

WHO'S WHO - THE CAST



HEATHER COLLINS

Betty/Heather

Born and raised in Colorado, and graduated from Duke University in May, Heather is delighted

to make her Seattle and Book-It debut. She has studied in London with members of the Royal Shakespeare Company, at Michael Howard Studios in NYC, and interned with Lincoln Center for the Performing Arts and the Classic Stage Company (also NYC). Heather has recently appeared in *Twelfth Night* (Viola, Denver), *The Vagina Monologues* (University of Colorado), *Goodnight Desdemona (Good Morning Juliet)* (Desdemona, Denver), *A Midsummer Night's Dream* (Helena, Denver), *House of Desires* (Dona Ana, Duke), and the world premiere of *The Great Game* (Duke, directed by Wilson Milam).



KATE CZAJKOWSKI

Sissy Hanksaw

Kate is excited to play this amazing role amidst such a talented group of actors and designers. Most

recently, she appeared as Elizabeth in Book-It's 2007-08 production of *Persuasion*. Other local stage credits include Florrie in *Waiting for Lefty* at CHAC, Rita in *The Water Engine* at Strawberry Theatre Workshop, Marina in *Pericles* at Seattle Shakespeare Company, and Annamae Dickie in *The Louis Slotin Sonata* at The Empty Space.



ASHLEY N. FLANAGAN

Gloria

Ashley is excited to be joining Book-It for this wonderful production. Other local roles include

Fabian in *Twelfth Night* with Greenstage, Abigail in *Finding the Sun* at Stone Soup Theatre, and Catherine in Twelfth Night Productions' *The Foreigner*. Most recently, she worked with PCPA Theatrefest in California on their productions of *Brigadoon*, *Annie*, *As You Like It*, *Oliver*, *Our Town*, and *Much Ado About Nothing*. Ashley is a graduate of the Southwest Shakespeare Conservatory; she holds her BA in Theatre from the University of Arizona;

and she completed the two-year actor training program at the Pacific Conservatory for the Performing Arts.



EMILY GROGAN

*Miss Adrian/
Mrs. Hanksaw/
Dr. Goldman*

Emily is delighted to be with Book-It once again. Her previous Book-It credits include

the anchor woman with immovable hair in *The Highest Tide*, Helen in *Howards End*, Jane in *Pride and Prejudice*, and Cassandra in *Broken for You*. Emily was also seen as Juliet in *Romeo and Juliet* and Roxanne in *Cyrano de Bergerac* for Seattle Shakespeare Company. She is a graduate of Cornish College of the Arts.



JULIE JAMIESON

Big Red/Madame Zoe

Julie is very happy indeed to be back in a Book-It production. She was last seen as Carolyn Foy in Book-It's production

of *The Highest Tide*. Most recently, Julie performed the role of the Nurse in Wooden O's production of *Romeo and Juliet*. Her favorite roles include Mrs. Bolton in *Lady Chatterley's Lover* at Book-It, and Hermia in *A Midsummer Night's Dream* with Seattle Shakespeare Company. Julie has also performed with Montana Shakespeare, Dallas/Fort Worth Shakespeare, and Denver Center Theatre. Julie has three fabulous children of whom she is very proud.



BARBARA LAMB

*Composer/Arranger/
Musician*

Barbara Lamb is a fiddler, vocalist, composer, recording artist and producer.

Born and raised

in Seattle, she won the titles of state and regional junior fiddling champion and made her first record at age 15. She was a member of Northwest cowgirl band Ranch Romance. She toured with author/speaker Robert Fulghum (*Everything I Need to Know I Learned in Kindergarten*) which included a performance at Carnegie Hall and a PBS TV special. She has recorded and toured with Asleep at the Wheel, Riders in the Sky, Laura Love, John Cowan, and has played many

times on The Grand Old Opry. Barbara has recorded five solo CDs, her latest is titled *Bootsy Met a Bankrobber*. She has lived in Nashville, TN since 1994.

www.barbaralamb.com.



SAMARA LERMAN

Debbie

Samara is delighted to be working with Book-It. She was last seen in the world premiere of *Wake* by

Sonya Schneider (Onward Ho! Productions). Favorite local roles include Nerissa in *The Merchant of Venice*, directed by Russ Banham (Wooden O), Sylvia in *The Game of Love and Chance* (Harlequin Productions), Viola in *Twelfth Night* (Centerstage) and *Anna Karenina* (Atlas Theatre). Samara is a company member of Theatre 9/12. Other credits include Shakespeare Santa Cruz and the Napa Valley Shakespeare Festival.

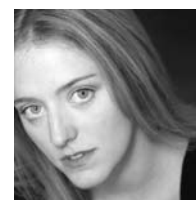


CHRIS MASLEN

Julian Gitche

Chris is all riled up to perform with Book-It. He last appeared in *All's Well That Ends Well* with Seattle Shakespeare. Before

that, he co-wrote, produced and starred in the play *Heavenly Spirits*, directed/co-written by Gavin McLean, and also received critical praise for his work with The Broadway Center in the *Santaland Diaries* (dir. Russ Banham). Other credits include Bassanio in *The Merchant of Venice*, Laertes in *Hamlet*, and Berowne in *Love's Labour's Lost* (Wooden O Theatre), Guildenstern in *Hamlet* (Rubicon Theatre Company, California), and the Oregon Shakespeare Festival in '05. Film: *Conversations with God* (20th Century Fox). Chris holds a BFA in Original Works from Cornish College of the Arts and is also a singer/songwriter and stand-up comic.



VICTORIA MCDOWELL

Mary

Victoria McDowell has a BFA from Cornish College of the Arts, where she

most recently appeared as Adele in *Five Flights*. Other favorite roles include Judy in *This Is the Rill Speaking* and an ensemble member in *The New Cherry*

THE CAST

Sisters Modern Vaudeville Extravaganza. She is pleased to be appearing in her first role at Book-It Repertory Theatre.



JO MILLER

*Dr. Robbins/
Composer/Music
Director*

A nationally recognized musician and songwriter, Jo Miller has been

performing in Northwest bands for over 25 years. Her ever-popular cowgirl band, Ranch Romance, was featured on A Prairie Home Companion, toured with k.d. lang and recorded three CDs on the Sugar Hill label. "Arizona Moon," an original composition was performed live in the major motion picture and soundtrack of *Georgia*. Jo has toured and recorded with Laura Love and is working on a second release with her current band, Jo Miller and Her Burly Roughnecks.



HILARY PICKLES*

Bonanza Jellybean

Hilary loves being invited to collectively create live literature at Book-It! Recent shows include *Persuasion*,

Plainsong, *Rebecca*, and *Owen Meany's Christmas Pageant*. Hilary has also toured with Book-It All Over for the past three seasons, and will be touring the schools and libraries again with *Danger: Books!* this Fall. She has additionally worked with Our American Theatre Co., Taproot Theatre Co. (both on the main stage and in the touring company), Balagan, and will be seen as Curley's Wife at Seattle Public Theatre in Spring of '09.



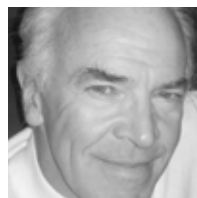
MARISSA PRICE

Delores Del Ruby

Marissa has some serious cowgirl credibility. For starters she grew up in Idaho. As a girl she enjoyed playing with My Little Pony and a rusty,

springy hobbyhorse named Bullet. She also played the fiddle (and famously donned boots of the same hue while performing "Red River Valley"). Later in life she hitched up her britches and moved west, where, for a time,

she worked as a mechanical bull operator (those who survived will tell you it was the buck of their life). Marissa credits Book-It for adding many colorful chapters to the book of her life including: *Peter Pan*, *The House of the Spirits*, *Plainsong*, *Don Quixote*, and *Dracula*.



WESLEY RICE*

The Chink

Mr. Rice has previously appeared with Book-It as Miguel de Cervantes in *Don Quixote*,

Harold in *Plainsong*,

and various roles in *The House of the Spirits*. In New York, he studied acting with Uta Hagen and William Esper, was a featured pederast on "Law & Order," and a company member of Joseph Campbell's Theatre of the Open Eye. Next, Wesley can be seen as Pantalone in Seattle Shakespeare Company's *A Servant of Two Masters*, and later this season he will play Ahab in Book-It's *Moby-Dick, or The Whale*.



BRIAN THOMPSON*

The Countess

Brian's previous credits with Book-It include Mr. Gradgrind in *Hard Times*, Mr. Bennet in *Pride*

and *Prejudice*, several roles in *Travels With Charley* and *D'Eremonde* and Jarvis Lorry in *A Tale of Two Cities*. This past season, he played Malvolio in Jane Jones' award-winning production of *Twelfth Night* at Portland Center Stage and also appeared in *The Beard of Avon*. Brian has worked at all of Seattle's major theatres, spent six seasons with Berkeley Rep, and two with the Oregon Shakespeare Festival. He has performed at the Shakespeare Theatre in Washington, D.C., Atlanta's Alliance Theatre, the Dallas Theatre Center, the Denver Center Theatre, and San Francisco's Eureka and Marines Memorial Theatres. A graduate of Chicago's Goodman Memorial Drama School, he was founder and first artistic director of The Bathhouse Theatre. He is a three-time recipient of Dramalogue awards and recently won Portland's Drammy for his work in *The Fantasticks*.

ARTISTIC & PRODUCTION STAFF

JANE JONES

Founding Co-Artistic Director

Jane is the founder of Book-It and founding co-artistic director of Book-It Repertory Theatre, with Myra Platt. In her 20 years of staging literature, she has performed and directed works by such literary giants as Charles Dickens, Eudora Welty, Edith Wharton, Kurt Vonnegut Jr., Pam Houston, Raymond Carver, Frank O'Connor, Ernest Hemingway, Colette, Amy Bloom, John Irving, John Steinbeck, Daphne du Maurier and Jane Austen. A veteran actress of 25 years, she has played leading roles in many of America's most prominent regional theatres including The Guthrie, American Conservatory Theater, The McCarter and Oregon Shakespeare Festival. Locally, she has been seen at Seattle Rep, ACT Theatre, The Empty Space, Seattle Children's Theatre, Tacoma Actors Guild, and Intiman. Film and TV credits include *The Hand That Rocks the Cradle*, *Singles*, *Homeward Bound*, "Twin Peaks", and *Rose Red*. She co-directed with Tom Hulce at the Seattle Rep, Peter Parnell's adaptation of John Irving's *The Cider House Rules*, which enjoyed successful runs here in Seattle, at the Mark Taper Forum in Los Angeles (Backstage West Award, best director) and in New York (Drama Desk Nomination, best director). Jane recently directed *Pride and Prejudice* and *Twelfth Night* at Portland Center Stage. For Book-It, she directed *The House of Mirth*, *Rebecca*, *Travels with Charley*, *Pride and Prejudice*, *Howard's End*, *In a Shallow Grave*, *The Awakening*, *Owen Meany's Christmas Pageant*, and *A Tale of Two Cities*. Book-It performances include roles in *Ethan Frome*, *Silver Water*, *Cowboys Are My Weakness*, *Breathing Lessons*, and *Rhoda: A Life in Stories*.

MYRA PLATT

Founding Co-Artistic Director

Myra is the founding co-artistic director of Book-It Repertory Theatre, with Jane Jones. She studied literature and theatre at Northwestern University (BS Analysis and Performance of Literature) and Circle in the Square (NYC). As actor, director, adaptor and composer, she has helped Book-It produce over 50 world-premiere stage adaptations. Most recently, Myra directed the world-premiere production of *Persuasion* by Jane Austen. She has also adapted and directed *The House of the Spirits*, *Giant*, *Red Ranger Came Calling*, *I Know Why the Caged Bird Sings*, *Cowboys Are My Weakness*, *Roman Fever*, *A Little Cloud* (by James Joyce), *A*

continued...



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

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Telephone Call (by Dorothy Parker), and *A Child's Christmas in Wales*. She directed *Plainsong*, *Cry, the Beloved Country*, *Sweet Thursday*, and *Danger: Books!*. She co-adapted *Owen Meany's Christmas Pageant* with Jane Jones and composed music for *Red Ranger Came Calling* (with Edd Key), *Ethan Frome*, *Owen Meany's Christmas Pageant*, *A Child's Christmas in Wales*, *The Awakening*, the first workshop production of *The Cider House Rules*, *A Telephone Call*, and *I Am of Ireland*. Performances include Margaret Schlegel in *Howards End*, Elaine in *The Dying Gaul* at Intiman, and as Edna in Book-It's production of *The Awakening* (for which she received an Honorable Mention/Backstage West Los Angeles Garland Awards). She originated the role of Candy Kendall in John Irving's *The Cider House Rules* at Seattle Repertory Theatre and at the Mark Taper Forum. She is the proud mother of Wilson.

CHARLOTTE M. TIENCKEN

Managing Director

Charlotte is an arts administrator, director, producer and educator who has been working in the producing and presenting fields for 20 years. Before moving back to the Seattle area in September of 2003, she was general manager at Jacob's Pillow Dance Festival in Massachusetts for four seasons. Currently, she is president of Scarlet Productions, her own consulting firm, and is an adjunct faculty member at Lesley University in Cambridge, MA. Most recently she was executive director of Tacoma Actors Guild. Charlotte is a member of the Association of Performing Arts Presenters, the Society of Stage Directors and Choreographers and is past president of the Board of Arts Northwest, the presenting service organization for Washington, Idaho and Oregon. She has served on the board of the Pat Graney Dance Company and sat on granting panels for the Washington State Arts Commission. She most recently completed her term on the Board of Theatre Puget Sound, a regional service organization for theatres in the Puget Sound area.

JENNIFER SUE JOHNSON

Adaptor

Jennifer Sue is pleased to adapt *Even Cowgirls Get the Blues* for Book-It, where she is a longtime company member, originating leading roles in *Broken for You*, *The House of the Spirits*, *Lady Chatterley's Lover*, *Pride and Prejudice*, and *Ethan Frome*. Other acting credits include Lady Macbeth in *Macbeth*, Desdemona in *Othello*, Viola in *Twelfth Night*, and Elise in *The Miser*, at Seattle Shakespeare Company, where she

will appear later this season in *The Turn of the Screw*. Jennifer Sue has performed at numerous area theatres, including Seattle Children's Theatre, Tacoma Actors Guild, Village Theatre, and Seattle Repertory Theatre, where she is currently on the boards as Constance in *The Three Musketeers*. She also toured the West as Maggie in *Lend Me a Tenor*, with Montana Repertory Theatre.

RUSS BANHAM

Director

Russ is pleased to return to Book-It, where he adapted and directed *Ethan Frome* and *Romance with Double Bass*. At this theatre space, he also has directed *Macbeth*, *Twelfth Night*, and *Othello* for Seattle Shakespeare Company. Recent directing credits include *Santalaland Diaries* at Tacoma's Broadway Center for the Performance Arts, and *The Merchant of Venice* for Wooden O Theatre. Before moving to Seattle, Russ was the artistic director of Montana Players, Inc., overseeing 28 productions and directing nine plays, including *The Speed of Darkness*, *The House of Blue Leaves*, and *Sylvia*. Russ earned an MA in drama theory and criticism and an MFA in directing, and was a teaching fellow at the University of Montana, directing *The Seagull* and *What the Butler Saw*. He has directed more than 35 plays, including *Loot* for Spokane's Interplayers, *Hubcaps* for Montana Repertory Theatre, and an assortment of musicals and farces at the Bigfork Playhouse. Next up: *Of Mice and Men* at the Seattle Public Theatre.

JENNIFER ZEYL

Scenic Designer

Jennifer is a Seattle-based set and costume designer and director. A founding co-artistic director (2003-2008) of Washington Ensemble Theatre, Jennifer serves on the Board of Directors of the National Network of Ensemble Theatres (NET) and The Committee of the Whole at Smoke Farm, an interdisciplinary artist's residency facility. The recipient of 2006 Stranger Genius Award in Theatre, she was named "Best Scenic Designer in Seattle" by *Seattle Weekly* in 2005 and received two 2006 *Seattle Times* Footlight Awards for her designs of *A Winter's Tale* at Seattle Shakespeare Company and *Swimming in the Shallows* for The Ensemble.

K.D. SCHILL

Costume Designer

K.D. returns to Book-It where she previously designed costumes for *Don Quixote*. Until recently, she has designed primarily for dance, collaborating with

Seattle's many talented choreographers and dancers including Cheronne Wong, Maureen Whiting, 33 Fainting Spells, Foot and Mouth, Sheri Cohen, Peggy Piacenza, Degenerate Art Ensemble, and Peña Flamenca de Seattle. Theatre credits include costumes for *Waiting for Lefty*, *Death of a Salesman*, and *Archangels Don't Play Pinball* at CHAC, and *American Buffalo* and the late-night Soap Opera *Crescendo Falls* for Theater Schmeater, as well as Pulp Vixens, and Greenstage. In the world of film, she worked on costumes for Guy Maddin's *Brand Upon The Brain*, Lynn Shelton's *We Go Way Back*, and Matt Wilkins' *Buffalo Bill is Defunct*. She is currently shooting *Yonder* with Matt Wilkins. K.D. also collaborated with Jean Hicks on a custom clothing line, Luzfeltcouture.

ANDREW D. SMITH

Lighting Designer

Andrew works nationally as a lighting designer for theatre and dance, having recently collaborated on *Three Hotels* (Our American Theater), *I Am My Own Wife* (ArtsWest), *Three Days of Rain* (Seattle Public Theatre). His designs have been seen in NYC for *I, Kreon* and *The Private Life of the Master Race* (Roust Theatre Company); *Taikoza Drum* (Symphony Space); a week of the Suzan-Lori Parks' *365 Days/365 Plays* (Classical Theatre of Harlem and the Public Theater). Other credits: *Oliver!*, *Amadeus*, and *O Lovely Glowworm* (Cardinal Stage Company); *Julius Caesar* and *Macbeth* (Cincinnati Shakespeare Company); *Early Sunday Morning* (On The Boards' NWNWF); *Brink* (Acorn Dance at Velocity); *Hallelujah Street Blues* (Horizon Theatre). Andrew holds a BA from Duke University and an MFA from the University of Washington, where he is currently on faculty in the design department.

MATT STARRITT

Sound Designer

Matt Starritt is a freelance sound designer in the Seattle area and is a founder and the current resident sound designer of the Washington Ensemble Theatre. He is the playwright and sound designer for WET's 2007 production of *blablablablabBANG!* at On the Boards. Past designs: *Laura's Bush*, *Finer Noble Gases*, *Next Tuesday*, *Handcuff Girl Saves the World*, *Crave*, *Wonderful Life*, *Swimming in the Shallows*, *Museum Play*, *Never Swim Alone*, *Crumbs are Also Bread*, and *Iphigenia in Aulis* at Washington Ensemble Theatre, *Ring Round the Moon* at UW, *Told You Once (told you a hundred times)* for Poisonous Toy Theater in the

ARTISTIC & PRODUCTION STAFF

Chamber Theater, *Broken for You* for Book-It Rep, and *In Disdress* at On the Boards.

MARY E. CANNON*

Stage Manager

Mary is delighted to be back piloting the booth at Book-It, where previous credits include *Snow Falling on Cedars* and *Rhoda: A Life in Stories* (ASM). Even when not working for Book-It, Mary can generally be found haunting the halls of the Center House Theatre, finding the lost and fixing the broken, having served as production assistant for Seattle Shakespeare Company since November 2005. She has also stage managed *Swansong* for SSC and *Proof* at Tacoma Actors Guild (RIP). When she is not wearing her techie hat, she can be found playing with props, devouring a good book (or several), dancing, or spending time with friends, and is proudly celebrating one year as a bicycle commuter.

LAURA FERRI

Choreographer

Laura is delighted to collaborate once again with Russ, having choreographed dances for his productions of *Romance with Double Bass* and *Ethan Frome*. She also staged the period dances for Book-It's multiple productions of *Pride and Prejudice* in which she also played Mrs. Bennet and Lady Catherine. A company member for almost 20 years, she has adapted and directed the mainstage production of *Broken for You* and the touring shows, *The Adventures of Tom Sawyer*, *Mrs. Katz and Tush*, *Mirandy and Brother Wind*, *The Adventures of Huckleberry Finn*, as well as the annual *Danger: Books!* series and Literature of Champions events. She most recently adapted and directed *The Beautiful Things that Heaven Bears* for the Seattle Public Library's Seattle Reads program last spring.

GORDON CARPENTER

Fight Choreographer

Gordon most recently choreographed fights for Book-It's production of *Snow Falling on Cedars* and *Peter Pan*. Over the years he has worked as an actor for many Seattle area theaters and choreographed fights for Seattle Shakespeare Company and Montana Shakespeare In The Parks.

LIZA COMTOIS

Dramaturg

Liza has served as dramaturg on the premiere adaptations of *Cry the Beloved Country*, *Giant*, *Plainsong*, *Broken for You*, *The House of the Spirits*, and *Persuasion* with

Book-It Repertory Theatre, *Watsons Go To Birmingham – 1963* for Milwaukee's First Stage, and Tania Katan's *My One Night Stand with Cancer* produced at ACT Theatre. She was production dramaturg for Strawberry Theatre Workshop's *The Life of Galileo*, upstart crew's *King John*, *Vincent in Brixton* at ACT Theatre, *The Awakening* at Book-It and for Intiman Theatre's Living History program. She also assisted William Berry on *Wonderful Town* at The 5th Avenue. Liza is currently a script evaluator for the Sundance Theatre Program and participated in their '04 and '05 Theatre Labs as well as attending their White Oak Lab in '07. Her producing credits include *Invisible Ink* and *Project X: When the Comet Comes* for House of Dames Productions. Other experience includes work with ShadowCatcher Entertainment on Sherman Alexie's *Smoke Signals*, the National Performance Network tour of *O, Say a Sunset*, written and composed by Robin Holcomb and as Intiman Theatre's artistic associate for seven years. She is currently associate producer at The Ethereal Mutt - Limited.

LARRY RODRIQUEZ

Technical Director

Larry hails from the Philippines and has been passionate about the theater since 1994. He was technical director and lighting designer for the Philippines' pioneer theater company – The Philippine Educational Theater Association (PETA). He also studied Lighting Design and Sound Engineering in Tokyo, Japan. Larry was a theater manager for three years with The Far Eastern University, which houses the Philippines' first cultural center where early theater and vaudeville shows started during the 1940s; he was behind its ambitious 1998 renovation and refurbishing of the entire facility. He has also worked as director of photography for companies that produced television commercials and music videos. Before leaving the Philippines he was involved in over 50 productions from stage, television, and film, and represented the country in International theatre festivals. He moved to Seattle in 2005 and joined Book-It Repertory Theatre. This is his fourth season and is continually grateful for having the opportunity to work among great talents. Larry was recently brought on as the resident lighting designer of Next Stage, a newly-formed Seattle theatre company.

LINDSEY E. CALLIHAN

Co-Properties Designer

Lindsey Callihan is a graduate of Seattle University with a bachelor's degree in

Fine Arts with Dramatic Emphasis and Departmental Honors. She has studied (both in and out of school) set design, puppetry fabrication, backstage management, effects makeup, and painting, but has developed a fascination in property artistry and design. In the last five years, she has frequented various Seattle theaters with her properties design and special effects makeup design. This is her fifth appearance with Book-It as properties designer.

ANNE GISH

Co-Properties Designer

Anne is very excited to return to Book-It. She has previously had the pleasure of assistant stage managing for Book-It's second incarnation of *Red Ranger Came Calling* as well as co-designing props for *The Highest Tide*, *Snow Falling on Cedars*, *Peter Pan*, and *Persuasion*. Anne has been seen working professionally around Seattle since graduating from the University of Puget Sound. She has worked alongside her partner on this project, Lindsey Callihan, as a backstage manager at Teatro ZinZanni.

DEVORAH SPADONE

Production Stage Manager

Devorah is proud to be the production stage manager at Book-It; *Even Cowgirls Get the Blues* is her 15th production with the company. Last season, she worked on *The Highest Tide*, *Persuasion* and *Peter Pan*, in addition to working with EMUTT on the world premiere of *My One Night Stand with Cancer* by Tania Katan at ACT Theatre. She has also worked for SCT, SSC, Bumbershoot, Folklife, UW, 14/48 and the Seattle International Children's Festival.

AFFILIATIONS



ACTORS' EQUITY ASSOCIATION (AEA),

founded in 1913, represents more than 45,000 actors and stage managers in the United States.

Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark.



Book-It is a proud member of **THEATRE PUGET SOUND**