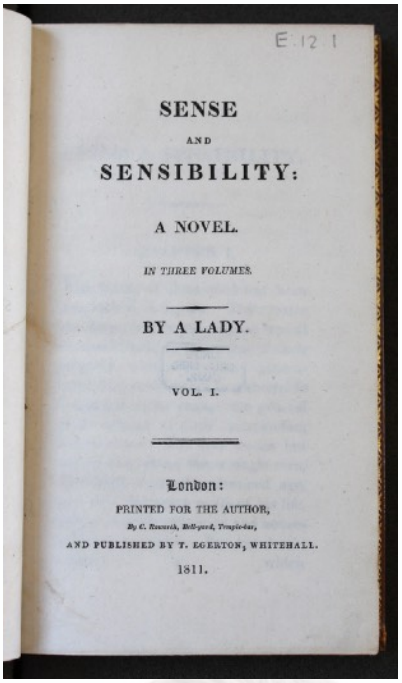
Pre Reading Packet

Synopsis of The Novel

Source: http://www.janeaustensoci.freeuk.com/pages/novels_ss.htm



Elinor and Marianne Dashwood are sisters, one prudent, the other romantic. On the death of their father they are left with little money or status, and move with their mother and youngest sister to a humble cottage on the Devonshire estate of a rich relation, Sir John Middleton. Here Marianne is soon swept off her feet by the handsome, dashing Willoughby, while Elinor quietly nurses her preference for Edward Ferrars, a sensible but strangely melancholic young man whose feelings towards herself she struggles to understand. Meanwhile Colonel Brandon, a serious man of thirty-five, is evidently much attracted to Marianne, though his grave manner cannot compete with Willoughby's charm. Things go wrong for both sisters when pert, self-serving Lucy Steele confides in Elinor that she is herself secretly engaged to Edward, and Willoughby suddenly leaves the neighborhood without explanation. The conduct of the sisters is contrasted, Elinor keeping her misery to herself while Marianne indulges and even feeds her grief, encouraged by her fond mother.

The scene moves to London, where the sisters are guests of Mrs Jennings, the vulgar but kindly mother-in-law of Sir John. In the highly artificial world of London society, Marianne's open pursuit of Willoughby can only lead to more heartbreak for herself as he spurns her and becomes engaged to an heiress. Lucy's sister Nancy betrays her secret, whereupon Edward's snobbish, domineering mother cuts off his allowance and he decides to become ordained. Colonel Brandon kindly offers him a modest living on his estate, Delaford, in Dorset. As this is not smart enough for Lucy, she rapidly transfers her affections to Edward's younger brother Robert and persuades him to elope. Meanwhile, staying with Mrs Jennings' married daughter in Somerset on the way back to Devon, Marianne falls seriously ill through self-neglect. Colonel Brandon rides off to collect Mrs Dashwood, and Willoughby, now a married man, makes a contrite appearance. Edward is now free to propose to his true love Elinor, and before too long a recovered and chastened Marianne, despite her earlier scorn for second attachments, freely agrees to become the wife of the worthy Colonel Brandon.

About the Playwright, Kate Hamill

Source: http://www.kate-hamill.com

Originally from the farms and fields of upstate New York, Kate is a NYC-based actor/playwright. She still knows how to milk a cow - albeit not very well (both she and the cow get verrry nervous).

She is deeply passionate about creating new female classics: stories that center around complicated women. Her work as a playwright celebrates theatricality, often features absurdity, and closely examines social and gender issues - as well as the timeless struggle to reconcile conscience / identity with social pressures. As an actor, she tends to play truth-tellers, oddballs, and misfits: complicated people who color outside the lines.

Kate was recently named Playwright of the Year (2017) by the *Wall Street Journal*. Her plays include *Sense and Sensibility* (in which she originated the role of Marianne) - Winner, Off-Broadway Alliance Award; Nominee, Drama League Award (Best Revival); 265+ performances off-Broadway. Ben Brantley named *Sense and Sensibility* "Top Ten Theater of 2014" and the *Huffington Post* called it "'the greatest stage adaptation of this novel in history."

Other plays include *Vanity Fair* (in which she originated the role of Becky Sharp; Nominee, Off Broadway Alliance Award; *WSJ* Critic's Pick), *Pride and Prejudice* (In which she originated the role of Lizzy Bennet; Nominee, Off Broadway Alliance Award; "Best Theater of 2017", *Huffington Post*; *WSJ* Critic's Pick), *In the Mines* (Sundance Lab semi-finalist), *Little Women*, *Em* (Red Bull New Play finalist), *Little Fellow* (O'Neill semi-finalist).

Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie Theatre, Seattle Rep, PlayMaker's Rep, Hudson Valley Shakespeare Festival, Dallas Theater Center, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production - *S&S*) & others. Kate's *Sense and Sensibility, Pride and Prejudice,* and *Vanity Fair* are published by DPS. She is currently working on new adaptations of *Little Women* and *The Odyssey*, as well as several new original plays - including *Love Poem* and *Prostitute Play*.

She was one of 2016-2017's top 20 most-produced playwrights; Sense and Sensibility was one of the top 10 most-produced plays.

Susan E. Evans, Artistic Director/Director

Silly, sad and sweet — three words that sum up playwright Kate Hamill's adaptation of *Sense & Sensibility*. Hamill says that the play is about 40% Austen and 60% Hamill, a true "collaboration" between her and the novelist. Whatever the percentages, she has done an extraordinary thing -- managing to take a 300+ novel, beloved for generations, and constructed a two-hour+ play that pops and snaps for contemporary audiences but is absolutely faithful to the original in story and… well… sensibility!

To be sure, Hamill's creation is not your grandmother's *S&S* -- in this version actors play multiple parts, including dogs and horses and at least one inanimate object, and the action is non-stop. To capture the prevalence in this Regency England society of GOSSIP, Hamill has created a veritable gaggle of Gossips as chorus, commenting, lurking, setting up the scenes and acting as an important touchstone for the audience to understand who's who, and what's what, and where we are.

For me the heart of this play is the relationship between two sisters, and an embracing of the fact that the title is not Sense ***versus*** Sensibility (with the takeaway being that sense is, and should be, the ultimate victor over sensibility, Elinor's restraint as superior to Marianne's well of emotions). True, most of us "side" with one sister's approach to life over the other's, but they are not so much black and white as Yin/Yang. Our production adds to Hamill's theatrical high-octane stew by having the actors playing Elinor and Marianne trade off weekly in the roles. While this has been a challenge extraordinaire for Ms. Buck and Ms. Ehrlich, I feel it has enriched both characterizations, adding empathy and dimensionality in ways that are hard to explain. I cannot remember when I have laughed so much in rehearsals— and maybe teared up a little at the end (spoiler alert… weddings!)

Alternating Elinor and Marianne dates:

Elinor Dashwood
Heather Buck (May 31-June 2, June 15-17)
Alisha Ehrlich (June 8-10, June 21-23)

Marianne Dashwood
Alisha Ehrlich (May 31-June 2, June 15-17)
Heather Buck (June 8-10, June 21-23)

Katie Zeigler, Literary Consultant

Years ago, I received a letter in the mail from an old college professor of mine, with whom I had studied Jane Austen's *Sense and Sensibility*. In it, along with a lovely note informing me of his retirement from the department, was a copy of the letter of recommendation he had written for me when I was applying to PhD programs in 1996. I had signed away my rights to read this letter at the time, but had often wondered what this beloved professor of mine really thought of, not only my skills as a literature student, but as a person. And as he had begun the process of cleaning out decades of materials from his office, he happened upon the letter he had written for me and wanted me to have a copy as a keepsake, he wrote. Never could he imagine what his words would come to mean to me, when in the letter he stated that I was "a spiritual, modern dead ringer for Elinor Dashwood." How could he have possibly known how much the responsible, intellectually curious Elinor had meant to me from the moment I read *Sense and Sensibility* for the first time? To read that this man, whom I respected and admired academically and personally, even put me in the same category as Elinor, was as miraculous as it was humbling, and I have continued to carry this comparison with me through my life as a testament to why literature and I will forever be forged together, and as a reminder of what great literature can do to the human spirit.

Perhaps my professor knew that Elinor had spoken to me all those years ago as a kindred soul, not because of her heartbreak or her ability to put other's needs before her own, but because, despite these things, she carried with her an endless **hope** - an endless longing for beauty and love and happiness that, only through the magic of Austen, she ultimately receives in the end. Austen plays with the idea of hope throughout the story, even going so far as to give it human characteristics when she writes, "Elinor, conning over every injunction of distrust, told herself likewise not to hope. But it was too late. **Hope** had already entered; and feeling all its anxious flutter, she bent over her sister to watch— she hardly knew for what." This idea of **hope** entering on its own two feet to change the lives of these sisters is a theme that runs throughout all of Austen's works, but most beautifully in *Sense and Sensibility*. **Hope** is the hidden character in this play, sitting patiently in the wings, ready to make her entrance when Elinor and Marianne need it most. And it is this **hope** that buoys these women, makes them stronger, more human, and more alive as characters on the page and on the stage. I hope you can see glimpses of this invisible character throughout this enchanting play, she flutters in the wind with the curtains, and dances around the sister's skirts. She may even decide to come home with you! And I encourage you to let **hope** enter, as it does for these sisters, and as it did for me.

LIT UP
AT TOWN HALL
A Community Literary Series

Be sure to join Katie, our Volunteer Literary Consultant as she hosts our Community Literary Salon, **Lit Up at Town Hall on Wednesday June 13 at 7:30 pm!**

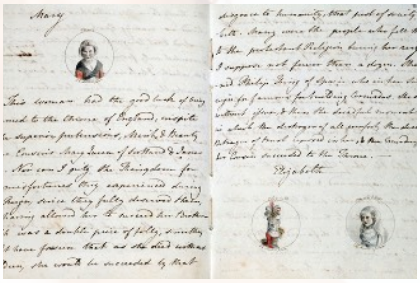
The theme is: *How can stories of **hope** shape our personal narrative? Can we exist without the presence of **hope**? How are our lives buoyed by **hope**?* (A segment of an adaptation of *Northanger Abbey* written by a Lafayette playwright will be read.)

Katie is a **faculty member of Diablo Valley College** and brings her students to this event 4 times per year! Join this vibrant, intimate and interactive literary experience!

The Life of Jane Austen

Source: http://www.jasna.org/austen/

Jane Austen (1775-1817), one of England's foremost novelists, was never publicly acknowledged as a writer during her lifetime. Austen was born on December 16, 1775, at Steventon Rectory in Hampshire, the seventh child of a country clergyman and his wife, George and Cassandra Austen. Her closest friend was her only sister, Cassandra, almost three years her senior.



Jane Austen was primarily educated at home, benefiting from her father's extensive library and the schoolroom atmosphere created by Mr. Austen's live-in pupils. Though she lived a quiet life, she had unusual access to the greater world, primarily through her brothers. Francis (Frank) and Charles, officers in the Royal Navy, served on ships around the world and saw action in the Napoleonic Wars.

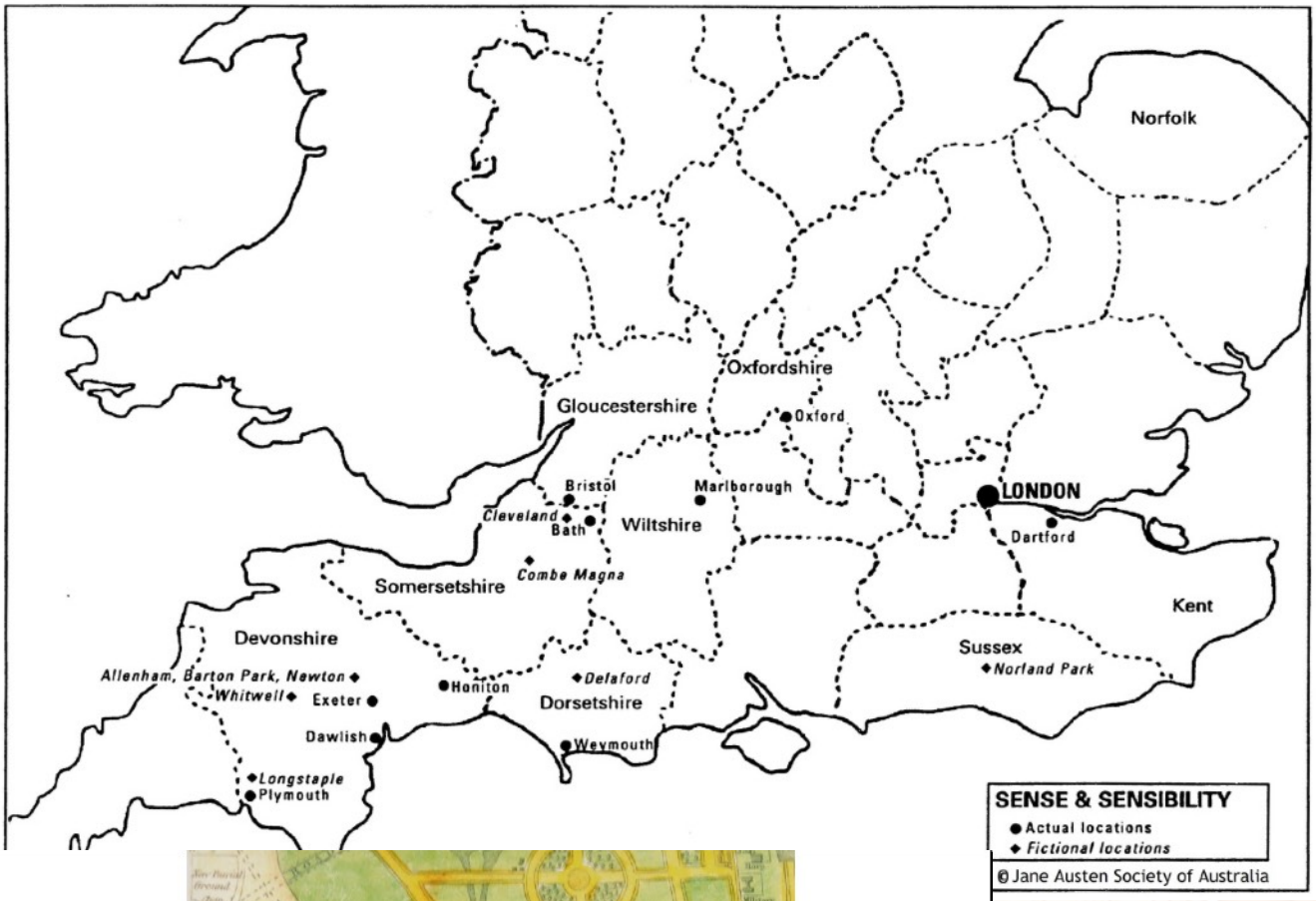
As a child Austen began writing comic stories, now referred to as the *Juvenilia*. Her first mature work, composed when she was about 19, was a novella, *Lady Susan*, written in epistolary form (as a series of letters). This early fiction was preserved by her family but was not published until long after her death.
In her early twenties Austen wrote the novels that later became *Sense and Sensibility* (first called *Elinor and Marianne*) and *Pride and Prejudice* (originally *First Impressions*). Her father sent a letter offering the manuscript of "First Impressions" to a publisher soon after it was finished in 1797, but his offer was rejected by return post. Austen continued writing, revising *Elinor and Marianne* and completing a novel called *Susan* (later to become *Northanger Abbey*). In 1803 Austen sold *Susan* for £10 to a publisher, who promised early publication, but the manuscript languished in his archives until it was repurchased a year before Austen's death for the price the publisher had paid her.

When Austen died, Austen's brothers contributed funds to assist their sisters and widowed mother. To economize, they shared a house with another family. In 1811, at the age of 35, Austen published *Sense and Sensibility*, which identified the author as "a Lady." *Pride and Prejudice* followed in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. The title page of each book referred to one or two of Austen's earlier novels—capitalizing on her growing reputation—but did not provide her name.
Austen began writing the novel that would be called *Persuasion* in 1815 and finished it the following year, by which time, however, her health was beginning to fail. The probable cause of her illness was Addison's Disease. In 1816 Henry Austen repurchased the rights to *Susan*, which Austen revised and renamed *Catherine*.

Austen died in 1817, when she was 41 years old. Interestingly, her gravestone, which is visited by hundreds of admirers each year, does not even mention that she was an author.

Jane Austen's Use of Geography

Jane Austen always names the county in which a novel's action is set and often mentions cities and landmarks. Although her villages and estates are invented, she uses geography to make a point about her characters. For example, *Sense and Sensibility* begins, "The family of Dashwood had been long settled in Sussex." Austen uses the removal of the Dashwood women from Norland Park in Sussex to Barton Cottage in distant Devonshire to underscore both their exile from a cherished home and their displacement from an established social position to a modest life among strangers.



Cast of Characters (*note all actors play more than one role)

Heather Buck

ELINOR DASHWOOD — the eldest Dashwood sister; sensible.

Alternating Elinor and Marianne dates:

Elinor Dashwood
Heather Buck (May 31-June 2, June 15-17)
Alisha Ehrlich (June 8-10, June 21-23)

Marianne Dashwood
Alisha Ehrlich (May 31-June 2, June 15-17)
Heather Buck (June 8-10, June 21-23)

Alisha Ehrlich

MARIANNE DASHWOOD — the middle Dashwood sister; sensitive.

Heather Kellogg

MARGARET DASHWOOD — the youngest Dashwood sister; 10–13 years old.

ANNE STEELE — Lucy's sister; indiscreet.

Ginny Wehrmeister

MRS. DASHWOOD — mother to the Dashwood sisters.

LUCY STEELE — a young girl from no fortune.
GOSSIP

Dennis Markam

JOHN DASHWOOD — half-brother to the Dashwood sisters (from their father's side; no blood relation to Mrs. Dashwood)

SIR JOHN MIDDLETON — a country gentleman; distant relation to Mrs. Dashwood. (GOSSIP, SERVANT)

Alan Coyne

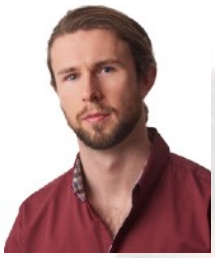
EDWARD FERRARS — a gentleman; a bachelor.

ROBERT FERRARS — a callow young man; Edward Ferrars' younger brother. (Also: GOSSIP, SERVANT and DOCTOR)

Cast of Characters Cont…

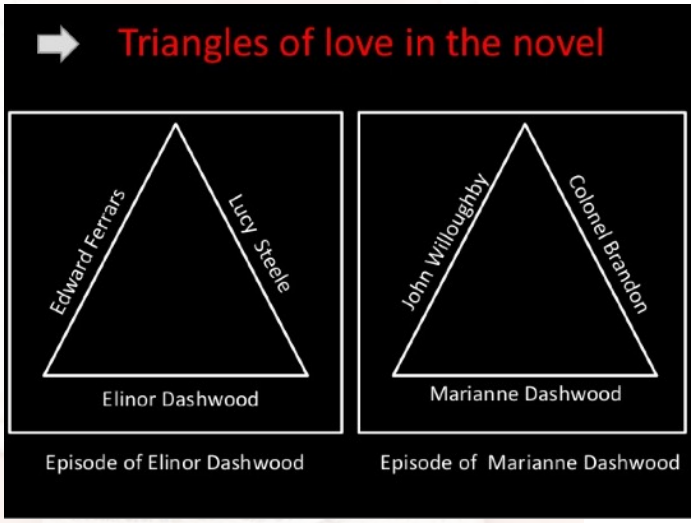
Megan Briggs
FANNY (FERRARS) DASHWOOD — wife to John Dashwood and sister to Edward; nasty.
LADY MIDDLETON — an over-bred lady.
GOSSIP

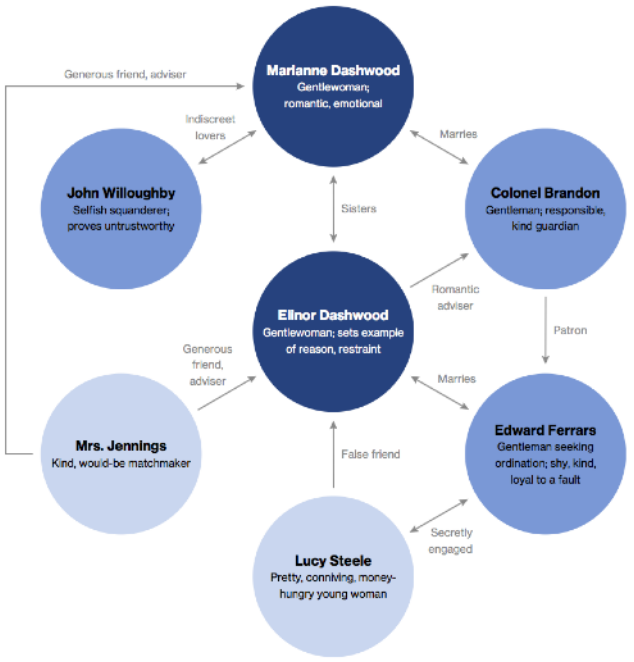
Nathan Emley
COLONEL BRANDON — an older bachelor; over 45 years old.
GOSSIP



Michael Craigen
JOHN WILLOUGHBY — an unusually handsome young man.
GOSSIP

Sarah Ruby
MRS. JENNINGS — a good-natured, boisterous woman; mother-in-law to Sir John and a terror to the countryside.
GOSSIP





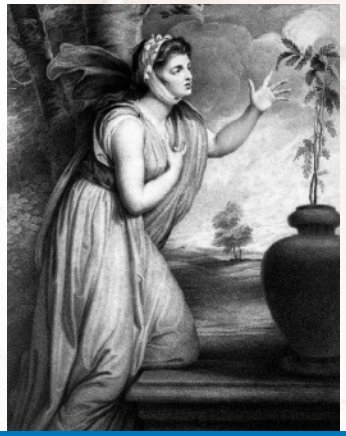
The Need for Sensibility

Regency Era manners were based on the conduct of the upper crust of Renaissance Italy, as well as 17th Century France. The fashions and the codes of conduct were influenced by both, but the Regency Period carved out a specific style all its own. Social classes were more obvious during the Regency. It was important to know one's place and to act accordingly. Social rank determined many everyday interactions.

Men of the period were taught how to be a "gentleman." Their tutors and formal schooling enforced such codes. A gentleman was expected to speak and act with confidence; to use correct English and to avoid vulgarity in speech; to be exceptionally dressed; to walk with confidence and proper posture and to dance well.

Women were expected to be meek, obedient, docile, fragile, and dependent on the men in their lives. A woman's appearance was her crowning glory; therefore, women were expected to take care with their dress and hair. Women were taught to value beauty over education. Learning and intelligence was frowned upon. ~ Regina Jeffers (ReginaJeffers.blog)

"**Gossips**, a chorus of high-society creatures. They chatter away happily in my play — in late eighteenth-century England, gossip (and a reputation created by that gossip) is lifeblood and social stricture and pastime and national sport and destiny. The Gossips are often watching or whispering or contributing to the action. The intent is to create an atmosphere in which someone is almost always observing and judging."
~ Kate Hamill, Playwright, *Sense and Sensibility*



"Decades before Jane Austen ever put pen to paper, there were new ideas buzzing all over England. These ideas shaped not only her writing, but sparked an entire **movement of philosophy and literature – the celebration of sensation, which was known as 'sensibility.'**

Soon, women writers and readers dominated the literary scene in England, from the London metropolis to the small country towns. Their works were clearly influenced by the 18th century ideals of femininity which encouraged virtue, delicacy and elegance in manners and fashion - but also passion, kindness, humor and wit.

Richard Earlom, after George Romney, *Sensibility* (1786)

Romney's *Sensibility* is a beautiful young woman with an intense but poignant expression; she has flowers in her hair and is dressed in flowing draperies. She leans forward toward the mimosa plant, one hand on her breast, the other scarcely touching the plant with one graceful finger.

The heroines encapsulated those principles as they braved their way through doomed love, ruined reputation and misfortune galore. While these novels were not always very well written, they seized the attention of readers everywhere, and soon formed what was called the 'cult of sensibility'. "
~ Jillian Jensen, Guthrie Theatre

10 Ways To Be Vulgar in Regency Era England

Source: https://actorstheatre.org/wp-content/uploads/2012/07/SENSE_StudyGuide2011.pdf

10) Broadcast your knowledge and opinions as widely as you can.

9) Remember: what happens in Scotland, stays in Scotland. The neighboring country was the place of choice for hasty marriages and elopements.

8) Be cutting edge with your fashions. Put some plums on your bonnet, even if no one else is doing it!

7) Carry on a conversation with someone to whom you have not been introduced.

6) Have a prominent or affluent relative, and spread the word so everyone knows of your in influence in society.

5) Gossip! And use slang when you do.

4) Hey fellas! Do you fancy a special lady? Take her for a ride in your carriage...without an escort!

3) Laugh. Loudly! And as often as you can. It doesn't really matter what you're laughing at.

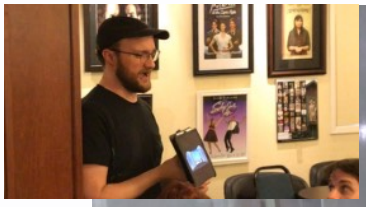
2) Touch a member of the opposite sex anywhere. Even their hand!

1) As a woman, write and publish a novel, and take credit for your work!

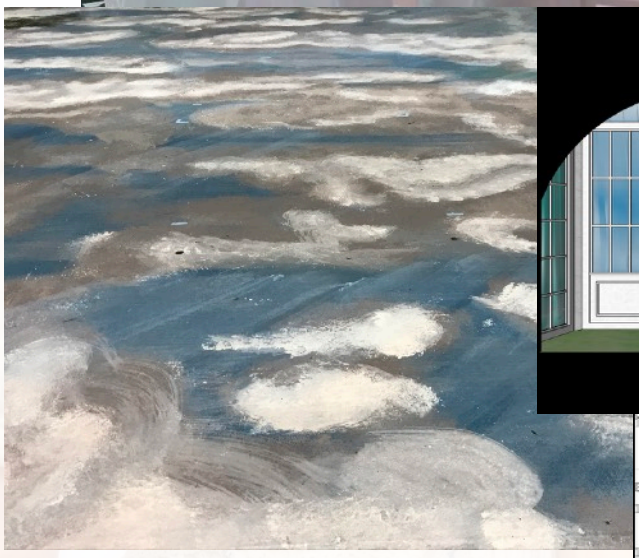
Touching a member of the opposite sex, even on the hand, was considered scandalous.

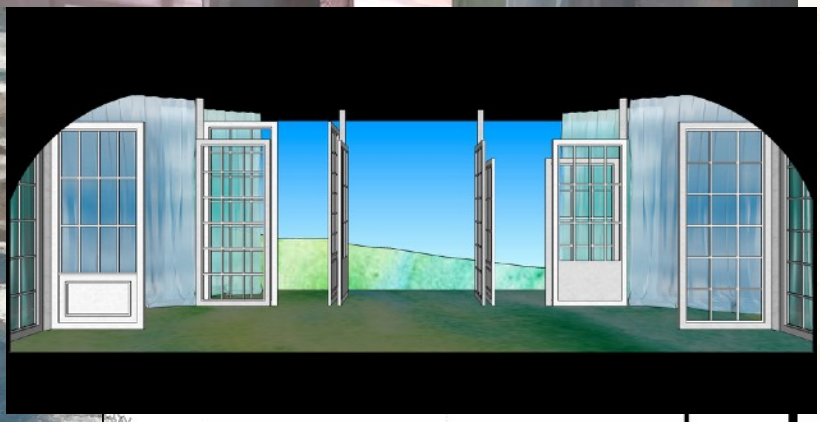
Unaccompanied members of the opposite sex!

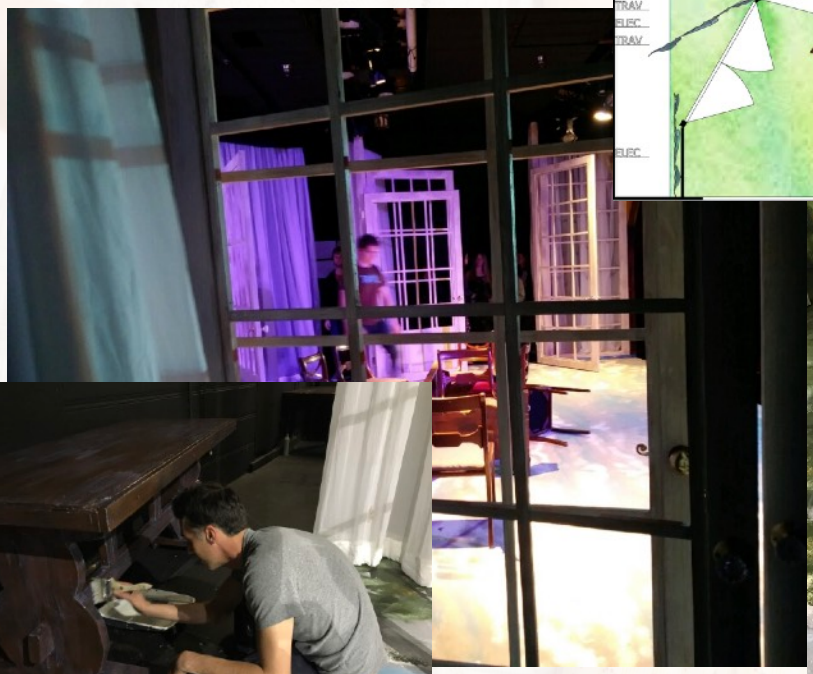
Brian Watson, Scenic Design

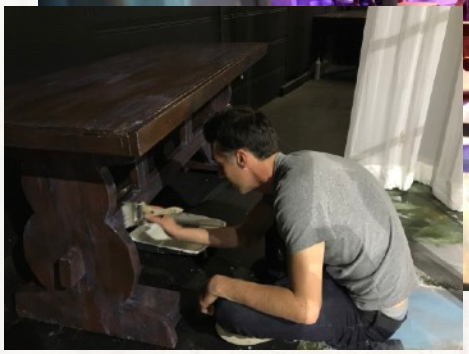


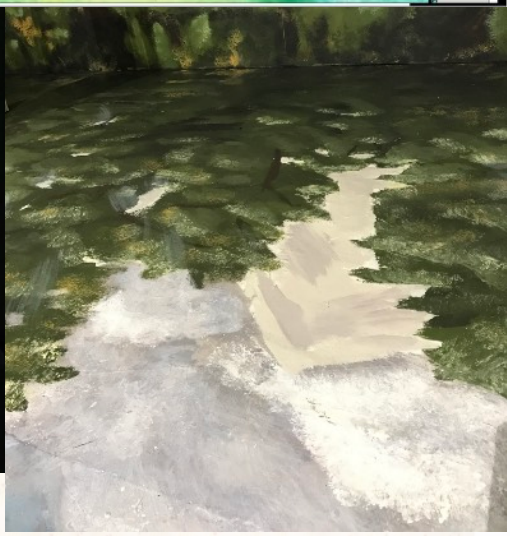
Interim Technical Director, Justin Dupuis, puts the finishing touches on the set. He put in hours of hand painting to achieve the design presented by Brian Watson.





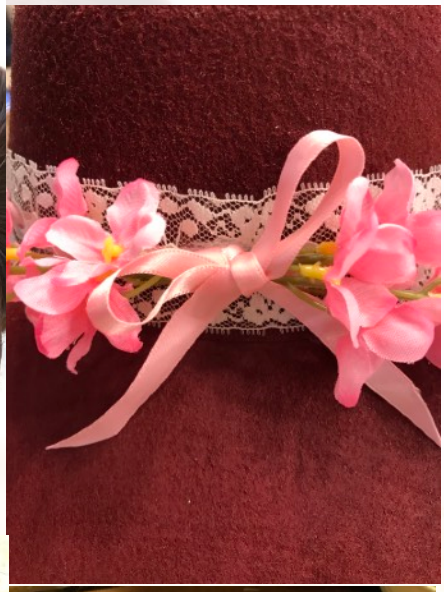






Hope Birdwell, Costume Design Can you find these pieces in the show?

Hats and Hair



Sense & Sensibility: Changing Perceptions of the Novel

By Susan E. Evans, Artistic Director

Sense and Sensibility used to be one of the least appreciated of Austen's novels. I remember being less than entranced by it when I read through all of Austen's novels, somewhere in my late teens. In the critical universe, *Pride and Prejudice* was held up as the model for what a novel by Jane Austen should be. (Although I always thought *Emma* and *Persuasion* were the best!) Why did *Sense and Sensibility* come up short when compared to *P&P*?

Elinor and Marianne Dashwood, their mother, and younger sister Margaret aren't favored with social status like the Bennet women in *Pride and Prejudice*. *Sense and Sensibility* begins with the death of Henry Dashwood, their father. In very short order, Elinor and Marianne's half-brother, John Dashwood, and his wife Fanny, unfairly reduce their inheritance to almost nothing. Thus, the Dashwood sisters tumble down the social ladder, and are forced to move from the Norland Estate into a modest cottage.

Moreover, the love story in *Sense and Sensibility* is not as prominent as in *Pride and Prejudice* and *Emma*. Other relationships (both the Dashwood sisters and the sisters Lucy and Anne Steele, and the mother-daughter relationships) are emphasized. The romantic tenor of *S&S* is not as idealized. The two "successful" beaux, Edward and Colonel Brandon, are far less appealing than the wealthy, handsome Darcy. Edward is a bit weak-willed, albeit good-hearted, with no profession. Brandon, although rich and brooding, is old (over 45!), and suffers from a touch of rheumatism. And Willoughby is a downright scoundrel. The witty repartee between the sexes, so delightful in *Emma* and *P&P*, is largely absent in S&S. The couples endure a fair amount of misunderstandings, lacking something in the romance department. When we finally get around to the double marriage, it's a bit disappointing, almost an afterthought.

Sense and Sensibility, the novel, is now generally regarded much more favorably in the Austen canon, which I'd say is largely a result of the 1995 Ang Lee film. The film certainly played up the romance element, and really, how can you go wrong with Emma Thompson and Alan Rickman, aided by Kate Winslet and Hugh Grant? I'm not an Austen scholar, so I may well be taken to task for my opinions, but I think Austen was still discovering her authorial voice with *Sense and Sensibility*, still learning to balance romantic story-telling, witty dialogue and sociological commentary. After the relative commercial success of *S&S*, her footing became more secure and her style leaner and more refined. Marianne and Elinor Dashwood are gateway drug heroines to Emma Woodhouse, Anne Elliott and Elizabeth Bennet.

Here's hoping Hamill's delightful theatrical adaptation of *Sense and Sensibility* coaxes you to continue to explore the world of Jane Austen!

Further Reading:

Local Organizations for Jane Austen Fans: Jane Austen Society North America (Bay Area Chapter), The Bay Area English Regency Society, Alameda Costume Guild (They host Regency Events), Local Book Clubs dedicated to Jane Austen can be found on: Meet Up online.

Online reading:
https://janeaustenlf.org
http://www.wbur.org/hereandnow/2018/04/04/music-jane-austen
http://www.gbacg.org
https://shannonselin.com/2017/06/party-regency-london/
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https://janeaustensworld.wordpress.com/social-customs-and-the-regency-world/
https://www.bl.uk/romantics-and-victorians/articles/jane-austen-and-social-judgement
http://randombitsoffascination.com/2018/05/26/scandal-sheets-and-gossip-columns/
https://byuprideandprejudice.wordpress.com/2014/01/28/courtship-and-marriage-in-the-regency-period/
https://janeaustensworld.wordpress.com/social-customs-and-the-regency-world/
http://playmakersrep.org/wp-content/uploads/2017/10/Sense-and-Sensibility-Virtual-Gallery.pdf

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Films:
Sense and Sensibility adapted by Emma Thompson. Directed by Ang Lee. Emma Thompson as Elinor, Kate Winslet and Marianne, Hugh Grant and Edward, Alan Rickman as Colonel Brandon and Greg Wise as Willoughby. 1995

Sense and Sensibility adapted by Andrew Davies. Directed by John Alexander. Hattie Morahan as Elinor, Charity Wake eld as Marianne, Dan Stevens as Edward, David Morrissey as Colonel Brandon and Dominic Cooper as Willoughby. 2008

Sense and Sensibility adapted by Desiree Naomi Stone. Directed by Desire Naomi Stone. Sarah Karnes as Elinor, Rachel Brow as Marianne, Cathan Bordyn as Edward, James Stone as Colonel Brandon and Christian Telesmar as Willoughby. 2014 "a modern reboot"

Sense and Sensibility Community Partners

LIVE music one hour before curtain is sponsored by CCPAS!
CCPAS is a non-profit organization that provides many benefits to performing musicians and audience alike through free public concerts and workshops for adults and children.
Workshops are given multiple times during each month organized by different instruments and level of playing ability. Free concerts are given at least twice most months, from September through June, showcasing the remarkable talents of our membership, with special performances for new compositions, organ, and jazz piano. Everyone is welcome! CCPAS.org

Playing LIVE in our lobby and volunteering their time to Town Hall Theatre on June 9, 21, 22, & 23
The Windsong Duo harpists Jessica Siegel and Samantha Garvey.

Free Try the Harp Class at 10:30 a.m. on the third Saturday of each month.

Reservations required. Call 925-937-4277

Harps Etc. is the only harp center in Northern CA. We offer harp rentals, sales, lessons, concert and more! HarpsEtc.com

"The Bookshop has a thousand books,
All colors, hues, and tinges,
And every cover is a door
That turns on magical hinges."

Nancy Byrd Turner

Friends Corner Bookshop has curated a collection of Jane Austen books on sale in our lobby! Proceeds benefit the library! https://www.lllcf.org/shop-for-a-used-book/

Sense and Sensibility Business Partners

Orinda Books

LOVE YOUR LOCAL!

Upcoming Events

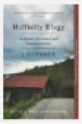
June 2018

Reception for painter Meisha Grichuhin - June Artist of the Month

Sunday, June 3, 2018 - 1:00pm to 3:00pm

Poetry Circle discusses "This Present Moment: New Poems" by Gary Snyder

Monday, June 11, 2018 - 10:30am to 12:00pm

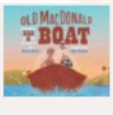


The 2nd Wednesday Book Club discusses "Hillbilly Elegy"

Wednesday, June 13, 2018 - 3:00pm to 4:00pm

Literary Luncheon: Gail Honeyman presents "Eleanor Oliphant is Completely Fine" LUNCH SOLD OUT but come at 12 noon to hear author talk

Thursday, June 14, 2018 - 11:30am to 1:00pm



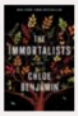
Summer Reading Kickoff featuring Steve Goetz, Tracy Holczer & Penny Warner

Saturday, June 16, 2018 - 2:00pm to 3:00pm

Chef Charlie Cooks Paella

Wednesday, June 27, 2018 - 11:30am to 1:00pm

July 2018



Literary Luncheon: Chloe Benjamin presents "The Immortalists"

Tuesday, July 10, 2018 - 11:30am to 1:00pm

The Second Wednesday Book Club discusses "Transit" by Rachel Cusk

Wednesday, July 11, 2018 - 3:00pm to 4:00pm

Literary Luncheon: C. W. Gortner presents "The Romanov Empress"

Thursday, July 12, 2018 - 11:30am to 1:00pm

Celebrate Bastille Day with Mystery Authors Cara Black & Susan C. Shea

Saturday, July 14, 2018 - 3:00pm to 5:00pm

Literary Luncheon: Gabriel Tallent presents "My Absolute Darling"

Tuesday, July 17, 2018 - 11:30am to 1:00pm

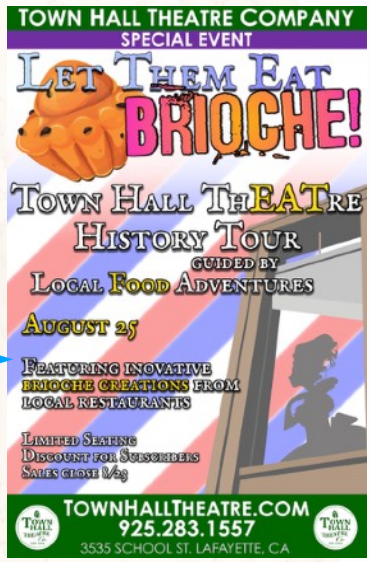
Regina Louise presents "Someone Has Led This Child to Believe"

Thursday, July 26, 2018 - 6:00pm to 7:00pm

Orinda Books

LOVE YOUR LOCAL!

Your ticket is your chance to win!

LOCAL FOOD ADVENTURES

Don't miss our next ThEATre History Event hosted by Lauren from Local Food Adventures!