

## Pride and Prejudice Audition Packet

April 19 - 22 2023

**Welcome! Thank you for your interest in auditioning for Pride and Prejudice!**

### **Synopsis:**

This isn't your grandmother's Austen! Bold, surprising, boisterous, and timely, this P&P for a new era explores the absurdities and thrills of finding your perfect (or imperfect) match in life. The outspoken Lizzy Bennet is determined to never marry, despite mounting pressure from society. But can she resist love, especially when that vaguely handsome, mildly amusing, and impossibly aggravating Mr. Darcy keeps popping up at every turn?! Literature's greatest tale of latent love has never felt so theatrical, or so full of life than it does in this effervescent adaptation. Because what turns us into greater fools...than the high-stakes game of love?

### **Summary of Our Interpretations**

Our retelling of Pride & Prejudice focuses on the game of love and marriage and the various strategies the Bennets, their friends, and others in society enact to win - or abstain. As Lizzy insists, love and marriage are a game meant to be played, where "there are rules, strategies, wins, losses - and it is, theoretically, done for pleasure."

Existing at a time when their opinions on marriage will come to decide their future economic status, their worth in society, and whom they can spend time with, Lizzy, Darcy, and their friends will attempt to maintain control over their futures while debating the merits of playing at all. Fun will be had, concessions will be made, and unwilling players will discover a knack for the game they never realized they had.

### **Content Warnings:**

This play contains period-typical discussions of gender roles in society.

## Character Descriptions and Expected Commitment

Rehearsals will take place after 6pm on weekdays and throughout the day on weekends. The numbers below are time commitment approximations, though all efforts will be made to accommodate actor conflicts with reasonable notice (see final note for maximum rehearsal hour limits):

- High Commitment Roles (H): 2-3 hour rehearsals, 3-6 times a week
- Medium Commitment Roles (M): 1-3 hour rehearsals, 2-4 times a week
- Low Commitment Role (L): 1-2 hour rehearsals, 1-3 times a week

Roles such as SERVANTS and PEERAGE are of a slightly different nature and their presence onstage will be curated around actor availability. Some roles may end up being double cast (please indicate if you would be open to playing multiple roles). If cast for multiple roles, expect a High Commitment Role schedule.

\*All character races will be representative of the actors portraying them. Regarding gender, this production will seek to embody the playwright's guidance in the script: "If playing another gender identity, please do not play 'at' being a man or woman. Play the character, not the gender." Character pronouns in the script will not be changed, however, the gender identity of the actor need not match that of the character. Actors will have the opportunity to indicate which gender identities they are comfortable being cast in on their audition form.

### Roles

#### Lizzy (H)

A year or two younger than Jane. Clever, spirited; can be sharp tongued. Gets flustered, which makes her klutzy. Prides herself on good judgment. Not especially "beautiful." Very very scared of marriage, after absorbing the lessons of her parents' marriage.

*Intimacy Note: This role includes an onstage kiss with the role of MR. DARCY in the final scene.*

#### Mr. Darcy (H)

One of the richest men in England. Too proper for his own good; awkward in most social contexts. Prides himself on self-control and good judgment.

*Intimacy Note: This role includes an onstage kiss with the role of LIZZY in the final scene.*

Jane (H)

The eldest and “most beautiful” Bennet daughter. Kind, idealistic, diffident. Always tries to do the right thing.

Lydia (H)

The youngest Bennet (14). Lively, prone to imitating others’ behavior and eavesdropping.

Mary (H)

The third Bennet girl. Violent and dark undertones; prone to pedanticism and sulking. A dark goth Bronte character trapped in an Austen world. Coughs to get attention, or to make a point; may fancy that she is dying.

Mr. Bennet (H)

The patriarch of the Bennet family. Finds amusement in absurdity; often looks for respectable escape from the chaos of his family life. Lizzy is his partner in crime. Can be somewhat apathetic; probably a bit depressed, under everything. Enjoys antagonizing. Disappointed in marriage.

Mrs. Bennet (H)

The matriarch of the Bennet family. Hypochondriac; when she’s upset, she fancies that she’s dying. The business of her life is to get her daughters married. She traumatizes her family with some regularity.

Charlotte Lucas (H)

Same age as Lizzy. A practical girl with a good sense of humor.

Mr. Bingley (M)

Loves the world and the world loves him. Mr. Darcy’s particular friend. Almost literally a dog.

Miss Bingley (M)

A very rich, very beautiful young woman. Fancies herself witty.

Mr. Collins (M)

The original mansplainer. A pedantic, obtuse man. Rector to Lady Catherine.

Wickham (L)

An unfairly handsome and charming gentleman. Probably a sociopath. Raised with Darcy.

Lady Catherine (L)

Patrician Caesar-meets-drill sergeant.

Miss De Bourgh (L)

Lady Catherine's daughter; a mysterious creature. Underneath all her veils, she may be covered in scales.

*This role will be double cast with one of the following roles (Lydia, Mary, Mr. Bennet, Mrs. Bennet, Wickham, Miss Bingley, Bingley). Please indicate whether or not you would like to be considered for double casting.*

Servants & Peerage (L)

Ball attendees, members of the estate who see all moves, and the audiences' window to the lives of these characters.

*In this production, the number of Servants/Peerage will vary. Will likely involve some movement choreography and minimal lines. Please indicate whether or not you would like to be considered for Servants/Peerage.*

On your audition form, it'll ask you to select which roles you'd be interested in. There's no penalty or preference based on which names you select, we just want to make sure we're considering you for roles that are affirming and comfortable for you!

### **When are auditions?**

Auditions and callbacks:

Information Session: November 30, 7:30pm - 9:00pm on Zoom (linked [here](#))

Auditions: December 3, 9:00am - 1:00pm, 3:00pm - 6:00pm, 7:00 pm - 10:00pm and December 4, 12:00pm - 3:00pm, 6:00pm - 10:00pm

Callbacks: December 8, 6:00pm - 11:00pm and December 9, 9:00pm - 11:00pm

Casting Call: December 11 starting at 12pm

Note: If you are submitting a self-tape, we strongly recommend that you submit them by the evening of December 4th. *We will not be accepting tapes sent to us after December 7th.*

### **Who will be in the room?**

Director: Velani Dibba

My name is Lani (she/her) and I am excited to be directing the Dramat's spring production of *Pride & Prejudice!* I'm a director and multidisciplinary artist based in Los Angeles, with a Columbia MFA in Directing and a Georgetown BSFS in International Relations and Propaganda. When I'm not in the theater, I can be found trying to learn various instruments, playing rugby, or moonlighting as a finance strategy consultant. Excited to see you at auditions!  
Contact:

Email: [velanidibba@gmail.com](mailto:velanidibba@gmail.com)

Phone: (817) 455-9436

Stage Manager: Elizabeth Stanish

My name is Elizabeth Stanish (she/her), and I'm a first year in Saybrook College from New Hampshire. I'm a potential CS, math, physics, or theater major (really embracing the Yale "and"), and, apart from theater, I love color coding my GCal, cooking quesadillas in the Saybrook buttery, and tap dancing with Taps. I'm so excited to work on *Pride and Prejudice!*  
Contact:

Email: [elizabeth.stanish@yale.edu](mailto:elizabeth.stanish@yale.edu)

Phone: (603) 305-0802

Producer: Rhayna Poulin

My name is Rhayna (she/her) and I'm a sophomore in Morse College from Maine majoring in Psychology on the Neuroscience track. I mostly work as a producer and lighting designer on campus and I'm beyond excited to be putting on this production!  
Contact:

Email: [ms2@yaledramat.org](mailto:ms2@yaledramat.org)

Phone: (207) 520-7182

A Dramat Policy Representative

One member of the Dramat Board (either Policy Director - Armanti Reed, Vice President - Sophia Dopico, or Outreach Coordinator - Ryan Pascal) will be present at all auditions and

callbacks to ensure that auditionees are treated fairly and that all participants follow Dramat Guidelines. They won't be evaluating your audition!

Contact:

Armanti Reed

Email: [policy@yaledramat.org](mailto:policy@yaledramat.org)

Phone: (773) 512-4672

Sophia Dopico

Email: [vp@yaledramat.org](mailto:vp@yaledramat.org)

Phone: (786) 451-6146

Ryan Pascal

Email: [outreach@yaledramat.org](mailto:outreach@yaledramat.org)

Phone: (310) 294-6971

## **What to expect in the audition room!**

### **Initial Auditions**

Audition sides will be made available ahead of time [here](#) as well as made available on a table outside the audition room. Feel free to audition with the script in hand or to come memorized, whatever allows you to perform your best. For sides with multiple characters, a reader will be present in the room to read the other characters' lines. Stage directions are a suggestion, but not the only way to perform the scene - feel free to play with it. Same with lines in all capital letters!

For video auditions, please send in a video recording for each character you would like to be considered for. For sides with multiple characters, pause for a beat in between your character's lines to signal the other characters' lines.

In-person auditions will be 10 minute slots wherein performers will be able to read for whichever roles they would like to be considered for. We may ask you to read additional sides if we would like to consider you for other roles as well. We don't expect you to have these additional sides prepared, we may just want to see you read for another character.

You may be given notes and asked to re-do a side - don't sweat it! There are many different valid interpretations for these characters and we may just want to try out another version while we have you in the room.

## **Callback Auditions**

Callbacks are an opportunity for us to see how different combinations of actors yield different dynamics. We will be performing group callbacks, so after initial introductions and a group warm up, we will arrange you into groups and allow you time to practice with each other before performing the scene together. These scenes will be made available the day of call backs.

You may be asked to perform the same role (or others) multiple times with different groups of performers. Occasionally, if there are more actors auditioning for one role than another, there may be a waiting period before your next group becomes available. Feel free to bring a book or something to do in between group sessions.

We will be releasing actors throughout the evening once we feel we have a good grasp of your performance. Please note that being released early is by no means an indicator of negative performance.

## **Audition Forms**

If you've decided to audition, please follow the following steps:

1. Sign up for an audition [here](#), or email your self tape to [ms2@yaledramat.org](mailto:ms2@yaledramat.org)!
2. Fill out our audition form [here](#)! This is **required**. If we don't have this information, we can't call you on Casting Day, and we won't know who you'd like to be considered for!
3. Fill out [this](#) Dramat form. This is not required, but it helps the Dramat keep track of their goals for the semester. This is 100% anonymous (and the rehearsal team cannot see it), so it won't affect your audition or opportunity to be cast.

## **Masking**

In the auditions and callbacks, the production team (the director, producer, stage manager, and Dramat policy representative) will be masked. In initial auditions, auditionees can choose to be masked or unmasked. Auditionees will not be penalized or privileged for masking or unmasking and we encourage each actor to make the decision that they feel most comfortable with. In group callbacks, all auditionees will begin masked and an anonymous poll will be given at the start of the audition; if one or more auditionees are uncomfortable unmasking, everyone will remain masked for the remainder of the audition. If everyone is comfortable unmasking all auditionees can unmask for the scene(s).

## Cast Expectations

Rehearsal style:

Our first few rehearsals will consist of one-on-one sessions with the director and stage manager to get to know the actors, understand more about their individual perspectives on the play, and allow actors to answer any questions they may have on the show or the process.

The next few rehearsals will focus on tablework and initial blocking. Each rehearsal will likely begin with tablework and establishing the rhythm of the scene before putting it on its feet. Please come to rehearsal already warmed up, as we will want to maximize our time together.

Scheduling/Specific Time Commitments (see cast list note for specific time commitment details)

- Team Rehearsal should be given one day off per week. This day should be chosen at the beginning of the rehearsal process as the day off, but may change, if need be, as the rehearsal process moves forward.
- No actor should be regularly called before 5:00pm on workdays and 10am on weekends or kept after 10:30 pm without the explicit consent of the Actor. However, if necessary and if explicit consent of the Actor is given, exceptions to this rule may be granted.
- No Actor should be called for more than 5 hours on a weekday and 6 hours on either Saturday or Sunday. These numbers are absolute maximums and the Actor should never be called this many hours more than twice a week without the Actor's consent.
- Based on calculations from previous rehearsal schedules, the Actor can expect to be called on average 3.5 hours a day for a Mainstage. However, based on the combined cast members' schedules, this may mean that there are some days where the Actor has little to no rehearsal and other days where the Actor has a rehearsal close to the daily maximum of 5 or 6 hours.
- Prior to tech week(s), the total work week for any actor shouldn't exceed 30 hours, although it should, on average, be closer to 21 hours for Mainstages.
- We will do our best to allow for at least an hour of time during dining hall hours for meals, ample breaks of ten or more minutes, and communicate with you about the time you need to commute to the space.