Curious Incident...*; City Theatre: Legionnaire in *What the Constitution Means to Me*; New City Players: Macbeth in *Macbeth*, Larry in *Little Montgomery*; Thinking Cap: Edgar in *King Lear*; Outré Theatre: Ned Weeks in *The Normal Heart*, Winston Smith in *1984*; Evening Star: Estragon in *Waiting for Godot*; Florida Shakespeare: Hamlet in *Hamlet*; Palm Beach Shakespeare: Bottom in *A Midsummer Night's Dream*, Richard II in *Richard II*, Dogberry in *Much Ado About Nothing*. Recipient of Carbonell and Silver Palm Awards for Best Actor.



DAVID A. HYLAND (John Willard/Fight Director) is the Chair of the Theatre Department at Palm Beach State College. He was previously seen at PBD in *The Dresser*, *August: Osage County*, *The Spitfire Grill*, *The Night of the Iguana*, *Our Town*, *A Raisin in the Sun*, and *All My Sons*. Dave was also the assistant director on *Trying*, and fight choreographer for *August: Osage County*, *Twelve Angry Men*, and *Almost, Maine*. Additionally, he has been seen in South Florida in *Tar Beach* at Theatre Lab.

Other notable credits include *Someone Who'll Watch Over Me*, *Fool for Love*, and a six-actor version of *Much Ado About Nothing*. MFA in acting from The Ohio State University.



GARY CADWALLADER (Judge Hathorne) has been director of education and community engagement at PBD since 2016. Previously at PBD: *The Dresser* (Oxenby), *Twelve Angry Men* (Juror 4), *Arcadia* (Captain Brice), *1776* (John Adams). Elsewhere: *Inherit the Wind* (Hornbeck) at Northern Stage; *Kabuki Medea*, *M. Butterfly*, and *The Great Gatsby* at Chicago's Wisdom Bridge Theater; the Emcee in the national tour of *Buddy - The Buddy Holly Story*; and roles at ZACH Theatre. Film and TV: *A League of Their Own* and numerous national commercials. He has an MFA in acting from Western Illinois University. Past president of Florida Theatre Conference. Proud member of SAG-AFTRA and AEA.



ANDY PROSKY (Deputy-Governor Danforth) At PBD: Eric Blake in *The Humans*. Born in Washington DC, Andy now makes his home in New York City. Broadway: *King Lear*, Lincoln Center. Off-Broadway: *Swimming with Sturgeon*, *The Tempest*, *Titus Andronicus*. He has performed in Europe at Vienna's English Theatre and toured the United States with The Acting Company. Film/TV: *The Good Fight*, *Blue Bloods*, *ER*, *Law & Order*, *Fosse/Verdon*, *John Adams*, *Mrs. Doubtfire*, *Barbara and Benny*, *Men in Black*, *Up Close and Personal*. AndyProsky.com



JOHN CAMPAGNUOLO (Hopkins) is thrilled to be back on the PBD stage. Last season, he appeared as Colonel Edmund Starling in *Camping with Henry and*

Tom and The Duke of Albany in *The Dresser*. Previous PBD credits include *Death of a Salesman*, *A Streetcar Named Desire*, *The People Downstairs*, and *Ordinary Americans*, along with multiple 10-Minute and 1-Minute Young Playwrights Contests. Other theatre credits include Maltz Jupiter Theatre (*Plaza Suite*), Palm Beach Shakespeare Festival (*Romeo & Juliet*, *A Midsummer Night's Dream*, *Macbeth*), and Palm Beach State College (*The Mousetrap*).



ARTHUR MILLER (Playwright) Plays include: *The Man Who Had All the Luck* (1944); *All My Sons* (1947), Tony Award; *Death of a Salesman* (1949),

Pulitzer Prize for Drama and Tony Award for Best Play; *The Crucible* (1953), Tony Award; *A Memory of Two Mondays* (1955), *A View from the Bridge* (1956), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The American Clock* (1980), *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), and *Resurrection Blues* (2002). Films: *Let's Make Love*, *The Misfits*, *The Crucible* (1996), and the TV film *Playing for Time*, which he adapted for the stage in 1985. Miller was inducted into the American Theatre Hall of Fame in 1979 and was the recipient of a Kennedy Center Honor in 1984. He died in 2005 at the age of 89.



WILLIAM HAYES (Director) is an award-winning producing artistic director and a founding member of PBD. He has directed some 50 productions for the company; his credits run the gamut of playwrights from A (Edward Albee) to Z (Paul Zindel), and include William Inge, Eugène Ionesco, David Mamet, Eugene O'Neill, Tennessee Williams, and August Wilson. He's directed numerous world premieres, including Jenny Connell Davis'

The Messenger, Michael McKeever's *The People Downstairs*, Joseph McDonough's *Ordinary Americans*, and Terry Teachout's *Billy and Me*. Also an actor, Bill was most recently seen in PBD's acclaimed productions of Ronald Harwood's *The Dresser* and Reginald Rose's *Twelve Angry Men*. In 2025, Bill and PBD co-founder Sue Ellen Beryl received the Carbonell's George Abbott Award for Outstanding Achievement in the Arts.



JESSICA CHEN (Assistant Director/Choreographer)

is a Bessie-nominated choreographer and the artistic director of J CHEN PROJECT. She is thrilled to

return to PBD, where Bill Hayes first brought her on as assistant director for the world premiere of *The Messenger* in 2023. Her choreography credits include *Cabaret* at CenterREP (recognized as one of the Bay Area's Top 3 dance productions in 2024), *Cinderella* at Geva Theatre and Syracuse Stage, and performances at Lincoln Center and the Museum of Modern Art. She served as assistant director of *SUMO* at The Public Theater (Drama Desk Award). Jessica is a recipient of the 2025 SDCF Lynnette Barkley Fund and a proud SDC member. jessicachen.co



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 *Driving Miss Daisy*, *The Seafarer*, *The Mountaintop*, *Dangerous Instruments*, *Camping with Henry and Tom*, *The Humans*, *The Dresser*, and *Lost in Yonkers*. 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.

DOUG WILKINSON (Scenic Design, sponsored by Susan Schwartz) is excited to be making his first professional design with Palm Beach Dramaworks. Doug is the company's technical director; he started with PBD in 2015 as the head of backstage. Doug graduated from the University of Virginia's College at Wise with a BA in theatre. His concentration was in technical theatre, learning all aspects including construction, managing, lighting, and sound. Since then, he has worked up and down the East Coast with multiple theatre and entertainment venues and private production companies.

BRIAN O'KEEFE (Costume Design, sponsored by Toni & Martin Sosnoff) began designing for PBD in 2009, and became costume shop manager and resident designer in 2015. He has received 11 Carbonell Award nominations, winning for *Les Liaisons Dangereuses*, *The Lion in Winter*, and *A Doll's House*. 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. He was later resident designer and shop manager for Seaside Music Theatre in Daytona Beach. Other regional design credits: Playmakers Repertory, Orlando Repertory, Winter Park Playhouse, St. Augustine's Limelight Theatre. Other regional patterning credits: Alabama and Utah Shakespeare festivals.

JOSÉ SANTIAGO (Lighting Design) is a New York City-based lighting designer. His work has been seen at Pioneer Theatre Company, Ogunquit Playhouse, Maltz Jupiter Theatre, Chicago Opera Theater, Paramount Theatre (Aurora, IL), Drury Lane (Chicago), The REV Theatre Company, Skylight Music Theatre, Center REP, Bristol Riverside Theatre, North Shore Music Theatre, Theatre by the Sea, Bay Street Theatre, Gretna Playhouse, The Gateway, Engeman Theater, Guild Hall, Penobscot

Theatre, 5-Star Theatricals, Slow Burn Theatre, and Gulfshore Playhouse. He received his MFA in lighting design from Florida State University. Proud member of USA829 and represented by Michael Moore Agency. jsantiagodesign.com

ROGER ARNOLD (Sound Design/Original Composition) is PBD's production manager. He has been a freelance sound engineer and designer for over 40 years. Roger was the senior music technology professor at the University of New Haven for 12 years. In 2019, he became the sound engineer and resident sound designer for PBD. He has designed a majority of the shows at PBD since 2019, as well as theAcademy@pbd and One Humanity Tour productions. A highlight of his career was mixing the music for the closing ceremony production at the Aboriginal Pavilion for the Vancouver 2010 Winter Olympics. Voting member of AES and NARAS. Original composition for *The Crucible*.

ADAM J. THOMPSON (Projection Design) is PBD's resident projection designer. PBD credits: *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 Theater), *Macbeth* (Teatro Nuovo), *The Shark is Broken* (George Street Playhouse), *Adam Gopnik's New York* (Steve Martin/J. Nederlander). 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

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 voice. Her extensive coaching credits include Cleveland Playhouse, Hangar Theatre, and Triad Stage. Notable productions include *Cabaret*, *Sweeney Todd*, and the world premiere of *Blooming in Dry Season* with the North Carolina Black Repertory Company. Internationally, she has led workshops in London and Taiwan, with research published in the *Voice and Speech Review*. Recently, Robin coached *Driving Miss Daisy* here at PBD. She is a member of Theatrical Intimacy Education, SAG-AFTRA, AEA, and VASTA.

ANNA-TERESSA SOTO-ANDUJAR (Assistant Stage Manager) graduated from Florida Atlantic University with a BA in theatre, and was recently accepted by Yale to pursue an MFA in stage management. She is proud to have joined the PBD staff as assistant stage manager; her most notable shows here are *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.

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AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more Information, visit www.actorsequity.org.

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2025-26 Season

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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 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? *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 5 - 21

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?





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The 'Lit' Theatre Project: An essay contest centered on a PBD production. Sponsored in part by Kids' Dreams and the Virginia & Harvey Kimmel Family Fund.



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



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

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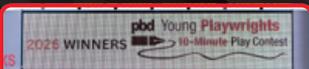
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Airline Miles: Help bring out-of-town artists to West Palm Beach.



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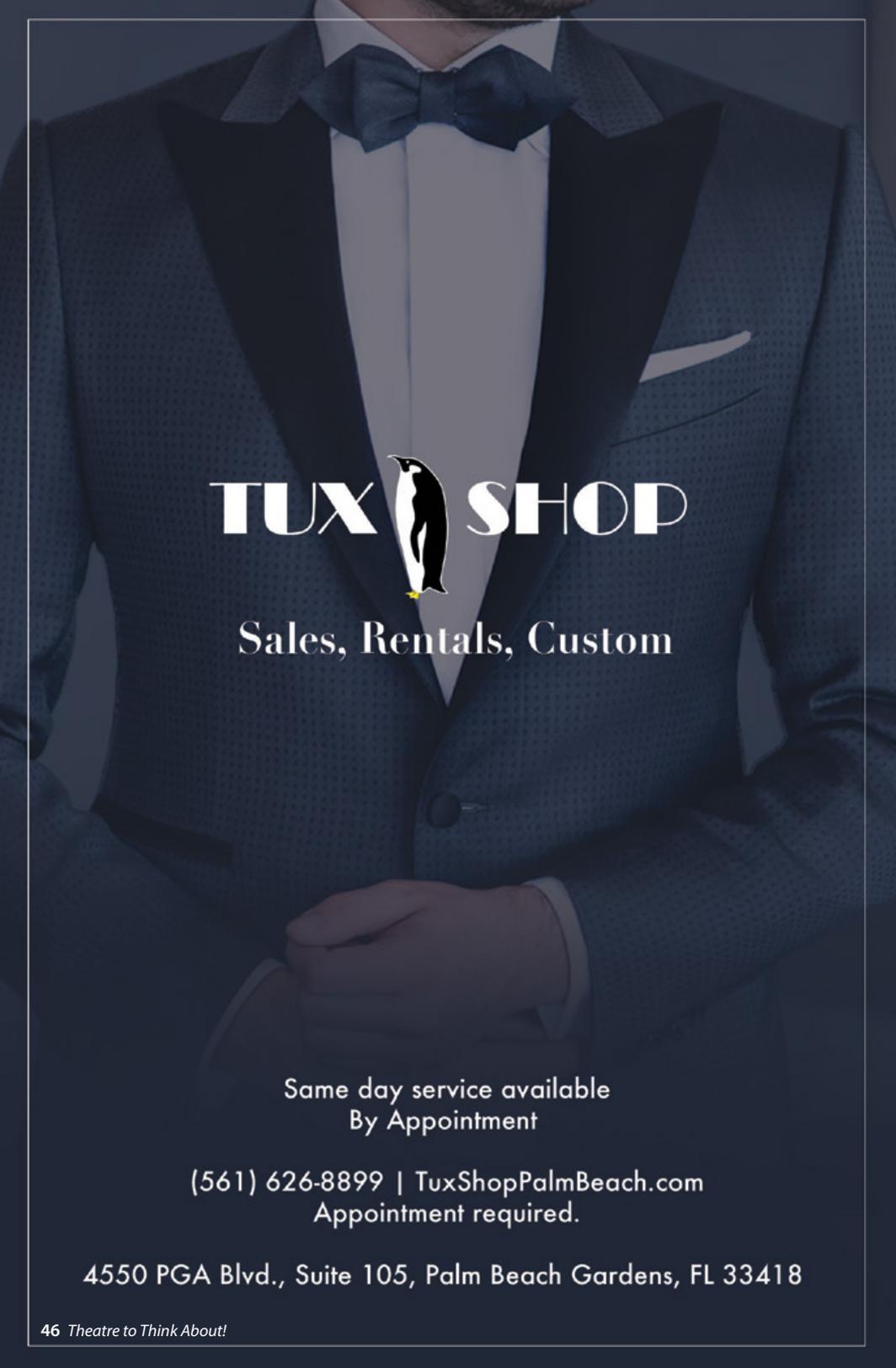
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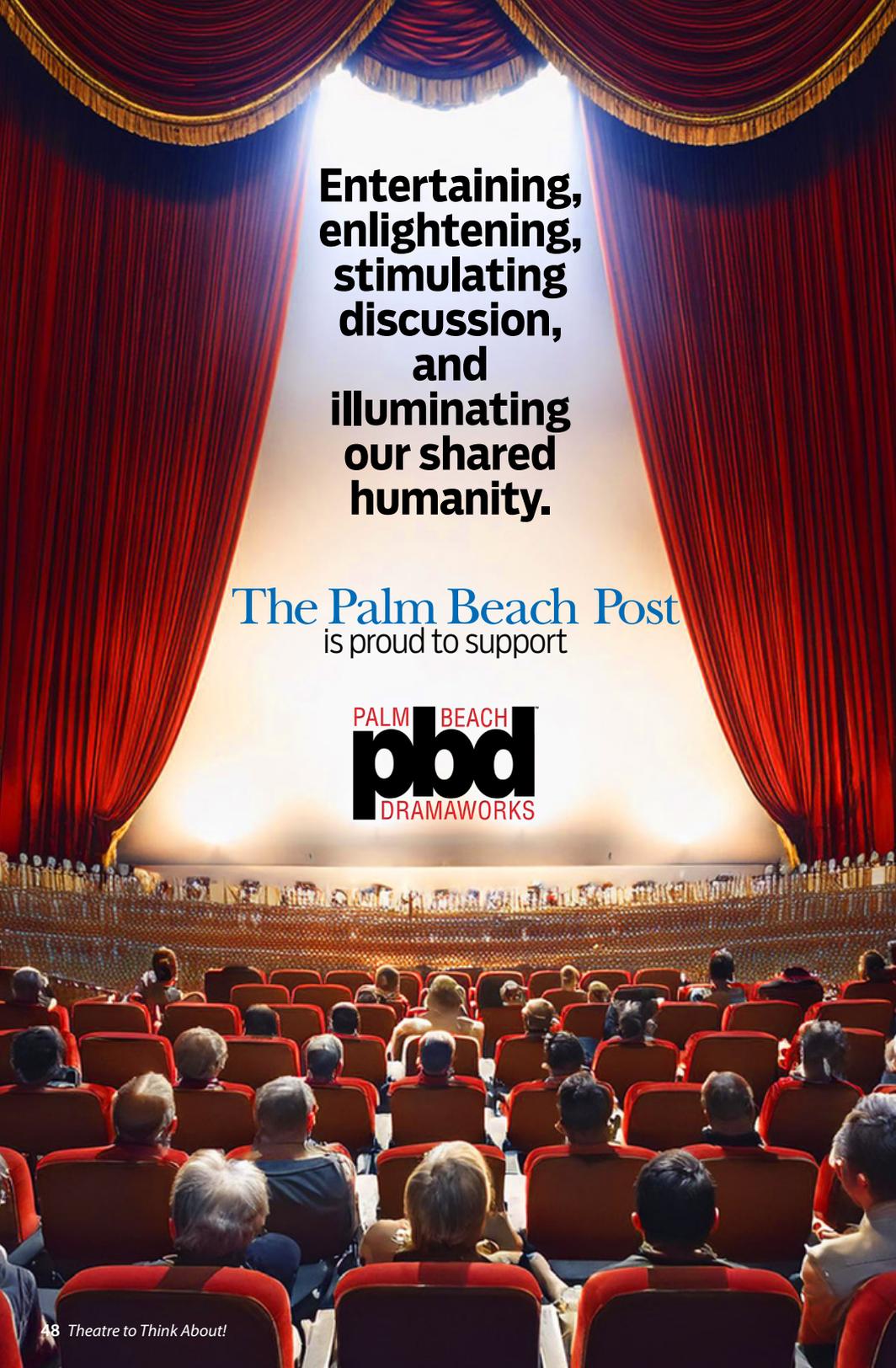
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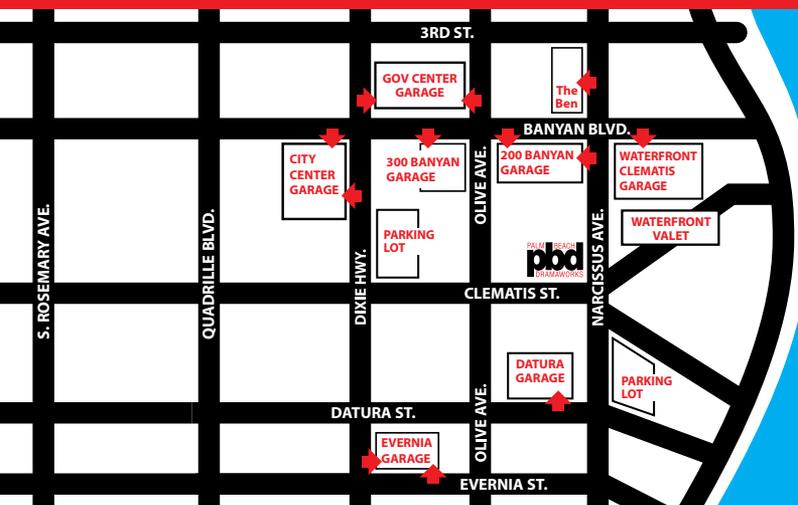
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Palm Beach Dramaworks believes in the transformative power of live theatre and is committed to producing classic, contemporary, and world premiere plays that entertain, enlighten, stimulate discussion, and illuminate our shared humanity. We are equally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

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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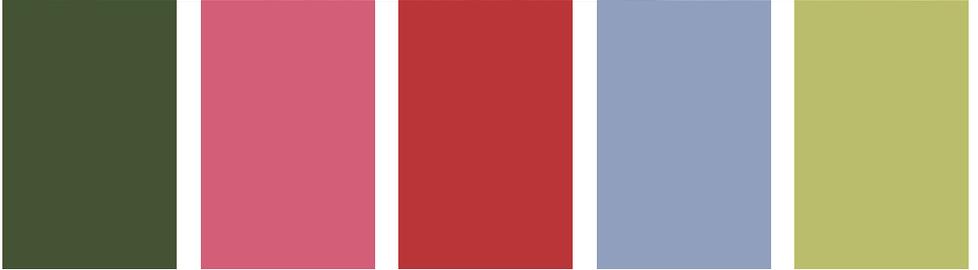
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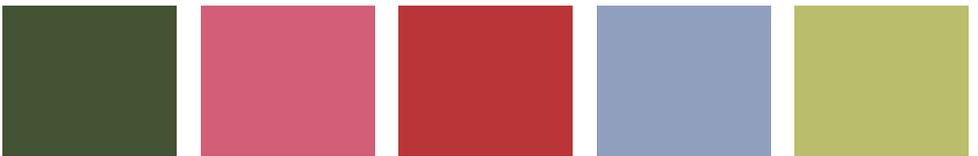
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