Pride & Prejudice

by Jane Austen

Original adaptation by James Maxwell
revised by Alan Stanford

Director
Timothy Douglas

Scenic Designer
Vincent Mountain

Costume Designer
Jessica Hahn

Lighting Designer
Justin N. Lang

Sound Designer
Henry Reynolds

Wig Designer
Dawn Rivard

Choreographer
Robert Hartwell

Stage Manager
Mitchell B. Hodges

Setting:
In and around Hertfordshire, England, 1968

There will be one intermission.

This version of Pride & Prejudice is produced by kind permission of the Gate Theatre, Dublin.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so that will not interrupt the performance. Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
CAST OF CHARACTERS (in order of appearance)

Elizabeth Bennet ................................................................. Kaylin Tavolacci
Mrs. Bennet ........................................................................ Maggie Ferguson-Wagstaffe
Mr. Bennet ............................................................................ Dylan Saunders
Jane Bennet ........................................................................... Devin Lytle
Lydia Bennet ........................................................................ Tedra Millan
Kitty Bennet ........................................................................... Lily Rose Marks
Mary Bennet ........................................................................... Meredith Stepien
Sir William Lucas ................................................................ John Samela
Caroline Bingley .................................................................... Sarah Ashley
Charlotte Lucas ..................................................................... Anna Robinson
Mr. Charles Bingley ............................................................. Lee Tyler
Mr. Fitzwilliam Darcy .......................................................... Mckean Scheu
Mr. Denny .............................................................................. Corey Dorris
Mr. Wickham ......................................................................... Darren Criss
Mr. Collins ............................................................................ Torrey Wigfield
Lady Catherine de Bourgh ................................................... Jessica Ann Maynard
Anne de Bourgh .................................................................... Emily Cohn
Colonel Fitzwilliam ............................................................ Gordon Granger
Mrs. Reynolds ......................................................................... Kelli Rasmus
Miss Jenkinson/Lady Lucas .................................................. Julia Albain

FROM THE DIRECTOR

Your Dreams Are Waiting For You To Come True...

In the presence of true love, all conspicuous clichés must fall. This paradigm was powerfully demonstrated here on the campus of University of Michigan on election night, where I witnessed seemingly impenetrable old-thought forms crumble, and in its place the revelatory geyser of self-actualization erupt in each individual’s outpouring of love. In the midst of that mass unbridled celebration I was reminded that all groups are primarily a collection of individuals, and it only takes one’s self-actualization to turn the proverbial tide.

For many of us it is the awareness of the anti-war, flower-power movement of the late sixties that pushed so many young people over the edge of their own calcified customs — based on outdated privileged traditions, right into the depths of their own true selves. And at the same time in England it was the pressure cooker of the free love movement in London that served as the catalyst for unleashing the mores inflicted upon the young for privileged countryside dwellers. It is within this cultural/political setting where our Elizabeth and Darcy are inspired to come true to themselves and each other … Enjoy.

— Timothy Douglas
“A single man of large fortune; four or five thousand a year! What a fine thing for our girls!”

Four or five thousand pounds doesn’t sound like much to twenty-first century ears, especially when you’re shelling out fifty bucks to fill up your gas tank), but in 1813 that sum was something quite extraordinary. Cross-century conversions are tricky, but accounting for inflation, one pound of Bingley’s fortune would be worth almost forty pounds today. That adds up to an annual income of roughly £160,000, or $267,000 in current U.S. money. And because economic conditions were different back then—goods were more costly, labor cheaper, and average incomes lower by today’s standards—Bingley’s wealth placed him in a much higher tax bracket relative to his neighbors than its current equivalent suggests. Mr. Darcy, with his ten thousand a year and grand estate in Derbyshire, would have been among the one or two hundred wealthiest men in England. Here are a few approximate translations to help you make sense of the money in *Pride and Prejudice*.

<table>
<thead>
<tr>
<th>Sum in Regency England</th>
<th>Spending power in 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>£2,000 annually</td>
<td>£67,920 ($113,200)</td>
</tr>
<tr>
<td>£4,000 annually</td>
<td>£160,000 ($267,000)</td>
</tr>
<tr>
<td>£10,000 annually</td>
<td>£350,000 ($583,333)</td>
</tr>
<tr>
<td>£5,000</td>
<td>£169,800 ($283,000)</td>
</tr>
<tr>
<td>£30,000</td>
<td>£1,018,800 ($1,698,000)</td>
</tr>
</tbody>
</table>

— Courtesy Sarah Lunnie, Actors Theatre of Louisville

Since graduation, Christopher Jamros’s career has gone forward at a pace Nancy Uffner, director of the stage management program, describes as “unprecedented,” to wit: at the tender age of 30, he is production stage manager for *Wicked*, having started out as one of the show’s original stage managers. Chris started as production stage manager for Theatre by the Sea. Next it was Broadway, for *Les Misérables* and then *Fosse*, with which he later toured. After a year with the Paper Mill Playhouse, he landed the job with *Wicked*, where he has been since 2003. He is currently finishing a master’s in digital imaging and design at NYU and is lead graphic designer for *Behind the Emerald Curtain*. Congratulations Chris!
Jane Austen (Author) was an English novelist whose books, set amongst the English middle and upper classes, are notable for their wit, social observation and insights into the lives of early 19th century women. Jane Austen was born on 16 December 1775 in the village of Steventon in Hampshire. She was one of eight children of a clergyman and grew up in a close-knit family. She began to write as a teenager. In 1801 the family moved to Bath. After the death of Jane's father in 1805, Jane, her sister Cassandra, and their mother moved several times, eventually settling in Chawton, near Steventon. Jane's brother Henry helped her negotiate with a publisher and her first novel, Sense and Sensibility, appeared in 1811. Her next novel, Pride and Prejudice, which she described as her “own darling child” received highly favorable reviews. Mansfield Park was published in 1814, then Emma in 1816. Emma was dedicated to the Prince Regent, an admirer of her work. All of Jane Austen's novels were published anonymously. In 1816, Jane began to suffer from ill-health, probably due to Addison's disease. She travelled to Winchester to receive treatment, and died there on 18 July 1817. Two more novels, Persuasion and Northanger Abbey were published posthumously and a final novel was left incomplete.

— BBC

James Maxwell (Adaptation) began his career as an actor with the Old Vic Company in London, England. He later returned to the company in 1963 playing the Duke in Shakespeare's Measure for Measure in the last performance the company gave before giving way to the National Theatre. He also acted in many other London theatres as well as on television and in films - Portrait of a Lady, Ransom (with Sean Connery), The Shadow of the Tower, One Day in the Life of Ivan Denisovitch, The Racing Game, and Under the Hammer, directed by Richard Wilson. In 1976 he became Artistic Director of the Royal Exchange, Manchester, acting in its opening production of The Rivals and The Prince of Homburg. He remained with the company until his death in 1994. His works for the stage include adaptations of Danton's Death and Great Expectations as well as Pride and Prejudice, which had its world premiere in 1991 at the Royal Exchange Theatre.

— United Agents


— Gate Theatre
**About the Cast**

**Julia Albain** *(Miss Jenkinson/Lady Lucas)* senior, BFA Perf., Cincinnati, OH  
**Sarah Ashley** *(Caroline Bingley)* senior, BFA Perf., Woodland, MN  
**Emily Cohn** *(Anne de Bourgh)* sophomore, BFA Perf., Anchorage, AK  
**Darren Criss** *(Wickham)* senior, BFA Perf., San Francisco, CA  
**Corey Dorris** *(Mr. Denny)* junior, BFA Perf./senior, BA African-American Studies, Ypsilanti, MI  
**Maggie Ferguson-Wagstaffe** *(Mrs. Bennet)* senior, BFA Perf., Indianapolis, IN  
**Gordon Granger** *(Colonel Fitzwilliam)* sophomore, BFA Perf., Mamaroneck, NY  
**Devin Lytle** *(Jane Bennet)* sophomore, BFA Perf./BA English, Atlanta, GA  
**Lily Rose Marks** *(Kitty Bennet)* sophomore, BFA Perf., Los Angeles, CA  
**Jessica Ann Maynard** *(Lady de Bourgh)* senior, BFA Perf., Pasadena, CA  
**Tedra Millan** *(Lydia Bennet)* junior, BFA Perf., Bryn Mawr, PA  
**Kelli Rasmus** *(Mrs. Reynolds)* junior, BFA Perf., Houston, TX  
**Anna Robinson** *(Charlotte Lucas)* sophomore, BFA Perf., Brooklyn, NY  
**John Samea** *(William Lucas)* junior, BFA Perf., Winsted, CT  
**Dylan Saunders** *(Mr. Bennet)* senior, BFA Perf./BA English, Mill Valley, CA  
**Mckean Scheu** *(Mr. Darcy)* junior, BFA Perf., Lawton, MI  
**Meredith Stepien** *(Mary Bennet)* senior, BFA Perf., Pinckney, MI  
**Kaylin Tavolacci** *(Elizabeth Bennet)* senior, BFA Perf., Pound Ridge, NY  
**Lee Tyler** *(Mr. Bingley)* senior, BFA Perf., Kalamazoo, MI  
**Torrey Wigfield** *(Mr. Collins)* junior, BFA Perf., Painesville, OH

The performers in this production are undergraduate students in the Department of Theatre & Drama. The designers are faculty in the Department of Theatre & Drama and guests. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

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Chatsworth House is the Derbyshire home of the Dukes of Devonshire. The house dates from the Elizabethan era. It is thought that Jane Austen visited Chatsworth in 1811 and used it as the background for Pemberley in *Pride and Prejudice*. The house was used as the location for Pemberly in the 2005 film adaptation of the novel.
ABOUT THE ARTISTS


ROBERT HARTWELL (Choreographer) is a senior in the Musical Theatre Department. A high school graduate of the North Carolina School of the Arts, he has trained with the Houston Ballet and the Hungarian National Ballet. UM: Acting — Angel, Rent. Upcoming — directing and choreography for The Voices of Black American Musical Theatre. Regional Theatre: St. Louis MUNY; Sacramento Music Circus; Music Theatre of Wichita: Seaweed J. Stubbs, Hairspray. Other: Member of Actors Equity Assoc.

MITCHELL B. HODGES (Stage Manager) is a junior BFA candidate in the Dept. of Theatre & Drama studying stage management. UM: The Bartered Bride (ASM), Big River (ASM). University of Michigan Gilbert and Sullivan Society. Regional Theatre: Glimmerglass Opera; Fort Worth Opera Festival; Motor City Lyric Opera; Michigan Shakespeare Festival; Performance Network Theatre; Michigan Classic Repertory Theatre, Riverfolk Arts Center. www.mbhodges.com.

JUSTIN N. LANG (Lighting Design) is a senior BFA candidate in the Dept. of Theatre & Drama studying scenic and lighting design. UM: Lighting Design: Designer — You Never Can Tell, Two by Fassbinder (Barbizon Honorable Mention); ALD — You Can’t Take It with You; Other: Assassins. Sunday Morning, One Flew Over the Cuckoo’s Nest, A Few Good Men, Reefer Madness. Scenic Design: Designer — Madmen and Specialists; Other: A Few Good Men; ASD — J.B., The Who’s Tommy. Awards: Recipient of the 2008 ACTF Region III Lighting Design Award for Titus Andronicus (unrealized design).
Special thanks to Jim and Diane Bryan for the loan of the record player.

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.
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Admin. Assistant ..........................................Rosalind Martin
Performance ..............................................Erik Fredricksen, Sarah-Jane Gwillim, Philip Kerr, Annette Masson, Janet Maylie, John Neville-Andrews, Jerry Schwiebert, Malcolm Tulip
Arts Management Jeffrey Kuras, Greg Poggi, Kerianne M. Tupac
Design/Production.................................Toni Y. Auletta, George Bacon, Mark Allen Berg, Gary Decker, Doug Edwards, Jessica Hahn, Richard W. Lindsay, Jr., Vincent Mountain, Rob Murphy, Christianne Myers, Henry Reynolds, Arthur Ridley, Nancy Uffner
Theatre Studies/Playwriting.........................Glenda Dickerson, Mbala Nkanga, OyamO, E.J. Westlake, Leigh Woods
Professors Emeriti.........................................Jack E. Bender, Alan Billings, John Russell Brown, Peter W. Ferran, Zelma Weisfeld

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PRODUCTION STAFF

Production Manager......................................Amanda Mengden
Production Stage Manager.............................Nancy Uffner
Technical Director (Power)............................Douglas Edwards
Master Carpenter (Power).............................Michael Braico
Carpenter (Power) ..........................................Brandon Carruth
Technical Director (Walgreen)......................Richard W. Lindsay, Jr.
Carpenter (Walgreen) .....................................Robert Michael
Charge Scenic Artist .....................................Toni Y. Auletta
Asst. Scenic Artist .......................................Beth Sandmaier
Properties Master .........................................Arthur Ridley
Asst. Properties Master.................................Patrick Drone
Properties Artisan ........................................Michelle Bisbee
Master Electrician ........................................Mark Allen Berg
Costume Shop Manager ................................Lynn Holbrook
Assoc. Costume Shop Manager ......................George Bacon
Cutter/Drapes.................................................Virginia R. Luedke, Lea M. Morello, T J Williamson

Crafts Artisan .................................................Elizabeth Gunderson
Costume Stock Administrator..........................Renae Pedersen Skoog
Sound Engineers ..........................................Roger Arnett, Henry Reynolds
Senior Backstage Operations Mgr....................Barry LaRue
Backstage Operations Mgrs. .......................Mark Gordon, David Pickell, Kurt Thoma, Donald C. Watkins
Production Office Assistants.................Mitchell B. Hodges, Bianca Lee, Stephen Trombley, Elise Wooten

PRODUCTION CREW

First Asst. Stage Manager..............................Michelle Bryan
Asst. Stage Managers .................................Louis R. King, Emilie C. Samuelson
Asst. to the Director ......................................Laura S. Bennett
Asst. Sound Designers .................................Michael Coffman, Travis Paquet, Chris Ranney
Asst. to the Scenic Designer ...........................Betsy Lynch
Asst. to the Costume Designer .......................Rachel Jahn, June Saito
Asst. Master Electrician ..............................Adam McCarthy
Scenery .................................................Kelsey Grotchalk, Kathleen List, Caroline Souza
Paint ..................................................John Copley, Niki Hogan-Leffer, Laura Strowe, Gail McCormik*, Adam Moskal, Yonit Olshan*, Laura Przybysz, Carolyn Reich, Laura Riggins, Angela Sarb, Meghan Shelly*, Meredith Stempien, Nicholas Ward, students of Theatre 250

Props ......................................................Michelle Bryan, Kathleen Eberts, William Grundler, Erik Heitz, Tyler Jones, Catherine Keys, Louis R. King, Kevin Munhall, students of Theatre 250
Professional Stitchers .................................Patricia Branam, Betsy Jo, Laura Kantner, Rene Plante, Suzanne Young
Costumes .................................................Joshua Beurer, Corey Davis, Jody Doktor, Shawn McCulloch, Rachel Niemer, Jessica McKinley, Desiree Oakley, Jose Sepulveda, Benjamin Stange, Madeline Trumble, Maia Wertenberger, students of Theatre 250
Lighting ..............................................Alyce Basak, Alexander Brees, Michelle Bryan, Joon-Young Chung, Geoffrey Gilbert, Joshua Hoag, Lauren Hood, Kimberly Hunter, Aaron Johnson, Craig Kidwell, Justin Lang, Elizabeth Lynch, Adam McCarthy, Michael Michelon, Amanda Rutishauser, Stephanie Shechter, Liam Welch, Zhe Zhou, students of Theatre 250

RUNNING CREW

Scenery ......................................................Teddy Stevenson
Props ...................................................Jose Sepulveda, Tara Sheena
Light Board Operator .................................Kelsey Durkin
Sound ..................................................Kathryn Pamula
Wardrobe ...............................................Amanda Olson‡, Gabi Deluca, Emily Glick, Ray Gordon, Trina Mannind, Ingrid Olson
Wigs ......................................................Jordan Braun, Han Park

* Practicum student  ‡ Crew Head
FOR YOUR INFORMATION

LATECOMER POLICY
Latecomers will be seated at a suitable break or scene change.

PAGERS, CELLULAR PHONES, WATCH ALARMS
Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

EMERGENCY PROCEDURE
In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

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The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

FOOD AND DRINK
No food or drink is allowed in the theatre.

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As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

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The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from House Management.

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