

Pride & Preiudice

He's a ten... but men are
fundamentally flawed.



by Kate Hamill

adapted from the novel by Jane Austen

Directed by Kelsey Baehrens

Dec. 2 - 18



Pride and Prejudice

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Cast

Hal Akiko - Lizzy Bennet

Jasmine Haley Anderson - Mrs. Bennet (understudy)

Brandon Caban - Mr. Darcy

Hulita Drake - Mary Bennet / Mr. Bingley / Servant

Suzanne Green - Lady Catherine Debourgh

David Thundercat Herman - Mr. Bennet

Jill Jackson - Mrs. Bennet, Lizzy Bennet (understudy)

Victoria Kashiwai - Charlotte / Wickham

Anuheia Magnani - Jane Bennet / Servants

Alex Munro - Darcy (u/s), Mary Bennet / Mr. Bingley (u/s)

Matthew Soriano - Mr. Collins / Miss Bingley

Alaura Ward - Lydia Bennet

Run time: 2 hours & 10 minutes, with one 15-minute intermission

World premiere production co-produced by Hudson Valley Shakespeare Festival and Primary Stages; June 24, 2017, Hudson Valley Shakespeare Festival
(Davis McCallum, Artistic Director; Kate Liberman, Managing Director)

November 19, 2017, Primary Stages
(Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director)

PRIDE AND PREJUDICE received a presentation as part of The Other Season at Seattle Repertory Theatre 2016-2017.

Production Team

Stage Manager: Camille La'akea Wong

Lighting Design: Camille La'akea Wong

Costume Design: Kimmerie H.O. Jones

Sound Design: Kevin Vann

Social Media: Hulita Drake

Graphic Design: Kevin Vann

Why This Play? Why Now?

"But people themselves alter so much that there is something new to be observed in them forever." -Jane Austen, *Pride and Prejudice*.

There's got to be reasons why so many people go so hard for *Pride and Prejudice*. Could it be the Korean-drama-Cinderella-story of it all? Maybe it's the escapism we enjoy by investing in rich people's problems? Mostly likely the cravats have something to do with it.

If there's one thing Jane Austen is universally praised for, it's her distillation of the time in which she lived. Her time capsule-novels tell us that some things refuse to change. Dancing is still a love language. Social etiquette can still be an arbitrary and ridiculous game. Gossip is still an excellent pastime.

Austen's characters are people we know. Mama Bennet's best intentions end up both serving and traumatizing her daughters. Mr. Collins can't read a room to save his life. Lizzy's rebellious wit reflects both her guts and her anxious need to laugh at anything she'd rather not take seriously. Every character has a strong and very different take on what love ought to be. It seems love has never been simple, never been perfect.

Kate Hamill's play is delectable, bonkers, anachronistic mayhem. She tells us "this play has a lot to do with how we manage shame—shame about one's vulnerabilities and imperfection, about one's family, about love and attraction." I like to think Jane Austen would've been obsessed.

But what has the West learned in the last 200 years about love? And relationships? Family? I suppose we generally care much less about marriage games and inheritance. We're finally normalizing fluidity in many ways. Class still reigns. Parents still show their children how not to be, despite their loving intentions. Children still think they know better than their parents and are proven miserably wrong. Lovers still struggle with jealousies, inconsistencies, imperfections. We still struggle with doubt in our worthiness of love.

All of us, for one reason or another, chose to enter the world of *Pride and Prejudice* because we were curious about love. We craved play. This cast and creative team started as mostly strangers, searching for common language, rehearsing slapstick comedy in the rain. Work made us a community. Play made us a family. We've fallen in love with each other. Kate Hamill's play is a monster written to be tackled by a family.

But if there's anything I would personally hope you take away from this show, it is several moments of belly laughter and a renewed commitment to imperfect love. Like any dance, love requires practice and the spirit of play. Cheesy, but love and play belongs to everyone.

But can we forgive each other? Can we forgive ourselves? For our jealousies and inconsistencies, our misunderstandings. For thinking we know better than our parents? For seeking paragons of perfect love and not people? Then can some things change?

It is a truth universally acknowledged that stealing words from the playwright is how you wrap a director's note. So without further ado, ask not for whom the bell tolls, people. It tolls for thee.

-Kelsey Baehrens

THE CAST



Hal Akiko - Lizzy Bennet
(she/her/hers)

BFA NYU Tisch. Some recent creds: Untitled TMT Play (Kumu Kahua), Greater Clements (LCT). To my family: Thank you and



Jasmine Haley Anderson - Mrs. Bennet (understudy)

Jasmine is a graduate student continuing to hone her skills as an actor at UHM. She has been involved in a number of productions there and will graduate this Spring. When she is not on the stage, she loves to direct those uponst it! If she isn't hiding in her office trying to get all of her work done, she will most likely be found hiking or frolicking on beaches pretending that deadlines and adulting aren't looming above



Brandon Caban - Mr. Darcy

Brandon trained in acting at HB Studio in New York City. Recently performed the role of Duch in Cambodian Rock Band. (MVT). Stage credits include Be More Chill (MVT), The Joy Luck Club (MVT) The Happiest Song Plays Last (TAG), Twelf Nite O' Wateva (HMH), Indecent (Open Home Productions). He has written, performed and produced sketch comedy and comedy musicals for the annual Hawai'i Comedy Festival as well as partook in Slate and Marker's 7-Day Film Challenge where his short film "Making Progress" premiered. He was a finalist for NBC's 2020 Late Night Writers' Comedy Workshop, a workshop that places selected comedy writers



Hulita Drake - Mary Bennet / Mr. Bingley / Servant

Hulita (any pronouns) is a part-time lover, full time clown, and longtime resident theatre cat at KOA. They'd like to give a shout out to their two favorite circus cats Honey and Oatmilk

THE CAST (cont'd)



Suzanne Green - LADY CATHERINE DEBOURGH!!!!

Theatre is alive and well, FINALLY! Suzanne is so grateful to be in this talent-filled production with so many new friends. Recent favorite shows include “Once, the Musical” (MVT), “Charlie and



David Thundercat Herman - Mr. Bennet

David has been in 17 shows.



Jill Jackson - Mrs. Bennet, Lizzy Bennet (understudy) Dance Captain, Intimacy Captain

Jill is so thankful to you all for coming to see our show, and super excited to be in her second show at KOA! Last spring, she appeared as Scientist 2 (and several others) in KOA's The Grumpiest Boy in the World. Originally from Austin, Texas, Jill is currently pursuing MFAs in Theatre for Young Audiences and Acting at UHM. Jill hopes you have as much fun watching the show as we have had creating the show—and that you come back again and again because Kate Hamill is a genius and Jill's eyes are still being opened every time she hears this play! A huge thank you to Kelsey, Camille, Kat, and the entire cast for making this process an absolute joy to be part of. “YOU HAVE all



Victoria Kashiwai - Charlotte / Wickham

Victoria is thrilled to be making her first appearance in a KOA Production. She's previously performed in Hawaii Shakespeare Festival production of Henry IV Part One (Mortimer), Merry Wives of Windsor (Anne Page), and various shows from Kennedy

THE CAST (cont'd)



Anuheia Magnani - Jane Bennet / Servants

This is Anuheia's first theater performance in 7 years... Please be kind. Anuheia is grateful to our lovely director Kelsey for taking a chance on her, and for her family and friends who have supported and encouraged her to return to the arts.



Alex Munro - Darcy (u/s), Mary Bennet / Mr. Bingley (u/s)

Alex earned his PhD and MFA from the University of Hawai'i at Mānoa (UHM). Selected directing credits include "The Grumpiest Boy in the World" and "An Oak Tree" at KOA Theater; "Cabaret", "A Christmas Carol: A Live Radio Play", "The Legend of Georgia McBride", "The Elephant Man" (co-directed with Paul T. Mitri), and "Equus" (MVT); "Where Words Once Were", "The Christians", "The #MeToo Monologues: Stories for Healing", and "Time Stands Still" (HPU); "Eurydice" with All The World's A Stage (AWS); and "very still and hard to see" at UHM. Selected acting credits include "Peter and the Starcatcher" at MVT, "Proof" with AWS, and a small but



Matthew Soriano - Mr. Collins/Miss Bingley

Matthew is happy to make a return to theatre after a hiatus due to graduating college and dealing with the pandemic. His previous works include The Rocky Horror Show at MVT, and the [respect] showcase with HTY.



Alaura Ward - Lydia Bennet

Alaura is ecstatic to be performing on the KOA stage for her first time though she is no stranger to the Hawai'i theatre community. She was last seen in The Conversion of Ka'ahumanu at Kumu Kahua Theatre. She holds a BFA in Acting from Cornish College of the Arts. Prior credits include August Osage County (MVT), Guys and Dolls (DHT), Kittens in a Cage (Raisbeck Performance Hall) and Parts of the Same Circle (film). Balls balls balls!

Special Thanks

Angela and Scott Baehrens; Terri Keaveney; Laurie Tanoura & The Actor's Group; Sara Ward; Dr. Andrew Dewald

THE PRODUCTION TEAM



Kelsey Angel Baehrens - Director

Mahalo nui loa for supporting KOA!! This is Kelsey's first production in the director's seat. She'd be a human puddle without the enduring, extraordinary support she's received from Camille, Hal, Kevin bae, Kevin Keavs, and literally the entire cast and creative team. Holy \$#@!, we did it. Let them laugh, I love you forever. Associate directing credits: We Won't Sleep, a re-telling of American history (dir. Erin Ortman), the NYCLU's 2021 "Sing Out For Freedom" concert (dir. Jess McLeod), the Eugene O'Neill Center's National Music Theater Conference (dir. Alex Gemignani). Fave acting credits: Cambodian Rock Band (MVT), Lizzie, the Rock Musical (Playhouse Square), Henry IV, part 1 (HSF), The Magic School Bus (Theaterworks USA). Upcoming: national tour of Cambodian Rock Band, understudy Neary/Sothea/Pou.



Camille La'akea Wong - Stage Manager, Lighting Designer, Fight Captain

Camille is a graduate of Cornell College in Mount Vernon, Iowa. Recent projects include The Language of Wild Berries (Golden Thread Productions), Tiny Beautiful Things (Plethos Productions), and Pirates of Penzance (Lyric Theatre). Camille is excited to be working with KOA Theatre! Many thanks to Camille's friends and family for their support. Camille would also like to thank the cast and



Kimmerie H.O. Jones - Costume Designer

Kimmerie has been designing award-winning costumes & creatures since the late 1980s. This is Kimmerie's second show with KOA, after "we, the invisibles" in 2019. Elsewhere on island Kimmerie has designed for 'Iolani School, Diamond Head Theatre, and Manoa Valley Theatre. Favorite designs include "Spamalot", "Five Women Wearing the Same Dress", "Les Liaisons Dangereuses", "Star Wars: Musical Edition", and "The Tempest". Love to her family, and to all of



Kevin Vann - Sound Designer

Kevin is a multi-instrumentalist that likes to learn everything he can get his hands on. He made his debut in the theater world in Cambodian Rock Band presented by Manoa Valley Theater. He is excited to contribute to Pride and Prejudice from behind the scenes.

THE PRODUCTION TEAM (cont'd)



Kat Rothman - Intimacy Director

Kat is a Honolulu-based director, intimacy director, educator, and devised theatre practitioner. Kat has trained in intimacy work with IDC (Intimacy Directors & Coordinators) and TIE (Theatrical Intimacy Education). Winner of the 2019 National KCACTF SDC Directing Award, Kat has a Directing MFA from the University of Hawai'i, and their work centers on artist-participant agency and applications of consent-forward and trauma-informed practices in applied devised theatre work. They have facilitated devised projects in Honolulu and Waipahu, Hawai'i; Chengdu, China; and Southeast Michigan, and they serve as co-director of Corpus Productions, a nonprofit focused on devised theatre work on O'ahu.



Mike Poblete - Dramaturg

Mike is a playwright and academic that has written seven full length plays and numerous one acts which have been performed in six countries. His scholarly research investigates the role of student agency in drama education. He has Ph.D. in Theatre from the University of Hawai'i at Mānoa, where he teaches theatre history and playwriting. www.mikepoblete.com



Matthew Kelty - Sound Board Operator

Matthew Kelty is the Executive Director of KOA Theater, and the Artistic Director of the O'ahu Fringe Festival. His most recent work as an actor was in the world premiere of Paul Donnelly's Memorial Day; other Hawai'i acting credits include very still & hard to see, A Lovely Violent Ghost Haiku With Gun, Subali-Sugriwa and the devised play Smile, You're Under Surveillance!; Off-Broadway and NYC credits include Anouilh's Antigone and the world premieres of Dancing with Joy and Reading Zimbabwe at the DR2 Theatre. Playwriting credits include "Hawai'i kyōgen" Derailed, which toured the state. Directing credits include the world premiere of Yilong Liu's Joker.



Kevin Keaveney - Sound Board Operator & Janitor

Kevin received his drama training at Yale University and spent 15 years as an actor in NYC, where he helped found the NY Strindberg Festival, and appeared Off-Broadway in numerous productions, working with Obie-winning companies Target Margin, Elevator Repair Service, EnGarde Arts and Little Theater. Since arriving in Hawaii, he has played roles as diverse as Atticus Finch in To Kill a Mockingbird (DHT), Randall McMurphy in One Flew Over the Cuckoo's Nest (MVT), and Mark Rothko in Red (TAG), among many others. Oahu directing credits include: Constellations, Wild Swimming, Hate Mail, Gruesome Playground Injuries, Men on Boats, Marjorie Prime and we, the invisibles (all at KOA), It's a Wonderful Life and Stage Kiss (both MVT), The Best Man and True West (both at TAG). He is the Artistic Director and founder of KOA Theater, and has about as generous and patient a family as anyone could ask for.

KOA Theater's 2022-23 Season

For our 5th Season, KOA Theater is pleased to announce an entire season plays written by women and female-identifying playwrights, all of them Hawaii premieres!

Dec. 2 - 18

Pride & Prejudice by Kate Hamill

an irreverent take on the Jane Austen classic

Jan. 13 - 29

Small Mouth Sounds by Bess Wohl

lost souls seek connection at silent retreat

Feb. 10 - 26

Collective Rage: A Play in 5 Betties by Jen Silverman

examine your box! - the ones made by society & made by oneself

Mar. 10 - 26

Lasso of Truth by Carson Kreitzer

the true-life origins of comic book heroine Wonder Woman

Apr. 7 - 23

Fairview by Jackie Sibbles Drury

a biting satire of family dramas, agency, & unwitting complicity

May 12 - 28

Mr. Burns by Anne Washburn

pop culture becomes religious canon in post-apocalypse America

June 16 - July 2

Dance Nation by Clare Barron

preteens vs. The World on the way to competitive dance glory

KOA's 5th season offers fantastic roles for women and the kinds of cutting edge stories you won't see presented anywhere else!

Don't miss a single moment!

Season Subscriptions on sale now at koatheater.com!

This Month at KOA Theater

Dec. 23

A night of Comedy with Rebecca Robinson & Friends

Featuring:

Lillian Simone

Rayton Lamay

Joel Kop

and a

Super-Secret Headliner!

\$15

Door at 7:30

Show at 8pm

BYOB



Dec. 26-30

Workshop: Circus Minimus – The Circus Kids Create!

We are inviting all creative, fun-loving kids ages 7-13 to collaborate on their very own extraordinary circus show!

Tuition \$300

Kevin O’Keefe, a former instructor for the Big Apple Circus in NYC, and founder of the American Youth Circus Organization, brings 35 years of circus theater creation to Hawaii. At Circus Minimus kids will study safe and introductory tumbling, clowning, juggling, partner acrobatics and more. These new skills will be incorporated into our theatrical circus.

At the end of the week, the children will present their show at KOA Theater!! The public is invited to attend the performance on Dec. 30th at 12pm. Tickets to the show are \$10 (2 free tickets included with tuition).

MORE INFO AT KOATHEATER.COM!

Play Synopsis

With this play, Kate Hamill has written a loving, if at times irreverent adaptation of Jane Austen's novel of manners, *Pride and Prejudice*. Most big details of the book remain intact while some are gone entirely (bad news for fans of Kitty). In so doing, she has masterfully reminded us that games of love and status are as relevant now as they were in Georgian England. This synopsis is meant to assist both Austen fans and newcomers alike in navigating the complex plot of this play (warning: spoilers to follow).

Act 1

Meryton, England, early 1800s. Mr. Bennet has four daughters, Jane, Lizzy, Mary, and Lydia. Because their estate is entailed, it can only be passed to a male heir, therefore at least one daughter must marry well to ensure the family's survival.

The arrival of Mr. Bingley, an eligible bachelor, in Meryton, provides new hope for the Bennets. At a ball, the Bennets meet the charming Mr. Bingley and his sister Miss Bingley. While Mr. Bingley displays interest in Jane, his friend--the wealthy and handsome, but disagreeable, Mr. Darcy--openly expresses his derision for the Bennets.

In the following days, Mrs. Bennet sends Jane to the Bingley estate for tea; she becomes ill from traveling through the rain and must spend several days with her hosts. Lizzy goes to see her where Mr. Darcy, Lizzy, and the Bingleys offer starkly different ideas of what makes an ideal woman. Upon Jane's return home, Mrs. Bennet is thrilled to hear that Mr. Bingley seems enraptured with Jane. Meanwhile, Lydia has brought home a prospect for Lizzy: Mr. Wickham, an old acquaintance of Mr. Darcy, who tells Lizzy how the man has done him great wrong.

The following day Mr. Collins, Mr. Bennet's cousin and the only male heir to the Bennet home, arrives at the Bennet estate seeking a wife and eyes Lizzy. At Mr. Bingley's ball, Mr. Darcy unexpectedly asks Lizzy to dance, where she reveals what Mr. Wickham has told her about his past. The following day at the Bennet estate, Mr. Bingley hasn't called for Jane. Mr. Collins arrives and proposes to Lizzy, who refuses, so he instead proposes to Lizzy's best friend Charlotte, who accepts.

Act 2

The Bennets are in low spirits following the news that Mr. Darcy and the Bingleys have moved away from Meryton, but are encouraged that Mr. Wickham arrives to call on Lizzy. Lizzy visits the newly married Charlotte at the Collins estate. All three visit Mr. Collins' benefactor, Lady Catherine, who is also Mr. Darcy's aunt, along with Lady Catherine's frail daughter Miss de Bourgh. To Lizzy's surprise, Mr. Darcy joins as well.\

With Lizzy now ill, Mr. Darcy goes to the Collins estate to check on her and confesses his love to her. She rebuffs him, and he explains that it was in fact Mr. Wickham who had done him great wrong and not the other way around. Upon receiving a tour of Mr. Darcy's estate from Lady Catherine, Lizzy and the Collinses receive the news that Lydia has scandalously run off with Mr. Wickham.

At the Bennet estate Lydia and Mr. Wickham return, married. Lydia reveals that Mr. Darcy paid off all of Mr. Wickham's debts to compel him to wed her, thus saving Lydia, and the Bennets', reputation. Lady Catherine arrives to dissuade Lizzy from pursuing a romance with Mr. Darcy, who then arrives himself with Mr. Bingley to reunite him with Jane. Finally, to the surprise of the family, Mr. Darcy and Lizzy declare their affection for one another.

*“This is an evening of
wonders, indeed!”*

– Pride and Prejudice

Let the wonders continue with the

*Jane Austen Society
of North America
Hawai‘i Region*



JASNA HAWAI‘I
Jane Austen's home in paradise

More information at

<https://jasnahawaii.wordpress.com>

or email

JASNAHawaiiinei@gmail.com