

DAVE STEAKLEY, PRODUCING ARTISTIC DIRECTOR
& **ELISBETH CHALLENGER**, MANAGING DIRECTOR
PRESENT

fiction

by **STEVEN DIETZ**

Directed by **CHARLES OTTE**

Scenic Design.....**MICHAEL RAIFORD**
Lighting Design.....**JASON AMATO**
Costume Design.....**BARBARA POPE**
Sound Design.....**ANTONIO GARFIAS**
Properties Design.....**BLAKE REEVES**
Stage Manager.....**AMANDA NADINE GASS***

**Member Actors' Equity Association*

February 10 - April 10, 2011
ZACH Theatre's Whisenhunt Stage

ACKNOWLEDGEMENTS

FICTION was originally produced in New York City by Roundabout Theatre Company – Todd Haimes, Artistic Director. FICTION was originally produced by McCarter Theatre, Princeton, NJ – Emily Mann, Artistic Director/Jeffrey Woodward, Managing Director. FICTION was originally commissioned and produced in a workshop setting at ACT Theatre, Seattle, WA. FICTION was originally produced with the assistance of the Kennedy Center Fund for New American Plays. FICTION is presented by special arrangement with SAMUEL FRENCH, INC.

ZACH Theatre operates under a Small Professional Theatre contract with **ACTORS' EQUITY ASSOCIATION**, the union of professional actors and stage managers in the United States; and is a Constituent Member of **THEATRE COMMUNICATIONS GROUP (TCG)**, the prestigious association of professional theatres nationwide.

Cast

fiction

MEREDITH McCALL..... Linda Waterman
 ROBERT GOMES* Michael Waterman
 SYDNEY ANDREWS..... Abby Drake

** Member Actors' Equity Association*

Time and Place

The present and before. Various American cities.
 And Paris.



Any taping, filming, recording or broadcast of this play (musical or otherwise) and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please silence all electronic devices such as cell phones, beepers and watches during the performance.

Drinks are welcome in the theatre, but no snacking please. Remember to turn off your cell phone and/or pager prior to the show.

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Director's Notes



Rhearsing this play, I have often been struck by how its complexity of theme and structure mirrors the complexity of the human heart. We jump from feeling to feeling, from memory to memory, searching reflections of the past to find clues about the present. The characters Michael and Linda Waterman are novelists who have spent their lives writing about the complexities of the heart, and now it is time to look into their own.

From their first remarks in a Parisian café until their closing moments at a University, it is clear that they love language and literature as much as they love life. Theirs is a world of heightened drama and complexity – a world where the written word is an important extension of self, and where the line between truth and fiction is blurry at best. Steven Dietz has created a tightly wound story about these extraordinary people on a personal journey. And like most journeys, this one has some surprising turns and detours along the way that take us to new, unexpected, funny and occasionally dangerous locations.

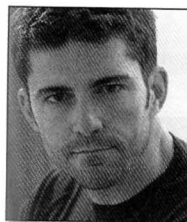
It is a play that inspires and provokes us with a tantalizing mixture of suspense and humor. These are strong-willed characters who care about art, life and love, and they won't give any of them up without a fight. So they comb their memories of the past to find meaning in the present. But memory has a funny way of playing tricks on us, and as Michael Waterman says, "Of man and his memory – memory is the better writer." There is a reason the play is called *Fiction*.

– Charles Otte, Director

About the Company



MEREDITH McCALL (*Linda Waterman*) – AT ZACH THEATRE: *The Drowsy Chaperone*, *Caroline, or Change*, *365 Days/365 Plays*, *Present Laughter*, *Urinetown: The Musical*, *Cabaret*, *Side Man*, *The Pavilion*, *The Laramie Project*, *Little Shop of Horrors*, *Jouët*, *Pride's Crossing*, *The Rocky Horror Show* (1999 & 2006), *The Santaland Diaries*, *Tommy*, *Angels in America: Millennium Approaches* and *Perestroika*, *The Taffetas*, *Jack and Jill*, *Ruthless! The Musical*, *Rockin' Christmas Party*, *Das Barbecü*, *Born Yesterday*, *Avenue X*, *Beehive* and *Falsettos*. REGIONAL THEATRE: *Celebrity Autobiography* (The Long Center); *House of Several Stories* (Imagine That); *Jouët* (Actors Theatre of Louisville); *Guys and Dolls* (Zilker Summer Musicals); *She Loves Me* and *Pump Boys and Dinettes* (Live Oak Theatre). AWARDS: Austin Critics' Table Award for "Outstanding Lead Actress in a Musical" (*Urinetown*), Austin Critics' Table Award "Outstanding Lead Actress in a Musical" and B. Iden Payne Nomination "Best Lead Actress in a Musical" (*Jouët*), Austin Critics' Table Award for "Featured Actress" (*Angels in America*), B. Iden Payne Award for "Best Actress in a Drama" (*The Pavilion*), "Best Actress in a Comedy" (*Born Yesterday*), "Best Actress in a Musical" (*Falsettos*). OTHER: M.A. in Theatre from Northwestern University.



ROBERT GOMES* (*Michael Waterman*) – is happy to be making his ZACH Theatre debut in *Fiction*. BROADWAY: *The Last Night of Ballyhoo*, *Racing Demon* (Lincoln Center Theater). OFF-BROADWAY: *Only You*, *As Is*, *Twelfth Night*, *The Diviners* (Circle Repertory Company); *The Temperamentals*; *A Quiet End*; *Shmulnik's Waltz*. REGIONAL THEATRE: *The Winter's Tale*, *Private Lives*, *The Play's the Thing*, *Cymbeline* (Shakespeare Theatre of NJ); *Brooklyn Boy* (Florida Studio Theater); *Angels in America: Millennium Approaches* and *Perestroika* (Dallas Theater Center); *The Substance of Fire* (Seattle Rep); *Dancing at Lughnasa* and *The Three Sisters* (Pittsburgh Public Theatre); *Another Country* (Long Wharf Theatre); *The American Clock* (Huntington Theater); *A Stone Carver* (GeVa); *Childe Byron* and *Fifth of July* (Circle Rep); *The Glass Menagerie* (Fulton Opera House); *1918* (Delaware Theater Company); *Mrs. Warren's Profession* (George Street Playhouse); *We Were There* (Other Side Productions). FILM: *An Englishman in New York*, the award winning *Body/Antibody*, *Daddy* (HBO Pictures). TV: *Ed*, *Sex & the City*, *Law & Order*, *All My Children*, *As the World Turns*. Mr. Gomes is a graduate of N.Y.U. and a member of the Bruised Fruits, a

* Member Actors' Equity Association

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About the Company

comedy improv group in New York City. As a producer, he is currently in pre-production for the film *Deflated*; as a screenwriter, he is adapting the plays *Certainty* and *We Were There* for the screen.
www.robertgomes.com.



SYDNEY ANDREWS (*Abby Drake*) – AT ZACH: *Becky's New Car*; *Love, Janis*; *Doubt*. REGIONAL THEATRE: *An Ideal Husband* (Austin Shakespeare Theatre), *James and the Giant Peach* (Berkshire Theatre Festival), *The Canterville Ghost* (Children's Theatre of Charlotte), *The Allegory of Whiteness* (Farm Theatre). FILM: *Artois the Goat*. OTHER THEATRE: *The Death of Beth*, *Tides of Aberdeen*, *Pride and Prejudice*, *A Midsummer Night's Dream* and *Big Love* (University of Texas at Austin); *The Crucible*, *The Spitfire Grill*, *Uncle Vanya* and *Picnic* (Greensboro College). ADDITIONAL CREDITS: M.F.A. from the University of Texas at Austin, B.A. from Greensboro College.

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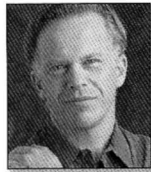
www.zachtheatre.org

ZACH's new website is custom built by the web design team at



www.onr.com

About the Artistic Staff

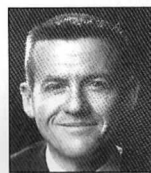


STEVEN DIETZ (*Playwright*) – is pleased to return to ZACH, where his plays *Shooting Star* (world premiere) and *Becky's New Car* have been seen in previous seasons. Dietz's thirty-plus plays and adaptations have been seen at more than 100 regional theatres, as well as Off-Broadway and internationally, and his work has been translated into ten languages.

Dietz received the Kennedy Center Fund for New American Plays Award for both *Fiction* (produced Off-Broadway by the Roundabout Theatre Company) and *Still Life with Iris*, the Edgar® Award for "Best Mystery Play" for *Sherlock Holmes: The Final Adventure*, the PEN USA West Award in Drama for *Lonely Planet*, and the Yomiuri Shimbun Award (the Japanese "Tony") for his adaptation of Shusaku Endo's *Silence*. Recent work includes the National New Play Network featured play *Yankee Tavern*; the Pulitzer-nominated *Last of the Boys*; and the upcoming baseball play *Jackie & Me* (adapted from Dan Gutman). He is married to playwright Allison Gregory. They divide their time between Seattle and Austin where he teaches playwriting and directing at the University of Texas.



CHARLES OTTE (*Director*) - joins ZACH Theatre for the first time. He has worked around the country in theatre, opera and media. New York productions include *Flood* by Guntar Grass, Moliere's *Imaginary Invalid*, Brecht's *Baal*, Mikhail Bulgakov's *Bliss*, as well as *Songs from Liquid Days* and *La Belle et La Bete* by Philip Glass. Additional New York productions include *The Cuchulain Cycle* (based on the writings by W.B. Yeates), the multimedia production *This Is a Test*, and restaging *The Civil Wars* and *Einstein on the Beach* for Robert Wilson. Los Angeles productions include *James Joyce's The Dead*, *Travesties* by Tom Stoppard, Bulgakov's *Flight*, Brecht's *Threepenny Opera*, *Gozzi's King Stag*, David Rabe's *Goose and Tomtom*, and new plays by Bradley Smith, Steven Haworth, Rick Pagano and John Bishop. Screenwriting and film directing credits include *Blind Faith*, *Beer Nuts*, "A&E Biography," *Sindbad* and the media displays in the Abraham Lincoln Presidential Library in Illinois and *The Spirit of Texas* at the Texas State History Museum in Austin. Otte is a recent transplant to Austin, joining the faculty at the University of Texas where he teaches design and directing and is developing a curriculum in integrated media for theatre. For U.T., he has directed Francis Cowhig's *410[GONE]*, *Blue Point* by Kyle Schmidt and *Fight* by Kimber Lee. He is happy to have received such a warm welcome from the Austin arts community.



MICHAEL RAIFORD (*Set Design*) - is a freelance scenic and costume designer based in Austin, Texas. Michael has been a designer at ZACH Theatre for over 15 years where he has designed more than 90 productions. ZACH projects include: *Rent*, *Metamorphoses*, *The Drowsy Chaperone*, *Becky's New Car*, *The 25th Annual Putnam County Spelling Bee*, *Let Me*

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Down Easy, *Caroline, or Change*, *The Clean House*, *Porgy and Bess*, *Jesus Christ Superstar/Jesu Cristo Superestrella*, *Take Me Out*, *Urinetown*, *The Exonerated*, *I Am My Own Wife*, *Keepin' It Weird*, *Crowns*, *The Laramie Project*, *Aida*, *The America Play*, *Hank William Lost Highway*, *Cabaret*, *Ain't Nothin' But the Blues*, *Limonade Tous Le Jours*, *Smokey Joe's Café*, *Hair*, *Hedwig*, *The Pavilion*, *Evita*, *Tru*, *The Rocky Horror Show* (1999 & 2006), *Angels in America* (Parts I and II) and so many versions of costumes and sets for *Rockin' Christmas Party*, we quit counting! Michael is now in his third season at the Humana Festival of New American plays at Actors Theatre of Louisville. His designs have included sets for the premiere of Craig Wright's new play *The Unseen* and Carlos Murillo's *Dark Play or Stories for Boys*. Also at Actors Theatre, Michael designed Costumes and Video for *Joué*, which was first produced at ZACH where he designed the sets and video. Other favorite Regional Theatre projects include: *Well* and *The Chosen* at Cleveland Playhouse; *Give 'em Hell Harry* and the US premiere of *The Young Lady from Rwanda* at Kansas City Repertory Theatre; *Guys and Dolls* at the Maltz Jupiter Theatre in Florida; *The Fantastiks* at Ford's Theatre in Washington DC; and *What Goes Up* at the New Victory Theatre in NYC. Other Austin Projects include *Rigoletto* for Austin Lyric Opera; *Big Love* and *Tesla* for the Rude Mechanicals.



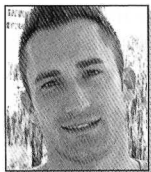
JASON AMATO (*Lighting Design*) – Jason's career has spanned 15 years, designing over 450 local and international shows. In addition to designing at ZACH for 10 years, he is the resident lighting designer for Austin Shakespeare, Blue Lapis Light and the Vortex. Recent shows at ZACH: *Red Hot Patriot*, *Rent*, *Metamorphoses*, *Becky's New Car*, *Our Town*, *The 25th Annual Putnam County Spelling Bee*, *The Grapes of Wrath*, *Shooting Star*, *Beehive* and *Caroline, or Change*. The Austin Critics' Table Awards has honored Jason for outstanding lighting in 25 shows. He has also received B. Iden Payne Awards for his lighting of *Troades*, *Trickster*, *The Exonerated*, *Omnium-Gatherum*, *Triskelion*, *Panoptikon*, *Despair's Book of Dreams* and *The Deluge*. In 2008, Jason received the "Outstanding Contribution to Austin Theater" award from Austin Circle of Theaters. You can view his work at www.jasonamato.com.



ANTONIO GARFIAS (*Sound Design*) – After 13 years of live theatre engineering for the Blue Man Group in New York and Las Vegas, Tony is excited to jump back into the design world. Past credits include: *The Wax Museum* (Purdue University), *Love's Labours Lost* (University of Missouri-Kansas City), *Darkside of the Moon* (The Coterie, Kansas City), *A Christmas Carol* (Missouri Rep), *The Spirit of Life* (Circle in the Square Theatre, NYC), *Estrellita Llumeneria* (INTAR, NYC), *The Aquarium* (Lincoln Center), *Tales of the Lost Formicans* (Monsterless Actors, NYC), *Biloxi Blues* (Suffolk Community College) and *The African Company Presents Richard III* (NYU).

About the Artistic Staff

BARBARA POPE (*Costume Design*) – During the last twenty years, Barbara's work has been seen in regional and university theatres throughout the United States. For eleven years, she was resident designer for the Asolo Theatre Company (LORT) and the FSU/Asolo Conservatory, both in Sarasota, Fla. At the Asolo, she designed more than forty productions, including *The Matchmaker*, *Tartuffe*, *Our Country's Good*, *Hay Fever*, *The Winter's Tale*, *Picasso at the Lapin Agile* and *A View from the Bridge*. Other designs for professional theatres include *Prelude to a Kiss* (Florida Studio Theatre); *Desire Under the Elms* and *The Illusion* (American Stage); *Romeo and Juliet* (Theatre Works); *Dracula* and *Ain't Misbehavin'* (Tennessee Repertory Theatre); *Broadway Bound*, *Wait Until Dark* and *Proof* (Pennsylvania Centre Stage); and *King John* (Illinois Shakespeare Festival). Her designs for opera include many world premieres, such as *Arabica* and *Her Lightness* for Sarasota Opera. Barbara has also served as a professor of theatre at Florida State University, Penn State University and in her current position at the University of Texas at Austin.



BLAKE REEVES (*Properties Design*) – Blake returns as Prop Designer after working on ZACH Theatre's productions of *Rent* and *Red Hot Patriot*. Blake has also worked with ZACH's production team in numerous facets for *The Santaland Diaries*, *The Drowsy Chaperone*, *Metamorphoses*, *Becky's New Car*, *Our Town* and *The Flaming Idiots*. In addition to production work, he performed with the award-winning cast of *Our Town*. Blake attended Baylor University and, during his time as a student, he designed, choreographed and performed in a number of productions. He later returned to serve as the Coordinator of Special Performances for the university, producing and designing several shows.



BLAIR HURRY (*Costume Shop Manager*) – grew up in Austin and studied Costume Design & Technology at the University of Texas. Her costume design works at ZACH Theatre include *Metamorphoses*, *Shooting Star* (2009-2010 Season), *Farm to Market* and *Call It Courage* (ZACH's Performing Arts School). Other local designs include *Vampyress* (Vortex Theatre), *Parade: A Musical* (St. Edward's University), *The Famous Rio Grande*, *The Trojan Women* and *Cabaret* (University of Texas). Prior to ZACH, she built costumes for the Williamstown Theatre Festival, The Ohio Light Opera Company and STAGES: St. Louis. She also worked as Head of Wardrobe and Make-up for the national tour of Playhouse Disney's *The Doodlebops LIVE!* and the 2008 National tour of *The Moscow Ballet's The Great Russian Nutcracker*. She is currently an active member of the local 205 IATSE union.

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About the Artistic Staff



PAUL FLINT (*Director of Production*) – joined ZACH Theatre in 2008. He earned his B.F.A. from Shorter College and M.F.A. from Southern Illinois University, Carbondale, with a focus on Technical Direction, Scenic Design and Arts Management. He has more than ten years experience in technical theatre and has worked as a Technical Director for eight years. His theatre credits include the Alliance Theatre in Atlanta, Ga., Glimmerglass Opera in Cooperstown, New York, Vitalist Theatre Company in Chicago, Ill., and he is a founding member of Seaside Repertory Theatre in Seaside, Fla. Paul is the author of *Managing the Creative Mind: A Technical Director's Process*.



ELIOT HAYNES (*Interim Assistant Technical Director*) – produces sound and video. Recent ZACH Theatre design credits include video for *Red Hot Patriot*, *Rent* and *Rockin' Christmas Party*, as well as sound for *The Santaland Diaries* and *Doubt*. He enjoys being part of the ZACH Theatre production team, having served as carpenter, Scene Shop Foreman and currently as the Interim Assistant Technical Director. Other video credits include *The Assumption* (Refraction Arts), *I Witness* (Tutto Theatre), *A Series with a Chair and an 11-Foot Line* (Forklift Dance), *Dance Carousel* (Spank Dance) and *The E Word* (Sharon Sparlin). He is also the Technical Director for Austin's own Fuse Box Festival.



LILY WILLIAMS (*Company Manager*) – A fresh face to both Austin and ZACH Theatre, Lily brings a great deal of enthusiasm to her position as the Company Manager. She graduated from Montana State University with degrees in Media & Theatre Arts and Spanish Language & Literature. During her time in Montana, Lily served as the producer and stage manager for numerous university productions, including *The Last Acts* and Allen Ball's *Five Women Wearing the Same Dress*. She has vast experience in the film, event management and visual art worlds.



AMANDA NADINE GASS* (*Stage Manager*) – AT ZACH: Stage Manger for *Becky's New Car*, Substitute Stage Manager for *Metamorphoses* and *The Santaland Diaries*, and Assistant Stage Manger for *The Grapes of Wrath*. REGIONAL THEATRE: *Taming of the Shrew* at Illinois Shakespeare Festival. OTHER: *The Nina Variations*, *Intermission: Life in the In-between* and *Elektra* with Gobotrick Theatre. *Much Ado About Nothing*, *Frame 312*, *The Rover*, *The Exonerated* and *The Art of Dining* at Texas State University; *Orestes* with Cambiare Productions. OTHER CREDITS: M.A. from Texas State University.

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