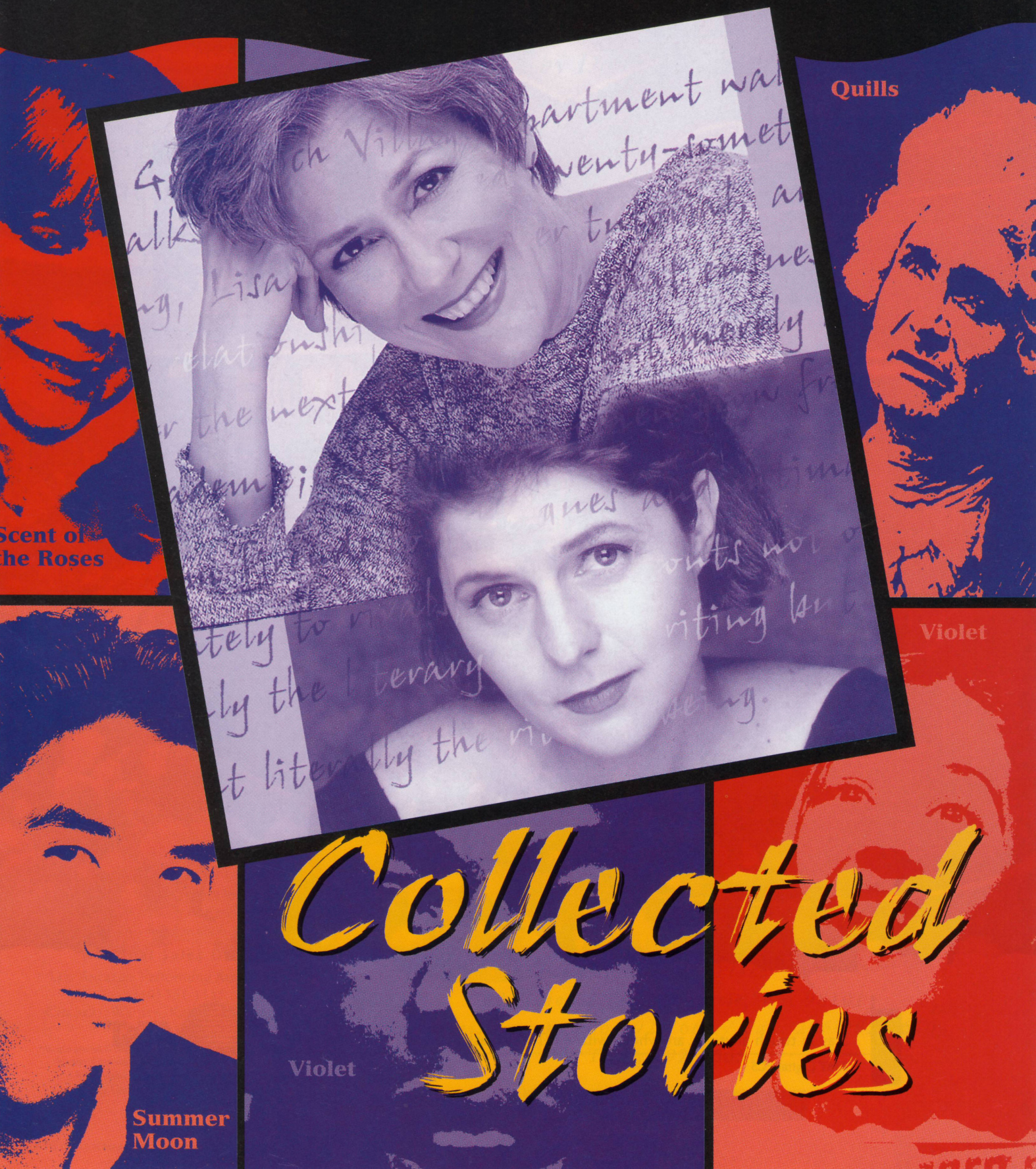


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COLLECTED STORIES

by Donald Margulies

Directed by Kyle Donnelly

JULY 10 - AUGUST 9, 1998

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Assistant Editor: Kristina Schulze

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Cover photo credits: (Center) Linda Stephens and Kate Goehring, *Collected Stories*;
(Clockwise from upper left) Julie Harris, *Scent of the Roses*; Rocco Sisto,
Quills (photo: Joan Marcus); Lauren Ward, *Violet* (photo: Joan Marcus);
Michael McElroy, *Violet* (photo: Joan Marcus); Greg Watanabe, *Summer Moon*.

A Large Print version of this playbill is available from the House Staff.

A Contemporary Theatre
Kreielsheimer Place

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A MESSAGE FROM GORDON EDELSTEIN



I'm very pleased to be sharing with you Donald Margulies' new play, *Collected Stories*, as the third play in our 1998 season.

The world of *Collected Stories* is the world of writing. It is the tormented/loving relationship between mentor and protégé, between youth and experience. Set in a New York apartment, *Collected Stories* touches the literary world of Greenwich Village and the Beat Poets, the world of Delmore Schwartz, of poetry readings at the 92nd Street Y and of a long-ago romance between a self-destructive poet and a devoted student half his age.

The universality of these experiences has been drawn with such intimate detail that the geography fades into the distance. And as geography becomes secondary, the worlds of poetry and short stories and novels become vividly prominent. What better place to experience a play about literature than the thriving literary culture of Seattle?

This series of meetings between Ruth and her young student, Lisa, trace the unique evolution of a writer. Are stories of our lives possessions belonging solely to the one who has experienced them? Or must such riches be made accessible to all of us? How does a writer capture the truth of someone or something? What is fair game and what is off limits?

Donald is one of the very best writers of his generation. His plays are fiercely intelligent, compassionate and courageous in taking on moral and ethical questions. When you leave the theatre tonight, your love for reading and stories will have a slightly different shimmer to it. You will, no doubt, have sided with Lisa or with Ruth. But I think you'll find, as I have, that choosing sides is not a simple task, and that the reasoning of each woman, of each artist, is as complex as it is fascinating.

ACT AT KREIELSHEIMER PLACE

Some of our patrons have requested assistance regarding the many different names associated with our theatre and new facility.

A Contemporary Theatre (known as "ACT"), is the professional, non-profit theatre company that produces a season of plays, special events and *A Christmas Carol* from its home in downtown Seattle. Originally based on Queen Anne Hill, ACT moved to its new facility in September of 1996.

Kreielsheimer Place (pronounced CRY-uls-hy-mer), is the facility at 7th & Union where ACT produces its plays. It was formerly known as the Eagles Building and was named in honor of a \$3 million gift from the Seattle-based Kreielsheimer Foundation. ACT's Production Shops, Box Office and Administrative Offices are also located at Kreielsheimer Place.

The Falls Theatre and **Allen Theatre** are the two main performance stages at Kreielsheimer Place that are used during the Mainstage Season. The Falls Theatre (named for ACT's Founder, Gregory A. Falls), is a 381-seat thrust stage with seating on three sides. The Allen Theatre (named in honor of a gift from the Allen Foundation for the Arts), is a 387-seat arena stage, or theatre-in-the-round. Additional events and shows may be presented in one or both spaces during the year if they are not in use for the Mainstage Season.

The Bullitt Cabaret is a flexible performance space (100-150 seats), also at Kreielsheimer Place, that is used for a variety of special performances, readings and workshops. It is named in honor of the late Dorothy S. Bullitt, Seattle broadcasting pioneer and long-time supporter of ACT.

Buster's at ACT is the pre-show gathering place on the second floor of Kreielsheimer Place. Named in honor of Dr. Ellsworth C. (Buster) Alvord, Buster's offers a selection of light entrees and a full bar. Buster's is open 90 minutes before showtime. To order in advance, or for more information, call the Buster's hotline at 206.292.7666 extension 1006.


NEXT AT ACT

JULY 17 - AUGUST 16 IN THE FALLS THEATRE

Julie Harris in *Scent of the Roses*
by Lisette Lecat Ross



A mysterious painting holds the key to a South African woman's secret past in this beautiful new play starring the legendary American actress, Julie Harris. Directed by Gordon Edelstein, *Scent of the Roses* will also star William Biff McGuire and Jeanne Paulsen.

percent new." —DWIGHT MACDONALD  "A writer is somebody for whom writing is more difficult than it is for other people." —THOMAS MANN

"A poet takes the best things out of his life and puts them into his work. Hence his work is beautiful and his life bad." — LEO TOLSTOY

"A successful book cannot venture to be more than ten

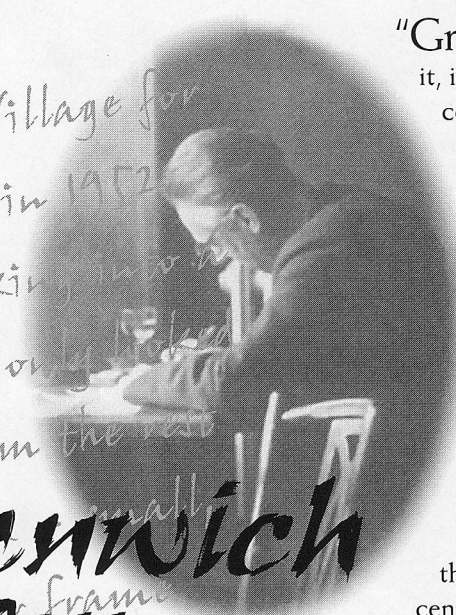
percent new." —DWIGHT MACDONALD

6

Writers' Words "Writing is one of the few professions left where you take all the responsibility for what you do." — ERICA JONG

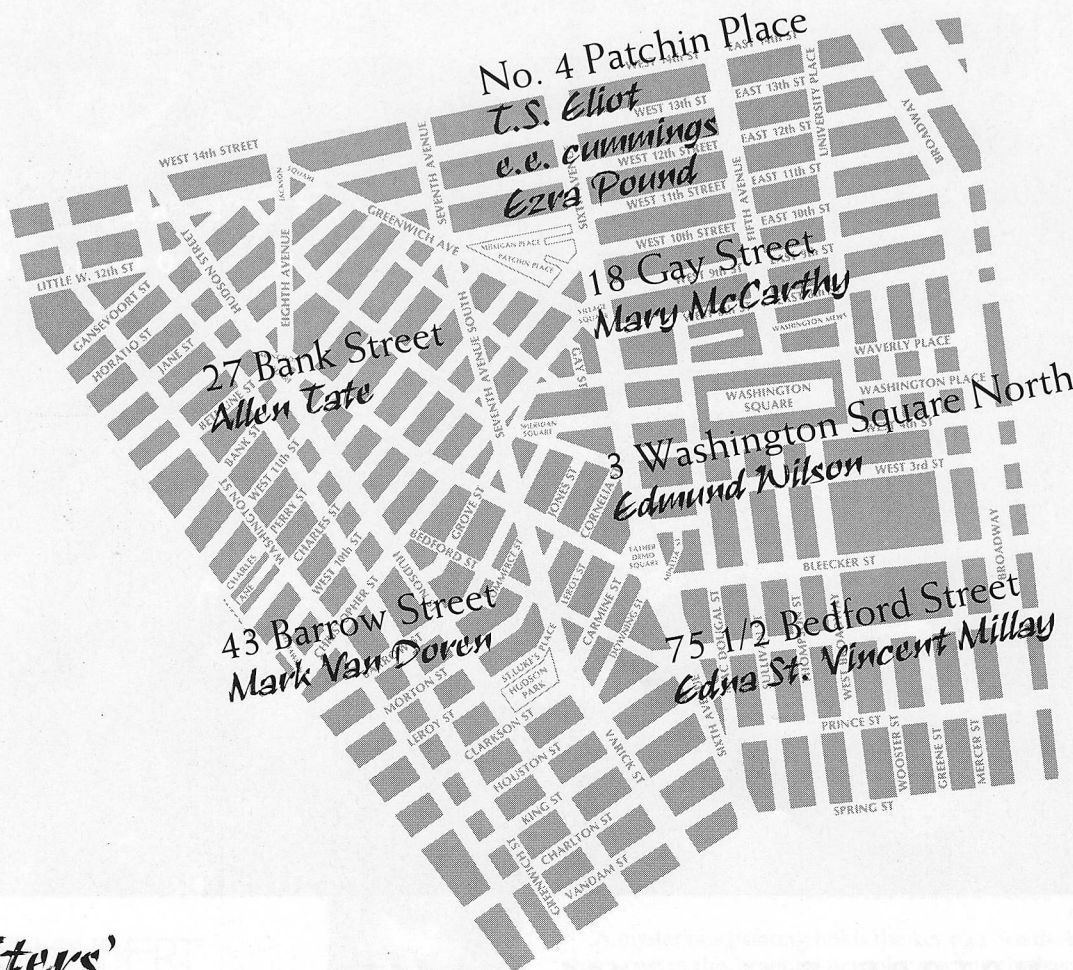
going to the Village for the first time in 1952 was like walking into a dream. It not only looked different from the rest of New York, but the small, cozy brick houses on the streets were rather than skyscrapers.

Greenwich Village



"Greenwich Village, as fervent residents describe it, is a state of mind. It's a way of life, a sense of values, a corporate devotion to old houses, Cezanne, the rights of man, brick fireplaces, garlic in the salad."

"Almost all of America's major authors from 1800-1970 have worked in Greenwich Village. A few, like Henry James and Edith Wharton have been born to riches here. But most came penniless, drawn by the magic of the name Greenwich Village – non-natives whose lives were written against the background of its tangled streets. A few came to die. The author of *The Rights of Man*, Thomas Paine, ended his stormy career here in 1809, succored by Madame Bonneville in a cottage near the corner of Bleecker and Grove Streets. More than a century later Sarah Teasdale snuffed out her own life on another corner of Washington Square – Number One Fifth Avenue. But most thrived on the intense intellectual camaraderie that prodded the development of such greats as Eugene O'Neill and Tennessee Williams. The Village offered sanctuary to those who felt their careers had failed."



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"A person who publishes a book willfully appears before the populace with her pants down." — EDNA ST. VINCENT MILLAY



"I think of our discussions about Dostoevsky, and those days when going from 100th Street in East Harlem to the White Horse Tavern in the Village to talk about nihilism seemed like the promise of some sort of understanding that would make us triumphant and wise." — Dan Wakefield

"The poets I knew and admired lived in the West Village, hung out at the White Horse, wrote rhymed and metered verse, and got their poetic and 'metaphysical' education from bourbon and beer ..."
— Dan Wakefield

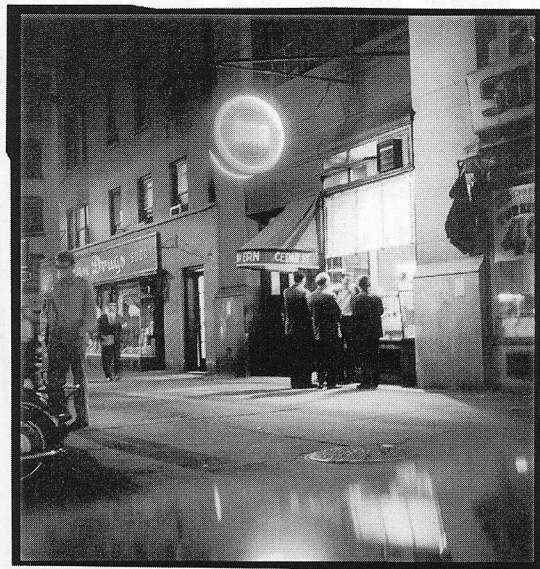


"My own peers have led healthy lives... They seem to get stronger as they get older... The big killer drug was booze, certainly in Kerouac's case. And the casualty list of academic

poets on booze is enormous — John Berryman, Delmore Schwartz, and on and on." — Allen Ginsberg

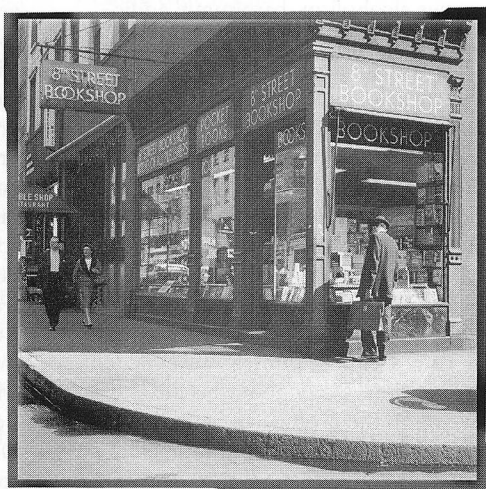
"If at Chumley's nostalgia-filled bar you saw book jackets and photographs of authors from the twenties, at the White Horse you saw in the flesh the writers of books you had read just a week or a year before." — Dan Wakefield

LEFT PAGE: Patron in White Horse Tavern, 1959. ABOVE, clockwise: White Horse Tavern, Cedar Street Tavern, 1959; 8th Street Bookstore, 1959; Delmore Schwartz (left) in White Horse Tavern, 1959.



"There was a smaller bohemian world in the fifties — the writers were at the White Horse or the Remo, the artists were at the Cedar. There's nothing comparable today." — Ed Fancher, cofounder, publisher of the *Village Voice*.

"Going to the Village for the first time in 1952 was like walking into a dream. It not only looked different from the rest of New York — small, cozy brick or frame houses on winding streets rather than skyscrapers looming above long avenues — it sounded different too. There was a quietness about the place, almost a hush, compared to the taxi-blasting traffic, street crowds and vendors of Broadway, midtown, and Morningside Heights. The special quiet of the Village suggested creation rather than commerce and conveyed a tone of mystery. That aura was added to by the places hidden away like the prizes on a treasure hunt."
— Dan Wakefield



"...the Eighth Street Bookstore was the place for poets — I met other poets there, some poets even got their mail there, it was a real center for us."
— Harvey Shapiro

"Literature is a place for generosity and affection and hunger for equals — not a prizefight ring." — TILLIE OLSON

"A writer's job is to imagine everything so vividly that the fiction is as vivid as memories." — JOHN IRVING
"In the end, all books are written for your friends." — GABRIEL GARCIA MARQUEZ

DELMORE SCHWARTZ: A Touch of the Poet

The Story of the Man Behind *Stories*

by Liz Engelman



Portrait study made in 1938, shortly after publication of first book.

Called by John Berryman “the most underrated poet of the twentieth century,” Delmore Schwartz is perhaps better known for the life he led than for the work he left behind. The turbulent years of destructive alcoholism, barbiturate addiction and the resulting manic depression in the final years of his life have eclipsed the important role that this “American Auden” played in the literature of this century.

Poet, short story writer, critic, journalist and teacher, Delmore — as all his friends called him — grew up in Brooklyn and from an early age pursued his calling as a poet. The early years of his life with his Romanian-Jewish immigrant parents provided the basis for most of his material throughout his life. Delmore’s career was launched when his first and most highly acclaimed book, *In Dreams Begin Responsibilities* (1938), written when he was only twenty-four, was widely praised by literary dignitaries such as T.S. Eliot, Ezra Pound, and Allen Tate. Delmore himself was heralded as the spokesman for a new generation. Throughout his life, Delmore was never able to live up to the promise of his early reputation, a fact which continually haunted him and ultimately proved damaging to both his career and his life.

While Delmore’s criticism and fiction writing was frequently published in the *Partisan Review* and was extremely well received,

not being appreciated on the merits of his poetry alone was an incredibly sore spot for Delmore which never was to heal. After becoming the poetry editor of the *Partisan Review* from 1943-47, where he championed the literary efforts of many of his friends, Delmore entered the academic world as professor and lecturer. These positions at such prestigious schools as Harvard (1940-47), Princeton (1949-53), University of Chicago (1954), UCLA (1961) and Syracuse (1962-65) were often erratic, however, for his undisciplined behavior and alcohol dependency frequently resulted in his dismissal. The poor reception of both his translation of Rimbaud’s *A Season in Hell* (1939) and his autobiographical work *Genesis: Book One* (1943) caused him much frustration and humiliation. After a brief resurgence in public acclaim with his collection of poems, *Summer Knowledge*, published in 1959, Delmore suffered from a profound drop in his creative work and self-esteem.

What Delmore lacked in commercial productivity, he made up for in alcohol and amphetamines. Unable to fulfill his academic responsibilities due to both mental and physical deterioration, Delmore became increasingly unstable and self-abusive. Delmore’s troubled relationship with institutions like Bellevue during this period of his life, best documented by Saul Bellow in *Humboldt’s Gift*, finally ended in 1966. Isolated from his former friends and loyal supporters, Delmore spent his final days alone and uncommunicative, moving from one Manhattan hotel room to another. A heart attack, most likely a result of a lethal combination of alcohol and drugs, ended Delmore’s life at the age of 52. For two days, his body lay unclaimed at the morgue.

“Into the Destructive Element...that is the way,” was the legacy Delmore left behind, scribbled on an envelope found in his last hotel room. The legacy of his work speaks to a similar strain. Most noted for its unique blend of the banal and the profound, Delmore’s work grounded his personal experiences and philosophical musings in modern metaphor. Life’s disappointments and disillusion pervade his work; indeed, he was, as biographer James Atlas noted, “one of the most self-conscious writers who ever lived.” Poet John Berryman characterized Delmore’s work as “one solid block of agony.” He might as well have been speaking of his life.



Circa 1958. “Nobody should look that unhappy.” —W.H. Auden

Photo by Jane Lougee

A CONTEMPORARY THEATRE

GORDON EDELSTEIN
Artistic Director

SUSAN BAIRD TRAPNELL
Managing Director

GREGORY A. FALLS
Founding Director

presents

COLLECTED STORIES

by Donald Margulies

Director	Kyle Donnelly
Set Designer	Hugh Landwehr
Costume Designer	Nan Cibula-Jenkins
Lighting Designer	Scott Zielinski
Sound Designer	Stephen LeGrand
Dramaturg	Liz Engelman
Stage Manager	Tamara Schlieff

CAST

Ruth Steiner	Linda Stephens
Lisa Morrison	Kate Goehring

THE SETTING

Ruth's apartment in Greenwich Village

Scene One	September 1990
Scene Two	May 1991
Scene Three	August 1992
Scene Four	December 1994
Scene Five	October 1996
Scene Six	Later that night

There will be one intermission.

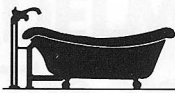
Los Angeles casting by Heidi Levitt
New York casting by Alan Filderman

Originally produced by the Manhattan Theatre Club with funds provided by
the Harold and Mimi Steinberg Charitable Trust on April 30, 1997.
Commissioned and first produced by South Coast Repertory.

Collected Stories is sponsored, in part, by a grant from the Kreielsheimer Foundation.

Collected Stories by Donald Margulies is presented by arrangement with Dramatists Play Service, Inc., in New York.

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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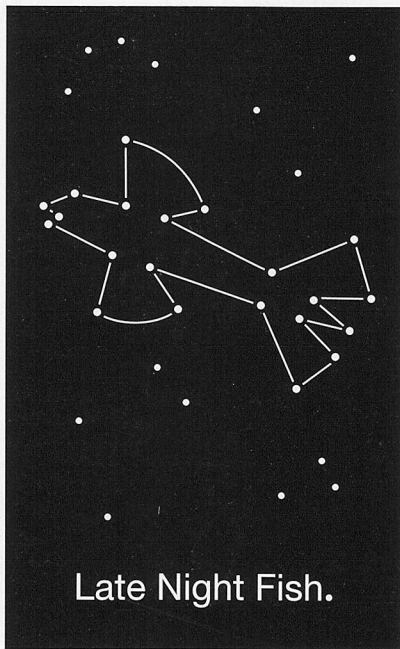
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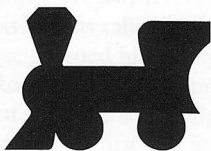


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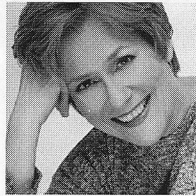
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THE ACTORS



LINDA
STEPHENS

Ruth Steiner

Linda is happy to make her Seattle debut at ACT alongside Kyle

Donnelly and Kate Goehring with whom she worked in Brian Friel's *The Aristocrats* at Boston's Huntington Theatre. She most recently played the lead Chorus in *Medea* starring Phylicia Rashad at her "home" theatre, The Alliance in Atlanta. She was recently awarded a grant from the Theatre Communications Group to be an artist-in-residence at Atlanta's Actor's Express for the 1998-1999 season. She is also a reader for Recorded Books in NYC. Broadway: The original Meg in *Damn Yankees*. Off-Broadway: *All My Sons*, 50th Anniversary Production at The Roundabout Theatre; *Wings* at The Public Theater. Regional Theatre: *The Visit* and *Wings* at The Goodman Theatre; *Supple in Combat*, *Stepping Out* and *Ring Round the Moon* at Steppenwolf Theatre Company; *Ghosts* at The Court Theatre; *1776*, *Into the Woods* and *Grover's Corners* at The Marriott Lincolnshire; *Steel Magnolias* at The Apollo; *Driving Miss Daisy*, *The Diary of Anne Frank*, *The House of Bernarda Alba* and *Death of a Salesman* at The Milwaukee Rep; *The Glass Menagerie*, *A Streetcar Named Desire*, *The Night of the Iguana*, *Cat on a Hot Tin Roof*, *Whose Life is it Anyway?*, *A Little Night Music*, *The King and I*, *The Little Foxes*, *Julius Caesar*, *Hamlet*, *The Dining Room*, *Painting Churches*, *The Fifth of July* and *The Importance of Being Earnest* at The Alliance Theatre. Honors/Awards: Obie Award, Drama Desk nomination, Lucille Lortel Award, Jeff Awards, Sarah Siddons Award, Carbonell Award. TV/Film: "New York Undercover," "One Life to Live," "Spin City" and "Frasier."

The actors and stage manager in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



KATE
GOEHRING

Lisa Morrison

Kate makes her ACT debut with *Collected Stories*. National Tour:

Harper in Michael Mayer's two-year national tour of *Angels in America* (Carbonell and Los Angeles Pride Awards - Principal Actress). Regional Credits: *Private Eyes* and the world premiere of *Slavs!* at Actors Theatre of Louisville's Humana Festival of New American Plays; *Dancing at Lughnasa* and *The Rover* at The Goodman Theatre; and the American premiere of *My Mother Said I Never Should*, as well as *The Glass Menagerie* and, continuing a chronicle of work with Kyle Donnelly, *Aristocrats* (with Linda Stephens) and *Ah, Wilderness!*, all at the Huntington Theatre Company. Chicago credits include: *Othello*, *Candida* and *Measure for Measure* at the Court Theatre; *The Great Gatsby* and *Hunting Cockroaches* at Wisdom Bridge; *Laughing Wild* at Bailiwick Repertory (After Dark Award and Joseph Jefferson Citation - Principal Actress); and work with the Northlight and Body Politic Theatres. Television Credits: "E.R.," "The Untouchables," Jane Addams in "The House That Jane Built" for PBS; a Chicago/PBS docu-drama (Emmy nomination - Supporting Actress); and starring opposite David Jason in the BBC tele-film "March in Windy City," due in America this year.

Tickets, Please, ACT's program that provides complimentary tickets to community service agencies, is funded by a generous grant from US WEST Communications, Inc.

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ACT's education and outreach programs receive funding from the Hearst Foundation, Inc.

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DIRECTORS AND PRODUCTION STAFF

GORDON EDELSTEIN

Artistic Director

Gordon Edelstein became Artistic Director of ACT in September of 1997. Since his arrival, he has produced the world premiere of *Power Plays* written by and starring Alan Arkin and Elaine May, directed the sold-out engagement of *Death of a Salesman* featuring John Aylward and is honored to be directing the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris. Mr. Edelstein has also embarked upon the revitalization of ACT's Bullitt Cabaret with productions of Sara Felder's *June Bride*, *The Hedgebrook: Women Playwrights Festival* and *The Funhouse* as well as the sold-out engagement of Eve Ensler's *The Vagina Monologues*. Prior to moving to Seattle, Gordon was Associate Artistic Director of the Long Wharf Theatre in New Haven, Connecticut since 1989, where he directed more than 15 productions including five world premieres and received two Connecticut Critics Awards for Directing. Mr. Edelstein's work at Long Wharf includes *The Philanthropist* by Christopher Hampton, *Anna Christie* by Eugene O'Neill, *All in the Timing* by David Ives, *Voir Dire* by Joe Sutton and *How Do You Like Your Meat* by Joyce Carol Oates. His extensive New York credits include the acclaimed Broadway revival of Pinter's *The Homecoming* at the Roundabout Theatre Company, Michael Henry Brown's *The Day the Bronx Died* both off-Broadway and at the Tricycle Theatre, London, and premiere works by Arthur Miller, Constance Congdon and Paula Vogel. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. Mr. Edelstein's directing work has long been distinguished by his deep commitment to the development of contemporary playwrights, and he has either directed or produced works by such diverse writers as Alan Ayckbourn, Jon Robin Baitz, Michael Henry Brown, Pearl Cleage, Darrah Cloud, Russell Davis, Christopher Durang, Simon Gray, Silas Jones, Donald Margulies, Harold Pinter, Jonathan Reynolds, Peter Sagal, Paula Vogel, Mac Wellman and Paul Zaloom. While serving as Associate Artistic Director of the Berkshire Theatre Festival, he commissioned the premieres of Zaloom's *House of Horrors* and Wellman's *Sincerity Forever*, both of which won Obie Awards. Mr. Edelstein was also nominated for an Emmy Award for his direction of "Abby My Love" for CBS and he directed "Brotherly Love" for HBO as well as "Notes for My Daughter" for ABC. He is married to gynecologist Joan Berman and has two children, Marlena and Noah.

SUSAN BAIRD TRAPNELL

Managing Director

Susan joined ACT in 1982 as administrative manager and was appointed managing director in 1989. Beginning in 1992, Susan led ACT's successful \$35.4 million capital campaign and subsequent move to its new facility at Kreielsheimer Place. She holds a Bachelor of Arts degree in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University, served as a UNESCO bilingual aide in Paris and held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/

Dance Theatre Seattle as educational director and then general manager. She is a member and past president of the Washington State Arts Alliance, a past member of the King County Arts Commission, a member of the Leadership Tomorrow class of 1992, and a board member of the Downtown Seattle Association and University Preparatory Academy. Susan is the 1997 recipient of The "Rudy" Award from SAFECO for her extraordinary contribution to the community in the area of the non-profit arts, and she serves as a peer panelist and on-site theatre evaluator for the National Endowment for the Arts. Susan is a native of Arlington, Virginia.

DONALD MARGULIES

Playwright

Donald Margulies was born in Brooklyn in 1954 and studied art at Pratt Institute before taking up playwrighting at the State University of New York College at Purchase. After a brief career as a graphic artist, his plays began being produced in New York, off-off-Broadway, in 1982. He first received wide attention for the 1984 Joseph Papp production of *Found a Peanut*. In 1991, his play *Sight Unseen* had its premiere at South Coast Repertory in Costa Mesa, California; the following year it was produced in New York by the Manhattan Theatre Club, won the Obie Award for Best New American Play and was a finalist for the Pulitzer Prize. *Collected Stories*, also a Pulitzer finalist, had its premiere at South Coast Rep in 1996, and was subsequently produced by Manhattan Theatre Club. His newest play, *Dinner*

with *Friends*, received its premiere this year at the Humana Festival of New American Plays at Actors Theatre of Louisville. Other plays include *What's Wrong With This Picture?*, *The Loman Family Picnic*, July 7, 1994 and *The Model Apartment*. He lives in New Haven, Connecticut and teaches playwrighting at the Yale School of Drama.

KYLE DONNELLY

Director

Kyle Donnelly was most recently Associate Artistic Director of Arena Stage in Washington, D.C., where she directed *Molly Sweeney*, *The Miser*, *The Plough and the Stars*, *Blithe Spirit*, *Misalliance*, *A Small World*, *Summer and Smoke*, *A Month in the Country*, *The Way of the World* and *Dancing at Lughnasa* (which won the Helen Hayes Award for Outstanding Production). As part of the PlayQuest series at Arena, she directed *Three Nights in Tehran*, *The Secret Wife*, *Almost Blue* and *Babes in Boyland*. Nationwide, the theatres at which she has directed include The Goodman Theatre, Steppenwolf Theatre Company, Alliance Theatre Company, Lincoln Center Theatre, Actors Theatre of Louisville, Huntington Theatre Company, The Court Theatre, Northlight Theatre, and Seattle Repertory Theatre. Her awards include three Joseph Jefferson Citations for Direction and the Alan Schneider Award from Theatre Communications Group. She joins the faculty of Pomona College in California as an Assistant Professor in the fall.

continued on page 13

PULITZER PRIZE WINNER!

HOW I LEARNED TO DRIVE

By Paula Vogel

JULY 17 THRU AUG 16

The connection between niece and her fatherly Uncle Peck begins innocently enough but shifts to something deeper. As it does, we're led to places we might not ordinarily venture — destinations at once disarmingly funny and outrageously tragic. Pat emotional responses won't apply to this exceptional work in which little is black and white.

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HUGH LANDWEHR

Set Designer

Hugh has designed scenery throughout this country at many regional theatres. His work has been seen at The Seattle Repertory Theatre and at Center Stage in Baltimore, The Guthrie Theater, Long Wharf Theatre, and others. On Broadway he designed *A View from the Bridge*, *All My Sons* and *Bus Stop*. Off-Broadway he designed *The Entertainer*, *Candide*, *The Baby Dance* and others. During the summer he frequently returns to design at the Williamstown Theatre Festival. He has been a member of the faculties of Williams College and the University of Wisconsin at Madison, and presently teaches at the North Carolina School of the Arts. He was educated at Yale College.

NAN CIBULA-JENKINS

Costume Designer

Broadway credits include David Mamet's *Speed-the-Plow*, *Glengarry Glen Ross* and *The Shawl*. Selected regional credits include *All the Rage* for The Goodman, Shakespeare Repertory Theatre's production of *Much Ado About Nothing* for which she received a Joseph Jefferson Award and *Molly Sweeney* for both Arena Stage and Steppenwolf. She has also designed for Manhattan Theatre Club, Public Theater/New York Shakespeare Festival, American Repertory Theatre, Arena Stage and Chicago's Court Theatre. Her film credits include costume designs for David Mamet's *House of Games*, *Things Change* and *Homicide*. She is the Chair of the Design Department for The Theatre School at DePaul University and she was recently named a winner of the Michael Merritt Award for Excellence in Design and Collaboration.

SCOTT ZIELINSKI

Lighting Designer

Scott Zielinski has designed lighting for theatres in the U.S. including The Guthrie Theater, The Goodman, Arena Stage, Hartford Stage, Steppenwolf Theatre, American Repertory Theatre, Seattle Rep, Actors Theatre of Louisville, The Public Theater, Playwrights Horizons, Manhattan Theatre Club, American Music Theatre Festival, Yale Rep, Arizona Theatre Company, Williamstown, Huntington Theatre Company and many others. Outside the U.S. his design credits include The National Theatre and Lyric Hammersmith (London), The Edinburgh Festival (Scotland), Theatre Neumarkt (Zurich) and TheatreWorks (Singapore). He has also lit dances

for the American Ballet Theatre, National Ballet of Canada and San Francisco Ballet and his opera work includes designs for The Brooklyn Academy of Music and Houston Grand Opera. He has also been Associate Designer to Robert Wilson.

STEPHEN LEGRAND

Sound Designer

Stephen recently designed sound for ACT's production of *Death of a Salesman* and last season he designed *Going to St. Ives* and *Old Wicked Songs* at ACT. His work has also been heard in Seattle in *The Ballad of Yachiyo* and *Alligator Tales* at the Seattle Repertory Theatre and in *Gross Indecency* at Intiman. He has worked as both a composer and/or sound designer in theaters throughout the United States including the Manhattan Theatre Club, Playwrights Horizons, the Huntington Theatre of Boston, the Mark Taper Forum, the Berkeley Repertory Theatre and the La Jolla Playhouse. He recently moved to Seattle, vacating his position as resident sound designer for the American Conservatory Theatre in San Francisco.

LIZ ENGELMAN

Dramaturg

Liz is ACT's literary manager and dramaturg and spent last season as the literary manager and dramaturg at the Intiman Theatre. Previously, she was the assistant literary manager at Actors Theatre of Louisville where she served as resident dramaturg for Mainstage, Classics in Context and Humana Festival productions. She has also worked on the development of new plays at the Playwright's Center in Minneapolis and the New York Theatre Workshop and was the Reading Series Coordinator for the Civita Festival in Bagnoregio, Italy. She studied dramaturgy and new play development at Brown and Columbia Universities where she received her B.A. and M.F.A. in theatre and dramaturgy, respectively. Liz is co-editor with Michael Bigelow Dixon of three collections of plays.

TAMARA SCHLIEF

Stage Manager

Tamara comes to ACT directly from the Seattle Children's Theatre where she stage managed this season's productions of *Frog and Toad* and *Stellaluna*. She has worked on numerous productions at Intiman Theatre Company and Seattle Children's Theatre. Her other credits include shows at Seattle Repertory Theatre, The Empty Space Theatre and Tacoma Actors Guild.



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