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by Mark St. Germain

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NOTE FROM THE PRODUCING ARTISTIC DIRECTOR AND MANAGING DIRECTOR



This is a note we never thought we'd have to contemplate writing: how to honor and say goodbye to Mark Perlberg, our dear friend, closest confidante, and one of our greatest advocates. We're still in a state of disbelief over his sudden death, a loss felt deeply throughout the PBD family.

For the two of us, Mark was always our first call when we faced a challenge of any kind. We could always trust his wisdom and his honesty to help

us work out whatever we were concerned about. He had immense kindness and patience. He would listen while we went on and on about whatever our issue was at the moment, and he'd let us get it all out. And then he'd give us his honest thoughts.

He had so much confidence in us as leaders. He trusted us because he worked so closely with us; nobody has ever known us better. He knew what we stood for. He could predict how we would react to certain situations. Over time, as he got to know us more and more, he invested more in PBD. And it wasn't about investing in the two of us; it was about investing in the organization. He knew we built it for longevity, to survive well into the future when we were no longer involved. He loved PBD so much, and wanted to be a part of the company and have his name associated with it.

He always stepped up. We use the three Ts: he gave very generously of his time, his talent, and his treasure. For the rest of our lives, when we have a dilemma or a challenge, we will say, "What would Mark do right now? What would he say right now?"

He was that person for us. And because we knew him so well, and know the kind of person he was, we'll find the answer.

One thing we're sure of right now is that Mark would want us to keep looking ahead and moving forward. So, we want to let you know that subscriptions are now on sale for our 2025-26 season. It's made up of a diverse and impressive array of four acclaimed plays and one world premiere, each of which, in its own way, speaks with an immediacy to today's audiences. Information about each play, including the schedule, can be found on the back page of this playbill.

Thank you all so much for joining us.

William Hayes
Producing Artistic Director

Sue Ellen Beryl
Managing Director

In Memoriam



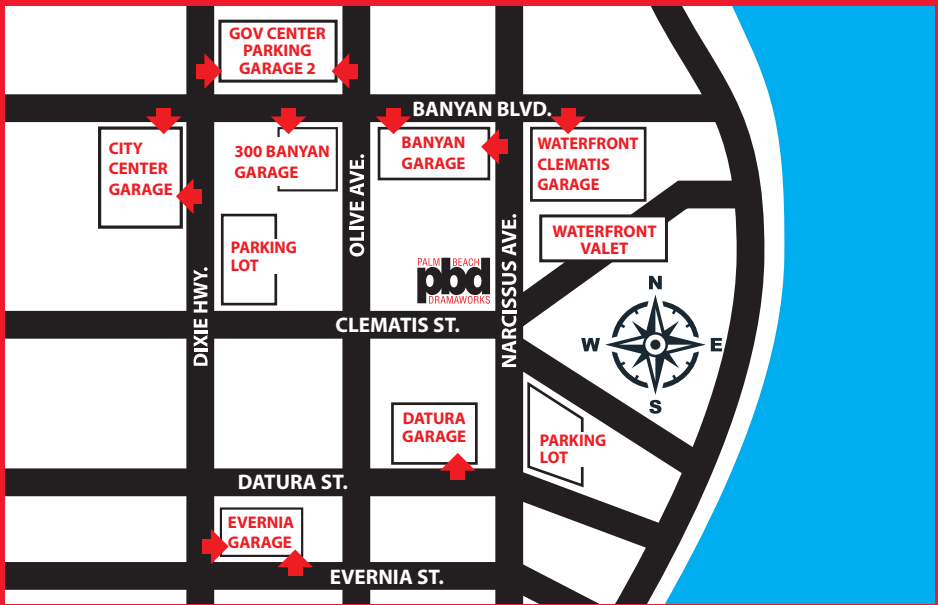
Mark Perlberg

April 3, 1956 – March 11, 2025

Mark was one of PBD's greatest champions, and his untimely passing has sent shock waves through the Dramaworks family, not to mention his immediate family and the wider community he served.

We want to celebrate the life of this wonderful man, who meant so much to all of us at PBD. His boundless enthusiasm and generosity were a key component in the company's success, but equally important were his guidance and friendship. To say that he is missed doesn't even begin to capture what we are feeling. He was simply irreplaceable.

PARKING *WITHOUT THE DRAMA*



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For the cocktail:

- 1 ½ ounce bourbon
- ¾ ounce graham cracker simple syrup
- 1-2 dashes each angostura and chocolate bitters, to taste
- Shaved chocolate and marshmallows, optional

Graham Cracker Simple Syrup:

- ¼ cup honey
- ¾ cup brown sugar
- 3 cinnamon sticks
- 1 cup water
- 1 tsp vanilla

1. Start by making the *Graham Cracker Simple Syrup* by combining ¼ cup honey, ¾ cup brown sugar, 3 cinnamon sticks, and 1 cup water in a saucepan. Heat on medium until the sugar has melted, then remove from heat and add 1 teaspoon of vanilla. Let cool then strain.
2. Add a large ice cube to a rocks glass, then top it with 1 ½ ounces of bourbon (you can also make this in a mixing glass, then pour it into a rocks glass with ice once mixed).
3. Top with ¾ ounces of the syrup and bitters, to taste. Stir to combine.
4. Garnish and enjoy in the great outdoors!

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or email sberyl@palmbeachdramaworks.org

FIVE YEAR LOOKBACK

This is our fourth installment of PBD memories, as we look back at seasons 2015-16 through 2019-20.

2015



2020



2015-2016 *1776*

Music & Lyrics: Sherman Edwards | Book: Peter Stone | Director: Clive Cholerton

When Clive Cholerton and Producing Artistic Director William Hayes decided to approach *1776* in a new way, most people – including members of the cast and crew – doubted they could pull it off. The original Broadway production featured a cast of 26; PBD's brilliant production had 13 actors and all of them, except for Gary Cadwallader as John Adams (photo, with Laura Hodos as Abigail Adams) were double cast, usually playing a character from each side of the political divide. "Our casting was gender neutral and ethnically neutral," says Cholerton. "There have been many productions of *1776* in recent years that have now made this concept ubiquitous, but PBD was the first to do it."

2016-2017 *Sweeney Todd*

Music & Lyrics: Stephen Sondheim | Book: Hugh Wheeler | Director: Clive Cholerton

Hayes chose to produce *Sweeney Todd* not just because it's one of musical theatre's masterpieces, but believing it would attract new and younger audiences. His hunch paid off – even though the show didn't (financially, that is). PBD started a "pay your age" initiative for those 40 and under, and most performances sold out. "We introduced hundreds of young people to live theatre, but we didn't make any money because of the deeply discounted tickets," says Hayes. "But it was worth it for many reasons, including the way these young people used social media to promote the show. And many have returned for other productions. *Sweeney Todd* had a huge impact on PBD." Pictured: Shane Tanner in the title role.

2017-2018 *Equus*

Playwright: Peter Shaffer | Director: J. Barry Lewis

Why did a teenage boy who literally worships horses commit the unspeakable act of blinding six of them? That is the mystery a psychiatrist must unravel in order to help his disturbed young patient (Steven Maier in photo) in this psychological thriller. Critics called PBD's production "vivid, visceral, intense and searing," "beautifully crafted," and "perfectly executed."

2018-2019 *Fences*

Playwright: August Wilson | Director: William Hayes

Troy Maxson, denied a shot at the major leagues because of the color of his skin, is an embittered sanitation worker who fractures family relationships and thwarts dreams. "Bill assembled an amazing cast, and thanks to his direction, the spectacular set, props, costumes, lighting, and sound, it felt like we were stepping into another time with each performance," says Karen Stephens, who played Troy's wife, Rose (pictured with Lester Purry). "Playing Rose allowed me to tap into a place of love, pain, and urgency that made the experience visceral and unforgettable."

2019-2020 *Ordinary Americans*

Playwright: Joseph McDonough | Director: William Hayes

Elizabeth Dimon (pictured) had long wanted to create a work about Gertrude Berg – better known to many as Molly Goldberg – and Hayes ultimately commissioned this world premiere play. "It was based on Gertrude and Philip Loeb, her costar, who was caught up in the blacklist and committed suicide. . . . It was an honor to bring her to a modern audience because she deserves to be remembered."



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CAMPING WITH HENRY AND TOM

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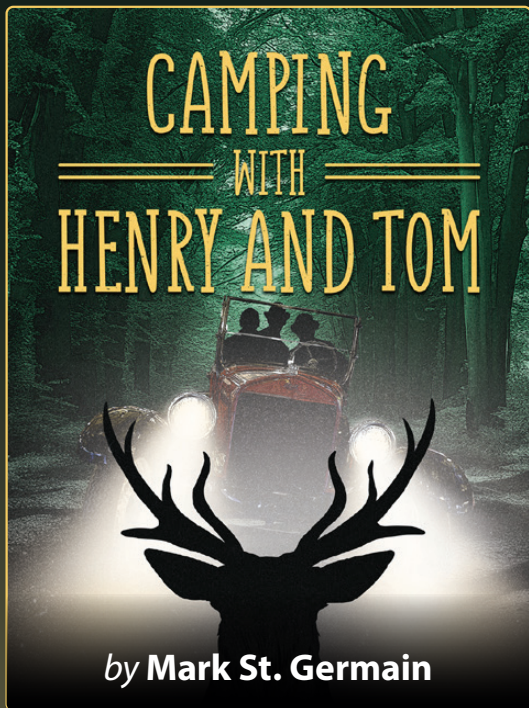


*The woods are lovely, dark and deep.
But I have promises to keep and miles
to go before I sleep.*

— ROBERT FROST

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Palm Beach Dramaworks
presents



Camping with Henry and Tom is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

This production was made possible through special arrangements with Lucille Lortel, Daryl Roth, Wind Dancer Theatre, Inc. and Randall L. Wreghitt.

AUTHOR'S NOTE

This play is a fiction suggested by facts. That President Harding went camping with Henry Ford and Thomas Edison is fact; their evening "escape" from the media-packed campsite is fictional. Conversations are fictional, but based on events, documented personal philosophies and the political climate of the time. Though many remarks are adapted from the actual words of these three men, there is no proof that such a dialogue took place. What is indisputable is that Warren G. Harding is a man who never wanted to be President, Henry Ford is a man who did, and after many annual expeditions, this was Thomas Edison's last camping trip with Henry Ford.

-Mark St. Germain

William Hayes
Producing Artistic Director

Sue Ellen Beryl
Managing Director



Theatre To Think About

Director
William Hayes

Stage Manager
Suzanne Clement Jones*

Scenic Design
Bert Scott[†]
Sponsored by Susan Schwartz

Costume Design
Brian O'Keefe

Lighting Design
Kirk Bookman[†]

Sound Design
Roger Arnold

Video Design
Adam J. Thompson[†]

Scenic Artist
Terry Martin



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



Appearing through an Agreement between this theatre, (Producers), and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Palm Beach Dramaworks presents

CAMPING
WITH
HENRY AND TOM
by **Mark St. Germain**

CAST

*Thomas Alva Edison..... Rob Donohoe**

*Henry Ford John Leonard Thompson**

*Warren G. Harding Tom Wahl**

Colonel Edmund Starling.....John Campagnuolo

TIME

Time: July 24, 1921

PLACE

The woods outside Licking Creek, Maryland.

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

Head Electrician..... Johanna Jackson



* 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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ROB DONOHOE
(Thomas Edison)

Originally from New Mexico, Rob has lived in and worked out of New York City for the past 40 years. This show marks his thirteenth production with PBD since 2012. His credits here include *The Pitmen Painters*, *Exit the King*, *Buried Child* (Carbonell nomination), *Tru*, and most recently Willy Loman in *Death of a Salesman*. He has appeared at Maltz Jupiter Theatre in *Glengarry Glen Ross* (Carbonell nomination) and *An Inspector Calls*. He has also been seen in Florida in the national tours of *Gigi* with Louis Jourdan, *My Fair Lady*, *Titanic: The Musical*, and *The Best Little Whorehouse in Texas* starring Ann-Margret. Broadway: the 1997 revival of *1776* and four seasons of *A Christmas Carol* at Madison Square Garden. Rob has worked regionally throughout North America, toured Germany for three years, received a Drama-Logue Award in Los Angeles for his performance in *Spoon River*, and was nominated for a Bay Area Theater Critics Circle Award for *Grand Hotel*. Television and film: the mini-series *Masada*, *Third Watch*, *Law & Order*, *As the World Turns*, and *General Hospital*.



JOHN LEONARD THOMPSON (Henry Ford)

was last seen at PBD in *Twelve Angry Men*. He has done many plays on Broadway (most recently, *M. Butterfly*) and Off-Broadway (*They Promised Her the Moon*; *Love, Janis*; *Sin*; shows with Mint Theater Company, the New Group, and Negro Ensemble Company). He has been seen in the national tours of *Angels in America* and *The Graduate*,

and at theatres across the United States including Arena Stage, Hartford Stage, Actors Theatre of Louisville (premieres of *Jack and Jill*, Tony Kushner's *Reverse Transcription*, and *Neighborhood 3: Requisition of Doom*), Seattle Rep, The Old Globe, Arena Stage, and Berkeley Rep. Films include *Maud*, *Guarding Tess*, *Killer*, *Empty Chairs*, and *Apache Moon*. Television includes *For Life*, *Unbreakable Kimmy Schmidt*, *Person of Interest*, *The Good Wife*, *Elementary*, *The Blacklist*, *Zero Hour*, *All My Children*, *Law & Order* (the trifecta), *Third Watch*, *Sesame Street*, *Summer Switch*, *A Woman Named Jackie*, and *Romeo and Juliet*.



TOM WAHL (Warren G. Harding)

is thrilled to be back at PBD after appearing here in *Death of a Salesman*, *Twelve Angry Men*, *The People Downstairs*, *Ordinary Americans*, and *Billy and Me*. Tom has performed at the Kennedy Center, Geva Theatre Center, Blumenthal Performing Arts Center, Flat Rock Playhouse, and Blowing Rock Stage Company. In Florida he has been seen at Zoetic Stage, Actors' Playhouse, GableStage, City Theatre, Miami New Drama, The Foundry, The Vanguard, Red Barn Theatre, Waterfront Playhouse, Caldwell Theatre Company, Florida Stage, Mosaic Theatre, and most recently as Tobias in *A Delicate Balance* at Island City Stage. Film and TV include *Pulse*, *The Marvelous Mrs. Maisel*, *New in Town* with Renee Zellweger, *Ace Ventura*, *Plato's Run*, *Big City Blues*, and a recurring guest star as Hunt Pelham on ABC's *Moon over Miami*. Tom is a recipient of Carbonell, Silver Palm, and Curtain Up Awards, and is a proud member of Actors' Equity Association and SAG-AFTRA.



JOHN CAMPAGNUOLO
(Colonel Edmund Starling) is thrilled to be back on the Dramaworks stage, where he was last seen earlier this season as The

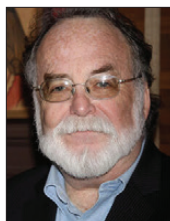
Duke of Albany/Knight in *The Dresser*. Other PBD credits include *Death of a Salesman*, *The People Downstairs*, *A Streetcar Named Desire*, and *Ordinary Americans*. He has also appeared in multiple 10-Minute and 1-Minute Young Playwrights Contests. Other credits include Maltz Jupiter Theatre's production of *Plaza Suite* (Bellhop/Borden Eisler), Palm Beach Shakespeare Festival's productions of *Romeo & Juliet* (Romeo) and *A Midsummer Night's Dream* (Lysander), and Palm Beach State College's production of *The Mousetrap* (Giles Ralston).



BILL SHEPHERD
(Colonel Edmund Starling understudy) is making his global and PBD debut. Known more for his theatrics in courtrooms and

boardrooms, his professional theatre background runs back to his early days as Ringmaster in the Immaculata Nursery School performance of *Circus*. This led to additional work years later in the summer season at the St. Louis Municipal Opera (The Munny), where he played the role of Usher six nights a week throughout the season. Prior to his performance tonight, he has been training for this role working with law enforcement throughout Florida and serving as an assistant scoutmaster for Troop 141. The combination of experiences could not be overlooked by the play's director. Bill would like

to thank all involved in tonight's performance – and the audience, for their patience and support. When not onstage, Bill can be found at Holland & Knight, LLP. Hklaw.com



MARK ST. GERMAIN
(Playwright) has written for the stage, film, and television. He is a recipient of the Outer Critics Circle Award, the Lucille Lortel

Award, and the Off-Broadway Alliance Award. His plays include *Freud's Last Session*, *Camping with Henry and Tom*, *Forgiving Typhoid Mary* (Time Magazine's "Year's Ten Best"), *Becoming Dr. Ruth* (the story of Dr. Ruth Westheimer), *Best of Enemies*, *Ears on a Beatle*, *Scott and Hem*, *Dancing Lessons*, *Relativity*, *The God Committee*, *Out of Gas on Lover's Leap*, and *The Happiest Man on Earth*. *The God Committee* was made into a movie starring Kelsey Grammer and Julia Stiles in 2021, and the film of *Freud's Last Session*, starring Anthony Hopkins and Matthew Goode, premiered in 2023. Mark wrote the screenplay for both. He also wrote the musicals *The Gifts of the Magi*, *Johnny Pye*, and *Jack's Holiday* (Playwright's Horizons) with Randy Courts, and created *Stand by Your Man*, the Tammy Wynette Story, for Nashville's Ryman Theatre. In addition, he wrote *The Fabulous Lipitones*, a comedy with music, with John Markus. Television includes *The Cosby Show* and Dick Wolf's *The Wright Verdicts*. Mark is a member of the Dramatists Guild, the Writer's Guild East, and an associate artist at the Barrington Stage Company, where a theatre is named for him. Also an author, his books include *Walking Evil: How Man's Best Friend Became My Worst Enemy*, and *The Mirror Man: A Thriller*.



WILLIAM HAYES (Director) is the 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. A short list of world premiere productions he's directed includes Jenny Connell Davis' *The Messenger*, Michael McKeever's *The People Downstairs*, Joseph McDonough's *Ordinary Americans*, and Terry Teachout's *Billy and Me*. Bill is the recipient of numerous awards, including the Florida Professional Theatre Association's Richard G. Fallon Award for Excellence in Professional Theatre (2017), a Silver Palm Award presented by the South Florida Theatre League "for his outstanding work as Producing Artistic Director" of PBD (2014), and, with Sue Ellen Beryl, the REMY Pioneer Award presented by the South Florida Theatre League (2015). Bill served two terms as president of the Florida Professional Theatres Association, and is a national ambassador for the Entertainment Community Fund. He began his career as an actor, and was most recently seen in PBD's acclaimed productions of Ronald Harwood's *The Dresser*, Arthur Miller's *Death of a Salesman*, and Reginald Rose's *Twelve Angry Men*.



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 Humans*, *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*, *42nd 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.

BERT SCOTT (Scenic Design) has previously designed *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 Theater, 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)

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.

KIRK BOOKMAN (Lighting Design)

For PBD, he has designed *The Humans*, *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 Humans*, *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* and Plays of Wilton's production of *The Timekeepers*. BA in music and sound recording, University of New Haven. MA in music technology, University of Newcastle.

ADAM J. THOMPSON (Video Design)

was named resident projection designer at PBD in January 2024. He is the recipient of the 2023 USITT and Live Design Rising Star Award, recognizing early career excellence, innovation, and artistic achievement in the field of design. Adam was an invited ambassador to and exhibitor at the 2018 Beijing International Design Biennial and he founded and served as the producing artistic director of The Deconstructive Theatre Project from 2006-2016. At PBD, he has designed video and projections for *The Messenger, The Cancellation of Lauren Fein, Death of a Salesman*, the 25th Anniversary Gala, and all of the theatre's new multimedia lobby displays. Adam's work Off-Broadway and across the U.S. has been recognized with awards from the National Endowment for the Arts, the NYC Department of Cultural Affairs, the Jerome Robbins Foundation, and the

Robert Rauschenberg Foundation. He holds a BA in directing and dramaturgy from Emerson College and an MFA in video & media design from Carnegie Mellon University.
adamjacobthompson.com

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* and *The Humans*. 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.

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.



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The Dresser, 2024

From left: William Hayes, Denise Cormier, David A. Hyland,
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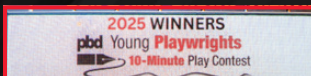
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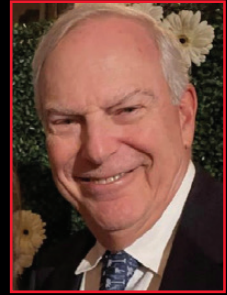
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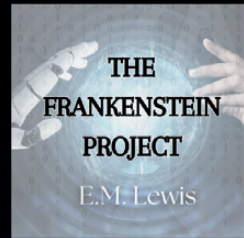
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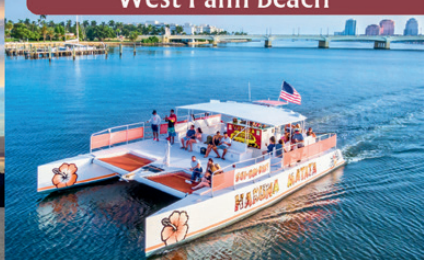
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This annual event features readings of five developing plays. Each reading is followed by a post-performance discussion in which patrons offer feedback.



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The PBD Restaurant Club provides our patrons with special offers and discounts throughout the season at these restaurants that support our theatre.

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3-Course Prix Fixe Dinner (\$55-offer valid show days only after 5:30pm)
101 N Clematis St | (561) 833-5090

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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.

HONORARY DIRECTORS

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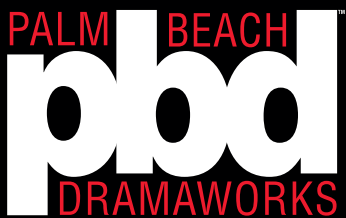
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2025/26 SEASON

THE MOUNTAINTOP

By Katori Hall

OCTOBER 24-NOVEMBER 9

It's April 3, 1968. Dr. Martin Luther King Jr., having just delivered one of his most memorable speeches, returns to the Lorraine Motel and encounters Camae, a beautiful, mysterious maid. She shares some upsetting news that compels him to confront his life and legacy – “warts and all,” as Hall has said. This spellbinding, inspired fantasia on the great civil rights leader's last night on earth won the 2010 Olivier Award for Best New Play.

THE SEAFARER

By Conor McPherson

DECEMBER 12- 28

It's a devil of a homecoming when Sharky Harkin returns to Dublin on Christmas Eve to look after his belligerent, alcoholic brother, Richard, who's recently gone blind. Two of their old boozy friends join them for an evening of drinking and poker, and one of them brings along a newcomer, the portentous Mr. Lockhart, who compels Sharky to confront his past. This suspenseful, dark, and humorous fable is a powerful and ultimately moving tale about second chances and redemption.

DRIVING MISS DAISY

By Alfred Uhry

FEBRUARY 6-22

This beloved, heartfelt, Pulitzer Prize-winning play is the story of an unlikely, life-changing friendship between Daisy Werthan, a 72-year-old Jewish widow, and Hoke Coleburn, a Black chauffeur hired by her son Boolie. Set in Georgia, the play unfolds over a 25-year period, beginning in 1948. Daisy is initially hostile to Hoke, but despite seemingly insurmountable differences, their relationship blossoms into one of mutual respect and affection.

THE CRUCIBLE

By Arthur Miller

MARCH 27-APRIL 12

A masterful, riveting exploration of the 1692 Salem witch trials, this timeless and timely Tony Award-winning play is also an allegory for McCarthyism and the House Un-American Activities Committee's modern-day witch hunts. Convinced that witches are living among them, Salem is gripped by mass hysteria, paranoia, fear, and retribution, with neighbors turning on and turning in neighbors, and religious fervor turning a blind eye to justice. Miller considered *The Crucible* his finest play.

WORLD PREMIERE

VINELAND PLACE*

By Steven Dietz

MAY 15-31

For young writer Henry Sanders, it seemed like the perfect job: finishing the long-awaited final book of the novelist who was his hero. Hired by the novelist's widow, Henry finds himself instead in the midst of a rapidly developing mystery. *Vineland Place* is an intimate thriller, filled with dangerous surprises to the final page.

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