

*by* **Alan Bennett**

THE HISTORY BOYS  
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William Hayes  
*Producing Artistic Director*  
Sue Ellen Beryl  
*Managing Director*

*Theatre To Think About*



*presents*

***The History Boys***  
*by Alan Bennett*

*director*

**J. Barry Lewis**

*producers*

**Stephen Brown  
& Jamie Stern**

*stage manager*

**Suzanne Clement Jones**

*scenic design*

**Victor Becker**

*costume design*

**Erin Amico**

*lighting design*

**Paul Black**

*sound design*

**Tyler Kieffer**

## Note from the Producing Artistic Director

Welcome to Alan Bennett's *The History Boys*, a thoughtful, provocative play that, at its core, examines whether the role of teachers and education is to prepare students to get into top colleges and universities – in this case, Oxford and Cambridge – or to instill a love of learning and a hunger for knowledge.

The play, directed by my esteemed colleague, J. Barry Lewis, couldn't be more timely. As you're aware, "teaching to the test" has been a hotly debated topic all over the country since No Child Left Behind went into effect in 2002. The major concerns are twofold. One is that this method of teaching emphasizes drilling over honing intellectual skills and curiosity. Is it worth it if it produces a means to an end – the end being getting into the finest schools? This is the great quandary in *The History Boys*.

The other concern is that by stressing test results in math and reading over all else, other subjects get short shrift. This is one of the reasons – but by no means the only reason – why so many schools have cut back on, or eliminated, arts education. Money, of course, is another reason. Too many people consider the arts to be either inconsequential or a luxury, which makes them expendable. Yet study after study has determined that the arts not only produce better students, but improve their quality of life as they go out into the world. Check out **Did You Know** to learn more.

In making a case for the importance of the arts, I feel like I'm preaching to the choir. All of us at PBD are aware that our audiences are as passionate about the arts and live theatre as we are; your support has enabled us to thrive. And

we thank you for making William Inge's *Picnic* our highest grossing production for a season opener.

As we close out 2015, we're looking ahead to some exciting new ventures in the coming year. In March, our lab for new plays, The Dramaworkshop, will mount its first developmental production, Jennifer Fawcett's *Buried Cities*. The play will inaugurate our second stage: the theatre is currently undergoing a complete remodeling of the upstairs rehearsal hall and offices to accommodate this new space. Our rehearsal hall and expanded costume shop will move offsite, to a 4100 square-foot property. One more note of thanks: you enable us to grow and evolve.

Happy Holidays!



*William Hayes*

Producing Artistic Director



Did You Know?

# Arts & Education

Arts education enhances an individual's quality of life in profound ways. This is a statement of fact, borne out by years of research, as a visit to the website of Americans for the Arts confirms. This non-profit organization that works to provide access to the arts for everyone in the country conducts "extensive primary research and compiles critical secondary research on all aspects of the arts and culture industry." Following are some of the most compelling arguments for arts education, taken directly from the organization's website.

Students who participate in the arts, both in school and after school, demonstrate improved academic performance and lower dropout rates.

Music training increases brain and cognitive development in underprivileged children ages 3 to 5.

With regular training in the motor and listening skills needed to play an

instrument, young students benefit from improved attention and memory. A Harvard study shows particularly significant improvements in students with dyslexia.

Longitudinal data of 25,000 students demonstrate that involvement in the arts is linked to higher academic performance and increased standardized test scores. These cognitive and developmental benefits are reaped by students regardless of their socioeconomic status.

Arts education helps close the achievement gap, improves academic skills essential for reading and language development, and advances students' motivation to learn.

Students with four years of high school arts and music classes have higher SAT scores than students with one-half year or less.

Schools and employers rank a degree in the arts among the most significant indicator of a job candidate's creativity and innovation skills.

Teaching creativity develops critical thinking skills, engages students, and fosters innovation.

Access to arts education in underserved populations of blacks and Hispanics is significantly lower than for their white peers, and has been steadily declining for three decades. Yet low-income students who are highly engaged in the arts are more than twice as likely as their peers with low arts involvement to earn a bachelor's degree.

Employment for disadvantaged students involved in the arts includes better jobs with higher pay, more responsibility, more promotion opportunity, and more employee satisfaction.





Palm Beach Dramaworks Presents

# THE HISTORY BOYS

## CAST

*Hector* ..... **COLIN McPHILLAMY** \*  
*Headmaster* ..... **ROB DONOHOE** \*  
*Irwin* ..... **CLIFF BURGESS** \*  
*Mrs. Lintott* ..... **ANGIE RADOSH** \*

### The Boys

*Crowther* ..... **JELANI ALLADIN** \*  
*Akthar* ..... **COLIN ASERCION**  
*Lockwood* ..... **KRISTIAN BIKIC**  
*Scripps* ..... **KYLE BRANZEL** \*  
*Rudge* ..... **MIKE MAGLIOCCA**  
*Timms* ..... **MATTHEW MINOR** \*  
*Posner* ..... **JOHN EVANS REESE** \*  
*Dakin* ..... **NATHAN STARK** \*

### The History Boys takes place in...

... the mid 1980s at a grammar school (the English equivalent of high school) in the north of England.

At the end of their senior year, English students take A-level exams in their three or four preferred subjects. Their university applications are decided on the basis of their A-level results.

In addition, Oxford and Cambridge Universities had their own entrance exams that applicants were required to take. Exceptional students, like the eight history boys, returned to school for an extra semester for intensive coaching in the subject they intended to major in.

**There will be one 15-minute intermission.**

### Production Crew

*Stage Manager* ..... **Suzanne Clement Jones** \*  
*Assistant Stage Managers* ..... **Ashley Horowitz and Lara Kinzel** \*  
*Scenic Artist* ..... **Kristen Myrick**  
*Dialect Coach* ..... **Ben Furey**  
*French Consultant* ..... **Tangi Colombel**  
*Music Consultant* ..... **Paul Reekie**  
*Wardrobe Supervisor* ..... **Kelly Sirbola**  
*Running Crew* ..... **Riley Anthony and Doug Wilkinson**



The Director is a member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.



Member of Actors' Equity Association  
the Union of Professional Actors and  
Stage Managers in the United States.

*The videotaping or other video or audio recording or the taking of photographs  
of this production is strictly prohibited.*

**COLIN McPHILLAMY  
(Hector)**

PBD: *Our Town*, *Exit the King*, *The Pitmen Painters*, *Copenhagen*; Actors' Playhouse: *End of the Rainbow*; Maltz Jupiter Theatre: *Dial M For Murder*. Seasons at Florida Stage and The Promethean Theatre. UK: The Royal National Theatre, West End, and TV. Broadway/New York: *Waiting in the Wings*, *House & Garden*, *The Importance of Being Earnest*. US TV: *Law & Order*; *Criminal Intent*, *Pan Am*, *Zero Hour*. Australia/New Zealand: *Plum*, *Democracy*. Colin has taught and guest directed in London and Beijing. Writing includes *The Tree House* and *Other Stories*, and *An Actor Walks into China*. Visit Colin's actor blog at McPhillamy.com



**ROB DONOHOE  
(Headmaster)**

appeared last season as Dodge in PBD's production of *Buried Child* and as Shelly Levene in Maltz Jupiter Theatre's *Glengarry Glen Ross*. Also at PBD: *Dividing the Estate*, *Exit the King*, *A Delicate Balance*, and *The Pitmen Painters*. Broadway: *1776*, with Brent Spiner; *A Christmas Carol*, with Frank Langella. National tours: *My Fair Lady*; *The Best Little Whorehouse in Texas*, starring Ann-Margret; *Titanic: The Musical*. Multiple regional theatres. TV and Film: *Third Watch*, *As The World Turns*, *General Hospital*, and the mini-series *Masada*. Rob received a Drama-Logue Award in Los Angeles for *Spoon River*, and a Bay Area Theatre Critics Circle Award nomination for *Grand Hotel*.



**CLIFF BURGESS  
(Irwin)**

was last seen at PBD as Vince in Sam Shepard's *Buried Child*. Other PBD productions include *The Lion in Winter*, *Of Mice and Men*, *Dancing at Lughnasa*, *The Fantasticks*, *Proof*, *All My Sons*, *Candida*, and *Private Lives*. South Florida credits: *Unnecessary Farce* (Actors' Playhouse); *Casa Valentina* (GableStage); *Glengarry Glen Ross*, *Other Desert Cities* (Maltz



Jupiter Theatre); *Clybourne Park*, *The Voysey Inheritance* (Caldwell Theatre Company); *Lungs* (Arts Garage); *Strange Snow* (Alliance Theatre Lab); *The Glass Menagerie*, *As You Like It* (New Theatre); and *When the Sun Shone Brighter* at Florida Stage, where he earned his Actors' Equity card. Cliff received a Master of Fine Arts degree in theatre from Florida Atlantic University. He is a resident artist of The Dramaworkshop.

**ANGIE RADOSH  
(Mrs. Lintott)**

This production marks Angie's ninth appearance on the PBD stage. Previous appearances include *Buried Child*, *A Delicate Balance*, *Three Tall Women*, *The Fourth Wall*, *The Dresser*, and *Exit the King*, for which her performance as Queen Margeruite earned her a third Carbonell Award for Best Supporting Actress. She was previously honored for *Cabaret* (Maltz Jupiter Theatre) and *Stuff* (Caldwell Theatre Company). Her work has been cited by *New Times* and *BroadwayWorld.com*, and she recently received a Silver Palm Award for *Mothers and Sons* at GableStage. She was previously honored with a Silver Palm for her work in *The Glass Menagerie* (New Theatre) and *Speaking Elephant* (Women's Theatre Project). Other South Florida credits include Florida Stage, Actors' Playhouse, The Wick, and Zoetic Stage.



**JELANI ALLADIN  
(Crowther)**

New York: *Nordic Ambition*, *Off Tackle Glide* (Theater Masters); *Lord Tom* (The York Theatre Company); *Madame Infamy* (Signature Theatre, New York Music Festival); *Macbeth* (Park Avenue Armory, directed by Rob Ashford and Kenneth Branagh). Regional: *Choir Boy* (Studio Theatre in DC and Marin Theatre Company). Other credits include *The Wild Party*, *Ragtime*, *Passing Strange*, and *Julius Caesar*. Jelani is a graduate of NYU Tisch New Studio on Broadway. Thanks to family, friends, and SW Artists. [jelanialladin.com](http://jelanialladin.com), [@jelanialladin](https://twitter.com/jelanialladin)





**COLIN ASERCION  
(Akthar)**

is a recent graduate of the BFA Acting Conservatory at SUNY Purchase College, where he was last seen as Romeo in *Romeo and Juliet*. *The History Boys* marks his professional debut, and he is thrilled not to be in the “subjunctive” anymore. He is a proud Actors' Equity candidate. Thanks to the cast, crew, Taylor, and Abrams Artists Agency.  
@colinasercion



**KRISTIAN BIKIC  
(Lockwood)**

is a South Florida native and has been working the area's professional theatre circuit for over a year. Prior to his PBD debut, he appeared in *The Aliens* (Evan) at Alliance Theatre. Other South Florida credits include *Daniel's Husband* (Trip) at Island City Stage, *Octopus* (Telegram Delivery Boy) at Island City Stage, and *Carrie the Musical* (Billy Nolan) at Slow Burn Theatre Company. He is the recipient of a Silver Palm Award for Outstanding New Talent. Like his actor page on Facebook: Kristian Bikic. He would like to send love and gratitude to his mother, friends, and family.



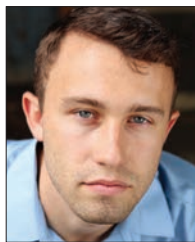
**KYLE BRANZEL  
(Scripps)**

is equal parts actor and musician. National tour: *Murder for Two* (The Suspects), *Henry and Mudge* (Dad). Off-Broadway: *Piggy Nation* (Oliver Oxley). Regional: *Footloose* (Willard) and *Guys and Dolls* (Benny) at Timber Lake Playhouse, *You're a Good Man, Charlie Brown* (Schroeder) at Grandstreet Theatre. As music director/pianist: *See What I Wanna See* (Steppenwolf Garage Rep), *Passing Strange* (Baillwick Chicago), *The Fabulous Lipitones* (Penguin Rep Theatre), *A Chorus Line* (Timber Lake Playhouse). BFA from Chicago College of Performing Arts and proud AEA member. Many thanks to Judy, Jenna, and Katie. kylebranzel.com



**MIKE MAGLIOCCA  
(Rudge)**

is an actor and fight choreographer who received a BA in Theatre Arts from the University of Pittsburgh. At Florida Repertory Theatre, he appeared in *Around the World in 80 Days*, staged readings of *Split in Three* and *Where I Dwell*, and the Children's Theatre Series productions of *Journey to Oz* and *The True Story of the Three Little Pigs*. He has also appeared in *The Lost Colony*, and at Pittsburgh Musical Theater and Pittsburgh Shakespeare in the Parks. Mike is a proud Equity membership candidate, and a member of the Society of American Fight Directors. mikemagliocca.com



**MATTHEW MINOR  
(Timms)**

was last seen in South Florida as Ellard in Maltz Jupiter Theatre's 2014 production of *The Foreigner*, which won the Carbonell Award for Best Production of a Play and earned him a nomination for Best Supporting Actor. Other theatre includes Bear in *White People* (Ensemble Studio Theatre, off-Broadway), Lexy Mill in George Bernard Shaw's *Candida* (Pittsburgh Public Theater), Benjie in the musical *Summer of '42* (Casa Mañana), and Piggy in *Lord of the Flies* (Barrington Stage Company), a role he will reprise in the new year. Matthew is a graduate of the Neighborhood Playhouse School of the Theatre and a member of Godlight Theatre Company in NYC.



**JOHN EVANS REESE  
(Posner)**

Upcoming: *An Inspector Calls* (Pioneer Theatre Company). Regional: *Lord of the Flies* (Barrington Stage Company), *Shakespeare's R&J* (Cygnets Theatre), *The Way of the World* (Franklin Stage Company), *Peter Pan: The Boy Who Hated Mothers* (No Rules Theater Company and Kennedy Center Page to Stage Festival). New York: *Way to Heaven* (Repertorio Español). Additional theatre: “*Master Harold*” ...and the Boys, *St. Joan*, *On the Razzle*,



*Twelfth Night, The Importance of Being Earnest.* Film: *Do Not Disturb, House.* Training: University of North Carolina School of the Arts, South Carolina Governor's School for the Arts and Humanities, and the British American Drama Academy at Oxford. John would like to dedicate this play to the teachers who changed his life: DM, JT, LH, ML.

### **NATHAN STARK (Dakin)**

Broadway: *Macbeth* at Lincoln Center, directed by Jack O'Brien. Regional: *Henry V, The Three Musketeers, Love's Labour's Lost, Much Ado About Nothing, Macbeth,* and *The Tempest* at Illinois Shakespeare Festival; *The Merchant of Venice* and *As You Like It* at Notre Dame Shakespeare Festival. Television: *The Good Wife, The Following, I Love You... But I Lied.* BFA in Acting from Ball State University. Love to Mom, Dad, and Anna.



### **J. BARRY LEWIS (Director)**

For PBD: *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.* Celebrating my parents' 70th wedding anniversary. Salute.



### **ALAN BENNETT (Playwright)**

has had a long and prolific career as a playwright, screenwriter (for film and television), actor, and author. Born in Leeds, England in 1934, he studied history at Oxford University and taught there for several years. But he left academia behind in 1960, when he



appeared at the Edinburgh Festival in the revue *Beyond the Fringe* with Peter Cook, Dudley Moore, and Jonathan Miller. The show, which the four men co-wrote, was an instant hit, and went on to huge success in London and New York. Bennett continued to act and write, and in 1968 his first play, *Forty Years On*, was produced on the West End and starred John Gielgud. His best-known plays are *The History Boys* (2004) and *The Madness of George III* (1991), both of which premiered at the National Theatre and were subsequently made into films, with Bennett writing the screenplays.

### **SUZANNE CLEMENT JONES (Stage Manager)**

was Florida Stage's resident stage manager and lighting designer for 23 years. At PBD she was stage manager for *Picnic, A Little Night Music, Lady Day at Emerson's Bar & Grill, Les Liaisons Dangereuses, Buried Child, Our Town,* and many others. As a lighting designer, productions include *That Championship Season, The Price,* and *The Subject Was Roses* 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 ArtsGarage. Suzanne has an MFA in Design from Northwestern University, a red Saturn, two cats (Saranac and Genesee – named after upstate NY beers), and an aversion to lima beans. She is proud to be a member of Actors' Equity Association, and is presently serving on the South Florida Equity Liaison Committee.



**VICTOR BECKER (Scenic Design)** PBD: *Les Liaisons Dangereuses* and *Old Times.* Florida Stage: *The Cha-Cha of a Camel Spider, Dirty Business,* and *Ward 57.* He has designed at the Guthrie Theatre, the Oregon Shakespeare Festival, the National Theatre of the Deaf, Syracuse Stage (including a national tour of *Cyrano* starring John Cullum), Milwaukee Rep, Atlanta's Alliance Theatre, Buffalo's Studio Arena, Indiana Rep, Missouri Rep, Cincinnati Playhouse, Portland Center Stage, and others. Victor also works as a space planner and an architect wrangler for museums and science centers, and is currently at work on the New Science Center of Singapore.

**ERIN AMICO (Costume Design)** *The History Boys* is the twenty-first production for which Ms. Amico has designed the costumes at PBD. Continuing this rewarding and collaborative relationship with her talented PBD colleagues on this meaningful play is a welcome endeavor. Ms. Amico has recently begun a new career as the costume designer and teacher at BAK Middle School of the Arts, where she is enjoying new challenges and the boundless energy and promise of her students, the future of American theatre. Many thanks as always to her endlessly supportive husband and children.

**PAUL BLACK (Lighting Design)** Local credits include *Our Town* and *Old Times* for PBD; *Doubt*, *A Chorus Line*, *Singin' in the Rain*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Sound of Music*, *The Wiz*, and *Les Misérables* for Maltz Jupiter Theatre. Regionally, Paul has designed for the Walnut Street Theatre, Fulton Theatre, Arizona Theatre Company, Phoenix Theatre, Childsplay, Maine State Music Theatre, Theatre Aspen, Music Theatre of Santa Barbara, American Stage, and Carousel Dinner Theatre, and was the resident lighting designer at Actors Theatre of Phoenix for 13 years. He is the recipient of 12 ariZoni Theatre Awards and has been nominated twice for a Barrymore Award (Greater Philadelphia), and for a Carbonell Award.

**TYLER KIEFFER (Sound Design)** is a recent graduate of the Yale School of Drama and was artistic director of Yale Cabaret's forty-seventh season. His credits include *Deer and the Lovers*, *Peter Pan*, and *The Troublesome*

*Reign of King John* (Yale School of Drama); *Arcadia* (Yale Repertory Theatre); *The Maids*, *Lindbergh's Flight*, *The Defendant*, *The Untitled Project*, *Radio Hour*, *The Most Beautiful Thing in the World*, *The Small Things* (Yale Cabaret). Other credits include *Ain't Gonna Make It* (Ars Nova) and *Pride and Prejudice* (Swine Palace). Tyler hails from the New Orleans area and holds a BA in Theatre from Louisiana State.

**ASHLEY HOROWITZ (Assistant Stage Manager)** Professional stage management credits include The Women's Theatre Project's *Red Hot Patriot*. For PBD, she was assistant stage manager for *Picnic* as well as all of the 2014-2015 season, including the summer musicals in concert. Ashley received her BA in Design/Technical Theatre from Florida Atlantic University. She would like to thank her parents for all their encouragement and support.

**LARA KINZEL (Assistant Stage Manager)** has worked on more than two dozen productions at PBD since 2005, including *Picnic*, *110 in the Shade*, *A Little Night Music*, *Les Liaisons Dangereuses*, *Of Mice and Men*, *All My Sons*, *Who's Afraid of Virginia Woolf?*, *Betrayal*, *Side by Side by Sondheim*, *Benefactors*, and *The Chairs*. Prior to her work with PBD she was the assistant stage manager at Florida Stage for the 2004-2005 season. Other professional credits include seasons at New Harmony Theatre (Indiana) and Iowa Summer Repertory. She was also stage manager of *Fool For Love* at Take Heed Theater Company in Lake Worth. Lara received her MFA in stage management from the University of Iowa.

**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).



## PALM BEACH DRAMAWORKS GIVES SPECIAL THANKS

*To our volunteer ushers, Michael Collins, Maltz Jupiter Theater,  
Mark Moon at the West Palm Beach Board of Education,  
Florida Atlantic University Music Department,  
The Warren Library at Palm Beach Atlantic University,  
and the Delray Beach Playhouse.*