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PRESENTS

# *Fiction*

BY  
Steven Dietz





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OCTOBER/NOVEMBER 2004



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# Fiction

BY  
**Steven Dietz**



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## Welcome to ACT Theatre!

The 2004 Season — A Season to Celebrate — concludes with “Fiction,” by Steven Dietz. ACT could not be more proud of any playwright, or any play, than Mr. Dietz and “Fiction.” Originally created as a part of the inaugural FringeACT, “Fiction” has gone on to acclaim and major productions across the country. This is ACT’s seventh production of a play written by Steven (plus one coauthored with Eric Bain Peltoniemi). Audiences have seen a young, gifted talent flourish into a still very young-at-heart extraordinarily brilliant author who, fortunately for us, lives with his family — wife Allison Gregory and daughter Ruby Clementine — right here in our midst. We’ve much to be thankful for, including you our audience, and let’s not forget that even on the grayest of days our lives are full of little gems, and that there is always something to celebrate. Enjoy this show and we’ll see you next year!

ACT gratefully acknowledges our 2004 Institutional Sponsors, The Boeing Company and Getty Images.

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## ACT THEATRE PRESENTS

# Fiction

WRITTEN & DIRECTED BY

Steven Dietz

Oct. 22 -  
Nov. 14, '04

OPENING NIGHT:

Oct. 28, '04

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FICTION was originally commissioned and produced  
in a workshop setting by ACT Theatre, Seattle WA

FICTION was originally produced by McCarter Theatre,  
Princeton, N.J., Emily Mann, Artistic Director/Jeffrey  
Woodward, Managing Director

Originally produced in New York City by Roundabout  
Theatre Company, Todd Haimes, Artistic Director

This production was originally produced with the assistance  
of The Kennedy Center Fund for New American Plays

A large print  
version of the  
Program is  
available from  
the house staff.

ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT 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. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

## THE COMPANY

CAST (in alphabetical order)

Suzanne Bouchard*	Linda Waterman
Emily Cedergreen	Abby Drake
John Procaccino*	Michael Waterman

### PRODUCTION TEAM

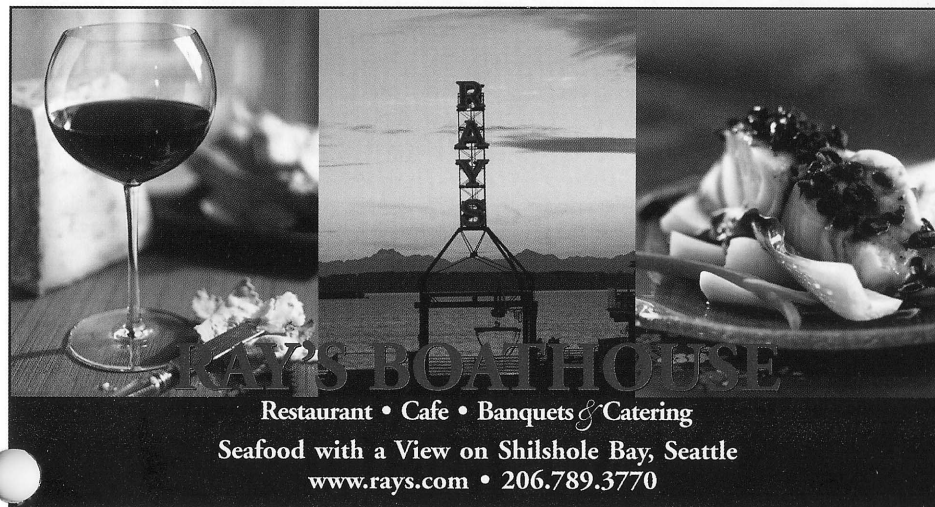
Steven Dietz	Playwright/Director
Scott Weldin	Set Designer
Carolyn Keim	Costume Designer
Rick Paulsen	Lighting Designer
Eric Chappelle	Sound Designer
Jeffrey K. Hanson*	Stage Manager
Eliza Furmansky	Assistant to the Director
Jon Harmon	Assistant Lighting Director
Melissa Hamasaki	Production Assistant

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

There will be one  
intermission.

Audience members  
are reminded to please  
silence all electronic  
devices such as cell  
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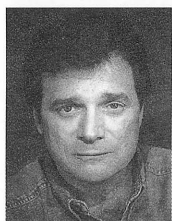
## THE ACTORS



**Suzanne Bouchard (Linda Waterman)** most recently appeared at ACT as Rose Arnott in *Enchanted April* and The Woman in Green in *Alki*. Last season she appeared as the mysterious Mary L. in the Steppenwolf-Seattle Repertory Theatre production of *The Time of Your Life* and as Lina Szczepanowska, the redoubtable Polish acrobat, in Shaw's *Misalliance*. Suzanne has worked in the Seattle area and other regional venues for over twenty years, as well as a U.S. Information Service tour to the Middle East in the late 1980s. Plum roles include: Beatrice in *Much Ado About Nothing*, Helen/Miriam in *Valley of the Dolls*, Rosalind in *As You Like It*, Kate in *Other People's Money*, Charlotte in *A Little Night Music*, and her sentimental favorite, Karen Knightly in *The Revenger's' Comedies*.



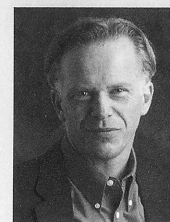
**Emily Cedergreen (Abby Drake)** returns to ACT where earlier this year she played Barbara Amory in Agatha Christie's *Black Coffee*. Seattle audiences may also have seen her in *Sunrise* (Chess) at the 2002 Seattle Fringe Festival, or at the Seattle Children's Theatre, where she most recently appeared as Lucy in *The Lion, the Witch, and the Wardrobe*. In 2003 Emily received a B.A. in Theatre from the University of Washington: her UW main-stage credits include *The Desk Set* (Peg), *The Phantom Lady* (Dona Angela), *On the Verge* (Mary), and *Radium Girls* (Sob Sister). Love and thanks to family and friends, and to Andy.



**John Procaccino (Michael Waterman)** portrayed James Tyrone, Jr. in last season's *A Moon for the Misbegotten* and has also been seen at ACT as Scrooge in *A Christmas Carol* (2001), Calogero Di Spelta in *Grand Magic*, Gabe in *Dinner with Friends*, Oscar Madison in *The Odd Couple*, Gene in *Side Man*, Reverend Parris in *The Crucible*, and his solo performance in Wallace Shawn's *The Fever* in *The Bullitt*. Other shows at ACT include *The Diary of a Scoundrel*, *Fool for Love*, *Man and Superman*, and *The Marriage of Bette and Boo*. John co-starred with Eli Wallach and Anne Jackson in the premiere of Anne Meara's play *Down the Garden Paths*. On Broadway, John

has played leading roles in *An American Daughter*, *A Thousand Clowns*, *Conversations with My Father*, and understudied Alan Alda in the Tony Award-winning play, *Art*. He has also appeared off-Broadway and at the New York Shakespeare Festival. John recently made his debut at Seattle's 5th Avenue Musical Theatre Company as Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*. As a company member of Seattle Repertory Theatre, favorite productions include *Tartuffe*, *Long Day's Journey into Night*, *Caucasian Chalk Circle*, and *The Beauty Queen of Leenane*, and at the Intiman Theatre, *Arms and the Man*, and *Nora*. Other regional credits include Long Wharf Theatre, Baltimore's Center Stage, San Diego's Old Globe, and Empty Space Theatre. Films: *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to be Wild*. TV: Guest-starring roles on *Law & Order*, *NYPD Blue*, and *Northern Exposure*, along with many made-for-TV movies and the Stephen King mini-series, *Rose Red*, on ABC.

## ABOUT THE PLAYWRIGHT



**Steven Dietz (Playwright/Director)** Steven Dietz's previous plays at ACT include the world premieres of *God's Country*, *Happenstance*, *Halcyon Days*, *Trust*, *Handing Down the Names*, as well as the West Coast premieres of *Lonely Planet* and *The Nina Variations*. Since 1983, his twenty-plus plays and adaptations have been widely produced at regional theatres, as well as off-Broadway. International productions of his work have been seen in England, France, Germany, Japan, Sweden, Australia, Argentina, Peru, Singapore, Slovenia, and South Africa. Recent local work includes *Go, Dog, Go!* (co-written with Allison Gregory, adapted from P.E. Eastman) at Seattle

Children's Theatre, and *Over the Moon* (adapted from P.G. Wodehouse) at Seattle Rep. His latest play, *Last of the Boys*, recently premiered at the McCarter Theatre, Princeton, New Jersey.

## PRODUCTION TEAM

**Scott Weldin (Set Designer)** has designed over 25 shows at ACT including *Alki*, *Dirty Blonde*, *Fully Committed*, *Communicating Doors*, *The Crimson Thread*, *Handing Down the Names*, *Lonely Planet*, *Eleemosynary*, *Hapgood*, *Tales from Hollywood*, and *Red Noses*. His extensive local credits include *The O'Conner Girls*, *Over the Moon*, *Spinning into Butter*, *Nixon's Nixon*, *Private Eyes*, and *Feast of Fools* at Seattle Repertory Theatre; *Waiting for Godot*, *Angel Street*, and *Hobson's Choice* at Intiman Theatre; *Lilly's Purple Plastic Purse*, and *The Witch of Blackbird Pond* at Seattle Children's Theatre; and over twenty shows at The Empty Space. Elsewhere he has designed scenery for the Alley Theatre in Houston, Alliance Theatre in Atlanta, Arizona Theatre Company, Berkeley Repertory Theatre, Childsplay Theatre in Arizona, Denver Center Theatre Company, People's Light and Theatre in Pennsylvania, Portland Center Stage, Oregon Shakespeare Festival, Colorado Shakespeare Festival, Milwaukee Repertory Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, George Street Playhouse, The Goodman Theatre in Chicago, off-Broadway at the Westside Arts Theatre in New York, and in Egypt at American University in Cairo.

**Carolyn Keim (Costume Designer)** most recently designed ACT's winter series, *Black Coffee* featuring Hercule Poirot and *Life: A Guide for the Perplexed* featuring the Flying Karamazov Brothers. She has thoroughly enjoyed a rich collaboration with Steven Dietz, designing productions of his plays *Trust* and *Handing Down the Names* for ACT, *Lonely Planet* at both ACT and San Jose Rep and *Rocket Man* at Arizona Theatre Co. She has also enjoyed designing for Steven when he directs other people's plays including *From the Charred Underbelly of the Yule Log* (written by Kevin Kling) in the Bullitt and *Stop Kiss* (written by Diana Son) at Seattle Rep. As ACT's costume director, Carolyn can also count as great favorite projects Steven's *God's Country*, *Happenstance*, and *Halcyon Days*. These projects together represent many years, many friends, many theatres and are a tribute to the great good luck of finding work that you love.

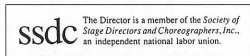
## PRODUCTION TEAM

**Rick Paulsen (Lighting Designer)** is delighted to be returning to ACT, where his lighting was first seen in *Angels Fall* in 1983. Since then, Rick has lit dozens of shows at ACT; some favorites being *Tales From Hollywood*, *The Jail Diary of Albee Sachs*, *Happenstance*, *The Nina Variations*, *Woman in Mind*, *A Walk in the Woods*, *Red Noses*, *Keely and Du*, *Handing Down the Names*, *The Odd Couple*, *Lonely Planet* and last season's *Absurd Person Singular*. Rick's work has appeared all around Seattle and across the nation. Some recent work of note includes *The Underpants* at Arizona Theatre Company and San Jose Rep, *Living Out* at Seattle Rep and Missouri Rep, *Dr. Jeckyll and Mr. Hyde* at Cleveland Playhouse, *Rounding Third* at San Jose Rep, *The True Confessions of Charlotte Doyle* and *The Lion, the Witch and the Wardrobe* at Seattle Children's Theatre. He is, most importantly, devoted to his wife Roberta and Paige, his twelve year-old daughter.

**Eric Chappelle (Sound Designer)** Last season Eric designed the sound for *Omnium-Gatherum* and Edward Albee's *The Goat, or Who is Sylvia?* and was the sound designer and music director for ACT's *A Christmas Carol* the previous four years. During the 1999 season at ACT he was the sound designer for *Side Man* and he played violin for *Goblin Market*. Previously at ACT, Eric composed music and created the sound design for *The Crimson Thread*, and he fiddled while Valhalla burned in *Das Barbecu*. His extensive work in music for theatre and dance include sound designs and compositions at Seattle Children's Theatre, Intiman Theatre, Empty Space, Northwest Asian American Theatre, Bathhouse Theatre, playing violin for Tacoma Actors Guild, as well as productions for Northwest Actors Studio, Belltown Theatre Center, Seattle Children's Theatre Summer Stages, Kaleidoscope Dance Company, and Co-Motion Dance. Eric's Music For Creative Dance series of compact discs is used by dance educators internationally.

**Jeffrey K. Hanson (Stage Manager)** stage-managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 15th season, he has stage managed over 35 ACT productions including *Alki* and *Jumpers* earlier this year. Also at ACT he stage managed last season's *Absurd Person Singular*, *A Moon for the Misbegotten*, as well as *Fully Committed*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers* and *A Christmas Carol* the past three seasons. In 2001 he managed *Grand Magic*, *Big Love*, *Dinner With Friends*, and *Waiting to be Invited*. Other highlights from past seasons at ACT include *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Illusion*, and *The Revengers' Comedies*. Outside of ACT, Jeffrey K. has stage managed at Seattle Repertory Theatre on such productions as *Metamorphoses* and *The Cider House Rules, Parts I and II*. Other regional credits include productions at Seattle Children's Theatre, Intiman Theatre, Arizona Theatre Company, and New Mexico Repertory Theatre.

ACT OPERATES  
UNDER AGREE-  
MENTS WITH THE  
FOLLOWING:



## TRUTH OR DARE: Steven Dietz and Facts on FICTION

By Liz Engelman

Excerpted from an interview first published in the Study Guide for the McCarter Theatre's 2003 production of FICTION. Reprinted by permission of the author.

Tokyo. London. Buenos Aires. Montreal. It reads like a shop window at Prada, but it's actually a list of some of the cities where Steven Dietz has seen his plays produced. For over two decades, his work has been enjoyed and admired in perhaps more theatres across the country than any other contemporary playwright. Whether he's writing about marriages, friendship or business practices, Dietz has proven himself a master at investigating the dishonesty in the most intimate of relationships. It would be a crime to divulge too much of FICTION, which begins with a married couple, both writers, deciding to share their journals with each other. If, as he says of these two characters, "the lies begin when you lift the pen," suffice it to say that Dietz reveals the fictions that lie beneath the facts.

**LE: How did you first get started in the theatre?**

SD: Right after college, as a director at the Playwrights' Center in Minneapolis. Back when playwrights typed their plays onto carbon paper and we ran off mimeographed copies for the actors – a time shortly after the Civil War. I was fortunate enough to direct workshops and reading of early plays by "up and coming writers" like August Wilson, Lee Blessing, John Olive — It was a godsend.

**LE: What is it about the theatre that draws you to it, and keeps you there?**

SD: It brings people together. It puts a roomful of strangers in proximate contact with a story. In that way, in this digital age, it can function as something both compelling and radical. Have you heard the sound of the hushed room at that amazing moment when the lights first go down – the play looming as an imminent adventure. In that brief hush is the secret we're after, I think.

**LE: Your body of work covers a range of subjects and styles. For all its versatility, is there something uniquely "Dietzian" that you would say runs through all your work? Or do you leave that to the critics?**

SD: I seem to have an awful lot of plays about memory and identity. (I know this because an earnest grad student sent me a paper which made the point in detail.) It may be because these are the issues that the live art form of the theatre tackles particularly well. It may be because I simply keep writing about the same damn things over and over again. Let's not go there, okay? Either way, we push on.

**LE: What was your original impulse for writing FICTION?**

SD: The notion that the only thing harder than dying with a secret would be living with one.

continued



## TRUTH OR DARE: Steven Dietz and Facts on FICTION, cont.

**LE:** Your plays have been produced at over 80 theatres regionally, as well as overseas. How have you been able to build and maintain such a prolific career?

**SD:** This is my life's work and I'm too stubborn to stop. I've been very fortunate. Many regional theatres have made ongoing commitments to my work (and I don't mean just a season or two, I mean ten, twelve, fifteen years — god love 'em) and the majority of those plays have found homes elsewhere. Those commitments — knowing that there are sympathetic readers of your work out there — those things force me to be prolific. I don't want to waste this window of time, this rare chance to tell the stories that intrigue me. In some way, I suppose, I've been fortunate enough to invert the famous adage: I've made a living in the theatre and never made a killing.

*Liz Engelman is a former ACT Literary Manager and Dramaturg, and instigated the commission that resulted in the first workshop of FICTION at the 2002 FringeACT Festival. She has since been Literary Manager and Dramaturg for the McCarter Theatre, and is currently working as a freelance dramaturg. She is President of LMDA, the official organization of Literary Managers and Dramaturgs of the Americas.*

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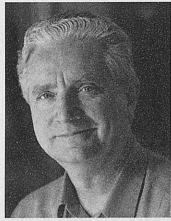


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Robertson Andrew Robinson Barbara & Harrie Allene & William Robson Stephanie Rohl Louann Rollins Robert Anthony Romeo Michael & Diane Louise Rosen Rhonda Rosenberg Nathan & Judy Ross Rose & Wallace Ross Judith Ross Claudia Ross-Weston Wesley & Sharon Ruff Sam Ruljancich Elaine Ruhl Kim & Jason Sanchez Richard A. Sandler, MD Desiree Sarapi Dan & Berdene Saul Charlotte & Peter Saxby Shirley Schmit Frederick Schoening, Jr. Sharon Scholey Beryl Schulman Stephen M. Schwartz Betty Scott Don & Nancy Sellers Anne Senter
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## EXECUTIVE STAFF



**Kurt Beattie (Artistic Director)** joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. In 2004 he has directed the ACT productions of *Black Coffee* by Agatha Christie, *Alki* by Eric Overmyer, and he will direct this year's 29th annual production of Charles Dickens' *A Christmas Carol*. Previously at ACT he has directed *A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are* and *Art* at the Seattle Repertory Theatre and productions at The Empty Space, Intiman, and the University of Washington. Nationally

he has directed at Milwaukee Repertory Theatre and at Alley Theatre in Houston. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, and The Empty Space, as well as many regional theatres throughout the country. Last winter Kurt played the title role in Seattle Shakespeare Company's production of *King Lear*. Also a playwright, he is currently working on a commission for the Seattle Children's Theatre. Kurt is the co-recipient (with Susan Trapnell) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.



**Susan Trapnell (Managing Director)** was appointed Managing Director, for the second time, in April of 2003. She served in the same position from 1982–2000. In the intervening 3 years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Mayor's Office of Arts & Cultural Affairs) and Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France; Guelma, Algeria; and Vienna, Austria. She moved to Seattle in 1976 to work with the Bill Evans Dance Company, first as Director

of Education programs and then as Managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission and on the Board of the Downtown Seattle Association. She is currently a member of the Board of Directors of Theatre Communications Group, a member of the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust. Susan is the co-recipient (with Kurt Beattie) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.

### FICTION

**1 a:** something invented by the imagination, or feigned;  
**specifically:** an invented story **b:** fictitious literature (as novels or short stories) **c:** a work of fiction; especially : NOVEL

**2 a:** an assumption of a possibility as a fact irrespective of the question of its truth **b:** a useful illusion or pretense

**3:** the action of feigning or of creating with the imagination

## ACT STAFF

Kurt Beattie  
Artistic Director  
Susan Trapnell  
Managing Director

### Artistic

Margaret Layne  
Artistic Associate & Casting Director  
Anita Montgomery  
Literary Associate &  
Education Outreach Director  
Jeff Steitzer  
Artistic Associate  
Sarah Guthu  
Library Intern

### Administration

Nicole Boyer Cochran  
Assistant to the Managing Director  
Andrew Ball  
Systems Administrator  
& Web Site Manager  
Adam Moomey  
Operations Manager  
Dave Parmley  
Facilities Manager  
Meggan Davis  
Administrative Assistant  
Teddy Heard  
Facilities Maintenance

### FINANCE

Constance Euerle  
Chief Financial Officer  
Tessa Iffert Dul  
Accountant  
Tobi Beauchamp-Loya  
Payroll

### DEVELOPMENT, COMMUNICATIONS & PATRON SERVICES

Tom Carlson  
Director of Development  
& Communications  
Harley Rees  
Director of Audience Development  
Joanne Manlicic  
Development Manager  
Beth Johnson  
Fund Manager  
Michelle Lewis  
Grants Manager

Matthew Grabowski  
Marketing Associate  
Derek Pavone  
Sales Manager  
Shane Chapman  
House Manager  
Sherrine Azab  
Assistant House Manager  
Christine DiTolvo  
Maureen Finneran  
Stephen Jackson  
Kate Kowal  
Emilie Kuester  
Dorothy Lemoult  
Chris McCool  
Brendan Toner  
Allyson Velasquez  
Robert Vetter  
Bill Williams  
Patron Services  
Christine Jew  
Usher Coordinator  
Lauren Formicola  
PR Matters  
Marketing & PR Consultant  
Chris Bennion  
Photographic Services

### Production

Joan Toggenburger  
Producing Director  
Kristina Wicke  
Production Coordinator  
Beth Hamrick  
Technical Production Assistant

### STAGE MANAGEMENT

Jeffrey K. Hanson  
Production Stage Manager  
Anne Kearson  
Resident Stage Manager  
Erin B. Zatloka  
Melissa Hamasaki  
Production Assistants

### COSTUME DEPARTMENTS

Carolyn Keim  
Costume Director  
Connie Rinchiuso  
Costume Shop Foreman  
Kim Dancy  
First Hand/Lead Dresser  
Sally Mellis  
Wardrobe Master

Lee Ann Hittenberger  
Costume Assistant  
Joyce Degenfelder  
Wig Master

### SCENIC DEPARTMENTS

Steve Coulter  
Technical Director  
Matthew Eggleton  
Assistant Technical Director  
Austin Smart  
Master Scenic Carpenter  
Alex Korahais  
Jason Benedict  
Mike Ehmann  
James Nichols  
Scenic Carpenters  
Mona Lang  
Scenic Charge Artist  
Lisa Bellerio  
Assistant Charge Artist  
Marne Cohen Vance  
Properties Master  
Giles Thompson  
Master Properties Artisan  
Ken Ewert  
Lead Properties Artisan

### STAGE OPERATIONS

Nick Farwell  
Stage Operations Supervisor  
James Nichols  
Master Stage Carpenter  
Karen Anderson  
Master Electrician  
Dominic CodyKramers  
Master Sound Engineer

### Program Editor

Harley Rees  
reesh@acttheatre.org

### Program Design

Christa Fleming Design  
christa@christafleming.com

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