

SCHOOL OF MUSIC, THEATRE AND DANCE
OAKLAND UNIVERSITY



Sense and Sensibility

by Kate Hamill
based on the novel by Jane Austen

Director
Karen Sheridan

Lighting Designer
Kerro Knox 3

Costume Designer
Whitney Locher

Scenic Designer
Colin Franz*

Sound Designer
Jaden Leverett*

Hair & Makeup Designer
Abigail Elliott*

Stage Manager
Olivia Kunkle*

February 16-19, 2022 at 8 p.m.
February 19 and 20, 2022 at 2 p.m.
Varner Studio Theatre

Oakland University resides on the ancestral, traditional, and contemporary lands of the Anishinaabe, known as the Three Fires Confederacy, comprised of the Ojibwe, Odawa, and Potawatomi. The land was ceded in the 1807 Treaty of Detroit and makes up southeast Michigan.

In recognizing the history and respecting the sovereignty of Michigan's Indian Nations, Oakland University honors the heritage of Indigenous communities and their significant role in shaping the course of this region. Further, we recognize the wrongs done to those forcibly removed from their Homelands and commit to fostering an environment of inclusion that is responsive to the needs of First Peoples through our words, policies, and actions.

The preservation and perpetuation of customs and traditions of Indigenous nations are essential to our shared cultural heritage.

A deep understanding of Native peoples' past and present informs the teaching, research, and community engagement of the university in its ongoing effort to elevate the dignity of all people and serve as shared stewards of the land.

Sense and Sensibility

Company

Elinor Dashwood.....	Emily Nichter
Marianne Dashwood.....	Madeline Daunt
Margaret Dashwood.....	Katherine Lengyel
Mrs. Dashwood.....	Princess Beyoncé Jones
John Dashwood/John Willoughby.....	Maison Gaida
Edward Ferrars.....	Antonio Vettraino
Fanny (Ferrars) Dashwood.....	Sara Alvarado
Colonel Brandon.....	Jalen Wilson-Nelem
Sir John Middleton/Servant/Doctor.....	Aurora Ave-Lallement
Mrs. Jennings.....	Isabella Goff
Lady Middleton.....	Kassandra Dunaj
Lucy Steele.....	Gwenyth Labine
Anna Steele.....	Olivia Kiefer
Robert Ferrars/Thomas.....	Kyle Kiesler
Gossips/Servants.....	Everyone

Understudies

Kassandra Dunaj (Elinor), Gwyneth Labine (Marianne),
Aurora Ave-Lallement (Edward), Kyle Kiesler (Col. Brandon)

Place & Time

England, 1810s.

*We are pleased to acknowledge the work of our students on the production team.

There will be one 12-minute intermission.

Director's Note

I am over the moon to be back in the Studio Theatre working on this story with my students. It seems fitting that this is a play about learning to take up space in our own stories--being brave enough to say what we feel, ask for what we need. Bravo to my entire company who rehearsed for weeks on Zoom and bravely leaped into professional protocols at the end of January that allowed them to be in person once again. Let us celebrate what we can today. Group hug!

Production Staff

Technical Director and Scene Shop Supervisor Joe Beck
Assistant Technical DirectorsRandy Magner, Jacquelin Stauder
Costume Shop SupervisorChrista Koerner
Faculty Advisors.....Jeremy Barnett, Dana Gamarra, David Gram
Dialect Coach/Fight Choreographer.....Karen Sheridan
Vocal Consultant.....Lynnae Lehfeldt
Lift Consultant.....Thayer Jonutz
Piano.....Lois Kaare
Dramaturge/Assistant Director.....Sophia Cannella
Fight Captain.....Gwyneth Labine
Assistant Stage ManagerEli Cavaliero
Assistant Lighting Designer.....Joe Kocenda
Paint Charge.....Eileen Brennan
Properties MasterAmanda Pordon
Scenic/Properties Crew.....Brady Jacot, Aidan Phillips
Master Electrician.....River Tomalka
Scenic Shop Staff.....Randy Magner, Jacquelin Strauder, Jaden Leverett,
River Tomalka
Costume Shop Staff.....Eileen Brennan, Phillip Christiansen,
Madeline Daunt, Mimi Denstaedt, Colin Franz, Liv Kunkle,
Katherine Lengyel, Lilija Schuger, Cayla Stus
Light Board Operator.....Annabel Pullman
Sound Board Operator.....Alexander Hernandez
Wardrobe Head.....Laine Hamburg
Dressers.....Anna De Valois Konno
Publicity Photo.....JLBoone Photography
Marketing Manager.....Carly Uhrig

Dramaturg's Note

Jane Austen's *Sense and Sensibility* was published in 1811. Kate Hamill's adaptation of Austen's novel premiered in 2014 and was subsequently published in 2016. How is a 210-year-old story in dialogue with today's world? It is because Hamill used her own contemporary voice, guided by Austen's novel, to portray strong characters with wants, conflict, crisis, and some of the highest stakes of the time period.

These characters are driven by passion and held back by the opinions of others, losing their place, relinquishing their status, and the general rules of societal behavior. This play allows them to express their feelings and desires, but also forces them to face the consequences of their actions. Mistakes in society are openly discussed, and determine a person's "role" in the world. These characters are asked to make decisions that affect the rest of their lives, battling the consequences of their actions, and whether to use sense or sensibility to navigate aspects of their lives.

Today, we are surrounded by the opinions of others and the consequences of what we say, do, and reveal publicly about ourselves. Through social media, we are able to express ourselves openly but, like the characters in the show, we often face consequences for it. I liken the actions of the characters to posting something on Facebook, Twitter, Instagram, etc., and the gossips are the comment section, adding their opinions, judgment, and often information we need as a viewer. From cancel culture to the lack of acceptance of minority individuals, opinions flood the world we live in. Learning to follow our passions and desires regardless of societal judgment is one of the ways this story is meant for contemporary audiences.

This play explores aspects of society then and now, exposing how our world has changed in over 200 years, and where we still have lots of room to grow. We all are faced with choices every day, leading with our "head" or our "heart", plunging straight into whatever consequences may come.

"My ambition is to be happy, but I fear it must be in my own way. Wealth and fame would not make me so." ~ Edward Ferrars, *Sense and Sensibility*

Sophia Cannella
Dramaturg

Thanks to

Melanie Jones of Artist-Extraordinaires Salon, Alissa Hetzner, Teresa Hartman at University of Michigan, Sam Pollak, the Theatre faculty and staff, Oakland University's leadership supporting our ambitious requests and to all our students who moved forward with tenacity during these extraordinary times.

Special Thanks to

Karen Kozlowski, Lindsey Sigler, Myth Parks, Kristin Gribbin at the Meadow Brook Theatre Prop Shop, the Wayne State University Costume Shop and Steve Talan at Nova Nada

Produced by Special Arrangement with Dramatists Play Service, Inc.

P. S. Pardon our dust!

We are in mid-renovation and will have shiny spaces in Fall 2023.

Enjoy the designs out in the hall, and please forgive the current inconvenience.

**Video/audio recording of any kind during this
production is STRICTLY PROHIBITED**

Save the Date for our next theatre production!

Pippin

Book by Roger O. Hirson | Music and Lyrics by Stephen Schwartz

Directed by David Gram | Varner Studio Theatre

Wednesday, March 30 at 8 p.m.

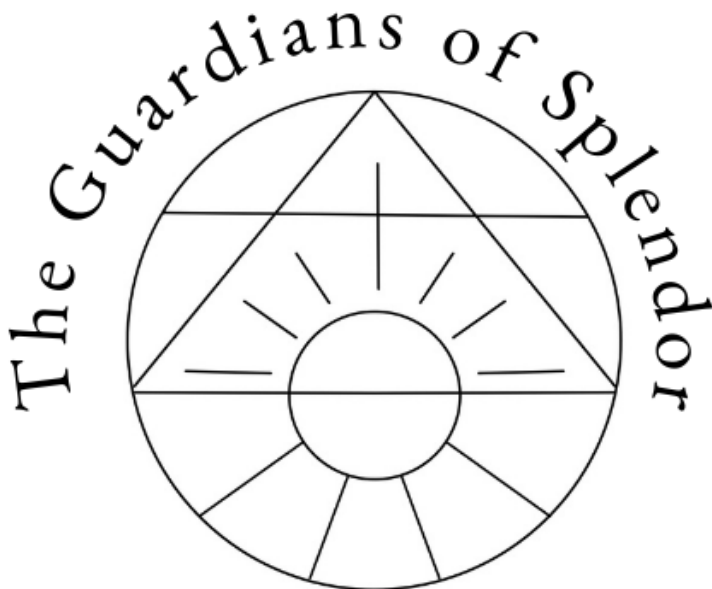
Thursday, March 31 at 8 p.m.

Friday, April 1 at 8 p.m.

Saturday, April 2 at 2 and 8 p.m.

Sunday, April 3 at 2 and 8 p.m.

Tickets are available now at etix.com/ticket/v/15252.



THE KENNEDY CENTER

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.