



# COLLECTED STORIES

By **Donald Margulies**

PALM BEACH  
**pbd**  
DRAMAWORKS

*17th Year In The Palm Beaches*  
**Don & Ann Brown Theatre**

*Theatre To Think About*

## Note from the Producing Artistic Director

Welcome to Palm Beach Dramaworks and Donald Margulies' provocative *Collected Stories*.

As many of you are aware by now, we recently announced our 2017-2018 season, which includes one American classic, two contemporary plays, and two world premieres on our mainstage.

Our commitment to classic and contemporary plays remains steadfast. We will be staging world premieres periodically, and only when we find plays that excite us. But we believe that as we continue to grow and evolve, presenting new plays is crucial. It's a critical part of the mandate of not-for-profit, regional theatres.

Decades ago, Broadway was the place to see new American plays. But as costs soared, the number of brand new plays on Broadway diminished to practically nothing. Think about it: almost all the plays that make it to Broadway today get there only after a successful run in London, Off-Broadway, or in regional theatre. *Collected Stories* was first staged at South Coast Repertory. And these Pulitzer Prize-winners all had their world premieres in regional theatres: *Fences* (Yale Rep), *August: Osage County* (Steppenwolf), *Disgraced* (American Theater Company), and *Angels in America* (Eureka Theatre Company).

Commercial theatre is about financial investment, and with so many millions of dollars at stake most producers are unwilling to pour money into a play without a track record. Not-for-profit theatre is about artistic investment. That's why the best regional theatres are incubators for new plays, providing playwrights not just with a safe haven to work and gifted artists to nurture and fulfill their vision, but audiences who are eager to go along for the ride and experience the thrill of discovery.

Over the years, many of you have told me that you subscribe to PBD because you know that every play you see here will be thought provoking, and every production of the highest caliber. You're invested in the mission of our company, and that's why you're willing to experience such experimental plays as *Exit the King* and *The Chairs*. Your dedication hasn't gone unnoticed: next season we're beginning a Subscriber Loyalty program. The longer you've been a subscriber to PBD, the less you pay for a subscription.

Imagine what it must have been like to discover *August: Osage County* or *Angels in America* before the publicity, the press, and the word of mouth. Imagine sitting in the audience, seeing a play that no one else has seen, and knowing that you're witnessing something special. It could happen here.



*William Hayes*  
Producing Artistic Director

## Note from the Director

In *Collected Stories*, playwright Donald Margulies is asking both his characters and the audience to contemplate their moral compass.

The issue is whether it's acceptable to appropriate another person's life story for artistic purposes. Lisa Morrison is the protégée of Ruth Steiner, a woman she deeply admires. Ruth is an author and professor; Lisa is her student and, when the play starts, an aspiring author. Thanks in part to Ruth's mentorship, Lisa's first book of short stories is a success. She's eager to write a second book but devoid of ideas – until Ruth shares, at her urging, a very personal experience. Ruth tells Lisa of her affair with a famous poet, a part of her life she's never written about and doesn't want made public. But it becomes the basis of Lisa's second book, and leads to a rift between the two women.

Now, in reading that summation of the central dilemma, my guess is most people are going to feel that Ruth was wronged. That was my initial reaction. But listen closely to the dialogue. At one point, Ruth advises Lisa, "You can't censor your creative impulses because of the danger of hurting someone's feelings." Later, she reinforces that idea: "We're all rummagers. All writers are. Rummagers at a tag sale. Picking through the neighbors' discards for material, whatever we can get our hands on. Shamelessly. Why stop at our own journals?"

That's the beauty of Margulies' writing. Ruth has to face the fact that her student was paying attention. Lisa's reasoning – or justification – must be something like, "She's my mentor, and she told me I can't worry about anyone's feelings and I must be ruthless" – no pun intended. Ruth has to recognize that her words have consequences.

In a 1996 interview in the *Los Angeles Times*, Margulies said, "I'm not a writer who likes tidy conclusions, because I don't believe in tidy conclusions. The conclusion won't have been drawn for the audience. There are no villains in my plays. There are people who behave and think incomprehensively – but humanly. I think that's true here."

So do I.



*Paul Stancato*

Director

## Executive

Producing Artistic Director  
Managing Director

William Hayes  
Sue Ellen Beryl

## Administrative

Associate Managing Director  
Director of Education and Community Engagement  
Company Manager  
Development Manager  
Marketing Manager  
The Dramaworkshop Manager  
House Manager / Group Sales  
Box Office Manager  
Asst. Box Office Manager / Asst. House Manager  
Box Office Associate  
Box Office Associate  
Box Office Associate  
Box Office Associate

Lara Wagener  
Gary Cadwallader  
Nanique Gheridian  
Leslie Mandell  
Samantha Mighdoll  
Jeremy Quinn  
Theda Reale  
Lauren Doebelin  
Geoffrey Churchill  
Meredith Bartmon  
Alex Chimienti  
Leanna Oliveira  
Michal Rodman

## Production

Production Manager  
Technical Director  
Asst. Technical Director  
Costume Shop Manager / Resident Designer  
Resident Director  
Master Electrician  
Sound Engineer  
Props Master  
Assistant Stage Manager  
Wardrobe Supervisor  
Deck Chief  
Carpenter  
Carpenter

Michael Amico  
Daniel Porten  
Dustin Hamilton  
Brian O'Keefe  
J. Barry Lewis  
Chris Hill  
Brad Pawlak  
Celeste de St. Aubin  
Ashley Horowitz  
Kelly Sirbola  
Doug Wilkinson  
Patrick Fray  
Matt McCord

## Consultants

Writer / Editor  
Web Design  
Graphic Design  
Poster Artwork

Sheryl Flatow  
Paul Reekie  
Caroline von Feilitzsch  
Frank Verlizzo

*Palm Beach Dramaworks  
presents*

William Hayes  
*Producing Artistic Director*  
Sue Ellen Beryl  
*Managing Director*



# COLLECTED STORIES

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.

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by  
**Donald Margulies**

*director*  
**Paul Stancato**

*producers*  
**Ruth & Ted Baum**

*stage manager*  
**Liz Ray**

*scenic design*  
**K. April Soroko**

*costume design*  
**Brian O'Keefe**

*lighting design*  
**Ron Burns**

*sound design*  
**Matt Corey**

COLLECTED STORIES  
is presented by  
special arrangement with  
SAMUEL FRENCH, INC.

*Theatre To Think About*





## *Did You Know?*

# Memory and Storytelling

Donald Margulies' *Collected Stories* was inspired by poet Stephen Spender's highly publicized 1993 lawsuit against novelist David Leavitt. Spender accused Leavitt of plagiarizing some 30 pages of his autobiography and using them as the basis of a novel, *While England Sleeps*. The case was settled before being heard. Leavitt later used the lawsuit as the jumping-off point for a novella, *The Term Paper Artist*.

Delmore Schwartz, the poet and short-story writer who was the seminal figure in Ruth Steiner's life, burst onto the New York literary scene in the 1930s. When his first book, *In Dreams Begin Responsibilities*, was published in 1938, a critic wrote in *Poetry* magazine, "No first book of this decade in American poetry has been more authoritative or more significant than this one." Looking back at Schwartz's work in 1962, the literary critic R.W. Flint wrote that Schwartz's stories offered "the definitive portrait of the Jewish middle class in New York during the Depression."

Margulies' fictitious Ruth Steiner tells of meeting Schwartz at the White Horse Tavern, where he did, in fact, hold court for many years. Ruth's description of Schwartz in the late 1950s is an honest portrait of his "squandered genius."

Saul Bellow was a protégé of Schwartz, and his Pulitzer Prize-winning novel *Humboldt's Gift* was based on their relationship.

Donald Margulies made his professional debut in 1982 with *Luna Park*, which premiered at the Jewish Repertory Theatre. The play was inspired by the Delmore Schwartz short story "In Dreams Begin Responsibilities," that gave its name to the poet's first book.

Speaking of *Collected Stories* in a 1996 interview in the *Los Angeles Times*, Margulies said that the play is about "the nature of art and moral responsibility, fame, how fame affects the arts, how we take experience and turn it into art. Is it possible to be a good artist and a moral person? And I would broaden it beyond writers. It's about the creative process: How do you take life experience, memory and storytelling and weave it into something else, and the price you pay for that, the loss involved or the betrayals involved in doing that."

Margulies graduated from Purchase College with a BFA in visual arts, and worked for a few years as a graphic designer. While at Purchase, he began studying playwriting, and by the time he graduated from college he knew he wanted to write for the theatre.

Margulies won the 2000 Pulitzer Prize for Drama for *Dinner With Friends*.



Palm Beach Dramaworks  
presents

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## CAST

*Ruth Steiner* ..... **ANNE-MARIE CUSSON** \*

*Lisa Morrison* ..... **KEIRA KEELEY** \*

**PLACE** Ruth's apartment in Greenwich Village

**TIME** 1990 to 1996

## ACT I

Scene 1: September 1990

Scene 2: May 1991, eight months later

Scene 3: August 1992, about a year later

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

## ACT II

Scene 1: December 1994, nearly two and a half years later

Scene 2: October 1996, almost two years later

Scene 3: Later that night

## Production Crew

*Stage Manager* ..... **Liz Ray** \*

*Assistant Stage Manager* ..... **Ashley Horowitz**

*Scenic Artist* ..... **Rebecca Pancoast**



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

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Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and state managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).



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

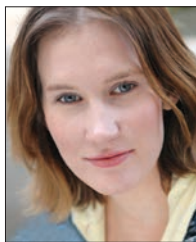
**ANNE-MARIE CUSSON**  
(Ruth Steiner)

Broadway: *Magic/Bird* (u/s). Off-Broadway: *Stalking The Bogeyman*, *Echoes of the War* with Richard Easton and Frances Sternhagen, *Arthur Schnitzler's Far And Wide*. Regional: *Good People*, *Vanya and Sonia and Masha and Spike*, and *Philadelphia, Here I Come!* (Asolo Rep); *All My Sons* (Delaware Theatre); *The Diary of Anne Frank* (Virginia Stage); *Arms and the Man* (Shakespeare Theatre of New Jersey); *The Clean House* (Geva Theatre Center); *Third* (Riverside Theatre); *Defying Gravity* (Merrimack Repertory Theatre); *A Moon for the Misbegotten* (New Repertory Theatre); and *Romeo and Juliet* and *The Count of Monte Cristo* (Alabama Shakespeare Festival, repertory company member). National tour: *Steel Magnolias*. Film: *The Good Shepherd*, *My Dead Boyfriend*, *Book of Kings*. TV: *Veep*, *Law & Order: SVU*, *As The World Turns*. New Hampshire native and proud member of Actors' Equity.



**KEIRA KEELEY**  
(Lisa Morrison)

earned her BA in theatre arts and English from Rollins College in Winter Park, and is thrilled to be returning to Florida. Ms. Keeley has performed in regional theatres across the country, appearing in *Proof* in Massachusetts (IRNE nomination for Best Actress), *Dancing at Lughnasa* in Maine, *One Man, Two Guvnors* in Missouri, *Curse of the Starving Class* in Pennsylvania, *The Crucible* in Connecticut, *F2M* in New York, *Lieutenant of Inishmore* in Missouri, and *The Revolutionists* (by Lauren Gunderson) in Ohio. Off-Broadway includes *Angels in America* at Signature Theatre, *The Glass Menagerie* at Roundabout Theatre (Theatre World Award), *The Tribute Artist* (by Charles Busch) at Primary Stages, *How to Make Friends and Then Kill Them* (by Halley Feiffer) at Rattlestick Theater, *The Thugs* (by Adam Bock) at SoHo Rep, among others. Ms. Keeley has also collaborated on countless developmental workshops of new plays. TV includes *The Path*, *Rubicon*, and *Elementary*. AEA and SAG-AFTRA Member. [www.keirakeeley.com](http://www.keirakeeley.com)



**PAUL STANCATO**  
(Director)

is honored to be working with this talented cast and crew. He was the assistant director of PBD's production of *Long Day's Journey Into Night*. Broadway: *The Wedding Singer* (assistant choreographer), *The Lion King* (resident director). National tours: *Flashdance* (director/ choreographer), *Jekyll & Hyde* (director/choreographer), *The Wedding Singer* (director). International: *The House of Dancing Water* (artistic director). New York: *Icon* (NYMF), *The Cocalteans* (NYMF), *Happy 50ish* (Beckett Theatre), *Powerhouse* (New Ohio), *Einstein's Dreams* (New York Fringe Festival). Performance credits include Blue Man Group (Blue Man) and *De La Guarda* (original New York cast/captain). He is currently developing a new musical for Broadway based on the life and times of '80s art star Jean Michel Basquiat. Thanks to Bill and Sue Ellen for creating such a wonderful environment here at PBD. Love to Felicia for never ending support! [www.paulstancato.com](http://www.paulstancato.com)



**DONALD MARGULIES**  
(Playwright)

won the 2000 Pulitzer Prize for Drama for *Dinner With Friends*. A short list of his many plays includes *Time Stands Still*, *Sight Unseen*, *The Loman Family Picnic*, *Brooklyn Boy*, *The Model Apartment*, *The Country House*, and *Found a Peanut*. *Dinner With Friends* was made into an Emmy Award-nominated film for HBO, and *Collected Stories* was presented on PBS. Margulies is an adjunct professor of English and Theatre Studies at Yale University.



**LIZ RAY**  
(Stage Manager)

PBD debut. New York: *Shows for Days* (Lincoln Center Theater); *Wallenberg*, *Requiem for Mr. B*, *In the Secret Sea* (Frankel Green Theatrical Management); *Welcome to Shoofty* (Playwrights Horizons); *Significant Others* (Bandwagon Productions). Regional: *Presto Change-O* (Barrington Stage Company), *Into the Woods*,





*A Midsummer Night's Dream*, *Private Lives* (PlayMakers Repertory Company); *Into the Woods*, *Billy Elliot*, *In the Heights* (North Carolina Theatre); *Crimes of the Heart*, *Avenue Q*, *Parade*, *Vanities*, *The 25th Annual Putnam County Spelling Bee*, *God of Carnage*, *Boeing Boeing*, *Urinetown*, *Souvenir*, *Race*, *Fox on the Fairway*, *August: Osage County*, *Significant Others* (Theatre Raleigh); *Downrange: Voices from the Homefront* (Cape Fear Regional Theatre); *Godspell*, *The Threepenny Opera* (Cape Fear Theatre Arts); *Republic* (Hoi Polloi).

**K. APRIL SOROKO (Scenic Design)** PBD: *Long Day's Journey Into Night*, *My Old Lady*. Off-Broadway: *Napoleon* at the New York Musical Theatre Festival, *Mariage Blanc* at Playwrights Horizons. Regional: *The Tempest*, *King Lear*, *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, and *A Midsummer Night's Dream* at the North Carolina Shakespeare Festival; *Orfeo ed Euridice* at the Opera Festival of New Jersey; *Manifest* at Portland Stage; *The Cure at Troy* at Yale Repertory Theatre; *The Fabulous Lipitones*, *Pump Boys and Dinettes*, *The Last Romance*, *Talley's Folly*, *And The World Goes 'Round*, *The Savannah Disputation*, *Race*, *The 39 Steps*, and *Beehive: The '60s Musical* at Florida Studio Theatre; *Dracula*, *Hedda Gabler*, *Debunked*, *Driving Miss Daisy*, *The Mystery of Irma Vep*, and *Art* at Triad Stage; *Into the Woods*, *Metamorphoses*, *Girls vs. Boys*, and *The House of Bernarda Alba* at the Arsht Center. Ms. Soroko was the resident designer at both Triad Stage and the North Carolina Shakespeare Festival. She is a member of USA Local 829 as a scenic designer and costume designer, and holds an MFA from the Yale School of Drama. Currently, Ms. Soroko is an assistant professor of scenic design at Florida Atlantic University.

**BRIAN O'KEEFE (Costume Design)** began designing for PBD in 2009, and is now costume shop manager and resident designer. He has designed nearly 30 shows for PBD, and has received five Carbonell Award nominations for his work here, winning for *Les Liaisons Dangereuses*, *The Lion in Winter*, and *A Doll's House*. 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 resident designer, principal patternmaker, and shop manager

for Seaside Music Theatre in Daytona from 1992 through 2008, where he designed over 75 productions and supervised 90 more. Other regional design credits include *Pinkalicious*, *The Musical* and *Jackie and Me* at Orlando Repertory Theatre, *Pete 'n' Keely* and *Sugar Babies* at Winter Park Playhouse, *Spamalot* and *The Addams Family* at St. Augustine's Limelight Theatre.

**RON BURNS (Lighting Design)** Credits include lighting for PBD, the Arsht Center, Barry University, the M Ensemble, City Theatre, Zoetic Stage, Momentum Dance Company, the National YoungArts Foundation, and the Miami Music Festival. His work for PBD includes *My Old Lady* (Carbonell nomination), *Dividing the Estate*, *Talley's Folly* (Carbonell nomination), *Proof*, "Master Harold"...and the Boys, *The Pitmen Painters*, *The Beauty Queen of Leenane*, *Candida*, *The Gin Game* (Carbonell nomination), *Three Tall Women*, *A Doll's House*, and *A Moon for the Misbegotten*. His most recent work was for the Miami Summer Music Festival, where he designed the lighting for *La Bohème*, *The Crucible*, *The Turn of the Screw*, *Gianni Schicchi*, and *L'enfant et les sortilèges*, and for Barry University's production of *Fiddler on the Roof*.

**MATT COREY (Sound Design)** earned both his bachelor's and master's degrees in bassoon performance at the University of Miami and currently performs in the Boca Raton Symphonica. He is the resident sound designer at GableStage, and a member of Mad Cat Theatre Company. He has earned Carbonell Awards for his designs of *The Pillowman*, *Talk Radio*, *Broadsword*, *Blasted*, *The Birds*, and most recently, *The Mountaintop*. By day, Matt is the CEO of Insight for the Blind in Fort Lauderdale, a 40-year-old charity devoted to recording books and magazines for the blind and physically handicapped.

**ASHLEY HOROWITZ (Assistant Stage Manager)** earned her BA in design/technical theatre from Florida Atlantic University, where she stage managed and assistant stage managed a total of 23 shows. Her first professional stage management credit was for The Women's Theatre Project's *Red Hot Patriot*. Since then, she has been enjoying her time as the assistant stage manager at PBD for the last three seasons. Special thanks to Mom, Dad, Kristian, and Dani for their endless support.