

Sense and Sensibility

BY KATE HAMILL

BASED ON THE NOVEL
BY JANE AUSTEN

Directed by
Kathleen M. McGeever

Studio Theater

April 17, 18, 23, 24 – 7:30pm

April 19 - 2 pm & 6 pm

April 26 - 2 pm

NAU NORTHERN
ARIZONA
UNIVERSITY

Department of Theatre

THREE WAYS TO ORDER TICKETS:

ONLINE: nau.edu/cto

PHONE: 928-523-5661

IN PERSON: Ticket office at the University Union.



nau.edu/cal/theatre/events

Sense and Sensibility

Cast

ELINOR DASHWOOD _____ EMILY WOOD
MARIANNE DASHWOOD _____ AIVELYN ROSE
FANNY/MRS. FERRAS _____ CAMRYN McMAHON
COL. BRANDON/THOMAS _____ IAN BURNETT
EDWARD/ROBERT _____ XANDER FURASH
WILLOUGHBY/JOHN D. _____ BRADLEY UPHOLD
MARGARET/LUCY _____ KACIE DUBEVC
MRS. DASHWOOD/ANNE _____ CHAIAH DURST
MRS. JENNINGS _____ GALEN COBURN-AMADIO
JOHN MIDDLETON/DOCTOR _____ LAURA STEUER
LADY MIDDLETON _____ VARIOUS ACTORS

GOSSIPS

SHAYE BERGESON, SKYLLAR HUSKISON^
TARIK MATHIS, BRETT PUPPILO
DOMINIC LEONI

SWINGS

CALEB ELLIS & CAILIN JEFFERS

CAPSTONE^ APO* USITT+
THERE WILL BE ONE INTERMISSION

Creative Team

DIRECTOR _____ KATHLEEN M. McGEEVER
CHOREOGRAPHER _____ REBECCA WHITEHURST
LIGHTING/SOUND DESIGN _____ BEN ALEXANDER
SCENIC DESIGN _____ MARK DELANCEY
COSTUME DESIGN _____ KATE ELLIS
WIGS & HAIR _____ CHRIS MORT
ASST. LIGHT DESIGN _____ KATHRYN FRKETICH
ASST. COSTUME DESIGN _____ GABBY LUX
ASST. MAKE-UP DESIGN _____ ERIKA WOOD

Production Team

STAGE MANAGER _____ NICKELA ROONEY^
ASST. STAGE MANAGER _____ EMILY RALSTON
TECHNICAL DIRECTOR _____ MARK DELANCY
FIRST HAND/STITCHER _____ JANET AYALA,
NATASHA HARRINGTON
LIGHTING PROGRAMMER _____ ALLISON FLUCKEY
PROPS MANAGER _____ NAOKO SKALA
COSTUME SHOP MANAGER _____ NANCY PARR
CHAIR & EP _____ KATHLEEN M. McGEEVER
PROGRAM DESIGN _____ AIVELYN ROSE
POSTER DESIGN _____ MOLLY VAN NESS

CAPSTONE^ APO* USITT+
THERE WILL BE ONE INTERMISSION

Costume Crew

CREW HEAD: CHRIS MORT

CREW: MAKENA CORDERO, JIZEL GOMEZ, QUINTEN KESSLER,
NATALIE ZEC, DESTINY MOORE, EMERALD KEMPNER, KATE
CONNOLLY, BRITTANY LANGER, NATASHA HARRINGTON,
JANET AYALA

LX Crew

LIGHTING, SOUND, AND MEDIA

CREW HEAD: ATHENA I CARVAJAL

CREW: LEXI CONNELL, AHREN BOENDER, TEAGAN ANDERSON,
REBEKAH TINDAL, NATASHA WESTROPE

Stagehand Crew

CARPENTRY AND PAINT

CREW HEAD: PAIGE ADAMS

CREW: HAYDEN ECKHAUS, JESSIE SIEMENS, ASHER ROBINSON,
ISABEL DIAL, KEVIN CHAN

Event Promotion

EVENT PROMOTION ASST. : KACIE DEBEVC &
AIVELYN ROSE

TEAM: KELSEY BROWN*, ALEXIS GIBBS, CAMRYN
MCMAHON*, LAURA STEUER, & MARY RYAN*

CAPSTONE^ APO* USITT+
THERE WILL BE ONE INTERMISSION

DIRECTOR'S NOTE

April 17, 2020 - what was to be opening night...

Jane Austen has always been a favorite of mine. To be honest, I am a bit of an "Austen-phile", and when I came across Kate Hamill's adaptation of one of my favorites, *Sense and Sensibility*, I found myself drawn to Hamill's irreverent, yet oddly respectful adaptation of the classic story. Self-described as a "funhouse", Hamill's play exploits the through-line of the 18th century 'gossip' and their power to destroy and elevate people at a whim. This concept, contemporary in any junior high or high school setting, finds resonance in today's world where a "Tweet" can be more powerful than the pen. The contemporary lens added a spice to the story that I found too intriguing to ignore and the year that I spent with the text proved rich with possibility.

The chance to direct this hilarious, cinematic story brought great joy and I assembled a cast that spanned experience from neophyte to seasoned players. This varied cast brought an energy, joy and desire to play on stage, which was an inspiration to me as a seasoned artist/educator. The team of artists also brought a positive and problem-solving energy to our main question: how do we tell such a cinematic story on stage? We were humming along nicely in early March. A run through under our belt, characters being created, stories being told, and suddenly we were slammed against the reality of COVID 19! Contingency plan after contingency plan was scrapped as the virus and the aftermath built to a completely remote university reality.

Putting performance into the virtual world is really an interesting and troublesome reality. If we were film, it would be an entirely different medium, if we were video we could excel in other ways too, but pushing theatre, which relies on a live component into the box of virtual-ness, seemed unnatural, foreign and absurd. In the end, that is what we attempted. The educator in me wanted desperately for our students to have a project - from Seniors with Capstone projects, to graduating seniors to those students cast in a mainstage for the first time, my educator's heart broke. And so...we began the process of (as we lovingly called it) "Zoomifying the show".

Zoom as a stage offered a lot of possibility, but it also offered a tremendous challenge. How does one create a world in the *Brady Bunch* style format? How does one create the final element - a live performance where the audience communes and has a "specific to that performance" experience? How do we collaborate? We all brought to the experience a sense of play and of not knowing. We were asked to be the young performer again and to be open - to contribute to the process. Ordinarily, the director acts as the eye of the team and the audience. However, "Zoomifying" the production required all players to be the "eye". We did this. We all contributed. As director, I always asked the artist/students and the team of Stage managers (all students) and my colleague, Professora Whitehurst, for their input and their "view". The medium exemplified the need for all to contribute because in each household, on each device, the view was drastically different than the view, I, the director saw. What a scary yet freeing concept this was for me, with only one perspective of the hundreds available to individual observers in the Zoom format. The concept of "out front" (in the audience) was expanded, so that every audience member had a vantage point unique to the device from which they viewed the work. It was an eye-opening and simultaneously, freeing experience.

Fun Photos!



DIRECTOR'S NOTE (Cont.)

It was a success.

We told the story.

It may have been different, but it was the Hamill - Austen story. Surprisingly, and delightfully, it survived.

It was a challenge. Our artist/student's resiliency was tested by being thrust into a foreign world of "virtuality"! This was an environment as foreign as the Moon or Venus for our scholar/artists. Many students thrived at exploring a new territory, but many floundered and in the end, health and well-being prevailed and, sadly, we decided to call the experiment "CONCLUDED" before we added an audience.

Not sadly, I call it a success. I believe my conspirators in this new realm of "virtuality" called it a success as well. The reason we call it 'SUCCESS' is that learning and creating DID take place. Despite the sadness of not sharing the story with some form of an audience, we were able to find a way to use the virtual world to tell a story. A story, which contemporary or 18th century audiences alike, would approve. A story that continues to reverberate in our current society. The power of the work was, in-the-midst of the collective angst, a successful retelling of an important story of perseverance, of love, of the ability to balance passion and brains amidst deep judging that the Gossip has on our work, our life, our loves, our existence.... The more the individual resilience can survive and flourish, the better our survival.

So, as we document this "experiment" in the middle of a Global Pandemic, I reflect on the power of telling stories and the resilience of humanity. Despite COVID -19 and all future challenges, we will survive, we will live to tell the story of a bunch of seasoned and neophyte artist/students/scholars/creators who came together to reinvent a way to share what it is to be human, and did just that no matter how small an audience there was to hear our story!

Slainte' (Cheers) to all in this time of ... humanity.

Kathleen M. McGeever.

With love,
the Cast and Crew of

Sense and Sensibility

