

Spring 3-3-2011

Pride and Prejudice

Department of Theatre, Florida International University

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FIU Theatre Presents

Pride and Prejudice

A Romance Comedy Adapted by Jan Pang



From the Novel by Jane Austen

March 3 - March 13, 2011

Herbert and Nicole Wertheim Performing Arts Center - Main Stage

FIU

Architecture + The Arts

FLORIDA INTERNATIONAL UNIVERSITY



MARILYN R. SKOW
ARTISTIC DIRECTOR AND
CHAIR, FIU THEATRE

A MESSAGE FROM THE ARTISTIC DIRECTOR

Welcome to FIU Theatre's third production of the season. Jon Jory's adaptation of Jane Austen's wildly popular novel "PRIDE AND PREJUDICE," directed for FIU Theatre by Phillip M. Church, has been having successful runs at regional theatre companies across the country, so we were excited to secure the performance rights to present it here.

Adapting a novel to the stage is always a challenge, especially one that depends so heavily on exposing and understanding the internal thoughts of the main character, as this one does. Juxtaposing the realities of the inner mind and the external world often creates surreal situations, which is a key to Jory's approach to the play, so we should not be alarmed to find doors floating in the sky or disappearing trees or a bare stage representing everything from a ball room to a kitchen to a field. The story of Elizabeth's and Darcy's stormy relationship played out against this kind of backdrop creates a visual and emotional tension that makes for an exciting evening of drama which I hope you will all enjoy.

The final show of the season, which opens April 7th, is a favorite of Shakespeare fans—"TWELFTH NIGHT," directed by Wayne E Robinson, Jr. Written to be presented at Queen Elizabeth's court for the holiday season, this crazy comedy exposes the inconstancy of love and how it can turn people into fools. It is filled with mistaken identities, cross-dressing disguises, late night parties and all kinds of confusion. Love triangles abound, and a somewhat silly crew of supporting characters run amok. There is enough fun and laughter to satisfy the most jaded cynic.

Our productions serve as our laboratory in which students put into practice what they are learning. Their talent, hard work, professionalism and dedication are amazing. We thank you for your support of FIU Theatre and hope you will enjoy our productions as much as we enjoy creating them.

Marilyn R. Skow

FIU

**Architecture
+ The Arts**

Department of Theatre
Herbert and Nicole Wertheim
Performing Arts Center
10910 SW 17 Street
Miami, FL 33199
PH 305.348.2895
theatre.fiu.edu

PRIDE AND PREJUDICE By Jane Austen, Adapted by Jon Jory

DIRECTOR Phillip M. Church
SCENIC DESIGN Damian Chrkiewicz (BFA, Senic)
LIGHTING DESIGN Tony Galaska
COSTUME DESIGN Marina Pareja
SOUND DESIGN Alex Parayuelos (BFA, Lighting)
CHOREOGRAPHY Michal Nevitt
TECHNICAL DIRECTOR Celso Peruyera
ASSISTANT TECHNICAL DIRECTOR Geordan Gottlieb
VOCAL COACH Jennifer Smith
DRAMATURG Taylor Cooper (BA)

CAST

DARCY Jair Bula (BFA, Performance)
ELIZABETH BENNET Fadoua Hanine (BFA, Performance)
MR. BENNET Alex Machado (BA)
MRS. BENNET DeAnna Drayton (BFA, Performance)
LYDIA Carina Skrande (BFA, Performance)
KITTY Katherine Paez (BA)
JANE Dana Chavez (BFA, Performance)
MR. GARDINER/MR. LUCAS John Guzman (BA)
MRS. GARDINER Vicky Collado (BFA, Performance)
CHARLOTTE LUCAS/DANCER Kassandra Escandell (BA)
MR. BINGLEY Rob Alter (BA)
MS. BINGLEY Elizabeth Abad (BFA, Performance)
FITZWILLIAM/DANCER Ewan McLaughlin (BA)
REV. COLLINS Jason Caceres (BA)
WICKHAM Omar Bham (BFA, Performance)
GEORGINA/HOUSEKEEPER/DANCER Michelle Antelo (BFA, Performance)
LADY DE BOURGH Stephanie Perez (BFA, Performance)
OFFICER/DANCER/MANSERVANT Joshua Thomas (BFA, Performance)
MANSERVANT/DANCER William Cadena (BFA, Performance)
DANCER Yarelis Chavez (BA)

SETTING

In and around Hertfordshire, England, 1813.
The play is performed in two acts. There will be a one 10 minute intermission.

Please note that flash photography, videotaping, or other video and audio recording of this production are strictly prohibited.

DEPARTMENT OF THEATRE ADMINISTRATION

CHAIR/ARTISTIC DIRECTOR Marilyn R. Skow

ADMINISTRATION Marianna Murray

ADMINISTRATION Zahra Rezapour

MARKETING/PUBLICITY Geisha Garcia-Pares

BOX OFFICE MANAGER Jenna Fernandez

COSTUME SHOP ASSISTANT Sophie Hamann

PRODUCTION STAFF

STAGE MANAGER Emily Barona (BA)

ASSISTANT STAGE MANAGERS Jeannette Galup (BA), Patty Morales (BA)

DANCE CAPTAIN Yarelis Chavez (BA)

ASSISTANT LIGHTING DESIGN Stephanie Howard (BFA-Lighting)

PRODUCTION ASSISTANTS Katherine Paez (BA), Marina Catalan (BFA, Performance)

PROP MASTER Elaine Bryan (BFA, Scenic)

PROP ASSISTANTS Nathalie Nodarse (BFA, Performance), Lauren Fortes (Minor)

LIGHT BOARD OPERATOR Julissa Perez (BA)

ELECTRICS CREW Roxanne Almaguer (BFA, Performance), Scott Hinz (BFA, Performance), Kevin Preval (BA), Liza Perez (BA), Omar Bahm (BFA, Performance), Mariette Gally, Elizabeth Abad (BFA, Performance), Victoria Chavez (BA)

SOUND BOARD OPERATOR Karilyn Barney (BFA, Performance)

SET RUN CREW Roberto Sanchez (BA), Caitlyn Lincoln (BFA, Performance)

FLY SYSTEM OPERATOR J.C. Velazquez (BA)

VIDEO CREW Taylor Cooper (BA), Julissa Perez (BA)

SET CONSTRUCTION CREW Courtney McDonald (BFA, Performance), Jair Bula (BFA, Performance), Stephanie Sandoval (BFA, Performance), Cassandra Escandel (BA), Wilfredo Cabrera (BFA, Lighting), Michael Engelmann (BA), Carina Skandre (BFA, Performance), Victoria Collado (BFA, Performance)

SOUND CREW Missy Franciscus (BA)

PAINT CHARGE Samantha Transleau (BFA, Scenic)

PAINT CREW Dung Truong (BFA, Scenic), Erica Ramos (BFA, Performance), Johanna Devalos (Minor), Stefani Lewis (BFA, Scenic)

COSTUME CREW HEAD Crystal Joseph (BA)

COSTUME CREW Krystel Colon (BA), Georgina Isabel Delgado (BA), David Gallegos (BA), Rafael Martinez (BFA, Performance), Rachel Rodriguez (BFA, Performance), Caitlin Wiggins (BFA, Performance), Caroline Spitzer (BFA, Performance), Ileana Mateo (BFA, Costume), John Froehlich (BFA, Costume), Angelina Esposito (BFA, Costume)

HAIR AND MAKE-UP CREW Angelina Esposito (BFA, Costume), Krista Jamison (BFA, Performance), Sarai Heria (BFA, Performance), Melissa Gonzalez (BA)

HOUSE MANAGER Lilly Paez (BA)

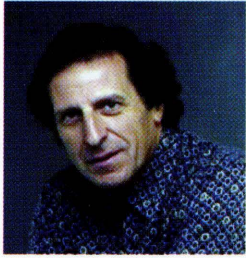
FRONT OF HOUSE STAFF Alexa Morreale (BFA, Performance), Lena Rodriguez (Minor), Vallerie Villar (BFA, Performance)

MERCHANDISE Natalie Rivera (BA)

Alumni Spotlight

This spotlight is the first in a series which will highlight the successes of some of our alumni. This playbill features two of our graduates who have recently formed their own theatre company, White Rose Miami, and produced their first show. Melissa Almaguer ('03) and Ivan Lopez ('03) are the founding partners of the company. Along with fellow FIU Theatre alumnae Christina Perdomo ('0) and designer Nicole Quintana ('0), and FIU Theatre professor Wayne Robinson, Jr., Melissa and Ivan presented David Auburn's "Proof" as a site-specific back yard event with the assistance of The JQ Studio this past month.

If the attendance and great reviews are any indication, White Rose Miami is off to a good start. We here at FIU Theatre are very proud of their success and wish them all the best in their future endeavors.



Silhouette as Character or Enigma?

After reading Carolyn Davis' article on dating practices of Facebook in the New York Times (February 8th, 2011) in which she states, "When it comes to presenting yourself on line, the opportunities are limitless to craft the personality—whether your goal is to create a realistic self-portrait or indulge in a little personality primping," I had to smile and ponder as to whether we have traveled any distance since the nineteenth century. Jane

Austen wrote her signature novel "Pride and Prejudice" in 1813. The subject of online "personality primping" seems uncannily reminiscent of what was taking place two hundred years ago.

While Austen's novel offers the potential of being a richly embellished "romcom", its pages contain far greater insight, for she was taking intrepid steps towards an unfamiliar literary horizon beyond which lay the uncharted land of "realism." Her "slice-of-life" observations were roundly criticized by her contemporary Charlotte Bronte, as being boring and without drama. With the emergence of the working middle class, artists were emboldened to explore the nature of realism, and the Bennet family, with its farm and cottage industry, exemplifies that cultural awakening. Also, there was no escaping the influence of German philosopher Arthur Schopenhauer as advocating the value of privacy; "A man can be himself only so long as he is alone: and if he does not love solitude, he will not love freedom; for it is only when he is alone that he is really free." Presumably he meant alone and unrestricted from social conventions and at the same time reflecting on who we really are in that state of solitude. To my mind, it was because of his solitude that Ebenezer Scrooge in Dickens' "A Christmas Carol" came to recognize his true self through the reflection of his own imagination. With the approach of realism came a frankness and singularity of mind and an almost egalitarian approach to communication and thus, (if one momentarily accepts an enormous leap of speculation) the eventual arrival of Facebook in the 21st century!

Which brings us to the subject of the silhouette, an ornately framed, dense, black profile found in the drawing rooms of the rich and famous. It was known as "taking the other's shade from life"; taking the other's shadow. Thanks to electricity and overhead lighting the imagined world of shadows was cancelled out and the silhouette art form soon died out. The silhouette reflected nothing of the true self, only a black outline, leaving the viewer to literally fill in the blank. Elizabeth and Darcy pursue each other's silhouette throughout the novel, desperately seeking the complete shape of the other. As Carolyn Davis points out, today we continue to pursue the profile as personalities are shaped and photo-shopped, primped and preened into an attractive version of how we would like to have ourselves perceived. For the most part it is about image-making, as indeed it was in Austen's day with a person's profile remaining as illusive today as it was in the 19th century.

It is not surprising, therefore, that "Pride and Prejudice," originally titled "First Impressions," not only called into question the folly of man's willful ways and prejudicial judgments, but also exposes the postured profile. Thus, the production's design, influenced by the work of MC Escher and Rene Magritte, attempts to reflect a world of surreal contradiction. There is little doubt that Austen, as a writer and thinker, lived before her time as she strove to provoke and expose the pretensions of the silhouetted forms. While we exercise the many freedoms and liberties that come to us via the internet, there also exists the danger of recreating a similar vacuity as we re-image ourselves to a preferred likeness. It is with great prudence that we should embrace technology, not as an opportunity to create false profiles, but as an instrument for veracity and transparency. In this respect, we are closer to Austen's world than we might at first imagine.

Phillip M. Church

"PRIDE AND PREJUDICE" IS A PARTICIPATING ENTRY IN THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL

THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL™ 2011

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