

Portland Center Stage at

THE ARMORY

Bedlam's

SENSE AND SENSIBILITY

By Kate Hamill

Adapted from the novel by Jane Austen

Staging & Direction by Eric Tucker

January 12 – February 10, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

Scenic Designer
**John
McDermott**

Costume Designer
Alison Heryer

Lighting Designer
Sarah Hughey

Sound Designer
Alex Neumann

Choreographer
**Alexandra
Beller**

Dance Captain
Violeta Picayo

Dialect Coach
Amanda Quiad

Stage Manager
Kristen Mun

Production
Assistant
**Molly Shevaun
Reed**

Local Casting
**Will Cotter
Brandon Woolley**

CAST

Lisa Birnbaum Mrs. Dashwood/Anne Steele/Mrs. Ferrars

Quinlan Fitzgerald Marianne Dashwood

Kelly Godell Fanny (Ferrars) Dashwood/Lucy Steele/Lady
Middleton

Lauren Modica Mrs. Jennings

Chris Murray John Willoughby/John Dashwood

Danea C. Osseni Elinor Dashwood

Violeta Picayo Margaret Dashwood

Darius Pierce Sir John Middleton/Servant/Doctor

Ryan Quinn Colonel Brandon/Thomas/Lady Middleton

Jamie Smithson Edward/Robert Ferrars/Lady Middleton

Performed with one intermission.

The world premiere of *Sense and Sensibility* was produced by Bedlam (Eric Tucker, Artistic Director; Andrus Nichols, Producing Director).

Sense and Sensibility is presented by special arrangement with Dramatists Play Service, Inc., New York.

Videotaping or other photo or audio recording of this production is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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FROM ARTISTIC DIRECTOR MARISSA WOLF

In *Tiny Beautiful Things*, Sugar writes, “Be brave. Be brave enough to break your own heart. Look, we’re all going to die. Hit the iron bell like it’s dinnertime.” This full-throated appeal to life is precisely what makes our winter plays burst with luscious language, humor, and a wellspring of emotion. Built around powerful women — both seen and unseen on stage — the winter lineup offers an exuberant and passionate plunge into the depths of the human heart.

Kate Hamill’s adaptation of *Sense and Sensibility*, rendered with exquisite theatricality by director Eric Tucker, harnesses the playful, satirical writing of beloved novelist Jane Austen. We lean forward,

rooting for the Dashwood sisters to scale the walls of their restrictive society with wit and intelligence.

Meanwhile, *Buyer & Cellar* is the best dish-session you've ever had! Directed with beautiful agility by Rose Riordan, this hilarious play takes wild turns that keep us on our toes, as the character Alex finds himself inside a fantasy world shared with icon Barbra Streisand.

Intimate emotional landscapes finds new form in *Tiny Beautiful Things*, where we are invited directly into Sugar's home to encounter letters that range from the banal to the profound. Based on Cheryl Strayed's advice column, this play offers an unflinching look at our most private hopes and sorrows.

"Hit the iron bell like it's dinnertime."

Welcome to The Armory! We're so happy to ring out loud with you as we experience these plays together.

All my best,
Marissa Wolf

From the Playwright: Kate Hamill

Quite often, I get asked: “What made you adapt *Sense and Sensibility*?” The truth is: an odd combination of love and frustration.

I love the theater. Unlike film, it’s ephemeral — changing from night to night, from show to show. A group of people gather in a room together and enact an old, old ritual: the audience and actors all feeling and breathing together. I love the theater for its potential — for the empathy it can awaken. Nothing makes me feel more connected to others than when I experience a truly amazing play or musical, whether from onstage or off: when I find myself laughing and crying openly for the lives of imaginary human beings. Nothing cures me of loneliness like seeing the secrets of others’ hearts onstage.

And I love the classics: both theatrical and literary. I love stories that are so powerful they’ve stayed with us for centuries. My love for Jane Austen’s writing began when I was a teenager in a small town in rural America. Reading the novels of a woman who had died centuries before I was born, I recognized the eccentricities of my own neighbors. I read about people just like me, who struggled to reconcile their consciences with the dictates of society. And I felt a strong sense of kinship with Jane Austen — an intense love for her work that’s gone on to shape my life.

The frustration came a bit later.

I grew up and moved out of that small town, and started working as an actor in New York City. Quickly, I became frustrated by the dearth of complex, female-centered characters and storylines in the theater. And it wasn't just me: I had so many friends — talented, trained, passionate female artists — who were dropping out of the business because of a lack of opportunity.

For millennia, women working in the theater (when they were allowed onstage at all!) were largely relegated to playing tertiary characters in male narratives: the girlfriend, the wife, the prostitute. This is particularly true, of course, in my beloved classics: there are three female roles for every sixteen male roles in Shakespeare, for example. Now, there are some great roles for girlfriends, wives, prostitutes, but I was tired of women losing the chance to lead the stories (and thus losing out on career opportunities). I wanted to create women-centered narratives, told through a female gaze.

I wanted to create new female classics.

And then I thought, where better to start than with Jane Austen: also a young woman, and one with whom I had felt a long-standing connection? I started writing. The play born of my love and frustration — *Sense and Sensibility* — has gone on to numerous productions in theaters nationwide, employing dozens of women *and* men in a female-centered storyline. I think its popularity is a testament to how many people — like me — are hungering for female-centered stories.

I'm very proud to have *Sense and Sensibility* at Portland Center Stage at The Armory, particularly as part of the inspiring Marissa Wolf's inaugural year of leadership. We are entering a revolutionary era of creating and amplifying new women-powered art. I'm excited for what lies ahead, as we re-examine and re-invent the drivers of our stories.

The theater offers powerful opportunities for connection: with our past, with others, with ourselves. I wrote *Sense and Sensibility* because I believe so deeply that the classics belong to everyone. When we ensure that narratives of all types can take center stage, we know that we can all be protagonists, no matter our gender or background or circumstance. We can be heroes — or heroines — of our own stories.

A version of this article originally appeared in the A.R.T. Guide, published by the American Repertory Theater at Harvard University.

MEET THE CAST

Lisa Birnbaum, *Mrs. Dashwood/Anne Steele/Mrs. Ferrars*

Lisa is thrilled to be making her Portland Center Stage at The Armory debut while reprising her roles in *Sense and Sensibility*. She most recently played Elizabeth Taylor in Lawrence Wright's *Cleo* at the Alley Theatre, directed by Bob Balaban. Off-Broadway credits include: *F#%king Up Everything* (now titled *Brooklyn Crush*), *Abraham Lincoln's Big, Gay Dance Party*, and *Lizzie Borden*

(now titled *LIZZIE*). Regional: *Sense and Sensibility* (American Repertory Theatre and Folger Theater); *Lysistrata* (Connecticut Repertory Theatre); *A Midsummer Night's Dream* (PlayMakers Repertory Company); *Italian American Reconciliation* (Long Wharf Theatre); *The Cry of the Reed* (Huntington Theatre Company); *The Taming of the Shrew* (Shakespeare Theatre Company); *Romeo and Juliet* and *Anything Goes* (Williamstown Theatre Festival); and *All's Well That Ends Well* (Yale Repertory Theatre). Television credits include *Deception*, *Law & Order*, *Blue Bloods*, *What Would You Do?*, and *Guiding Light*. Lisa holds an M.F.A. in acting from the Yale School of Drama. Instagram: @liserbeth | Twitter: @yeslisabirnbaum

Quinlan Fitzgerald, *Marianne Dashwood*

Quinlan is excited to be making her debut at Portland Center Stage at The Armory. Portland credits include: *The Humans* (Artists Repertory Theatre); *Ordinary Days* and *Trails* (Broadway Rose Theatre Company); *The Angry Brigade* (Third Rail Repertory Theatre); Charles Dickens' *A Christmas Carol*, *Peter and the Starcatcher*, and *You for Me for You* (Portland Playhouse); and *Love's Labour's Lost* (Portland Actors Ensemble). Other credits include *Spring Awakening* (Out of the Box Theatre Company), *Godspell* and *Audience* (Knightsbridge Theatre). She is a past Portland Playhouse apprentice and holds a B.F.A. in acting and a B.A. in communication from University California Santa Barbara. Thank you for sharing this story with us!

Kelly Godell, *Fanny (Ferrars) Dashwood/Lucy Steele/Lady Middleton*

Kelly is delighted to be back at Portland Center Stage at The Armory after appearing in last season's world premiere of *Kodachrome* by Adam Szymkowicz. She was most recently seen in *Small Mouth Sounds* at Artists Repertory Theatre and *Radiant Vermin* at CoHo Productions. Other favorite credits include *The Secretaries* and *Six Degrees of Separation* (Profile Theatre); *Noises Off* and *Mr. Kolpert* (Third Rail Repertory Theatre); *The Rocky Horror Show* (Lurking Squirrel Productions); and *Miss Julie* (Shaking the Tree). Television credits include *Grimm* and *Leverage*. She has a B.F.A. from the University of Oregon.

Lauren Modica, *Mrs. Jennings*

Lauren is thrilled to work with Eric, the cast, and the crew on this production of *Sense and Sensibility*. Huge thanks to all involved, and to those who make her heart sing on a regular basis. Regional: Mrs. Cratchit/Rag Doll/Insane Beggar Woman in *Twist Your Dickens, Our Town*, and JAW: A Playwright's Festival (The Armory); Anne Steele/Lady Middleton in *Sense and Sensibility*, Gregory in *Romeo and Juliet*, and Glendower/Mowbray/Peto in *Henry IV: Part One and Two* (Oregon Shakespeare Festival); Cook/Nurse Spiller in *Fingersmith* (American Repertory Theatre); and *The Skin of Our Teeth* (Artists Repertory Theatre). In Portland, she has worked with Profile Theatre, Defunkt Theatre, Northwest Classical Theatre Company, Portland Actors Ensemble, Willamette Shakespeare, Action/Adventure Theatre, on Gretchen Icenogle's *Trailing Colors*, and other projects. This one is for Grandpa B.
Instagram: @laurenmodica

Chris Murray, *John Willoughby/John Dashwood*

Chris is thrilled to be back at Portland Center Stage at The Armory! Previous credits at The Armory include 12 years at JAW: A Playwrights Festival, *Major Barbara*, *Astoria: Part One and Two*, *The Oregon Trail*, *Great Expectations*, *Our Town*, *Futura*, and *Sometimes a Great Notion*, and he will be appearing in *Crossing Mnisose* this spring. Regionally, Chris has worked on readings, workshops, and world premieres at several theaters, including the Colorado New Play Summit at Denver Center for the Performing Arts and the Humana Festival at Actors Theatre of Louisville. Locally, Chris has performed at Artists Repertory Theatre, CoHo Productions, Profile Theatre, Third Rail Repertory Theatre, and more. Thank you for supporting live theater!

Danea C. Osseni, *Elinor Dashwood*

Danea is so excited to return to Portland Center Stage at The Armory after performing the role of Nettie in *The Color Purple*. Hailing from the beautiful island of Jamaica, Danea is an actor, model, and singer currently residing in New York City. Past credits include Tiana Vocalist at Hong Kong Disneyland, *Ain't Misbehavin'*, *Smokey Joe's Cafe*, *Hairspray*, *Death of a Salesman*, *Sophisticated Ladies*, and the Off-Broadway hit show *Sistas the Musical*. She's thankful to God, her parents, family, friends, and her precious husband for their support and love. Special thanks to the Portland Center Stage at The Armory family for having her back.

Violeta Picayo, *Margaret Dashwood/Dance Captain*

Violeta is a Cuban-American actor, born and raised in New York City. This is her Portland Center Stage at The Armory debut! Off-Broadway: *Sense and Sensibility* (Bedlam). New York credits include: *Julius Caesar* (Pocket Universe), *RadioBABEL* (SITI Lab), *This is How I Don't Know How to Dance* (SITI Company), *The Taming of the Shrew* (Tale Told). Regional: *Sense and Sensibility* (American Repertory Theater), *Young Playwrights Festival* (Eugene O'Neill Theater Center). International: *American Blues* and *The Importance of Being Earnest* (Edinburgh Fringe), *Thyestes* (OYL Theater Company, Greece tour). Violeta is a company member at Bedlam and a proud graduate of the SITI Conservatory, the National Theater Institute, and Vassar College. violetapicayo.com

Darius Pierce, *Sir John Middleton/Servant/Doctor*

Darius is happy to be back at Portland Center Stage at The Armory, after previously performing here in *Stupid F**king Bird*, *Cyrano*, *The Beard of Avon*, *Twelfth Night*, *The 25th Annual Putnam County Spelling Bee*, *The 39 Steps*, *Frost/Nixon*, *How to Disappear Completely and Never be Found*, *Misalliance*, *A Christmas Carol*, *A Christmas Story*, *The Santaland Diaries*, *Twist Your Dickens*, and *JAW*. He has performed at Woolly Mammoth Theatre, Folger Theatre, Syracuse Stage, Artists Repertory Theatre, Third Rail Repertory Theatre, Broadway Rose Theatre Company, Portland Playhouse, Theatre Vertigo, and more. He is a company member at Third Rail Repertory Theatre and a co-founder of the Anonymous Theatre Company.

Ryan Quinn, *Colonel Brandon/Thomas/Lady Middleton*

Ryan is making his Portland Center Stage at The Armory debut. Off-Broadway: *Whorl Inside a Loop* (Second Stage); *The Killer, King Lear, Hamlet*, and *Antony and Cleopatra* (Theater for a New Audience); *Dead Dog Park* (59E59 Theaters); and *Vanity Fair* (Pearl Theatre Company). Select regional: *Sense and Sensibility* (American Repertory Theater), *Yellowman* (Milwaukee Repertory Theater); *Hamlet* and *The Two Gentlemen of Verona* (The Old Globe Theatre); *The King Stag* (Yale Repertory Theatre); *Pride and Prejudice* (Dorset Theatre Festival); and eight seasons with The Hudson Valley Shakespeare Festival. TV/Film: *Blindspot, Madam Secretary, The Blacklist: Redemption, Person of Interest, Friends from College*, and *Ovum*. M.F.A: Yale School of Drama. Ryan is the artistic director of Esperance Theater Company in New York City. esperancetheatercompany.org

Jamie Smithson, *Edward/Robert Ferrars/Lady Middleton*

Jamie is excited to be making his Portland Center Stage at The Armory debut. An actor in the D.C. area, some of his credits include: *Cake Off* and *An Act of God* (Signature Theatre); *Twist Your Dickens* and *Shear Madness* (Kennedy Center); *School For Lies* (Shakespeare Theatre Company); *Fiddler on the Roof* (Arena Stage); *Sense and Sensibility* (Folger Theatre; Helen Hayes Award nomination for Best Actor); *Born Yesterday* (Ford's Theatre); *Fly By Night* (1st Stage); *Seussical: The Musical* (Imagination Stage). Other credits include work at American Repertory Theater (Bedlam's *Sense and Sensibility*), Guthrie Theater, The Acting Company, Everyman Theatre, Crescent Stage, The Village Repertory Co.,

Charleston Stage, and Mile Square Theatre. He holds an M.F.A. from Mason Gross School of the Arts at Rutgers University.

MEET THE CREATIVE TEAM

Kate Hamill, Playwright

Kate is an actor/playwright who was named *Wall Street Journal's* Playwright of the Year in 2017. Her work includes *Sense and Sensibility* at Bedlam, in which she originated the role of Marianne (winner, Off-Broadway Alliance Award; nominee, Drama League Award; 265+ performances Off-Broadway). Other plays include *Vanity Fair* at the Pearl Theatre (originated the role of Becky Sharp; nominee, Off-Broadway Alliance Award), *Pride and Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival (originated the role of Lizzy Bennet; nominee, Off-Broadway Alliance Award). Her plays have been produced Off-Broadway, at American Repertory Theater, Oregon Shakespeare Festival, Guthrie Theater, Seattle Repertory Theatre, Dallas Theater Center, PlayMakers Repertory Company, Folger Theatre, Arvada Center, Trinity Rep, Pittsburgh Public Theater, Dorset Theatre Festival, and others. World premieres in 2018-2019: *Little Women* at Jungle Theater and Primary Stages; *Mansfield Park* at Northlight. She is currently developing new adaptations of *The Odyssey*, *The Scarlet Letter*, and a revamped *Christmas Carol*, as well as several original plays (*Prostitute Play*, *In the Mines*, and *The Piper*). Kate is one of the top five most-produced playwrights nationwide in the 2018-2019 season. kate-hamill.com

Eric Tucker, Director

Eric was named “Director of the Year” by *Wall Street Journal* in 2014. Off-Broadway: *Uncle Romeo Vanya Juliet*; *Pygmalion*; *Peter Pan*; *Vanity Fair*; Bedlam’s *Sense and Sensibility* (Off-Broadway Alliance Award, Lucille Lortel nomination for Best Director; Drama League nomination for Best Revival; four Helen Hayes awards, including Best Director and Best Production); *A Midsummer Night’s Dream* (Drama League nomination for Best Revival; *Wall Street Journal’s* Best Classical Production); Bedlam’s *Saint Joan* (*The New York Times* and *Time Magazine’s* “Top 10”; Off-Broadway Alliance Award for Best Revival); Bedlam’s *Hamlet* (*The New York Times’s* “Top 10”); Tina Packer’s *Women of Will*; *New York Animals* (world premiere by Steven Sater/Burt Bacharach), *Twelfth Night / What You Will* (*The New York Times’s* Critic’s Pick); *The Seagull* (*Wall Street Journal’s* Best Classical Production). Other: *The Rivals* (Bristol Riverside Theatre); *The Merry Wives of Windsor* (Two River Theater), *Disney’s Beauty & The Beast* (Oregon Shakespeare Festival); *Pericles* (American Players Theatre, *Wall Street Journal’s* Best Classical Production); *Copenhagen* (Central Square Theater); *The Two Gentlemen of Verona* (Hudson Valley Shakespeare Festival); and *Mate* (The Actors’ Gang). Eric resides in New York City where he is the artistic director of Bedlam.

John McDermott, Scenic Designer

Design credits include: *Sense and Sensibility* (Off-Broadway, American Repertory Theater and Folger Theatre), *Uncle Romeo Vanya Juliet*, *Pygmalion*, and *Peter Pan* for Bedlam; *Pride and Prejudice* for Hudson Valley Shakespeare Festival and Seattle Repertory Theatre; *Creditors*, *4,000 Miles*, *The Taming*, and *Red*

Velvet at Shakespeare & Company; *ms. estrada* by The Q Brothers Collective at The Flea Theater; and *Zurich, Dry Land, Fish Eye,* and *Everything is Ours* for Colt Coeur Company. Seattle designs include *The Psychic Life of Savages* at Empty Space Theatre; *Skin* for Printer's Devil Theater; *Prayer For My Enemy, Uncle Vanya, Three Sisters,* and *Singing Forest* for Intiman Theatre, all directed by Bartlett Sher; and four years as associate set designer at Seattle Repertory Theatre. He holds an M.F.A. from the University of Washington and is an associate professor at Adelphi University.

Alison Heryer, *Costume Designer*

Alison is a costume designer for theater, film, and print. She is thrilled to be returning to Portland Center Stage at The Armory after designing costumes for *Fun Home, Wild and Reckless, The Oregon Trail, Ain't Misbehavin', Our Town, Three Days of Rain,* and *Threesome*. Other design credits include productions with Steppenwolf Theatre Company, 59E59 Theaters, La MaMa, The New Victory Theater, Kansas City Repertory Theatre, Indiana Repertory Theatre, Portland Opera, Artists Repertory Theatre, and The Hypocrites. She has exhibited work at the Nelson-Atkins Museum of Art, World Stage Design, and the Prague Quadrennial of Performance Design and Space. Alison is on the faculty in the School of Art + Design at Portland State University and a member of United Scenic Artists Local 829. alisonheryerdesign.com

Sarah Hughey, *Lighting Designer*

Sarah is happy to return Portland Center Stage at The Armory where other credits include *A Christmas Memory/Winter Song, Major Barbara,* and the upcoming *Crossing Mnisose*.

Additional design credits include projects at Steppenwolf Theatre Company, Lookingglass Theatre Company, Northlight Theatre, City Theatre Company, Writers Theatre, Chicago Children's Theatre, Victory Gardens Theater, Kansas City Repertory Theatre, The Black Rep (St. Louis), and Court Theatre. Upcoming projects include *As You Like It* at Guthrie Theater, *The Legend of Rock Paper Scissors* at Oregon Children's Theatre, and *The Cake* at Asolo Repertory Theatre. She has taught lighting design at Northwestern University, Columbia College Chicago, and Willamette University. She holds an M.F.A. from Northwestern University and is a member of USA Local 829. skhugheylighting.com

Alex Neumann, *Sound Designer*

Alex, a New York City-based sound designer, has worked extensively on Broadway as an associate to several sound designers, including Tony Award-winners Scott Lehrer and Leon Rothenberg, and Tony Award-nominees John Gromada and Matt Tierney. Alex is one of the sound designers on the current national tours of *Fiddler on the Roof* and *The King and I*. Regionally, Alex has designed at American Repertory Theater, Huntington Theatre Company, Hartford Stage, La Jolla Playhouse, Alley Theatre, and Williamstown Theatre Festival. He is the sound designer of the Drama Desk Awards (Town Hall, New York City) and *A Tribute to the Presidential Scholars* (Kennedy Center). Alex recently spent two years lecturing on sound design technology at the Yale School of Drama.

Alexandra Beller, *Choreographer*

Off-Broadway: *Sense and Sensibility* (The Sheen Center, The Gym at

Judson, Folger Theatre, and American Repertory Theater); *How to Transcend a Happy Marriage* by Sarah Ruhl (Lincoln Center Theater); *The Mad Ones* by Kerrigan-Lowdermilk (59E59 Theaters); Bedlam's *Peter Pan* (The Duke on 42nd Street). Regional: *Two Gentlemen of Verona* (Hudson Valley Shakespeare Festival); *As You Like It* (Hudson Valley Shakespeare Festival and Folger Theatre); *The Young Ladies Of* by Taylor Mac, *Chang(e)* by Soomi Kim (HERE); and *Spring Awakening* (Wake Forest University). Her performance career includes seven years with the Bill. T. Jones/Arnie Zane Dance Company, and projects with Martha Clarke and John Turturro. Alexandra is thrilled to be returning to Portland in March to teach a directing and dramaturgy workshop on with Portland Experimental Theatre Ensemble. alexandrabellerdances.org

Amanda Quaid, *Dialect Coach*

Off-Broadway: world premiere of Bedlam's *Sense and Sensibility* at The Sheen Center; *Party Face*; *When I Was a Girl I Used to Scream and Shout*; and *The Chimes*. Film: *Playmobil: The Movie*; *The Chaperone*; *Crouching Tiger, Hidden Dragon: Sword of Destiny*; *Non-Stop*; and *The Harrow*. Television: *NOS4A2* (AMC). Faculty: HB Studio and Freeman Studio. Private coaching practice in New York City for over 15 years. amandaquaid.com

Kristen Mun, *Stage Manager/Fight Captain*

Kristen is originally from the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her sixth season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Constellations* and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*,

and *Astoria: Part Two*; and production assistant on many others. Kristen is also a freelance fight choreographer and teacher. Thank you to Adam and her family for always having her back.

Molly Shevaun Reed, *Production Assistant*

Molly is thrilled to be joining Portland Center Stage at The Armory this season as a stage management apprentice. Recent credits at The Armory include *Twist Your Dickens*, *The Color Purple*, and *A Life*. Originally from Denton, Texas, Molly has worked in stage management, props design, and has developed new work as a director in Dallas and Portland. Local credits include stage manager for *Spectravagasm X*, director/designer/producer for the one-woman original play *Endless Oceans*, and assistant director/production assistant for *The Few* at CoHo Productions. Dallas credits include stage manager for *Dry Land* at Upstart Theater; and director/designer for the world premiere of *Nomad Americana* at WaterTower Theatre's Out of the Loop Fringe Festival (formerly titled *Rooting* at Nouveau 47 Theatre). Love and thanks to Cam, Fam, Lyss, and Bear.

Bedlam

Bedlam is a not-for-profit theater company based in New York City under the leadership of Artistic Director Eric Tucker and Managing Director Kimberly Pau Boston. Founded in 2012, Bedlam received instant recognition for its production of George Bernard Shaw's *Saint Joan*, in which only four actors played over 25 characters. Other shows include *Sense and Sensibility*, *Peter Pan*, *The Seagull*, *Dead Dog Park*, *New York Animals*, *Hamlet*, and *Twelfth Night*. Bedlam has won three IRNE Awards, two Off-Broadway Alliance

Awards, and an Obie Grant. Bedlam has also been nominated for two Lucille Lortel awards, a Drama League award, and five Elliot Norton awards, winning for Outstanding Visiting Production and Best Ensemble for *Saint Joan* and Outstanding Visiting Production for *Twelfth Night / What You Will*. bedlam.org

THANK YOU TO OUR GENEROUS SPONSORS OF SENSE & SENSIBILITY

NANCY & ANDY BRYANT

Generations of women in our family - and a few men, too - have loved Jane Austen's stories over and over again in books and movies. It is our pleasure to be able to help Portland Center Stage at The Armory share this beloved Austen story with the Portland community. They are sure to open up new ways to experience this classic.

AHA

We at AHA are passionate about bold, creative storytelling that earns its way into people's lives. We help brands do this every day, just as Portland Center Stage at The Armory does with every production. We're delighted to support this vibrant adaptation of one of the world's most beloved books in a buoyant, daring presentation. Congratulations!

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At Gerding Edlen, we are committed to owning, developing, and managing properties that strengthen our neighborhoods. Part of that process includes recognizing and supporting arts in the community. We believe that art improves not only our buildings and neighborhoods, but also our lives. We are proud to support Portland Center Stage at The Armory. We look forward to the transformational power of theater to inspire, challenge, and entertain us as we move into the new year.

GLENN DAHL & LINDA ILLIG FUND

It is our pleasure to support this delightful production of *Sense and Sensibility* at Portland Center Stage at The Armory. Some two hundred years later, Jane Austen's story still has so much to say to modern audiences. The arts are an essential part of a strong and creative community, and we are delighted to be counted as partners and fans of this performance.