JANE AUSTEN’S
Sense and Sensibility
A NEW MUSICAL

chicago
Shakespeare
on navy pier theater
“Experience is a jewel, and it had need be so, for it is often purchased at an infinite rate.”

— The Merry Wives of Windsor
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Scholar Stuart Sherman explores the inherent duality of sisters, sense and sensibility

“O earth, I will befriend thee.”
-W.S.
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!

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Barbara Gaines
Artistic Director

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Additional support for The Royal Ballet provided by the ELIZABETH F. CHENEY FOUNDATION.
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.
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.

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.

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.

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

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 a 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.

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

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 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.

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

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 deciphered Austen’s essence, magically distilling the plot and its many characters into a few, essential storytellers. 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.
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.
UP AND COMING

DISNEY'S
THE LITTLE MERMAID
JULY 3–AUGUST 16, 2015
music by Alan Menken, lyrics by Howard Ashman and Glenn Slater
book by Doug Wright
based on the Hans Christian Andersen story and the Disney film
directed and choreographed by Rachel Rockwell

CHICAGO SHAKESPEARE IN THE PARKS
SHAKESPEARE’S GREATEST HITS
JULY 17–AUGUST 16, 2015
Free performances in neighborhood parks throughout Chicago
by William Shakespeare
conceived by Barbara Gaines
adapted and directed by Geoff Button

THE TEMPEST
SEPTEMBER 8–NOVEMBER 8, 2015
by William Shakespeare
adapted and directed by Aaron Posner and Teller
songs by Tom Waits and Kathleen Brennan
choreography by Matt Kent, Pilobolus

CHICAGO DEBUT OF A NEW MUSICAL
RIDE THE CYCLONE
SEPTEMBER 29–NOVEMBER 15, 2015
book, music and lyrics by Jacob Richmond and Brooke Maxwell
directed and choreographed by Rachel Rockwell

THE HEIR APPARENT
NOVEMBER 29, 2015–JANUARY 17, 2016
by David Ives
adapted from Le Légataire Universel by Jean-François Regnard
directed by John Rando

OTHELLO
FEBRUARY 18–APRIL 10, 2016
by William Shakespeare
directed by Jonathan Munby

SHORT SHAKESPEARE!
TWELFTH NIGHT
MARCH 5–APRIL 9, 2016
Saturdays at 11:00 a.m. and select Tuesdays at 7:00 p.m.
by William Shakespeare
adapted and directed by Kirsten Kelly

THE TEMPEST
SEPTEMBER 8–NOVEMBER 8, 2015
by William Shakespeare
adapted and directed by Aaron Posner and Teller
songs by Tom Waits and Kathleen Brennan
choreography by Matt Kent, Pilobolus

A 6-PLAY SHAKESPEARE HISTORY CYCLE
TUG OF WAR
FOREIGN FIRE:
EDWARD III • HENRY V • HENRY VI, PART 1
MAY 11–JUNE 12, 2016
by William Shakespeare
adapted and directed by Barbara Gaines

CIVIL STRIFE:
HENRY VI, PARTS 2 & 3 • RICHARD III
SEPTEMBER 14–OCTOBER 9, 2016
by William Shakespeare
adapted and directed by Barbara Gaines

312.595.5600
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SENSE and SENSIIBILITY
A NEW MUSICAL
based on the novel by JANE AUSTEN
book, music and lyrics by PAUL GORDON
developed with RICK BOYNTON

directed by BARBARA GAINES

Scenic Design KEVIN DEPINET
Costume Design SUSAN E. MICKEY
Lighting Design DONALD HOLDER
Sound Design RAY NARDELLI DAN MEAD
Wig and Make-up Design MELISSA VEAL

Orchestrations LARRY HOCHMAN BRUCE COUGHLIN
Additional Arrangements CURTIS MOORE
Choreography HARRISON MCELDOWNEY
Casting BOB MASON
New York Casting DALE BROWN
Production Stage Manager DEBORAH ACKER

Music Direction by LAURA BERGQUIST

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that haze may be used during this performance. Also, actors will make entrances and exits throughout the theater. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

There will be one 15-minute intermission.
KING LEAR

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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

Lauren Bergquist
Andrew McCann
Carmen Kassinger
Ben Wedge

Jill Kaeding
Scott Rosenthal
Sean McNeely
Ricardo Castanedo
Jeremiah Frederick
Ethan Deppe

Violin 1

Violin 2

Viola

Cello

Bass

Reed 1

Reed 2

Horn

Percussion

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 Armold 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.
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 Theatre). 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 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). Water Tower Tours include: Mamma Mia! (Outstanding Leading Actor—Broadwayworld.com); and Thoroughly Modern Millie (Leon Rabin & Carbognoll 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 (Gardens Theatre); 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 Miserables, 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 BFA in music 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); Candice in The 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 Lachens, and as the principal baritone in the 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.davidschlumpffweebley.com

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, Chicago Shakespeare Festival, Skylight Music Theatre and First Stage Theater. Ms. Telford received her BFA in musical theatre from Marquette University.

WAYNE WILCOX (Edward Ferrars) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: Light in the Plaza (Goodman Theatre). Broadway credits include: Coram Boy, Priscilla, Queen of the Desert (Drama Desk Award) and Chaplin. Off-Broadway credits include: Suddenly, Last Summer (Roundabout Theatre Company); The Great American Trailer Park Musical (New World Stages), and A Night With Carre 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.

PAMELA 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, Analog 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 Page and The Importance of Being Earnest. Ms. Gordon serves on the board of the national organization, All New Musical Theatre. Her next show, Miss Scrooge, will premiere at the NAMT Festival in 2014. Ms. Gordon is married to John Caird, an award-winning actor, who 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 was selected as the first artistic director of the National Alliance for Musical Theatre. Upcoming projects include Book of Joseph (CST).

KEVIN DEPIN (Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: Henry V, Gypsy, Cyrano de Bergerac, Sondheim in the Round 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 Mother**“er 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 Theatre, 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 Scandal, Othello, 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 Tinney and Miss Evans (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’s Family (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 Kiss (principal arranger). 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 Liaisons 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 (Festspieldhalle 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, No LIttle Theatre, and McCarter Theatre, Lookingglass Theatre Company, Victory Gardens Theater, American Theater Company, The Gift Theatre Company andongo Sadie Awards. 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 Skyline 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: The Addams Family, The Pajama Game and Jane Eyre. Mr. Mead’s 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! (Emmy Awards). Mr. Mead 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, Barbara 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, Grease, 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). Chicago credits include: Grapes of Wrath, 27 and Morning Star. International credits include: recent Assassins and Urinetown revivals (London); Finding Neverland; 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 two additional Tony Award nominations and six Drama Desk Award nominations. www.brucecoughlin.com

**LARRY HOCMAN** (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, Chin. Scottborro Boys (Tony Award), Monty Python’s Spamalot (Tony Award nomination), A Class Act (Tony Award nomination), Fiddler on the Roof (2004 revival-Tony Award nomination). Mr. Hochman was also 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 Bohemian (UK version) for 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 Broderick, he wrote and performed the music for Todd Solondz’s film Palindromes (featuring 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-SanGoh 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 Rager: Henry VIII, 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 (AV Casting Director)** 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 Priscilla 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 Theaters 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.
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 “sensibility,” 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.

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 “sensibility,” 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.

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.
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