

**The Theatre of  
Western Springs  
Presents**



***Sense and Sensibility***

Adapted by Ashley Barnard  
Based on the novel by Jane Austen  
*Directed by Adrienne Cury*

**Cast**

(in order of appearance)

**Thomas**  
.....**Tom Schutt**  
**Fanny Ferrars Dashwood**  
.....**Cassandra Johnson Locke**  
**John Dashwood**  
.....**John Mueller**  
**Mrs. Dashwood**  
.....**Marilyn Weiher**  
**Elinor Dashwood**  
.....**Vicki Blair**  
**Marianne Dashwood**  
.....**Cheryle McKay**  
**Edward Ferrars**  
.....**Rob Snyder**  
**Sir John Middlelerton**  
.....**Bob Baker**  
**Mrs. Jennings**  
.....**Angelee Johns**  
**Colonel Brandon**  
.....**Mike Williams**  
**Willoughby**  
.....**Greg Maurer**  
**Mrs. Palmer**  
.....**Lori B. Proksa**  
**Mr. Palmer**  
.....**Rick Prosper Pavia**  
**Lucy Steele**  
.....**Rachel Payne\***

\*new to our stage

**Time** 1811

**Act I**

Scene 1 Early summer at Norland, the Dashwood ancestral estate in Sussex

Scene 2 Several weeks later at Barton Cottage on the estate of Sir John Middleton in Devon

**Intermission**

**Act II** Four months later at the London home of Mrs. Jennings

**Acknowledgments**

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The photographs illustrating this program are from The Theatre of Western Springs' archives.



Eileen Duban and Tom Frohnapfel in  
*Pride and Prejudice*  
TWS, October, 2000

## Director's Corner

By Adrienne Cury

As I read and reread this wonderful story, I am continually surprised at my willingness to climb aboard its bandwagon and discover it all over again. I'm surprised because I typically eschew the sentimental — I tend to prefer my fairy tales deconstructed and remodeled for the modern woman and man. Yet I think I find *this* story moving precisely because it is so of its time. And the truth is, Ms. Austen enjoyed poking fun at the romance and melodrama of her day, as Marianne does. Nonetheless, they both fall prey to its many charms. As do we. How she managed to mix such a great deal of humor and irony and wisdom without negating a genuinely romantic spirit is a wonder to us all and certainly why we laugh and cry right along with her creations to this very day.

Ms. Austen has her stock types, sure, yet recognition doesn't blunt our love for them. After all, stereotype is borne of reality. We all know a man like Willoughby who turns the spotlight on and makes a woman, *any* woman, leap into the air just to remain in the glow. Each of us knows a gadfly female and her nearly silent partner. And we can't have lived past the age of six without encountering an enthusiastic matchmaker. These are real people, and they can be found living quite comfortably among us in 2009.

Many see Elinor as the *Sense* of the title and Marianne as the *Sensibility*, and I do not argue the point. However, like most of us, each carries a bit of the other. I believe this story illustrates the very human desire to discover how to live a good life — a life balanced with both sense and sensibility. It is this struggle, this

journey, that continues to enthrall me. I hope it will captivate you as well.

## About the Director

**Adrienne Cury** has spent the bulk of her career on stage. From the middle eighties and into the nineties, she spent a lot of time as an industrial film and commercial actor, which helped her to supplement her true love, theatre. After years of acting in Chicago's non-equity theatres, she joined Actors Equity and began to travel more to act in regional, as well as local, theatres. In 2004, she began to teach adults, and then teens, at Acting Studio Chicago.



In the summer of 2006, she was playing Rosemary in Oak Park Festival Theatre's *Picnic* when her run was cut short by a life-altering accident. Her husband, her step-children, her friends and family, and Chicago's theatre community rallied round her; and while on crutches, she continued to teach and act in staged readings.

And in early 2008, she launched her directing career. First was *the experiment* for Stockyards Theatre Project, then onto George Bernard Shaw's *You Never Can Tell* for the Village Players in Oak Park. By its opening, she was finally fully ambulatory, and soon thereafter she was on the stage again, including a short stint singing on a piano!

This year began with directing *Scoundrel Time* for City Lit, followed by playing Helen Alving in *Ghosts*, which traveled to Konya, Turkey, via a MacArthur Foundation grant. It was a magical and unforgettable

journey. Not long after returning from Turkey she was enlisted to direct an adaptation of *The Thin Man* for City Lit. And now this. She's extremely grateful and enjoying the challenge of this career shift.

Other acting credits, in no particular order, include Z and the Strange Lady (Jeff Award nomination) in *Two by Shaw* for Writers Theatre; Alma in *Summer and Smoke*, the titular Hedda Gabler, Gilda in *Design for Living*, Masha in *The Seagull* for Organic/Touchstone; Dusty (After Dark Award) in *Shrapnel in the Heart*, and *Hellcab* for Famous Door; Maggie (Jeff Citation recipient) in *Cat on a Hot Tin Roof* for Zebra Crossing; the nurse in *Underground* for National Jewish; Arkadina in *The Seagull* for First Folio; Jean (After Dark Award) in *David's Redhaired Death* for Bailiwick, and Jane in *Pride and Prejudice* for Lifeline.

She's also had the privilege of working with Next, Chicago Shakespeare, Drury Lane Evergreen Park, Strawdog, Apple Tree, and more than a dozen principle roles with ShawChicago, where she is Associate Artist and Casting Director.

## ***Dramaturg's Diary***

*By Carol Dapogny*

At the end of the 19th century, Oscar Wilde's Lady Bracknell takes out a pen and paper while questioning Ernest (in *The Importance of Being...*) and meticulously records his wealth. We laugh, as Wilde intended. But at the beginning of the 19th century, Jane Austen's theme of the centrality of wealth in determining social position, and too often the happiness of a marriage, evokes not laughter but our sympathy, particularly for her female characters. In the time between these two great writers not that much had changed in the station of women, certainly not as

much as changed between the beginning and end of the 20th century. The difference, I believe is in the complexity of the characters. Wilde's characters are broad; we laugh at them, see the one-dimensional foibles in them, but they do not evoke our empathy.

Most of Jane Austen's characters are wonderfully complex and evolving. Certainly they should not be given labels, because the labels will fall off. If we decide too early that Elinor is the sensible one and Marianne is romantic or full of sensibility and try to make such labels "stick," we will miss the evolution and intrigue of the play. And is dear Willoughby a hero, a cad, a weak man, and/or a realist? The answer probably is "yes." Even Austen's stock characters are not one-dimensional. After all, Fanny Dashwood is right in protecting their fortune for her child and in giving her brother a fine bedroom when he comes to visit. Isn't she?

Although written as a novel, Jane Austen is an actor's delight. Her unique force, in the words of Ivor Norris, "lies in the interplay of her characters. Nothing much happens, on the surface, but, as in life, minor shifts and changes evoke enormous consequences in the lives of individuals." There are, of course, several "Aha" moments in *Sense and Sensibility*, those moments when we learn "why" about a character. But most of all we delight in the interplay of the characters. Sometimes the characters are deliberately "playing" with one another; sometimes they are oblivious of the consequences of their behavior. But the actor must always be aware and know and portray which is happening... That is the great challenge and fun of being an actor. Watching this all evolve, sometimes being just a beat ahead of the characters, is the great fun of being an audience.

## ***Production Credits***

### **Director**

Adrienne Cury

### **Stage Manager**

Darla Goudeau

### **Assistant Stage**

#### **Manager**

Eileen Crow

### **Box Office Crew**

Karen Arnold, Linda Bremer, Susan Cardamone, Kelli Kopp, Patti Roeder, Marilyn Wilson, Sue Wisthuff

### **Costume Designers**

Lori D'Asta, Peggy Carlson

### **Costume Crew**

Mary Dempsey, Laura Dieli, Lynn Dieli, Mary Ellen Druyan, Chris Gavlin, Pat Giesler, Dennis Hudson, Mike Huth, Andrea Imes, Martha Niles, Amanda Ragan, Jane Stacy, Julie Suarez

### **Dramaturg**

Carol Dapogny

### **Hospitality Crew**

Dorothy Attermeyer, Ann Baker, Andy Belda, Jan Benedict, Carole Borg, Hedy Bosch, Linda Bugielski, Susan Cardamone, Ruth Cekal, Brian Centers, Penny Choice, Philip Conway, Mike DeKovic, Sue Eck, Jim Gary, Terry Harrold, Bonnie Hilton, Karen Holbert, Andrea Imes, Karla Hudson, Elyse Hultgren,

Jennifer Jermano, Rick Kabialis, Donna, Rich and Eleanor Kanak, Terry Locke, Jason and Stacy McCargo, Jeff Miklos, Debby Mills, Leslie Price, Joan Roeder, Donna Sauers, Nancy Schifo, Margaret Schlegel, Kevin Slattery, Mary Smith, Kimberly and David Thompson, Dave Trzcinski, Susan Waldschmidt, Gini Welch

### **House Managers**

Jack Calvert, George Dempsey, Susan Cardamone, Penny Choice, Karen Holbert, Anne Marie Hultgren, Harry Hultgren, Donna Kanak, Terry Locke, Mike Mallon, Jon Mills, Bill Rotz

### **Lighting Designer**

Cal Turner

### **Lighting Crew**

Amany Ezeldin, Karla Hudson, Paul Roach, Amy Turner, Cathy Van Horne

### **Makeup Designers**

Julie Knoch, Susan Valenta

### **Makeup Crew**

Linda Auer, Cindy Blaszak, Janet Ryan Grasso, Laura Leonardo Ownby, Mary Pavia, Mary Van Nest, Stephanie Williams

### **Production Coordinator**

Ginny Richardson

### **Program Production**

Marion J. Reis

### **Properties Designers**

Patricia Huth, Rich Kropp

### **Properties Crew**

Ed Belda, William FitzGerald, Tom Frohnapfel, Mike Huth, Rob Nardini, Rick Synder

### **Publicity Chair**

Carol Hudson

### **Sandwich Sunday Crew**

Jan Mahlstedt

### **Set Construction Chair**

Harry Hultgren

### **Set Construction Crew**

George Dempsey, Bob Erck, Mike Gruhlke, Mike Huth, Heinz Karplus, John Mueller

### **Set Designer**

Rob Cramer

### **Set Painting Chair**

Rob Cramer

### **Set Painting Crew**

Rib Snyder, Bill Wilson

### **Sound Designer**

Ed Barrow

### **Sound Crew**

Jon Mills, Peggy Solick, Sue Wisthuff