

# *Letter from Chicago*

Summer 2013

## ***Fall Program***

**Saturday, September 7, 2013  
2:00 pm to 4:00 pm**

*JASNA-GCR is proud to welcome*

**Iris Lutz, President of the  
Jane Austen Society of North America**

*...in proportion to their family  
and income: Houses in  
Jane Austen's Life and Fiction*

**Harold Washington Library Center  
400 S. State Street, Chicago**

**Free and Open to the Public  
Public transportation and nearby parking garages available**



## News Flash: Jane Austen is Everywhere

You probably have had this experience, too: I tell someone that I'm an Austen fan and a JASNA member, and I immediately get a question along

the lines of: "Did you see/read/hear about that news item about Jane Austen and \_\_\_?". That "\_\_\_" does not refer to a certain regiment, a town in Hertfordshire, or Mr. Wickham's new C.O. Rather, it can be filled in with something like: Jane Austen and...brain waves, Game Theory, Zombies, and many other things. It confirms something that Austen lovers have known all along: that Jane Austen is relevant to just about any aspect of life (even the Undead).

Most recently, I heard from many of my friends about What Jane Saw, a wonderful website put together by a team of scholars and technicians under the direction of distinguished Austen scholar and 2013 AGM Plenary Speaker, Janine Barchas. This website is a virtual reconstruction of the great retrospective exhibition of the paintings of Sir Joshua Reynolds,

held at the British Institution in London in 1813. Thanks to the letter to Cassandra of 24 May of that year, we know that Austen saw this exhibition, part of her (fruitless) quest to find a portrait of "Mrs. Darcy". You can explore this virtual exhibition at: <http://www.whatjanesaw.org/>

Austen's presence in contemporary society is a hopeful sign to those of us who may have concerns about the level of literary (cultural or otherwise) in the world today. Another trend that could be thought of in the same positive terms is the phenomenal popularity of the British TV series *Downton Abbey*. Of course, long before Lord Grantham & Co. hit the airwaves, Austen lovers appreciated the dramatic power of fictional houses and the characters who live in them. On September 7, JASNA-GCR is proud to welcome our JASNA President, Iris Lutz, who will present a lecture on houses in Austen's life and fiction. This program, at the Harold Washington Library Center in Chicago, is free and open to the public. Don't miss it—and if you have any friends who love Austen and/or *Downton Abbey*, bring them along!

## LETTER FROM CHICAGO

Published by the Greater Chicago Region of the Jane Austen Society of North America

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The JASNA/GCR year begins September 1 and ends August 31. Dues can be paid online at [www.jasnachicago.org](http://www.jasnachicago.org) or mailed to

#### JASNA-GCR

c/o Cathy Feldman, Treasurer  
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Chicago, IL 60611

# GCR Election

by Jeff Nigro

Once again, it is time for the JASNA-GCR Board election. If it seems as though this has become an annual event, it's because that is indeed what has happened. According to the revised GCR Bylaws, approved in 2010, we are now "staggering" our board elections so that six of the board positions come up for renewal in even-numbered years, and the other five positions in odd-numbered years. All Board positions have two-year terms.

During the past couple of years, there have been a number of changes in the composition of the board. In 2012, Debra Ann Miller was elected to the position of Member at Large (one of two such positions on our board). Lori Davis, who had already served one year of her second term as Publicity Director, stepped down from the board for family reasons, and Elia Rivera was appointed by the board to fill out Lori's term as Publicity Director, which was set to expire this coming September.

Then, earlier this year, Elisabeth Lenckos was obliged to step down as Program Director. You can read a lovely tribute to Elisabeth on page 10. We were all thrilled that Debra Ann Miller agreed to take on this major role. This of course, left Debra's Member at Large position open; fortunately, Laura Whitlock, stalwart GCR member and milliner extraordinaire, was willing to step into that position, and was duly appointed by the board.

As stated above, there are five positions whose terms run from September 2012 to September 2014. The board members in those positions, who were either elected in 2012 or have since stepped in to fill them are:

<b>Jeff Nigro</b>	Regional Coordinator
<b>Cathy Feldman</b>	Treasurer
<b>Patricia Wieber</b>	Membership Secretary
<b>Debra Ann Miller</b>	Program Director
<b>Laura Whitlock</b>	Member at Large

This brings us to the nomination/election process for the six board members who will serve from September 2013 to September 2015. This year's Nominating Committee has consisted of Pat Wieber, Jeanne Steen, and myself.

Shirley Holbrook, who has served Recording Secretary for the past four years, has decided not to stand for re-election. Aside from her outstanding efficiency at taking minutes, Shirley has been the Gracious Voice of Reason at board meetings, and has helped out at our events in so many ways. The board is immensely grateful to Shirley for her dedicated service, and we look forward to seeing her at GCR events in the future.

Fortunately for us, Linda Reinert, who is completing her second term as one of the Members at Large, has offered to stand for the Recording Secretary position. I'm also happy to say that Georgia Cibul, who has done extraordinary work as our "venue person", has agreed to stand for election to the Member at Large position that has been held by Linda. I'm also delighted that the five board members, whose positions are up for election this year have agreed to continue to serve.

Thus, the committee is pleased to announce the following nominations for the positions whose terms will run from September 2013 to September 2015:

<b>William Phillips</b>	Deputy Regional Coordinator
<b>Linda Reinert</b>	Recording Secretary
<b>Elia Rivera</b>	Publicity Director
<b>Sara Okey</b>	Publications Director
<b>Diane Capitani</b>	Education Outreach Director
<b>Georgia Cibul</b>	Member at Large

The bylaws provide for nominations to be made by any member in good standing of JASNA-GCR. If you have a nomination to submit, please contact [www.jasna.org](http://www.jasna.org). Before doing so, please (a) determine the position(s) for which you'd like to make a nomination, and (b) contact anyone you'd like to nominate to make sure she/he/they would accept the position. The committee will contact any further nominees to firm up a slate for the September election.

The Election will be held at our Annual Business Meeting at the Harold Washington Library on September 7, 2013 at 2:00 pm immediately preceding our Fall Program.

## Putting the “la” in Gala

A “Crystal Ballroom,” tea, coffee, breakfast, lunch, dessert, shopping . . . and lively Jane Austen lectures all day? What more could an Austen fan girl (or guy) want on a given Saturday in Chicago? It was the JASNA-GCR Spring Gala, and it always marks the season with panache. The ballroom at the Millennium Knickerbocker Hotel provides an elegant and fitting setting for our Gala, yet the elegance gives way to tasteful theatrics that the event offers up year after year.

This year, three speakers entertained and educated in a program titled “Dear Jane, Darcys and Divas.” Visuals, a theatrical reading, and opera excerpts kept the day moving at a clip. As if that weren’t enough, we all shopped at a Regency Emporium by Figaro Parisian Interiors, a JASNA-GCR used book sale table, and the well-stocked Jane Austen Books.

Mistress of Ceremonies **Debra Ann Miller**, our Program Director, and Master of Ceremonies **William Philips**, our Deputy Regional Coordinator, set the tone for the day with their signature banter. After a welcome by **Jeff Nigro**, our Regional Coordinator, the first speaker, **Russell Clark**, took the stage.

Russell Clark, Executive Director of ESL Programs at Ohio State University and avid theatre historian, took us back in time to the 1930s with his discussion, “*Dear Jane on Stage in 1932*.” Russell, thanks to many historical photos gleaned from his extensive research, introduced us to the theatre scene at the time as well as the “lost” play *Dear Jane* written by Eleanor Holmes Hinkley. Clark rediscovered the play during one of his many library forays, and, thanks to him, we were able to hear the last scene of the play—words that might not been heard live since the play’s short run in November of 1932.

In this final scene, Jane Austen, played by our own **Debra Miller**, rejects a marriage proposal from the fictional Sir John Evelyn (played by GCR’s **William Phillips**). GCR’s **Jennifer Capitani** played Cassandra Austen. It became

clear why this play had been chosen by the populist, profeminist, women-run Civic Repertory Theatre of New York—Jane Austen evaded the proposal with her professional goals and wit unscathed! Many of us now want to read the play in its entirety.

From the 1930s stage to the 1980s screen, our next speaker, Amy Patterson, manager of Jane Austen Books bookstore, proceeded to persuade us as to why David Rintoul is the most accurate of all the Darcys on film. Happy to be flitting between many on-screen Darcys, from Lawrence Olivier and beyond, we were excessively diverted by Amy’s discussion of “The True Darcy Spirit.” She argued that Colin Firth’s steamy good looks did not portray a “most forbidding, disagreeable countenance” and it was Rintoul who managed to pull that off without anger or petulance.

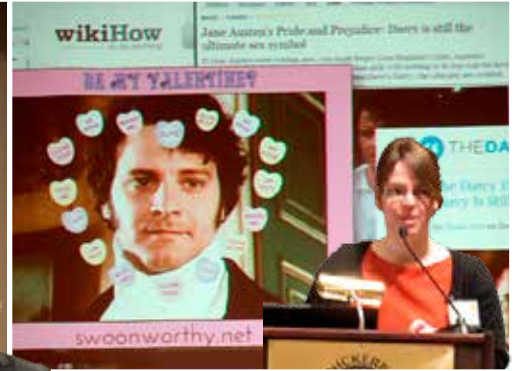
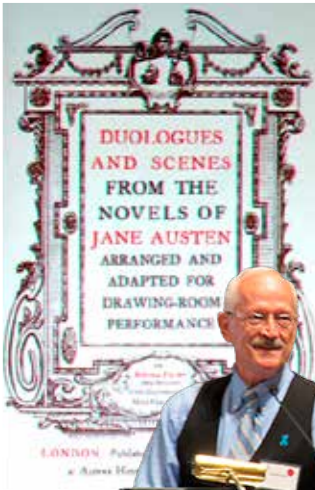
In the first proposal scene, Amy continued, Rintoul captures Darcy’s seething, yet controlled anger, while Firth appears too animated. She cited many other examples of Rintoul’s stellar performance, and offered up some of the mishaps of the Lawrence Olivier and Matthew Macfadyen productions. Of course, all of this is not always the actors’ call, but the director pulling the puppet strings as well as the screenplay dictating transgressions from the novel . . . but Amy had the room laughing and learning right along with her. Can we really ever have too many Darcys?

After lunch came dessert, then a real treat: “Divas of Austen’s Day” presented by brothers Jeff Nigro and John Nygro. The word sublime was bandied about after their presentation that featured rare audio selections from the opera *Artaxerxes* and other rarely-heard operas of Austen’s time. The room was transfixed and not a single coffee spoon stirred!

Jeff is our Regional Coordinator and an Adjunct Lecturer at the Art Institute of Chicago as well as an instructor at the Newberry Library and the Graham School of Continuing Studies. John, meanwhile, is the

*continues on page 6*

# Gala Photos



Clockwise from top left: A table of Janeites—Shirley Holbrook, Mary Sutherland, Pauletta Whitt, Betty Zausner, and Tycella Santoro; Another table of celebrants— Sherry Leonchik, Ronnie Jo Sokol, Natalie Goldberg, Judy Chernick, Phyllis Eaton, Patty Corcoran, and Chelsea Paice; Presenter Amy Patterson with one of her Darcy slides; the book exchange table; Debra Ann Miller (Jane), William Phillips(Jane’s hope-to-be-fiance Sir John) and Jennifer Capitani (Cassandra) in a scene from Dear Jane; Figaro Parisian Emporium table; Presenter Russell Clark with one of his slides; 25th anniversary of the recently-cleaned quilt made for 1988 AGM in Chicago; Presenters Jeff Nigro and John Nygro with their opening slide.



Photos courtesy of Margo Malos

founder and director of The Harwood Early Music Ensemble.

Aside from learning about the Regency era Italian- vs English-speaking operatic rivalries and discovering the divas of the day, we actually got to spend an evening at the theatre in the company of Jane Austen.

The brothers walked us through a three-part performance at London's Theatre Royal Covent Garden (now the Royal Opera House, Covent Garden) that Austen attended on the evening of March 5th, 1814. Here is what she saw:

- *Artaxerxes*, an opera by Thomas Augustine Arne
- *The Devil to Pay*, variously called an opera and a farce, by Charles Coffey

- A Pantomime (most likely an improvised comedic performance and, as John mentioned, often involved the throwing of liquids on stage for humorous effect!)
- Even though we in the room were moved by *Artaxerxes*, here is what Austen wrote about her evening in a letter to Cassandra: "I was very tired of *Artaxerxes*, highly amused with the Farce & in an inferior way with the Pantomime that followed."

Well . . . you can now recreate your own evening line-up of *Artaxerxes* and *The Devil to Pay* and see what you think.

La! The Spring Gala was a day well spent for this Austen fan . . . many thanks to the speakers, the readers, and Elisabeth Lenckos for securing them all for us.

# Summer Meeting

## From Austen's Page to Today's Stage

by Lori Davis

*Fortunate* best describes the 65 Janeites who enjoyed Pamela Whalan's insightful lecture, "Adapting Austen's Novels for the Stage: Additions, Omissions, and Essentials," at our 2013 Summer Program. Why *fortunate*? Pamela, an active Jane Austen Society of Australia member, was in the USA for another event and graciously extended her trip to include our summer meeting. Plenty draws her back to Australia! A fifty-year theater veteran, she has already adapted and mounted four Austen novels for the stage and is beginning *Emma*, then *Northanger Abbey*.

For Pamela, dramatic adaptations of Austen have obvious value: "The further you are away by distance and time, the more you need an introduction to her work. . . . I see my work as an introduction, not a replacement." In return she has gained a deeper understanding of the novels seen separately and together. Such as? "It never pays to ignore a talker in Jane Austen's work."

Screen adaptations give a visual introduction, as the camera roams where Austen never goes. Austen rarely mentions clothing (except Eleanor Tilney's all-white wardrobe) or scenery

(except if Mr. Collins drones on). Austen's first readers didn't need the help we do. Today's camera comes to our rescue—excelling at the grandeur of large social gatherings. But that same camera may stray from Miss Austen's original focus on human beings. A stage adaptation has the advantage of *immediacy*—presenting real people acting out the excitement and charm of Austen's stories. The stage can depict Austen's essential domesticity and focus on character more effectively than the screen.

Yet a two-and-a-half-hour play (including "interval") has constraints, which Pamela Whalan faces head-on. With the practical wisdom of Anne Elliot or Elinor Dashwood, Pamela carefully enumerated unavoidable issues for small-theater or school productions: limited cast numbers, set changes, running time, finances, lighting, stage facilities, production time, and even space for actors to change costumes without trying to get into the same pair of tights!

Furthermore, the dramatic unities of time, place, and action sometimes dictate the way a story is told—making it necessary to omit scenes or speeches, change locations, contract

situations, add dialog to explain a character, or add action to make a situation more immediately understandable to a viewer rather than a reader. Through it all, Pamela's first priority remains truth to the spirit of the novel—which for her means the characters, themes, and message of Austen. Otherwise it would not be an adaptation but a story developed from an idea by another writer.

Early on, Pamela determines the number of acts. With *Persuasion* or *Northanger Abbey*, it's obvious to have an act for each volume. Yet for Austen's four three-volume novels, Pamela followed Jim Sait's good advice in "Jane Austen's Shapely Turns," (*JASA's Sensibilities*, December 2007). The theory is that by opening the novel to the exact center, you will find the turning point of the story. In so doing, three-volume novels become two-act plays.

Omissions and contractions are inevitable to make a book into drama—even omissions of characters. But more daunting still is what

to add. To present some of Pamela's additions, Chicago actors Courtney Berne and Kevin D'Ambrosio portrayed siblings Mary and Henry Crawford teasing out each other's true motives, and then Edward Ferrars explaining to Elinor Dashwood how he became embroiled in a secret engagement to Lucy Steele. Pamela's sensitive, skillful treatments exceeded her goal of truth to the spirit of Austen.

Before a luscious tea, Pamela fielded questions—one by artistic director Nick Sandys, whose Remy Bumpo Theatre mounts *Northanger Abbey* this October. And Barbara Landis said she could appreciate Pamela's tough decisions after months of shortening and revising her own musical adaptation of *Persuasion* for an English tour in July. Yet, even those of us who will remain strictly in the audience came away better understanding what it takes to craft two and a half packed hours of theater.



Clockwise from top left: Courtney Berne and Kevin D'Ambrosio reading a scene; the audience settles in; Jane Davis with Wisconsin Janeite Victoria Hinshaw ; Nick Sandys chats with RC Jeff Nigro; Russell Clark smiles as Pamela Whalan and William Phillips renew their acquaintance; Elsie Holzwarth and Holly Lawson enjoying the afternoon; Presenter Pamela Whalan.

Photos courtesy of Margo Malos.



# Citings/Sightings

by Elsie Holzwarth

## Virtue Ethics

“Jane Austen: *bourgeois* virtue ethicist?” is the question on the cover of the magazine *Philosophy Now*. Why, yes, of course she is. **Thomas Rodham** declares that “virtue ethics is the approach to moral philosophy that understands the good life in terms of becoming the kind of person who does the right thing at the right time for the right reason.” “Success for Austen’s characters depends on their developing a moral character. Her central virtues are conspicuously bourgeois: *prudence* (planning one’s actions with respect to protecting and furthering one’s interests); *amiability* (civility to family, friends, and strangers, according to their due); *propriety* (understanding and acting on an acute sense of what virtue requires); and *dignity* (considering oneself an independent, autonomous person deserving of respect.)”

“Austen is primarily concerned with setting up particular scenes—moral trials—in which we can see how virtuous characters behave in testing circumstances. These lessons to the reader are what she gave the most exacting attention to. This is where her words are perfectly chosen and sparkling with intelligence and deep insight. These are the parts that she really cared about. The rest—the rituals of the romantic comedy genre and the ‘social realism’—is just background.”

**Terry Eagleton** puts it more succinctly in his recent book *How to Read Literature*. “For Austen, propriety means not just eating your banana with a knife and fork, but conducting yourself sensitively and respectfully toward others. Civility involves more than not spitting in the sherry decanter. It also means not being boorish, arrogant, selfish and conceited.”

## Movies

There’s not much virtue ethics in the latest film adaptation of F. Scott Fitzgerald’s *The*



*Great Gatsby*. **Carey Mulligan** is Daisy Buchanan, the object of Gatsby’s obsession. She got her movie career start as Kitty in the 2005 film *Pride and Prejudice*.

For the party at Gatsby’s mansion she jettisoned her bonnet and donned what is described

in *Redeye* as “a drool-worthy pearl and diamond headpiece by Tiffany” and “a crystal-coated chandelier dress by Prada.” This is a movie of “dressed up ‘20s decadence” according to A. O. Scott in *The New York Times*.

Asked about book-to-movie adaptations by the *Chicago Tribune*, novelist Emma Straub replied, “My favorite adaptations fall into two categories: the costume drama (the BBC’s *Pride and Prejudice*, Emma Thompson’s *Sense and Sensibility*) and the completely irreverent ones starring 20-something actors pretending to be teenagers (*Clueless*). The former appeal to my occasional need to weep and laugh at the same time—Jane Austen can’t be beat for that, and novels/movies that end with weddings are inherently satisfying. The latter appeal to my very base desire to stay in high school forever.”

## Another Favorite

2012 AGM plenary speaker, writer **Anna Quindlen**, asked by “By the Book” in the Book Review of *The New York Times* what character she’d like to meet, answered, “Elizabeth Bennet. We would be buds for sure, power-walking the grounds of Pemberley. And I would get to hang out with Darcy.”



## Books, books, and more books

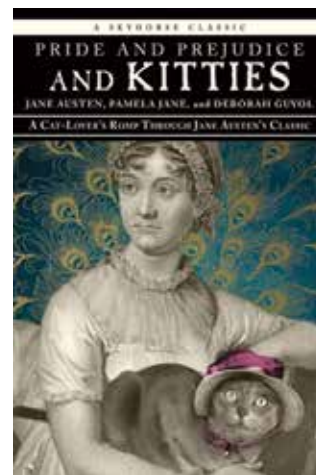
*Celebrating Pride and Prejudice: 200 Years of Jane Austen's Masterpiece* by **Susannah Fullerton**, president of the Jane Austen Society of Australia, contains anything and everything one should know about the novel, written in a charming, informative style, and richly illustrated. It covers the novel's writing, its characters, Austen's style, translations, sequels, adaptations, commercialization, and future prospects.

2013 AGM Plenary Speaker **Janine Barchas** in *Matters of Fact in Jane Austen: History, Location and Celebrity* "makes the bold assertion that Jane Austen's novels allude to actual high-profile politicians and contemporary celebrities as well as to famous historical figures and landed estates," according to the flyleaf. And Barchas convincingly backs up this assertion. This book is an historian's delight. We learn the origins of the names Elliot, Wentworth, Woodhouse, D'Arcy, Fitzwilliam, Bertram, Dashwood and Ferrars, and the places and events associated with the "real" persons bearing these names. Who knew there was a connection between the scandal-plagued Dashwood family of West Wycombe Park and Jane's friends, the Lefroys?

Another 2013 AGM Plenary Speaker **John Mullan** gives readers interesting insights in *What Matters in Jane Austen? Twenty Crucial Puzzles Solved*. No, this is not a mystery. It is 20 easily readable essays, each 15 or so pages of close analysis of Austen's novels, on topics such as how her characters look, what they read, what they call each other, what they say when the heroine is not there, what games they play, what makes them blush, who never speaks, who dies. We learn how much money is enough, how much age matters, whether to blame ill people for their illnesses, why it's risky to go to the seaside, why the weather

is important, the importance of blunders to the plots, the right and wrong ways to propose marriage. We may be surprised by the significant roles servants play in the novels' twists and turns. And to the question Is There Any Sex in Jane Austen? the answer is a resounding Yes (with examples).

Game theory posits "human interactions as a series of moves and countermoves aimed maximizing 'payoff,'" according to a recent NY Times article. **Michael Chwe** in *Jane Austen, Game Theorist* claims Austen "isn't merely fodder for game-theoretical analysis, but an unacknowledged founder of the discipline itself: a kind of Empire-waisted version of the mathematician and cold war thinker John von Neumann [the theory's acknowledged founder], ruthlessly breaking down the strategies of 18th-century social warfare." Chwe cites "some 50 strategic manipulations in Austen."



And for feline fanciers there's *Pride and Prejudice and Kitties* by **Pamela James**, author of 27 children's books, which this is not. "There was just something about the characters ... which lent itself to cats," James said. For example, in contemplating the upcoming event at Netherfield "...all the Bennet sisters were cheered by the thought of the splendid ball Mr. Bingley was planning to procure. It was said to be rather large and to contain a hint of catnip and two silver bells. Even Mary made no objection to the innocent, if vacuous, amusement such a ball must bestow. 'While I can nap all morning,' said she, 'it is no sacrifice to join occasionally in an evening frolic.' "

by William Phillips,  
GCR Deputy Regional Coordinator

## Elisabeth Lenckos Retires from GCR Board

It was a rare experience to work with **Elisabeth Lenckos** for almost seven years as a fellow member of the GCR Board of Directors. Elisabeth stepped down from the board earlier this year for personal and professional reasons, including the fact that she will be spending more time in her native Berlin and in England during the foreseeable future. We will certainly miss her, but with equal strength, we wish her well in these personal and professional endeavors.

Fortunately, we can be sure that she will continue to contribute to our understanding of and pleasure in studying Jane Austen and Austen-related topics as her work goes forward. I realize that during the time we worked together, I never asked if her having been named Elisabeth had any connection with the Elizabeth who is for many their favorite Austen heroine. Whether or not it was intentional, her naming was certainly prescient given her overall contribution, as she has put it, in “service to Jane.”

A full summary of Elisabeth’s Austen related publications and presentations could fill a complete edition of *Letter from Chicago*. Her first presentation for GCR dates from 2001, before we became the Greater Chicago Region. The title, which incorporated a phrase inspired by the much admired Austen Elizabeth, was “‘I Am the Daughter of a Gentleman’: The Lady in the Novels of Jane Austen.” In addition to GCR events, Wisconsin Region events, JASNA AGMs, and Chawton House Library, Elisabeth has been involved in lectures and discussions for a variety of Chicagoland cultural and educational organizations. Among others, these have included Remy Bumppo and other area theater companies, the Chicago Humanities Festival, The Fortnightly of Chicago, International Women Associates, Printers Row Lit Fest, as well as the Chicago Public Library

and several suburban libraries. The list of educational institutions with which she has been associated is impressive: The University of Chicago, Roosevelt University, Loyola Academy, Goucher College, and the University of Southampton (UK). Elisabeth’s most recent project is editing *Jane Austen and the Arts: Elegance, Propriety, and Harmony* along with Natasha Duquette, forthcoming from Lehigh University Press. In addition to Elisabeth, essays by three other GCR members will appear in the volume: **Diane Capitani**, **Christine Colon**, and **Jeffrey Nigro**.

Elisabeth was elected to the Academic Liason position on the Board of GCR in 2004 and served in that position until 2009 when she became GCR Program Director. While Academic Liason, Elisabeth played an important role in the planning and execution of the 2008 JASNA AGM held in Chicago, serving as Breakout Chair as well as organizing and moderating the unique panel presentation for the opening plenary session. During her tenure as Program Director, Elisabeth was responsible for organizing some of GCR’s most memorable events, culminating with our much acclaimed Spring Gala, “Chawton Comes to Chicago,” in 2012, featuring presentations by Elizabeth Garvie (Elizabeth Bennet in the BBC *Pride and Prejudice* (1980) and Patron of Jane Austen’s House Museum); mystery novelist Lindsay Ashford; Steve Lawrence, CEO of Chawton House Library; and Sandy Lerner, Chairman of Chawton House Library.

GCR is extremely grateful to Elisabeth for her decade of distinguished service to GCR in disseminating the gospel of Jane Austen throughout Chicagoland, around the U.S. and abroad. Elisabeth’s service to JASNA continues with her membership on the JASNA Board. It is our sincerest hope that we will have the opportunity to benefit from Elisabeth’s stimulating and entertaining “voice for Jane” in person again soon.



## Annual Regional Membership 2013-2014

- One-Year JASNA-GCR Membership Dues are as follows:  
**With full-color e-newsletter\*** Individual: \$20.00; Family\*\* \$30.00  
**With full-color e-newsletter AND black and white printed newsletter delivered by mail:** Individual: \$30.00; Family\*\* \$40.00
- Membership dues cover the present to August 31, 2014
- Membership includes newsletters, discounts on JASNA-GCR events, and the opportunity to invite your friends to events open only to members and their guests
- Please fill out this form and return with check made out to JASNA-GCR or renew online at [www.jasnachicago.org](http://www.jasnachicago.org)

**Important Information: This form and your payment are for Regional Dues only.**

Our Charter requires you to join or renew with our parent organization, the Jane Austen Society of North America (JASNA), requiring **separate dues**. The JASNA membership form is available online at [www.jasna.org](http://www.jasna.org).

Check one:             Renewing Member                             New Member

Name: \_\_\_\_\_

Street Address: \_\_\_\_\_ Apt. \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_ - \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Please indicate if any of the above information has changed, so that we may update our records. Your complete address, including apartment number and 9-digit zip code, will help ensure timely delivery of mail. If you are not receiving regular e-mails from JASNA-GCR, please provide your current e-mail address to be used for all online transactions.

### DUES and CONTRIBUTIONS

### AMOUNT ENCLOSED

I am enclosing \$\$ for JASNA-GCR Regional Dues 2013:

- \$20.00 for Individual w/e-newsletter ..... \_\_\_\_\_
- \$30.00 for Individual w/mailed newsletter ... \_\_\_\_\_
- \$30.00 for Family w/e-newsletter ..... \_\_\_\_\_
- \$40.00 for Family w/mailed newsletter ..... \_\_\_\_\_
- \$\_\_\_\_\_ for a 2013 Gift Membership ..... \_\_\_\_\_

\_\_\_\_\_ Fill in Gift Membership type.

- Contribution to JASNA-GCR..... \_\_\_\_\_

Send my Gift Membership to (please provide name and address or e-mail):

TOTAL \_\_\_\_\_

**Renew Online or Mail this form with your check to:**

JASNA-GCR—c/o Cathy Feldman  
500 N. Lake Shore Dr., #1511, Chicago, IL 60611

If you have any questions, e-mail [info@jasnachicago.org](mailto:info@jasnachicago.org). For more information, visit our web site [www.jasnachicago.org](http://www.jasnachicago.org)

\*Requires valid e-mail address

\*\*Family defined as two family members at the same address

LETTER FROM CHICAGO

JASNA-GCR  
5439 Dierks Drive  
Rockford, IL 61108



# Calendar

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- September 7**    **Free Public Program.** Iris Lutz, President of JASNA presents...in proportion to their family and income: Houses in Jane Austen's Life and Fiction 2:00 pm–4:00 pm. Harold Washington Library Center, 400 S. State Street, Chicago.
- Sept. 27-29**    **JASNA Annual General Meeting.** Jane Austen's *Pride and Prejudice*...Timeless. Minneapolis, MN
- December 7**    **Jane Austen Birthday Tea.** William Phillips, Deputy RC of JASNA-GCR presents You Must Follow Suit If You Can: Card Games in Austen's Life and Fiction. 1:00 pm–4:00 pm. The Fortnightly of Chicago, 120 E. Bellevue Place, Chicago.

**For more events and programs that will be of interest, visit our website at [jasnachicago.org](http://jasnachicago.org), and click on Events>Austen-Related Events.**