

W&L Department of Theater, Dance, and Film Studies

Sense and Sensibility



By Kate Hamill
Based on the novel by Jane Austen
Directed by Stephanie Sandberg

Presented through special arrangement with Dramatists Play Service, Inc.

Portrait of the Misses Mary and Emily McEuen, Thomas Sully (England, Horwade, active United States, 1783-1872)
1823, Paintings, Oil on canvas, Canvas; # 1 1/4 x 34 1/4 in. (112.4 x 87 cm)
Los Angeles County Museum of Art, Gift of Jo Ann and Julian Ganz, Jr. in honor of the museum's 50th anniversary (M.2008.222)



LEINEST CENTER
for the ARTS
WASHINGTON STATE UNIVERSITY

Sense and Sensibility

by Kate Hamill

Based on the novel by Jane Austen

Directed by Stephanie Sandberg

Wednesday, December 7, 2016 at 7:30 p.m.

Thursday, December 8, 2016 at 7:30 p.m.

Friday, December 9, 2016 at 7:30 p.m.

Johnson Theatre • Lenfest Hall

Stephanie Sandberg, *Director*

Jenefer Davies, *Choreographer*

Owen Collins, *Scenic Designer*

Jessica Miller, *Costume Designer*

Shawn Paul Evans, *Lighting Designer*

John Lindberg, *Sound Designer*

Tom Hackman, *Technical Director*

Susan Wager, *Marketing Director*

Anna Alexander '18, *Stage Manager*

Hannah Dewing '19, *Assistant Stage Manager*

Taylor Walle, *Dramaturgist*

Faythe Park, *Poster Design*

Performed by Special Arrangement with

Dramatists Play Service

440 Park Avenue South, New York, NY 10016

*Please silence all cellular phones and personal paging devices
before the performance begins.*

*The use of any recording device, either audio or video, and
the taking of photographs, either with or without flash, are strictly prohibited.*

SENSE AND SENSIBILITY Cast



Stephanie Sandberg
Director



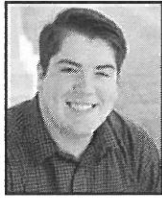
Anna
Alexander '18
Stage Manager



Hannah
Dewing '19
Asst. Stage Manager



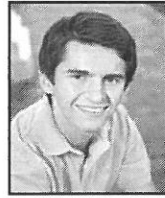
Charlotte
Cook '19



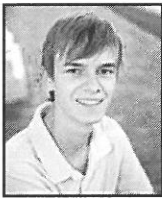
Andrew
Creel '20



Virginia
Kettles '19



Robb
Lovelace '20



Nick
Mauer '20



Iman
Messado '19



Matt
Reichel '17



Lauren
Revere '17



Clair
Spotts '19



M. Ciera
Wilson '17

THE COMPANY

Marianne	Clair Spotts '19
Elinor	Charlotte Cook '19
Margaret/Gossip/Mrs. Ferrars	Iman Messado '19
Mrs. Dashwood/Anne Steele/Gossip	M. Ciera Wilson '17
Fanny/Lucy/Gossip	Virginia Kettles '19
John Middleton/Gossip	Nick Mauer '20
Edward/Robert Ferrars/Gossip	Matt Reichel '17
Willoughby/John Dashwood	Robb Lovelace '20
Colonel Brandon	Andrew Creel '20
Mrs. Jennings/Gossip	Lauren Revere '17

MUSIC

Hot n Cold by Katy Perry.

From her Album: *One of the Boys* (2008)

Written by Perry, Dr. Luke and Max Martin

Produced by Dr. Luke and Benny Blanco

I Really Like You by Carly Rae Jepsen

From her album, *Emotion* (2015)

Written by Carly Rae Jepsen, Jacob Kasher Hindlin, and Peter Svensson

Produced by Peter Svensson

RUN CREW

Ramona Gibson '20, Abigail Nason '20

CARPENTERS

Gabe Leisure, Brad Martlatt, Brittany Osaseri '19

THTR 131 Class

COSTUME CREW

Autumn Alvarado, Leslie dela Cruz '17, Simon Marland '20

Julia Mayol '19, Demoriya Phillips '19

Anne Walker '18, Hermione Wang '18, Judi Williams, Kayleigh Yavorski '19

DIRECTOR'S NOTE

“Indeed, this is the season of my happiness!”
—Marianne Dashwood, *Sense and Sensibility*

Just a few weeks ago I was having dinner with some colleagues in New York City and we were pondering the reasons why Jane Austen endures, both in the unprecedented sale of her novels and in her stunning popularity with theatrical adaptations. Indeed, *Sense and Sensibility* just ran for a record year-long run at the Judson off-Broadway, with sold out shows every night. It is true that her recognition as an author, according to the *Oxford Review*, is only rivalled by Shakespeare. But it seems odd, in a culture where we value equity for all and our cultural landscape is dominated by the *Fifty Shades of Grey* pornographic narrative, that this witty and impeccably moral young author from the 19th century should retain a prevalent voice in our culture.

Her narratives of strong-minded young ladies who try to follow the morals of their time, falling head-over-heels in love with handsome but often rude and somewhat naïve men are consumed world-wide at an incredible rate with adaptations of these stories in more than fifty countries around the globe.

So, the question remains of why she is so popular?

For me, it is because she is first a great writer. Every time I read this book *Sense and Sensibility*, I fall in love with her abilities all over again. She is a witty and ironic master of language and identity, even if she is sometimes a bit long-winded with the manners and morals of her time. In 2014, the *Wall Street Journal*, on the 200th anniversary of *Pride and Prejudice*, praised her for her universal themes that transcend the ages and break down cultural boundaries—“love, money, power and status.” And yet, I don’t think that this is the real reason. I believe it’s because overall, her characters are on a pilgrimage to find happiness. That’s what we want too, a sense of wholeness and well-being. Happiness.

This is what we find in Austen’s stories. Edward says to Mrs. Dashwood in this play when she asks him, “But have you no ambition.” And his reply simply is, “My ambition is to be happy, but I fear it must be in my own way. Wealth and fame would not make me so.”

In this moment, Edward fulfills our own secret longings, just to be content with what we have and who we are, with nothing in the way of love and good tidings. Aristotle, in his famous treatise on happiness, argues that this is the strongest human desire, that it is our only goal in life. And many philosophers, following through the ages, have echoed the same refrain. Yet we find ourselves living in the age of loneliness, when depression and anxiety cases are up more than 70% worldwide since the millennium shifted. This is why Austen is so important to us now, more than ever before, so that we might see that such things are actually possible. Our stories that endure, teach us what is true.

So please, enjoy, and find a beautiful moment of celebration in what we offer you in this production of Jane Austen’s *Sense and Sensibility*! May this be the season of your happiness.

DRAMATURGY NOTE

Taylor Walle

We tend to associate Austen strongly with the Regency period in Britain: unlike Shakespeare, whose plays have been adapted in a wide variety of times and settings, adaptations of Austen's novels almost unfailingly feature bonnets, breeches, and balls among the stiff politesse of nineteenth-century gentility. What's more, Austen's heroines often face dilemmas that seem outdated from our modern perspective: Elinor and Marianne, for instance, can neither work nor inherit property, and thus, unlike twenty-first-century women, they are utterly dependent on marriage for their livelihood. But despite the many changes of the past 200 years—especially with regard to women's rights—*Sense and Sensibility* is still very much a story of our own time, as Kate Hamill's rollicking, quick-paced, and unusually informal adaptation emphasizes. So please, enjoy, and find a beautiful moment of celebration in what we offer you in this production of Jane Austen's *Sense and Sensibility*! May this be the season of your happiness.

BIOS

Anna Alexander '18 (Stage Manager), a junior biochemistry major and theater minor, adds *Sense and Sensibility* to her technical credits. Additional technical credits include wardrobe crew for both Bentley Musical 2016: *Legally Blonde* and Bentley Musical 2015: Monty Python's *Spamalot*. In addition, she was assistant stage manager for *Police Squad! In Color*.

Charlotte Cook '19 (Elinor), a sophomore, returns to the Johnson stage after her performance as Princess of France in *Love's Labors Lost*.

Andrew Creel '20 (Colonel Brandon, Thomas), a first-year, returns to the stage after his performance in the Bentley Musical Fall 2016: *The Theory of Relativity*.

Hannah Dewing '19 (Assistant Stage Manager), a sophomore strategic communications and theater double major, returns to the stage in a technical manner after her performance in Bentley Musical Fall 2016: *The Theory of Relativity*. Additional acting credits include D.A. Joyce Riley, Professor Winthrop and ensemble member in 2016 Bentley Musical: *Legally Blonde*. Professional credits include stage manager for Tidewater Opera Initiative, and Intern/Camp Counselor for the Smithfield Little Theatre Summer Youth Project.

Virginia Kettles '19 (Fanny/Lucy/Gossip), a sophomore strategic communications major, returns to the stage after her performance as Chutney in the Bentley Musical 2016: *Legally Blonde*. Additional acting credit includes Nathaniel in *Love's Labors Lost*.

Robb Lovelace '20 (Willoughby/John Dashwood), a first-year, makes his debut on the Johnson stage.

Nick Mauer '20 (John Middleton/Gossip), a first-year politics and history double major, returns to the stage after his performance in the Bentley Musical Fall 2016: *The Theory of Relativity*.

Iman Messado '19 (Margaret/Gossip/Mrs. Ferrars), a sophomore global politics and economics major and studio art minor, returns to the stage after her performance as Emilia in *Desdemona, A Play About A Handkerchief*. Technical credit includes assistant stage manager for the Bentley Musical 2016: *Legally Blonde*.

Matt Reichel '17 (Edward/Robert Ferrars/Gossip), a senior history major and theater and film minor, returns to the stage after performing as Othello/Professor Night/Juliet's Nurse in *Goodnight Desdemona (Good Morning Juliet)*. Additional acting credit includes the role of Warnock Waldgrave in *The Nerd*. W&L technical credits include director for Mindbending's Production of *Police Squad! In Color*; stage manager for 2013 10-Minute Plays: *Post-Its* and assistant stage manager for Bentley Musical 2015: Monty Python's *Spamalot*; crew for the W&L 2016 Winter Dance Concert; and assistant stage manager for Mindbending Productions' *God of Carnage*. W&L English Department credit includes the role of Stagehand in *The Tragedy of John Wilkes Booth*. Professional credits include writer and director for the SCC Players: *Police Squad! In Color*; director for *Death Aboard the Duchess*; and *Bad Hair Day*; assistant director for *James and the Giant Peach*; and assistant stage manager for *All Shook Up*. Reichel was the 2015-2016 drama instructor at Lylburn Downing Middle School in Lexington, Virginia, and production assistant at Proctors Theater in New York.

Lauren Revere '17 (Mrs. Jennings/Gossip), a senior computer science major, makes her debut on the Johnson stage.

Stephanie Sandberg (Director) teaches theater history, global cinema, and dramatic writing at W&L University. She originally began her training as an actress, but went on to study theater history and writing, completing her Ph.D. at the University of California. Sandberg's focus has been the dramaturgy of new plays, especially the theater of social justice or bringing to light themes of important and essential human interest. As a playwright, she works in adapting novels such as Jane Austen's *Emma* and *Persuasion* for the stage as well as directly confronting important contemporary social issues through her most recent works *Stories in Blue: A Pilgrimage to End Human Trafficking*, and *Lines: The Lived Experience of Race*. Both plays use ethnographic interviewing techniques to address contemporary social issues that face us in our culture. Besides directing for the Department of Theater, Dance, and Film Studies, she is currently working on two new plays—one on the intersection of race, faith and sexual orientation and the other a biographical play about fame, artistry, failure and the struggle to survive as a living artist today.

Clair Spotts '19 (Marianne), a sophomore, returns to the stage after her performance as Maria/Jaquenetta in *Love's Labors Lost*. Additional acting credits include the roles as Desdemona/Mercutio/Ramona in *Goodnight Desdemona, (Good Morning Juliet)* and numerous roles in *Police Squad! in Color*.

M. Ciera Wilson '17 (Mrs. Dashwood/Anne Steele/Gossip), a senior politics and English double major, adds *Sense and Sensibility* to her acting credits. Additional acting credits include the role of Constance Ledbelly in *Goodnight Desdemona (Good Morning Juliet)* and actor and co-director in *Voices of W&L*.

DEPARTMENT OF THEATER, DANCE AND FILM STUDIES

Shawn Paul Evans, Head
Owen Collins
Jenefer Davies
Jemma Alix Levy
Stephanie Sandberg
Rob Mish '76
Jessica Miller
Melissa Gualtieri
Liza Deck
Sandra Meythaler
Tom Hackman

LENFEST CENTER

Rob Mish, *Director*
Susan Wager, *Assistant Director*
John Lindberg, *Manager of Technical Operations*
Rena Cromer, *Box Office Coordinator*

Josie Anker '19, Mason Billings '17, Caroline Blackmon '19, Alan Grinstein '17
MaKayla Lorick '19, Stephanie Williams '18
Student Box Office Workers

Hermione Wang '18, and HyeYeon Lee '17, *Student House Directors*

Caroline Blackmon '19, *Student Publicity Chair*

MaKayla Lorick '19, Josie Anker '19, Joe Reilly '17, *Student Marketing*

Josie Anker '19, Caroline Blackmon '19, MaKayla Lorick '19, Stephanie Williams '18
Student House Managers

Gabrielle Braxton '19, Allison Jue '20, Rose Maxwell '20, Erin McFall '20
Will Rowson '19, Claire Sbardella '17, Ben Schaeffer '18, Dana Schultz '18
Student House Assistants