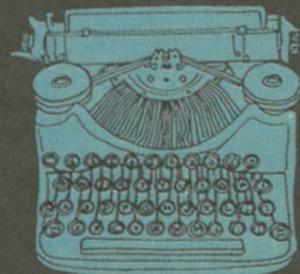




Thank You



It was a pleasure to meet you
and Carol. I really enjoyed
your talk & am so ^{glad} our supporters
got to listen to you as well.

Thank you -
Thank Carol! You
demonstrated your
"Rock-Stariness" last
night - you MADE the event.
♡ Patricia

Ivan,
You were delightful last
night. Everyone loved
hearing your story and
how your mind ticks.

Thank you - you are
we are honored to be in your orbit.
Thank you and Carol for such
generosity and support. Angelina Jane

Thank you Ivan.
Book-It loves you!

What a
treat! Thank you
for your generosity.
Rachel

You and
Carol are
the best!
Thank you
Charlotte
to have you & Carol in our world. '10
M

From: "Patricia Britton" <Patricia@book-it.org>
Subject: **Tuesday, June 17th**
Date: June 13, 2014 5:00:53 PM PDT
To: "carol doig" <cddoig@comcast.net>

Hello, you two. Here is the info...

Invitation to event:

We invite you to join us for

Literature of Champions

*A celebration of your generosity and our 24th season
with special guest, author Ivan Doig*

Tuesday, June 17, 2014
Seattle Repertory Theatre Rotunda
155 Mercer Street
Seattle, WA 98109
5 – 7pm

Enter through the Rep's main doors just off Mercer St and 2nd Ave (near #6 on the map at this link:
http://www.seattlecenter.com/downloads/sc_map_color_gates.pdf)

Parking suggestions:

I was wrong; there are only *two* graduations and they are both at Memorial Stadium – first one's at 5pm, second at 8pm. To avoid the big buses of kids and crazy parents, I would suggest parking more on the Southwest side of the Seattle Center. There is a city parking garage at Warren and Thomas St, and a public garage in the **Expo** apartment building with the parking entrance on Warren Street just to the west of Republican St (very close to Seattle Rep, but still a relatively unknown spot, so might be good – across the street from #5 on the map), and there is street parking, of course, and I recommend trolling the west side area away from Memorial Stadium.

See you Tuesday!

If you have questions over the weekend, my cell # is 206-459-9720.

Patricia Britton
Director of Marketing & Communications

Book-It Repertory Theatre
"Literature, meet Theatre."
206.216.0877, ext 10 | www.book-it.org



JANE JONES & MYRA PLATT, FOUNDING CO-ARTISTIC DIRECTORS | CHARLOTTE M. TIENCKEN, MANAGING DIRECTOR

PRAIRIE NOCTURNE

by Ivan Doig

Adapted by Elena Hartwell | Directed by Laura Ferri

Original music by Theresa Holmes and Myra Platt

CAST

- ~~✓~~ Earl Alexander *JJ / Mose Rathbun*
- ~~S~~ylvie Mae Baldwin† *Flossie / Musician / Ensemble*
- ~~✓~~ Shawn Belyea* *Wesley Williamson / Musician*
- ~~✓~~ Evan Crockett† *Bailey / Musician / Ensemble*
- ~~✓~~ David Goldstein *Harris / Jones / Potter / Donald Erskine*
- ~~✓~~ Theresa Holmes *Mrs. Gustafson / Musician*
- ~~✓~~ Joe Ivy *Dolph / Ninian Duff / Radio Announcer*
- ~~✓~~ Mark Tyler Miller† *Klansman / Attacker / Musician / Ensemble*
- Myra Platt* *Susan Duff*
- ~~✓~~ Faith Russell *Angeline Rathbun*
- ~~✓~~ Clark Sandford* *Angus McCaskill / Mr. Gustafson / Stage Manager / Musician*
- ~~✓~~ Walayn Sharples *Adair McCaskill / Fiddle Strings*
- ~~✓~~ Geoffery Simmons* *Monty Rathbun*
- ~~✓~~ Sarah S. Mixson* *Stage Manager*
- ~~✓~~ Nina Trotto *Assistant Stage Manager*

ARTISTIC TEAM

- ~~✓~~ Andrea Bryn Bush *Scenic Designer*
- ~~✓~~ Megan Gurdine *Costume Designer*
- ~~✓~~ Jessica Trundy *Lighting Designer*
- ~~✓~~ Kristyne Hughes *Properties Designer*
- ~~✓~~ Jay Weinland *Sound Designer*
- ~~✓~~ Theresa Holmes *Music Director*
- ~~✓~~ Michael J. Loggins *Dialect Coach*
- ~~✓~~ Anders Bolang *Production Manager*

There will be one fifteen-minute intermission.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
† Book-It Actor

Season Support:

THE PAUL G. ALLEN FAMILY foundation

ARTSFUND

BOEING

Safeco Insurance FOUNDATION

The Seattle Foundation

Additional generous support is provided by individuals, and by Humanities Foundation, Nordstrom, Horizons Foundation, Fales Foundation Trust, Macy's, The Eureka Foundation, and Wyman Young

Shannon Paul

250 backs

4 CULTURE

gle 94.9 n.p.r.

the Norcliffe Foundation,

RAMS A-3

Patricia R

Tues. #



Uber /

- 4pm.

- 5 #

Bayley /

S. Rep Theater
retunda

Mercer & Republic

8pm

4-6

45 people →

- higher level - 10 Mercer

Brian Curry →

From: carol doig <cddoig@comcast.net>
Subject: Re: Tuesday, June 17th
Date: June 15, 2014 9:30:35 AM PDT
To: "Patricia Britton" <Patricia@book-it.org>



OK, Patricia, thanks for the inside skinny on cap and gown frenzy at Seattle Center. Here are a few logistical tidbits from my end:

--I don't know if you need this info this far beforehand, but our pals David and Marjorie will hitch an Uber ride home with us. (They're coming to our gig by bus.) Luckily they live north too, at 8820 Burke Ave. N., a few blocks off Aurora. And as you know, Carol and I live nearby to Richmond Beach, at 17277 15th Ave. NW.

--For my, ahem, performance, I'll need a podium to hold my "script", i.e. letter-size sheets, and if it has a shelf under that I can shuffle pages down into after I've read 'em, so much the better. If that's not furniturely possible, don't worry, I'll get by. Also have to have a high stool; am nursing a hip out of bursitis, and will mainly need to sit. Ah, and water somewhere nearby in a glass, not a bottle, please. (I'm generationally challenged on swigging from a bottle in public.)

--Can we get by without a mike, do you think? I'm used to talking up pretty loud at bookstore readings.

I think that's it. Really looking forward to this--should be fun. See ye then.

Ivan

On Jun 13, 2014, at 5:00 PM, Patricia Britton wrote:

Hello, you two. Here is the info...

Invitation to event:

We invite you to join us for

Literature of Champions

A celebration of your generosity and our 24th season

with special guest, author Ivan Doig

Tuesday, June 17, 2014

Seattle Repertory Theatre Rotunda

155 Mercer Street

Seattle, WA 98109

5 - 7pm

Enter through the Rep's main doors just off Mercer St and 2nd Ave (near #6 on the map at this link:http://www.seattlecenter.com/downloads/sc_map_color_gates.pdf)

Parking suggestions:

I was wrong; there are only two graduations and they are both at Memorial Stadium - first one's at 5pm, second at 8pm. To avoid the big buses of kids and crazy parents, I would suggest parking more on the Southwest side of the Seattle Center. There is a city parking garage at Warren and Thomas St, and a public garage in the Expo apartment building with the parking entrance on Warren Street just to the west of Republican St (very close to Seattle Rep, but still a relatively unknown spot, so might be good - across the street from #5 on the map), and there is street parking, of course, and I recommend trolling the west side area away from Memorial Stadium.

See you Tuesday!

If you have questions over the weekend, my cell # is 206-459-9720.

From: "Patricia Britton" <Patricia@book-it.org>
Subject: RE: June 17
Date: June 10, 2014 10:19:32 AM PDT
To: "carol doig" <cddoig@comcast.net>
▶ 1 Attachment, 105 KB

Dear Carol and Ivan,
I'm baa-aack! I have a little tan and a lot of great memories--of doing practically nothing for a week. Stelman had a great birthday swimming with the sharks. Really.

I got your message regarding Kavalier & Clay, and I completely understand that it's a long one. Next year there will be more shows and more invitations...

As to the 17th (one week!): Please feel free to bring your friends. You know we are always eager to meet the whip-smart and the writerly. Will they be driving separately or should we tell the Uber folks we need to have room for four?

And speaking of writerly, I am busting buttons about my sister who was given a big award for being a fabulous teacher (!). I did something kooky and bought her a billboard to congratulate her. The photo is attached. You will appreciate the small-town-connectedness of the fact that the Dufresnes who endowed the award were friends of my Britton grandparents. Grandmother Ethel would also be busting buttons.

Talk to you later this week to confirm everything for Tuesday.

Patricia

-----Original Message-----

From: carol doig [mailto:cddoig@comcast.net]
Sent: Monday, June 09, 2014 10:56 AM
To: Britton Patricia
Subject: June 17

Hi there, maiden of the South(?) seas. Quick question on our June 17 gig. Would it be possible to include a couple of our dearest friends--and loyal Book-It customers--in the invites and the dinner afterward? I can kick in some bucks to help out on the meal tab if that's a concern, but I--and they--will understand if having them along complicates the occasion too much, or if the guest list is simply limited. FYI, they are the writer David Williams--locally he reviews non-fiction books with a science slant for the Seattle Times a lot--and his whip-smart wife Marjorie Kittle, who is the fiscal magician at the Washington Trails Association, I think it's ~~which~~. They're not of the donor class, alas, but good folks, good company.

Anyway, that's all I wanted to ask. One way or another, Carol and I look forward to Uber car and all the rest.

Ivan



LITERATURE OF CHAMPIONS

Arnon & Carol -

So looking forward
to seeing you June 17.

We'll be in touch
about more details
very soon.

XOXO
Patricia



Prairie Nocturne (2012); photo by Alan Alabastro

With deep gratitude for your support of
Book-It Repertory Theatre, we invite you to join us for

LITERATURE OF CHAMPIONS

A celebration of your generosity and our 24th season
with special guest author Ivan Doig

Tuesday, June 17, 2014

5:00 - 7:00 p.m. at the Seattle Repertory Theatre Rotunda
(155 Mercer Street, Seattle, WA 98109)

Please be our guest for wine, appetizers, great company,
and stimulating conversation with author Ivan Doig.

Thank you for your generous support of Book-It!

*Warmly, The Board of Trustees, Myra, Jane,
and Charlotte, with the entire Book-It Staff*

Ivan Doig is the author of 16 books including *Prairie Nocturne*, *English Creek*, *Dancing at the Rascal Fair*, and the highly acclaimed memoir *This House of Sky*, which was a finalist for the National Book Award. A former ranch hand, newspaperman, and magazine editor, Doig holds a Ph.D. in history from the University of Washington. He has been a National Book Award finalist and has received the Wallace Stegner Award and a Distinguished Achievement Award from the Western Literature Association, among numerous other honors. We are honored to call Ivan and his wife Carol among Book-It's dearest friends.

*R.S.V.P. to Donor Relations Manager Rachel Alquist at
rachel@book-it.org by June 13, 2014.*

BOOK-IT REPERTORY THEATRE'S



I Am of Ireland:
A Collection of Stories, Song, and Dance
Sep 17 - Oct 12, 2014

Pride and Prejudice
by Jane Austen
Nov 25 - Dec 28, 2014

The Dog of the South
by Charles Portis
Feb 11 - Mar 8, 2015

Little Bee
by Chris Cleave
Apr 22 - May 17, 2015

Slaughterhouse-Five
by Kurt Vonnegut
Jun 9 - Jul 3, 2015



All seats. All tickets. Every mainstage show.*

*Except for *Pride and Prejudice*, our holiday show

From: "Patricia Britton" <Patricia@book-it.org>
Subject: a special favor/invitation
Date: April 16, 2014 11:05:45 AM PDT
To: <cddoig@comcast.net>

Hello, Ivan and Carol,

I am asking – on behalf of all of us here – if you, Ivan, would consider being the “celebrity guest” at our upcoming “Literature of Champions” event. Please forgive the last-minute nature of the ask, but we recently added a new development director and she has been playing catch-up with all our activities including this event.

The LoC event is an exclusive donor perk for patrons who have made a significant contribution to Book-It over the previous year. It is always a literary event, sometimes with a performance, but it’s our hope that you would be willing to read from either *The Bartender’s Tale* or *Sweet Thunder*, and then take a little Q&A for about 15 minutes.

As a thank you, we would like to take you to dinner at Ten Mercer after the event (which will be in the Rotunda at Seattle Rep). to make it *uber* easy for you, we will also be happy to send an Uber car to pick you up so you don’t have to mess with traffic and parking.

Thanks for considering this.

Best always,

Patricia Britton
Director of Marketing & Communications

Book-It Repertory Theatre
"Literature, meet Theatre."
206.216.0877, ext 10 | www.book-it.org

5 - June 17,
1/2 hr mingling -
casual reading - q&a -
more mingling

do - Earnest scene pp. 121-124, Bartender?

Two children pose with a team for a turn-of-the-century photographer. In western Oregon logging areas these teams dragged newly felled timber along log skidroads to waiting trains.

24 FEB 2012 PNB

©1989, Oregon Historical Society, 1230 S.W. Park Ave., Portland, Oregon 97205



Hells lovely Doigs!

Thanks so much

for your lovely note. 😊

MUCH appreciated.

The show is going swimmingly and we are all so pleased!

The Doigs

17277 15th AVE
N.W.

SEATTLE,

WA. 98177

PC-O 4 (Photo by F. E. Taylor; OHS neg. OrHi 21854)

Thank You + love, Jane

THEATER

Author Ivan Doig welcomes first stage adaptation

BY MISHA BERSON
Seattle Times theater critic

The prolific writer Ivan Doig has set many of his large shelf of novels in rural Montana, where he was raised. He has gained a strong national readership for such touted reads as "English Creek," "The Whistling Season" and, recently, "Work Song."

A Chicago Tribune critic termed Doig a "grand storyteller" who explores "the American West with humor and pathos."

Much more praise has been heaped on Doig, along with a prestigious Wallace Stegner Award from the University of Colorado. But one pleasure the 72-year-old Shoreline resident has been denied is seeing any of his atmospheric novels dramatized — on film, TV or on stage.

"I've had enough wannabe movie approaches through the years," he noted wryly, in a recent chat. "And the rights to my book 'The Sea Runners' were bought many years ago, but there's been no movie on the horizon."

The dry spell is now breaking: Book-It Repertory Theatre's staging of Doig's book "Prairie Nocturne" debuts at Center House Theatre on Friday. And the author is delighted about it.

"Prairie Nocturne" is one of several popular novels by local writers Book-It is tackling. Last fall, the company unveiled a satisfying version of Olympia author Jim Lynch's "Border Songs." And the lit-focused ensemble will end its 2011-12 season with "The Art of Racing in the Rain," based on a best-seller by Seattle scribe Garth Stein.

"I think the Book-It people deserve to be praised to the skies for putting on the work of the regional artistic community," declared Doig. "When they asked permission to do my book, I had no reservations at all."

"Prairie Nocturne" does present some obvious challenges for those condensing the

THEATER PREVIEW

'Prairie Nocturne'

Opens Friday, runs through March 4 at Center House Theatre, Seattle Center; \$22-\$36 (206-216-0833 or www.book-it.org).

sprawling tale into an evening's drama.

The hefty novel is set in the 1920s, and ranges between Helena, Mont., and environs, and the Manhattan enclave of Harlem.

The plot layers a romantic triangle and mentor-protégé relationships with politics, racism and the resurgence of the Ku Klux Klan in the Great Plains region.

Two central figures, the rancher Wes Williams and his ex-mistress Susan Duff, were introduced in earlier Doig novels. The third point on the triangle is Monty Rathbun, a black chauffeur whom music teacher Susan coaches, with Wes' financial backing.

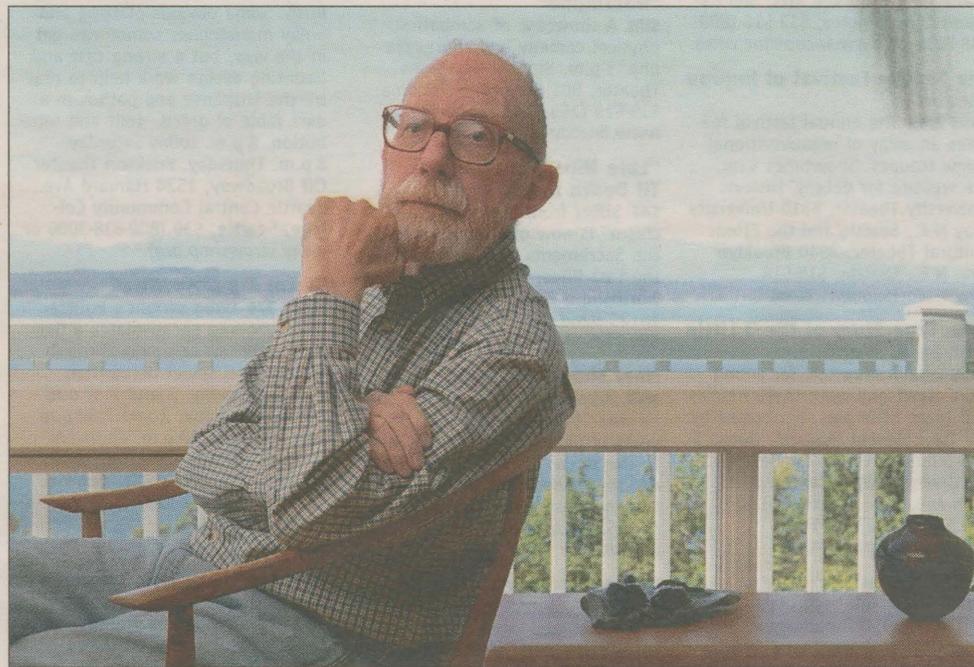
Inspiration for Monty was Taylor Gordon, whom Doig recalls as the only black man in the vicinity of his hometown of White Sulphur Springs, Mont.

In this outpost "where the Rocky Mountains collide with the plains," Doig tells you, Gordon was a gifted singer "who went to New York, blazed through the Harlem Renaissance and got a little famous, then blew his money and wound up back in Montana."

In 1971, shortly before Gordon died, Doig taped his reminiscences of Harlem in the 1920s. "Later I got to thinking, what if Taylor's career hadn't crashed?"

Doig, who holds a doctorate in history from the University of Washington, delved deeper into historical research of the Harlem Renaissance, a period when African-American musicians, artists and writers such as Langston Hughes and Zora Neale Hurston came to the fore, and flourished.

He also investigated a more esoteric sub-



KEN LAMBERT / THE SEATTLE TIMES, 2010

Ivan Doig, seen at his Shoreline home, looks forward to Book-It Rep's new theatrical version of his popular novel "Prairie Nocturne."

ject, "the second, northern wave of the Ku Klux Klan, an important part of 20th-century history that hasn't had much recognition, and couldn't be ignored. It seemed to me an important tale to tell, that in that time and place there was some terrible racial division."

Combing archives and museums, Doig "found Klan membership cards for some chapters in Montana. I even recognized the name of someone I knew."

Black Westerners like Monty had obvious reason to fear violence from the white-supremacist Klan, but Doig wanted to explore the dilemmas of all three of his protagonists.

"They are all wagering major gambles," he says. "Wes gambled earlier in his affair with Susan, which cost him politically, and he gambles by promoting Monty's career and taking on the Klan."

"Susan gambles by taking on this unlikely student, and following where her heart leads her. And Monty's gamble is maybe the greatest of all, challenging his so-called place in society and on the racial ladder."

The Book-It piece is scripted by local playwright Elena Hartwell, and staged by Laura Ferri. Doig gave them free rein but gladly accepted the theater's invite to the actors' first reading of the play.

The theatrical process fascinated him. "It's very interesting for someone who sits around by himself in his head all the time," he muses, "and here are 30 or so people around a table."

"I didn't realize what stagecraft was like, all the people involved. It was a lot of fun to hear my words, and to see the population of my imagination start to come to life as the actors read."

Misha Berson: mberson@seattletimes.com

THEATER LISTINGS

A ✓ indicates a strong recommendation by Times theater critic Misha Berson or other reviewers.

Dates and times are subject to change. Call ahead to confirm.

Opening

"Anne and Gilbert"

ENDS 3/11 A community staging of a musical based on the sequel novels to "Anne of Green Gables." Opens 7:30 p.m. today. 7:30 p.m. Saturday, 6 p.m. Sunday. Silver-

dale Community Center, 9729 Silverdale Way N.W., Silverdale; \$12-\$17 (360-692-9940 or www.cstock.org).

"A Chorus Line"

ENDS 3/4 "One singular sensation ..." Seattle Musical Theatre stages the Michael Bennett show about dancers baring their souls at an audition. Opens 7:30 p.m. today. 7:30 p.m. Saturday, 2 p.m. Sunday. Seattle Musical Theater, 7400 Sand Point Way N.E., Bldg. 47, Magnuson Park, Seattle; \$35-\$40 (206-363-2809 or www.seattlemusicaltheatre.org).

"Emma"

ENDS 2/26 A student staging of Michael Bloom's adaptation of Jane Austen's novel

about a wealthy young woman who can't resist playing cupid. Opens 7:30 p.m. today. 7:30 p.m. Saturday, 2 p.m. Sunday, 7:30 p.m. Wednesday-Thursday. Floyd and Delores Jones Playhouse, 4045 University Way N.E., Seattle; \$10-\$20 (206-543-4880 or depts.washington.edu/uwdrama).

"M*A*S*H"

ENDS 2/26 Tim Kelly's stage adaptation of Richard Hornberger's book is a black comedy set during the Korean War about life in a Mobile Army Surgical Hospital. Opens 8 p.m. today. 8 p.m. Saturday, 8 p.m. Thursday. Wade James Theatre, 950 Main St., Edmonds; \$20-\$23 (425-774-9600 or www.driftwoodplayers.com).

"Never Too Late"

ENDS 2/25 Redwood Theatre stages Summer Arthur Long's comedy about a group of people in a small town. Opens 8 p.m. today. 8 p.m. Saturday, 2 p.m. Sunday. Redmond Senior Center, 8703 160th Ave. N.E., Redmond; \$12-\$15 (425-522-3730 or redwoodtheatre.org).

"Prairie Nocturne"

ENDS 3/4 An adaptation of Montana native Ivan Doig's same-titled novel, set in Montana in the 1920s, concerning concerns a white female music teacher who mentors an African-American chauffeur with a remarkable singing voice. Opens 7:30 p.m. today. 7:30 p.m. Saturday,

2 p.m. Sunday, 7:30 p.m. Wednesday-Thursday. Center House Theatre, lower level, Seattle Center; \$22-\$36 (206-216-0833 or www.book-it.org).

"See Me Naked"

ENDS 2/18 Maria Glanz's one-woman interactive comedy returns for three performances. Opens 8 p.m. Tuesday. West of Lenin, 203 N. 36th St., Seattle; \$20-\$25 (800-838-3006 or seemenakedshow.com).

"Steel Magnolias"

ENDS 2/25 Robert Harling's much-produced, New South comic soap opera, about the good ol' gals who gather for gossip and perms at Truvy's Beauty Salon.

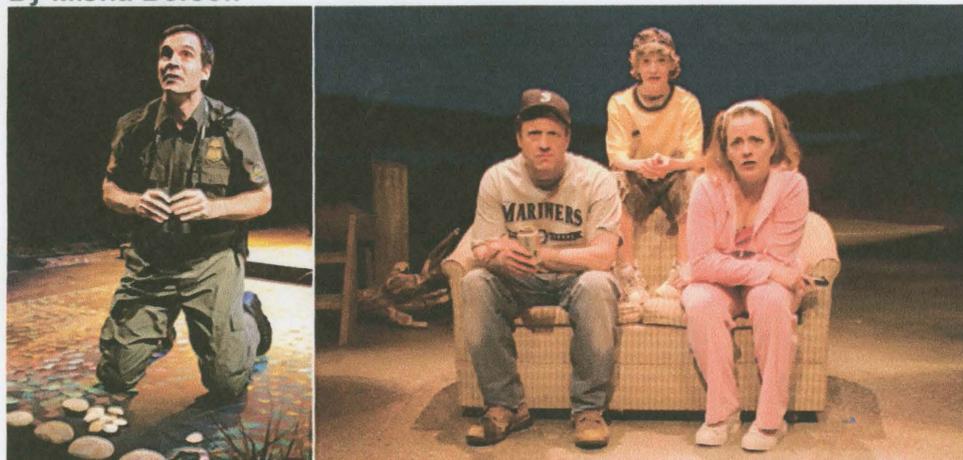
Continued on 26 >



A Novel Connection

Seattle's Book-It Rep has a symbiotic relationship with the Northwest scribes in its own backyard

By Misha Berson



From left: Patrick Allcorn in *Border Songs* by Jim Lynch, directed by David Quicksall (photo by Alan Alabastro); Gordon Carpenter, Kellan Larson and Shelley Reynolds in *The Highest Tide*, also by Lynch, adapted and directed by Jane Jones (photo by Erick Stuhaug)

Over nearly 25 years, **Book-It Repertory Theatre** has dramatized enough classic works of fiction to fill a standard English Lit 101 syllabus several times over. They've converted Melville's *Moby-Dick* into prime stage fare. Likewise Mark Twain's *Adventures of Huckleberry Finn* and Edith Wharton's *The House of Mirth*. Add *Howards End* by E.M. Forster, Leo Tolstoy's *Anna Karenina* and nearly the entire Jane Austen canon, from *Pride and Prejudice* to *Persuasion*.

But in recent years, this ambitious Seattle company has also specialized in contemporary novels displayed in the "local authors" or "bestsellers" sections of area bookstores. And an unusual, mutually rewarding rapport has developed between Book-It and the Northwest scribes whose books the literary-minded troupe is regularly and stylishly adapting for a growing audience.

"We've been told that a local novelist hasn't really made it yet until they've been 'Book-It-ed,'" declares Jane Jones, co-artistic director of the company, along with Myra Platt. "It used to be that we had to knock on a writer's door and convince them and their agent to let us adapt a novel. Now some are coming to us."

No writer in the region has received the Book-It treatment more often than **Jim Lynch**. A former journalist who is based in Olympia, Wash., Lynch's three eco-conscious novels are rooted in the Northwest, but have earned national praise and readership. And all have been brought to the stage by the company. The latest is Lynch's much-praised 2012 tome *Truth Like the Sun*, which revisits the 1962 Seattle World's Fair and traces its future civic impact on local politics and culture. Book-It's version (in an adaptation by Jones and her writer-actor husband Kevin McKeon) premieres at Seattle's **Center House Theatre** this month. The run continues through May 18.

Lynch acknowledges he felt "a little trepidation" the first time Book-It asked for theatrical rights to his novel *The Highest Tide*, a coming-of-age fable about a precocious 13-year-old amateur biologist who makes an alarming scientific discovery in Puget Sound. "I had never seen Book-It's work before," he recalls, "but Jane and I met for coffee and she was so gracious and charming. She won me over in about 15 seconds."

Lynch had no interest in scripting *The Highest Tide*, which debuted successfully in 2008. "I just put it in their hands and hoped for the best," he concedes. "When I saw a rehearsal later, I immediately felt flattered that so many good actors were doing the characters justice."

Other prominent novelists report similar experiences with Book-It—initial skepticism, then relief and gratification. Examples of writers who have delighted in the page-to-stage transformation include Western Washington-based **Ivan Doig**, with his sprawling Montana novel *Prairie Nocturne*; Bainbridge Island's David Guterson, with his widely read World War II-era story *Snow Falling on Cedars*; **Stephanie Kallos**, with her Seattle-centered tale *Broken for You*; and Spokane, Wash., resident **Jess Walter**, whose satirical take on America's imploding suburban middle class in *The Financial Lives of Poets* was a recent standout.

Book-It's body of work with Northwest ties invites audiences onto familiar geographic and cultural terrain. Along with plenty of rain, dominant high-tech and airplane industries, a café or coffee roaster on every corner, and one of the highest rates of book-buying in the country, Seattle and environs have an evolving literary and theatrical culture which both mirrors and departs from the rest of the nation.

The company is providing a kind of theatrical panorama of local history and concerns via the prose of some of the area's most popular, most eloquent chroniclers. The company also still tackles Western-lit classics, most recently Mary Shelley's *Frankenstein*, as well as books by living authors from other parts of the country, like Wally Lamb (*She's Come Undone*) and Michael Chabon (the upcoming *The Amazing Adventures of Cavalier & Clay*). But there is a special sense of occasion and connection when the backdrop of the story is your own backyard—a yard that extends from Washington to Idaho to Oregon, and, in a stretch, way north to Alaska.

While granting a midsize non-profit theatre production rights isn't a big payday for novelists, to say the least, many appreciate the Book-It treatment as a refreshing contrast to their dealings with Hollywood producers. "The shows are a sweet little treat compared to the manic-depressive nature of trying to get a film or TV series made," declares Lynch, whose second book, *Border Songs*, set along the northwestern U.S.–Canada border, was faithfully staged by Book-It. A planned TV series based on the novel, on the other hand, once seemed to be on track but was suddenly cancelled.

Authors also don't have to fret about the theatre altering an ending, or making other major changes in their story. "A writer knows right away that the mission of the Book-It folks is to recreate the themes and ideas and characters of his book," says Garth Stein, a Seattleite whose international best-seller *The Art of Racing in the Rain* inspired one of the company's biggest box-office hits. "Yes, they may change and modify and adapt as necessary. But they are always doing so with the goal of representing the book faithfully to a theatrical audience. And that purity of intention really shines through." "Purity of intention" was a credo for Book-It when a collective of literature-loving theatre artists, including Jones, established the company in 1990. At first they performed strictly verbatim versions of short stories, including in the script all the "he said's" and "she said's," and every line of exposition and description.

Back in the early '90s, this critic found Book-It's stubborn and absolute fidelity to the original text, and its refusal to weed out verbiage extraneous to live theatre, sometimes cumbersome, often distracting and, as even Jones now admits, occasionally ponderous.

But the dynamic dedication to actor-centered theatre gleaned from top-shelf prose could also be inspired. And Book-It's commitment to using drama as a catalyst for literacy by taking shows to libraries, schools and community centers has been a laudable community service. "Part of our mission has always been to get people to read more," notes Jones.

Novelist Guterson considers Book-It productions especially useful to students who are trying to get a handle on what they've been made to read by teachers. "The Book-It experience can make a text more accessible for them—open the door, so to speak, to the written word," he allows. "Of course it can work the other way, too, wherein one's experience of the text is broadened by seeing the play based on it. The two are symbiotic, enhancing one another."

Early on, short stories by Chekhov, Eudora Welty and O. Henry shared the same bills with prose works by leading Northwest authors like Raymond Carver and Tess Gallagher, as well as Nicholson Baker, Pam Houston and others. But it wasn't until Book-It began tackling entire novels, and by necessity cutting and tailoring a text to fit into a roughly three-hour stage format, that the company came into its own artistically. There were fumbles. Book-It's first adaptation of a full-length book by a Seattle writer, Jonathan Raban's *Waxwings*, stayed true to the published story about a rapidly changing city caught up in the Internet boom, but struggled to convey the novel's keen sense of people and place, and its ironic wit.

But as Book-It widened its pool of like-minded actors, writers and directors, and refined its scripting techniques, the work became more organic and consistent, the reviews more enthused, the audiences larger.

The first Book-It rule of adaptation, relates frequent adapter-director Platt, is "preserving the author's voice." Not an easy task, points out McKeon, who also crafted the script for *Truth Like the Sun* and *Snow Falling on Cedars*. "I have to be the most egregious editor on the face of the planet. There has to be a dispassionate disconnection with the material so I can cut what's necessary and streamline the story."

In McKeon's script based on the Guterson book, he ditched other plot elements to focus tightly on the trial of an Asian man accused of murdering a fellow fisherman, and a poignant interracial romance cut short by the U.S. government's removal and internment of Japanese Americans during World War II. The art of placing prose narration in the mouths of stage characters is also critical to the process. According to Jones, "It's all a matter of choosing the right point of view."

Which third-person observations, opinions and lines of description in the authorial voice will be retained, to enrich the theatricality and preserve the texture of the prose? Which characters should deliver them? In a sense, McKeon says, "We have to turn everyone onstage into the storyteller."

It can be disconcerting, at first, to hear a character "thinking out loud," but it mostly works—and it can create an interesting dialectic between what people are thinking to themselves and saying to others.

Spoken narration "can also be incredibly liberating, because you can change an environment without changing the set," says McKeon.

Jones likes to call the novel being adapted "the bible" and the script itself "the operating manual." And while local authors are accessible enough to participate in that transformation, most decline the invitation. Some will make suggestions or offer information at the start of the process. Stein, for instance, brought cast members of *The Art of Racing in the Rain* to a local speedway his central character, a racecar driver, would have frequented. And he encouraged them to go out for a spin in a souped-up vehicle.

Others simply leave "the bible" in the care of the stage folk. "After I sat in during casting sessions, where I could tell immediately that [adapter-director] Laura Ferri had a keen and insightful understanding of the characters and the story, I stayed away completely and didn't come back until opening night," says Stephanie Kallos, a fan of Book-It's interpretation of her Seattle-based novel *Broken for You*.

For Lynch, Book-It adaptations tend to accentuate the comic elements of a novel. "They've got a lot of very clever gimmicks and techniques for highlighting the humor and suggesting things indirectly." In *The Highest Tide*, for instance, the giant squid in the novel wasn't some "cheesy prop" (as Lynch feared). Instead you never saw the creature, just the actors' expressions of awe, amazement and fear as they beheld it for the first

time.

Writers don't grant rights to Book-It for the money, of course. But the company's productions can result in more local exposure for a book and an uptick in sales, as well as joint promotional activities—readings, book-signings, media coverage—during a run. "It's impossible for me to gauge how much it's helped my book sales," comments Lynch. "It's almost like Book-It is a third release of my books—it comes out in hardback, then paperback, then Book-It does it. That gives it a little extra energy a year or so after publication."

But when Lynch attends a Book-It premiere, of an adaptation of his own book or others by Northwest writers (they tend to turn out to cheer each other on), he isn't thinking royalties. "We're nervously watching, awkwardly laughing at our own lines and re-exploring what we did in the first place. But what these shows do amazingly well for everyone in the audience is remind you what you love about books. That's a unique service for writers."

Seattle-based critic Misha Berson is a regular contributor to this magazine.

0 Comments TCG

 Login ▾

Sort by Newest ▾

Share  Favorite 



Start the discussion...

Be the first to comment.

ALSO ON TCG

WHAT'S THIS?

American Theatre – October 2013

5 comments • 6 months ago

 Modris — It was wonderful—to see the young lovers have two other Juliettes and two other Romeos who completely and ...

American Theatre – December 2013

2 comments • 4 months ago

 Paul — Thanks, Bob, glad you enjoyed the article. From what I gather, Laurette Taylor really did have a rough go of it, ...

American Theatre – September 2013

1 comment • 6 months ago

 Ginny Reed — 1,000 x yes ! Two shining minds in jewel forms. Bay Area treasures.

American Theatre – June 2013

2 comments • 9 months ago

 kmimi — My husband and I consume a lot of theatre. Strata was on a whole different level; almost addictive. In fact, we did it ...

 Subscribe  Add Disqus to your site

blog comments powered by Disqus
View our [comments policy](#)

From: carol doig <cddoig@comcast.net>
Subject: **Re: American Theatre Magazine article just came out**
Date: March 28, 2014 4:47:20 PM PDT
To: "Patricia Britton" <Patricia@book-it.org>



Hey there, Patricia--Mucho thanks for passing along Misha's piece, and big congrats to her and Book-It. You both deserved the attention, bouquets worth.

The really quite delightful visit with Frankenstein was my pleasure, glad to see not only the beast but the Book-It beauties, you, Myra, Jane. Wondered after you mentioned Jim Lynch's Truth Like the Sun whether my half Seattle, half Montana novel Mountain Time might ever be something you whiz adapters might consider. Just a thought, maybe to be pursued sometime? Meantime, Carol is recovered, and we're perking along much as usual. Great fun to see you the other night, thanks for keeping me on your dance card.

Best,
Ivan

On Mar 28, 2014, at 3:02 PM, Patricia Britton wrote:

Dear Ivan and Carol,

Thanks again for speaking with Misha Berson for this article. You have a nice mention in it – click on the link to take a gander:<http://www.tcg.org/publications/at/issue/featuredstory.cfm?story=5&indexID=43> We are, of course, over the moon that we got this national coverage. So cool!

Also, thank you, Ivan, for coming to see Frankenstein. I hope you are feeling better, Carol.

XOXO
Patricia

Patricia Britton
Director of Marketing & Communications

Book-It Repertory Theatre
"Literature, meet Theatre."
206.216.0877, ext 10 | www.book-it.org

~~Sunday~~ - 2 p.m.
Feb. 16, 23
Mar 2, 9

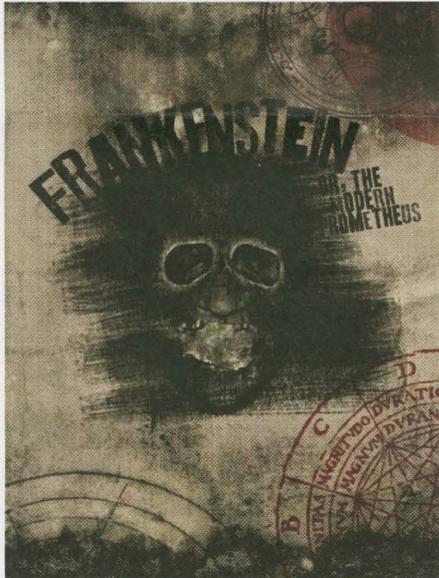
Dear Ivan and Carol,

You and a guest are cordially invited to join us for the Opening Night performance and post-show celebration of **BOOK-IT REPERTORY THEATRE'S**

FRANKENSTEIN; OR, THE MODERN PROMETHEUS

by **Mary Wollstonecraft Shelley**

Adapted and Directed by **David Quicksall**



Opening Night: Saturday, February 15, 7:30pm

the show runs February 12 – March 9
in the Center Theatre at the Armory

TO RESERVE your VIP seats, please **RSVP to me at the number below or reply to this email by February 12, 2014.**

Seating is limited and ticket reservations are filled on a first-come, first served basis.

- *This invitation is non-transferable.*
- The theatre will be overbooked to ensure a full house for our opening performance.
- **Tickets will be available at the will call window at the Center Theatre after 6:30pm on February 15.**
- **There is no late seating at Book-It.**

Gothic thriller, passionate romance, and cautionary tale rolled into one, Mary Shelley's seminal horror story of an obsessed young scientist and his monstrous creation has become a world-wide cultural icon. Get more details by [clicking here](#).

THE CAST FEATURES **Connor Toms** as Victor Frankenstein and **Jim Hamerlinck** as the Creature. They are joined by Ian Bond, Jack Fleischmann, Bill Johns, Frank Lawler, Heather Persinger, Sascha Streckel, Parker Matthews, and Zach Simonson.

Please plan to join us Saturday, February 15 at 7:30pm at the Center Theatre

(illustration and graphic design by Shannon Erickson)

Patricia Britton, Marketing and Communications Director

Book-It Repertory Theatre

(206) 216-0877, ext. 10

patricia@book-it.org

3/9/12

Dear Ivan -

You were so wonderful to give signed copies of Prairie Nocturne to the cast and crew of the show! It was such a joy and pleasure to get to know you and Carol. Thank you so very much. We are very proud of the production and can't thank you enough for taking the chance on Book-It!

Your signed copy for me will have a place of honor on my bookshelf!

Thank you so much and I hope to see you at our next production -

Fondly,
Charlotte

The Seattle Times

YOUR

SATURDAY

Tale of race, dreams in '20s Montana sings

THEATER REVIEW |

BY MISHA BERSON
Seattle Times theater critic

Any faithful adaptation of the Ivan Doig novel "Prairie Nocturne" should give us a sense of the big sky country Seattle novelist (and Montana native) Doig writes of so poetically, astutely and fondly.

And when the book's character Monty Rathbun sings, we should hear a resounding voice "as deep as a bronze bell."

Both things are achieved in Book-It Repertory Theatre's world-premiere dramatization of "Prairie Nocturne."

Adapter Elena Hartwell has her work cut out for her, harnessing an eventful yarn that spans so much time and territory, into an evening of theater. Though unwieldy at times, her script excels at retaining the book's language and the spirit of Doig's land and people.

Moreover, actor Geoffery Simmons persuades us, when after a big buildup he launches into an African-American spiritual, that Monty has a future on the world concert stage.

A potent singer, Simmons is also a charismatic actor who gives credence to the dramatic physical and emotional changes Monty undergoes, as a black man living in lily-white 1920s Montana.

Laura Ferri's staging of "Prairie Nocturne" prospers also from Myra Platt's gutsy, intelligent account of Susan, the strict and sensuous Helena voice teacher who dedicates herself to coaching Monty — even when it imperils them both.

Doig's 300-plus-page yarn packs in a great deal of incident and exposition, including the eventful back stories of Monty, Susan and Wes Williamson (Shawn Belyea) — a third key figure who is a wealthy rancher on the rolling Rocky Mountain Front where the story is set.

We get a too-fuzzy picture of the past love affair of Wes and Susan which ended before they team up to groom Monty for a singing career.

The affair was depicted in



ALAN ALABASTRO

Susan (Myra Platt) and Monty (Geoffery Simmons) in Book-It's adaptation of "Prairie Nocturne."

ADDITIONAL PERFORMANCES

'Prairie Nocturne'

By Ivan Doig, adapted by Elena Hartwell. A Book-It Repertory Theatre production, through March 4 at Center House Theatre, Seattle Center; \$22-\$44 (206-216-0833 or www.book-it.org).

detail in "Dancing at the Rascal Fair," an earlier Doig novel that also delves more into the lives of Scottish immigrant schoolteacher Angus McCaskill and his wife, Adair (excellent Clark Sanford and Walayn Sharples). Here they play smaller roles as Susan's surrogate family.

Doig counterbalances the forces of progressive thought in this rural community, as exemplified by Angus, Wes and Susan, with the narrow minds and racist brutality of the local Ku Klux Klan. (Yes, the Klan was in Montana.)

As they move to remote outposts, Susan and Monty are at risk for merely fraternizing. And as their relationship develops, it's telling that attitudes toward racial mingling are nearly as threatening in New York City, where Monty flees for safety.

As the plot keeps a-boiling, the 2 1/2 hour show stays engrossing — due, in part, to a rich threading of live music that tells its own story of the American West.

Under the musical direction of Theresa Holmes, the cast performs African-Ameri-

can gospel tunes (sung by Simmons and Faith Russell, who shines as Monty's mother); snippets of Chopin (expertly played on piano by Platt); Scottish airs; American folk tunes.

Some songs are traditional; others have original lyrics by Doig, music by Platt and Holmes. All sound authentic.

At times, all the exposition does slow things down and confuse matters a bit. In the end, Hartnell's script rushes to pile everything in, as the story slants into melodrama and sentimentality. But, hey, if this were a 1930s Hollywood romance, wouldn't we root for the Katharine Hepburn and Paul Robeson characters to get together?

Also, Wes gets shorter shrift overall, and in Act 2 Belyea suffers for it.

Refinement is in order, but "Prairie Nocturne" ranks as another stirring example of Book-It's mission to make Western American literature sing onstage. And it gives a promising young actor-singer a chance to show what he's capable of.

SHOW TIMES

Dates and times are subject to change. Ticket prices vary by location. Call ahead to confirm.

Admiral Theater 206-938-3456
2343 California Ave. S., Seattle
...Tintin (PG) 3:45, 9.
Muppets (PG) 1:30, 6:40.
Sherlock Holmes 2 (PG-13) 1:15, 3:50, 6:30.
Young Adult (R) 9:05 p.m.

Alderwood Mall 16 425-921-2980
18601 33rd Ave. W., Lynnwood
...Tintin (PG) 12:20 p.m.
Artist (PG-13) 11:40 a.m., 2:25, 5:10, 8, 10:45.
Beauty...Beast 3D (G) 9:50 a.m., 12:10, 2:30, 4:40, 6:50.
Chronicle (PG-13) 11 a.m., 1:40, 3:55, 6:30, 8:50, 11:15.
Descendants (R) 10:15 a.m., 1:10, 3:50, 6:40, 10:05.
Ghost Rider 2 (PG-13) 11:20 a.m., 2, 4:30, 7:30, 10; (3D) 10:30 a.m., 1, 3:30, 6, 8:30, 11.
Journey 2 (PG) 10:50 a.m., 3:40, 6:20, 8:45, 11:10; (3D) 10:20 a.m., 12:50, 1:20, 3:10, 5:40, 8:20, 10:50.
M:I 4 (PG-13) 9:20 p.m.

One for the Money (PG-13) 10:05 a.m., 12:35, 2:50, 5:20, 7:40, 9:55.
Red Tails (PG-13) 10:40 a.m., 10:20.
Safe House (R) 11:10 a.m., 1:30, 2:10, 4:10, 5, 7, 7:50, 9:50, 10:40.
This Means War (R) 10 a.m., 11:30 a.m., 12:30, 2:20, 3, 4:50, 5:30, 7:20, 8:10, 9:40, 10:30.
Underworld 4 (R) 9:55 a.m., 2:55, 5:15, 7:55, 10:10.
Woman in Black (PG-13) 10:10 a.m., 12:40, 3:20, 5:50, 8:30, 10:55.

Alderwood 7 425-776-3535
3501 184th St. S.W., Lynnwood
Big Miracle (PG) 4:40, 6:45, 9:30.
The Grey (R) 12:50, 3:40, 7:40, 10:30.
Hugo 3D (PG) 1:10, 4:20, 7:10, 10:20.
Secret World of Arrietty (G) 12:30, 2:50, 5:10, 7:30, 10.
Star Wars: Episode 1 3D (PG) 12:40, 3:50, 7, 10:10.
The Vow (PG-13) 1, 1:30, 3:30, 4:30, 6:30, 7:20, 9:20, 9:50.

Auburn Cinema 17 253-735-6721
1101 Super Mall Way, Auburn
Big Miracle (PG) 6:55, 9:25.
Chronicle (PG-13) 12:35, 2:50, 5, 7:35, 10.
Descendants (R) 1, 4:15, 7:05, 9:55.
Ghost Rider 2 (PG-13) 12:15, 5:15, 10:15; (3D) 1:10, 2:45, 4:20, 7, 7:45, 9:30.
The Grey (R) 1:35, 4:45, 7:25, 10:05.
Hugo 3D (PG) 12:25 p.m.
Journey 2 (PG) 12:40, 3:40, 6:10, 8:50; (3D) 1:45, 4:35, 7:15, 9:40.
One for the Money (PG-13) 3:45, 9.
Safe House (R) 12:30, 1:30, 3:30, 4:40, 6:40, 7:40, 9:20, 10:20.
Secret World of Arrietty (G) 1:50, 4:25, 7:10, 9:35.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:15, 9:15.
This Means War (R) 1:20, 4:10, 7:20, 9:50.
Underworld 4 (R) 12:50, 6:20.
The Vow (PG-13) 1:40, 3:20, 4:30, 6:30, 7:30, 9:10, 10:10.
Woman in Black (PG-13) 1:25, 4:05, 6:35, 9:05.

Bainbridge Cinemas 206-855-8173
403 N. Madison Ave., Bainbridge Island
Descendants (R) 7, 9:20.
Journey 2 (PG) 12:55, 3:20, 6:55, 9.
Safe House (R) 1:15, 3:40, 6:50, 9:15.
This Means War (R) 1:05, 3:35, 6:45, 8:45.
The Vow (PG-13) 1, 3:15, 7:05, 9:10.

Bella Bottega 11 425-556-9323
8890 N.E. 161st Ave., Redmond
Big Miracle (PG) 11:25 a.m., 2, 4:30, 7:05, 9:35.
Chronicle (PG-13) 12:10, 2:25, 5:05, 8, 10:05.
Ghost Rider 2 3D (PG-13) 11:40 a.m., 2:10, 4:50, 7:40, 10:15.
The Grey (R) 12:50, 6:30.
Hugo 3D (PG) 6:50 p.m.
Journey 2 (PG) 2:20 p.m.
Journey 2 3D (PG) noon, 5, 7:50, 10:10.
M:I 4 (PG-13) 9:40 p.m.
Safe House (R) 12:30, 4, 7:10, 9:55.
Secret World of Arrietty (G) 11:30 a.m. 1:50, 4:20, 7:20, 9:50.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:40, 9:45.
This Means War (R) 1:30, 4:10, 7, 9:45.
The Vow (PG-13) 11:50 a.m., 2:15, 7:30, 10.
Woman in Black (PG-13) 3:40, 9:20.

Big Picture Redmond (21 and over) 425-741-1666
7411 166th Ave. NE, Redmond
Descendants (R) 6, 8:30.

Big Picture Seattle (21 and over) 2505 1st Ave., Seattle
Safe House (R) 3:30, 6, 8:30.

Central Cinema 1411 21st Ave., Seattle
Breakfast at Tiffany's (R) 12:30, 3:00, 5:30, 8:00, 10:30 p.m.
They Live (R) 9:30 p.m.

Century Federal 2001 S. Commons, Seattle
Big Miracle (PG) 11:25 a.m., 2, 4:30, 7:05, 9:35.
Chronicle (PG-13) 12:10, 2:25, 5:05, 8, 10:05.
Ghost Rider 2 (PG-13) 11:35 a.m., 2:10, 4:50, 7:40, 10:15.
The Grey (R) 12:50, 6:30.
Hugo 3D (PG) 6:50 p.m.
Journey 2 (PG) 2:20 p.m.
Journey 2 3D (PG) noon, 5, 7:50, 10:10.
M:I 4 (PG-13) 9:40 p.m.
Safe House (R) 12:30, 4, 7:10, 9:55.
Secret World of Arrietty (G) 11:30 a.m. 1:50, 4:20, 7:20, 9:50.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:40, 9:45.
This Means War (R) 1:30, 4:10, 7, 9:45.
The Vow (PG-13) 11:50 a.m., 2:15, 7:30, 10.
Woman in Black (PG-13) 3:40, 9:20.

Underworld 4 3D (R) 12:50, 3:10, 5:40, 8:10, 10:25.
The Vow (PG-13) 11:40 a.m., 12:20, 2:50, 4:40, 5:20, 7:10, 7:50, 10:20; (open captioned) 2:10, 9:40.
Woman in Black (PG-13) 2:40, 5, 8, 20, 10:45.

Factoria 425-641-9206
3505 Factoria Blvd. S.E., Bellevue
...Tintin (PG) 10:20 a.m., 1, 4:10, 7.
Artist (PG-13) 10:40 a.m., 1:20, 4:30, 7:10, 9:45.
Ghost Rider 2 (PG-13) 10:10 a.m., 12:45, 3:10, 5:40, 8:10, 10:35.
The Grey (R) 9:35 p.m.
Journey 2 (PG) 9:45 a.m., 12:15, 2:40, 5:10, 7:40, 10:10.
Safe House (R) 10:25 a.m., 1:15, 4:20, 7:20, 10:05.
Secret World of Arrietty (G) 9:35 a.m., 12:05, 2:30, 5, 7:30, 9:55.
This Means War (R) 10 a.m., 12:30, 3, 5:30, 8, 10:30.
The Vow (PG-13) 9:50 a.m., 12:20, 2:50, 5:20, 7:50, 10:25.

Gateway 253-946-9224
2501 Gateway Center Blvd. S., Federal Way
...Tintin (PG) 12:10, 5:10, 10:10; (3D) 2:40, 7:40.
...Chipmunks 3 (G) 12:05, 2:20, 4:35, 7:10, 9:35.
Arthur Christmas (PG) 12:20, 5:20, 10:10; (3D) 2:50, 7:50.
Breaking Dawn - Part 1 (PG-13) 4, 9:00.
Darkest Hour (PG-13) 2:35 p.m.; 7:05, 9:30.
Happy Feet 2 (PG) 12:15, 4:50.
Jack and Jill (PG) 12:40, 6:50.
Muppets (PG) 11:55 a.m., 2:30, 5:10, 7:45.
Puss in Boots (PG) 12:30, 2:50, 5:10, 7:30, 9:50.
Sherlock Holmes 2 (PG-13) 12:15, 2:45, 5:15, 7:45, 10:15.
Young Adult (R) 5:15, 9:55.

Grand Illusion 206-461-1403
1403 N.E. 50th St., Seattle
Frankenhooker (R) 11 p.m.
Trouble With Harry (NR)

Guild 45th 2115 N. 45th St., Seattle
Descendants (R) 1:30, 4:15, 7:00, 9:45.
Iron Lady (PG-13) 2:15, 5:00, 7:45, 10:30.

Harvard Exit 807 E. Roy St., Seattle
Albert Nobbs (R) 11 p.m.
Artist (PG-13) 2:10, 5:00, 7:50, 10:40.

IMAX: Pacific Science Center 200 Second Ave., Seattle
...Tintin 3D (PG) 12:10, 5:10, 10:10; (3D) 2:40, 7:40.
Journey 2 3D (PG) 12:40, 3:40, 6:10, 8:50; (3D) 1:45, 4:35, 7:15, 9:40.
M:I 4 (PG-13) 9:20 p.m.
Rocky Mountain Express (PG) 12:30, 2:50, 5:10, 7:30, 9:50.
Sea Rex 3D 2:15, 3:30, 5:45, 8:00.
Tornado AL (PG) 12:30, 2:50, 5:10, 7:30, 9:50.

iPic Theater Redmond (21 and over) 16451 N. 164th St., Redmond
Girl... D (PG-13) 9:45.
Ghost Rider 2 (PG-13) 11:35 a.m., 2:10, 4:50, 7:40, 10:15.
The Grey (R) 12:50, 6:30.
Hugo 3D (PG) 6:50 p.m.
Journey 2 (PG) 2:20 p.m.
Journey 2 3D (PG) noon, 5, 7:50, 10:10.
M:I 4 (PG-13) 9:40 p.m.
Safe House (R) 12:30, 4, 7:10, 9:55.
Secret World of Arrietty (G) 11:30 a.m. 1:50, 4:20, 7:20, 9:50.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:40, 9:45.
This Means War (R) 1:30, 4:10, 7, 9:45.
The Vow (PG-13) 11:50 a.m., 2:15, 7:30, 10.
Woman in Black (PG-13) 3:40, 9:20.

IMAX: Pacific Science Center 200 Second Ave., Seattle
...Tintin 3D (PG) 12:10, 5:10, 10:10; (3D) 2:40, 7:40.
Journey 2 3D (PG) 12:40, 3:40, 6:10, 8:50; (3D) 1:45, 4:35, 7:15, 9:40.
M:I 4 (PG-13) 9:20 p.m.
Rocky Mountain Express (PG) 12:30, 2:50, 5:10, 7:30, 9:50.
Sea Rex 3D 2:15, 3:30, 5:45, 8:00.
Tornado AL (PG) 12:30, 2:50, 5:10, 7:30, 9:50.

iPic Theater Redmond (21 and over) 16451 N. 164th St., Redmond
Girl... D (PG-13) 9:45.
Ghost Rider 2 (PG-13) 11:35 a.m., 2:10, 4:50, 7:40, 10:15.
The Grey (R) 12:50, 6:30.
Hugo 3D (PG) 6:50 p.m.
Journey 2 (PG) 2:20 p.m.
Journey 2 3D (PG) noon, 5, 7:50, 10:10.
M:I 4 (PG-13) 9:40 p.m.
Safe House (R) 12:30, 4, 7:10, 9:55.
Secret World of Arrietty (G) 11:30 a.m. 1:50, 4:20, 7:20, 9:50.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:40, 9:45.
This Means War (R) 1:30, 4:10, 7, 9:45.
The Vow (PG-13) 11:50 a.m., 2:15, 7:30, 10.
Woman in Black (PG-13) 3:40, 9:20.

Big Picture Redmond (21 and over) 425-741-1666
7411 166th Ave. NE, Redmond
Descendants (R) 6, 8:30.

Big Picture Seattle (21 and over) 2505 1st Ave., Seattle
Safe House (R) 3:30, 6, 8:30.

Extremely Loud... (PG-13) 12:50, 3:50, 6:40.
Hugo 3D (PG) 12:20, 3:10, 6:10, 9, 10:10.
Iron Lady (PG-13) 12:30, 3:20, 6:10, 9:10.
Journey 2 (PG) 1:20, 6:30; (3D) 4:30, 7:15, 9:35.
Man on a Ledge (PG-13) 9:30.
M:I 4 (PG-13) 7:25, 10:15.
Thin Ice (R) 2, 4:50, 7:40.
This Means War (R) noon, 3, 4:40, 5:25, 7:10, 7:55.
Underworld 4 (R) 3:40, 6:10, 8:40, 11:10.
The Vow (PG-13) 12:20, 2:50, 4:40, 5:20, 7:10, 7:50, 10:20.
Woman in Black (PG-13) 2:40, 5, 8, 20, 10:45.

Metro Cinema 4500 N. 45th St., Seattle
Chronicle (PG-13) 11 a.m., 1:40, 3:55, 6:30, 8:50, 11:15.
A Dangerous Mind (PG-13) 10:15 a.m., 1:10, 3:50, 6:40, 10:05.
Ghost Rider 2 (PG-13) 11:20 a.m., 2, 4:30, 7:30, 10; (3D) 10:30 a.m., 1, 3:30, 6, 8:30, 11.
Journey 2 (PG) 10:50 a.m., 3:40, 6:20, 8:45, 11:10; (3D) 10:20 a.m., 12:50, 1:20, 3:10, 5:40, 8:20, 10:50.
M:I 4 (PG-13) 9:20 p.m.

One for the Money (PG-13) 10:05 a.m., 12:35, 2:50, 5:20, 7:40, 9:55.
Red Tails (PG-13) 10:40 a.m., 10:20.
Safe House (R) 11:10 a.m., 1:30, 2:10, 4:10, 5, 7, 7:50, 9:50, 10:40.
This Means War (R) 10 a.m., 11:30 a.m., 12:30, 2:20, 3, 4:50, 5:30, 7:20, 8:10, 9:40, 10:30.
Underworld 4 (R) 9:55 a.m., 2:55, 5:15, 7:55, 10:10.
Woman in Black (PG-13) 10:10 a.m., 12:40, 3:20, 5:50, 8:30, 10:55.

Alderwood 7 425-776-3535
3501 184th St. S.W., Lynnwood
Big Miracle (PG) 4:40, 6:45, 9:30.
The Grey (R) 12:50, 3:40, 7:40, 10:30.
Hugo 3D (PG) 1:10, 4:20, 7:10, 10:20.
Secret World of Arrietty (G) 12:30, 2:50, 5:10, 7:30, 10.
Star Wars: Episode 1 3D (PG) 12:40, 3:50, 7, 10:10.
The Vow (PG-13) 1, 1:30, 3:30, 4:30, 6:30, 7:20, 9:20, 9:50.

Auburn Cinema 17 253-735-6721
1101 Super Mall Way, Auburn
Big Miracle (PG) 6:55, 9:25.
Chronicle (PG-13) 12:35, 2:50, 5, 7:35, 10.
Descendants (R) 1, 4:15, 7:05, 9:55.
Ghost Rider 2 (PG-13) 12:15, 5:15, 10:15; (3D) 1:10, 2:45, 4:20, 7, 7:45, 9:30.
The Grey (R) 1:35, 4:45, 7:25, 10:05.
Hugo 3D (PG) 12:25 p.m.
Journey 2 (PG) 12:40, 3:40, 6:10, 8:50; (3D) 1:45, 4:35, 7:15, 9:40.
One for the Money (PG-13) 3:45, 9.
Safe House (R) 12:30, 1:30, 3:30, 4:40, 6:40, 7:40, 9:20, 10:20.
Secret World of Arrietty (G) 1:50, 4:25, 7:10, 9:35.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:15, 9:15.
This Means War (R) 1:20, 4:10, 7:20, 9:50.
Underworld 4 (R) 12:50, 6:20.
The Vow (PG-13) 1:40, 3:20, 4:30, 6:30, 7:30, 9:10, 10:10.
Woman in Black (PG-13) 1:25, 4:05, 6:35, 9:05.

Bainbridge Cinemas 206-855-8173
403 N. Madison Ave., Bainbridge Island
Descendants (R) 7, 9:20.
Journey 2 (PG) 12:55, 3:20, 6:55, 9.
Safe House (R) 1:15, 3:40, 6:50, 9:15.
This Means War (R) 1:05, 3:35, 6:45, 8:45.
The Vow (PG-13) 1, 3:15, 7:05, 9:10.

Bella Bottega 11 425-556-9323
8890 N.E. 161st Ave., Redmond
Big Miracle (PG) 11:25 a.m., 2, 4:30, 7:05, 9:35.
Chronicle (PG-13) 12:10, 2:25, 5:05, 8, 10:05.
Ghost Rider 2 3D (PG-13) 11:40 a.m., 2:10, 4:50, 7:40, 10:15.
The Grey (R) 12:50, 6:30.
Hugo 3D (PG) 6:50 p.m.
Journey 2 (PG) 2:20 p.m.
Journey 2 3D (PG) noon, 5, 7:50, 10:10.
M:I 4 (PG-13) 9:40 p.m.
Safe House (R) 12:30, 4, 7:10, 9:55.
Secret World of Arrietty (G) 11:30 a.m. 1:50, 4:20, 7:20, 9:50.
Star Wars: Episode 1 3D (PG) 12:20, 3:15, 6:40, 9:45.
This Means War (R) 1:30, 4:10, 7, 9:45.
The Vow (PG-13) 11:50 a.m., 2:15, 7:30, 10.
Woman in Black (PG-13) 3:40, 9:20.

Big Picture Redmond (21 and over) 425-741-1666
7411 166th Ave. NE, Redmond
Descendants (R) 6, 8:30.

Big Picture Seattle (21 and over) 2505 1st Ave., Seattle
Safe House (R) 3:30, 6, 8:30.

From: carol doig <cddoig@comcast.net>
Subject: Misha, hurrah!
Date: February 18, 2012 1:53:46 PM PST
To: Britton Patricia <patricia@book-it.org>



Patricia, hi--Congrats to all hands for the S. Times review. Hugely deserved. May the dazzled theatre-going population flock in.

It turns out we have a couple of dear friends who can flock in with Carol me, although we hadn't thought they were available, on closing night. Can we beg another foursome of tickets for March 4? The other couple are the writer David Laskin (The Children's Blizzard, great book) and his wife, UW law prof Kate O'Neill.

Last topic: I'll have the cast's books signed by the end of this weekend, and when you get a chance we can talk about picking 'em up and distributing. When would be best for the cast to receive them--final night? before? You're the expert.

Brrr, it's cold and windy today. Maybe you ought to go to Montana where it's warm.

Best,

Ivan

From: patricia@book-it.org
Subject: **Re: Carol is OK, believe it or not**
Date: February 12, 2012 11:59:55 AM PST
To: carol doig <cddoig@comcast.net>

Ivan and Carol-- I am so relieved and have passed your note on to Myra and Jane, et al. Stellman and I were amazed at your composure, Ivan; and Carol, you certainly regained your sense of humor quickly--even before your sense of balance! Thank goodness.

so...Looking forward to seeing you both on Wednesday and listening to the book talk. You will be happy to hear that every performance this weekend has been sold out and we're on our way to a great run. Also - the portraits of the characters are finished (our friend, artist Pam Ingalls chooses a production each year to paint) and Angus/Clark Sandford is definitely the star of that show! We did the hang yesterday--you'll see the paintings on our "gallery wall" in the lobby.

Now, I think I will go have a glass of water. You?

With sighs of relief,
Patricia

On 11.02.2012 09:03, carol doig wrote:

Patricia, good morning--

The medical report first: Carol says to tell you she is "not damaged." I'll add that she's back to normal this morning, although abashed--let's face it, peeved--at being the inadvertent center of attention during her episode. We're both hugely grateful to you and Stellman, and Dave and Myra, and all the other concerned members of the cast and company in response to her emergency. The security guard, Lisa, did a great job; she and Carol were chatting away like old buddies by the time we got to the parking garage. Anyway, we regret adding to the drama of the evening but it seems to have come out a helluva lot better than it looked, and we intend to be on better behavior--more water, lighter clothing, less time on our feet--next Wednesday and closing night.

As to the play: please convey to the cast that they have an author pleased to the heavens with how they pulled off the challenge of bringing my pages to life on the stage. I couldn't ask for better; the professionalism of everyone involved gladdens the heart. You all get a curtain call from the audience in this household.

From: Patricia & Stellman <stellman.patricia@gmail.com>
Subject: **Checking in...**
Date: February 11, 2012 5:22:51 PM PST
To: cddoig@comcast.net

Carol and Ivan,

I don't want to be a pest, but the Book-It babe and the cast are all concerned and hoping that Carol is feeling just fine today.

If there is anything we should know or do please contact me. (I would have called, but your number is at my office and I am at home.)

Sending love,

Patricia

206-459-9720

Sent from my NOOK

From: Liz Darhansoff <liz@dvagency.com>
Subject: Re: Book It theater
Date: February 11, 2012 9:21:33 AM PST
To: carol doig <cddoig@comcast.net>

all good. thanks for the report! xx

On Sat, Feb 11, 2012 at 11:18 AM, carol doig <cddoig@comcast.net> wrote:

Liz, hi--

The Book-It production of Prairie Nocturne was a wow, starting off with a theatrical coup at the opening when the actress playing Angel Momma, Monty's mother, not quite of Aretha Franklin amplitude but in that weight class, is picked out alone by the spotlight and belts out "Take a mouthful of stars..." As far as I was concerned, the cast went on from there and hammered up heaven. The theatrical company seems truly grateful to us for letting them take this on and persevering with them for this long. So I'm a happy guy, both as an audience member and the wordsmith seeing my pages so professionally brought to life on the stage.

All for now. Proceeding as usual, on Sweet Thunder. Things at Riverhead seem to be going along okay at the Penguin Group's Red Army-like pace--mass the forces, gradually crunch across the territory--and I'm still knocked out by the cover.

Best,

Ivan

On Feb 9, 2012, at 7:56 AM, Liz Darhansoff wrote:

Hi Ivan, just a note to break a leg at the opening tomorrow night. Love from here, Liz

--

Liz Darhansoff
Darhansoff & Verrill
236 West 26th Street, #802
New York, NY 10001
(917) 305-8946
liz@dvagency.com

--
Liz Darhansoff
Darhansoff & Verrill
236 West 26th Street, #802
New York, NY 10001
(917) 305-8946
liz@dvagency.com

From: carol doig <cddoig@comcast.net>
Subject: Carol is OK, believe it or not
Date: February 11, 2012 7:58:23 AM PST
To: Britton Patricia <patricia@book-it.org>



Patricia, good morning--

The medical report first: Carol says to tell you she is "not damaged." I'll add that she's back to normal this morning, although abashed--let's face it, peeved--at being the inadvertent center of attention during her episode. We're both hugely grateful to you and Stellman, and Dave and Myra, and all the other concerned members of the cast and company in response to her emergency. The security guard, Lisa, did a great job; she and Carol were chatting away like old buddies by the time we got to the parking garage. Anyway, we regret adding to the drama of the evening but it seems to have come out a helluva lot better than it looked, and we intend to be on better behavior--more water, lighter clothing, less time on our feet--next Wednesday and closing night.

As to the play: please convey to the cast that they have an author pleased to the heavens with how they pulled off the challenge of bringing my pages to life on the stage. I couldn't ask for better; the professionalism of everyone involved gladdens the heart. You all get a curtain call from the audience in this household.

Please feel free to call if you have any concerns, or anything relating to Book Club night or whatever. In any case, we'll be coming from 10 Mercer again, this time with Mark and Lou Damborg, and will aim for 6:20. See you then.

All best,

Ivan

p.s. The framed poster is a treasure. We're avid to get it home and up on a wall.

From: carol doig <cddoig@comcast.net>
Subject: **Re: Invitation from Ivan Doig**
Date: February 8, 2012 8:20:04 AM PST
To: "Patricia Britton" <patricia@book-it.org>



Patricia, hi. Thanks for the update on opening night. We'll intend to be there around 7:15. Our guests will add to the luster of the crowd -- Linda Bierds is a MacArthur Genius poet and Sydney Kaplan, UW English prof, is a world-class expert on Katherine Mansfield.

As to book club night, do we simply show up in the lobby at 6:20? And is the box office open or will one of us have to come back out for tickets?

Looking forward to the big show.

Best,
Ivan

On Feb 7, 2012, at 2:35 PM, Patricia Britton wrote:

Hello!

I think we have our emails all fixed here—we did a service provider switchover and it was a little bumpy! Sorry for the bouncebacks.

Here's a long string of messages all to the final information: Jeff and MacKenzie Bezos will not be in attendance on Friday evening. We have a full house and a loooong standby list however, so we ought to have a great turnout: lots of VIPs from the company, funders, artists and Lim Lynch, Stephanie Kallos, and even Garth Stein's mother. Misha Berson had to switch her tickets to Saturday, but we have 6 other reviewers in the house.

We're all looking to the big night! See you then.

Patricia

From: Kate Godman [mailto:kate@book-it.org]
Sent: Tuesday, February 07, 2012 2:06 PM
To: 'Patricia Britton'
Subject: FW: Invitation from Ivan Doig

Would you let Ivan know?

From: Powers, Alice [mailto:apowers@amazon.com]
Sent: Tuesday, February 07, 2012 12:46 PM
To: kategodman@gmail.com
Subject: RE: Invitation from Ivan Doig

Dear Kate,

I hope you don't mind my responding on Jeff's behalf. Although he does read his mail, his schedule doesn't always allow him to personally respond.

From: "Patricia Britton" <patricia@book-it.org>
Subject: FW: Invitation from Ivan Doig
Date: February 7, 2012 2:35:53 PM PST
To: <cddoig@comcast.net>
▶ 1 Attachment, 8.1 KB

Hello!

I think we have our emails all fixed here—we did a service provider switchover and it was a little bumpy! Sorry for the bouncebacks.

Here's a long string of messages all to the final information: Jeff and MacKenzie Bezos will not be in attendance on Friday evening. We have a full house and a loooong standby list however, so we ought to have a great turnout: lots of VIPs from the company, funders, artists and Lim Lynch, Stephanie Kallos, and even Garth Stein's mother. Misha Berson had to switch her tickets to Saturday, but we have 6 other reviewers in the house.

We're all looking to the big night! See you then.

Patricia

From: Kate Godman [mailto:kate@book-it.org]
Sent: Tuesday, February 07, 2012 2:06 PM
To: 'Patricia Britton'
Subject: FW: Invitation from Ivan Doig

Would you let Ivan know?

From: Powers, Alice [mailto:apowers@amazon.com]
Sent: Tuesday, February 07, 2012 12:46 PM
To: kategodman@gmail.com
Subject: RE: Invitation from Ivan Doig

Dear Kate,

I hope you don't mind my responding on Jeff's behalf. Although he does read his mail, his schedule doesn't always allow him to personally respond.

Thank you for the invitation. Jeff and MacKenzie were honored by it. Unfortunately, they must decline because of scheduling constraints..

Thanks again for thinking of them. Best wishes with the event.

Kind regards,
Alice Powers

From: carol doig <cddoig@comcast.net>
Subject: **Re: details and more details from Book-It**
Date: January 29, 2012 1:06:25 PM PST
To: "Patricia Britton" <patricia@book-it.org>



Hi, Patricia. A few details from our end.

Our friends Mark and Lou Damborg will be with us Book Club night, so we'll need four tickets set aside, please. Where shall we show up?

And where will the Feb. 2 tech rehearsal be -- in the theater? If so, how do we get in?

How do we get to KING if we're coming down Aurora from the north?

Lastly, can you provide us a cast list?

See you at the tech rehearsal.

Ivan

On Jan 27, 2012, at 8:14 PM, Patricia Britton wrote:

I am pleased to hear the interview with Jake at the Trib went well – thank you for talking to them – it won't sell tickets per se, but it's for the greater (combined) good!

Ivan and Carol,

As to the interview on Friday with **KING**, I was just about to call to tell you I had arranged noon for the 3rd – if that is too much, I can see if she is available on the 1st. I don't believe that Jane is available that day, but you can probably handle it just fine J. I will ask Marta at KING if that will be okay and let you know—if we do that, do you still want to aim for around lunchtime?

We are definitely on for **February 15**. Our "Ivan Doig Book Club" (that is what I've named the event!) moderator will be Judy Brandon. Judy is a "book club queen", and you may remember meeting them at the event at my house. She is a paralegal at Perkins Coie and her husband, Randall Webb is retired, but I do not know what from.

Finally, the **second tech rehearsal** is on Thursday, February 2 – here is what stage manager Sarah tells me: We are scheduled 5-10pm. It will be our first day with costumes, so I don't suppose we will get underway until 5:30ish. I know that was one of the days you said you wanted to avoid...

So – I think I will be in the office over the weekend—it's long past time that I leave this evening (poor cat needs to eat, and so do I!) so I will get in touch if I learn anything new.

Whew. And thanks for letting me bend your electronic ear.

Patricia Britton
Marketing and Communications Director
Book-It Repertory Theatre
206-216-0877, ext. 10 *new extension number*
www.book-it.org

<image001.jpg>

On stage at Book-It now through June 2012:

PRAIRIE NOCTURNE, and THE ART OF RACING IN THE RAIN. [Subscribe today!](#)

From: "Patricia Britton" <patricia@book-it.org>
Subject: **photo request, interview requests and more**
Date: January 25, 2012 2:34:50 PM PST
To: "'carol doig'" <cddoig@comcast.net>
▶ 1 Attachment, 42.1 KB

Dear Carol and Ivan,

Do you have a standard headshot (in electronic format we hope?) of Ivan that you could allow us to use in our program. We had planned to use the one from the Seattle Times, but when they got back to us about our request, the cost was prohibitive (at least to our little budget).

Also, I have two more requests for interviews for Ivan: the *Jane Simon* **GF Tribune "Hot Ticket"** section editor, and Marty Zekan, who has **KING FM's Arts Channel** (online interviews). The latter is a recorded interview at KING's studios just a couple blocks from our offices at Queen Anne Ave and Harrison St. For that I thought we might also add in Myra if she is available as both a voice from the cast and a Book-It voice.

I also learned that the Seattle Times interview/article will be published on Feb 10 in the Arts Magazine section.

Today we (finally) did a photo shoot of our three leads; the photos turned out very well and I can show them to you at some near-future date.

Lastly, on February 15 (Wednesday prior to the show) we are doing an ad hoc pre-show book club and I wonder if you would like to be part of that? No obligation—I know we are asking a lot of you—we will go forward with the book-club meeting regardless, but would be happy for your participation. There is no guarantee of attendance at these pre-show events; sometimes they are swamped, sometimes not...

Ps. Gloria Swisher already bought her tickets!

Patricia Britton
Marketing and Communications Director
Book-It Repertory Theatre
206-216-0877, ext. 10 *new extension number*
www.book-it.org

**LITERATURE.
MEET THEATRE.** 

On stage at Book-It through June 2012:

PRAIRIE NOCTURNE, and THE ART OF RACING IN THE RAIN. [Subscribe today!](#)

Dont Miss

THE NOVEL WORKSHOP SERIES January 12 - 15 at UW's Hughes Penthouse Theater

Book-It All Over's 2011-12 Touring Story Season:

DANGER: BOOKS!, WHERE THE MOUNTAIN MEETS THE MOON, WILMA UNLIMITED, and THE LORAX & THE SNEETCHES AND OTHER STORIES [More BIAO season info](#)

From: "Patricia Britton" <patricia@book-it.org>
Subject: **the poster!!**
Date: December 22, 2011 5:28:23 PM PST
To: "'Carol Doig'" <cddoig@comcast.net>
▶ 2 Attachments, 271 KB

...And the real life posters and postcards and bookmarks will be at the meet & greet so you can get a few for your own files.

Merry, merry Christmas to you both! See you on Tuesday.

Btw – the elevator to the 4th floor is on the north side of the center house first level; since you know where the theatre is, start there and walk from the theatre doors along the hallway toward the bathrooms (glamorous) then turn the corner to your left—it's the only way you can go—and continue straight until you see stainless steel elevator doors on your left. There will be signs leading you to room G.

Fondly,

Patricia Britton
Marketing and Communications Director
Book-It Repertory Theatre
206-216-0877, ext. 10 *new extension number*
www.book-it.org

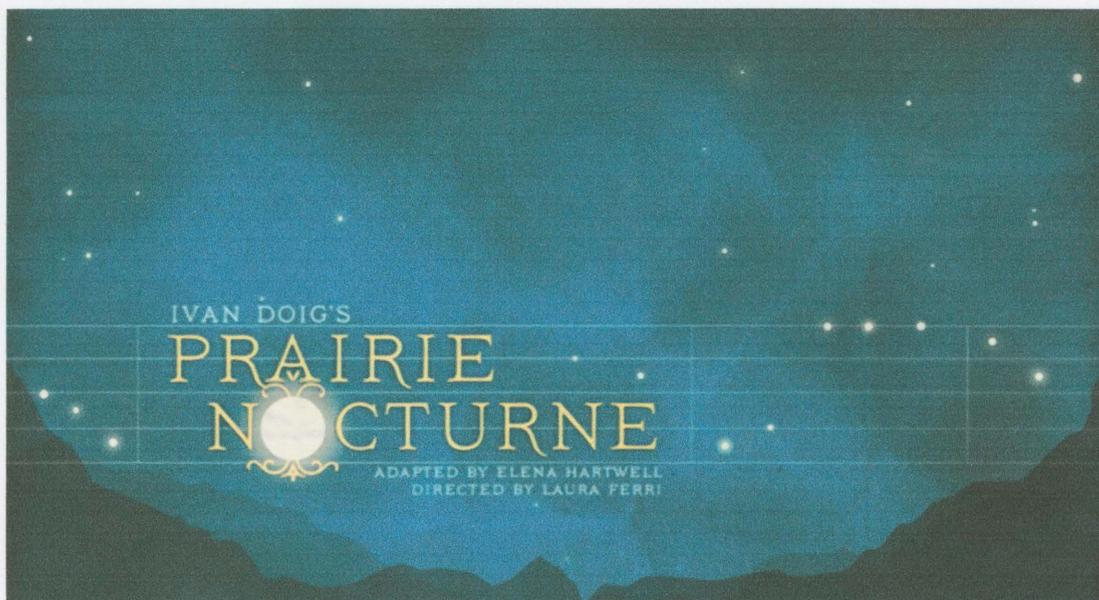
LITERATURE.
MEET THEATRE. 

On stage at Book-It through June 2012:

OWEN MEANY'S CHRISTMAS PAGEANT, PRAIRIE NOCTURNE, and THE ART OF RACING IN THE RAIN. [Subscribe today!](#)

Book-It All Over's 2011-12 Touring Story Season:

DANGER: BOOKS!, WHERE THE MOUNTAIN MEETS THE MOON, WILMA UNLIMITED, and THE LORAX & THE SNEETCHES AND OTHER STORIES [More BIAO season info](#)





Please join us for an evening of theatre, wine and discussion as we peek behind the scenes of
Ivan Doig's *Prairie Nocturne* in rehearsals

Tuesday, January 17, 2012

7pm-8:30pm

Rehearsal Room G

Theatre Puget Sound

(on 4th floor of Center House Building at the Seattle Center)

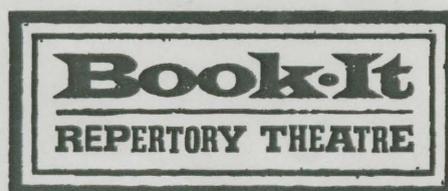
We'll watch half an hour of *Prairie Nocturne* rehearsals, and then enjoy wine, nibbles and
conversation with the cast and artistic team.

This exclusive evening is free, but space is very limited;

Please RSVP to Samantha Cooper

206/428-6202

or samanthac@book-it.org



October 2, 2011

Dear Ivan,

Forgive my tardiness in acknowledging having received the audio version of *Prairie Nocturne*. Wow. So much fun to listen to! I've been playing it in my car, and I keep rewinding it 2-3 times to listen to details. I love the reader. He is simply fantastic capturing all the voices and the singing!

We started auditions today and had several, marvelous actors come through door. I'm getting more and more excited and my piano fingers are itching to play. See you soon,
Myra
Thank you for the inspiration!

20 Sept. '11

Dear Myra--

Here's the audio version of *Prairie Nocturne* that I told you about. The reader's version of the songs certainly isn't the only way those could be done, but Carol and I thought his interpretation was really pretty good.

As to the Chopin piece that Susan performs, I'd say just choose what most appeals to you. I am terrifically glad that you're going to play Susan; I think it's a great fit.

Looking forward to it all,

JANE JONES & MYRA PLATT
CO-ARTISTIC DIRECTORS

Twenty Years of Novel Theatre

PLAYS & SPECIAL EVENTS

TICKETS & MORE

SUPPORT BOOK-IT

BOOK-IT ALL OVER

ALL ABOUT BOOK-IT

CONTACT BOOK-IT

Mainstage Season

2010-11

BORDER SONGS

2011-12

OWEN MEANY'S CHRISTMAS
PAGEANT

PRAIRIE NOCTURNE

THE ART OF RACING IN THE
RAIN

FAMILY FUN SERIES

NOVEL WORKSHOP SERIES

Book-It All Over

NOW TOURING:

HENRY'S FREEDOM BOX

THE SECRET GARDEN

UP NEXT:

THE 2011-2012 TOURING
STORY SEASON

Follow Us



Sylvester Foday Kamara in *Cry the Beloved Country*, 2004; photo by Erik Stuhaug.

PRAIRIE NOCTURNE

by Ivan Doig
Adapted by Elena Hartwell, directed by TBD

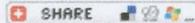
February 7 - March 4, 2012

Previews: February 7, 8, 9
Opening Night: Friday, February 10
Center House Theatre, Seattle Center

Rescheduled from May/June 2011

Evening shows begin at 7:30pm
Matinees begin at 2:00pm

Tickets on sale now through the box office: 206.216.0833. Online sales available soon.



Set in 1924 Montana, *Prairie Nocturne* tells the story of two former lovers reunited to share in an extraordinary goal: launching the singing career of Monty Rathbun, a black chauffeur and former rodeo clown who possesses a surprisingly phenomenal voice. Doig's rich, poetic narrative runs headlong toward the challenges of racism in the West, circles back into his characters' pasts, and reels ahead into their shared futures in New York during the Harlem Renaissance.

"Ivan Doig never disappoints those who love good writing and *Prairie Nocturne* is Doig at his best." —Author Tony Hillerman

BUY TICKETS NOW

JOIN OUR NEWSLETTER!

DONATE TODAY!

FAQs

<< **September 2011** >>

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Featured Events

OPENING – Border Songs
Saturday, September 17, 2011
7:30 pm
Center House Theatre
\$42

CLOSING – Border Songs
Sunday, October 9, 2011
2:00 pm
Center House Theatre
Adult \$36, 60+ \$30, Student \$20

From: Liz Darhansoff <liz@dvfliterary.com>
Subject: **Fwd: Contract for Ivan Doig's Prairie Nocturne**
Date: October 27, 2010 7:20:04 AM PDT
To: carol doig <cddoig@comcast.net>
▶ 1 Attachment, 35.5 KB

Hi Ivan, I could have sworn that this was taken care of but Charlotte is again asking for a signed contract. Might you print and sign the attached and send it back to her. Thanks.
xxLizD

----- Forwarded message -----

From: **Charlotte Tiencken** <charlotte@book-it.org>
Date: Wed, Sep 15, 2010 at 7:36 PM
Subject: Contract for Ivan Doig's Prairie Nocturne
To: liz@dvagency.com
Cc: myra platt <myra@book-it.org>

Hello Liz- please find attached the performance contract for Ivan Doig's Prairie Nocturne. Please let me know if you have any questions- thanks so much-

Charlotte M. Tiencken, Managing Director

Book-It Repertory Theatre

305 Harrison Street

Seattle, WA 98109

www.book-it.org

charlotte@book-it.org

206-216-0877, ext. 105

BOOK-IT REPERTORY THEATRE

LICENSE AGREEMENT FOR STAGE ADAPTATION

This contract is effective as of September 26, 2011, between **Ivan Doig** ("Author") c/o Liz Darhansoff, Darhansoff, Verrill, Feldman, 236 West 26th Street, #802, New York, NY 10001, and **Book-It Repertory Theatre** (305 Harrison St., Seattle, Washington, 98109) ("Book-It") (collectively "the Parties").

Whereas Book-It wishes to arrange for the presentation of the novel *Prairie Nocturne* ("the Novel") written by Author, as a stageplay to be produced and performed by Book-It Repertory Theatre in the

Whereas Author wishes to produce and perform a stageplay;

The Parties agree to the

1. Author grants to Book-It an exclusive license to produce and perform an adaptation of the Novel in the form of a stageplay, and to reproduce and distribute the material ("the Adaptation"), subject to the further grant of the license described in this agreement;

2. Book-It shall produce and perform any adaptation of the Novel in the form of a stageplay;

3. Book-It shall own the copyright in the Adaptation as a derivative work, and shall not assign or otherwise transfer any claim the copyright in the underlying work and agree that their right to create the Adaptation and the term of the license is solely as described in this agreement;

4. Book-It agrees to pay a licensing fee of \$4000.00 (four thousand dollars) to Author, to be paid in the following manner:

\$2000.00, paid on November 4, 2011

\$2000.00 on opening night of the performance, February 10, 2012

5. Author grants to Book-It the right to sublicense the Adaptation to allow for the production and performance of the Adaptation by other theaters, theater groups, school groups and any other sublicensees wishing to produce and perform the Adaptation. This license to Book-It shall last for the duration of the copyright in the Adaptation, subject to the

Thank you, Ivan - see you soon - Charlotte

Liz Darhansoff, Darhansoff, Verrill, Feldman
236 West 26th Street, #802
New York, NY 10001

10. Book-It will provide two copies of the program and any available press clippings to Agent and Author, as they become available. Two complimentary tickets to the preview performance, opening night or other performance during the run will be made available to Author at his request.

IN WITNESS WHEREOF, Book-It and Author or his Agent have duly executed this Agreement as of the day and year first written below.

Author:

Kevin Dory
17277 15th Ave, NW
Shoreline WA 98177

Sept. 27 2011
Date

Book-It Repertory Theatre:

Charlotte Tiencken
Charlotte Tiencken
Managing Director, Book-It Repertory Theatre
Center House Theatre
305 Harrison Street
Seattle, WA 98109

Date 10/8/11

From: carol doig <cddoig@comcast.net>
Subject: **Re: Book-It play delay**
Date: December 20, 2010 10:13:54 AM PST
To: Liz Darhansoff <liz@dvfliterary.com>



Liz, hi-- A belated bit of biz, which may not find its way to you until the new year. Late last week, the Book-It theatre impresarios notified me that because of financial strain, they're swapping an old favorite cash-cow play into the schedule where Prairie Nocturne had been slated, delaying PN until Feb. 2012. It smarts, but I want them to stay in business, so I'm okay with the delay. It will mean extending the agreement, and I'd like for us to do that without further fee from them, if you agree; I'd suggest 6 months, until mid-2012? They do seem committed to do the play, have put a a lot of effort into workshops etc. and both the playwright and the male lead remain committed under the delayed schedule, so I think this is worth gritting and giving them a shot at it in early '12. Just wanted to give you a heads-up, and my two bits' worth.

Happy holidays--I hope you're going someplace warm. --Ivan

On Dec 20, 2010, at 7:35 AM, Liz Darhansoff wrote:

Dear Carol & Ivan, thoroughly enjoyed your Xmas letter and wish you all good things in 2011. Love, Liz

--

Liz Darhansoff
Darhansoff, Verrill, Feldman
236 West 26th Street, #802
New York, NY 10001
(917) 305-8946
liz@dvfliterary.com
www.dvfliterary.com

20 Sept. '10

Dear Jane and Myra--

Just a mash note to say how glad Carol and I are to be hanging around with you geniuses and Book-It. We thought Cider House Rules, Part Two, was terrific. Even better than Part One? But why compare, they were both theatrical triumphs.

So, thanks again for having us on hand; we enjoyed the performance immensely, and look forward to the magic you'll perform on Prairie Nocturne. Patricia may have mentioned to you that we were well pleased and impressed with Elena Hartwell when she came by to talk over the book and script. I know things have to be adapted quite a lot from the page to the stage and her take on doing so sounded good and sensible. One thought that came to mind after the other night, when Carol and I were talking to Charlotte in the lobby and she wowed us by vowing that Book-It will find a tall piano-playing actress to be Susan Duff. I didn't think to say so at the time, but while I know Book-It prides itself on scrupulous fidelity, I don't care if your Susan isn't tall--it seems to me an author is already asking a hell of a lot with the piano-playing attached to that part. Anyway, this writing household watches with fascination and anticipation as you start bringing Susan, Monty, Wes, Angeline and the rest to life onstage.

Best wishes,

23 Aug. '10

Dear Patricia--

Appreciated the invite to Cider House Rules, Part Two--Carol and I may be the only people who don't know how it comes out, so we're keen to come. Got Sept. 18 marked on our calendar.

Please relay to Myra and Jane how impressed I was with Elena Hartwell when she came by to talk over *Prairie Nocturne*. Her ideas sounded good, and she seems a real professional--huzzah and onward. And while I'm at this, let me make you a bit of an offer--I have 30 or so extra paperbacks of *Prairie Nocturne*, and maybe a few hardback first editions, I could contribute if there's some kind of a benefit signing you'd like to do. Just let me know. Meanwhile, we hope you're summering well, and we'll see you in September.

Regards,

encore.

FEBRUARY 2012

a r t s p r o g r a m s

IVAN DOIG'S

PRAIRIE
NOCTURNE

ADAPTED BY ELENA HARTWELL
DIRECTED BY LAURA FERRI

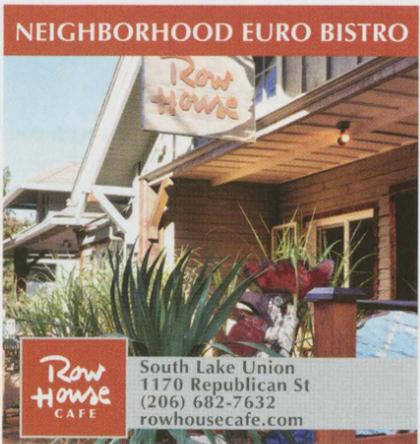
FEB 7 - MAR 4, 2012

CENTER HOUSE THEATRE

UP NEXT: THE ART OF RACING IN THE RAIN



NEIGHBORHOOD EURO BISTRO



Row House Cafe
South Lake Union
1170 Republican St
(206) 682-7632
rowhousecafe.com

Tilikum Place Café

Join us for a seasonal, hand-crafted, European-inspired meal for brunch, lunch, or dinner.

11-3 weekdays, 8-3 weekends, 5-10 evenings.
Happy hour 5-7 weekdays.

407 Cedar St. 206.282.4830

TilikumPlaceCafe.com

ENCORE ARTS NEWS

Chaka Kahn plays in the open kitchen, where a burly, jovial man—cut from the template of Tom Douglas himself—sings along in a booming voice.

But my friends and I are game to bring the gusto ourselves, diving in with a bottle of Soave and a prosciutto, arugula and Honeycrisp apple appetizer. The Soave is smooth and easy without too much fruit or bite; and the prosciutto slices dissolve with tenderness. Three pasta dishes follow: bucatini (like a fat, hollow spaghetti) with braised beef meatballs, a duck ravioli and a cheese-stuffed gut bomb—all good but uninspiring. We stick around for Cognac and tiramisu. The dessert balances its Amaretto and ladyfingers but falls flat in the mascarpone on top.

The next morning, with a still-full stomach, I return to South Lake Union to Douglas' second neighborhood compound, a mere two blocks from the first. This cavernous, lofted space is home to Serious Pie (the redux), a wine shop and the casual Dahlia Workshop, a biscuit bar that serves breakfast biscuits piled with all manner of indulgences: fried chicken and gravy, cheddar and apple mustard, fennel sausage and fontina. The Workshop is our brunch destination.

Chaka Kahn plays in the open kitchen, where a burly, jovial man—cut from the template of Tom Douglas himself—sings along in a booming voice. He emerges from behind the counter to jibber-jabber with the patrons, including us. He is the sous chef and he goes by Bessy. My friend, who happens to be a pastry chef, inquires about the fat the Workshop uses to make its soft, fluffy, melt-in-your-mouth biscuits. (The answer is butter, not lard, frozen and grated.)

My friend goes all-in on the chicken and gravy with a fried egg, which delivers its Platonic ideal. I choose the fried green tomato with bacon and remoulade, and Bessy throws in some arugula just for me. It's a perfectly messy breakfast sandwich—and an appropriate end to an indulgent bender. ■

LITERATURE, MEET THEATRE. **Book-It** REPERTORY THEATRE

WELCOME TO MONTANA

I can't remember where I was when I read my first Ivan Doig book; I wasn't physically in Montana, but wherever I was didn't really matter, because I was finally reading words that described the countryside of my childhood the way I would, if only I could. It was poetic, spare, spot-on—it was thrilling.

I spent my formative years growing up in Big Sky Country. High, Wide and Handsome. The Treasure State. The Last Best Place. If you have been there, you know that the slogans all apply. Even as I write this on a snowy day in Seattle, my breath catches at the memories of air and space and elevation.

On my family's many weekend drives through Montana's Little Belt Mountains, my siblings and I learned by heart those hills around Neihart, Kings Hill, White Sulphur Springs; we thrilled when my dad would steer the Suburban onto two-lane highways that turned onto one-lane dirt roads that wound up and up. I fell in love with the high mountain wildflower meadows and the rock walls we named.

That first Ivan Doig read was his first book: the memoir *This House of Sky*. On every page were those hills and vistas I knew, and that was the start of my fanhood. Then came *English Creek*, *Dancing at the Rascal Fair*; the McCaskill clan became familiar as cousins.

By then I had left Montana to make a life making theatre. And I kept reading. Years later and newly working for Book-It, I went to hear Ivan Doig read from his novel, *The Eleventh Man*—set largely in my hometown. (Like any ex-pat, we former Montanans delight to read about our left-behind

homes). That Town Hall reading was not the first time I waited in line to have my copy of a Doig novel signed, but I screwed up the nerve to tell Mr. Doig that I thought he “needed to meet my theatre company.”

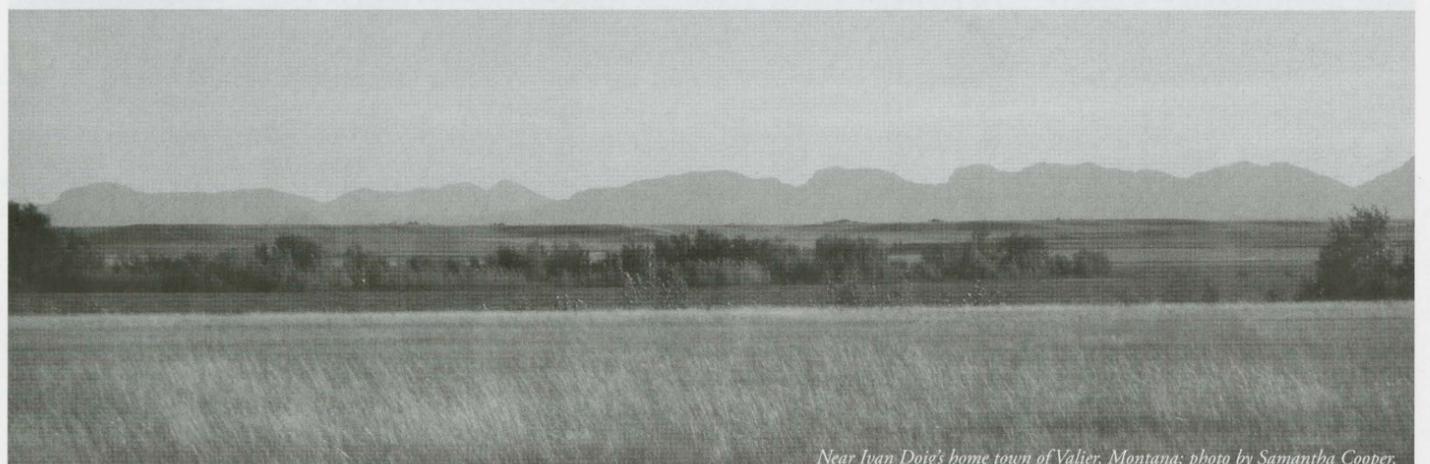
He and his wife Carol graciously accepted my invitation to see *Moby-Dick*, or *The Whale*; a stunning show making for an auspicious beginning, I thought. Introductions were made all around. And even in light of the inherent theatricality of all of Ivan's novels, there was a mutual agreement that *Prairie Nocturne* would be most wonderful set in the Book-It Style. It wasn't until after I re-read *Prairie Nocturne* in preparation for our 2009 Novel Workshop Series that I noticed the epigram:

This work of fiction takes its cues from something once said by Peter Brook, who as a stage director has sought to imbue storytelling, as he phrased it to an interviewer, with “the closeness of reality and the distance of myth, because if there is no distance you aren't amazed, and if there is no closeness you aren't moved.” —Ivan Doig

We are honored to be able to bring you our first adaptation of an Ivan Doig novel. As always, following our mission, we hope our show inspires you to read—and if you are inspired to read more by Ivan, well, lucky you.

Thanks for coming and welcome to Montana.

PATRICIA BRITTON
Director of Marketing & Communications



Near Ivan Doig's home town of Valier, Montana; photo by Samantha Cooper.

SAVING LIVES THROUGH RESEARCH



You know us as the blood bank; we are that and much more. Puget Sound Blood Center scientists are studying thrombosis, the unwanted blood clotting that causes heart attacks and strokes. Our world-renowned research institute has already revolutionized bone marrow and organ transplants. Beating thrombosis may save hundreds of thousands of lives. That's what we're here for.

Learn more about what our scientists are studying today at psbc.org.

Imagine saving a life.

Puget Sound Blood Center research | medicine | blood & tissue services

EXETER HOUSE

Urban Living. Downtown Seattle. Unlimited Possibilities.

Take a stroll through the heart of Seattle, visit a museum or relax in the park...Exeter House offers unlimited possibilities in senior living.

PRESBYTERIAN RETIREMENT COMMUNITIES NORTHWEST
206-622-1300 • www.prcn.net



Stage Manager Sarah Mixson and Director Laura Ferri work through a scene.

NOTES FROM THE DIRECTOR

When I first read *Prairie Nocturne*, I was immediately struck by the lyrical beauty of Ivan Doig's narrative prose and the depth of loneliness that permeates the novel.

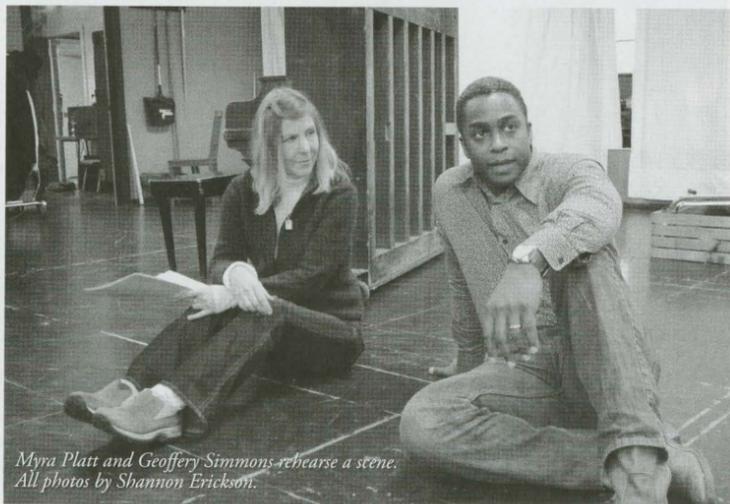
So many of the characters are "dead-dog alone," suspended in solitude in a spare landscape of ever-reaching sky, wind-swept plains, and desolate winters. The cattle and sheep that dot the hills of Scotch Heaven and Two Medicine Country far outnumber the populace. In wrestling the story onto the stage—and many days it was a battle shepherding the living as specters vied for attention—I have tried to provide glimpses of that aching solitude. For some characters, "alone is not spelled the same as lonely," yet the isolation predicated by differences of race, sex, circumstances, and ideology as well as by the pressure of societal conventions and prejudice, imprisons their spirits, if not their physical shells.

What releases these bonds is music—with which we have saturated this production. Whether it be the soulful spirit songs of slave days, the ravishing strains of a nocturne, the incessant rhythm of ragtime, the military marches of the Buffalo Soldiers, or the homey Scottish airs of "the auld country," music weaves its magic on the characters, healing old wounds and allowing for many a second lease on life.

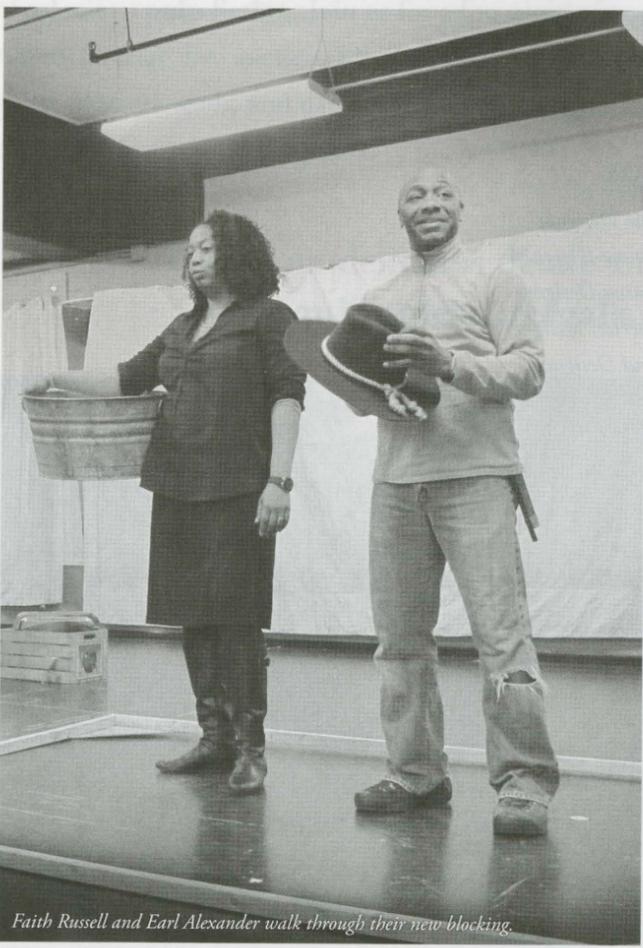
I have had the great fortune to journey through rehearsal with my marvelous, fiercely intelligent cast, evocative designers, and hard-working production staff who love nothing better than to research the invention of the fountain pen or how to start a 1920s Duesenberg. Special acknowledgments must go to our adapter, musical director, and composers whose patience, flexibility and skill have so enriched this piece and ultimately, to Ivan Doig, whose generosity and trust allowed us to grapple with his riveting novel in the first place.

Laura Ferri

Director



Myra Platt and Geoffery Simmons rehearse a scene. All photos by Shannon Erickson.



Faith Russell and Earl Alexander walk through their new blocking.

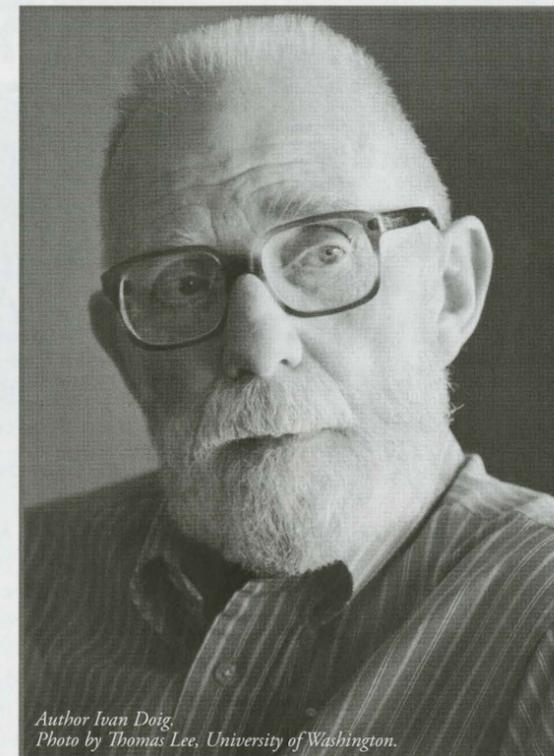
MEET THE AUTHOR

Ivan Doig was born in White Sulphur Springs, Montana. Doig, who describes his boyhood self as a "red-headed only child," grew up along the Rocky Mountain Front, the dramatic landscape that has inspired much of his writing. Though his parents and grandparents were ranch hands, sheepherders, and homesteaders, Doig decided early on that he wanted a different life for himself and in his junior year of high school "made up his mind to be a writer of some kind." Doig attended Northwestern University where he received both his bachelor's and master's degrees in journalism. "Jobs in journalism followed," Doig remembers, and it was during these stints as a newspaperman where he honed his skills as a writer, developing a critical eye for detail and a nuanced ear for dialogue.

In 1966 Doig and his wife Carol, "starved...for mountains and oceans," left the Chicago area and came to Seattle. Eventually, Doig would earn a Ph.D. in history from the University of Washington. As a student of history, Doig acquired the research skills to uncover extensive background information that lend his works an unmistakable air of authenticity. "What graduate school taught me, though," Doig recalls, "was that I wanted to write more than I wanted to teach. I was continuing to free-lance magazine articles during grad school and I also began, to my surprise, writing poetry... My eight or nine published poems showed me that I lacked a poet's final skill; the one Yeats called closing a poem with the click of a well-made box. But still wanting to work at stretching the craft of writing toward the areas where it mysteriously starts to be art, I began working on what Norman Maclean has called the poetry under the prose—a lyrical language, with what I call a poetry of the vernacular in how my characters speak on the page."

Hailed as Wallace Stegner's successor as "dean of Western American letters," Doig focuses on average people, Westerners he knew first hand who carved out an existence through sheer dint of their labors: ranchers and rangers, cowboys and cooks, sheepherders and truck drivers. These were people he knew

firsthand. However, Doig does not think of himself as an exclusively "western" writer, "To me, language—the substance on the page, that poetry under the prose—is the ultimate 'region,' the true home, for a writer... If I have any creed... it'd be this belief of mine that writers of caliber can ground their work in specific land and lingo and yet be writing of that larger country: life." Doig goes on to say, "My books are the



Author Ivan Doig. Photo by Thomas Lee, University of Washington.

IVAN DOIG

result of those popular pulls of the Rocky Mountains and the Pacific. Whichever the setting, in both my fiction and nonfiction, I try to work two stubborn substances, research and craft, into becoming the hardest alloy of all—a good story."

Doig is the author of ten previous novels, most recently *Work Song* and three works of nonfiction, including his classic first book, the memoir *This House of Sky*. He has been a National Book Award finalist and has received both the Wallace Stegner Award and a Distinguished Achievement Award from the Western Literature Association, among numerous honors. Doig lives with his wife Carol in Edmonds, Washington.

Ivan Doig quotations taken from his online biography at www.ivandoig.com

WORKS BY IVAN DOIG

Novels

- Work Song* (2010)
- The Eleventh Man* (2008)
- The Whistling Season* (2006)
- Prairie Nocturne* (2003)
- Mountain Time* (1999)
- Bucking the Sun* (1996)
- Ride with Me, Mariah Montana* (1990)
- Dancing at the Rascal Fair* (1987)
- English Creek* (1984)
- The Sea Runners* (1982)

Non-Fiction

- Heart Earth* (1993)
- Winter Brothers: A Season at the Edge of America* (1980)
- This House of Sky: Landscapes of a Western Mind* (1979)

THE FAMILIES OF SCOTCH HEAVEN

The hills that roll from the plains up to the Rockies of Ivan Doig's Scotch Heaven are populated largely by immigrants from Scotland. In *English Creek* and *Dancing at the Rascal Fair* we get to know all of the families you see here, and more, as they work, love, quarrel, and live together in the valley. Descendants of these families multiply and meet in Doig's many subsequent novels—here in *Prairie Nocturne* an old feud gets its edges worn off; Angus and Adair McCaskill's grandchildren and great-grandchildren go on in *Mountain Time* and *Ride With Me, Mariah Montana*; failed settlers go on to build the Fort Peck dam in *Bucking the Sun*. Meet some of the first generation:

WILLIAMSON

Warren "Wampus Cat," as he was known to the inhabitants of Scotch Heaven. Father of Whit and Wesley.

Whit Wesley's brother. Unkind and often unthinking, Whit "would kick a blind orphan out of his way."

Wesley Wealthy co-owner with Whit of the Double W Cattle Ranch, located right off Noon Creek. "Behind Wes," Susan Duff remembers, "men would have charged Hell; in fact, men had." Wes, a veteran officer of WWI "did most anything as though the shadow under him were the thrust of a stage."

RATHBUN

Angeline Monty's mother, Angel Momma is a tough but caring woman "imported" to the Double W Ranch to do the linens. She is a woman of deep faith and deeper voice. The tough realities of her hard-working life fuel the beautiful spirituals to which she gives voice. She is left to care for Monty once Mose disappears.

Mose Monty's father, Sergeant Mose Rathbun was a "rough-hided veteran of the Tenth Cavalry, sent trotting to Fort Assiniboine to fight Indians who no longer needed fighting." After his stint in the army, he found employment on Warren Williamson's ranch, only to disappear soon after, leaving Angeline and Monty alone.

Monty The son of Mose and Angeline. Before he was Wes Williamson's chauffeur, he was a rodeo clown. Dedicated and eager, Monty is a singer of uncommon voice. A dreamer at heart, Monty has been taught by life to temper his expectations: "life as he was practicing it was never going to provide beyond what it already did."

DUFF

Ninian

Susan's father, and the inimitable, prophetic founder of Scotch Heaven. "He had one of those alarming foreheads you sometimes see on the most Scottish of Scots, a kind of sheer stark cliff from the eyes up. As if the skull was making itself known under there."

Samuel Susan's beloved brother. Died in the French trenches as a runner for Major Wesley Williamson.

Flora Ninian's wife, mother of Susan.

Susan Susan is the passionate, whip-smart, sometimes-alooof daughter of Ninian and Flora Duff. She has "an enlarged sense of justice," and "cinnamon eyes that could put you in your place and make you like it." Possessed of a beautiful and confident singing voice, Susan makes her living giving singing lessons to Helena's best and brightest.

MCCASKILL

Angus A man "who wants to see how many ways life can rhyme." Angus is a thoughtful man—there is certainly something melancholic in his nature. "Angus the Hopeless," he calls himself. Intelligent, if a little proud, Angus is a curious soul whose life is filled with heartbreak and the compromise that often comes with it.

Varick & Beth Son of Adair and Angus, marries Beth Reese, daughter of Isaac and Anna.

Adair A wren-like woman with grey eyes and a steadfast nature. She marries Angus even though she knows he does not love her. Much like Angus, she too leads a life filled with compromise. "She was...a second solitude on the homestead," Angus remembers. Though reserved in everyday life, Adair finds new energy in dancing, becoming "some gliding being...music in a frock, silken motion wearing a ringleted Adair mask."

Rob Barclay

A stubborn, smart, and passionate visionary, Rob is Angus' best friend, brother-in-law, and long-term business partner. Of Rob, Angus writes, "[He] could hold [his] smile effortlessly, the way a horse holds the bit between his teeth...It maybe can be said that my mind lacks clenched. Rob had a fist set there in his head."

REESE

Anna The constant object of Angus' real love. She is "frank as a clock," an honest woman, though at times a bit alooof. She too is a schoolteacher, and Angus is drawn not only to her physical beauty and her long raven-black braid, but to her intelligence. Anna Reese, however, does not share Angus' dreamer tendencies, and she makes the practical choice to marry Isaac Reese, even though she knows it will break Angus' heart.

Isaac Anna's husband.

"Isaac was not a man who could be despised. Calm, solid, entirely himself in the way a mountain is itself; that, and nothing else, so far as could be seen."

You are warmly invited to
An Evening with Novelist Ivan Doig

Saturday, November 5, 2011, 7-9pm

*At the home of Patricia Britton & Stellman Keehnel
1517 7th Ave W, Seattle, WA 98119*

Please join us for a very special evening to celebrate Ivan Doig, and Book-It Repertory Theatre's upcoming world-premiere adaptation of his novel *Prairie Nocturne*. We'll gather around the fire to listen to Ivan read excerpts of his work, and a few songs from *Prairie Nocturne* performed by actor Geoffery Simmons, with piano accompaniment by Myra Platt.

Montana-man-sized munchies, wine, and beer will be served.

Casual/Western attire

This evening is a benefit for Book-It's new play development.
Suggested donation is \$150.

RSVP to Samantha Cooper at 206.428.6202 or samanthac@book-it.org



Montana, Montana,
Glory of the West!

Of all the states from coast to coast,
you're easily the best,

Montana, Montana,
Where skies are always blue.

M - O - N - T - A - N - A
Montana, I love you!

Book-It Repertory Theatre | www.book-it.org | 305 Harrison Street, Seattle, WA 98109 | 206.216.0877
Jane Jones and Myra Platt, Founding Co-Artistic Directors

Pictured on front: Valier, Montana; photo by Samantha Cooper.

(in readings icon,
The Bartender's Tale)

Book-It reading intro, June 17 '14

All the way back to high school and college, I've had a weakness for hanging around with theater people. I can confess that more dramatically ^{MAYBE} during our conversation period. For now, all I'll say about my stage-struckness is that when the irresistable Patricia called me on behalf of the equally irresistable Jane and Myra and Charlotte and asked me to do this, I didn't have to think twice. Maybe even once.

I hope it fits, then, that the brief selection I'm going to read is about a pair of stage-struck youngsters. Rusty and Zoe are in my novel of a few years back, **The Bartender's Tale**, and to give

you a bit of backdrop, they live in a small Montana town called Gros Ventre--of which I am the sole proprietor--in the Two Medicine country south of Glacier National Park and along the Rocky Mountain Front, the eastern rampart of the Rockies.

QUICK

They're twelve years old, when the story occurs in the summer of 1960, pre-hormonal best friends by virtue of Rusty's dad-- "the best/bartender/who ever lived"--running the hallowed old Medicine Lodge saloon, and down the street Zoe's folks operate the Top Spot cafe, known far and wide as reliably mediocre. (But not worse, as can happen in those little towns, believe me.) The two kids are inseparable that summer, everything in common,

HOLD UP HAND

including being knocked out of their socks when a touring

Shakespeare company of college theater majors comes to town by bus

and performs **As You Like It** under the spreading cottonwood

trees beside English Creek. Here's Rusty telling us how THEY

liked it:

The disguised identities and all the costumes the Bard always had up his sleeve clinched it for us. Zoe's eyes shined as she watched Rosalind strut around bossily in men's clothes. I wanted to be Orlando, the suitor dressed to the hilt like a gentleman. Or possibly the ~~chamois~~^{SHAMMY}-shirted shepherd Silvius--I certainly knew a lot about shepherders--driven hilariously cross-eyed/by love for Phebe. Better yet, maybe, the fast-talking clown Touchstone in crazy floppy rags.

DEEP
THEATRICAL

"We will begin these rites," the rosy-cheeked actor with a scruff of beard that made him a duke proclaimed in forming up

the dance after all the lovers finally got their identities sorted out,
 “as we do trust they’ll end, in true delights.”

Truer words were never orated. The play ended, but not our
 state of excitement as we left the park.

ALTERNATE HANDS (R) “So let’s get this straight, he was proposing to her even though
he didn’t know it was her--”

(L) “--sure, silly, because she was pretending to be a man--”

(R) “--who he thought all the time was just rehearsing him---”

(L) “--for when he proposed to her for real. Wild, huh?”

OPEN R “Weren’t they great at talking that stuff?”

THUMBS UP SHRUG “Wow, their tongues must be tired.”

On their way back downtown, the kids fall in step with the editor of the weekly newspaper, the Gros Ventre Gleaner-- Bill Reinking, and his wife Cloyce, who is generally thought to be stuck-up because she grew up in Hollywood, of all places, where her parents were early figures in the movie business. But as Rusty tells us:

“Even she seemed to have liked “As You Like It,” although that didn’t stop her from assuming the role of drama critic. She went over the finer points of the performance to her patiently listening husband while we drank it all in, until she came to Silvius, the cross-eyed shepherd, when she had to outright laugh

in tribute. "The business with the eyes, wasn't he good at it, Bill?
That goes back to Ben Turpin, before talkies. Remember? It's
been years and years since I've seen anyone do that bit."

FOND

If you've ever seen a picture of Ben Turpin/doing the cross-
eyed bit, it almost makes your eyeballs hurt. He epitomized that
old saying about somebody being so cross-eyed he could see his
own ears.

Two things (raise fingers) come to Rusty and Zoe from this
chance meeting with the Reinkings. First, as Rusty tells us,
hearing Cloyce talk about "doing that bit...went off with a bang in
twelve-year-old minds. What a revelation, that when we did

gangster talk or mimicked shepherders, it wasn't just kid stuff of trying to be funny--we were doing bits! Performing little tricks of stage magic as old as Shakespeare and we hadn't known it! We had just been given a license--learners' permit, of course--to dream up the performing mischief that went under the honorable old/theatrical name of shtick."

RAISE
2 FINGERS
AGAIN

Secondly, Bill Reinking looks the kids up in a couple of days and hires them to help out Cloyce, who is having trouble rehearsing for a role in a play put on by a local theater company. You may not be surprised that the role is Lady Bracknell, in the Oscar Wilde shaggy old comedy, **The Importance of Being**

REINKING

Earnest. We now join Rusty, Zoe, and Cloyce at a read-through
of the script, Cloyce speaking first:

“Let’s take it from the top again. There has to be a better approach to this.”

We were in the third or fourth straight day of Cloyce Reinking despairing at doing Lady Bracknell theatrical justice. Practically ramming her glasses into the bridge of her nose, she faced down into the script and tried in a fluting voice:

CROSS
ARMS ““I have always been of the opinion that a man who desires to get married should know everything or nothing. Which do you know?””

*UNEACROSS
ARMS*

2

The script said Jack should hesitate before answering, so I did.

long pause

“I know nothing, Lady Bracknell.”

*CROSS
ARMS*

“I am pleased to hear it. I do not approve of anything that tampers with natural ignorance.”

Zoe patted her hands together in silent applause, but Mrs. Reinking wasn't having any. With a groan, she pulled off her glasses. “It would help,” she was back to her own throaty tone, “if Oscar Wilde were less clever and more substantial.” She eyed the script as if feeling sorry for it. “This is such a flimsy piece of work in the long run, isn't it,” she reflected. “There's an old saying that there are only two stories that last and last. A

mysterious stranger rides into town, and somebody goes on a big journey. There you have it, from *Shane* to *The Odyssey*.”

Truthfully, that did seem to match up with the experience of two twelve-year-old drama critics, recalling John Wayne *recently* cantering into the Alamo and the entire cast of *As You Like It* transported in the turn of a phrase to the Forest of Arden. For that matter, Zoe’s magical arrival was the story of my summer so far, and her parents’ consequential migration from Butte to the Top Spot was hers.

“But it’s funny,” I felt I had to stick up for *The Importance of Being Earnest*. “Isn’t it?”

“Very well, Rusty,” Mrs. Reinking granted with a twitch of her lips, “it has its moments. / I wish I had mine any more.” She snapped her fingers like a shot. “The time was when I could absorb a script like that and know by instinct how to play it. Now?” She shook her head in that way that made us afraid she was about to call it quits. Instead she just murmured, “Well, let’s take a break.”

Perhaps to make up for the play’s lack of reward, this day she had fixed a pitcher of Kool-Ade of some strange flavor, persimmon maybe, and set out a plate of tired macaroons. I went

right at a couple of the cookies ⁵ while Zoe took one for politeness and, after licking off a shred of coconut, put it aside.

With an eyebrow arched, Mrs. Reinking watched this.

“Child, do you ever touch food?”

“Y-e-esss,” Zoe said back. True as far as it went; I had seen her move it around on her plate like a card trick artist. Mrs.

Reinking was getting to know us, but she still had a lot to find out,

such as how fast Zoe could change the subject. “Did you really

live in Hollywood?”

“Of course,” the surprised answer. “Why?”

“What was it like?” Zoe said ⁶eagerly , and I followed up with,
“Who was there?”

Cloyce Reinking shifted restlessly. “You really want to know, do you. All right, my parents were among the pioneers, you might say, in the film business. Movies were silents then, so at parties, there might be Charlie Chaplin and Mary Pickford and Douglas Fairbanks, people of that sort.” She twirled her glasses while thinking back to that time. “Everyone had mansions, including us--I sound like Lady Bracknell, don't I,” she laughed slightly in spite of herself. “But it was true. I suppose,” she looked uneasily at us and our circumstances, “it made me a little

spoiled. For instance, my parents⁷ let me use their roadster whenever I wanted when I was only a few years older than you.” Zoe and I goggled at that. “Of course I couldn’t drive in public quite yet,” she went on as if even the rich faced certain drawbacks, “but up and down our orange groves, I probably was a holy terror.”

Plainly, living in Gros Ventre was small potatoes after that. But that’s where we all were, and Zoe now brought matters back to earth.

“Boy oh boy, they sound like the best parents ever. Are they still around?”

The woman in the chair opposite us went rigid, as if she might not to answer. But then: “They were killed in a car wreck. Right after Bill and I were married. We were young, still teenagers really, and the movie company fell into other hands.” She made a gesture as if brushing all that away. “These things happen in real life.”

“Wow,” one of us said softly, it may have been me.

“Well,” Mrs. Reinking stirred uncomfortably and picked up her script but didn’t open it. “Back to *The Importance of Being Earnest* .” The dubious expression had returned to her. “Or not.”
Abruptly she threw her glasses down on the coffee table. “Bill

must be out of his mind, pushing me into this,” she said angrily.

Zoe and I traded apprehensive looks. “I’m sorry, children, but I really think we’re not getting anywhere and had better give this up as a bad--”

We had talked this over and agreed it would be best coming from Zoe. “Mrs. Reinking?” she interrupted. “Before we start again,” just as if we were going to. “Can you do that bit for us? The Ben somebody one you told us about after Shakespeare that day?”

She frowned, taking a minute to remember. “The/crossed eyes? No, why should I fool around with that?”

QUICK

Zoe and I grinned, giggled, outright laughed. “You should see yourself.”

“You two.” She shook her head, but looked around for a mirror. Getting up swiftly, she led us into the hall, interrupting the cat at its business in the box. “Scat, Sheba, that will have to wait.” Posting herself at the mirror beside the hatrack, she drew herself up, took a breath to compose herself in the reflection, and said: “Give me a line, please.”

Zoe recited in her Cecily voice: “Mr. Moncrieff and I are engaged to be married, Lady Bracknell.”

“I do not know whether there is anything peculiarly exciting in the air of this part of Hertfordshire,” even the dowager voice sounded better, “but the amount of engagements that go on seems to me considerably above the proper average that statistics have laid down for our guidance.””

//The three of us gazed into the mirror as she held the expression leading up to the finish of that. Her try at crossing her eyes at the climax of this did not actually yield dueling eyeballs, but it did produce a classic caricature of a snooty lady looking down her nose.

Letting her face relax, Mrs. Reinking nodded slowly to her reflection and the pair of us. "It has possibilities."

#

Well, that's my bit. Let's have some questions and discussion and general celebration of this Book. It outfit.

Something Carol and I share with Myra, college at Northwestern--major?

--Richard Benjamin & Paula Prentiss (Ragusa)

--NU speech school: Robert Schneideman (and great friend, actress Geraldine Page)

--Myra, Prof. Heston's name?

--Alvina Krause: Pa. summer theater Odets, Awake and Sing! -- "I got the lox, Ma." Every night, The Hut, local in-place hangout, run by Hank and Irv, a theatrical lesson in themselves

--Anyway, I sat in on rehearsals as often as I could, seeing how things were done, watching the craft--and something like that nightly fetching of the lox resonated with me and the one big thing I knew from my scattered upbringing on ranches in Montana, do the chores right.

--Here at Book-It, their staging of my novel Prairie Nocturne genuinely was one of the thrills of my writing lifetime. When the play began with the spotlight on Faith Russell, giving it her best Aretha Franklin, singing my lyrics of "Mouthful of Stars"--the first time I'd ever HEARD any of the songs I've written in all dozen of my novels--I about dissolved in joy. Then wonderful Myra Platt brought my character, the singing teacher Susan Duff, melodiously to life--and Geoffrey Simmons was terrific as my African-American wannabe singer, Monty Rathbun. So, Book-It has been my Globe Theater, and to mangle Shakespeare, as they do it, I like it.

Paula Prentiss

From Wikipedia, the free encyclopedia

Paula Prentiss (born **Paula Ragusa**; March 4, 1938) is an American actress best known for her film roles in *Where the Boys Are*, *Man's Favorite Sport?*, *The Stepford Wives*, *What's New Pussycat?*, *The Black Marble*, and *The Parallax View*.^[1]

Contents

- 1 Early life
- 2 Career
- 3 Personal life
- 4 Family
- 5 Filmography
- 6 References
- 7 External links

Early life

Prentiss was born **Paula Ragusa** in San Antonio, Texas, the daughter of Paulene (née Gardner) and Thomas J. Ragusa, a Social Sciences professor at San Antonio's University of the Incarnate Word, who was of Sicilian descent.

Before high school, Paula, who grew to 5'10" was always the tallest person in class.^{[2][3][4][5]} She attended Lamar High

School in Houston, Texas.^[6] In 1958 while studying drama at Northwestern University, she met future husband, Richard Benjamin, who impressed her with his sophistication and height (he was taller than she was). While attending Northwestern she was discovered by Metro-Goldwyn-Mayer and was offered a film contract.^{[4][7]}

Career

Prentiss first became known as a comedic actress in the early 1960s with such films as *Where the Boys Are*, *The Honeymoon Machine*, *Bachelor in Paradise*, and *The Horizontal Lieutenant*.^[1] In all four films Prentiss was paired with the 6'5" actor Jim Hutton, as they were the two tallest male and female contract players at Metro-

Paula Prentiss



Prentiss in *As You Like It* presented by the New York Shakespeare Festival in 1963.

Born	Paula Ragusa March 4, 1938 San Antonio, Texas, U.S.
Years active	1960–2007
Spouse(s)	Richard Benjamin (1961–present; two children)
Children	Ross Thomas Benjamin (b. 1974) Prentiss Benjamin (b. 1978)

Goldwyn-Mayer.^[8]

She continued to star in comedies later with Rock Hudson in *Man's Favorite Sport?*, in *The World of Henry Orient* and *What's New, Pussycat?* with Peter Sellers, in *Last of the Red Hot Lovers* with Alan Arkin, in *Move* with Elliott Gould, and in director Billy Wilder's last film *Buddy Buddy* with Jack Lemmon and Walter Matthau. She also appeared in the war films *Catch-22* and *In Harm's Way* and the thriller *The Parallax View* with Warren Beatty.

For one season (1967–1968), Prentiss co-starred with her husband, Richard Benjamin, in the CBS sitcom *He & She*.^[1] Although not a big ratings success, the stylish series was considered ahead of its time in humor and sophistication. Prentiss was nominated for an Emmy Award for Best Performance by an Actress in a Comedy. Although Prentiss is retired from cinema, she frequently performs in theater productions.



Prentiss and Benjamin in 1973.

Prentiss and actor/director, Richard Benjamin, wed on October 26, 1961.^{[4][9]} In 1965 while filming *What's New, Pussycat* in Paris, Prentiss suffered a nervous breakdown which kept her out of films for five years, returning to work with Benjamin in the short-lived television series, *He & She*.^{[4][9]} The couple appeared together in such films as *Catch-22* (1970) and *Saturday the 14th* (1981), as well as various plays.^{[10][11]}

Family

Prentiss and Benjamin have two adult children, Ross and Prentiss. Ann Prentiss, Paula's deceased, younger sister, was also an actress, and died in prison, having been convicted of threats directed towards her father and brother-in-law.

Filmography

Film and Television			
Year	Title	Role	Notes
1960	<i>Where the Boys Are</i>	Tuggle Carpenter	Laurel Award for Best Female Comedy Performance Nominated—Top Female New Personality
1961	<i>The Honeymoon Machine</i>	Pam Dunstan	
	<i>Bachelor in Paradise</i>	Linda Delavane	
1962	<i>The Horizontal Lieutenant</i>	Molly Blue	

1963	<i>Follow the Boys</i>	Toni Denham	
1964	<i>Man's Favorite Sport?</i>	Abigail Page	
	<i>The World of Henry Orient</i>	Stella Dunnworthy	
	<i>Looking for Love</i>	Paula Prentiss	
1965	<i>In Harm's Way</i>	Bev McConnel	
	<i>What's New Pussycat</i>	Liz	
1967-1968	<i>He & She</i>	Paula Hollister	26 episodes Nominated—Primetime Emmy Award for Outstanding Lead Actress in a Comedy Series
1970	<i>Catch-22</i>	Nurse Duckett	
	<i>Move</i>	Dolly Jaffe	
1971	<i>Born to Win</i>	Veronica	
1972	<i>Last of the Red Hot Lovers</i>	Bobbi Michele	
	<i>The Couple Takes a Wife</i>	Barbara Hamilton	
1974	<i>Crazy Joe</i>	Anne	
	<i>The Parallax View</i>	Lee Carter	
1975	<i>The Stepford Wives</i>	Bobbie Markowe	
1977	<i>Having Babies II</i>	Trish Canfield	
1978	<i>No Room to Run</i>	Terry McKenna	
1979	<i>Friendships, Secrets and Lies</i>	Sandy	
1980	<i>The Black Marble</i>	Sgt. Natalie Zimmerman	
	<i>Top of the Hill</i>	Norma Ellsworth Cully	
	<i>Saturday Night Live</i>	Herself—Host	Episode: <i>Richard Benjamin, Paula Prentiss/The Grateful Dead</i>
1981	<i>Saturday the 14th</i>	Mary	
	<i>Buddy Buddy</i>	Celia Clooney	
1983	<i>Packin' It In</i>	Dianne Webber	
1992	<i>Murder, She Wrote</i>	Leonora Holt	Episode: <i>Incident in Lot #7</i>

1995	<i>Burke's Law</i>	Carla Martinet	Episode: <i>Who Killed the Hollywood Headshrinker?</i>
1996	<i>Mrs. Winterbourne</i>	Maternity Nurse	cameo
2007	<i>Hard Four</i>	Sweet Cherrie	

References

- [^] ^{*a b c*} Paula Prentiss- Biography (<http://www.uiw.edu/thewordonline/fall01/devoverview.html>). University of the Incarnate Word. Retrieved December 19, 2010.
- [^] "In Memoriam: Summer 2001" (<http://www.uiw.edu/thewordonline/summer01/memoriam.html>). University of the Incarnate Word. Retrieved December 19, 2010.
- [^] ^{*a b c d*} "Paula Prentiss Biography" (<http://home.comcast.net/~cratonkiwi/paulaprentiss/bio.htm>). Cratonkiwi. Retrieved December 19, 2010.
- [^] "Paula Prentiss" (<http://www.filmbug.com/db/195505>). Filmbug. Retrieved December 19, 2010.
- [^] Mesinger, Maxine. "Lamar High marks 50th anniversary" (http://www.chron.com/CDA/archives/archive.mpl?id=1987_480635). *Houston Chronicle*. August 7, 1987. Retrieved October 13, 2012.
- [^] "Paula Prentiss" (<http://www.movieactors.com/actors/paulaprentiss.htm>). MovieActors.com. Retrieved December 19, 2010.
- [^] Paula Prentiss's commentary track on the DVD for *Where the Boys Are*
- [^] ^{*a b*} Armstrong, Lois (February 23, 1976). "Dick Benjamin & Paula Prentiss: Their Sunshine Boy Is the Baby Who 'Made Us Grow Up'" (<http://www.people.com/people/archive/article/0,,20066194,00.html>). People. Retrieved December 19, 2010.
- [^] O'Haire, Patricia (September 22, 1998). "An Off-B'way Power Couple: Paula Prentiss and Richard Benjamin" (http://www.nydailynews.com/archives/entertainment/1998/09/22/1998-09-22_an_off-b_way__power__couple_.html). New York Daily News. Retrieved December 19, 2010.
- [^] "Paula Prentiss" (<http://www.ibdb.com/person.php?id=87036>). Internet Broadway Database. Retrieved December 19, 2010.

External links

- Paula Prentiss (<http://www.imdb.com/name/nm696038/>) at the Internet Movie Database
- Paula Prentiss (<http://www.ibdb.com/person.asp?ID=87036>) at the Internet Broadway Database
- Paula Prentiss (http://www.lortel.org/LLA_archive/index.cfm?

search_by=people&first=Paula&last=Prentiss&middle=) at the Internet Off-Broadway Database

- Paula Prentiss (<http://www.allmovie.com/artist/p2:57686>) at AllMovie

Retrieved from "http://en.wikipedia.org/w/index.php?title=Paula_Prentiss&oldid=611276873"

Categories: [1938 births](#) | [20th-century American actresses](#) | [21st-century American actresses](#)

[Actresses from San Antonio, Texas](#) | [American film actresses](#) | [American people of Sicilian descent](#)

[Living people](#) | [Lamar High School \(Houston, Texas\) alumni](#) | [Northwestern University alumni](#)

[People from San Antonio, Texas](#) | [Actresses of Italian descent](#)

-
- This page was last modified on 2 June 2014 at 19:46.
 - Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Richard Benjamin

From Wikipedia, the free encyclopedia

Richard Benjamin (born May 22, 1938) is an American actor and film director.^[1]

He has starred in a number of well-known film productions, including *Goodbye, Columbus* (1969), based on the novella by Philip Roth;^[2] *Catch-22* (1970), from the Joseph Heller best-seller;^[3] *Westworld* (1973), a science-fiction thriller by Michael Crichton,^[4] and *The Sunshine Boys* (1975), written by Neil Simon.^[5]

He has directed, among other films, the 1982 comedy *My Favorite Year*.^[6]

Contents

- 1 Life and career
- 2 Acting filmography
- 3 Directing filmography
- 4 References
- 5 External links

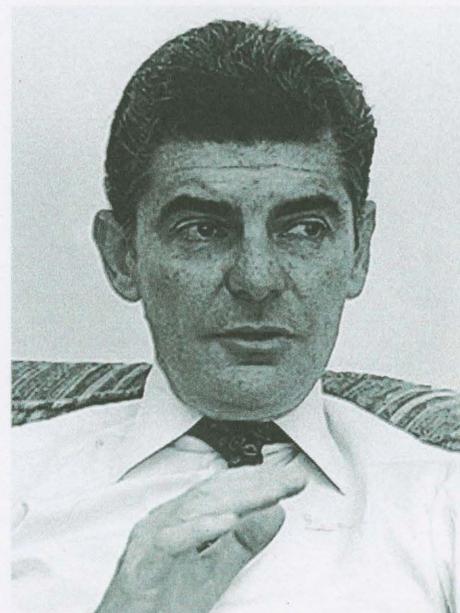
Life and career

Benjamin was born in New York City, New York, the son of a garment industry worker.^[7] He attended the High School of Performing Arts and graduated from Northwestern University, where he was involved in many plays and studied in the Northwestern theater school.

He married actress Paula Prentiss on October 26, 1961; and they have two children. They appeared together in the short-lived television series *He & She* (1967–68) and the film *Catch-22* (1970).^[3] In 1978, he starred in the ambitious, but short-lived, television series *Quark*.^[8]

Benjamin starred in *Goodbye, Columbus* (1969), based on the novella by Philip Roth^[2] as well as *Diary of a Mad Housewife*, *The Steagle*,^[9] *The Marriage of a Young Stockbroker*, and yet another film based on a famous

Richard Benjamin



Richard Benjamin in July 1986

Born	May 22, 1938 New York City, New York, U.S.
Alma mater	Northwestern University
Occupation	Actor, director, producer
Years active	1962–2008
Spouse(s)	Paula Prentiss (1961–present; 2 children)

Roth novel, *Portnoy's Complaint* (1972), in the title role.

He played a sexually ambiguous murder suspect in *The Last of Sheila* (1973), a mystery conceived and co-scripted by Anthony Perkins and Stephen Sondheim. In an imaginative Michael Crichton story, *Westworld* (1973), Benjamin played a man vacationing as a make-believe cowboy in a theme park where he ends up being stalked by a robot gunslinger played by Yul Brynner.^[4]

Then he returned to comedy, with a supporting role as a harried theatrical agent in the Neil Simon hit *The Sunshine Boys* opposite Walter Matthau and George Burns^[5] and as Matthau's colleague at an ineptly run hospital in *House Calls* (1978). Benjamin also played a frustrated fiance of a woman who falls for the vampire Count Dracula in the surprise box-office smash *Love at First Bite* (1979) starring George Hamilton and Susan Saint James.^[10]

On April 7, 1979, Benjamin hosted *Saturday Night Live*.

Benjamin's first project as a director was the hit comedy *My Favorite Year* (1982), which brought an Oscar nomination to its star, Peter O'Toole.^[6] Benjamin went on to direct a number of Hollywood films, mainly comedies, including *City Heat* (1984) with Burt Reynolds and Clint Eastwood^[11] and *The Money Pit* (1986) with Tom Hanks and Shelley Long.^[12] He also directed Cher and Winona Ryder in *Mermaids* (1990). The most recent film Benjamin has directed was a drama, *A Little Thing Called Murder* (2006), featuring Judy Davis which was based on the true story of Sante and Kenny Kimes, mother and son grifters and killers.^[13]

Benjamin's acting appearances have become less frequent and include a role in the Woody Allen comedy *Deconstructing Harry* (1997).^[14] He directed and appeared in *Marcy X* (2003), a comedy starring Lisa Kudrow and Damon Wayans.^[15]

Acting filmography

- *Goodbye, Columbus* (1969)
- *Catch-22* (1970)
- *Diary of a Mad Housewife* (1970)
- *The Marriage of a Young Stockbroker* (1971)
- *The Steagle* (1971)
- *Portnoy's Complaint* (1972)
- *The Last of Sheila* (1973)
- *Westworld* (1973)
- *The Sunshine Boys* (1975)
- *No Room to Run* (1976) (TV movie)
- *Quark* (1977–78)

- *House Calls* (1978)
- *Love at First Bite* (1979)
- *Scavenger Hunt* (1979)
- *Witches' Brew* (1980)
- *The Last Married Couple in America* (1980)
- *How to Beat the High Co\$ of Living* (1980)
- *First Family* (1980)
- *Saturday the 14th* (1981)
- *Packin' It In* (TV 1983)
- *Lift* (1992)
- *Deconstructing Harry* (1997)
- *The Pentagon Wars* (1998)
- *The Shrink Is In* (2001)
- *Marci X* (2003)
- *Keeping Up with the Steins* (2006)
- *Henry Poole Is Here* (2008)

Directing filmography

- *My Favorite Year* (1982)
- *Racing with the Moon* (1984)
- *City Heat* (1984)
- *The Money Pit* (1986)
- *Little Nikita* (1988)
- *My Stepmother is an Alien* (1988)
- *Downtown* (1990)
- *Mermaids* (1990)
- *Made in America* (1993)
- *Milk Money* (1994)
- *Mrs. Winterbourne* (1996)
- *The Pentagon Wars* (1998)
- *Marci X* (2003)
- *The Goodbye Girl* (2004)
- *A Little Thing Called Murder* (2006)

References

1. [^] "Richard Benjamin" (<http://movies.nytimes.com/person/531034/Richard-Benjamin>). *The New York Times*. Retrieved 2012-04-10.
2. [^] *a b* Canby, Vincent (April 4, 1969). "Goodbye Columbus (1969) GOODBYE, COLUMBUS" (<http://movies.nytimes.com/movie/review?res=EE05E7DF1731E464BC4C53DFB2668382679EDE>). *The New York Times*.
3. [^] *a b* Canby, Vincent (June 25, 1970). "Catch 22 (1970) CATCH-22" (<http://movies.nytimes.com/movie/review?res=EE05E7DF1738E760BC4D51DFB066838B669EDE>). *The New York Times*.
4. [^] *a b* "Westworld" (<http://movies.nytimes.com/movie/53970/Westworld/overview>). *The New York Times*.
5. [^] *a b* Canby, Vincent (November 7, 1975). "The Sunshine Boys (1975) Simon's Comic 'Sunshine Boys' Opens" (<http://movies.nytimes.com/movie/review?res=9402E2D6163BE133A25754C0A9679D946490D6CF>). *The New York Times*.
6. [^] *a b* Maslin, Janet (October 1, 1982). "My Favorite Year (1982) 'FAVORITE YEAR' WITH PETER O'TOOLE" (<http://movies.nytimes.com/movie/review?res=9B01EFD8123BF932A35753C1A964948260>). *The New York Times*.
7. [^] Jonas, Gerald (1968-09-08). "Hello Again To 'Goodbye, Columbus'" (<http://select.nytimes.com/gst/abstract.html?res=F5081FF83E5D137A93CAA91782D85F4C8685F9>). The New York Times. Retrieved 2012-04-10.
8. [^] Decaro, Frank (December 24, 2008). "A Space Garbage Man and His Eclectic Crew" (<http://www.nytimes.com/2008/12/28/arts/television/28deca.html>). *The New York Times*.
9. [^] Weiler, A. H. (September 16, 1971). "The Steagle (1971) A Brazilian Youth's Joys and Shocks: 'Plantation Boy' Opens at 5th Ave. Cinema Benjamin Proves Deft Comic in 'The Steagle'" (<http://movies.nytimes.com/movie/review?res=9B07E6DC1338EF34BC4E52DFBF66838A669EDE>). *The New York Times*.
10. [^] Maslin, Janet (April 13, 1979). "Love At First Bite (1979) Screen: 'Love at First Bite,' Dracula's 'Plaza Suite': Full-Blooded Humor" (<http://movies.nytimes.com/movie/review?res=9E07E0DC1739E732A25750C1A9629C946890D6CF>). *The New York Times*.
11. [^] Maslin, Janet (December 7, 1984). "BENJAMIN DIRECTS 'CITY HEAT'" (<http://www.nytimes.com/1984/12/07/movies/benjamin-directs-city-heat.html>). *The New York Times*.
12. [^] Canby, Vincent (March 26, 1986). "The Money Pit (1986) FILM: 'THE MONEY PIT,' A DOMETIC COMEDY" (<http://movies.nytimes.com/movie/review?res=9A0DE0DA1F3DF935A15750C0A960948260>). *The New York Times*.
13. [^] "A Murdering Mommy Dearest With a Swell Son to Match" (http://tv.nytimes.com/2006/01/23/arts/television/23gate.html?_r=0). *The New York Times*. January 23, 2006.
14. [^] Maslin, Janet (December 12, 1997). "Deconstructing Harry (1997) FILM REVIEW; Gleefully Skewering His Own Monsters" (<http://movies.nytimes.com/movie/review?res=9a07efdb103cf931a25751c1a961958260>). *The New York Times*.
15. [^] Holden, Stephen (August 23, 2003). "Marci X (2003) FILM REVIEW; In Giddy Rap Land, It's Senator Vs. Smut" (<http://movies.nytimes.com/movie/review?res=9403EFD81739F930A1575BC0A9659C8B63>). *The New York Times*.

External links

25 Feb. '09

Yesterday Myra Platt and Patricia Britton of Book-It Theater came to the house and we talked about the possibility of staging one of my books. Carol's and my pick is Prairie Nocturne (Patricia's, too), and Myra was agreeable to reading it for consideration. (Jane Jones, the other co-director, was down with the flu, but reading the book.) Dancing at the Rascal Fair seems to be their other candidate. If they do take anything of mine on as a play, at the earliest it would be next year, the 2010 season. (And as Carol said afterward, who knows if they'll be in business then, as the economic crash keeps on.)

Myra said she does most of the rights work, so I gave her Liz's phone # and e-mail.

NOVEL
WORKSHOP
AGREEMENT

MAIN
STAGE
AGREEMENT

BOOK-IT REPERTORY THEATRE

PERMISSION AGREEMENT FOR THE COMMISSION AND DEVELOPMENT OF A STAGE ADAPTATION

ADMINISTRATIVE
(206) 216-0877

BOX OFFICE
(206) 216-0833

FAX
(206) 256-9666

www.book-it.org

JANE JONES &
MYRA PLATT
Founding Artistic Directors

CHARLOTTE TIENCKEN
Managing Director

BOARD OF DIRECTORS

MARY METASTASIO
President

GAIL FRASIER
Vice-President

KRIS VILLIOTT
Treasurer

LUCY FLYNN ZUCCOTTI
Secretary

STEVEN BULL

JEFF CAIN

MARY ANNE CHRISTY

STEPHANIE FELDT

MELISSA MANNING

MARY MARINO

LYNNE REYNOLDS

DEBORAH SWETS

This contract was entered into on September 23, 2009, between **Ivan Doig** (17277 15th Ave NW Shoreline, WA 98177-3846) ("Author") and **Book-It Repertory Theatre** (305 Harrison St., Seattle, Washington, 98109) ("Book-It") (collectively "the Parties").

Whereas Book-It wishes to arrange for the presentation of the novel **Prairie Nocturne** ("the Novel") written by Author as a stage-play to be presented as a staged-reading by Book-It; The Parties agree to the following terms and conditions:

1. Author grants Book-It permission gratis to commission an adaptation of the Novel in the form of a stage-play script ("the Adaptation"), subject to the further grants and restrictions in this agreement;
2. Book-It shall have the right to adapt, produce and perform an adaptation of the Novel as a staged-reading only for Book-It's Novel Workshop Series. The staged reading will be presented April 16, 17 and/or 18, 2010.
3. No further use of the adaptation by either party is possible without further express written permission from either party.
4. Book-It shall give proper credit to Author in all programs and promotional materials in connection with the performance of the stage-play based on the Adaptation. Said credit shall read as follows:

Prairie Nocturne

By Ivan Doig

Adapted by Elena Hartwell

For Book-It Repertory Theatre

The staged-reading is presented through arrangement with Ivan Doig.

All rights reserved.

5. The Parties understand and agree that the only rights granted to Book-It are those specifically set forth herein. It is understood and agreed that any and all other rights in and to the novel, including, without limitation, all copyrights are reserved to the Author for his disposition and use, free from any claims on behalf of Book-It or its adaptor. Book-It is authorized to videotape a performance of the staged-reading strictly for in-house archival purposes. Public viewing of the archival tape is prohibited, and no sales accepted. No other recording rights are granted. All publishing rights beyond an acting edition of the script required to stage the Novel Workshop series staged-reading are reserved by Ivan Doig.
6. Any use of the adaptation not expressly allowed under this agreement is prohibited without the written authorization of Author.

Author:

Ivan Doig _____ Date
Author
17277 15th Ave NW
Shoreline, WA 98177-3846

Book-It:

Myra Platt 11/30/09
Myra Platt, Co-Artistic Director Date
for Book-It Repertory Theatre
305 Harrison Street
Seattle, WA 98109

Book-It Repertory Theatre
is a 501c3 organization.

Our mission is to transform great literature into great theatre through simple and sensitive production, and to inspire our audiences to read.

SEATTLE CENTER HOUSE
305 HARRISON STREET
SEATTLE, WA 98109

ADMINISTRATIVE
(206) 216-0877

BOX OFFICE
(206) 216-0833

FAX
(206) 256-9666

www.book-it.org

JANE JONES &
MYRA PLATT
Founding Artistic Directors

CHARLOTTE TIENCKEN
Managing Director

BOARD OF DIRECTORS

MARY METASTASIO
President

GAIL FRASIER
Vice-President

KRIS VILLIOTT
Treasurer

LUCY FLYNN ZUCCOTTI
Secretary

STEVEN BULL

JEFF CAIN

MARY ANNE CHRISTY

STEPHANIE FELDT

MELISSA MANNING

MARY MARINO

LYNNE REYNOLDS

DEBORAH SWETS

BOOK-IT REPERTORY THEATRE

PERMISSION AGREEMENT FOR DEVELOPMENT OF A STAGE ADAPTATION

This contract is effective as of November 23, 2009, between **Ivan Doig** (17277 15th Ave NW Shoreline, WA 98177-3846) ("Author") and **Book-It Repertory Theatre** (305 Harrison St., Seattle, Washington, 98109) ("Book-It") (collectively "the Parties").

Whereas Book-It wishes to arrange for the presentation of the novel **Prairie Nocturne** ("the Novel") written by Author as a stage-play to be presented as a staged-reading by Book-It; The Parties agree to the following terms and conditions:

1. Author grants Book-It permission gratis to commission an adaptation of the Novel in the form of a stage-play script ("the Adaptation"), subject to the further grants and restrictions in this agreement;
2. Book-It shall have the right to adapt, produce and perform an adaptation of the Novel as a staged-reading only for Book-It's Novel Workshop Series. The staged reading will be presented April 16, 17 and/or 18, 2010.
3. No further use of the adaptation by either party is possible without further express written permission from either party.
4. Book-It shall give proper credit to Author in all programs and promotional materials in connection with the performance of the stage-play based on the Adaptation. Said credit shall read as follows:

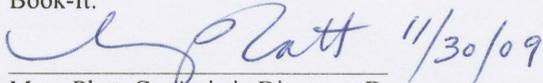
Prairie Nocturne
By Ivan Doig
Adapted by Elena Hartwell
For Book-It Repertory Theatre
The staged-reading is presented through arrangement with Ivan Doig.
All rights reserved.
5. The Parties understand and agree that the only rights granted to Book-It are those specifically set forth herein. It is understood and agreed that any and all other rights in and to the novel, including, without limitation, all copyrights are reserved to the Author for his disposition and use, free from any claims on behalf of Book-It or its adaptor. Book-It is authorized to videotape a performance of the staged-reading strictly for in-house archival purposes. Public viewing of the archival tape is prohibited, and no sales accepted. No other recording rights are granted. All publishing rights beyond an acting edition of the script required to stage the Novel Workshop series staged-reading are reserved by Ivan Doig.
6. Any use of the adaptation not expressly allowed under this agreement is prohibited without the written authorization of Author.

Author:

Ivan Doig
Author
17277 15th Ave NW
Shoreline, WA 98177-3846

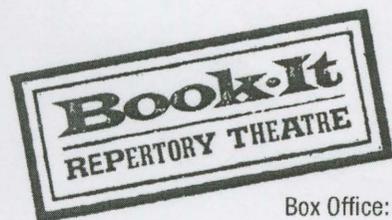
Date

Book-It:


Myra Platt, Co-Artistic Director Date
for Book-It Repertory Theatre
305 Harrison Street
Seattle, WA 98109

Book-It Repertory Theatre
is a 501c3 organization.

Our mission is to transform great literature into great theatre through simple and sensitive production, and to inspire our audiences to read.



A Novel Approach to Theatre

Book-It Repertory Theatre is a non-profit organization dedicated to transforming great literature into great theatre through simple and sensitive production and to inspiring its audiences to read.

Box Office: 206.216.0833 * Admin: 206.216.0877 * Book-It All Over: 206.772.0880 * Fax: 206.256.9666
www.book-it.org * Center House Theatre * Seattle Center * 305 Harrison Street * Seattle, WA 98109

BOOK-IT REPERTORY THEATRE

LICENSE AGREEMENT FOR STAGE ADAPTATION

This contract is effective as of November 24, 2009, between **Darhansoff Verrill Feldman** (236 West 26th Street #802, New York, NY 10001) ("Author/Licensors") and **Book-It Repertory Theatre** (305 Harrison St., Seattle, Washington, 98109) ("Book-It") (collectively "the Parties").

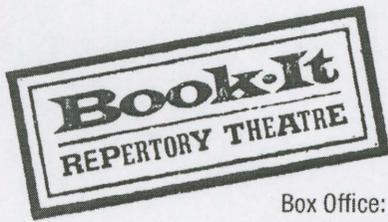
Whereas Book-It wishes to arrange for the presentation of the novel **Prairie Nocturne** ("the Novel") written by **Ivan Doig** as a stage-play to be produced and performed by Book-It; and Whereas Author wishes to allow Book-It to adapt, produce and perform such a stage-play; The Parties agree to the following terms and conditions:

1. Author/Licensors grants Book-It a non-exclusive, limited license to commission an adaptation of the Novel in the form of a stage-play script and stage direction material ("the Adaptation"), subject to the further grants and restrictions in this agreement;
2. Book-It shall have the right to adapt, produce and perform an adaptation of the Novel as a stage-play for Book-It's <YEAR> Season. Book-It agrees to pay a licensing fee of \$3,000.00 for producing said Adaptation in the Book-It season.
3. No further use of the adaptation by either party is possible without further express written permission from either party.
4. Author grants to Book-It the non-exclusive right to sublicense the Adaptation to allow for the production and performance of the Work by other theaters, theater groups, school groups and any other sub licensees wishing to produce and perform the Work. It is understood that any sublicenses fall under the same time restrictions discussed above. This license to Book-It shall last for the duration of the copyright in the Work, subject to the limitation set forth in Paragraphs A and B below.
 - A. Author/Licensors shall have the right to approve or reject future stage productions and performances sub-licensed by Book-It. Book-It agrees to provide Author/Licensors with complete copies of any proposed sub-license agreements prior to such sub-licensing and to obtain written approval from Author/Licensors prior to any such production beginning rehearsal. Author/Licensors agrees that such approval shall not be unreasonably withheld, and the failure of Author/Licensors to respond in writing to a request for approval within 20 business days shall constitute consent from **Darhansoff Verrill Feldman** to proceed with production.
 - B. Compensation for such future stage production will be based on the industry standard of 6-8 % of gross revenue of the sub licensee theater, to be shared in equal parts between Book-It and Author/Licensors, as negotiated by Book-It and approved pursuant to Paragraph A.
6. Book-It shall give proper credit to Author/Licensors in all programs and promotional materials in connection with the performance of the stage-play based on the Adaptation. Said credit shall read as follows:

*Jane Jones and Myra Platt, Founding Co-Artistic Directors * Charlotte M. Tiencken, Managing Director*

*Board of Directors: Mary Metastasio President, Melissa Manning Vice President, Lynne Reynolds Secretary,
Kristine Villiott Treasurer, Monica Alquist, Steve Bull, Jeffrey J. Cain, Ph.D. Lynn Murphy, Deborah Swets,
Elizabeth J. Warman, and Thomas Zuccotti.*

20th
anniversary season



A Novel Approach to Theatre

Book-It Repertory Theatre is a non-profit organization dedicated to transforming great literature into great theatre through simple and sensitive production and to inspiring its audiences to read.

Box Office: 206.216.0833 * Admin: 206.216.0877 * Book-It All Over: 206.772.0880 * Fax: 206.256.9666
www.book-it.org * Center House Theatre * Seattle Center * 305 Harrison Street * Seattle, WA 98109

Prairie Nocturne

By Ivan Doig

Adapted by To Be Determined

For Book-It Repertory Theatre

The play is performed through arrangement with **Darhansoff Verrill Feldman** for **Ivan Doig**. All rights reserved.

7. The Parties understand and agree that the only rights granted to Book-It are those specifically set forth herein. It is understood and agreed that any and all other rights in and to the novel, including, without limitation, all copyrights, are reserved to the Author for his disposition and use, free from any claims on behalf of Book-It or its adaptor. Book-It is authorized to use portions of the adaptation, not to exceed 5 minutes in performance length, for interviews on local radio and/or television stations in conjunction with marketing the production. Book-It is authorized to videotape a performance of the production strictly for said marketing or in-house archival purposes. Public viewing of the archival tape is prohibited, and no sales accepted. No other recording rights are granted. All publishing rights beyond an acting edition of the script required to stage the Seattle Center House production are reserved by **Darhansoff Verrill Feldman**.

- 8. Any use of the adaptation not expressly allowed under this agreement is prohibited without the written authorization of Author/Licensors.
- 9. All payments hereunder shall be made payable to **Darhansoff Verrill Feldman** at the address listed below.
- 10. Book-It will provide two copies of the program and any available press clippings to **Darhansoff Verrill Feldman** as they become available. Two complimentary tickets to the preview performance, opening night or other performance during the run will be made available to **Darhansoff Verrill Feldman** at their request.

IN WITNESS WHEREOF, Book-It and Author/Licensors have duly executed this Agreement as of the day and year first written below.

LICENSOR:

Liz Darhansoff
Darhansoff Verrill Feldman
For Ivan Doig
236 West 26th Street #802, New York, NY 10001

Date

Book-It Repertory Theatre:

Charlotte Tiencken
Managing Director
For Book-It Repertory Theatre
Center House Theatre
305 Harrison Street
Seattle, WA 98109

Date

*Jane Jones and Myra Platt, Founding Co-Artistic Directors * Charlotte M. Tiencken, Managing Director*

*Board of Directors: Mary Metastasio President, Melissa Manning Vice President, Lynne Reynolds Secretary,
Kristine Villiott Treasurer, Monica Alquist, Steve Bull, Jeffrey J. Cain, Ph.D. Lynn Murphy, Deborah Swets,
Elizabeth J. Warman, and Thomas Zuccotti.*



From: carol doig <cddoig@comcast.net>
Subject: **a possible wee licensing fee**
Date: November 19, 2009 4:08:43 PM PST
To: Darhansoff Agency <liz@dvagency.com>



Liz, hi--Just a heads up: you'll be hearing from Myra Platt, a managing director of Book-It Theater here in Seattle, about their desire to do a workshop production of *Prairie Nocturne*. Myra told me it'd be a licensing fee, for a Novel Workshop series they're doing, rather than buying rights for a full stage production, although that could come later if the workshop adaptation looks promising. I'm glad to let them go ahead, if the fee situation etc. looks OK to you. Book-It has been in business 20 years, they seem to know what they're doing; let me know how this shapes up from your perspective. All best.

--Ivan

Liz--

I tried to e-mail this to you yesterday, but it wouldn't go through because "user account is overquota." So here it is, the way nature intended, by old fax.

From: Mail Delivery System <Mailer-Daemon@wsmarth-goshawk.pas.sa.earthlink.net>
Subject: Mail delivery failed: returning message to sender
Date: November 19, 2009 4:13:52 PM PST
To: cddoig@comcast.net

This message was created automatically by mail delivery software (Exim).

A message that you sent could not be delivered to one or more of its recipients. This is a permanent error. The following address(es) failed:

dvagency2@earthlink.net
SMTP error from remote mailer after RCPT TO:<dvagency2@earthlink.net>:
host mx3.earthlink.net [209.86.93.228]: 550 dvagency2@earthlink.net...User account is overquota

----- This is a copy of the message, including all the headers. -----

Return-path: <cddoig@comcast.net>
Received: from whmx-tenant.pas.sa.earthlink.net ([207.217.120.229])
by wsmarth-goshawk.pas.sa.earthlink.net with smtp (Exim 3.36 #4)
id 1NBH82-00008H-00
for dvagency2@earthlink.net; Thu, 19 Nov 2009 16:13:34 -0800
X-ELNK-Loop: liz@dvagency.com
Received: from whmx-tenant.pas.sa.earthlink.net ([127.0.0.1])
by whmx-tenant.pas.sa.earthlink.net (EarthLink SMTP Server) with SMTP id 1nbh7S4KN3NZFmB2; Thu, 19 Nov 2009 16:13:24
-0800 (PST)
Received: from QMTA06.emeryville.ca.mail.comcast.net ([76.96.30.56])
by whmx-tenant.pas.sa.earthlink.net (EarthLink SMTP Server) with ESMTP id 1nbh7R4n93NZFmB0
for <liz@dvagency.com>; Thu, 19 Nov 2009 16:13:23 -0800 (PST)
Received: from OMTA19.emeryville.ca.mail.comcast.net ([76.96.30.76])
by QMTA06.emeryville.ca.mail.comcast.net with comcast
id 76331d0081eYJf8A6CDQZe; Fri, 20 Nov 2009 00:13:24 +0000
Received: from c-24-19-176-198.hsd1.wa.comcast.net ([24.19.176.198])
by OMTA19.emeryville.ca.mail.comcast.net with comcast
id 7CDP1d00N4HCYDC01CDQd4; Fri, 20 Nov 2009 00:13:24 +0000
From: carol doig <cddoig@comcast.net>
Content-Type: text/plain; charset=us-ascii; format=flowed; delp=yes
Content-Transfer-Encoding: 7bit
Subject: a possible wee licensing fee
Date: Thu, 19 Nov 2009 16:13:23 -0800
Message-Id: <ED3F6273-C060-4823-9D39-944F9611514D@comcast.net>
To: Darhansoff Agency <liz@dvagency.com>
Mime-Version: 1.0 (Apple Message framework v1076)
X-Mailer: Apple Mail (2.1076)
X-ELNK-Received-Info: spv=0;
X-ELNK-AV: 0
X-ELNK-Info: sbv=0; sbr=0; sbf=00; sbw=000;

Liz, hi--Just a heads up: you'll be hearing from Myra Platt, a managing director of Book-It Theater here in Seattle, about their desire to do a workshop production of Prairie Nocturne. Myra told me it'd be a licensing fee, for a Novel Workshop series they're doing, rather than buying rights for a full stage production, although that could come later if the workshop adaptation looks promising. I'm glad to let them go ahead, if the fee situation etc. looks OK to you. Book-It has been in business 20 years, they seem to know what they're doing; let me know how this shapes up from your perspective. All best.

--Ivan

"1/19 Jan Kauer, mktg mgr
Des Moines 515 283-4103
author series - Jamie Ford
AVID \$7500 - angel
DMPL.org & 1st class plane ticket

"1/19 Myra Platt - P Noe
- # 1 body to adapt/clear...
- workshop permissions
216-0877 X3

new adapter - Novel Workshop series
- licensing fee / 4 wk run

Elena Hartwell - don't have
PhD / 1st - Wally agent
- April presentn / not reviewed
- she & Jane monitor
- music stand reading
- Gpt Dtrs
frank. Obscure
- interested for show

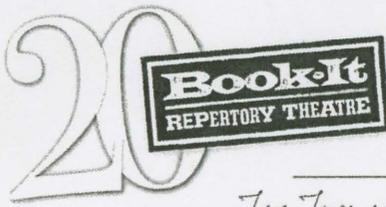
subs dr a bit
single + 17
1nd time show

ARC -

Duances - sold

From: Liz Darhansoff <liz@dvagency.com>
Subject: **your Xmas letter**
Date: December 10, 2009 9:39:06 AM PST
To: cddoig@comcast.net

Dear Carol, Ivan's 70th!!! I wish I'd known. Give him a big smooch from me. Also tell him what a thrill it is to receive an envelope which is *typed*, not word-processed! The very happiest of holidays to both of you. We're spending ours in Rome. xx's LizD



Celebrating Twenty Years of Novel Theatre

Book-It Repertory Theatre is a non-profit organization dedicated to transforming great literature into great theatre through simple and sensitive production and to inspiring its audiences to read.

*Jane Jones and Myra Platt, Founding Co-Artistic Directors * Charlotte M. Tiencken, Managing Director*

May 2010

Dear Book-It Friend,

For your support and loyalty, and all that it means to us, we want you to be the *first* to know what is in store for our upcoming season! We're thrilled to bring together a wonderful slate of productions that mines our rich repertoire, celebrates works by renowned local authors Ivan Doig and Jim Lynch, and showcases our expertise in adapting classic literature.

Announcing Book-It's selections for 2010-2011:

THE CIDER HOUSE RULES, PART TWO: IN OTHER PARTS OF THE WORLD by Peter Parnell,
adapted from the novel by John Irving; Directed by Jane Jones (based on the original direction by Tom Hulce and Jane Jones)
September 15 – October 16, 2010 *performed in the Center House Theatre*

The NOVEL WORKSHOP SERIES will run in November 2010, specific dates, titles, and artists TBD

RED RANGER CAME CALLING, A GUARANTEED TRUE CHRISTMAS STORY by Berkeley Breathed
A Musical Adaptation by Myra Platt and Edd Key, Directed by Myra Platt
November 23 – December 23, 2010 *performed in the Eve Alvord Theatre at Seattle Children's Theatre*

GREAT EXPECTATIONS by Charles Dickens
Adaptor/Director TBD
February 8 – March 7, 2011 *performed in the Center House Theatre*

PRAIRIE NOCTURNE by Ivan Doig
Adapted by Elena Hartwell, Director TBD
March 15 – April 10, 2011 *performed in the Center House Theatre*

BORDER SONGS by Jim Lynch
Adapted by Bryan Willis, directed by Jane Jones
June 8 – July 3, 2011 *performed in the Center House Theatre*

Full show descriptions and more details are available online, as always, so please visit www.book-it.org and explore all that's in store for our 21st season. You'll also find updated information about our 20th Anniversary Season finale, *The Cider House Rules, Part One*—tickets are on sale now!

Quick Ticket Reference:

- Five-play subscriptions range from just \$99 for previews to \$189 for opening nights; four-play subscriptions from \$79.20 - \$151.20. As always, all subscription packages reflect a *10% savings over single tickets*.
- Renewing Subscribers may purchase same-seat packages beginning Tuesday, **May 18** at our **ANNUAL OPEN HOUSE SEASON PREVIEW EVENT**—held, this year, from 5:30 – 7:00 p.m. at the Eve Alvord Theatre in the Seattle Children's Theatre complex. Open House attendees *save an additional 5% — at the event only*. Those not attending the open house will receive renewal packets by the end of May; the deadline for same-seat-guaranteed renewing is June 18.
- **Single Tickets go on sale in August** and range from \$20 to \$36; \$42 for opening night. Group rates are available for gatherings of 8 or more. Remember, Subscribers *never* pay a service charge when purchasing extra tickets!

We are so excited to be sharing this news with you today, and look forward to seeing you at the theatre!

Your friends at Book-It

Board of Directors: Mary Metastasio *President*, Melissa Manning *Vice President*, Lynne Reynolds *Secretary*, Kristine Villiott *Treasurer*,
Monica Alquist, Steve Bull, Jeffrey J. Cain, Ph.D., Jane Jones, Lynn Murphy, Myra Platt, David Quicksall, Deborah Swets, Elizabeth J. Warman.

Box Office: 206.216.0833 | Admin: 206.216.0877 | Book-It All Over: 206.770.0880 | Fax: 206.256.9666
www.book-it.org | Center House Theatre, Seattle Center | 305 Harrison Street | Seattle, WA 98109

Gmail - Prairie Nocturne

*Ivan,
damn, I was
sure Myra was in
touch with you!!
X Riz D*

Liz Darhansoff <lizdlit@gmail.com>

Prairie Nocturne

2 messages

Charlotte Tiencken <charlotte@book-it.org>
To: liz@dvagency.com
Cc: Myra Platt <myra@book-it.org>

Mon, May 10, 2010 at 6:44 PM

Hi Liz- Myra was writing too fast and e-mailed you instead of me. I have a copy of the signed agreement for the Novel Workshop Series of Prairie Nocturne. But we are now talking about a contract for the fully staged version for our 2010-2011 season. As I recall, you and I e-mailed about this but we never had a written agreement. The total we came to was \$4000 for the rights to produce a fully staged version of the adaptation of Prairie Nocturne. I will be e-mailing you a contract for you to review in the next few days. The performance is scheduled for the following dates-

Previews- March 15-17, 2011

Opening- March 18, 2011

Closing on April 10, 2011

20 performances, 3 previews.

Thanks, Liz. Please let me know if this is what you remember, and we will move forward from here.

All the Best- Charlotte Tiencken

Charlotte M. Tiencken, Managing Director

Book-It Repertory Theatre

305 Harrison Street

Seattle, WA 98109

206-216-0877, ext. 105

5/17/10

Liz, howdy--

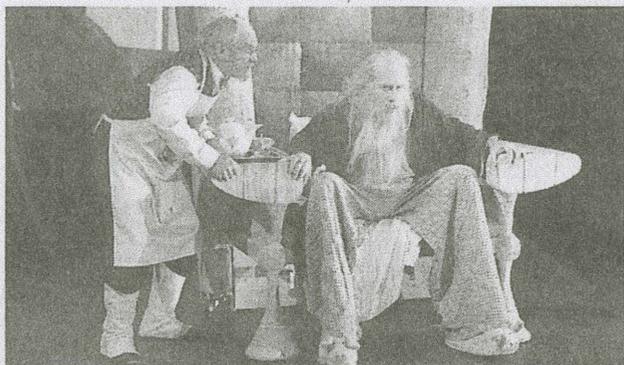
I presume this is not news to you? (Although it was to me.) I hope you're also representing the other immortal in the headline, that fellow Dickens. Better plan to come out and see the world premiere of *Prairie Nocturne*, don't you think?

Best,

Alan

Seattle Times, May 14 2010

Works by Dickens, Doig in Book-It's new season



ERIK STUHAUG

Edd Key, left, and Kevin McKeon in Book-It's 2004 "Red Ranger Came Calling," returning this season.

BY MISHA BERSON
Seattle Times theater critic

Works by writers Charles Dickens, Ivan Doig, Berkeley Breathed and Jim Lynch will be part of Book-It Repertory Theatre's 2010-11 season of staged literary works.

The five-show slate will include three world-premiere adaptations of well-known novels. The popular company will also continue its touring Book It All Over program for young people, and its new Novel Workshop Series of staged readings.

The 2010-2011 lineup:

"The Cider House Rules, Part Two: In Other Parts of the World." The second installment of Peter Parnell's famed adaptation of a John Irving best-seller about a Maine orphanage doctor and his surrogate son. Part I opens later this month. (September-October)

"Red Ranger Came Calling" by Berkeley Breathed. An encore of the 1930s Christmas story set on Vashon Island, by local native Breathed. (November-December)

"Great Expectations" by Charles Dickens. The classic

growing-up story of the plucky British orphan Pip, and his many adventures to young manhood. (February-March 2011)

"Prairie Nocturne" by Ivan Doig. A sequel to Western writer Doig's popular "Dancing at the Rascal Fair," this 1920s tale depicts the racism encountered in rural Montana by a female singer and the gifted young black man she is coaching for a musical career. (March-April 2011)

"Border Songs" by Jim Lynch. A new dramatization of an acclaimed 2009 book by Olympia author Lynch (whose "The Highest Tide" was adapted earlier by Book-It), about a dyslexic, 6-foot-8 border agent and bird-watcher. (June-July 2011)

All shows at Center House Theatre except "Red Ranger Came Calling," which will run at Seattle Children's Theatre. Full Book-It subscriptions: \$99-\$189. (Single tickets go on sale in August.)

Details: 206-216-0833 or www.book-it.org.

From: Liz Darhansoff <liz@dvagency.com>
Subject: **Re: Book-It theater paperwork**
Date: January 7, 2010 11:11:02 AM PST
To: carol doig <cddoig@comcast.net>

still in Rome. improved offer to \$4000 but could not get % of box office as it is a non profit.

back in office on Monday and will call. xxLiz

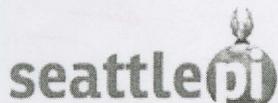
On Thu, Jan 7, 2010 at 4:30 PM, carol doig <cddoig@comcast.net> wrote:

Hi, Liz, and happy new year. I hope you had a Roman holiday?

Had a chance to look at that Book-It theater material I faxed in before the holidays? I should get back to them about the staged reading permission, if we're going to let them, as they want to do it in April and will need to get underway on their adaptation etc. Let me know what you think, before the 13th if you can. Carol and I are going to Tucson Jan. 14-19, and I'm going to be out of reach there, by design.

Things are OK here. I'm working steadily on Miss You When I'm Gone. A nice Whistling Season gig happens in Feb. when the Portland OR suburb, Lake Oswego, does a community read of the book--they're giving away 800 copies and having me give a talk. Meanwhile Becky seems to be steering the Penguin machinery to the benefit of Work Song. We're all still in business so far, ay?

Best, Ivan



http://www.seattlepi.com/theater/348639_fanf25.html



The main character in each one-act of "In Our Name" is someone -- two of them mothers, the other a wife -- who has a loved one involved with the war in Iraq. ()

'In Our Name' playwright used 'real-life details' for her Iraq war monologues

Last updated January 24, 2008 11:57 a.m. PT

By **JOE ADCOCK**
P-I THEATER CRITIC

Elena Hartwell started early as a peace activist. That was almost 40 years ago, in Bogota, Colombia. (Note: Hartwell is not quite 40.)

"I was 6 weeks old at the time," she says. "My mother took me with her on an anti-Vietnam War march in front of the American embassy. My father was the Peace Corps director there. He wasn't allowed to march because he worked for the American government. So he sat on the embassy steps. A baby with blond hair is an attention getter in Bogota. My picture was in the next day's newspaper."

Hartwell is now a theater professional -- playwright, performer, director and technical worker. Continuing right along with her early activism is her latest play, "In Our Name." It is a trilogy of three one-acts. The main character in each scene is someone -- two of them mothers, the other a wife -- who has a loved one involved with the war in Iraq.

"I've read hundreds of interviews," Hartwell says, "and I've done interviews myself. My characters aren't exactly based on real-life particular individuals. But their stories are based on real-life details."

The one-acts essentially are monologues. In the first one a mother is lecturing about Shakespeare's

COMING UP IN OUR NAME

PLAYWRIGHT: Elena Hartwell

WHERE: Live Girls! Theater,
2220 N.W. Market St.

WHEN: Friday-Saturday night at
8

TICKETS: \$10, \$8 students and
seniors; 206-723-2590

tragedy "Macbeth." The war and violence in the play segues into the woman's experience with her daughter, who lost an arm and a leg in a roadside bomb attack. Mother and daughter are alienated. The mother had urged the daughter not to get involved with the military.

The second monologue is delivered by a woman whose husband, a national guardsman, was called up for a second Iraq tour. The woman is talking to the couple's unborn child.

In the third piece, a Bush supporter who believes in the war deals with the fact that her son has volunteered for service in Iraq inspired by her ideology.

"In Our Name" premiered last year at the 11th Annual New York International Fringe Festival. It plays for two nights only -- tonight and tomorrow night -- at Live Girls! Theater in Ballard.

The play's text is due for publication next month in Plays & Playwrights' annual anthology.

"You might not guess it, because the subjects are serious" Hartwell says, "but there's a certain amount of humor, at least in the first and third monologues."

I talked to Hartwell earlier this week when she was in the midst of her day job -- stage managing for StoryBookTheatre -- a touring company that presents musical shows for 3- to 8-year-olds, performed by adults. The company was rehearsing "The Three Little Pigs" at the Kirkland Performance Center. Our conversation was interrupted when her management duty called: "Excuse me, I have to watch these pigs running around on stage."

With Rebecca Nachison -- one of the "In Our Name" actresses -- Hartwell has formed a company called Iron Pig. "We both have a concern for theater work that addresses important social issues," Hartwell explains. "We met 15 years ago when we were both working in San Diego -- that's where I'm from. Now she lives in Eugene and I'm in Seattle.

"The name of our company is a convoluted play on words: You know the only kind of pigs and the only kind of iron that flies? Pig iron -- those weights that go up and down on ropes to work stage scenery. Also, Rebecca and I had this joke. If we couldn't work in theater, we'd have a pot-bellied pig farm. I give up. I told you it was convoluted."

Hartwell is single, "which allows me to write at 2 in the morning if I want to," she says. Among her current projects are a trilogy of full-length plays, a novel, a screenplay and a play titled "Killing Mother."

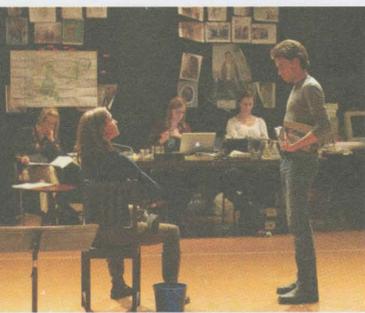
"The stimulus for 'Killing Mother' was our own experience," Hartwell says. "Rebecca's mother died not long ago. And my mother in San Diego is going through her own mother's dying process.

"The character in the play is a daughter whose mother is conscious, but very ill. She wants to die. There's a death-with-dignity theme.

"It sounds pretty serious, doesn't it? But actually, it's essentially a comedy."

© 1998-2009 *Seattle Post-Intelligencer*

20

Book-It
 REPERTORY THEATRE


July 29, 2010

Dear Ivan and Carol,

I am so thrilled about all I am reading in regards to *Work Song*—the reviews are wonderful and a friend of mine came to hear you read at Third Place; she was enchanted. I still have to run out to pick up my own copy!

While you are trekking from bookstore to bookstore, we are busy trying to set our next season in stone (confounded calendars!) and I wanted to let you know that we have moved the entire run of *Prairie Nocturne* from the original February/March slot to May 25 – June 26, 2011; opening night (for your own calendars) will be on Friday, June 3, 2011.

There were a lot of contributing factors, but high on the list was staff burn-out doing three shows one after another. Opening up our schedule in that way gives us other opportunities, including producing another new work series—like the one in which we introduced the early version of Elena Hartwell's adaptation of *Prairie Nocturne*.

At any rate, I wanted to let you know about those dates. Myra Platt has already cleared it through your agent, and all seems to be well on that front.

And speaking of calendars, the opening night for *The Cider House Rules, Part Two*, to which we hope you can come, will be September 18. I will send in invitation later, but there is your "save the date."

Warmest regards to you both,

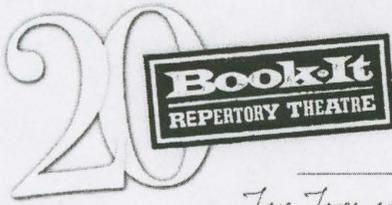
Patricia Britton

Board of Directors:

Mary Metastasio *President*, Melissa Manning *Vice President*, Lynne Reynolds *Secretary*, Kristine Villiott *Treasurer*, Monica Alquist, Steve Bull, Jeffrey J. Cain, Ph.D., Jane Jones, Lynn Murphy, Myra Platt, David Quicksall, Deborah Swets, Elizabeth J. Warman.

Box Office: 206.216.0833 | **Admin:** 206.216.0877 | **Book-It All Over:** 206.770.0880 | **Fax:** 206.256.9666
 www.book-it.org | Center House Theatre, Seattle Center | 305 Harrison Street | Seattle, WA 98109

Photos by Laine Mullen unless otherwise noted. Top to Bottom: Cole Cook & Brandon Whitehead in *A Confederacy of Dunces*, photo by John Ulman; patrons reading lobby displays; Sylvie Davidson, Ashley Marshall, & the cast of *Emma*, photo by Adam Smith; Lisa Carswell & Jeffrey Frieders rehearsing for *The River Why*, Jeffrey Frieders in *The River Why*, photo by John Ulman; Anders Bolang, David Anthony Lewis, Kelly Kitchens, & Edd Key in a Novel Workshop Series reading of *Border Songs*; families making crafts before a Target Family Day performance.



Celebrating Twenty Years of Novel Theatre

Book-It Repertory Theatre is a non-profit organization dedicated to transforming great literature into great theatre through simple and sensitive production and to inspiring its audiences to read.

*Jane Jones and Myra Platt, Founding Co-Artistic Directors * Charlotte M. Tiencken, Managing Director*

Ivan Doig
17277 15th NW
Shoreline, WA 98177

November 30, 2009

Dear Ivan,

I meant to send this packet to you last week, but things got a bit crazy before the Thanksgiving holiday and I just didn't manage to get all that I had on my list done!

Enclosed, you'll find two sets of agreements, two copies each:

- 1) Our Novel Workshop agreement that I put in your name in case it only requires your signature. If I need to make the same agreement and send it on to your agent, let me know. But if the enclosed agreement works for you, then you can sign both copies and return one copy in the enclosed SASE.
- 2) The second agreement is a template of what our Main Stage agreement is... This, I would send directly to Darhansoff Verrill Feldman when we are certain of when Book-It is actually ready to produce it and in which season.

Also enclosed is an interview with Elena Hartwell in the P.I. last year. She is a remarkable woman. She earned her Masters in Theatre from UW, and her PhD in Theatre from University of Georgia. She is a playwright with Northwest Playwrights Alliance, and has a company called Iron Pig, which is on the web – www.ironpigpresents.com. She is also a director, but we worked with her most recently as our Properties Mistress on *Moby Dick*, *The Beautiful Things that Heaven Bears*, and *Night Flight*. Jane and I gave her *Prairie Nocturne* to read and consider adapting it for us on a trial basis. She read it and loved it. So, with the launching of our first Novel Workshop Series in April, we are hoping to include your novel and give Elena the opportunity to do her first Book-It adaptation. Then we can reconvene and decide if and when we go forward with producing it in our season.

Give me a call if you have any questions.

Sincerely,