

Pride and Prejudice

Hi, my name is Sarah Sheils (and you're watching Disney Channel)
Email: sheilswork@hotmail.com Phone Number: 905-376-7038

Director's Statement of Intent

I would like to direct a production of *Pride and Prejudice* because time and time again, it is a story that is so easily related to and is so *interesting*. The various themes it contains, whether it be love or class or defying gender norms, speaks to everyone in a different way. *Pride and Prejudice* is a story that makes you feel something when you watch it and it is so so easy to relate to the characters regardless of the time period. It's one of my favourite stories and it's something that means a lot to me as *Pride and Prejudice* is something that my mother and I have bonded over. I have spent a lot of time with *Pride and Prejudice*, having read it (and re-read it) since I was 14, giving me a familiarity with the text and the tools to bring it to the stage well. I would want nothing more than to bring my love and passion for this story to the stage with Sock 'n' Buskin.

Play

Pride and Prejudice: All of the wit and romance of Jane Austen's classic 1813 novel come to life in this refreshingly fast-paced and engaging new adaptation. Finding a husband is hardly Elizabeth Bennet's most urgent priority. But with four sisters, an overzealous match-making mother, and a string of unsuitable suitors, it's difficult to escape the subject. When the independent-minded Elizabeth meets the handsome but enigmatic Mr. Darcy, she is determined not to let her feelings triumph over her own good sense -- but the truth turns out to be slipperier than it seems. In a society where subtle snubs and deceit proliferate, is it possible for Elizabeth and Darcy to look beyond his pride and her prejudice, and to make the best match of all?

Director's Statement of Themes and Messages

Pride and Prejudice deals with themes such as class, love, family and defying gender norms. There is a clear distinction of who is wealthy and who is not in *Pride and Prejudice*, and this theme creates a divide that is easily manipulated by other characters to get what they want. Since Jane Bennet is from a lower-class family, Miss Bingley and Mr. Darcy are able to convince Bingley that Jane is just trying to use him to gain his wealth.

Love is the driving force of the story, showing love at its best (Jane/Bingley), at its most complex (Elizabeth/Darcy) and at its worst (Wickham/Lydia, though I'm hesitant to call this

love). Love is the storyteller in *Pride and Prejudice*, bringing the characters together, forcing them apart, bringing out their best qualities and also their worst ones.

Family ties the above two themes together into its own theme. *Pride and Prejudice* shows the difficulties of living in a lower class family and how family impacts each of their lives. It shows a mother who wants to ensure her daughters live a peaceful life without having to worry about money (which is why I want Mrs. Bennet, a traditionally annoying and outrageous character, to be played more desperate than annoying). Family drives reputation and connections and is often the reason for the failing of both in the play but the most important point it drives home in this play is that no one has complete say over how they appear in society, as how their family acts/behaves affects that appearance.

Defying gender norms is perhaps what *Pride and Prejudice* is most known for. In an era where women were in a constant state of being told what to do and not having much say in what they did, Elizabeth Bennet was an early example of being a headstrong, independent woman. Elizabeth Bennet cares little of what people think of her, and instead takes action to do things that make her happy instead of what would make others happy. She knows what she wants and regardless of societal expectation, she does what she can to achieve that.

To be perfectly honest, Elizabeth Bennet is one of the main reasons I want to put this show on. Her character and the way she was written allows for so many different interpretations to be made. She can be incredibly complex or very simple in her goals and no matter what opinion people have of her, you have to admit she's pretty cool.

Warning of Sensitive Content

There would be stage kissing involved between the couples (Jane/Bingley, Elizabeth/Darcy) though if anyone is uncomfortable with it, we can easily adjust it to be a hug or holding hands instead.

As well, Wickham takes advantage of Georgiana and Lydia (not sexually) and exploits their youth and naivety which could be uncomfortable for some people. While it is important in understanding the relationship between Wickham and Darcy, if it makes people uncomfortable, it can be reworded to make it less predatory.

Why do you think Sock 'n' Buskin should produce this show?

Pride and Prejudice is a classic story that lots of people, both old and young are able to enjoy. It's an easy story to understand but there's enough complexity in the characters to keep it interesting. It carries all of the elements of a good story (romance, betrayal, confrontation, friendship, etc.), which allows those who don't know the story and those who do to enjoy it all

the same. It is a show that can become a different story, depending on what themes you choose to focus on and really draw attention to, so it doesn't become stale.

I know that *Pride and Prejudice* would be a good show to produce because even just mentioning it to other people, I've been able to see how excited they get. It allows a lot of opportunities for students to get involved and it's a great story to tell.

It's also very well known and could potentially draw in a larger audience. There also isn't a specified age group that it can be targeted towards, as it is easily accessible to all ages so it allows more people to come and watch the show. On another technical note, it has a relatively larger cast of 14 people which can be expanded by not doubling up roles. Also the opportunities for working behind the scenes are also plentiful, as I am incredibly open to having designers for costumes, set, sound and lighting. The set is very simple, with a few flats and a couple of furniture items

Overall Concept and Aesthetic

I have 4 numbers and 3 words to say: 1930s *Pride and Prejudice*! Having it set during this time period will really highlight the differences in class, as this was during the Great Depression. It will also fit well with Elizabeth defying gender norms as women were becoming more independent (hell yah). It's also good for the sake of costuming as 1930s dress is an easier feat to accomplish than early 19th century dress.

Keeping *Pride and Prejudice* set in its original time is all fine and dandy but it runs the risk of making the show a bit stale. Putting it into a slightly more modern era, and one that people are more familiar with, it gives it a fresh new take and it changes how the story's themes interact with one another (again, the themes of class and societal expectation come to mind here).

Set

****this show would be best suited to the Kailash Mital theatre or otherwise SLB****

Very simple, either three flats(one side for indoors the other side is for out of doors) or (if possible) three windows imbedded in flats which can be either outdoors or indoors without too much set moving. The flats would stay in the same position throughout the show (in the case of the flats, they would just need to be turned around).



(The three windows in the back would be the flats!)

There would be limited furniture (one couch, two chairs and a table, similar to *The Mousetrap* for anyone who saw that!) that is rearranged in different positions to show different locations (Longbourne, Netherfield, etc.)

Costumes:

SPECIAL NOTE FOR ELIZABETH AND DARCY: I want Elizabeth and Darcy to wear either black or white for most of the show, up until they start falling in love with each other. It will signify that they only ever see each other in black and white terms, and never as anything gray. But as they slowly understand each other, they'll begin to wear brighter and brighter colours (going to gray, to pastels, to saturated colours) as they begin to see more of the complexities in each other.

SPECIAL NOTE FOR JANE AND BINGLEY: In contrast to Elizabeth and Darcy, I would want Jane and Bingley to start off in fairly vibrant clothes, as their love is fresh and full. When they part ways, Jane would wear pale colours (showing her love for Bingley is there but has been taken away from her) and Bingley would be wearing the same. When they reunite, they would wear moderately saturated colours to show that they are both healing and coming together again.

Women:

Fancy:

Either dresses or shirts and long skirts (whichever is easiest, really whatever we can find).



Casual:

(Elizabeth, Mary, Charlotte) trousers/high waisted pants with high neck shirts/blouses, simple primary colours:



(Jane, Lydia, Kitty, etc.) midi skirts with belts and high neck shirts/blouses:



Men:

for the soldier costumes, I figured we could just use the blue jackets that were used for Much Ado

Fancy:

Simple suits would be easiest (maybe a 3-piece suit if boys own those?)



Casual:

Polo shirts with suit pants or SWEATER VESTS (Darcy would probably wear a sweater vest, let's be real)

The older men would probably wear suits the entire time (Mr Bennet, Mr. Gardiner)

Mr. Collins would need a clergyman ensemble but an all black suit with the white band around the neck works !



(Mr. Collins)

Music

There is plenty of royalty free 1930s music online, which would be the music used for the dance scenes and transitions.

Lighting

The lighting would be very simple and warm, there would be no need for special lighting of any sort (unless a lighting design person says differently!). I wouldn't want the show to feel too bland however, so perhaps consulting with others on what might be best for this show could help.

(Tentative) Production Timeline:

<p>Week 1-2</p>	<ul style="list-style-type: none"> - Read-Through! Make sure everyone gets to know each other and begin Operation Friendship (also encourage people to read the book) <ul style="list-style-type: none"> - Make sure pronunciations of words are correct right from the get go so it's not an issue later - Begin blocking for Act 1: The Pridening - Give actors questions to help guide their performance - Encourage actors (especially couples) to meet up outside of rehearsal to become familiar with each other and to run lines - (Hopefully) Finish blocking for Act 1 and begin blocking for Act 2: The Prejudicing
<p>Week 3-4</p>	<ul style="list-style-type: none"> - Continue to block for Act 2 (occasionally blocking scenes from Act 1 if we have the right actors for it) - Begin Operation Dance Dance Revolution: Try to choreograph fun dance scenes that are very 30s-esque because everyone loves a good dance scene also these characters go dancing a LOT - Cast Bonding ! Whoop! Maybe watch the movie or we could go on a nice group picnic! Or another suggestion! As long as we have fun! - By the middle of week 4, will be the ... OFF BOOK DATE (but will be understanding if people are still hesitant)

	<ul style="list-style-type: none"> - Have a full run through of Act 1 and Act 2 (not necessarily on the same day)
Week 5-6	<ul style="list-style-type: none"> - Beginning of week 5 (or whenever a break is), provide guidelines for costuming to see what people have, by the end of week 6, solidify costumes! - Running full chunks of the show (splitting Act 1 and Act 2 up to make 4 “acts” and running each of those) - Becoming a hardass for lines because it is crunch time my dudes  - Really focusing on characters and character growth and conveying the right emotions
Week 7-8	<ul style="list-style-type: none"> - Doing full runs - Really working on getting lines and blocking perfect (or as close to perfect as we can get) -
Tech Weekend/ Dress	<ul style="list-style-type: none"> - HELL WEEKEND BUT MAKE IT FUN

Production Roles

- Production Stage Manager and Technical Stage Manager
- Choreographer for dance scenes
- (these roles are not necessary but I am open to having them to a) provide opportunities to students and b) see what other ideas people have) Set Design, Sound & Light Design and Costume Design
- Cast (approx. 14 but can be changed) - approx. 8 female, 6 male
 - Elizabeth Bennet
 - Mr. Darcy
 - Mr. Bennet
 - Mrs. Bennet
 - Jane Bennet
 - Lydia Bennet
 - Kitty Bennet/ Georgiana*
 - Mary Bennet/ Charlotte Lucas*
 - Mr. Bingley/ Colonel Fitzwilliam/Servant*
 - Sir William Lucas/ Mr. Collins/ Mr. Gardiner*
 - Miss. Bingley/ Mrs. Gardiner*
 - Ball Guest/ George Wickham*
 - Ball Guest/Lady Catherine de Bourgh/ Housekeeper *

■ Ball Guest/Officer/Servant*

*the double casting of these roles may change in order to provide more roles for actors!

Script

Jon Jory is the writer of this adaptation of *Pride and Prejudice*. The play can be read at <https://www.playscripts.com/sample/803> (you have to make an account but otherwise you can read it for free here). It can be ordered through Playscripts, with a min. performance fee of \$80 and each script costing \$9.99.

(the most important note i have about this entire thing is that if you like p&p, and you haven't watched the 1995 BBC version of p&p, you need to. right now. go to the internet and find it and watch it, it's so good. colin firth is a god among men.)

((also i'm sorry i can't even write proposal without throwing in a few jokes, the opportunities were just too good i'm SORRY))

Anyways, thank you for reading. I love you (most ardently) <3

- Sarah Sheils