



Sarah Greenman as Lady Middleton, Bri Sudia as Charlotte Palmer and Cassandra Bissell as Elinor Dashwood act in "Sense and Sensibility." KARL HUGH / UTAH SHAKESPEARE FESTIVAL

Every

Continued from C1

Mattfeld).

It is nearly impossible to capture all of this production's merits in a few paragraphs. "In point of fact," to borrow a line from the script itself, one would be hard-pressed to find a weak link in the chain.

Cassandra Bissell makes an indelible inaugural mark at the festival as the eldest Dashwood daughter, whose ability to maintain a persona of outward calm despite a torrent of inner emotions sets the stage for one of the play's most powerful scenes when she finally admits her deepest feelings to her beloved sister, Marianne.

Playing opposite the magnificent Bissell, Mattfeld once again steals his share of the spotlight as Elinor's dashing love interest in a role quite different from his boisterous rendition of Sir Aguecheek in this season's "Twelfth

Night."

Stripped of the hilarious antics audiences have come to love and expect from him, Mattfeld truly becomes the character of Edward, an appealingly strong yet vulnerable man who is gently humorous and completely believable.

Thanks to the viable on-stage chemistry between Bissell and Mattfeld, the culminating moments of their relationship are equally authentic, exhilarating and rewarding.

Although different in both its context and conclusion, Marianne's romance with the charming John Willoughby (Sam Ashdown) is delightful to watch. Taking on a role similar to his philandering persona as Prince Hal in this year's "Henry IV," Ashdown captivates the audience, as well as Marianne, in "Sense and Sensibility's" far less sensible romance.

Certainly no list of this production's accomplishments would be complete without noting the sidesplitting contri-

butions made by Bri Sudia as Charlotte Palmer and Kathleen Brady as Charlotte's mother, Mrs. Jennings. With each appearance, these women light up the stage, drawing a sharp contrast to the Dashwoods' decorum with their less-than-demur comments and drawing hearty laughs from the audience as a result.

In the words of Hanreddy, "We measure the success of a production by the afterlife that it holds in someone's memory."

As a play that holds great appeal for a second viewing and is nothing if not memorable in every aspect, this version of "Sense and Sensibility" can easily be marked as a raging success.

"Sense and Sensibility" will continue through Aug. 29 at the Utah Shakespeare Festival in Cedar City. Go to bard.org for details.

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