

JANE AUSTEN'S

Sense and Sensibility

A NEW MUSICAL



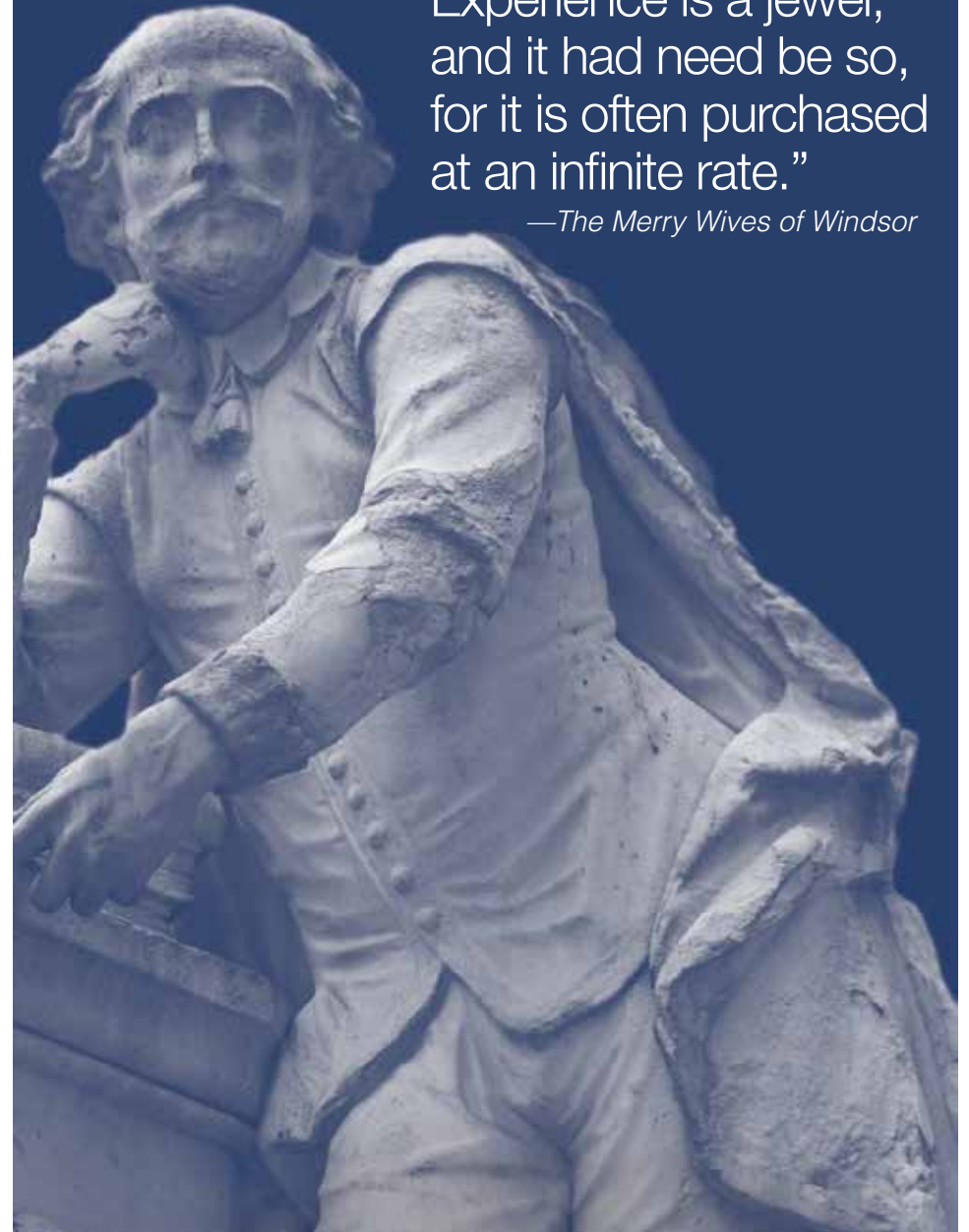
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duality of sisters, sense and sensibility*



"O earth, I will
befriend thee."
-W.S.

To be!



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Welcome



DEAR FRIENDS,

Welcome to the world premiere of *Sense and Sensibility*, a new musical based on the beloved Jane Austen classic. All of us at Chicago Shakespeare are excited to share this story of sisterhood and the quest for true love with you, and humbled to have been able to provide an artistic home to Paul Gordon and the astonishing creative team behind this thrilling new work.

Helmed by CST's incomparable Creative Producer Rick Boynton, our new work development program is a growing aspect of Chicago's home for Shakespeare. This season alone, our artistic collective is actively working on eleven commissions and works in development. Additionally, five of these new plays and musicals were shared over the past year with audiences like you—in productions staged in Chicago and on tour to Australia, Canada, New Zealand and the United Arab Emirates.

We hope you are as taken by Elinor and Marianne's journey as we are. At its heart, this is a love story—between two sisters. It is a powerful reminder of the safe harbor of unconditional love.

Thank you for your steadfast loyalty and support of Chicago Shakespeare. Your patronage makes possible the extraordinary artistry on our stages at Navy Pier, in the schools and neighborhoods of Chicago and across the world! ■

Barbara Gaines
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About CST

Chicago Shakespeare Theater (CST) believes that Shakespeare speaks to everyone. A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 25,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and seventy-eight total Joseph Jefferson Awards. CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards



The upcoming 2015/2016 season features classic stories freshly reimagined in a wide range of productions. Deepening our relationships with many leading artists, and introducing a few new faces to the city, the season includes a magical take on Shakespeare's *The Tempest* from Aaron Posner and Teller of the legendary duo Penn & Teller; David Ives' whip-smart *The Heir Apparent*, based on Jean-François Regnard's comic masterpiece; and a gripping *Othello* staged by renowned British director Jonathan Munby and featuring Stratford Festival actor Dion Johnstone in the title role. Crowning the season is Barbara Gaines' landmark Shakespeare history cycle, *Tug of War*—an extraordinary two-part production that traverses a multi-generational narrative of six Shakespeare history plays. CST also continues to pave the way for the development of new work with *Ride the Cyclone*, an emotionally charged new musical, directed by Jeff Award-winning theater artist Rachel Rockwell.



CST is proud to join the Department of Cultural Affairs & Special Events, the Mayor's Office for People with Disabilities, Arts Alliance Illinois and Equip for Equality to honor the twenty-fifth anniversary of the passage of the Americans with Disabilities Act. ADA 25 for 25 is a citywide initiative, making Chicago a leader in community inclusion through increased cultural awareness and opportunity. CST's extensive Access programs, including open captioning, audio-description, sign-interpreted performances, assistive listening devices, and braille and large-print programs, offer an open door to CST's work for theater-going patrons with disabilities—including to those who are aging and facing new challenges with hearing and sight. *Sense and Sensibility* performances offer Access services, as will a number of Chicago Shakespeare in the Parks performances in neighborhoods across the city this summer.



Expanding the reach of our World's Stage series, Chicago Shakespeare Theater marked our Middle East debut when the international tour of *Othello: The Remix* played to audiences in Dubai and Abu Dhabi this March. Collaborating with Art for All, the Middle East region's leading provider of live theater and educational stage shows for children, CST and the Q Brothers also shared American arts education practices through workshops and performances that brought Shakespeare to life for students throughout Dubai. Participating in the Abu Dhabi Festival, the cast of *Othello: The Remix* joined all of the seven emirates in celebrating the power of arts and culture to empower and inspire youth to generate new ideas.



Responsible for more than fifty Broadway scores between the two, co-orchestrators for *Sense and Sensibility* Larry Hochman and Bruce Coughlin are two of the most prolific artists in the field. Both Tony Award®- and Drama Desk Award-winners, each has created the gusto behind some of the world's favorite stage hits, including *The Book of Mormon*, *Big Fish*, and Paul Gordon's Broadway sensation, *Jane Eyre*. Beginning work at CST this past November after the show's two-year workshop and development process, Hochman and Coughlin have worked tirelessly on taking composer and lyricist Paul Gordon's melodies and expanding them to be played by a ten-piece orchestra, bringing full life to this world-premiere musical score. ■

photo credits: Courtyard Theater; Sign Interpreter Susan Sotnick; Postell Pringle and JQ in Abu Dhabi; photos by Vito Palmisano and Daniel Ribar.

A Conversation with the Artists

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

CST Artistic Director Barbara Gaines, Creative Producer Rick Boynton and composer/lyricist Paul Gordon talk about the process of creating a new musical.

Why adapt *Sense and Sensibility* into a musical?

Barbara Gaines: Rick and I had gone to San Francisco years ago and saw Paul's musical of Austen's *Emma*. We both fell in love with his writing, and we pursued him. We wanted to do *Sense and Sensibility* because Paul was so passionate about it. I have a sister and love her very much. The story takes on a resonance when you experience what Elinor and Marianne feel.

Paul Gordon: I'm very drawn to this story. The relationship of the sisters is very moving to me, very theatrical—and also very musical. I have no sisters and I've always longed to have them. That's probably why I wrote it. I think Jane Austen's writing in particular lends itself to being musicalized. As a composer I felt the innate musicality of the characters' emotions and how that can connect with music. Musicality is subjective, but there is a lyricism to the way Jane Austen writes—

BG: As in Shakespeare.

PG: As with Shakespeare. The poetic language of a nineteenth-century author lends itself to musical retelling—and I think, too, there's something about a female-driven story that quite lends itself to music. You can make a film of almost anything. You can write a novel of almost anything. But musicals, in my opinion, have to be created from the stuff of music.



Rick Boynton: Paul has a true gift for melody and for connecting emotion with melody and with lyrics. He also has a gift for synthesizing a novel to its essence.

Wearing all three hats—of author, lyricist and composer—at what point do you decide you've come to a fork in the road, and dialogue gives way to song?

PG: I imagine the first song. How are we going to start the show? Then what happens next? Here's the information that I think we need and I write the scene with dialogue. And as I write a scene, it will occur to me that we've reached a

The poetic language of a nineteenth-century author lends itself to a musical retelling

point where the emotion of the scene is better served with singing. In musical theater post-Stephen Sondheim, we've all learned that songs are best served furthering the action. That said, sometimes there's a song that stands still: because it's emotional, because it's giving you back-story for the character, or because it's giving you a different, deeper insight

into the character that only music can achieve.

What does this collaboration between the three of you look like as each becomes involved at different moments in the creative process?

RB: I see my role as helping Paul, whose vision is so strong and whose voice is so signature, to shape the story: so that there's dramatic build to the end of the first act, so that there's clear character arcs through the story, so that we care about the people and invest in these relationships. Barbara, of course, does this, too, but what she brings to the process is the director's eye—to take what's on the page and envision it onstage. As Barbara lives inside the script, she sees images; she sees how these scenes and transitions happen and how the juxtaposition of scenes will work.

BG: I couldn't have said it better. I see it visually. Paul deciphers Austen's essence, magically distilling the plot and its many characters into a few, essential story-tellers. And then Rick comes in, clarifying every moment in the script, like seeing through a window that was a bit foggy before.

PG: A great dramaturge, which Rick is, allows someone like me to excel. He lets us know what makes sense, what resonates, what doesn't. And it's wonderful for me to have both of them: a visionary director and a great dramaturge guiding me.

SENSE AND SENSIBILITY

BY JANE AUSTEN

- DIRECTED BY BARBARA GAINES
- COURTYARD THEATER
- APRIL 18–JUNE 7, 2015
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Artistic Director
Barbara Gaines



RB: Once Barbara and Paul are working with the actors, it's not "create by committee" at that point. It can't be. Barbara's the director in the room, Paul is the writer, and they're working together. It's for me to come in with a fresh perspective as they ask, Is this working this way?

Paul, will you continue to revise book, lyrics or music during the five-week rehearsal process?

PG: Absolutely. I will be rewriting until Opening Night! I don't have a piece I've written that I'm not *still* working on, because theater is like a sculpture that you continue to rework until the end of your life. Good actors always inform you about what's working and what's not. Ultimately during rehearsal, they come to understand their character more than you do as the writer, and you have to trust that. That doesn't mean you agree with everything, but it does mean that you listen. When they have difficulty with a section, you pay attention.

What are you discovering in this story that you couldn't have without the music?

BG: I can't even imagine the novel anymore without the music. I will never think of the story and not hear the songs "Stowaway" or "I Wish Him All Imaginable Happiness." For me, the story and Paul's songs have become one. And I do believe that the vast majority of our audience will forever connect Paul's music with Jane Austen's characters and their journeys.

RB: Just as Paul said earlier, there is a point in the storytelling when one can get a richer and hopefully a more immediate experience through music. A theme comes back from the first act; we don't have words, we just have that theme. We can layer in that subtext. Music is elevation. When words are not enough, you have no choice but to sing.

PG: I'll give you one example. There's the moment where Colonel Brandon gets the news that Marianne is getting married. In the novel you know he's in pain and then you move on to the next scene. In our play, "I Wish You All Imaginable Happiness" becomes a song. The lyric tells the story and you feel his pain in a way you might not reading the novel or seeing the film. If we've done our jobs, you will feel that depth in a way that you feel in no other adaptation, and that's why we've made it a musical.

Previous Page: Barbara Gaines, Paul Gordon, Brad Haak and Rick Boynton at *Sense and Sensibility* workshop.
Above: Peter Saide and Megan McGinnis in rehearsal for *Sense and Sensibility*, photos by Liz Lauren.

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adapted from *Le Légataire Universel*
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directed by John Rando



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presents

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A NEW MUSICAL

based on the novel by **JANE AUSTEN**
book, music and lyrics by **PAUL GORDON**

developed with **RICK BOYNTON**

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SUSAN E. MICKEY

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RAY NARDELLI
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Paul Gordon is the recipient of the Bob Tilles Music Chair.

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Cast

(in order of appearance)

Marianne Dashwood
Elinor Dashwood
John Dashwood
Fanny Dashwood
Edward Ferrars
Mrs. Jennings
Lord Middleton
Colonel Brandon
Mr. Willoughby
Lucy Steele
Miss Grey
Mr. Harris
Ensemble

MEGAN MCGINNIS*
SHARON RIETKERK*
DAVID SCHLUMPF*
TIFFANY SCOTT*
WAYNE WILCOX*
PAULA SCROFANO*
MICHAEL AARON LINDNER*
SEAN ALLAN KRILL*
PETER SAIDE*
EMILY BERMAN*
ELIZABETH TELFORD*
COLIN MORGAN
MATTHEW KEFFER, MEGAN LONG*,
COLIN MORGAN, ELIZABETH TELFORD*

Orchestra

Piano/Conductor
Violin 1
Violin 2
Viola
Cello
Bass
Reed 1
Reed 2
Horn
Percussion

LAURA BERGQUIST
ANDREW McCANN
CARMEN KASSINGER
BEN WEDGE
JILL KAEDING
SCOTT ROSENTHAL
SEAN McNEELY
RICARDO CASTANEDA
JEREMIAH FREDERICK
ETHAN DEPPE

Understudies are never substituted for listed players unless a specific announcement is made at the time of the performance: Missy Aguilar for *Mrs. Jennings* and *Fanny Dashwood*; Nicole Arnold for *Ensemble*; Matt Frye for *Ensemble*; Matthew Keffer for *John Dashwood* and *Mr. Harris*; Megan Long* for *Marianne Dashwood* and *Lucy Steele*; Colin Morgan for *Mr. Willoughby*; James Rank* for *Colonel Brandon* and *Lord Middleton*; David Schlumpf* for *Edward Ferrars*; and Elizabeth Telford* for *Elinor Dashwood*.

*denotes member of Actors' Equity Association.

All Musicians are members of the Chicago Federation of Musicians, Local 10-208.

Musical Numbers

Act One

DARKER SHADE THAN GRIEF INVENTORY	Marianne, Elinor Fanny, John
LAVENDER DROPS	Elinor, Marianne
ELINOR	Edward
SO THE POETS SAY	Marianne, Elinor, Edward
WHEN NEXT WE MEET	Elinor, Edward
HOUSE WITH A VIEW	Lord Middleton, Mrs. Jennings, Elinor, Marianne
LYDIA	Brandon
RAIN	Marianne, Elinor, Willoughby
WILLOUGHBY	Marianne, Willoughby
PAINTED PARASOL	Edward, Elinor
SOMEWHERE IN SILENCE	Elinor, Marianne

Act Two

REGENCY	Mrs. Jennings, Lord Middleton, Elinor, Marianne
WRONG SIDE OF FIVE & THIRTY	Brandon
THERE HE IS AGAIN	Marianne
THE RESPONSE	Willoughby
THE SWING	Marianne
NOT EVEN YOU	Elinor
THE VISIT	Edward, Elinor, Lucy, Marianne
EDWARD AND I STOWAWAY	Lucy Elinor, Marianne
RAIN (REPRISE)	Marianne
BEDSIDE	Elinor
WILLOUGHBY'S LAMENT	Willoughby
SOMEWHERE IN SILENCE (REPRISE)	Elinor, Edward
FINALE	Brandon, Marianne, Edward, Elinor

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Playgoer's Guide

THE STORY

On his deathbed John Dashwood's father asks for his son's promise as sole heir of the estate that he provide for his two stepsisters. John promises, until his wife Fanny urges him to think about themselves—not to mention how his sisters should thereby be relieved from the extraordinary burden of wealth. The Dashwood sisters are as deeply different to their cores as they are deeply attached to one another. The elder Elinor is a reserved young woman, careful and maternal. Her younger sister Marianne is led by her fulsome heart, worn upon her sleeve at all times.

Soon after John and Fanny take up residence at Norland, the home where Elinor and Marianne have grown up, the Miss Dashwoods must find new accommodation for themselves—elsewhere. But not before an unspoken affection kindles between Elinor and Fanny's brother, Edward Ferrars. Lord Middleton, cousin to their mother, offers Elinor and Marianne a modest residence on his Devonshire estate. Compared with their family home at Norland, the cottage at Barton Park is small, drafty and isolated, but they remain determined to make the best of it. Lord Middleton, a widower, lives with his mother-in-law, Mrs. Jennings—and together they warmly receive Elinor and Marianne into their social life. There, they meet an old friend of Lord Middleton, a wealthy, 36-year-old bachelor named Colonel Brandon, who falls in love with the vivacious spirit of Marianne. But Marianne falls instead for Willoughby—a young man who has captured any number of hearts along the way.

Without father or fortune, the sisters navigate their divergent ways of understanding a world experienced in equal measures of betrayal and dishonor, of loyalty and love.

SENSE AND SENSIBILITY: A NOVEL. BY A LADY.

In 1811 *Sense and Sensibility* was the first novel published by an anonymous female author. Her first draft, written as a young woman of 19 or 20, was entitled *Elinor and Marianne*; well over a decade later, Jane Austen returned to her earlier work, changing its epistolary form into the narrated novel we know today. The second edition in 1813 was again published anonymously, but with one significant inscription added to its title page: “by the author of *Pride and Prejudice*” (published earlier in 1813). At a time when living in the public eye was too readily associated with the loss of a woman's femininity and reputation, only Austen's family knew of her published identity, and indeed her anonymity was carefully preserved until her death in 1817. ■

Profiles



EMILY BERMAN

(*Lucy Steele*) returns to Chicago Shakespeare Theater, where she was an understudy in *King Lear* and *Short Shakespeare! A Midsummer Night's*

Dream. Other Chicago credits include: *Sondheim on Sondheim* (Porchlight Music Theatre); *Days Like Today* (Writers Theatre); *Blood Wedding* (Pursuit Productions); and *It's a Wonderful Life: The Radio Play* (Oil Lamp Theater). Regional credits include: *Assassins*, *The Diary of Anne Frank* and *Hum of the Arctic* (Milwaukee Repertory Theater). Ms. Berman is a graduate of Milwaukee Repertory Theater's Artistic Internship program, and received her BFA in acting from the University of Michigan.



MATTHEW KEFFER

(*Ensemble*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Sondheim on Sondheim* (Porchlight Music Theatre); *The*

Wild Party (Bailiwick Chicago); *Juno* (TimeLine Theatre Company); *Cymbeline*, *The Rainmaker* (First Folio Theatre); and *Aspects of Love* (Theo Ubique Cabaret Theatre). www.matthewkeffer.com



SEAN ALLAN KRILL

(*Colonel Brandon*) returns to Chicago Shakespeare Theater, where his credits include: *The Comedy of Errors*, *Sunday in the Park with George* and *Joseph*

and *the Amazing Technicolor Dreamcoat*. Other Chicago credits include: *The Hot L Baltimore* (Steppenwolf Theatre Company); *The Importance of Being Earnest*, *Travesties* (Court Theatre); *Dessa Rose* (Apple Tree Theatre); *Brigadoon* (Jeff Award nomination), *1776*, *The Pirates of Penzance*, *Damn Yankees* (Marriott Theatre); *Jesus Christ Superstar* (Drury Lane Theatre Oakbrook); *Henry V* (Notre Dame Summer Shakespeare); and *Forever Plaid* (Original Chicago Cast, Jeff Award—Best Ensemble, Royal George Theatre). Broadway credits include: *Honeymoon in Vegas*, *On a Clear*

Day You Can See Forever and *Mamma Mia!* Off-Broadway credits include: *The Brother/Sister Plays* (The Public Theater); *Hit the Wall* (Barrow Street Theatre); and *Civil War Christmas* (New York Theatre Workshop). Regional credits include: *Sideways* (La Jolla Playhouse) and *Sunday in the Park with George* (Skylight Music Theatre). Tours include: *Mamma Mia!* (Outstanding Leading Actor—Broadwayworld.com) and *Thoroughly Modern Millie* (Leon Rabin & Carbonell Award nominations). www.seanallankrill.com



MICHAEL AARON LINDNER

(*Lord Middleton*) returns to Chicago Shakespeare Theater, where his credits include: *King Lear*, *Road Show*, *Shrek the Musical*, *Sunday in the Park with George*, *A Midsummer*

Night's Dream and *The Little Mermaid*. Other Chicago credits include: *A Kid Like Jake* (About Face Theatre); *Mary Poppins*, *The Music Man* (Paramount Theatre); *Hairspray*, *Oliver!*, *Ragtime* (Drury Lane Theatre Oakbrook); *Brigadoon*, *A Christmas Carol* (Goodman Theatre); *Hero*, *The Producers*, *Into the Woods*, *1776* (Marriott Theatre); *Bach at Leipzig* (Writers Theatre); *The Full Monty* (Drury Lane Theatre Water Tower Place); *The Secret Garden*, *Sweeney Todd* (Jeff Award, Porchlight Music Theatre); and *Dirty Blonde* (Apple Tree Theatre). National tour credits include Harry Bright in *Mamma Mia!* Regional credits include productions with Maine State Music Theatre and Madison Repertory Theatre. Television credits include the role of Ebenezer Scrooge in *A Christmas Carol: The Concert* (PBS). Mr. Lindner received his BA in musical theatre from Southern Illinois University in Carbondale.



MEGAN LONG

(*Ensemble*) returns to Chicago Shakespeare Theater, where her credits include: *The Emperor's New Clothes*, *Short Shakespeare! A Midsummer Night's*

Dream and *Willy Wonka*. Other Chicago credits include: *Camelot*, *Sleeping Beauty*, *A Christmas Carol* (Drury Lane Theatre Oakbrook); *Meet Me in St. Louis* (Drury Lane Theatre Water Tower Place); *Snapshots*

(Northlight Theatre); *Carter's Way* (Steppenwolf Theatre Company); *Signs of Life* (Victory Gardens Theater); *A Christmas Carol the Musical* (Theatre at the Center); *Little Women* (Marriott Theatre); *Married Alive!*, *Always Patsy Cline* (Fox Valley Repertory); *A Little Night Music* (Light Opera Works); *My Favorite Year* (Bailiwick Chicago); and *The Merchant of Venice* (Red Tape Theatre Company.) Regional credits include the role of Olive in *The 25th Annual Putnam County Spelling Bee* (New Theatre). Ms. Long received her BFA from Denison University.



MEGAN MCGINNIS

(*Marianne Dashwood*) makes her Chicago Shakespeare Theater debut. Past Chicago credits include *Daddy Long Legs* (Northlight Theatre, Jeff Award

nomination). Ms. McGinnis was most recently on Broadway as the Standby for Daisy and Violet in the revival of *Side Show*. Other Broadway credits include: Eponine in *Les Misérables*, Beth in *Little Women*, Belle in *Beauty and the Beast*, *Thoroughly Modern Millie*, *Parade* and *The Diary of Anne Frank*. She has performed in London and toured the US with *Daddy Long Legs* (Ovation Award, Eliot Norton Award), as well as with *The Sound of Music*, *James Joyce's The Dead* and *Fiddler on the Roof*. Film and television credits include: *A Goofy Movie*, *Anywhere But Here*, *Blossom* (NBC); *Wings* (NBC); and *Sister, Sister* (ABC). She can be heard on the original cast recordings of *Daddy Long Legs*, *Little Women*, *Parade*, and Sutton Foster's album *Wish*, singing the duet "Flight." Ms. McGinnis received her BA in English from Columbia University in New York.



COLIN MORGAN

(*Mr. Harris/Ensemble*) returns to Chicago Shakespeare Theater, where he appeared in *Pericles*. Other Chicago credits include: *The Jungle*, *Romulus* (Oracle

Theatre); and *Bellboys*, *Bears and Baggage* (Redmoon). Regional credits include: The Midtown Arts Center, Door Shakespeare, Playhouse on the Square, Circuit Playhouse, and the StageWest Theatre Company. Mr. Morgan received his BA in music from Iowa State University.



SHARON RIETKERK

(*Elinor Dashwood*) makes her Chicago debut. Regional credits include: *Marry Me a Little* (Theater Bay Area Award), Meg in *Little Women*, Rose in *The Secret Garden*

(TheatreWorks); Candida in *A Minister's Wife* (San Jose Repertory Theatre); The Blonde in *Gunmetal Blues* (North Coast Repertory Theatre); Chaya/Cynthia in *Triangle* (Lyric Theatre of Oklahoma); Mabel in *The Pirates of Penzance* (San Francisco Opera Guild); Lois in *Life Could Be a Dream*, Cassie in *Rumors*, Erato in *Xanadu* (Center Repertory Company); Marian in *The Music Man* (South Coast Symphony); Eliza Doolittle in *My Fair Lady* (Lamplighters Music Theatre); Belle Poitrine in *Little Me*, Evangeline in *Nymph Errant* and Anne Draper in *Strike Up the Band* (42nd Street Moon). Ms. Rietkerk has also performed in concert with the Grammy-nominated The Bay Brass, South Coast Symphony and Bear Valley Music Festival.



PETER SAIDE

(*Mr. Willoughby*) makes his Chicago debut. Off-Broadway credits include: Tom in *Skin Tight* (59E59) and Fabrizio in *Death for Five Voices* (Prospect Theater

Company). Regional credits include: Bob in *Jersey Boys* (Las Vegas); *Cinderella's Prince/Wolf* in *Into the Woods*, Mortimer in *Henry IV, Part I* (Utah Shakespeare Festival); and John Graydon in *Thoroughly Modern Millie* (Tuacahn Center for the Arts). International tour credits include: Prince Christopher opposite Lea Salonga in Rodgers and Hammerstein's *Cinderella*. Australian credits include: *Chess*, *Kiss Me, Kate!*, *Chicago*, *Das Land Des Lachelns*, and as the principal baritone in the world premiere of William Barton's opera, *Songs of the Mother Country*. Mr. Saide holds his bachelor's degree in musical theatre from Central Queensland Conservatorium of Music.



DAVID SCHLUMPF

(*John Dashwood*) returns to Chicago Shakespeare Theater, where his previous credits include: *Timon of Athens* and *As You Like It*. Other Chicago credits include:

The Who's Tommy (Paramount Theatre); *Days Like Today* (Writers Theatre); *Dartmoor Prison* (Goodman Theatre); *Sweet Smell of Success* (Jeff Award—Best Actor, Kokandy Productions); *Dessa Rose* (Jeff Award nomination—Best Supporting Actor, Bailiwick Chicago); *Cabaret*, *Gershwin's Greatest Hits* (Light Opera Works); *A Christmas Carol* and *Sleeping Beauty* (Drury Lane Theatre). Regional credits include: *Women on the Verge of a Nervous Breakdown* and *Christmas Memory* (Theatre at the Center). Mr. Schlumpf received his MFA in acting from Chicago College of Performing Arts at Roosevelt University. www.davidschlumpf.weebly.com



TIFFANY SCOTT

(*Fanny Dashwood*) returns to Chicago Shakespeare Theater, where her credits include: *The Two Noble Kinsmen* and Short Shakespeare! productions of *The*

Comedy of Errors and *A Midsummer Night's Dream*. Other Chicago credits include productions with: Writers Theatre, Goodman Theatre, Lookingglass Theatre Company, Court Theatre, Provision Theater, Apple Tree Theatre, TimeLine Theatre Company, Lifeline Theatre, Eclipse Theatre and Griffin Theatre. Regional credits include: Berkeley Repertory Theatre, McCarter Theatre, Seattle Repertory Theatre, Illinois Shakespeare Festival, Utah Shakespeare Festival and four seasons with American Players Theatre in Spring Green, Wisconsin.



PAULA SCROFANO

(*Mrs. Jennings*) returns to Chicago Shakespeare Theater, where her credits include: *The Comedy of Errors*, *Willy Wonka* and *The Wizard of Oz*. Other Chicago

credits include: Sook Faulk in *A Christmas Memory*, (Theatre at the Center); Abuela Claudia in *In the Heights* (Paramount

Theatre); Aunt Eller in *Oklahoma!* (Lyric Opera of Chicago); Frau Blücher in *Young Frankenstein*, Lily Garland in *On the Twentieth Century* (Jeff Award), Julie in *Showboat*, Mrs. Meers in *Thoroughly Modern Millie* (Drury Lane Theatre); Mrs. Brill in *Mary Poppins*, Mickey in *My One and Only*, Golde in *Fiddler on the Roof*, Marmee in *Little Women*, Norma Desmond in *Sunset Boulevard*, title role in *Victor/Victoria*, Carlotta in *Phantom* and Eva Peron in *Evita* (Sarah Siddons Award—Marriott Theatre). Regional credits include Madame Thénardier in *Les Misérables* (Fulton Theatre). Ms. Scrofano is the 2014 recipient of the Guy Adkins Award for Excellence in the Achievement of Musical Theatre in Chicago.



ELIZABETH TELFORD

(*Miss Grey/Ensemble*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *La Cage Aux Folles*, *On the Town* (Marriott Theatre);

Christmas on the Air (Provision Theater); *Myths and Hymns* (Boho Theatre); *How to Succeed in Business Without Really Trying* (Porchlight Music Theatre); *Do I Hear a Waltz* and *Triumph of Love* (The Music Theatre Company). Regional credits include work with: Milwaukee Repertory Theater, Utah Shakespeare Festival, Skylight Music Theatre and First Stage Theater. Ms. Telford received her BFA in musical theatre from Shorter University.



WAYNE WILCOX

(*Edward Ferrars*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include *The Light in the Piazza* (Goodman Theatre). Broadway credits include:

Coram Boy, *Priscilla, Queen of the Desert*, *The Normal Heart* (Drama Desk Award) and *Chaplin*. Off-Broadway credits include: *Suddenly*, *Last Summer* (Roundabout Theatre Company); *The Great American Trailer Park Musical* (New World Stages); *Carrie* and *The Pride* (MCC Theater); *Rich Boyfriend* (Lion Theater); and *A Man of No Importance* (Lincoln Center). Regional credits include: *The Sisters Rosensweig* (George Street Playhouse); *The Last Five*

Years (Philadelphia Theatre Company); and *Bright Star* (The Old Globe). Films include: *Mania Days*, *Under, My Sassy Girl*, *Interview* and *Rent*. Mr. Wilcox received his BFA in acting from the College of Fine Arts at Boston University.

PAUL GORDON (*Book, Music and Lyrics*) was commissioned by Chicago Shakespeare Theater to write and compose *Sense and Sensibility* for its world premiere run. Mr. Gordon was nominated for a 2001 Tony Award for composing the music and lyrics to the musical *Jane Eyre*. He won the 2007 Bay Area Critics Circle Award for his libretto to the musical *Emma*, developed by TheatreWorks in Palo Alto and later staged at The Old Globe in San Diego. In 2009 he won an Ovation Award for his music and lyrics to *Daddy Long Legs*. His pop musical, *Analogue and Vinyl*, selected for the 2013 NAMT Festival of New Musicals, had its first production at the Weston Playhouse in the summer of 2014. *Daddy Long Legs*, written with and directed by John Caird, and developed by the Rubicon Theatre Company, has had productions all over the world, including London, Canada and Tokyo, and will make its New York debut in the fall of 2015. The world premiere of *Little Miss Scrooge*, written with and directed by John Caird, is slated for Christmas, 2016. Mr. Gordon's other shows include: *Being Earnest*, *Death: The Musical*, *The Front* and *The Sportswriter*. www.paulgordonmusic.com



BARBARA GAINES

(*Director/Artistic Director*) is the founder and artistic director of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays.

Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). At Lyric Opera, Ms. Gaines directed Giuseppe Verdi's *Macbeth* and will direct its upcoming production of Wolfgang Amadeus Mozart's *The Marriage*

of *Figaro*. She received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council, and the Spirit of Loyola Award. Ms. Gaines serves on the Shakespearean Council of Shakespeare's Globe Theatre in London.

RICK BOYNTON (*Creative Producer*) led the development of *Sense and Sensibility* at Chicago Shakespeare Theater. As CST's creative producer, he focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for CST. Projects include: *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (Chicago, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland); *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London); *A Flea in Her Ear* (CST, Williamstown Theatre Festival); *The Three Musketeers* (CST, Boston, London); *The Emperor's New Clothes*, *The Adventures of Pinocchio* (now licensed by Rodgers and Hammerstein Theatricals); *Murder for Two* (CST, New York, National Tour) and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables* and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University, and is the past president of the board of the National Alliance for Musical Theatre. Upcoming projects include *Book of Joseph* (CST).

KEVIN DEPINET (*Scenic Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Henry V*, *Gypsy*, *Cyrano de Bergerac*, *Sunday in the Park with George*, *Timon of Athens*, *Follies* and *As You Like It*. Other Chicago credits include productions with: Steppenwolf Theatre Company, Goodman Theatre, Court Theatre, Writers Theatre, Drury Lane Oakbrook

and Chicago Children's Theatre. Broadway credits include his work as associate designer for *Of Mice and Men*, *August: Osage County* and *The Motherf**ker with the Hat*. Regional credits include productions with: American Players Theatre, McCarter Theatre, Denver Center Theatre, Mark Taper Forum, The Repertory Theatre of St. Louis, Arden Theatre, Milwaukee Repertory Theater, Yale Repertory Theatre, Indiana Repertory Theatre, Cincinnati Playhouse in the Park, Brooklyn Academy of Music and Glimmerglass Festival. International credits include National Theatre of Great Britain. Film credits include scenery for Michael Mann's *Public Enemies*. Mr. Depinet studied at the Yale School of Drama, and now serves as an adjunct professor of design at DePaul University.

SUSAN E. MICKEY (*Costume Designer*) returns to Chicago Shakespeare Theater, where her credits include: *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *The School for Lies* (Jeff Award), *Timon of Athens*, *The Madness of George III* (Jeff Award), *Richard III*, *Cymbeline*, *The Comedy of Errors* and *The Taming of the Shrew*. Other Chicago credits include costume design for *Jitney* and *Miss Evers' Boys* (Goodman Theatre). Regional credits include designs for: The Guthrie Theater, Hartford Stage, Arena Stage, Huntington Theatre Company, Center Stage, Cleveland Play House, Cincinnati Playhouse in the Park, Goodspeed Musicals, Portland Center Stage, Pittsburgh Public Theater, Dallas Theater Center, Studio Arena Theatre, Geva Theatre, Milwaukee Repertory Theater, Alabama Shakespeare Festival, Oregon Shakespeare Festival, and over fifty productions with the Alliance Theatre Company in Atlanta. Television and film credits include costume design for *Miss Evers' Boys* (HBO) and *Mama Flora's Family* miniseries (CBS). Ms. Mickey serves as senior associate chair and head of design and production at University of Texas at Austin.

DONALD HOLDER (*Lighting Designer*) returns to Chicago Shakespeare Theater, where his credits include: *The Merry Wives of Windsor* (Jeff Award), *Henry IV Parts 1 and 2* and *King Lear*. Broadway credits include: *The Lion King* (Tony, Drama Desk, Outer Critics Circle Awards), *South Pacific* (Tony Award); *The Bridges of Madison County*, *Movin' Out*, *Golden Boy*, *Ragtime*, *Gem of the Ocean*, *A Streetcar Named Desire*,

Les Liasons Dangereuses, *Juan Darien* (all receiving Tony Award nominations); *Thoroughly Modern Millie*, *The Boy from Oz*, *Cyrano de Bergerac*, *You Can't Take It With You*, and many others. Opera credits include: *The Magic Flute*, *Two Boys*, *Otello* (The Metropolitan Opera); *Carmen*, *The End of the Affair* (Houston Grand Opera); *Death and The Powers* (The Dallas Opera); *Faust* (Festspielhaus Baden-Baden); and *Salome* (Kirov Opera). Television credits include two seasons of *Smash* (NBC/DreamWorks). Mr. Holder has designed at resident theaters across the US and is a graduate of the Yale School of Drama.

RAY NARDELLI (*Sound Designer*) returns to Chicago Shakespeare Theater, where his credits include: *Road Show*, *Gypsy*, *Sunday in the Park with George*, *Follies*, *As You Like It*, *King Lear*, *The Wizard of Oz* and *Romeo y Julieta*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theater, American Theater Company, The Gift Theatre Company and Congo Square Theatre Company. Off Broadway credits include *Lookingglass Alice* (New Victory Theater). Pre-Broadway credits include: *The Addams Family*, *All Shook Up* and *The Light in the Piazza*. Regional credits include productions with: McCarter Theatre, Long Wharf Theatre, Milwaukee Repertory Theater, Hartford Stage, Alliance Theatre, Buffalo Arena Stage, Alley Theatre, Notre Dame Shakespeare Festival, Shakespeare on the Green and Skylight Opera Theatre. Mr. Nardelli has received four Jeff Awards and seven additional nominations.

DAN MEAD (*Sound Designer*) returns to Chicago Shakespeare Theater, where he was the co-sound designer for *Gypsy* and *Sunday in the Park with George* and associate sound designer for *Follies*. Other Chicago credits include: associate sound designer for *The Jungle Book* (Goodman Theatre, Huntington Theatre); the first regional production of *Curtains* (Drury Lane Theatre); co-sound designer for *Les Miserables* and *Spamalot* (Drury Lane Theatre); *Buddy: The Buddy Holly Story*, *Meet Me in St. Louis* (Broadway Playhouse); and audio production team for the Chicago productions of *The Last Ship*, *Jersey Boys* (Bank of America Theatre); *Kinky Boots*

(Cadillac Palace Theatre) and *Billy Elliott* (Oriental Theatre). Pre-Broadway credits include the audio production teams for the original productions of *Spamalot* and *The Addams Family*. Mr. Mead was a member of the adjunct faculty at Columbia College in the Audio Arts and Acoustics Department for twenty-three years and is a member of IATSE Local #2.

MELISSA VEAL (*Wig and Make-up Designer*) has designed wigs and make-up for over eighty productions at Chicago Shakespeare Theater, including: *King Lear*, *Henry V*, *Road Show*, *Gypsy*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *Henry VIII*, *The School for Lies* (Jeff Award), *Sunday in the Park with George*, *Othello: The Remix*, *Timon of Athens*, *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *As You Like It*, *Twelfth Night*, *Amadeus*, *Funk It Up About Nothin'*, *Othello*, *Passion*, *Henry IV Parts 1 and 2* (at CST and Royal Shakespeare Company), and *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street). She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards, including the Jack Hutt Humanitarian Award. Other Canadian credits include work with: Shaw Festival, Mirvish Productions and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

LARRY HOCHMAN (*Orchestrator*) makes his Chicago Shakespeare Theater debut with orchestrations for *Sense and Sensibility*. Broadway credits include: *Something Rotten*, *The Visit*, *On the Twentieth Century*, *The Book of Mormon* (Tony Award, Drama Desk Award), *Big Fish*, *Pippin*, *Chaplin*, *Scottsboro Boys* (Tony Award nomination), *Monty Python's Spamalot* (Tony Award nomination), *A Class Act* (Tony Award nomination), *Fiddler on the Roof* (2004 revival-Tony Award nomination), *The Addams Family* and *Jane Eyre*. Mr. Hochman has 25 regional and off-Broadway credits, including Maury Yeston's *Death Takes a Holiday* and Marvin Hamlisch's *The Nutty Professor*. Television credits include *The Wonder Pets!* (5 Emmy Awards). Mr. Hochman has 17 films credits, which include *The Informant!* (Marvin Hamlisch). His symphonic poem *In Memoriam*, published by E.B. Marks, has been performed in Berlin and New York. Recording and concert

credits include collaborations with: Paul McCartney, Eric Idle, Barbra Streisand, Hugh Jackman, Audra McDonald, Barry Manilow, Mandy Patinkin, Boston Pops, San Francisco Symphony, New York Philharmonic, and Big Apple Circus. www.LarryHochman.net

BRUCE COUGHLIN (*Orchestrator*) makes his Chicago Shakespeare Theater debut with orchestrations for *Sense and Sensibility*. Broadway credits include: *9 to 5*, *Light in the Piazza* (Tony and Drama Desk Awards), *Wild Party*, *Urinetown*, *Grey Gardens*, *Annie Get Your Gun*, *The Sound of Music*, *Once Upon a Mattress* and *The King and I* (1996), plus additional contributing orchestrations for *Big Fish*, *On the Twentieth Century* and *Something Rotten*. Other New York credits include: *Floyd Collins* (Obie Award), *Far from Heaven* (Playwrights Horizons); and *Giant* (The Public Theater). Regional credits include: *Children of Eden* (Paper Mill Playhouse); *Room with a View* (The 5th Avenue Theatre); and *Tales of the City* (American Conservatory Theater). Opera credits include: *Grapes of Wrath*, *27* and *Morning Star*. International credits include: recent *Assassins* and *Urinetown* revivals (London); *Finding Neverland* (UK version); and *Candide* (London). Film credits include: *Hairspray* ("Miss Baltimore Crabs") and *Fantasia 2000* (principal arranger). In addition to his Tony, Drama Desk and Obie Awards, Mr. Coughlin has received two additional Tony Award nominations and six Drama Desk Award nominations. www.brucecoughlin.com

CURTIS MOORE (*Additional Arrangements*) makes his Chicago Shakespeare Theater debut. Mr. Moore's recent credits include: the music for *Venice* with Matt Sax and Eric Rosen, which had a sold-out extended run at The Public Theater in New York; and Nora Ephron's play *Lucky Guy*, starring Tom Hanks in his Broadway debut. His musical *Triangle* will make its world premiere this summer at TheatreWorks in Palo Alto. With Thomas Mizer he was awarded the 2009 Jonathan Larson Grant. Along with *Triangle*, they wrote the musicals *The Legend of Stagecoach Mary* (National Alliance for Musical Theatre) and *The Bus to Buenos Aires* (The Ensemble Studio Theater). He conducted and performed the music in The Bridge Project's critically acclaimed world tour of *Richard III*, directed by Sam Mendes and starring Kevin Spacey. Mr. Moore also

composed the score for Barry Edelstein's production of *Othello* (Old Globe) and *Timon of Athens* (Public Theater). With Matthew Brookshire, he wrote and performed the music for Todd Solondz's film *Palindromes* (featured at the Venice, Toronto, Telluride and New York Film Festivals).

Laura Bergquist (*Musical Director/Conductor*) makes her Chicago Shakespeare Theater debut, continuing her long relationship with Paul Gordon. They have previously collaborated on *Jane Eyre*, *Emma* and *Daddy Long Legs*, which premiered at Northlight Theatre. Regional credits include: The Old Globe, Paper Mill Playhouse, Music Theatre of Wichita, Lyric Theatre of Oklahoma, Cincinnati Playhouse in the Park, Cleveland Playhouse, Baltimore Center Stage, as well as numerous concerts and workshops in New York City. In New York, where she maintains a large vocal coaching studio, Ms. Bergquist is in regular demand as a music director and accompanist. She will make her Broadway debut this fall as musical director and conductor of *Allegiance*, starring George Takei, Lea Salonga and Telly Leung. She holds a bachelor's degree from Wichita State and her master's degree from Friends University.

Harrison McElDowney (*Choreographer*) returns to Chicago Shakespeare Theater, where his credits include: *The Merry Wives of Windsor*, *The Merchant of Venice*, *Short Shakespeare! Romeo and Juliet*, *Antony and Cleopatra*, *All's Well That Ends Well*, *The Tempest*, *Henry VIII* and *Sunday in the Park with George*. Mr. McElDowney's other numerous credits include television, Broadway, off-Broadway, West End, Carnegie Hall and the Olympics. Film credits include: Sam Mendes' *Road to Perdition*, Mark Medoff's *Children on Their Birthdays* and *Vanilla City*. He starred in Ruth Page's *Billy Sunday* (Emmy Award nomination), and his choreography is featured in several Emmy-nominated and -awarded dance specials for PBS. He is the inaugural recipient of the Prince Prize and received the Ruth Page, After Dark and Choo-San Goh Awards for choreography. This year he is the recipient of CNADM's Artistic Achievement Award. Mr. McElDowney is a creative director for Wilson Dow Group and Under the Radar.

Bob Mason (*Artistic Associate/Casting Director*) is in his fifteenth season as CST's casting director, where his credits include over eighty productions and thirty-two plays in Shakespeare's canon. In addition to twenty-one productions with Barbara Gaines, other productions of note include: eight Sondheim musicals directed by Gary Griffin; *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall; and *The Molière Comedies*, directed by Brian Bedford. Additional Chicago credits include the precursor to *Road Show*, entitled *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts), as well as productions for Asolo Repertory Theatre, Northlight Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a fifteen-year career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago and Northwestern University.

Dale Brown (*NY Casting Director*) returns to Chicago Shakespeare Theater. *Sense and Sensibility* marks Mr. Brown's third project with Paul Gordon, including *Daddy Long Legs* and *Analog and Vinyl*. Other projects include: *Nerds* (in collaboration with Duncan Stewart & Co—Philadelphia Theatre Company); NYC lab production of *Maltby & Shire's Behind The Painting*; NETWORKS tours of *Flashdance* & Kathleen Marshall's *Anything Goes*. Mr. Brown's projects with Tara Rubin Casting include: North American and Broadway companies of *Phantom of the Opera* and *Billy Elliot*. Broadway credits include: *A Little Night Music*, *Jesus Christ Superstar*, *Guys & Dolls* and *Old Jews Telling Jokes* (Off Broadway). His work with regional theaters includes: Arena Stage, Center Stage, Marriott Theatre, Westport Country Playhouse, Milwaukee Repertory Theater and the Banff Centre. Mr. Brown is on faculty at Stella Adler Studios and a member of the Casting Society of America. He is an honors graduate of Kalamazoo College and the BESGL Theater Program in London.

Deborah Acker (*Production Stage Manager*) has stage managed the past twenty-four seasons at Chicago Shakespeare Theater. Other stage

management credits include: *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); and *A...My Name Is Alice* (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour) and *Pump Boys and Dinettes* in Branson, Missouri.

Carrie Taylor (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where stage management credits include: *Short Shakespeare!* productions of *Macbeth* and *A Midsummer Night's Dream* and *Othello: the Remix*. Other Chicago credits include: *Frederick*, *A Year with Frog and Toad* (Chicago Children's Theatre); *The Normal Heart* (TimeLine Theatre Company); and *Teddy Ferrara* (Goodman Theatre). Regional credits include: *The Strange Undoing of Prudencia Hart* (National Theatre of Scotland); *The Comedy of Errors*, *Sense & Sensibility*, *The Greenshow*, *New American Playwrights Project* (Utah Shakespeare Festival); *Troilus and Cressida*, *Skylight*, *The Admirable Crichton*, *Richard III* (American Players Theatre); *The Merchant of Venice* and *Pericles* (Great River Shakespeare Festival).



Criss Henderson (*Executive Director*) has produced CST's past twenty-five seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered numerous honors, including: the 2013 Cultural Innovation Award from Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center, and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theatres and on the Board of Directors of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training, created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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SENSE AND SENSIBILITY

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Stuart Sherman, who contributes this essay, is a specialist in eighteenth-century literature. He is a Professor of English at Fordham University and is the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660-1785*.

Jane Austen loved music and loved theater. She might well have been spellbound to see *Sense and Sensibility*, her first published novel, become musical theater.

She found in both arts what she developed spectacularly in her own: an open access to subtext—to what mortals might often feel, but never fully express. For Austen, as for writers and readers before and since, music and theater serve as twined conveyances of the unspoken, even the unspeakable. They counteract the pervasive pressures toward silence that governed the lives of young women in Georgian England: the imperative toward self-containment that makes her heroines' predicaments problematic and her novels beautiful, as the flow of her own prose gradually merges in the later chapters with the sudden spate of spoken words that her brilliant, beleaguered protagonists have hitherto left unsaid.

Music, of course, can perform subtext without recourse to words at all: the interactions of rhythm, melody, and harmony enact complex emotional layerings of their own. In song, the effect can be even more intricate, as words and music converge with—or tug against—each other.

Theater, mysteriously enough, can accomplish something similar by means of spoken words alone, with the subtext somehow accessible inside the circumambient silences. In Shakespeare's *Much Ado About Nothing*, for example, we see Beatrice and Benedick quarreling furiously and know at once that



they're in love; we watch Claudio and Hero treading a more direct path to marriage, and learn quite soon that something's wrong. This counterpointing of couples, drawing on elements from both music and theater, became for Austen an indispensable prototype in nearly all her novels.

In *Sense and Sensibility* the Dashwood sisters, Elinor and Marianne, appear at first to divide the title terms between them. Elinor, with culturally approved good sense, keeps most of her feelings to herself, while navigating, and often soothing, the chaotically manifest feelings of others. Her younger sister Marianne, by contrast, ardently embraces "sensitivity," which despite that first shared syllable had come to mean the very opposite of "sense": the audacious, uninhibited expression, nurtured by the burgeoning Romantic movement, of authentic feeling.

Music and theater serve as twined conveyances of the unspoken, even the unspeakable.

For Marianne, Austen makes clear, music is the food of love. Her singing and piano-playing trigger passion, both in herself and in her rival admirers: the melancholic Colonel Brandon, who will not voice his feelings, and the impulsive John Willoughby, who learns quickly enough to turn Marianne's sensibilities to his own advantage. At the inception of their romance, his own "considerable" musical talents do much to draw her to him; during a later moment of separation, she sits for hours at the piano, "play[ing] over every favorite song that she had been used to play to Willoughby, every air in which their voices had been oftenest joined, and sat at the instrument gazing on every line of music that he had written out for her, till her heart was so heavy that no farther sadness could be gained." Her "sensitivity," Austen wryly remarks, "was potent enough."

For Elinor, on the other hand, love moves slowly and more cautiously, through mazy corridors of silence. "Thou and I are too wise to woo peaceably," remarks Shakespeare's chary Benedick to his (ultimately) beloved Beatrice. The same holds true, though with a different emotional infrastructure (self-constraint, not



barbed banter) for Austen's very wise Elinor and her almost preposterously inhibited admirer Edward Ferrars.

Apparently, then, Elinor = Sense and Marianne = Sensibility. Are we supposed to choose between them? Austen gives us plenty of cues for doing so. Marianne's mistakes are as self-evident and self-destructive as those of a horror-movie ingénue; you want to shout her out of danger as quickly as possible. Elinor's self-possession, by contrast, is hard-won and heroic under excruciating assault. Better still, if you opt to side with Sense you get to laugh a lot, and not always kindly, at those who lack it—easily the majority in any Austen novel.

But not so fast.

Austen does much to make the sisters mirror rather than rival each other. Elinor is agonized by the passions she can't express. Marianne, passionately devoted to music and theatrics, is hypnotic in herself, and turns out to possess sense aplenty. In the sisters' bond with one another, Austen draws a beautiful map of the bicameral human psyche, then invites us to wind our way, back and forth, throughout the whole terrain.

**Apparently, then,
Elinor = Sense and
Marianne = Sensibility.
Are we supposed to
choose between them?**

Music and theater can each move on their own through that wide landscape too; in combination, they can suffuse it with extraordinary life. If you believe that sense and sensibility, taken in tandem, are what make us tick, you've come to the right place. Tandem is one of the things that musicals do best. ■

Previous page: *Rocky Mountain Landscape* by Albert Bierstadt, American, 1870.
This page: *Orchard Street Theater*, drawing by Thomas Rowlandson, English, c. 1790.

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