

EMMA



BY JANE AUSTEN

adapted by Michael Bloom

directed by Victor Pappas

JONES PLAYHOUSE

45th Season

235th Production

February 8-February 26, 2012

University of Washington
School of Drama

EMMA

by **Jane Austen**

adapted by **Michael Bloom**

directed by **Victor Pappas**

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Rachel Apatoff*

Lighting Design
Emily Van Winkle*

Choreographer
General McArthur Hambrick

Scenic Design
Andrew Mannion*

Sound Design
Emily Fassler

Stage Manager
Laure Yamagawa

* Member of the Master of Fine Arts Program in design.

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Alan Weldin

Assistant Stage Manager
Samantha L. Halstead

Scenic Artist
Ruth Gilmore

Music Consultant
Scott Hafso

Dialect Coach
Judith Shahn

Assistant Costume Designer
Allison Panzarella*

Sound Board Operator
Alex Potter

Costume Crew
Min Gee Cho
Christopher James Dingle

Running Crew
Dalton Broback
Sarah Chen
Jack Dearth

Assistant Scenic Designer
Angie Harrison*

Construction Crew
Angie Harrison*
Jennifer Sipila*

Malia Hughes
Yuri Jang
Jae Yong Jin
Mimi Santos

Kevin Domingo
Jenna Heo
Veronica Pelayo
Sonya Saepoff
Alexander Trefethen
Laura Webber
Jennifer Wu

Assistant Lighting Designer
Ryn Flynn*

Electrics Crew
Alasdair Swarner
Carl Janz
Erin Simpson
Lighting 212 Students

Costume Construction Crew
Hatsune Akaogi
Sarah Barrett
Anya Savranskaya
Michaela Petrovich*
Allison Panzarella*

Assistant Sound Designer
Nina Trotto

Assistant Dialect Coach
Lisa Nathans

House Manager
Genesis Leal

CAST *in order of appearance, members of the Professional Actor Training Program (PATP)*

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Henry Woodhouse Robert Bergin
Mr. George Knightley Scott Ward Abernethy
Mrs. Weston, formerly known as Miss Taylor Valeka J. Holt
Mr. Weston Jonathan Shue
Philip Elton Christian Telesmar
Harriet Smith Monique A. Robinson
Robert Martin Matt Giampietro
Miss Bates Amanda Hilson
Jane Fairfax Maura Tang
Frank Churchill Phil Kruse
Augusta Hawkins Kimberly Nicole Wood

members of the Undergraduate Ensemble

Servant, Ball Attendee Jack Dearth
Servant, Ball Attendee Erin Herrick
Servant, Ball Attendee Kevin Domingo

This production uses the Contract Management Program of the University/Resident Theatre Association, Inc.
The director is a member of the Stage Directors & Choreographers Society, an independent national labor union.
EMMA is produced by special arrangement with Samuel French, Inc.

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Acknowledgements

Thanks to Bob Dahlstrom, Seattle Repertory Theatre, Seattle Opera and Book-It Theatre. Special thanks to George Bozarth, of the School of Music and his wife Tamara Freidman for performing music for this production on their 1820s John Broadwood & Sons square piano. We would also like to thank Smithsonian's American History Museum, The Museum at the Fashion Institute of Technology, Chicago History Museum, and the Henry Art Gallery for special access.

The School of Drama is proud to be a member of: University/Resident Theatre Association (U/RTA)
Theatre Puget Sound (TPS)

ABOUT THE PLAY

Emma runs 2 hours 30 minutes, including a 10-minute intermission.

From the New American Library's Signet Edition of *Emma*:

"*Emma* represents the mature flowering of Jane Austen's singular genius. Set in a world the author made uniquely her own - the world of country gentry in Regency England - the novel centers upon a supremely self-assured young lady, determined to arrange her life and the lives of all around her into a pattern dictated by her romantic fancy. By turn intelligent and foolish, wreaking havoc with the best intentions, Miss Emma Woodhouse is a captivating embodiment of feminine contradiction, portrayed with the stylistic grace, the wit, and the wisdom that have ensured Jane Austen's continuing popularity.

Emma was the fourth of Jane Austen's six novels, and the last one to be published during her lifetime. It has been adapted for the stage, television and films (including *Clueless*) and recently for the musical theatre as well. This adaptation was first performed at the Cleveland Playhouse in February of 2010.

ABOUT THE ADAPTER

Michael Bloom is the artistic director of Cleveland Play House where he adapted *Emma* and directed *Lost in Yonkers*, *Heaven's My Destination*, *The Glass Menagerie*, *A Streetcar Named Desire*, *Lincolnesque*, *Rabbit Hole* and *Well*. He has directed at many of the country's major theatres, including Seattle Rep. His off-Broadway production of *Sight Unseen* won three Obie Awards. Bloom has been associate artistic director at the Hartman Theatre Company, associate director at American Repertory Theatre, and is co-founder of Actors Repertory of Texas. He has taught at New York University, Harvard University, University of Texas, and Scripps College. He has written articles for *American Theatre Magazine* and *The New York Times* as well as the book, *Thinking Like a Director*.

ABOUT THE DIRECTOR

Victor Pappas first became known to Seattle audiences as Associate Artistic Director of Intiman Theatre, a position he held from November 1992 to December 1999. At Intiman he directed productions of *The Importance of Being Earnest*, *Playland*, *Betrayal*, *Smash* (world premiere), *The Turn of the Screw*, *The Glass Menagerie*, *Gross Indecency: The Three Trials of Oscar Wilde*, *A Question of Mercy* and *Skylight*. In addition, he directed ten of the "New Voices at Intiman" developmental workshops.

While at Intiman, he directed *My Life as Kim Novak* for Alice B. Theatre, *She Loves Me* for Civic Light Opera, *An Ideal Husband* for Pioneer Theatre Company in Salt Lake City, and the world premiere of Mark Jenkins' *All Powers Necessary and Convenient* for the University of Washington. After his tenure at Intiman, he directed *Anyone Can Whistle* for Showtunes Theatre Company, *Othello* at Idaho Shakespeare Festival, *I Am My Own Wife* for Portland Center Stage, and *Stuff Happens*, *The Trip to Bountiful*, and *Mary Stuart*, all for A Contemporary Theatre (ACT). He was a co-founder of Shadow and Light Theatre and directed *Two By Pinter* for that company, as well as the much-praised *Follies In Concert* for Showtunes.

A widely respected teacher of acting and text, he recently concluded a decade as Associate Chair of the Graduate Acting Program at NYU's Tisch School of the Arts, where he directed productions of *Pygmalion*, *The Diary of Anne Frank*, *All My Sons*, *Golden Boy*, *The Cripple of Inishmaan*, *Working*, *Smash*, *The Three Sisters*, and *The Emperor Antony*. Other New York credits include *Waters of the Moon*, *The Hot L Baltimore*, and Harold Brighouse's *Zack* for The Actors Company Theatre (TACT). He is a proud member of SDC and a founding member of Theatre Puget Sound.

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FURTHER READING

*The Jane Austen Handbook: A Sensible Yet
Elegant Guide to Her World*
by Margaret C. Sullivan
Quirk Books, 2007

Jane Austen's Town & Country Style
by Susan Watkins
Rizzoli, 1990

Jane Austen: The World of Her Novels
by Deirdre Le Faye
Harry N. Abrams, 2002

The Cambridge Companion to Jane Austen
by Edward Copeland and Juliet McMaster
Cambridge University Press, 1997