



The Harper Ensemble Theatre Company,  
Liberal Arts Division  
and Cultural Arts Committee Present

# *Sense and Sensibility*

Based on the novel by JANE AUSTEN  
Book, Music, and Lyrics by PAUL GORDON

## **Orchestrations**

LARRY HOCHMAN and BRUCE COUGHLIN  
Additional Arrangements CURTIS MOORE

**Scenic Design**  
LAUREN NICHOLS

**Costume Design**  
JANE DEBONDT

**Lighting Design**  
JOHN SANCHEZ

**Sound Design**  
JENNA MORAN

**Choreographer**  
TAMMY RAVITTS BRETSCHER

**Dramaturg**  
LORI MULLIGAN DAVIS

**Stage Manager**  
KATE STEWART

**Assistant Stage Manager**  
ALYSSA MASLANKA

**Music Direction by** KAILEY ROCKWELL

**Directed by** KEVIN LONG\*

## **CAST**

SARA BENDEL  
EUGENIA BOUBOUDAKIS  
LAURA BOUXSEIN  
ALICE PISANI BROWN  
BILL BROWN

MADLYN CRIVLARE  
MICHAEL DILLE  
LINDSAY FOREMAN  
MATT FROEHLING  
CLAUDIA MASSOPUST

ALEXANDER PAGE  
MARCUS PALLAN  
KEVIN POLLACK  
SEBASTIAN KENU B. RIVERA

Sense and Sensibility is produced by special arrangement with THE GERSH AGENCY, 41 Madison Avenue, 29<sup>th</sup> Floor,  
New York, NY 10010

Sense and Sensibility was commissioned by Chicago Shakespeare Theater and the world premiere was presented in  
2015 at Chicago Shakespeare Theater, Chicago, IL;  
Barbara Gaines, Artistic Director; Criss Henderson, Executive Director; Rick Boynton; Creative Producer



The Director is a member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.

## THE CAST

Marianne Dashwood.....Madelyn Crivlare\*  
Elinor Dashwood.....Lindsay Foreman  
John Dashwood.....Michael Dille  
Fanny Dashwood.....Laura Bouxsein  
Edward Ferrars.....Matt Froehling\*  
Mrs. Jennings.....Alice Pisani Brown  
Lord Middleton.....Bill Brown  
Colonel Brandon.....Kevin Pollack  
Mr. Willoughby.....Sebastian Keanu B. Rivera\*  
Lucy Steele.....Claudia Massopust\*  
Miss Grey.....Sara Bendel  
Mrs. Palmer.....Eugenia Bouboudakis  
Mr. Harris.....Michael Dille  
Ensemble.....Sara Bendel, Eugenia Bouboudakis, Alexander Page\*, Marcus Pallan

Understudies\*\*.....for Marianne Dashwood – Sarah Bendel  
for Elinor Dashwood – Eugenia Bouboudakis  
for Edward Ferrars – Alexander Page\*  
for Colonel Brandon – Marcus Pallan

\*Harper College Student

\*\*Understudies will never substitute for a listed player unless an announcement is made at the time of the performance.

## MUSICAL NUMBERS ACT ONE

Darker Shade Than Grief.....Marianne, Elinor  
Inventory.....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  
Have I the Right?.....Edward  
Somewhere in Silence.....Elinor, Marianne

**THERE WILL BE ONE 15-MINUTE INTERMISSION**

## 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.....	Lucy
Stowaway.....	Elinor, Marianne
Rain (Reprise).....	Marianne
Bedside.....	Elinor
Willoughby's Lament.....	Willoughby
Somewhere in Silence (Reprise).....	Elinor, Edward
Finale.....	Brandon, Marianne, Edward, Elinor

## ORCHESTRA

Conductor/Keyboard.....	Kailey Rockwell
Violin 1.....	Ash Fitzwater and Katie Cousins
Viola.....	Zach Green
Cello.....	Aaron Kaplan and Julia Wen
Bass.....	Michael Bulaw and Mark Berls
Reeds.....	Matthew Beck
Horn.....	Sarah Younker and Phil Stanley
Percussion.....	Eric Engelson

## PLEASE NOTE

- Welcome. If we can help accommodate you during your visit, please speak with our House Manager.
- To help mitigate the risk of COVID-19 spread, face masks that **always cover their nose and mouth are recommended.**
- There is no eating or drinking in the theatre.
- We request that you refrain from taking any photography or other video or audio recording of the production.

## CREATIVE TEAM

Director.....	Kevin Long
Music Director.....	Kailey Rockwell
Scenic Designer.....	Lauren Nichols
Lighting Designer.....	John Sanchez
Costume Designer.....	Jane DeBondt
Sound Designer.....	Jenna Moran
Production Stage Manager.....	Kate Stewart
Assistant Stage Manager.....	Alyssa Maslanka
Dramaturg.....	Lori Mulligan Davis
Choreographer.....	Tammy Ravitts Bretscher
Props Master.....	Emma Ferguson
Student Assistant Director.....	Kathryn Kopija*
Lobby Display.....	Lori Mulligan Davis, Mary T. Christel, and Kevin Long

## PRODUCTION STAFF

Theatre Technical Director.....	Chelsea Lynn
Construction Coordinator.....	Lisa Giebler
Run Crew.....	Kathryn Kopija*
Props Crew.....	Emma Ferguson, Reese Shino*
Costume Crew.....	Emily Lundsgaard*, Lana Heyasat*, Breana Sanaghan*
Paint Crew.....	THE111 Students and THE212 Students
Light Board Operator.....	Jenna Spaulding*
Spotlight Operators.....	Kayla Edgerton*, Ricardo Garcia*
PAC Technical Crew.....	Tom French, Lisa Giebler, Tim Jacobi, Chad Kurka, Thom Lange, Alberto Quiterio, Zak Zubka

## FROM THE DIRECTOR

After 728 days, we can finally turn off the ghost light and raise the curtain once again. We are so happy and honored to welcome you to the theatre this evening.

With our country currently expressing so much animosity, polarization, and chaos, it is a pleasure and a relief to return to the orderly world of Jane Austen where manners, matters of personal happiness, and everything that makes life worth living are examined and treated with the same importance as our country's current issues.

Sense and Sensibility is a chamber musical that is romantic, rhapsodic, suspenseful, witty, and very funny. The title is interesting in that these two words are only separated by "ibility." At first, it seems logical how sisters Elinor and Marianne fit into Jane Austen's title. Elinor keeps most of her feelings to herself exercising societally approved good sense. Marianne, with her uninhibited expressions, feelings, and romantic notions, fully embraces sensibility.

However, Jane Austen is too brilliant for this simplistic view. The combination of those two words mirrors the combination of the two sisters. We see Elinor agonize over the passions and feelings she cannot express. She only does so privately when composer Paul Gordon musicalizes this moment with, "No One

Knows How I Feel.” As a result of Willoughby’s betrayal, Marianne shifts out of full-on sensibility and begins to temper her life with sense. She alters her romantic views on marriage learning she must control herself.

Neither sense (reason) nor sensibility (passion/emotion) alone is sufficient. A stubborn devotion to either can cause trouble. It is the combination of those two words—embodied in the two sisters and their deep loving bond – that gives us Austen’s take on the human condition. Jane Austen helps us realize that true happiness depends, in part, on how well we balance sense and sensibility.

Balance is also what great musicals do best. Tonight, you will witness a story where not only sense and sensibility work together, but Paul Gordon’s music and Jane Austen’s novel are also truly in sync. It is my sincere hope that you will experience an uplifting and heart satisfying evening you will long remember.

Welcome back!  
Kevin Long, Director

### FROM THE DRAMATURG

To my mind, Paul Gordon is among the great literary adapters who can distill a story “into an hourglass,” without sacrificing essentials. This takes respectful collaboration on his part with the original author, however long gone, and a resonant genius. He understands that Austen’s stories have stood the test of time, because love, home, grief, jealousy, greed, and the accompanying gossip and slander, always tug at the heart. And because, perhaps more than ever, we dearly love to laugh.

For the Harper Ensemble Theatre Company, working with this score, this show, warmed our winter, and has helped us understand Austen’s story at a deeper level. Here are some thoughts...

“I’m Spending My Kid’s Inheritance” is now a carefree bumper sticker. Most children anticipate grief, not gain, when parents die. Sons and daughters are raised to launch their own careers, to pay their own way in the world. But the world of *Sense and Sensibility* is the world of “landed gentry” more than two hundred years ago. The gentry lived off their estates and investments. They did not work; their money worked. If an eldest son inherited all (Britain’s beloved primogeniture), the other sons chose from three honorable professions: the military, the law, or the Church. Unless their father had provided a separate inheritance, possibly from the mother’s prenuptial agreement, unmarried daughters depended on the goodness of relatives. Inheritance was the difference between independence and dependence, comfort and poverty.

Inheritance is a wind that blows throughout *Sense and Sensibility*.

Lack of inheritance drives **Elinor** and **Marianne Dashwood** from their beloved home, Norland Park, when legalities force their dying father to leave everything to their half-brother, **John**. John’s greedy wife, **Fanny**, easily convinces him that by sharing nothing “we do them a favor by releasing them from the burden of wealth and property.” Elinor hopes, “... Someone may have a generous spirit.” That spirit of generosity inspires **Lord John Middleton** and his mother-in-law, **Mrs. Jennings**. Though distant relations, with true family love, they offer Elinor and Marianne “everything they hoped for” in the form of Barton Cottage, which is “as pretty as a picture, though quite smaller than imaged.” These good people see the girls as “nearly next of kin” and live it out.

At Barton, Elinor and Marianne spend time with three young (and not-*quite*-so-young) men with their own inheritance woes.

Fanny’s brother, **Edward Ferrars**, has seen his life stalled, because his mother will not bestow his inheritance (while she lives, doled out as an “independence”) until he weds as she wishes (to a woman of rank and fortune) and lives the grand dream she’s concocted for him (as a Parliamentary statesman).

**Mr. Willoughby**, a charismatic young romantic who rescues Marianne after a fall on the downs, lives a life at the disposal of his aunt, Mrs. Allen, who intends someday to leave him her estate.

**Colonel Brandon's** existence has been all-but-ruined by his "misbegotten place in life" as a younger son. The "silent and grave" colonel was fine with his brother inheriting their father's estate, through "an antiquated custom we've quite outgrown." But he was gutted when he could not wed the love of his life, his cousin Lydia, because his father intended his ward (and her sizable fortune) to go to his eldest son as well. To give Lydia a chance to forget him, Brandon joined the army, but to escape her husband's cruelty, Lydia fled, penniless, and died of consumption. With awful irony, Brandon's brother died, too, and Brandon inherited his estate made rich with Lydia's wealth. Lydia's loss has cast a pall on his life. Yet, with the coming of the Dashwood sisters, he can sing to his long-lost love of the "accidental miracle" of meeting "someone who reminds me of you."

But inheritance has not finished its work in the story. With true poetic justice, while inheritance creates more catastrophe, it also causes the opposite—eucatastrophe. As the story develops, losing their inheritances causes Mr. Willoughby to cast aside what becomes most dear to him, Edward to gain what he most desires, and the sisters to move to permanent, love-filled homes as close as sisters can be.

Lori Mulligan Davis, Dramaturg

## ABOUT THE ARTISTS

**Jane Austen** (author of novel), was born in Hampshire, England, in 1775, into a large and loving clergyman's home filled with books and laughter. By age nine, Austen was composing comic stories and plays much admired by her parents, six brothers, and elder sister, Cassandra – her closest friend and lifelong companion. In her early twenties, Austen wrote *Elinor and Marianne* and then *First Impressions* as epistolary novels (novels in letter form), revised later as *Sense and Sensibility* and *Pride and Prejudice*. In 1797, Austen's father submitted *First Impressions* to a London publisher. It was rejected almost immediately, but Austen kept writing. In 1803 a third novel, *Susan*, was sold for £10 (when a piano cost roughly £30) to publisher Richard Crosby, who promised quick publication, but never did. It was eight years before Austen published *Sense and Sensibility*, only seven years before her death at 41. During those years, she endured the death of her father and dependency on brothers for homes. Everything changed in 1809. Her rich elder brother (long ago adopted by childless relatives) offered his mother and sisters a house in either of the villages he owned – a month after his wife died. (Interpret that as you will.) It was in Chawton Cottage that Austen returned to work on her novels. *Sense and Sensibility* and *Pride and Prejudice* were revised and published (1811, 1813). Three new novels quickly followed: *Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1817). With some of her proceeds, Austen bought back the unpublished *Susan*, never telling Crosby it was penned by the best-selling author of *Pride and Prejudice*. However, Austen's health was slowly eroding: she died on July 18, 1817, and was buried in Winchester Cathedral. Yet, she had lived to see her work enjoyed by many, earning income, and praised by literary megastar Sir Walter Scott. His review is displayed in our lobby. After her death, her brother Henry completed the publication of *Susan* (retitled *Northanger Abbey*) and *Persuasion*. These works were the only two to mention the author's name. In 2017, the two hundredth anniversary of her death, The Bank of England began circulation of a much-celebrated £10 note featuring Jane Austen. The irony would not be lost on Austen that £10 was the entire sum Richard Crosby had paid to her for her first novel, which he never chose to publish.

**Paul Gordon** (Book, Music, Lyrics) was nominated for a 2001 Tony Award for composing the music and lyrics to the musical *Jane Eyre*. He won the 2015 Jeff Award for Best New Work for his book, music, and lyrics for *Sense and Sensibility*, commissioned by Chicago Shakespeare Theater. He is the recipient of the 2009 Ovation Award for his music and lyrics to *Daddy Long Legs*, which has had productions all over the world, including Off-Broadway, where it was nominated for two Drama Desk Awards, an Off-Broadway Alliance Award, and three Outer Critic Circle Awards. *Knight's Tale*, written with John Caird, opened at the Imperial Theatre in Tokyo in 2018 and was remounted in 2021. Gordon is one of the three founders of StreamingMusicals.com and his critically acclaimed Austen adaptations *Emma* and *Pride and Prejudice*

can be streamed on StreamingMusicals and Amazon Prime. Estella Scrooge, Being Earnest, and No One Called Ahead can also be streamed on StreamingMusicals.com. His other shows include: Analog and Vinyl, Stellar Atmospheres, The Front, Juliet and Romeo, Ribbit, Sleepy Hollow, The Circle, and The Sportswriter. In his former life, Paul was a pop songwriter and wrote several number one hits.

**Kevin Long** (Director), Nominated for The 2015 Tony Award for Excellence in Theatre Education and Co-Author of the book Bring on the Bard: Active Drama Approaches for Shakespeare's Diverse Student Readers, Kevin is an Associate Professor of Theatre at Harper College, the recipient of the 2018 Motorola Solutions Foundation Endowed Award for Teaching Excellence, recipient of the 2012 Illinois Theatre Association Award for Excellence in College Theatre Teaching, and an Associate Member of the Stage Directors and Choreographers Society. Kevin is a nationally recognized expert in teaching Folio Technique and frequently presents his workshop "Shakespeare Whispers into Your Ear," which explores the language and theatre of Shakespeare using the 1623 First Folio. Kevin teaches Folio Technique for Chicago Shakespeare Theater's Education Department, for Actors Training Center, and at various institutions and theatres across the country. [www.kevinlongdirector.com](http://www.kevinlongdirector.com).

**Kailey Rockwell** (Music Director) Kailey earned a Bachelor of Music from Columbia College Chicago. Now she works all over the Chicagoland area music directing, performing, arranging, and teaching. Notable companies Kailey has worked with include Music Theater Works, Goodman Theatre, Paramount Theatre, Skokie Theatre, Mercury Theater, Highland Park Players, Stagedoor Fine Arts, Glenview Theatre Guild, Music on Stage, Columbia College Chicago, Porchlight Music Theatre, American Theatre Company, Pride Films and Plays, and Tiffany Lawson Dance. Much gratitude to Kevin and the entire S&S team and cast. Love to her family and Michael.

**Lauren Nichols** (Set Designer) is a freelance set designer, modelmaker, and CAD draftsman. She has worked on over 50 productions in the Chicagoland area, including projects with companies such as Victory Gardens, Firebrand, Lifeline, the University of Illinois Chicago, Boho, Northbrook, and Rivendell. She has also worked as an assistant/associate on productions presented at Julliard, Writers, Goodman, Steppenwolf, Court, St. Louis Opera, The Alliance, Asolo Rep, and Oregon Shakespeare, among many others. She is currently designing the opera at DePaul University and serves as an adjunct faculty member teaching drafting skills. Sense and Sensibility is her 5th show with Harper. MFA Northwestern. [www.laurenangeldesigns.com](http://www.laurenangeldesigns.com)

**John Sanchez** (Lighting Designer) has worked professionally in theatre, dance, and television both locally and nationally. He is happy to be reunited with director Kevin Long as part of his design team. His past shows at Harper include Too Heavy for Your Pocket, Shakespeare in Love, Gypsy, Over the Tavern, Fiddler on the Roof, The Last Night of Ballyhoo, Sweeney Todd, The Heiress, Driving Miss Daisy, Italian American Reconciliation, Parade, Picasso at the Lapin Agile, American Buffalo, Rent, Enchanted April, Evita, Bury the Dead, The Diary of Anne Frank, and A Little Night Music. Other productions include: The Shadow, Sirens of Titan, A Room with a View, and The Mark of Zorro for Lifeline Theatre. John has also designed for The Goodman and Steppenwolf theatres and toured with Hubbard Dance Chicago and other companies. He was the master electrician/lighting designer for The Oprah Winfrey Show at Harpo Studios, where he continues to work for OWN.

**Jane DeBondt** (Costume Designer) graduated from Millikin University in 1984 and was an equity actor for ten years. She has been a professional designer/stitcher since 1994. For the past four years Jane and her design partner Jesus Perez have been the lead costume designers for RAIL EVENTS Polar Express. Other recent productions include Emma (St. Ignatius High School); Too Heavy for Your Pocket, Shakespeare in Love (Harper College); and Sister Act, Sweeney Todd, and Disaster! (Rocky Mountain Repertory Theater). Jane is currently the resident costume designer at Harper College.

**Jenna Moran** (Sound Designer and Engineer) This is the eleventh show that Jenna has designed at Harper College. Select credits include Too Heavy for Your Pocket, Shakespeare in Love, Follies, Fiddler on the Roof, Driving Miss Daisy, and Parade. Jenna has worked at several of Chicago's top theaters, including Lookingglass Theatre Company, Court Theatre, The House Theatre of Chicago, and Porchlight Music Theatre, where she is a proud Artistic Associate. She has also worked for The Walt Disney

Company and represented the US at the 2015 Prague Quadrennial, where her work was on display throughout the Czech Republic. Jenna is a graduate of The Theatre School at DePaul University, with her BFA in Sound Design, and studied at The Royal Central School of Speech and Drama in London, England.

**Lori Mulligan Davis** (Dramaturg) is beyond delighted to work with the Harper Ensemble Theatre Company for the first time. A Life Member of the Jane Austen Society of North America (JASNA), Lori was on the steering committee of JASNA's 2021 national conference, and formerly served as Marketing Director for JASNA—Greater Chicago Region ([jasnachicago.com](http://jasnachicago.com)). Like Marianne, “she could never love by halves,” and theater is her other passion, as an avid audience member, reviewer, talkback speaker, and usher through *The Saints*. Her loves will again intertwine when she is a plenary speaker on Austen and Shakespeare at the Jane Austen Summer Program at University of North Carolina at Chapel Hill, this June. Sincere thanks to Kevin Long for this privilege, our welcoming cast, and Scott Davis for his ready support.

**Tammy Ravitts Bretscher** (Choreographer) is delighted to work on *Sense and Sensibility*, combining as it does her abiding interests in Jane Austen and English Country Dance. Tammy first encountered ECD on campus at the University of Chicago, where she wrote her master's thesis on moral education in Jane Austen; she subsequently served the Illinois-Indiana Region of the Jane Austen Society of North America as vice-president, lecturer, and dance presenter. Tammy has been teaching ECD in Chicago since 2006, when she co-founded Chicagoland ECD. In addition to leading public dances and private balls, she also takes on special projects, including choreographing the Dead Writers Theatre Collective production of *Emma*, and coordinating with renowned violinist Rachel Barton Pine to present a new reconstruction of the 18th-century English dances of Ignatius Sancho, the first Black composer to have his works published. Tammy, who studied Regency footwork with dance historian Susan deGuardiola, is very pleased to have the opportunity to put that knowledge to use, and most grateful to Kevin for his support for historic authenticity.

**Kate Stewart** (Stage Manager) has been fortunate enough to work with the Harper Theatre Ensemble for many years. Some of her favorite productions include *Fiddler on the Roof*, *Clybourne Park*, and *Anna in the Tropics*. She's a graduate from Columbia College Chicago, and loves being a part of so many wonderful productions. She is so thankful to work with such a lovely cast and crew, and to have the support of her incredible family!

**Alyssa Maslanka** (Assistant Stage Manager) Alyssa is a Harper graduate who moved to Roosevelt and got their bachelor's in criminal justice. Alyssa works full time in a drug testing laboratory and is super excited to be working on another show with Kevin and Kate! I am thrilled to be part of another great show with a fantastic cast and crew!

**Kat Kopija** (Student Assistant Director) is ecstatic to be here. Kat loves a good challenge! On-stage credits include *Bernice in Anything Goes* (Marengo Community High School), *Boatswain/Ceres/Ensemble in The Tempest* (Marengo Community High School). Before performing on stage, she has always found a love for theatre being backstage helping everything unfold. She loves to analyze text and affect change! Kat is so thankful to have this opportunity and to have met such a creative group of people who know how to work hard and have fun. Enjoy!



## ABOUT THE CAST



**Sara Bendel** (Marianne U/S, Miss Grey, Ensemble) is making her first appearance with the Harper Ensemble Theatre Company. Other credits include Ruth in *The Pirates of Penzance* (Hoffman Estates High School), Anna in *Frozen, Jr* (Putting on Productions), and Branigan in *Tristan and Iseult* (North Central College). She is currently pursuing Secondary Education, English Education, and Musical Theatre degrees at North Central College and wants to thank her friends and family for their constant love and support.



**Laura Bousein** (Fanny Dashwood) is thrilled to be a part of her first production with the Harper Ensemble Theatre Company. A graduate of Illinois State University with dual degrees in Acting and Costume Design, Laura has worked professionally since 2013 with Illinois Shakespeare Festival, Drury Lane, Gorilla Tango, 14th Night Players, BYO Shakespeare, Renaissance Entertainment Productions, Locked into Vacancy Entertainment and Starlight Radio Dreams. She is also a Company Member of the award-winning Chicago-based burlesque troupe Crescent Moon Nerdlesque. Laura also works as a freelance dialect coach. All the gratitude and love to Kevin, her fellow cast, and amazing crew!



**Eugenia Bouboudakis** (Mrs. Palmer, Servant, Ensemble) is making her first appearance with the Harper Ensemble Theatre Company. She has also played Paulette in *Legally Blonde the Musical* and Bottom in Shakespeare's *A Midsummer Night's Dream*. She is currently studying psychology at Northwestern University. She is grateful to her friends and family for all the love and support they give her on her musical journey.



**Alice Pisani Brown** (Mrs. Jennings) is ever grateful to return to Harper for her 13th show under the direction of Kevin Long. Congrats to the staff, cast, and crew! Favorite onstage roles include Lottie in *Enchanted April*, Daisy in *Driving Miss Daisy*, and Sr. Aloysius in *Doubt*. Favorite offstage roles include wife of Bill, mom of Will and Peter, and sister-in-law to the one and only Wendy. This one's for you, Wendy! Stay healthy, everyone!



**Bill Brown** (Lord Middleton) welcomes everyone back to live theatre! Bill is doing what he loves—playing opposite the person he has loved since their first show together almost 39 years ago! Thanks to Kevin, the rest of the staff, and a talented cast and crew. Thank you, audience members, for doing your part to help the theater stay open and safe. My performance is dedicated to the great and powerful Wendy.



**Madelyn Crivlare** (Marianne Dashwood) is making her first appearance with the Harper Ensemble Theatre Company. Other credits include Sour Kangaroo in Seussical (Hoffman Estates High School), Velma Kelly in Chicago (Hoffman Estates High School), and Mabel in Pirates of Penzance (Hoffman Estates High School). She is a recent graduate from Hoffman Estates High School and is now a freshman here at Harper College. She is over the moon and honored to be a part of this unforgettable production and is grateful to her family and friends for their never-ending love and support. She thanks you for coming and wishes you will enjoy the show!



**Michael Dille** (John Dashwood, Mr. Harris) is making his first appearance with the Harper Ensemble Theatre Company. Other credits include Ludie Watts in The Trip to Bountiful, Adam Pontipee in Seven Brides for Seven Brothers, Juror #1 in 12 Angry Men, and Mr. Mayor/Wickersham in Seussical (Overshadowed Theatrical Productions). He enjoys family time with his wife and children, all of whom are involved in theater in some shape or form. He also enjoys alpine hiking, summiting his first 14er in 2020 (Long's Peak). He's thankful to his friends and family for their love, encouragement, and support.



**Lindsay Foreman** (Elinor) is thrilled to be making her first appearance with the Harper Ensemble Theatre Company. A longtime devoted Jane Austen fan, Lindsay is elated to be a part of bringing this story to life! Singing Paul Gordon's soaring score is an actual dream come true. Other favorite Chicago area credits include Clara in The Light in the Piazza (S.L.A.T.E. Theatre), Eponine in Les Miserables (Oak Lawn Theatre), and Marian in The Music Man (Beverly Theatre Guild). Lindsay holds a BFA in Musical Theatre from Western Michigan University. Thank you to Andy, Ellana, Mom and Dad, and all the many friends and family who have come to support our beautiful show! P.S. Love you, Gram!



**Matt Froehling** (Edward Ferrars) is making his second appearance with the Harper Ensemble Theatre Company and is taking to the stage for the first time in two years. He made his Harper debut last Spring as Puck in the virtual performance of A Midsummer Night's Dream. Matt is excited to perform live again and hopes to instill a renewed sense of joy and laughter with audience members.



**Claudia Massopust** (Lucy Steele) is a sophomore at Harper College, making her first appearance with the Harper Ensemble Theatre Company. Other credits include Sally Brown in You're a Good Man, Charlie Brown (Leela Arts Center), Silly Girl #1 in Beauty and the Beast (Leela Arts Center), and Snow Baby Yak in Whipped Cream (American Ballet Theatre). Claudia is beyond excited to be back on stage and to work with such a talented and passionate cast and crew. She hopes you enjoy this wonderful production, and she especially thanks her family and friends for their unparalleled support.



**Alexander Page** (Ensemble, Edward Ferrars u/s) is a freshman at Harper College participating in his first Harper Ensemble Theatre Company performance. Xander is thankful to his friends and family for their support and is excited to finally be back to performing on stage.



**Marcus Pallan** (Ensemble, Colonel Brandon u/s) is stoked to be in yet another Harper production. He's been in American Idiot, Shakespeare in Love, Facing our Truth, and A Midsummer Night's Dream. He wishes to thank his friends and family for the endless support and care they have been bringing him. He also wants to give a special shoutout to his dad and mom. LOVE YOU! Stay safe y'all and stay UNIQUE! Psalm 118:6



**Kevin Pollack** (Colonel Brandon) is thrilled to make his return to Harper after 10 years! Previous roles include Joe Cocker in Men of Soul and Roger Ebert in The Black/White Love Play: The Story of Chaz & Roger Ebert (Black Ensemble Theatre), Franklin Hart in 9 to 5 and John Reed/Lord Ingram in Paul Gordon's Jane Eyre: The Musical (Big Noise Theatre). He has performed to sold-out audiences in Las Vegas with Billboard artist Frankie Moreno, and Kevin's music has been featured on radio stations throughout Chicagoland. Kevin can be seen as Joliet Jake a.k.a. John Belushi in The Blooze Brothers ([bloozebrothers.com](http://bloozebrothers.com)) and has two EPs on Spotify and Apple Music. Thanks to Kevin, Kailey, Lori, and everyone for letting me go on this journey with you!

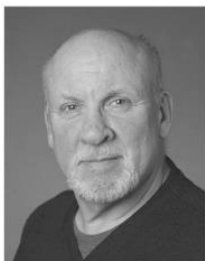


**Sebastian Keanu B. Rivera** (Willoughby), a freshman at Harper College, has appeared in Harper's radio production of It's a Wonderful Life (Harry/Young George) and is beyond excited for you to view the first show back on stage at Harper in over two years! Other credits include Orin Scrivello in Little Shop of Horrors (South Elgin High School), Donkey in Shrek: The Musical (South Elgin High School), and Rapunzel's Prince in Into the Woods (Fox Valley Theater Company). He would like to thank his friends and family for being there for him and consistently supporting him through all his goals.

## THANK YOU

Box Office Staff, Cary-Grove High School, Mary T. Christel, Cultural Arts Committee, Custodial Staff, Elgin Community College, Tom French, Coleman Hansen, MaryAnn Janosik, Chad Kurka, Thom Lange, Frank Muci, Jason Peot, Myrna Petlicki, Performing Arts Center Staff, Physical Plant Staff, Public Safety Staff, Jaime Riewerts, Nancy Savard, Sue Borchek-Smith, Susan Von Lancken, Chris West.

## IN MEMORIA



On February 16, our dear friend Gary Peterson passed away. Gary was a long-time member of the Harper Ensemble Theatre Company appearing in many of our productions. We will always remember his generous spirit, talent, booming voice, and contagious laughter. Rest in peace dear friend.

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, a ta'en thy wages.  
--Cymbeline, Act IV, scene 2

## STAFF

Manager, Conference and Events Services.....Thomas Lange  
Performing Arts Center Technical Director.....Chelsea Lynn  
Event Operations Manager/Box Office Manager.....Daniel Miller  
Dean of Liberal Arts.....Jaime Riewerts  
Director of Theatre.....Laura Pulio-Colbert

## Mary Jo Willis Theatre Scholarship Endowment

Professor Emerita Mary Jo Willis was a long-time member of the Harper College faculty. She taught Speech and Theatre classes and served as Director of Theatre during which time she directed plays and musicals at Harper and at other college and community theatres. Mary Jo received the Harper College Distinguished Faculty Award and is an emerita board member of the Harper College Educational Foundation. Mary Jo has made a life-long commitment to the arts and believes that nothing compares with live theatre in its power to educate, entertain, inspire, and remind us that we all share a common and lovely humanity. She is grateful for the opportunity Harper College gave her to share her passion with so many wonderful students.

2019-2020	Emma Ferguson	2012-2013	Priyank Thakkar
2018-2019	Denver Brazier	2011-2012	Martina McNulty
2017-2018	Carli Aboshadi	2010-2011	Jeffrey Beaudette
2016-2017	Brian Miller	2009-2010	Jennifer Lenius
2015-2016	Nicholas Santoro	2008-2009	VersAnette Blackman
2014-2015	Rebekah Haynes	2007-2008	Margaret Neumayer
2013-2014	Xavier Aguirre	2006-2007	Mariya Pashova

## Did you know Harper offers an Associate Degree in Theatre Arts?

### Course offerings include:

Introduction to Theatre THE 111    Acting Two with International Study THE 213-S65  
Ethnic Traditions in American Theatre THE 121    Musical Theatre THE 212-L01  
Acting One THE 212    (linked with Music Department)  
Acting Two THE 213    Stagecraft THE 216

## Save the date for Harper's next production:

*Fences*, outdoors at the Pavilion, six performances beginning Friday, July 15, 2022

Learn more about the arts at Harper.  
[Harpercollege.edu/arts](http://Harpercollege.edu/arts)

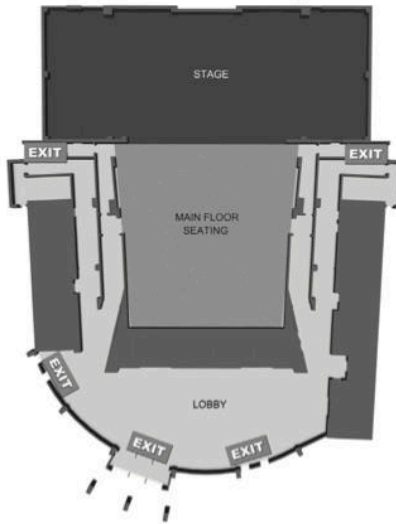
## IN THE EVENT OF AN EMERGENCY

**MEDICAL:** Please contact the nearest usher, either inside or outside the theatre.

**WEATHER:** During severe weather, every attempt will be made to continue the show. Should alternate action become necessary to assure your safety, theatre staff will provide direction.

**FIRE:** In the event of a fire alarm, proceed to the nearest exit, as indicated on the maps below, and move to a safe distance away from the building. Ushers at the exits will provide evacuation assistance.

Main Floor Seating



Mezzanine Seating

