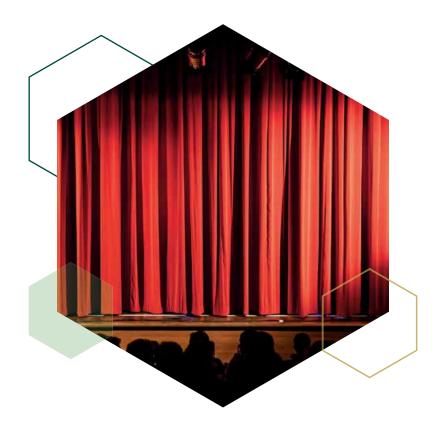


Theatre To Think About



Sometimes, a round of applause just isn't enough.

Northern Trust is proud to support Palm Beach Dramaworks. For more than 130 years, we've been meeting our clients' financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Because we firmly believe the show must go on.

FOR MORE INFORMATION CONTACT

Lisa Koza

Senior Managing Director 440 Royal Palm Way, Suite 102 lk32@ntrs.com; 561-803-7512

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NOTE FROM THE MANAGING DIRECTOR



Did you know that November, 2024 was Palm Beach Dramaworks Month in Palm Beach County? Mayor Keith James made the proclamation on November 8, when we hosted a ribbon-cutting ceremony to celebrate our 25th anniversary.

Back in May, PBD received another notable honor: the Chamber of Commerce of the Palm Beaches recognized us as Non-Profit of the Year. These kinds of public acknowledgements are always much appreciated, as they widen the lens on the company and underscore our value to the community.

We pride ourselves not just on the wonderful productions you've come to expect from us, but on our history of fiscal responsibility: we've operated in the black for 25 years. And we couldn't do that without the unstinting support of our donors and patrons. As many of you are aware, ticket sales cover less than half of our annual expenses. We are elevated, literally and figuratively, by the generosity of individuals and foundations, and your gifts are even more vital this season: for the first time in memory, the State of Florida allocated zero dollars to the arts for the fiscal year.

If you're interested in helping sustain PBD for the next 25 years, there are many things you can do. If you're thinking of donating for the first time, you'll find information on ways to give on our website –palmbeachdramaworks.org – and in the pages of this playbill. You can also call me with any questions. For anyone who is already one of our invaluable donors, if you're able to do so, please consider adding to your gift. If you're not already a subscriber, please consider subscribing. Like us on our Facebook page, and spread the word about PBD on social media. And if you're comfortable doing so, please write to your representatives to remind them how important the arts are for a vibrant community, and urge them to add their voices for the resumption of state support going forward.

We are so grateful that you've chosen to end 2024 – or begin 2025 – by attending this performance of *The Dresser*, Ronald Harwood's valentine to the theatre and the notion that, whatever happens, "the show must go on." We couldn't agree more.

Happy Holidays!

Sue Ellen Beryl Managing Director

Norman's Brandy Spiced Punch

Ingredients:

- * 2.5 oz apple cider
- * 1.5 oz bourbon
- * .5 oz brandy or cinnamon schnapps
- * Squeeze of two lemons
- * Cinnamon syrup (like Monin), to taste
- Festive garnishes like cranberries, whole clove, anise stars, cinnamon stick, or lemon wedge

Directions:

- Combine first five ingredients over ice and stir well for 2 minutes.
- Strain into chilled rocks glasses or copper mule mugs over rock ice.
- 3. Garnish and be merry!

Pre-order now for intermission:



Scan this QR code with your phone to order ahead and pick up your items from the bar at intermission.



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EXECUTIVE PRODUCERS

Marsha and Stephen Rabb



Dresser

PRODUCERSToni and Martin Sosnoff



WHY WE GIVE

When it comes to providing financial support for worthy organizations, Palm Beach Dramaworks is high on our yearly list. Bill Hayes and Sue Ellen Beryl have outstanding taste in their choice of dramas, comedies, and everything in between. Through the years we have applauded the casts, directors, beautiful sets, costumes, and lighting. They will only get better. The theatre is a gem that some people do not think to add to their "to-do" list. It would be great if you made PBD part of your "to-do" list!

- Toni and Martin Sosnoff

PRODUCERNancy Goodes



ASSOCIATE PRODUCERS Sandra and Bernie Meyer



FIVE YEAR LOOKBACK

We're strolling down memory lane once again, this time looking back at seasons 2005-06 to 2009-10 on Banyan Boulevard. This was the period when PBD solidified its identity as a company committed to challenging plays, as captured by a slogan we introduced before the start of the 2008-09 season: Theatre to Think About. These five plays exemplify what we mean.

2005











2010

2005-2006 Who's Afraid of Virginia Woolf?

Playwrights: Edward Albee | Director: William Hayes

Albee's brilliant and very dark comedy, a blistering, booze-infused, harrowing exploration of a grotesquely dysfunctional marriage, opened our sixth season with an emphatic statement about where PBD was headed. Lisa Morgan (right) and Gordon McConnell played the vituperative, brawling Martha and George. Clive Cholerton and Margery Lowe were Nick and Honey, their shell-shocked guests.

2006-2007 Side by Side by Sondheim

Music and Lyrics: Stephen Sondheim | Director: J. Barry Lewis

Stephen Sondheim was equal parts extraordinary composer, lyricist, and dramatist. He wrote some of the richest and most complex songs in theatre history, which is why his work is a perfect fit for PBD. Music director and pianist Craig D. Ames, seen with Anna McNeely, Terrell Hardcastle, and Cecilia Isis Torres, says, "It was a thrill to fill that intimate Banyan space with iconic songs from some of Sondheim's great shows. . . . The audience came along with us for this glorious musical ride. Every song. Every show."

2007-2008 Souvenir

Playwright: Stephen Temperley | Director: J. Barry Lewis

Elizabeth Dimon (seen with Tom Kenaston): "Souvenir's Florence Foster Jenkins remains my favorite role because it was the most difficult, the most gratifying, and the most fulfilling. It used all my faculties – and some I didn't have! I loved Florence for her complete belief in herself and her talent. As actors, very few of us have that. We doubt. She believed. So, I had to believe."

2008-2009 The Chairs

Playwright: Eugène Ionesco | Director: J. Barry Lewis

"The Chairs was a tremendous risk," says William Hayes. "Theatres just don't touch it. People are afraid of it. But I wanted to do it because it's a play that defines what makes us different from everybody else. It's edgy and thought-provoking and explores a different style of absurdist theatre." Pictured: Barbara Bradshaw and Dan Leonard

2009-2010 American Buffalo

Playwright: David Mamet | Director: William Hayes

This powerful play is about friendship, betrayal, capitalism, toxic masculinity and, especially, language: the "profane poetry" that is the hallmark of Mamet's writing. The fusillade of four-letter words is not gratuitous – the volatile language is a fundamental part of the nature of the characters. The play introduced John Leonard Thompson (right) to PBD audiences, and began a great friendship between him and Dennis Creaghan (left).

THE DRESSER:

A Conversation with William Hayes and Colin McPhillamy

by Sheryl Flatow

From 1953 - 1958, Ronald Harwood was a member of Donald Wolfit's Shakespeare Company where, in addition to acting, he served as Wolfit's personal dresser. That experience was the inspiration for The Dresser, a play about the symbiotic relationship between an actor called Sir renowned, like Wolfit, for his portrayal of King Lear - and his dresser, Norman. Wolfit and Laurence Olivier, his contemporary, were two of the last exemplars of the British tradition of actor-managers, stars who ran their own companies and made not just all the artistic decisions, but the business decisions as well. Actor-managers gained prominence in the 18th and, especially, the 19th century; today, the one prominent actor who currently upholds the practice is Kenneth Branagh.

Shortly before rehearsals began for PBD's production, Colin McPhillamy (Sir) and William Hayes (Norman) discussed the play and their roles on Zoom.

Q: Bill, you first played Norman in PBD's 2003 production of *The Dresser*. Why did you bring the play back, and why did you want to play the role again?

BH: The Dresser was the first show we did that really attracted a lot of people. Over the years, people who didn't see it have asked when we're going to do it again. Our 25th anniversary seemed the right time. As an actor, what enticed and intrigued me was that I understand Norman a lot more now. I have more life experience, so I have more to bring to the role. Looking back, I realized

there was so much I didn't understand when I did it initially.

Q: Colin, what attracted you to Sir?

CM: It's a wonderful play and an irresistible backstage story. It brings out all the glamor and romance: how much glamor and romance is there in a pair of stale tights? That is the great achievement of the theatre: these things can be glamorous. The play is a historical document; it's about a way of theatrical life that doesn't exist anymore. It's about the dedication of the people who worked in the theatre, often for negligible reward, particularly financially. It was a vocational calling to those actor-managers to lead a theatrical company through thick and thin, one-night stands, missed trains, ridiculous lodgings, the lack of food after the show – you really needed an ego the size of a marquee. Having said that, this kind of actor, the self-obsessed, bombastic old ham - I don't know why I was cast!

BH: What's also interesting is there are a lot of parallels to *King Lear*. Harwood said that he didn't do that consciously, but I find that playwrights write on a conscious level and a subconscious level, and they often don't realize what they've got. Among other things, I think there are clearly connections between Norman and Shakespeare's Fool. He is the observer and can see through everybody.

Q: Tell us more about how you see Norman.

BH: We learn from the text that his is a rather tragic, sad story. The first person to validate Norman in anyway was Sir. Norman understudied minor roles, but one day Sir called him an artist. And that's the day Norman became devoted to him. The tragedy of Norman is that he has no relationship with anyone else. He loves Sir deeply, respects and admires him, lives vicariously through him, and is very possessive of him.

Q: Colin, aside from being a "bombastic old ham," what else should we know about Sir?

CM: We're catching him when the strain of the job has really taken its toll. I believe there's a threshold beyond which the human frame cannot go but sometimes must, and that's where he is right now. I think he's a loveable monster. The actor Kenneth Williams told Maggie Smith, "Every actor has a horizontal line. One end is humility, and the other end is arrogance. And you must have both." How dare you go out there in public and demand time on people's attention! On the other hand, people need stories to understand their lives. It's a civic need as important as medicine or law or engineering.

Q: What is Sir's view of Norman and this relationship?

CM: There's obviously an element of masterservant in the relationship, because Norman supplies everything that's needed at just the right time, in just the right way. He understands Sir's quirks and idiosyncrasies. Sir knows he couldn't do without Norman, and there are moments when he says, quite sincerely, "What would I do without you." But there's cruelty in the relationship, because the thing that would mean the most to Norman is deep, genuine acknowledgement. He doesn't get that. One moment they love each other, another moment they hate each other. There's impatience, there's understanding, there's shared experience. **Q:** Does it help for this show that the two of you have a long, working relationship?

BH: Undoubtedly, for a multitude of reasons. When you genuinely have affection for each other, it shows. I can say that not just about our relationship, but the whole cast: there's genuine affection here. There's a comfort level when you start the first day of rehearsal knowing each other: there's a freedom to explore, to fall down and pick each other back up, to try something different. You're way ahead of the game from day one.

CM: Between Miami and Vero Beach, there is a de facto pool of actors from which theatres draw. At PBD, it's like being part of an extended company. So, what we have that commercial theatre often doesn't have, is the ensemble. The first show I ever saw at PBD was *The Dresser*. It was the first time I was working in Florida, and Gordon McConnell brought me to see the play. I loved it. On a poignant note, the late Hal Johnstone was playing Sir, and I felt privileged that we later worked together in *Our Town*.

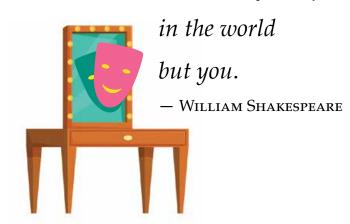
Q: Harwood thought *The Dresser* would run for five weeks in Manchester and never be seen again. It's since been performed in about 40 different languages. What is its universal appeal?

BH: There are aspects of Sir and Norman that are in everyone. We all need validation, love, a sense of worth, a place in life, meaning and purpose, acceptance. We create illusions to cope with reality. These are things you find in all the classics. As Colin mentioned, it's also exciting for audiences to get a glimpse of what goes on behind the scenes. And it demonstrates how "the show must go on" at all costs. It's about the resilience of actors, and how the community is the glue that keeps them together. It's also the world Harwood knew best, and his affection for theatre really comes through.



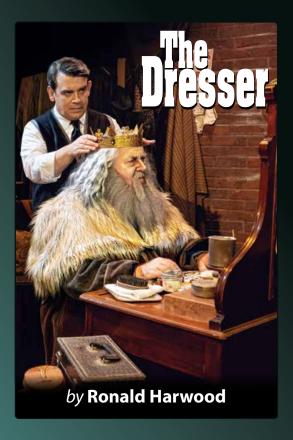
BILL BONE & CHRIS LARMOYEUX HELP INJURED PEOPLE GET THEIR LIVES BACK TOGETHER.

I would not wish any companion



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www.concordtheatricals.com



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



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^

Executive Producers

Marsha and Stephen Rabb

Stage Manager
Suzanne Clement Jones*

Scenic Design

Anne Mundell

Costume Design
Brian O'Keefe

Lighting Design
Kirk Bookman[†]

Sound Design Roger Arnold

Dialect Coach
Ben Furey

Scenic Artist
Olivia Venable

Drësser

by Ronald Harwood

CAST

(In Order of Appearance)

Norman	William Hayes		
Her Ladyship	Denise Cormier*		
	Elizabeth Dimon*		
	Colin McPhillamy*		
Irene	Kelly Gibson*		
	Dennis Creaghan*		
•	Gary Cadwallader*		
•	Cliff Goulet*		
Kent	David A. Hyland		
	John Campagnuolo		

SETTING

January, 1942: A theatre in the English provinces

There will be one 15-minute intermission.

Production Crew

Stage Manager	Suzanne Clement Jones*
Assistant Stage Manager	
Wardrobe Supervisor and Wig Designer/Hair Stylist	
Audio Engineer/Technical Assistant	
Stage Crew Lead	



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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WILLIAM HAYES (Norman) 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 Arthur Miller's Death of a Salesman and Reginald Rose's Twelve Angry Men.



COLIN McPHILLAMY (Sir) PBD: The Cripple of *Inishmann, The History* Boys, Our Town, Exit the King, The Pitmen Painters, Copenhagen; Actors' Playhouse: End of the Rainbow; Maltz Jupiter

Theatre: Dial M For Murder, The Audience. Seasons at Florida Stage and The Promethean Theatre. UK: National Theatre, West End, and TV. Broadway/New York: Hangmen, Ink, The Ferryman, London Assurance, The Seafarer, Waiting in the Wings, House & Garden, The Importance of Being Earnest. Australia/New Zealand: Plum, Democracy. USTV: Law & Order: Criminal Intent, Pan Am, Zero Hour, The Blacklist: Redemption. Colin has taught and guest directed

in London, San Diego, and Beijing. Writing includes The Tree House and Other Stories, An Actor Walks into China, and Actor Blog Plus. mcphillamy.com



DENISE CORMIER (Her Ladyship) made her PBD debut as Birdie Hubbard in The Little Foxes. She was most recently seen in the national tour of To Kill a Mockingbird, and also appeared in the national tour of The

Graduate. Broadway credits include The Minutes and Linda Vista. Regional credits include Asolo Repertory Theatre, Riverside Theatre, Repertory Theatre of St. Louis, Cleveland Play House, Indiana Repertory Theatre, Pioneer Theatre Company, and seasons at Hudson Valley Shakespeare Festival and Theater at Monmouth, among others. TV and film credits include Law & Order: CI, Search Party, and The Affair. Denise is a 2017 Lunt-Fontanne Fellow and a company member of The Actors' Center. denisecormier.com



ELIZABETH DIMON

(Madge) is a familiar face to PBD audiences and is happy to revisit the role of Madge, having played her in the 2003 production alongside Bill Hayes. Other PBD productions include *The*

Duration, Ordinary Americans, The House of Blue Leaves, The Spitfire Grill, The Cripple of Inishmaan, Picnic, Our Town, Dividing the Estate, Exit the King, All My Sons, Copenhagen, Souvenir, and Berlin to Broadway. Beth has worked extensively throughout Florida at Riverside Theatre, Maltz Jupiter Theatre, Florida Stage, Caldwell Theatre Company, Theatre Lab, Arts Garage, Theatre West, Royal Palm Dinner Theatre, The Foundry, Island City Stage, Mosaic Theatre, City Theatre, Slow Burn Theatre Company, Actors' Playhouse, GableStage, Key West Theatre Festival, Gulfshore Playhouse, American Stage, Theatre Zone, Pirate Playhouse, and Asolo Repertory Theatre. Beth is a multiple Carbonell winner and Silver Palm recipient, a former Cultural Council Fellow, and has been associated with the Academy@pbd for several seasons.



KELLY GIBSON (Irene)

A NYC-based cacophony of sass, poignancy, and empathetic curiosity, Kelly is honored to return to PBD (during her favorite time of year), where she previously appeared as Madge in

Picnic and Cecile in Les Liaisons Dangereuses. International: Arcola Theatre, London. Off-Broadway: Ariel in *The Tempest* at New York Classical Theatre. NY: New play and musical readings with The Lambs Club, Edna Ferber Literary Trust, Jeff Lee Productions, CAP21, and more. Regional: Jen in The Cake at Contemporary American Theater Festival, Louise in The *Underpants* at Perseverance Theatre, and many wonderful roles at Riverside Theatre, Kansas City Repertory Theatre, Kansas City Actors Theatre, Unicorn Theatre, Coterie Theatre, and Colorado Shakespeare Festival. Film/TV: The Other Two (HBO), Hack My Life (True TV), Scary Mommy (Some Spider). Education: MFA from University of Missouri at Kansas City, BFA from University of Colorado at Boulder, Fiasco Theater training member, Suzuki Certified violinist/fiddler. Thank you to her unions (AEA, SAG-AFTRA), Lohne/ Graham Management, the PDB family, and her ever-proud parents. kellygibson.me, @krgibson



DENNIS CREAGHAN (Geoffrey Thornton) has appeared at PBD in over a dozen productions in the past dozen years. He is originally from London, but has lived in the US for many years. He was most

recently seen at PBD in Trying, Twelve Angry Men, and August: Osage County, and also appeared in Freud's Last Session and Long Day's Journey Into Night, among many others. He has worked extensively in all media in this country and in Europe, appearing with the legendary Elizabeth Taylor in The Little Foxes in London's West End. He was seen on Broadway in the original productions of The Elephant Man and Neil Simon's 45 Seconds from Broadway. He has done more bad television than he cares to admit, but there were some good shows along the way, including Star Trek: The Next Generation, L.A. Law, and several appearances on Law & Order.



GARY CADWALLADER (Mr. Oxenby) has been the director of education and community engagement at PBD since 2016. He created PBD's One Humanity Tour program, the Young Playwrights contests,

the Academy@pbd, Dramawise, and more. As an actor, Gary has appeared at PBD in Twelve Angry Men (Juror 4), Arcadia (Captain Brice), and 1776 (John Adams). He has performed and directed around the country: highlights include 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 a BA in theatre from St. Edward's University, and an MFA in acting from Western Illinois University. Gary is a past president of Florida Theatre Conference, and is a proud member of SAG-AFTRA and AEA.



DAVID A. HYLAND (Kent) is the Chair of the Theatre Department at Palm Beach State College. He was previously seen at PBD as Sheriff Deon Gilbeau in August: Osage County, The Visitor in The Spitfire Grill,

Herr Fahrenkopf in The Night of the Iguana, Sam Craig in Our Town, Karl Lindner in A Raisin in the Sun, and Frank in All My Sons. Additionally, Dave was the assistant director on last season's Trying, and fight choreographer for August: Osage County, Twelve Angry Men, and Almost, Maine, understudying the male roles in the latter. He has also been seen in South Florida at Theatre Lab, playing Roger in *Tar Beach*. Other notable credits include Edward in Someone Who'll Watch Over Me, Eddie in Fool for Love, and Benedick and Dogberry in a six-actor version of *Much Ado* About Nothing. David also performs regularly with an improv theatre group called Mod 27 and holds an MFA in acting from The Ohio State University.



CLIFF GOULET (Gloucester)

has appeared at PBD as the Guard in *Twelve Angry* Men. Constable Warren in *Our Town*, Hucklebee in The Fantasticks, and as a singer in PBD's Gala Grand Opening on 11/11/11. Other

Florida credits include South Pacific at both Riverside Theatre and the Alhambra Theatre, and Carousel, Phantom (by Maury Yeston and Arthur Kopit), and My One and Only at Jupiter Theatre. Several seasons at New Hampshire Performing Arts Center's Palace Theatre, As You Like It and Julius Caesar for the New Hampshire Shakespeare Festival, and multiple tours of Evita (including Europe and Scandinavia). TV: Law & Order, Law & Order: SVU, and Law & Order: CI. Film: Burn After Reading, Wall Street, Amistad, and Quick Change, among others.



JOHN CAMPAGNUOLO (Knight) is thrilled to be back on the Dramaworks stage, where he was last seen as Stanley in *Death* of a Salesman. Other PBD credits include *The People* Downstairs, A Streetcar

Named Desire, and Ordinary Americans, as well as multiple Young Playwrights Contests (10 Minute and 1 Minute). 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).



(Playwright) Born Ronald Horwitz in Capetown in

RONALD HARWOOD

1934, he left South Africa for London when he was 17 hoping for a career in theatre as an actor. He arrived in England with a

new name, after a teacher told him his surname was too foreign and too Jewish. Beginning in 1953, he spent five years as a member of Donald Wolfit's Shakespeare Company where, in addition to acting, he served as Wolfit's personal

dresser. That experience was the inspiration for The Dresser (1980), his best-known and most widely produced play. Harwood had realized early on that he was not a particularly good actor, and began writing in 1960. He would go on to write 21 plays, 10 books, and more than 15 screenplays, most of them adaptations. Plays include A Family, Collaboration, The Deliberate Death of a Polish Priest, After the Lions, Another Time, Quartet, Taking Sides, and An English Tragedy. Films: The Browning Version, Cry, the Beloved Country, Love in the Time of Cholera, The Dresser, Roman Polanski's The Pianist (Academy Award for best adapted screenplay), Baz Luhrmann's Australia and Quartet (an adaptation of his own play), and Julian Schnabel's The Diving Bell and the Butterfly. Books include Home, a novel; All the World's a Stage, a history of theatre; and a biography of Wolfit. Harwood was knighted by Queen Elizebeth in 2010. He died in 2020.



J. BARRY LEWIS (Director)

For PBD: 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 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.

ANNE MUNDELL (Scenic Design) Appointed resident scenic designer last season, Anne has previously designed 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 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 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 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.

BEN FUREY (Dialect Coach) This is Ben's seventeenth show at PBD. Broadway productions include *Ink, The Curious Incident of the Dog in the Night-Time, Matilda, The Last Ship, Billy Elliot, The Encounter, Side Show, Mamma Mia!*, and *Spamalot*. Off-Broadway includes

productions at Manhattan Theatre Club, Roundabout Theatre Company, and Atlantic Theatre Company, as well as the immersive Sweenev Todd at Barrow Street. National tours include A Gentleman's Guide to Love & Murder, Curious Incident..., Mamma Mia!, Billy Elliot, Spamalot, and The Phantom of the Opera. Regional/International includes productions at Hartford Stage, the Guthrie Theater, Two River Theater, Canon Theatre (Toronto), Papermill Playhouse, Goodspeed Opera House, Colorado Shakespeare Festival, Gate Theatre (Dublin), and @sohoplace in London's West End. Films include How to Train Your Dragon (live-action), Lost City of Z, and Treasure Buddies. TV includes Elementary, Hunters, Blindspot, and Vine Talk. Teaching includes Juilliard, UNC School of the Arts, and the Royal Academy of Dramatic Arts.

ANNA-TERESSA SOTO-ANDUJAR (Assistant **Stage Manager)** recently graduated cum laude from Florida Atlantic University, with a BA in theatre and a double minor in photography and cinematography. During her time at FAU, she studied costumes, stage management, props, puppetry, and stage combat, 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. 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-Teressa is deeply grateful to her family, friends, and mentors who have assisted her every step of the way.

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

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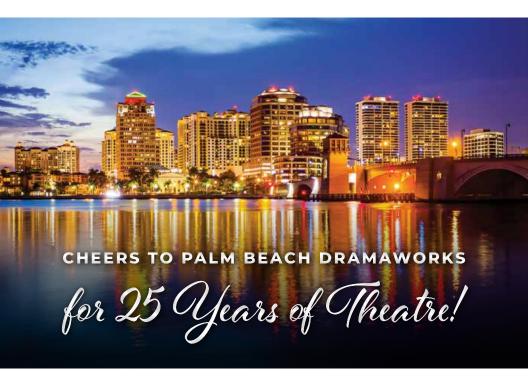
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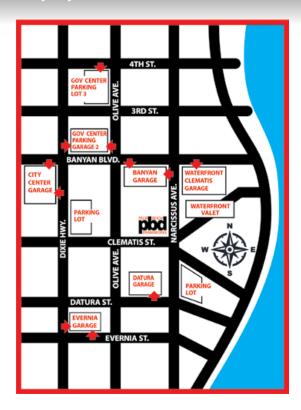
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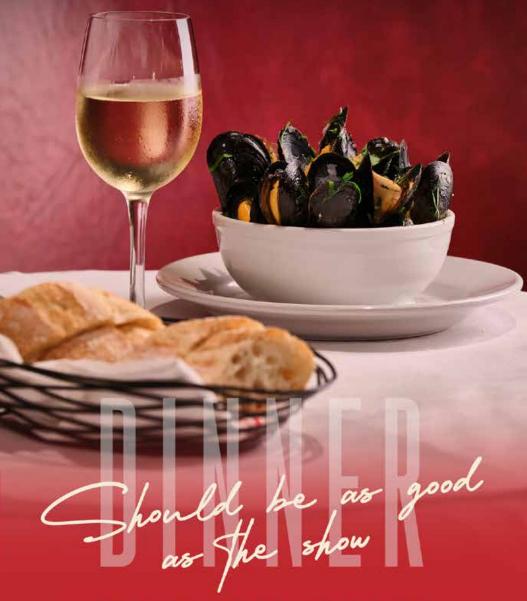
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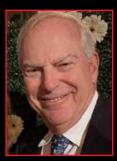
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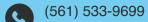
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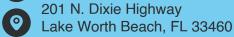


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The PBD Restaurant Club provides our patrons with special offers and discounts throughout the season at these restaurants that support our theatre.



Complimentary scoop of gelato with the purchase of an entrée 185 Banyan Blvd | (561) 342-6699



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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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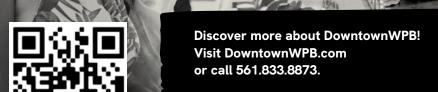
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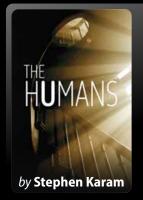






2024/25 SEASON

Sponsored by Diane and Mark Perlberg



THE HUMANS

February 14 - March 2, 2025

"A family play that is sort of infected by my love of the thriller genre," is how the playwright once described this Tony Award-winning comedy drama, in which the foibles, fears, and fragilities of an American family play out with great insight, humor, and compassion.



CAMPING WITH HENRY AND TOM

April 11 - 27, 2025

A work of fiction inspired by an actual 1921 camping trip taken by Warren G. Harding, Henry Ford, and Thomas Edison – three men with starkly different personalities and world views – the play deals with issues and ideas that remain as relevant today as they were 100 years ago.



DANGEROUS INSTRUMENTS

May 23 - June 8, 2025

Laura, a single mother, finds herself thrust into a gripping battle against a broken system when her son, Daniel, spirals into darkness. She must confront a parent's deepest fears and sacrifice everything to rescue Daniel from the brink of becoming America's next tragic headline.

EXECUTIVE PRODUCER: Penny Bank