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PRIDE AND PREJUDICE

by **Jon Jory**

Adapted from the novel by **Jane Austen**

Directed by **Lois Anderson**

Frederic Wood Theatre



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Illustration: Rocco Fazzari



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THE UNIVERSITY OF BRITISH COLUMBIA

Faculty of Arts

Department of Theatre and Film

A Companion Guide to

PRIDE AND PREJUDICE

by **Jon Jory**

Adapted from the novel by **Jane Austen**

Directed by **Lois Anderson**



I can't go on, I'll go on... ()*



Image: Gerald at Omar Diaz's house party 1989. Photo by Roland Brand.

DEAR THEATRE AT UBC PATRONS: Welcome to our final production of 2013, Jon Jory's adaptation of Jane Austen's *Pride and Prejudice*. This is also the final production for me, Gerald Vanderwoude, at the helm of the ship known as the Department of Theatre and Film. Since 1988 I have been in this building, first as a master's student (Directing), then as the box office clerk, then manager, then alumnus (I hold the record for the longest Masters student in the history of UBC!), and finally the administrator of the department. I have spent most of my adult life here and have enjoyed my time immensely. On December 1st, 2013 I will move on to my new position at UBC, Assistant Dean of Arts.

It is fitting, somehow, that *Pride and Prejudice* is directed by one of my contemporaries, Ms. Lois Anderson. Lois and I were of the same generation back in the eighties when things were... well... the eighties. In those days, I actually lived downstairs in this theatre for the first 8 months of my degree (my brother lived in Delta and the commute was a killer). My time living in the Freddy Wood ended abruptly with the surprise arrival of Little Flower Academy on a school tour. Around twenty or so young ladies in matching outfits came wandering into the design room, in time to catch me sitting on a desk, having my morning smoke, still in my tights-whities. I can still hear the boom of Ian Pratt's voice saying, "Right... Vanderwoude... You gotta go!"

After a peripatetic stint of sleeping on various (now) alumni's couches, floors and at one point a bathtub (I think it was a bathtub), I sensed a change was needed.

I did various odd jobs, got a bachelor apartment at the corner of Hastings and Main, and it was there that I read my first Beckett play, *Endgame*. Around the same time, faculty member Bob Eberle took pity on me and let me use his fancy Apple IIc computer. This little act of kindness was a turning point in my career. I spent many long hours (often till two a.m.) teaching myself computer skills by what I refer to as the brute force approach. I literally tried every menu item, clicked every button in every program until I figured out what it all did. And thus, I became a computer wiz. I still feel I owe Bob some royalties for any pay I have received over the years—the number of times Bob would call me in the morning and say "What have you done to my computer?!" and I would come in looking calm and cool, then nervously push all the buttons until it was working again.

It was my computer skills and Bob Eberle's somewhat blinded view that "Vanderwoude can get any computer working again!" which landed me the job in the box office in 1996. I was then given a hand up into management by Marietta Kozak in 2002. When she decided to leave her post in 2005, I was asked by Robert Gardiner if I could do the Admin job. Terrified, I replied "I'll do the job for two weeks, *that's it!*" and that was 8 years ago. Time *does* fly when you are having fun.

To the staff of our department I give my warmest thanks. You are the most talented group of folks I have ever had the privilege of working for. I shall miss the banter, the laughs and that opening night energy.

To the vast array of students I have seen over the years, more thanks. Your energy and boundless optimism have kept me young and a believer in future worlds.

To the Theatre patrons, thanks for coming, for calling me up (those that have) and for taking part in such a wonderful experiment called theatre. I can still recall where most of you like to sit in the theatre.

To the Faculty: thanks for giving me the opportunity to help and to learn. I have had the bird's eye view of your research and I have been enriched for it.

I have two final things to say before they bring the hook.

To the three women administrators who came before me: Marjorie Fordham, Margaret Specht, Marietta Kozak: my sincerest thanks. I benefitted mightily from their work and hope I have left the house in good order.

I reserve my penultimate comment for parents of aspiring thespians. Over the years I have given many departmental tours to young students and their parents. The students are often eager, full of hope for the future while the parents are looking nervously around, wondering if their child is embarking on a career of hardship and possible financial ruin. I am often asked "What are the career possibilities for someone in the theatre?" The truthful answer is: I don't know. But I will tell you this: everything I have in my life — my job, my

Director's Notes

marriage, my career, even my kids, was made possible because of my time in the theatre. Theatre taught me all the right lessons of compassion, creativity, humanity, and lightness of being and in turn, gave me the opportunities for a full and rewarding life.

I don't know the answer because theatre teaches you how to embrace all possibilities. All you have to do is choose. Farewell and Good night!

Gerald Vanderwoude

Outgoing Administrator, UBC Theatre and Film

**(the last word goes to Beverly Bardal, who was kind enough to marry me. She is the master of great titles and she gave me this Beckett quote. I gave my word that I would give her full credit and do so here!)*

Jane Austen's England



IN THE SPRING OF 2012 I HAD THE PLEASURE OF TEACHING A "CREATING THEATRE" COURSE here at UBC. The students in the class were in their early twenties. They devised scenes around the story of Grimm's *Cinderella* and various themes surfaced. When I asked the students what they most wanted to examine in our Final Presentation they said: Love. I was surprised. I thought romantic love was a rather tired theme and that most young people simply believed that it was there for them to discover. What I didn't anticipate was the depth of questioning, fear and hope which surrounded this subject. Is there such a thing as long-term love or is it the stuff of myth?

Jane Austen wrote her first draft of *Pride and Prejudice* when she was 21 (under the title *First Impressions*) and in it she explores love through the adventures of Elizabeth Bennett and her four sisters (Jane, Mary, Kitty and Lydia). She also considers the theme of self-knowledge and the degree to which the evolution of the self, through contact with another, creates the potential for a mature, lasting connection of mind, body and soul. Elizabeth Bennett and Darcy hold a mirror up to one another and through their encounters over the course of a year, they are able to focus a lens on themselves, to question and critique their own thoughts and opinions and to evolve as individuals. "Til this moment I never knew myself", discovers Lizzie.

The *Pride and Prejudice* characters all represent various degrees of self-understanding and their relationships mirror this depth or shallowness. Mr. and Mrs. Bennett have an unequal marriage – there is affection but no union of mind or sensibilities. Darcy and Elizabeth will change the expectations of romantic love – and we know that they will continue to wrestle, banter, discuss, push each other, laugh and love as they journey forward into the future. They carve out a deep and vibrant foundation.

To direct this pack of passionate, intelligent twenty years olds in a story about characters their own age has been a sheer delight for me. 1813, or 2013 the stories are the same, even though the world has changed. I want to thank Shelby for our fabulous set design conversations throughout the summer and the design and stage management teams for bringing the world of this play to the Freddy Wood Stage. Special thanks to Keith Smith and the scene shop.

Lois Anderson

Director, *Pride and Prejudice*

Image: Travel is an important part of Austen's novel. This map shows the real and imaginary places in the novel. Map by Patrick Wilson. From Where's Where in Jane Austen ... and What Happens There. Published by the Jane Austen Society of Australia and used with permission.

A Universally Unacknowledged Truth: Women and the Want of Money in *Pride and Prejudice*

“IT IS A TRUTH UNIVERSALLY ACKNOWLEDGED, THAT A SINGLE MAN IN POSSESSION OF A GOOD FORTUNE MUST BE IN WANT OF A WIFE” (43). So begins one of the most famous opening sentences in the history of the English novel. Evident is Austen’s characteristic eloquence and economy, but as we continue to read the sentence introduces both irony and critique. The next sentence destabilizes the “truth universally acknowledged,” insofar as we learn more precisely for whom this statement “must be” true:

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters (43).

In Jon Jory’s adaption, it is the younger sisters who voice the novel’s opening lines; and Elizabeth who reminds the audience that this “universal truth” belongs to those who are most anxious for the future of their daughters, particularly those who are portionless (or near portionless). Austen’s ironic meaning is revealed, suggesting the following, more accurate formulation: “It is a universally acknowledge truth that, a single woman without possession of a fortune, must be in want of a husband.”

In both the novel and the play, Mrs. Bennet intervenes to remind us that it is mothers who are most anxious for their daughters: “A single man of large fortune; four or five thousand a year. What a fine thing for our girls!” Thus the “universal truth” has been reduced to a mother’s apparently crass desire to marry her daughters to the first rich man to arrive in the county. For the novel (and the play) begin with Mrs. Bennet’s eagerness to welcome Mr. Bingley (“the single man” of “good fortune” whom the narrator has in mind). Also in this opening scene, Austen reminds us that Mrs. Bennet cannot put herself (and her daughters) forward, but must wait for her husband to do so – yet another hint at the constraints operating on women in the period.

By ironically deconstructing this “universal truth,” Austen is not merely being witty. Rather, she is pointing to a fundamental injustice in her society, one in which property was secured to men rather than women, with the consequence that women’s lives had to revolve around obtaining a suitable husband. A further irony is also hinted at here and throughout the novel — that society compels most women, at a very young age, to find marriage partners, but at the same time it denies them the ability to pursue their objects directly: just as Mrs. Bennet cannot visit Mr. Bingley, so too Elizabeth Bennet, at the Netherfield Ball, must wait to be asked to dance. Yet at the same time women cannot be too passive – Jane almost loses Bingley because she isn’t demonstrative enough. Women were required to be neither too flirtatious (like Lydia) nor too demure (like Jane), and though this is a position Elizabeth seems to fill perfectly, it is largely because she shares the narrator’s ironic detachment, possessing the ability to reflect, at various moments, upon the absurdity of her social world and her place within it.

Though Elizabeth attempts to distance herself from the realities of the Bennet’s future economic prospects, Austen (through characters like Mrs. Bennet and Charlotte Lucas) makes palpable the extreme economic pressure brought to bear on women of the landed classes. By inventing a family of five daughters, with an estate entailed to the next male heir, Austen underscores the economic

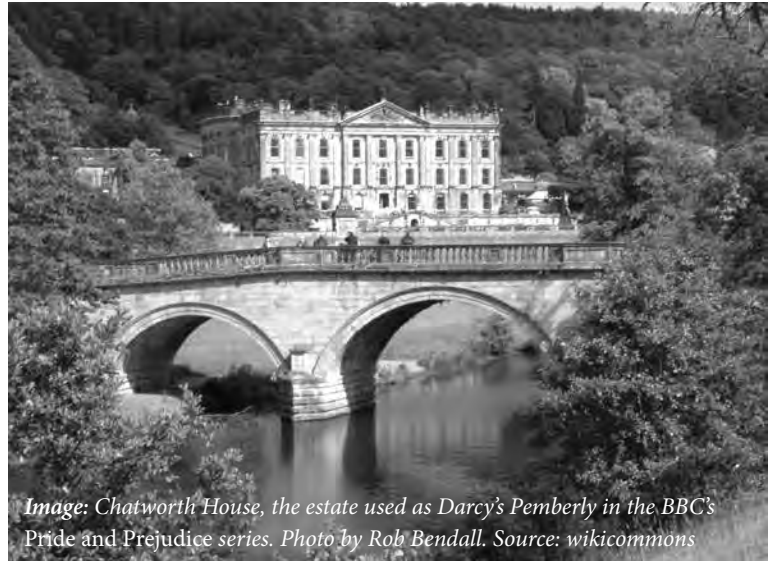


Image: Chatworth House, the estate used as Darcy's Pemberly in the BBC's *Pride and Prejudice* series. Photo by Rob Bendall. Source: wikicommons

insecurity of many women in her class. The entail was a legal device used to prevent property from being broken up (either by selling off parts of it, or subdividing it amongst heirs), or descending to a female line, or both. In essence, the entail formalized the practice of primogeniture, the widespread practice of leaving property entirely to one’s eldest son. This system preserved the land-holdings of the gentry and nobility, whose affluence was based on land-ownership, with income earned by leasing the land. Darcy’s vast estate, which brings in £10,000 a year, would have placed him amongst a small circle of roughly 400 elite families (Heldman); whereas Mr. Bingley, whose money was earned (by his father) through trade, is looking to purchase a family estate, and so buy his way into the gentry. Darcy’s estate has been preserved for him because his ancestors had not subdivided it. Similarly, had any of the property been bequeathed to daughters, the property would have become their husbands upon marriage through the common law doctrine of coverture (whereby, upon marriage, a woman’s legal rights were subsumed by those of her husband). The prejudice against women inheriting was based on this legal principle – since it resulted (in the event of marriage) of property passing out of the (male) family line altogether.

Provisions were usually made for women from the wealthiest families: Lady Catherine de Bourgh and Georgiana Darcy are, for example, amply taken care of (more on that in a moment). Younger sons, who could not expect to inherit property, had the professions open to them – and we find many a second son in Austen’s fictional universe who become clergymen (Edward Ferrars in *Sense and Sensibility*; Edmund Bertram in *Mansfield Park*); or enter the law (John Knightley in *Emma*). Austen’s own brothers took the third option for men of their class, entering the military (in their case, the navy). But women of the lesser gentry (like the Bennet sisters, and indeed, like Austen herself) were at considerable risk, particularly after the death of their fathers “when I am dead,” Mr. Bennet tells his wife and daughters, Mr. Collins “may turn you all out of this house as soon as he pleases” (96). (Lest you think this is an exaggeration, you might consult Austen’s first novel, *Sense and Sensibility*, in which, “[n]o sooner was his father’s funeral over,” than the eldest son sends his wife and child to the family estate, effectively dispossessing his step-mother and half-sisters: 43-44). Though Mrs. Bennet is described as being “beyond the reach

of reason” about the entail, “continu[ing] to rail bitterly against the cruelty of settling an estate away from a family of five daughters, in favour of a man whom nobody cared anything about” (96-97), she almost certainly expresses Austen’s own indignation at an economic system that disadvantaged women at every turn.

The Bennet women’s looming homelessness, and indigence, must inform our understanding of Elizabeth’s refusals of marriage, first of Mr. Collins, and then of Darcy. At best, after Mr. Bennet’s death, Mrs. Bennet would have £450 a year (the income stream from the £9,000 she has from an inheritance and marriage settlement) (Heldman); this amount is far below Mr. Bennet’s annual income of £2,000 (and out of the £450 Mrs. Bennet would have to pay for lodging, which Mr. Bennet obviously does not). Austen’s means us to value Elizabeth’s refusal to marry without love – but at the same time we mustn’t lose sight of the audacity of her actions, as either marriage could have rescued not only herself but her mother and sisters. Austen wants us to understand that the risks of both acceptance and refusal are intolerable.

Without the prospect of an inheritance and few respectable means of earning money, Austen’s novels dramatize Mary Wollstonecraft’s assertion in *The Vindication of the Rights of Women* (1792) that “the only way women can rise in the world — by marriage” (83) — though none of the other five novels feature such a stupendous rise as *Pride and Prejudice*, in which the heroine is catapulted into riches that Mrs. Bennet only slightly exaggerates: “how rich and how great you will be! What pin-money, what jewels, what carriages you will have! ... A house in town! Every thing that is charming!” (377). For women like the Bennet sisters, even to maintain their status, marriage was imperative, and for a less fortunate women like Charlotte Lucas, it means the acceptance of men like the “odious” Mr. Collins, as “the only provision for well-educated young women of small fortune,” particularly for one at “the age of twenty-seven, without having ever been handsome.” Elizabeth’s inability to accept her friend’s compromise provides one example of how often women’s limited prospects could set them against each other (we also find evidence of these strains in Elizabeth’s relationship with her mother, and again when Lydia runs off with Wickham, her sunken reputation threatening to ruin all of her sisters).

One of the problems with women’s dependency on marriage was that, from a young age, women were socialized and educated with this single-minded purpose. In *The Vindication*, Wollstonecraft laments “the neglected education of my fellow-creatures,” which she identifies as the root cause of women’s misery (79). For Wollstonecraft, women are not born shallow and stupid, but rather “are rendered weak and wretched” by “a false system of education” (79). Women are thus made into animals and children, with their entire upbringing devoted to making them attractive to men rather than developing their minds. Thus women are taught at best “a smattering of accomplishments” (83) — to play music, sew, dance, draw — intended to make them pleasing to men but not to develop their faculties. Some debunking of the ideal “accomplished woman” is delivered, by Elizabeth, in the conversation at Netherfield; but it is through Lydia that Austen dramatizes the truth of Wollstonecraft’s worst fears about what this “false system of education” inflicts on young women.

Who was responsible for this state of affairs? Like Wollstonecraft, Austen points to men (who made the laws and customs that so disadvantage and

circumscribe women). Mr. Bennet’s fails to make provision for his daughters, and to restrain his younger daughters, nearly bringing ruin upon the entire family. So too does the narrator reference Sir William Lucas’s recklessness, a father who abandons his lucrative business after having been knighted. It was a “distinction,” the narrator dryly tells us, that “had perhaps been felt too strongly. It had given him a disgust to his business...” (56). Like the Bingleys, Sir Lucas wishes to avoid the so-called “taint” of trade; but unlike the Bingleys, he does not have enough money to do so without harm to his children. Some men, like Wickham, are downright villainous – not satisfied with the many opportunities provided to him, he attempts to plot an elopement with Georgiana Darcy to gain control of her spectacular fortune of £30,000. Here Austen reflects on the dangers for women with too much money (Wickham also preys upon another heiress, and extorts money from Darcy in exchange for marrying Lydia).

Austen depicts how the very few older women with economic power – usually widows – can abuse it. In seeking to join together two elite families through marriage, Lady Catherine demonstrates how far class identity trumps any kind of solidarity among women. One of the most astounding moments of confrontation staged in the novel (and play) occurs during Lady Catherine’s visit to Longbourn, when Elizabeth refuses to bow to Lady Catherine’s will and feistily protests her insults, which culminate in her aspersion that “the shades of Pemberley will be “polluted” should she marry Darcy (358). Instead, Elizabeth asserts her equality with Darcy: “He is a gentleman; I am a gentleman’s daughter; so far we are equal” (357). In this way, Austen, through her heroine, repudiates the further consolidation of power in the hands of the few, demanding that those who were attached to the gentry (but were unable, through no fault of their own, to hold wealth and property) had the right – based on nothing more than what Wollstonecraft called a woman’s “character as a human being” — to remain, and even rise, within it (82).

Michelle Levy is an associate professor of English at Simon Fraser University, where she teaches and writes about the astounding literature of the British Romantic period. Ever since the discovery of her father’s college copy of *Pride and Prejudice*, at age 16, her favourite author has been Jane Austen.

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Biography of Jane Austen



Image: The cottage that Austen lived in when she wrote most of her work. Photo by Jaotg. Source: wikicommons

JANE AUSTEN WAS AN ENGLISH NOVELIST BORN ON DECEMBER 16TH 1775. Through social observation and insights, Austen's romantic fictions explored the lives of English middle and upper class women of the early 19th century. Her distinctive realistic writing style is embedded with irony and social commentary that has led her to become one of the most widely read writers in English literature. Some of Austen's works include *Sense and Sensibility*, which appeared in 1811, *Pride and Prejudice* (1813), which received mainstream success, *Mansfield Park* (1814) and *Emma*, which was dedicated to the prince regent, an admirer of her work, in 1815 (BBC History: Jane Austen, Irvine 38). After the death of Austen's father, her family struggled with economic hardships and moved several times. The majority of her works were only completed once she and her mother and sister finally had stable housing in 1809 (Irvine 37).

On December 2, 1802, Austen accepted the proposal of Harris Bigg-Wither, "a stuttering, awkward man, six years younger than herself" (Butler). Then aged twenty-seven, and living with parents in rented lodgings in Bath, the marriage would have provided for herself, her sister Cassandra, and even her parents. The next morning, Austen retracted her acceptance, and (with Cassandra) remained unmarried. So little is known about this episode (as is the case with so many) in Austen's, but it is tempting to compare it to the kind of marriage of convenience Mr. Collins offered, first to Elizabeth and then to Charlotte (it is almost certain that Austen did not love Bigg-Wither). In 1801, Austen's

father, a clergyman, had surrendered his living in to the eldest son, James, and moved the family to rented lodgings in Bath. So began a peripatetic lifestyle, one that became more worrisome in 1805, when her father suddenly died. The immediate consequence was that "Mrs Austen, Cassandra, and Jane were caught in the familiar trap for dependent women of the professional classes when they lost the male breadwinner" (Butler). It fell to Austen's brothers to supplement Mrs. Austen's income of £210. With an additional £250 contributed by her brothers, the income for the women was around £460 – an amount very close to the £450 a year Mrs. Bennet would have after Mr. Bennet's death, a sum considered most inadequate to support her family. It was not until Austen's brother Edward found a cottage in the centre of the small village of Chawton, in Hampshire (only a short distance from his estate) that the women were settled, and it was "from this point Austen's career as a published writer could begin" (Butler).

And of course it was as a published author that Austen sought one of the only respectable means by which women could rise in the world other than through marriage though, as we will see, it was rising on a very modest scale. Austen's first novel, *Sense and Sensibility*, was published in 1811, and she sold the copyright to *Pride and Prejudice* to Egerton (who had brought out her first novel) in the autumn of 1812 for £110, though she had hoped for £150. Sale of copyright was generally the preferred method of publication as it protected an author from any losses (Fergus, 16-17) – but in this case it prevented Austen

from fully sharing in the profits of novel's success. And indeed, *Pride and Prejudice* was "the runaway success among her publications"; published in early 1813, the first edition (of perhaps 1500 copies) sold out, thus allowing Egerton to print a second edition in October 1813 and a third in 1817 (Butler from which he is estimated to have made more than £450 profit on the first two editions alone (Fergus, 21). But Austen received no payments for these subsequent editions as she had sold her rights to Egerton. It is estimated in her lifetime she received something between £630 and £668 (Fergus, 28; Butler); not an insignificant sum for a family of women living on a small, fixed income, but unlike her most famous heroine, it was far less than she deserved.

In 1816, Jane fell ill, probably due to Addison's disease. She traveled to Winchester to receive treatment, and died there on 18 July 1817 (BBC History: Jane Austen). Two more novels, *Persuasion* and *Northanger Abbey* were published posthumously and a final novel was left incomplete. All Austen's novels were published anonymously.

Biography compiled by Lindsay Lachance with thanks to Michelle Levy

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Character Map

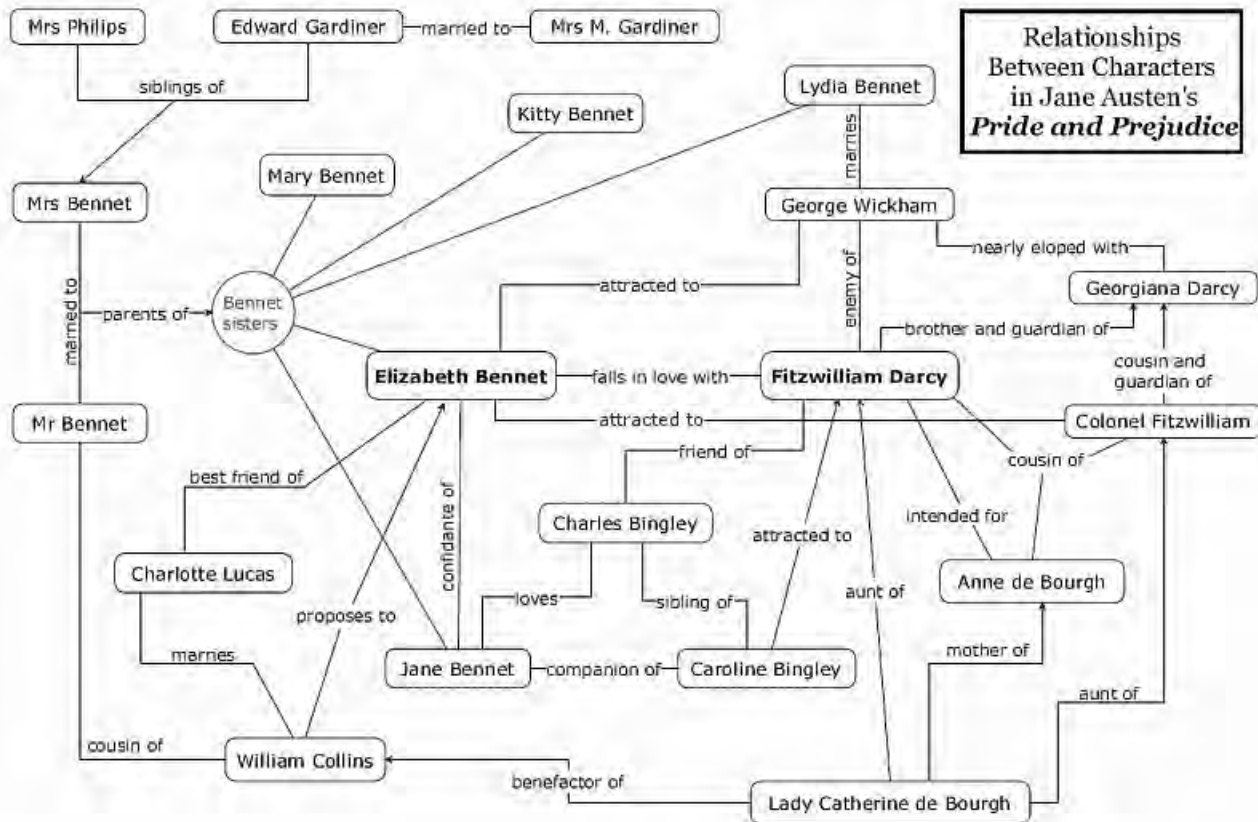


Image: This map shows the connections between characters in the novel. http://commons.wikimedia.org/wiki/File:Pride_and_Prejudice_Character_Map.png

Conceptualizing Money



Image: The Bank of England will issue a new £10 note in 2016 featuring Jane Austen. Image courtesy Bank of England. Used with permission.

IN 1807, JANE AUSTEN LIVED ON APPROXIMATELY £44; we know this because she kept a detailed record of all her expenses, down to the halfpenny (Hume 291).

Hume estimates that the Bennet family would have been in the top 0.17% income bracket in England at the time, Bingley was in the top 0.1% and Darcy's income put him in the top 0.02% (297).

Selena Couture

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Sums of Money Mentioned in Jon Jory's <i>Pride and Prejudice</i>	GBP in 1815	2013 \$CDN	Relative Purchasing Power (\$CDN) (Hume 303)
"her equal share of the 5 thousand pounds"- Amount to be split up between the 5 Bennet daughters after their father's death	1,000	\$82,489.80	\$166,260.00 – \$249,390.00
"4 or 5 thousand pounds!"-Bingley's yearly income	4,000 – 5,000	\$329,959.03 – \$412,448.79	\$665,040.00 – \$1,246,950.00
"10 thousand pounds!"-Darcy's yearly income	10,000	\$824,897.58	\$1,662,600.00 – \$2,493,900.00
"100 per year"- Amount Mr. Bennet agrees to give Lydia once she marries	100	\$7,563.97	\$16,626.00 – \$24,939.00

Table: Sums of money mentioned in Jon Jory's *Pride and Prejudice* and their modern equivalents.

About Jon Jory

ACTOR, DIRECTOR AND PLAYWRIGHT JON JORY HAS ADAPTED AUSTEN'S CLASSIC NOVEL INTO A FAST-PACED AND CHARMING NEW TEXT. Jory received his Actor's Equity card as a young child and he later stood at the forefront of the regional theater movement of the 1960s. The regional theater movement expanded the touring circuit, and allowed for new theatres to be opened in more rural areas, to show that not all theatre talent was in New York City and Los Angeles. Jory was artistic director of the Long Wharf Theater from 1965 to 1966, and in 1969 he took over the Actors Theater of Louisville. Under his leadership, it became one of the top theaters in the country. Jory's major accomplishment was the foundation and cultivation of the annual Humana Festival of New American Plays in Louisville, beginning in 1976 (The Playwrights Database). Jory retired from Actors Theatre in 2000 and that fall, he joined the faculty at the University of Washington School of Drama where he taught acting and directing (SFUAD). In 2010 he was made Chairman of the Performing Arts Department at Santa Fe University of Art and Design.

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PRIDE AND PREJUDICE

by **Jon Jory**

*Adapted from the novel by **Jane Austen***

*Directed by **Lois Anderson****

*Set Design **Shelby Bushell** Lighting Design **Chengyan Boon with Robert Gardiner***

*Costume Design **Chanel McCartney** Sound Design **Scott Zechner with Lois Anderson***

CAST

Morgan Churla

Jane Bennet

Nathan Cottell

Mr. Bennet

Thomas Elms

Col. Fitzwilliam/Officer/Ball Guest/Servant

Catherine Fergusson

Catherine Bennet (Kitty)

Sarah Harrison

Lydia Bennet

Luke Johnson

Mr. Collins/Sir William

Matt Kennedy

Mr. Darcy

Kat McLaughlin

Elizabeth Bennet

Daniel Meron

Mr. Bingley/Mr. Gardiner

Nick Preston

George Wickham

Nicole Sekiya

Miss Bingley/Mrs. Gardiner

Bethany Stanley

Mrs. Bennet

Naomi Vogt

Lady Catherine de Bourgh/Housekeeper

Natasha Zacher

Mary Bennet/Charlotte Lucas

PRODUCTION

(Renee) Liyan Liu

Stage Manager

Rebecca Burks, Rebecka Fitzpatrick

Assistant Stage Managers

Sara Smith

Lighting and Media Operator

Rayna Arisaka

Sound Operator

Carolyn Chan, Megan Lavergne

Stage Crew

Patricia Jansen, Moon Sun Kim, Elaine Yan,

Erika Xiong

Costume Crew

Sarah Melo

Set Design Assistant

Zickey Zhao

Lighting Design Assistant

Patrick Smith

Projection Design Assistant

Julia Vu

Sound Design Assistant

Keith Smith

Production Technical Director

Jim Fergusson

Head Carpenter

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Carpenters

Ayase Kay

Sculptor

Lauren Stewart

Lighting Head

Judy Chang, Patrick Fouchard, Megan Lavergne, Helen Lee, Jenny Lee, Sue O Lee, Andrew Pye, Michelle Tran
Lighting Crew

Lorraine West

Scenic Artist

Rayna Arisaka, Shelby Bushell, Carolyn Chan, Ayase Kay, Molly Lai, Hannah Lee, Helen Lee, Sue O Lee, Christian Lovell, Sarah Melo, Shelby Page, Charlene Saranchuk, Michelle Tran, Claire Li Zhou
Scenic Painters

Lynn Burton

Props Department

Rebecca Burks, Priscilla Fang, Patricia Jansen, Ayase Kay, Hannah Lee, Christian Lovell, Sarah Melo, Charlene Saranchuk, and THTR 99 Students
Props Builders

Jodi Jacyk

Costumes Department

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Laura Fukumoto, Kimberley Hornaday,
Ayase Kay, Moon Sun Kim, Stephanie Kong,
Jessica Lai, Hannah Lee, Helen Lee, Jenny Lee,
Christian Lovell, Brooke McDonald, Alix Miller,
Shelby Page, Yilin Yan, Mengsha Xiong,
Afrothiti Yannitosos**

Costume Builders

Jill Wyness

Makeup and Hair Consultant

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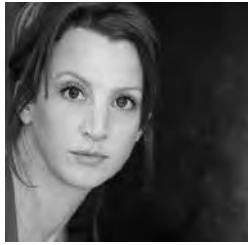
*The performance is approximately 2 hours
long with one 15 minute intermission.*

*Please turn off all cell phones, tablets,
and other electronics.*

*Photography, video or audio recording
of the performance is prohibited.*

**Lois Anderson participates with the
permission of Canadian Actors' Equity
Association.*

Company Biographies



Lois Anderson - Director

A graduate of UBC with a BA (English Lit), BFA (Acting), and MFA (Directing), Lois has worked with regional and independent theatre companies for over 20 years. She was a co-founder of Cirque Poule, an original member of Leaky Heaven Circus, a co-creator on Newworld Theatre's first production *Devil Box Cabaret*, an original creator of The Flying Blind Collective, an Artistic Associate with Runaway Moon and Leaky Heaven, as well as a leading player at Bard on The Beach (Viola, Kate, Helena, Rosalind, Mistress Overdone, Goneril). Acting credits include *Griffin and Sabine*, *Poster Boys*, *The Penelopiad*, *Trout Stanley*, *The Score*, *The Shoes That Were Danced to Pieces*, *Killjoy*, *Bloody Cleanup*, *Queen of Hearts*, *Soulless*, *Crime and Punishment*, and several seasons at The Caravan Farm Theatre with Nick Hutchinson (*Caucasian Chalk Circle*, *The Passion*, *The Winter's Tale*). She has played the title role in: *Wit*, *Shirley Valentine*, *Mother Courage*, and *Salome*. Directing Credits include Roughhouse Theatre (*A Last Resort*), The Arts Club (*My Granny The Goldfish*, *The Unplugging*), *The Graduate*, and upcoming *It's Snowing on Saltspring*, as well as adaptations of Euripides' *Medea* and *Iphigenia* for UBC and SFU and Leaky Heaven (*Peter Pantries*). For Runaway Moon she has devised, acted in and/or directed *The Winter's Tale*, *Sparrows*, *Faerie Play*, *A Small Miracle*. Lois is Mom to Anouska and Elena. Lois has earned six Jessie Richardson awards for acting and is the recipient of the Sydney Risk Emerging Director award as well as Two Critic's Choice Awards.



Chengyan Boon - Lighting Designer

Chengyan is in his third year of the BFA Theatre Production and Design program at UBC, and is delighted to be working with Robert Gardiner on lighting and projections for *Pride and Prejudice*! Recent credits include *Assassinating Thompson* (Monster Theatre), *Speech & Debate* (Twenty Something Theatre), *Hamletmachine* and *The Duchess* (Theatre at UBC). He cordially invites you to see *Ubu Roi* opening March 20, where he will be designing lights!



Shelby Bushell - Set Designer

Shelby is a fifth year double major at UBC studying Theatre Production and Design, and English Literature. This is her first set design, though past credits include stage management for Pacific Theatre's *The Foreigner*, and *Good Way Out* and Theatre at UBC's *Blood Relations*. She recently finished the summer production internship with the Arts Club Theatre Company and costume designing *Death of a Playwright* for the Vancouver Fringe Festival.



Morgan Churla - Jane Bennet

Morgan is in her final year of the BFA Acting program at UBC. You might have seen her in *Rhinoceros*, *Hamletmachine*, and *The Caucasian Chalk Circle* (UBC). Other credits include: *Dracula*, *Suessical*, and *High School Musical* (Keyano Theater). This summer, she studied with the company, Familie Floez, in Italy. She is very excited to be working with Lois and the fabulous cast. Morgan dedicates this show to her sister, Lierin, her very own Lizzy.



Nathan Cottell - Mr. Bennett

Nathan is in the intermediate year of UBC's BFA Acting program. Select previous credits include *Tartaglia* in *The King Stag* (Theatre at UBC) and *Sebastian* in *The Tempest* (Sandbox Productions). Love and thanks to Mom, Pops, and Chloë.



Thomas Elms - Col. Fitzwilliam/ Officer/Ball Guest/Servant
Thomas is extremely proud to be joining the cast of *Pride and Prejudice*. He is in his intermediate year of the BFA program and would like to thank his family and friends for their love and support. He also thanks director Lois Anderson for allowing him to enjoy this experience as well as his cast members for their seemingly limitless patience and enthusiasm.



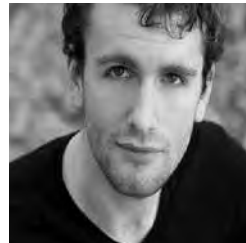
Catherine Fergusson - Catherine Bennet (Kitty)

Catherine Fergusson is in her intermediate year of UBC's BFA Acting program. She has recently performed as Farfarello and Princess Ninetta in *The Love of Three Oranges* and *The King Stag* (UBC), Millie in *Picnic* (UBC), and with UBC Improv. She thanks her family, friends and mentors for their love, support, and inspiration.



Sarah Harrison - Lydia Bennet

Performing in *Pride and Prejudice* on the Frederic Wood in the final year of my BFA here at UBC has been gift. Thanks to everyone involved - cast, crew, and production team alike, and especially to Lois Anderson for the incredible opportunity. Love to my family and friends for their endless support. And finally, my thanks to you for joining us on this adventure!



Luke Johnson - Mr. Collins/Sir William

This is Luke's third main stage play at UBC, after *Rhinoceros* and *Caucasian Chalk Circle*. He has a theatre performance diploma from Douglas College and has studied at Seacoast Actor Training. He would like to thank his wonderful crew and cast for their hard and continued work. Many thanks to KM, NS, OE, instructors, friends and family. And thanks to you as well, the esteemed reader/theatre-goer.



Matt Kennedy - Mr. Darcy

Matt is thrilled to be performing in the Frederic Wood Theatre for his first UBC main stage production. He would like to thank Lois for her guidance and wisdom, his fellow cast mates for their passion and dedication, his family and friends for their undying love and support and of course you for being here to share with us an evening of entertainment.



(Renee) Liyan Liu - Stage Manager

Renee is a fourth-year student in UBC BFA Design and Production program. She is thrilled to be the Stage Manager of *Pride and Prejudice*. She wants to thank Lois, the cast, the crew, and Robert who gave her this opportunity to work on the production. Her Stage Management credits include: *Cucci and Cabana* (Studio 16, 2013), *The Russian Play* (UBC, 2012), *Spoils of Troy* (UBC, 2012), and *Lost in Twine* (Fringe, Granville Island, 2012). Her Assistant Stage Management credits include: *Rhinoceros* (Telus Studio, 2013) and *Problem Child/The End of Civilization* (Telus Studio, 2012).



Chanel McCartney - Costume Designer

Chanel is an MFA Design student in Theatre and Film, in Costume Design. Previous training includes a BA (Honours) at Queen's in English Literature and Drama. Vancouver credits include Costume Intern at Bard on the Beach (2013) and Great Pacific Productions (2012), Asst Costume Designer in UBC's *Hamletmachine* (2013). Other credits include Costume Designer for *Dust*, *Hansel and Gretel* (Queen's), *As You Like It* (2011) and *Much Ado about Nothing* (2011) (Vagabond). Thank you to my supervisor Jacqueline Firkins, costume specialist Jodi Jacyk, Laura Fukumoto, Stephanie Kong, and all the 99 students.



Kat McLaughlin - Elizabeth Bennet

An avid reader, dancer, lover, and raconteur Kat is in her final year of the BFA Acting program. She feels privileged to let Elizabeth Bennet's vivaciousness flow through her on the Frederic Wood stage. Kat hopes that you are moved by tonight's story and see, if only a glimpse, a moment of love that brings you back, that makes your heart sing, that makes you hold on to a loved ones hand next to you, or contact one after the show. Kat would like to thank all her family, her amazing director, and everyone involved in the show, both on stage and behind the scenes.



Daniel Meron - Mr. Bingley/Mr. Gardiner

Daniel is in his final year of the BFA Acting program, and is thrilled to be a part of this incredible show. Previous roles include 1st Doctor, Lavrenti, 1st Lawyer, and others (*The Caucasian Chalk Circle*/UBC), Old Gent (*Rhinoceros*/UBC), and Kostya (*The Russian Play*/UBC). He would like to thank his cast mates for their dedication and inspiration, as well as the crew for their hard work. A special thank you to his family for their ongoing support, and Lois Anderson for her enthusiasm and direction.



Nick Preston - George Wickham

Nick Preston is in the final year of the BFA Acting program, and is excited to begin his career in Canadian theatre. He aims to bring current issues to the forefront of Canadian theatre, and also intends to keep music constantly in his life and work. Recent credits include *Hamletmachine*, *The Caucasian Chalk Circle*, *Rhinoceros* and *Knives in Hens* (Theatre at UBC) and *We Are Three Sisters* (United Players). He is forever indebted to his teachers and family.



Nicole Sekiya - Miss Bingley/Mrs. Gardiner

Nicole - who holds a diploma in theatre performance from Mount Royal in Calgary - has had a delightful time portraying insufferably entitled women this season at Theatre UBC! You may have seen her last as the Governor's spoiled wife in *Caucasian Chalk Circle*. Other Theatre UBC credits include: *Hamletmachine*, *Rhinoceros*, *Spoils of Troy* and *The Hot L Baltimore*. She also produced and performed in *Cabaret Sauvignon* with her ensemble last year. Thank you for supporting Theatre UBC!



Bethany Stanley - Mrs. Bennett

Bethany is in her final year of the UBC BFA Acting program. She would like to thank her family and friends for their amazing support and good humour. She is sorry for any partial deafness Mrs. Bennett may have caused. This role is dedicated to her grandmother, who would have approved of this one. Previous credits include: *Hot L Baltimore*, *Spoils of Troy*, *Knives and Hens*, *Rhinoceros*, *The Caucasian Chalk Circle* (UBC), a year with UBC Improv, and *Beggar's Opera* (Seven Tyrants).



Naomi Vogt - Lady Catherine de Bourgh/Housekeeper

Naomi is in her final year of the BFA Acting program at UBC, but also enjoys experimenting with playwriting, sketch comedy and filmmaking. Recently, she co-wrote and performed in *Feast Days* with Wrecked Collective. Other theatre credits include: *The Caucasian Chalk Circle* (UBC), *Blood Relations* (UBC) *Rhinoceros* (UBC), *Georama* (Windsor Theatre), *Much Ado About Nothing* (Festival by the Marsh), and *Spring Awakening* (Delinquent Theatre). She has been a company member of both Flint Co. and UBC improv and has completed Canada's National Voice Intensive.



Natasha Zacher - Mary Bennet/Charlotte Lucas

Natasha is a Calgarian transplant quickly falling more and more in love with the West Coast, and is in her final year of UBC's BFA Acting program. Recent credits include *Munsch Ado About Nothing* (Beach House Theatre) and *The Caucasian Chalk Circle* (UBC). She would like to thank her mom and Elliott for their frequent visits over the Rockies, her friends for putting up with her busy schedule, and you for supporting this beautiful ensemble!



Scott Zechner - Sound Design

Scott is in his final year of the BFA Design and Production program. Recent design work includes sound for *Never The Sinner* (UBC Player's Club), *The Duchess* and *Blood Relations* (Theatre at UBC), lights for *The Caucasian Chalk Circle* (Theatre at UBC) and *Assassins* (Pipedream), and both sound and lights for *Made of Stone* (Prohibition Theatre). He'd like to thank Lois and Renee for being so great to work with, and hopes you enjoy the show!



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