



# THE HUMANS

PALM BEACH  
**pbd** 25  
DRAMAWORKS YEARS

by **Stephen Karam**

**Don & Ann Brown Theatre**

*Theatre To Think About*

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# NOTE FROM THE PRODUCING ARTISTIC DIRECTOR



Welcome to *The Humans*, Stephen Karam's Tony Award-winning play that takes place around a funny and unsettling Thanksgiving family dinner and unfolds in real time.

As many of you are aware, after a long absence I returned to acting – my first love – three seasons ago, and was most recently part of the cast of our previous play, Ronald Harwood's *The Dresser*. When you're in a show, as opposed to running a theatre or even directing, you observe things from a different vantage point. You spend several weeks in a rehearsal hall, have three days of tech rehearsals, then settle in at the theatre for eight performances a week. During

that time, you become keenly aware on a daily basis of the many people audiences never see – and some they aren't even aware of – who are the backbone of every production. I'm talking about everybody from the people in the scene shop who build the sets, to the crew that arrives early every night and sets up the stage, to the wardrobe supervisor who (among other things) stays long after the play is over to clean the costumes.

One of the takeaways from *The Dresser* is "don't take anything or anyone for granted." And it made me realize that we don't give these talented, hard workers enough credit. So, I'd like to express my gratitude and give a shout out to the people working behind the scenes whose bios you don't see in the playbill: Doug Wilkinson, technical director and Kira Barnes, assistant technical director and lead carpenter, who build our incomparable sets; Julia Howe, stage crew lead who, along with Anna-Teresa Soto-Andujar, assistant stage manager, prepare the stage nightly, execute the scene changes and, essentially, manage the backstage area; Jane Lynch, wardrobe supervisor as well as wig designer and hair stylist; Keshin Martin, audio engineer and technical assistant; and Jillian Feigenblat, head of properties and shop assistant, who curates and crafts all the props.

There's one other thing I'd like to share. A playwright from Orlando attended the Perlberg Festival of New Plays, which was his first time at PBD. He approached me at the end of a reading to tell me how numerous patrons came up to him, this stranger, and greeted him. He said that in all his years of theatregoing, this was a first; he never felt so welcome at a theatre. I can't say I was entirely surprised, but I want to thank our wonderful patrons for their generosity of spirit.

Enjoy *The Humans*.

*William Hayes*

Producing Artistic Director



# I Love Brew

- ♥ 2-3 shots cold brew concentrate
- ♥ 1 ounce vanilla vodka
- ♥ 1 ounce coffee liqueur, like Kahlua
- ♥ ½ ounce cream liqueur, like Bailey's
- ♥ Mocha sauce or syrup
- ♥ Whipped cream
- ♥ Coffee beans and shaved cocoa nibs, optional

1. Chill a mason jar or highball glass by filling with ice.
2. Combine first 3 ingredients in a cocktail shaker.
3. Shake VERY well. Set aside.
4. Empty glass and line the inside of the glass with mocha sauce so it trickles down.
5. Refill glass with lots of fresh ice and strain cocktail into glass.
6. Slowly top with ½ ounce Bailey's, or to taste.
7. Add whipped cream to your hearts desire and garnish with coffee beans and chocolate
8. Enjoy with love!

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The Bar at PBD offers a special themed cocktail for every production.



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*Congratulations  
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We're grateful to our volunteer ambassadors for their help in introducing our theatre to the surrounding community and promoting us to their family and friends.

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Jack Thompson  
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To learn more about becoming a PBD Ambassador please contact  
Managing Director Sue Ellen Beryl: [sberyl@palmbeachdramaworks.org](mailto:sberyl@palmbeachdramaworks.org)



# WHY I GIVE



I give because Palm Beach Dramaworks gives. PBD consistently delivers highly professional, thought-provoking diverse works and inspiring programs that impact individuals, our community, and our society. Its educational and outreach programs are second to none. There is a treasure of talent on and off the stage making it all happen. I'm thrilled to be a part of its energy and its life. My commitment to Palm Beach Dramaworks enriches my life.

**– Esther Flaster**



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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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# FIVE YEAR LOOKBACK

In the third installment of PBD memories, we look back at 2010-11 to 2014-15, the transitional period when the company made the move from Banyan Boulevard to the Don & Ann Brown Theatre. The state-of-the-art venue enabled the company to go bigger onstage – larger casts, more expansive sets – while retaining the intimacy in the audience chamber that patrons loved.

**2010**



**2015**



## **2010-2011** *Freud's Last Session*

Playwright: Mark St. Germain | Director: William Hayes

Before *Freud's Last Session* had its world premiere at Barrington Stage, before it triumphed Off-Broadway and internationally, before the hit production at PBD featuring Chris Oden (left) and Dennis Creaghan during the company's final season on Banyan, before it became a film, PBD helped develop the play with several readings. One was seen by the playwright, who stayed a few days to discuss the script and do more work. "I like to think that reading played some part in the play's ultimate commercial success," says Creaghan.

## **2011-2012** *All My Sons*

Playwright: Arthur Miller | Director: J. Barry Lewis

PBD inaugurated the Don & Ann Brown Theatre with Miller's searing play about guilt, responsibility, and integrity for a few reasons. Aside from the lure of Miller's name, Producing Artistic Director William Hayes wanted to show patrons what the company was capable of in its new home. Michael Amico built the company's first two-story set -- "it was large and gorgeous and took over the stage, yet the feeling of intimacy remained," says Hayes. The 10-person cast included, from left, Kersti Bryan, Jim Ballard, Kenneth Tigar, and Elizabeth Dimon.

## **2012-2013** *A Delicate Balance*

Playwright: Edward Albee | Director: William Hayes

Our seventh Albee play introduced PBD audiences to Maureen Anderman, one of the foremost interpreters of the playwright's work. By now, Albee was quite familiar with PBD, but getting the rights to the play was taking longer than usual and delaying the company's announcement of the 2012-13 season. "He wasn't reluctant," says Hayes. "He was getting older and slowing down. So, Maureen called and nudged him." Pictured: Anderman (left) with Laura Turnbull.

## **2013-2014** *The Lion in Winter*

Playwright: James Goldman | Director: William Hayes

Set in 1183, this classic comedy-drama about the dysfunctional House of Plantagenet is historically based. But, as Goldman noted, "The people in this play, their personalities and passions, while consistent with the facts we have, are fictions." PBD's production, led by Tod Randolph (left) and C. David Johnson, included a clever, massive turntable by Amico, and remarkable period costumes by Brian O'Keefe.

## **2014-2015** *My Old Lady*

Playwright: Israel Horovitz | Director: William Hayes

The legendary Estelle Parsons was 87 when she made her PBD debut, and very much at the top of her game. Critical response included "amazing energy and forcefulness," "disappears inside" her 92-year-old character, and "flawless." Also appearing with the company for the first time was Tim Altmeyer (seen here with Parsons), who received accolades for his performance.



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Rates vary by location

#### NEW - 300 Banyan Garage:

300 Banyan Blvd. Southwest corner of Banyan Blvd. and Olive Ave.

Distance: 0.1 mile. 🚶 = 3 minutes

#### Banyan Garage:

200 Banyan Blvd. between Olive Ave. and Narcissus Ave.

Distance: 0.1 mile. 🚶 = 3 minutes

#### Waterfront Clematis Garage:

101 Clematis St. Southeast corner of Banyan Blvd. and Narcissus Ave.

Distance: 0.1 mile. 🚶 = 3 minutes

#### Datura Garage:

205 Datura St. between Narcissus Ave. and Olive Ave.

Distance: 0.1 mile. 🚶 = 3 minutes

#### City Center Garage:

199 N. Dixie Hwy on Southwest corner of Dixie and Banyan Blvd.

Distance: 0.2 mile. 🚶 = 5 minutes

#### Governmental Center Garage:

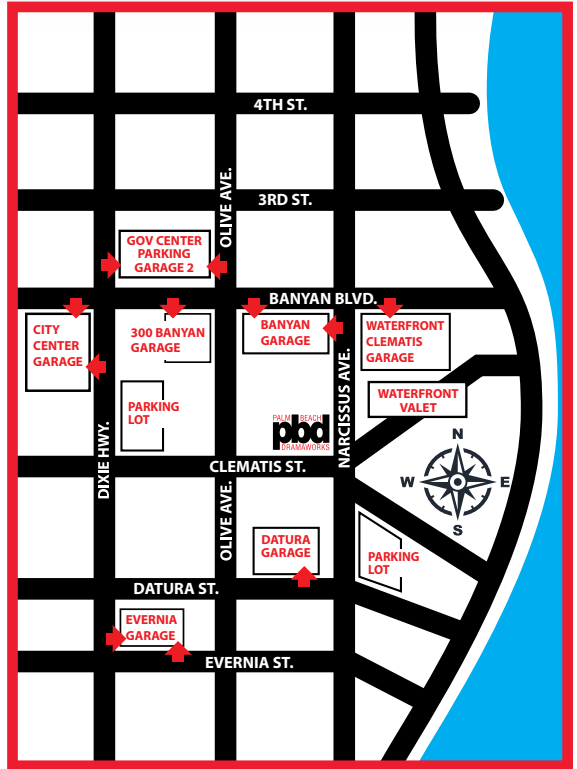
215 N. Olive Ave between Dixie Hwy. and Olive Ave.

Distance: 0.2 mile. 🚶 = 5 minutes

#### Evernia Garage:

333 Evernia St. between Olive Ave. and Dixie Hwy.

Distance: 0.3 mile. 🚶 = 6 minutes



#### PARKING LOCATIONS AND PRICING:

[DowntownWPB.com/explore/getting-around](http://DowntownWPB.com/explore/getting-around)

#### RIDE SERVICES:

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[ridecircuit.com/palmbeach](http://ridecircuit.com/palmbeach)

PBD does not own or run any of the parking lots, garages, or valets in the area. All parking is privately or city operated and monitored, and rates may change without notice. Parking anywhere downtown without payment will result in cars being booted or towed at the owner's expense.





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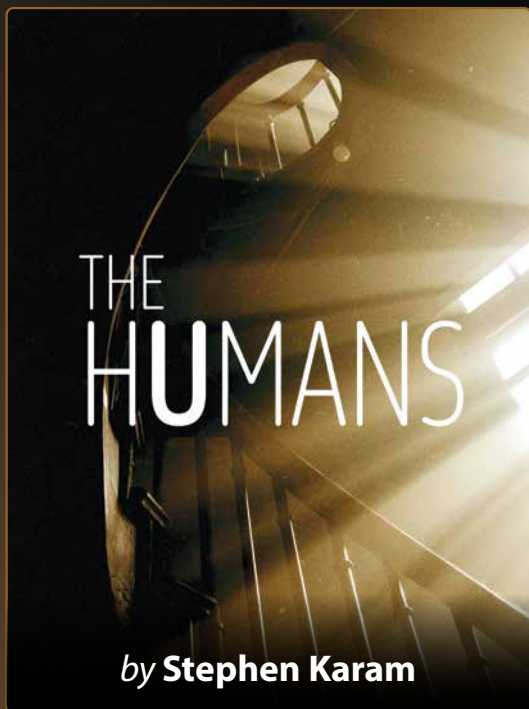
*Nothing  
in life is fun for the  
whole family.  
There are no  
massage parlors  
with ice cream  
and free jewelry.*



— JERRY SEINFELD

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**Palm Beach Dramaworks**  
*presents*




The original Broadway Production of *The Humans* was produced by Scott Rudin, Barry Diller, Roundabout Theatre Company, Fox Theatricals, James L. Nederlander, Terry Allen Kramer, Roy Furman, Daryl Roth, Jon B. Platt, Eli Bush, Scott M. Delman, Sonia Friedman, Amanda Lipitz, Peter May, Stephanie P. McClelland, Lauren Stein, and The Shubert Organization; Joey Parnes, Sue Wagner, and John Johnson, executive producers.

Commissioned and Originally Produced by Roundabout Theatre Company, New York, NY (Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director; Sydney Beers, General Manager)

*The Humans* had its world premiere in November 2014 at American Theater Company, Chicago, Illinois (PJ Paparelli, Artistic Director).

<sup>^</sup>  The Director is a Member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

<sup>\*</sup>  Appearing through an Agreement between this theatre, [Producer], and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

<sup>†</sup>  United Scenic Artists, Local USA 829 of the IATSE is the union representing scenic, costume, lighting, sound and projection designers in Live Performance.

William Hayes  
*Producing Artistic Director*

Sue Ellen Beryl  
*Managing Director*



*Theatre To Think About*

*Director*  
**J. Barry Lewis<sup>^</sup>**

*Stage Manager*  
**Suzanne Clement Jones<sup>\*</sup>**

*Scenic Design*  
**Anne Mundell<sup>†</sup>**  
*Sponsored by Susan Schwartz*

*Costume Design*  
**Brian O'Keefe**

*Lighting Design*  
**Kirk Bookman<sup>†</sup>**

*Sound Design*  
**Roger Arnold**

*Scenic Artists*  
**Rebecca Pancoast**  
**Terry Martin**

Palm Beach Dramaworks presents

# THE HUMANS

by **Stephen Karam**

## CAST

(In Order of Appearance)

*Erik Blake*.....*Andy Prosky\**  
*Deirdre Blake* .....*Anne-Marie Cusson\**  
*Aimee Blake* ..... *Lindsey Corey\**  
*Bridgid Blake*..... *Casey Sacco*  
*Fiona "Momo" Blake*.....*Laurie Tanner*  
*Richard Saad*..... *Daniel Kublick\**

## SETTING

Thanksgiving in an apartment in NYC's Chinatown, twelve years after 9/11

*The Humans* will be performed without an intermission.

## Production Crew

*Stage Manager*..... *Suzanne Clement Jones\**  
*Assistant Stage Manager*..... *Anna-Teresa Soto-Andujar*  
*Wardrobe Supervisor and Wig Designer/Hair Stylist*..... *Jane Lynch*  
*Audio Engineer/Technical Assistant* ..... *Keshin Martin*  
*Stage Crew Lead* ..... *Julia Howe*



\* Appearing through an Agreement between this theatre, [Producer], and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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**ANDY PROSKY (Erik Blake)** is making his PBD debut. Broadway: *King Lear*. Off-Broadway: *Romeo and Juliet*, *The Tempest*, and *Much Ado About Nothing* at Pearl Theatre

Company. Regional productions include *Born Yesterday* and *Noises Off* at St. Louis Rep, *You Can't Take It with You* at Arena Stage, *The Price* at Walnut Street Theatre, and *Inherit The Wind* at Ford's Theatre. Film and TV credits include *Blue Bloods*, *The Good Fight*, *ER*, *Law & Order*, *Men in Black*, *Taking Woodstock*, *Mrs. Doubtfire*, and *Ricky* which premiered at the 2025 Sundance Film Festival. [andyprosky.com](http://andyprosky.com)



**LINDSEY COREY (Aimee Blake)** hails from Chattanooga, TN and holds her BFA from New World School of the Arts. Last seen at PBD as Melanie Jones in *The Cancellation of Lauren Fein*, her recent credits include

Sukie in Slow Burn Theatre Company's *The Witches of Eastwick*, Sally Bowles in Zoetic Stage's *Cabaret*, and Cherry in the pre-Broadway tour of *A Wonderful World*. Lindsey is a three-time Silver Palm Award recipient and won a Carbonell Award for her portrayal of Masha in *Stripped* at Zoetic Stage. When not onstage, Lindsey can be found at Insight for the Blind, producing audio recordings for the blind with the Library of Congress. [lindseycorey.com](http://lindseycorey.com)  
[@iamlindseycorey](https://www.instagram.com/iamlindseycorey)



**CASEY SACCO (Brigid Blake)** has been happily performing in South Florida for nearly 10 years. Some credits include *A Streetcar Named Desire*, *Little Montgomery*, *The Last*

*Christmas* (New City Players); *Cabaret* (Zoetic Stage); *Red Speedo*, *One More Yesterday* (Plays of Wilton); *Sister Act* (MNM Theatre Company); *Hand to God* (GableStage); *A Wonderful World* (Miami New Drama); *Twelfth Night* (Palm Beach Shakespeare), *Titanic*, *Tarzan*, *Shrek*, *Matilda*, *The Little Mermaid* (Slow Burn Theatre Company); *Curtains* (The Wick). BFA from New World School of the Arts. Proud ensemble member of New City Players. [caseysacco.com](http://caseysacco.com)



**ANNE-MARIE CUSSON (Deirdre Blake)**

previously appeared on the PBD stage in *Collected Stories* and *Equus*. Broadway: *Magic/Bird*, *To Kill a Mockingbird*. National

tour: *To Kill a Mockingbird*. Off-Broadway: *Stalking the Bogeyman*, *Echoes of the War*, *Far and Wide*. Select regional: *Native Gardens*, *Good People*, *Vanya and Sonia and Masha and Spike*. Theatres include Asolo Rep, Alabama Shakespeare Festival, Portland Center Stage, Syracuse Stage, Geva Theatre, Delaware Theatre, Virginia Stage. TV: *Elsbeth*, *FBI*, *Veep*, *Law & Order: SVU*, *The Marvelous Mrs. Maisel*, and HBO's *The Gilded Age*. Film: *The Good Shepherd*, *My Dead Boyfriend*, *A Nice Girl Like You*. Proud New Hampshire native. For my family.



**LAURIE TANNER (Fiona “Momo” Blake)** is delighted and honored to make her PBD debut. She was recently seen as Claribel Cone in *The Equivalent of Sensation*

at Sol Theatre. Theatre credits include Maria in *Twelfth Night* and Titania/Hippolyta in *A Midsummer Night’s Dream* with Shakespeare Troupe of South Florida, and Mistress Overdone/Priores in *Measure for Measure* with the Palm Beach Shakespeare Festival. She has also been seen at Island City Stage, Main Street Players, and in several short play festivals in South Florida. She looks forward to working with the wonderful team at PBD. Laurie has a BA in English from Florida Atlantic University, an MS in education, and is a proud, active member of the Dramatists Guild.



**DANIEL KUBLICK (Richard Saad)** has collaborated on new works with many wonderful artists including Dan Rothenberg, Kristin Marting, Lileana

Blain-Cruz, Ashlin Halfnight, Branden Jacobs-Jenkins, Jerry Lieblich, Jenny Connell Davis, Tracy Bersley, Amina Henry, Sister Sylvester, Sea Dog Theater, and Mason Holdings. Some highlights: Toshiki Okada’s *The Sonic Life of a Giant Tortoise* (The Play Company), Robert Lyons and Kristin Marting’s *IDIOT (HERE)*, Celine Song’s *Tom & Eliza* (JACK), Sister Sylvester’s *Dead Behind These Eyes* (Sing Sing Karaoke), Kris Kling’s *Health Insurance* (United Solo Festival – Best Avant-Garde Show), and, most recently, Tracy Weller’s *Hart Island* (Mason Holdings). Daniel is a graduate of The Studio/New York and Princeton University. He currently lives, well, mostly in the woods.



**STEPHEN KARAM (Playwright)** received the Tony Award for *The Humans*, which was commissioned by Off-Broadway’s Roundabout Theatre Company. He is also the

author of *Sons of the Prophet* and *Speech & Debate*. He is a two-time winner of the Drama Critics Circle Award for Best Play, a two-time Pulitzer Prize finalist, and the recipient of an Obie Award for playwriting. In 2021, Karam directed his first feature film, an adaptation of *The Humans* for A24 Films, for which he also wrote the screenplay. In addition, he wrote a film adaptation of Anton Chekhov’s *The Seagull* starring Annette Bening, which was released by Sony Picture Classics. His adaptation of Chekhov’s *The Cherry Orchard* premiered on Broadway as part of Roundabout’s 2016 season. Recent honors include the inaugural Horton Foote Playwriting Award, the inaugural Sam Norkin Drama Desk Award, two Outer Critics Circle Awards, a Lucille Lortel Award, Drama League Award, and Hull-Warriner Award. Karam is an assistant professor at The New School, where he teaches playwriting. He is a graduate of Brown University and grew up in Scranton, PA.



**J. BARRY LEWIS (Director)** For PBD: *The Dresser, Death of a Salesman, Lobby Hero, Twelve Angry Men, 4000 Miles, The Duration, Almost, Maine, A Streetcar*

*Named Desire, The House of Blue Leaves, Indecent, Equus, The Little Foxes, The Cripple of Inishmaan, Arcadia, Outside Mullingar, The History Boys, Lady Day at Emerson’s Bar & Grill, Buried Child, Our Town, Tryst, Old Times, Of Mice and Men, Dancing at Lughnasa, Talley’s Folly, The Fantasticks, The Pitmen*

*Painters, All My Sons, Dinner With Friends, Candida, The Gin Game, Three Tall Women, Copenhagen, Private Lives, The Weir, The Chairs, Souvenir, Benefactors, The Fourth Wall, Side by Side by Sondheim, Betrayal, The Smell of the Kill, That Championship Season, Berlin to Broadway, The Boys Next Door, Jacques Brel Is Alive and Well and Living in Paris, and No Exit.* He is honored to be a recipient of the Richard Fallow Award for Excellence in Professional Theatre presented annually by the Florida Professional Theatres Association. He is also the recipient of five Carbonell Best Director awards. J. Barry was honored by PBD in 2018 with the Shelly Award, given "In recognition of exceptional commitment, support and advocacy on behalf of the Theatre."



**SUZANNE CLEMENT JONES (Stage Manager)** was named PBD resident stage manager for the 2024-25 season. She 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 Dresser, Lost in Yonkers, Trying, Lobby Hero, Topdog/Underdog, 4000 Miles, The Belle of Amherst, Intimate Apparel, The People Downstairs, and Ordinary Americans.* At Maltz Jupiter Theatre: *A Christmas Carol, Beautiful: The Carole King Musical, 42<sup>nd</sup> Street, Oliver!, Sweet Charity, A Funny Thing Happened on the Way to the Forum, and I Hate Hamlet.* As a lighting designer, productions include *The Subject was Roses, The Price, and That Championship Season* at PBD; *Cane and The Cha-Cha of a Camel Spider* at Florida Stage; *Death and the Maiden* and *The Birds* at Mosaic Theatre; and *Ring of Fire* at Arts Garage. She earned a Carbonell Award for her lighting design of *Dark Rapture* in 1995. Suzanne has an MFA in

design from Northwestern University, is proud to be a member of Actors' Equity Association, and is presently leading the South Florida Equity community.

**ANNE MUNDELL (Scenic Design)**

*Sponsored by Susan Schwartz*

Appointed resident scenic designer last season, Anne has previously designed *The Dresser, Death of a Salesman, The Cancellation of Lauren Fein, The Messenger, A Streetcar Named Desire* (Carbonell Award), *Equus*, and *Arcadia* for the company. She designs scenery and has been venturing into projection design. Genres include theatre, museum exhibitions, parade floats, industrial design, opera, symphony, and dance. She has worked for such organizations as Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Maltz Jupiter Theatre, TheaterWorksUSA, Pittsburgh City Theatre, Utah Musical Theatre, Carnegie Museum of Art, Quantum Theatre, Hangar Theatre, Pittsburgh Civic Light Opera, St. Michael's Playhouse, Tennessee Rep, Black Hills Playhouse, and Players Theatre. Anne recently retired from Carnegie Mellon University's School of Drama, after 33 years as a professor and administrator. Awards include the Frankel Award for Contribution to the Arts, the Ryan Award for Meritorious Teaching, and the Hornbostel Award for Teaching Excellence. She was also named one of Pittsburgh's top eight professors. Anne was director and founder of Growing Theater Outreach, and co-founded the internationally recognized Roboceptionist Project, a collaboration between the CMU Robotics Institute and the School of Drama.

**BRIAN O'KEEFE (Costume Design)**

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 Lighthouse Theatre, University of Central Florida. Other regional patterning credits: Alabama and Utah Shakespeare festivals, and Stages St. Louis.

**KIRK BOOKMAN (Lighting Design)**

For PBD, he has designed *The Dresser*, *Death of a Salesman*, *The Cancellation of Lauren Fein*, *The Messenger*, *Lobby Hero*, *Topdog/Underdog*, *August: Osage County*, *The Science of Leaving Omaha*, *Twelve Angry Men*, *4000 Miles*, *The Belle of Amherst*, *Intimate Apparel*, *The Duration*, *Almost, Maine*, *The People Downstairs*, *A Streetcar Named Desire*, *The House of Blue Leaves*, *Equus*, *Satchmo at the Waldorf*, *Lady Day at Emerson's Bar & Grill*, and *Buried Child*. Maltz Jupiter Theatre: *Dirty Rotten Scoundrels*, *Thoroughly Modern Millie*, and *Glengarry Glen Ross*. NYC: American Dance Machine at the Joyce Theater; *Closer than Ever* at The York Theatre Company; *Company* with the New York Philharmonic starring

Neil Patrick Harris and Patti LuPone (subsequently broadcast in movie theatres nationwide); Charles Busch's *The Divine Sister*, *Shanghai Moon*, and *The Tribute Artist*. Broadway: *The Sunshine Boys* (with Jack Klugman and Tony Randall), *The Gin Game* (with Julie Harris and Charles Durning), and *Gentlemen Prefer Blondes*. San Francisco Symphony and PBS: *The Thomashefskys* with Michael Tilson Thomas. Many productions for Pittsburgh Public Theater and Cincinnati Playhouse in the Park.

**ROGER ARNOLD (Sound Design)**

is PBD's production manager. He has been a freelance sound engineer and designer for over 35 years. He is a voting member of both NARAS (the Grammys) and the Audio Engineering Society (AES.org). Roger became an educator of music technology in 2006 and was the senior music technology professor at the University of New Haven. During his tenure there, he designed and provided sound for *The Rocky Horror Show*, *How to Succeed in Business Without Really Trying*, and *Spring Awakening*. In 2018, he relocated to South Florida, and in 2019 he became sound engineer and resident sound designer for PBD, where his credits include *The Dresser*, *Lost in Yonkers*, *Trying*, *Death of a Salesman*, *The Cancellation of Lauren Fein*, *The Messenger*, *Lobby Hero*, *Topdog/Underdog*, *August: Osage County*, *The Science of Leaving Omaha*, *Twelve Angry Men*, *4000 Miles*, *The Belle of Amherst*, *Intimate Apparel*, *The Duration*, *Almost, Maine*, *The People Downstairs*, and *Skylight*. Other sound design credits include Empire Stage's production of *Tru*. BA in music and sound recording, University of New Haven. MA in music technology, University of Newcastle.

**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, stage combat, and became a certified Actor Combatant. 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 first show was *Lost in Yonkers*, followed by *The Dresser*. 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.

**ROUNDABOUT THEATRE COMPANY (Originating Theatre)** The award-winning, nonprofit company was founded in 1965. Roundabout has been recognized for its varied work on five stages, reaching more than 700,000 theatregoers and 18,000 students and teachers each year. Roundabout Underground's program for new playwrights was launched with Stephen Karam's *Speech & Debate*. *The Humans* was his second play commissioned by Roundabout. Christopher Ashley was named Roundabout's artistic director in September 2024, succeeding longtime artistic director Todd Haimes, who died in 2023.



\* **Actors' Equity Association (AEA)** was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).



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Technical Director  
Assistant Technical Director/Lead Carpenter  
Head of Properties/Shop Assistant  
Audio Engineer/Technical Assistant  
Costume Shop Manager/Resident Costume Designer  
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Assistant Stage Manager

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Resident Playwright/Literary Manager  
Resident Scenic Designer  
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Resident Projection Designer  
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*The Dresser*, 2024

From left: William Hayes, Denise Cormier, David A. Hyland,  
Kelly Gibson, and Collin McPhillamy  
Curtis Brown Photography

## Support our Annual Fund

Supporting our general operating fund is what keeps our mission thriving. The generosity of our patrons enables us to push boundaries with new works, engage young minds through our educational programs, and create unforgettable theatre experiences for our audience.

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To discover all the benefits of our Annual Giving Programs, contact Sue Ellen Beryl at (561) 514-4042 ext 102 or email [sberyl@palmbeachdramaworks.org](mailto:sberyl@palmbeachdramaworks.org).

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**theAcademy@pbd:** Quality 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 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 mainstage (or PBD) production.



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





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STUDENT	GRADE	SCHOOL
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Ford Cash	12	The Benjamin School
Fredericka D'Loughy	12	The Benjamin School
Namah Horton	11	Donna Klein Jewish Academy
Hudson Reynolds	11	G-Star School of the Arts
Yair D. Roman	12	G-Star School of the Arts
Rachael Rotter	12	The Benjamin School
Atlas Saavedra	11	Dreyfoos School of the Arts
Oliver Shane	12	William T. Dwyer High School
Sean Sheehan	12	The Benjamin School

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

2024-2025 Compass LGBTQ+ Community Center

# Events & Programs

Our mission is to engage, empower and enrich the lives of lesbian, gay, bisexual, transgender and queer (LGBTQ+) people and those impacted by HIV and AIDS.

## Opportunities Available For

- Internships
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- Business Alliance Membership
- Diversity and Inclusion Training



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December 8 • **Cocktails for Compass**  
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March 29-30 • **Palm Beach Pride & Parade**  
April 5 • **Transgender Day of Visibility**  
June TBA • **The Stonewall Ball**  
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- HIV Testing & Education
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## For More information

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*The Humans* - February 21

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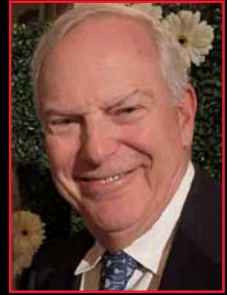
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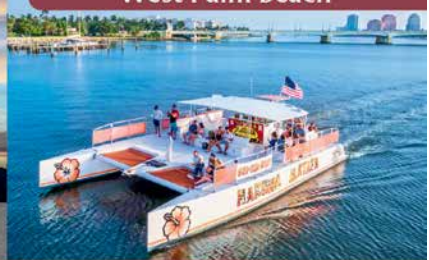
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## OUR MISSION

*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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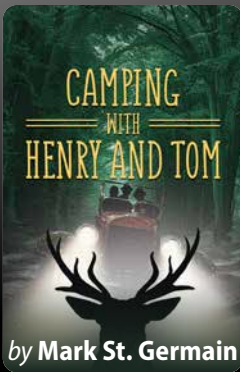
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