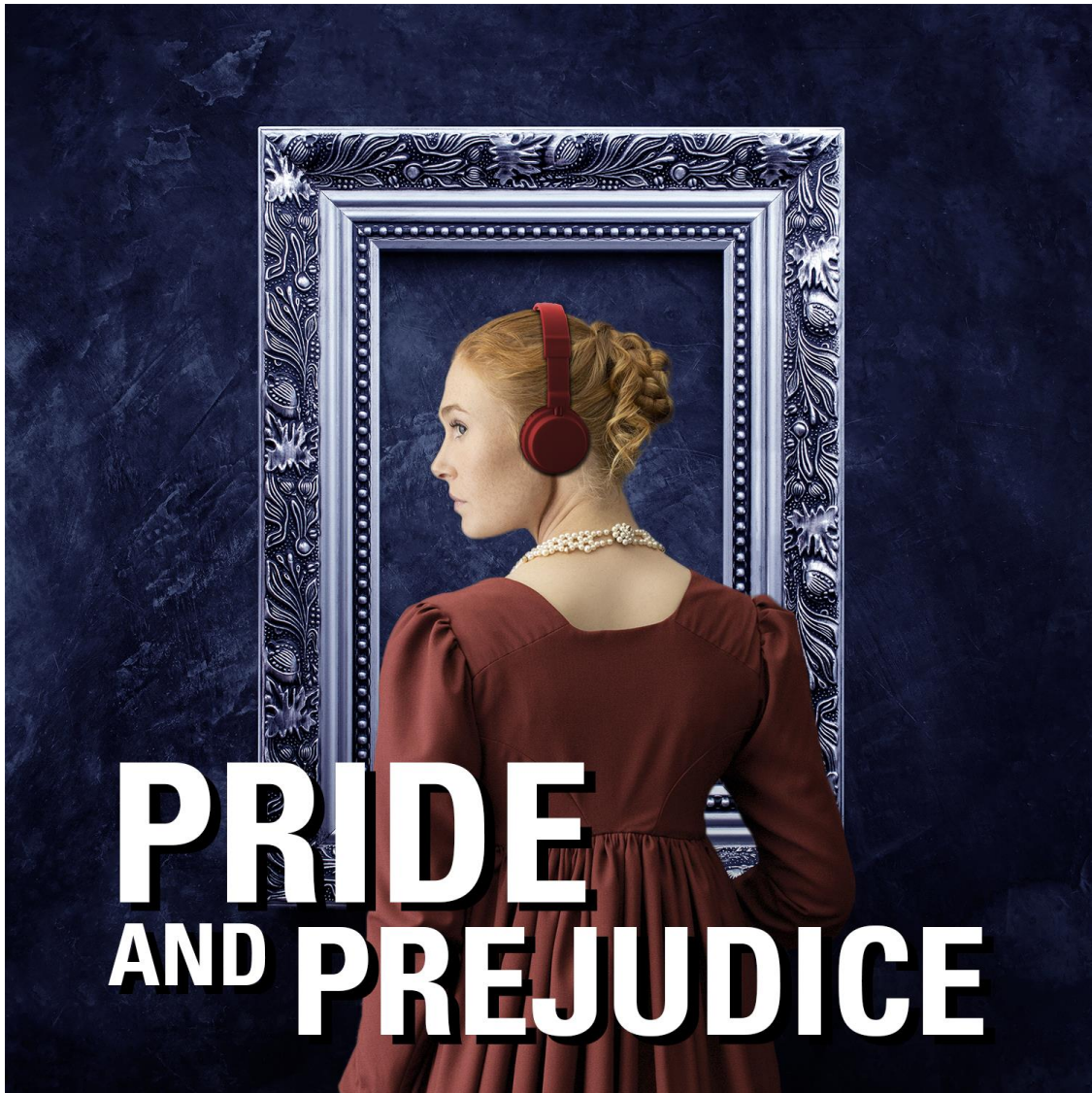


PRIDE AND PREJUDICE
ENRICHMENT GUIDE



BY KATE HAMILL
BASED ON THE NOVEL BY JANE AUSTEN
DIRECTED BY MIEKO OUCHI

Season Sponsor Capital Power

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.

- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.

- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.

- Please respect the space by keeping your feet off the seats.

- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.

- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.

- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.

- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.

- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

WHO'S INVOLVED?

Karl Ang
Nadien Chu
Braydon Dowler-Coltman
Ben Elliott
Beth Graham
Garett Ross
Gianna Vacirca
Morgan Yamada

Mieko Ouchi
Scott Reid
Deanna Finnman
Kevin Humphrey
Morgan McKee
Ainsley Hillyard
Doug Mertz
Erin Voaklander
Gianna Vacirca
Gina Moe
Nyssa Beairsto
Frances Bundy

Mr. Darcy
Mrs. Bennet, Servants
Mr. Collins, Mr. Wickham, Miss Bingley
Mr. Bingley, Mary Bennet
Lydia Bennet, Lady Catherine de Bourgh
Charlotte Lucas, Mr. Bennet
Lizzy Bennet
Jane Bennet, Miss Anne de Bourgh

Director
Set Designer
Costume Designer
Lighting Designer
Sound Design / Arrangements
Movement Director
Dialect Coach
Assistant Director
Dance Captain
Stage Manager
Assistant Stage Manager
Apprentice Stage Manager

CAST & CREATIVE TEAM BIOGRAPHIES

Karl Ang

Mr. Darcy

Karl is delighted to be making his debut at the Citadel. Previous credits include: *Cockroach* (Tarragon); *Lear* (Groundling); *Middletown*, *Saint Joan* (Shaw); *Cam Baby* (Theatre Mischief); *King Lear*, *A Midsummer Night's Dream* (Stratford); *The Tempest* (Canadian Stage); *Madness of the Square* (Cahoots/Factory); *Twelfth Night*, *Romeo and Juliet* (Driftwood); *Banana Boys* (fu-GEN); *Much Ado About Nothing* (Dreamnorth); *Dying To Be Sick* (Pleiades/NAC). Upcoming: *Baskerville* (Thousand Islands Playhouse); *Monster* (Factory)

Nadien Chu

Mrs. Bennet, Servants

Nadien Chu is a theatre artist who resides in Treaty 6 Territory. It has been a long-time dream of hers to perform in P&P! She is so grateful to be working with this incredible ensemble of artists. Select theatre credits include: *Pretty Goblins*/Sterling Award (Workshop West); *The Thin Man* (Vertigo Theatre); *All the Little Animals I have Eaten* (One Yellow Rabbit); *Vanya, Sonia, Masha and Spike* (Alberta Theatre Projects); *Macbeth*, *Titus Andronicus*/ Sterling Award (Freewill Shakespeare Festival); *Network*, *Jane Eyre*, *The Garneau Block*, *The Tempest*, *The Penelopiad* (Citadel Theatre); *Pig Girl*, *Palace of the End* (Theatre Network).

Braydon Dowler-Coltman

Mr. Collins, Mr. Wickham, Miss Bingley

Braydon is a theatre actor, director and dancer. Select theatre credits include: *Burning Bluebeard* (Edmonton Actor's Theatre); *Shakespeare's R&J* (Kill Your Television); *To Be Moved*, *Scaramouche Jones*, *Subway Circus* (Blarney Productions); *The Salon of the Talking Turk* (Teatro La Quindicina); *Fortune Falls* (Catalyst Theatre); *Passion Play* (Wild Side Productions); *Network* (Citadel Theatre/Royal Manitoba Theatre Centre); *Jane Eyre*, *The Tempest*, *A Christmas Carol* (Citadel Theatre). Training: Frantic Assembly, Citadel/Banff Centre Professional Training Program; University of Alberta BFA. He is the co-host and producer of three sports podcasts: *Hattrick Sports*, *The Pitstop Podcast*, and *Backyard Basketball* (The Ordinary Podcasting Network).

Ben Elliott

Mr. Bingley, Mary Bennet

Ben is an award-winning actor living in Vancouver and is thrilled to return to the Citadel. Favourite credits: *Toque: Songs For A Canadian Winter* (Citadel); *Matilda The Musical* (Citadel/RMTC/Arts Club); The Beatles version of *As You Like It* (Bard On The Beach/RMTC/The Citadel/Chicago Shakespeare); *Chelsea Hotel: The Songs Of Leonard Cohen* (Firehall). Next, Ben joins the casts of *As You Like It* and *Julius Caesar* at Bard On The Beach. Ben is a graduate of Bishops University and Studio 58. www.benelliott.ca

Beth Graham

Lydia Bennet, Lady Catherine De Bourgh

Beth Graham is both an actor and a playwright. She has acted on stages across the country and toured internationally to the UK, Australia, and the United States. Her plays have been shortlisted for the Governor Generals' Award and have received the Gwen Pharis Ringwood Award. Her new play, *Weasel*, recently premiered at Studio Theatre and her collaboration (with Daniela Vlaskalic), *Dora Maar: the wicked one*, was produced at Workshop West Playwrights' Theatre. Beth is currently the Lee Playwright-in-Residence at the University of Alberta.

Garett Ross**Charlotte Lucas, Mr. Bennet**

Garett Ross is a graduate of the theatre programs at the University of Alberta and Grant MacEwan. Previous credits include: *Jane Eyre*, *Shakespeare in Love*, *Peter and the Starcatcher*, *Hamlet*, *Romeo and Juliet* (The Citadel Theatre); *Fever-Land*, *I Heard About Your Murder* (Teatro La Quindicina); *Nevermore*, *The Soul Collector*, *Vigilante* (Catalyst Theatre); *Sherlock Holmes and the Raven's Curse* (Vertigo Theatre); *Liberation Days* (Theatre Calgary); *Jack Goes Boating* (Sage Theatre); *Outside Mullingar*, *The Best Brothers*, *Beginning of August* (Shadow Theatre); *Chicago*, *Hairspray*, *Sheer Madness* (Mayfield Dinner Theatre).

Gianna Vacirca**Lizzy Bennet, Dance Captain**

Gianna Vacirca is a dancer, actor, choreographer, performing artist and movement teacher. She is also an Italian pastaia and the creator of Bell'uovo, a bespoke naturally colourful handmade pasta business based here in Edmonton (@bell_uovo). Coming up, catch her in *Sexual Misconduct of the Middle Classes* at Theatre Network. Previous credits include: *Bears* (Punctuate! Theatre/Dreamspeakers/Native Earth Performing Arts); *Jane Eyre*, *Miss Bennet Christmas at Pemberley*, *A Christmas Carol* (Citadel Theatre); *Noises Off* (Mayfield Dinner Theatre); *Vague Harvest*, *Ludicrous Pie*, *A Second Round of Seconds*, *Evelyn Strange*, *Deathtrap* (Teatro Live!); *Blood: A Scientific Romance* (The Maggie Tree); *Hamlet*, *Two Gentlemen of Verona*, *Comedy of Errors*, *The Winter's Tale* (Freewill Shakespeare Festival).

Morgan Yamada**Jane Bennet, Miss De Bourgh**

Morgan works as an actor, fight director, educator and Co-Artistic Producer at Azimuth Theatre. Her work focuses on new and physical-based theatre. Recent projects include: *Jersey Boys*, *Clue*, *The Fiancée*, *9 to 5* - Fight Director, *Almost a Full Moon* - Assistant Director, *Delay - The Horizon Lab*, *Peter and the Starcatcher* (Citadel Theatre); *Glory* (Chemainus Theatre Festival/National Tour/Original Cast (WCT, et al.); *GIANT* - Actor (Ghost River Theatre). She is overjoyed to be part of the *Pride and Prejudice* team! Learn more about past and upcoming work at: www.morganyamada.com.

Mieko Ouchi**Director**

Thrilled to be directing at The Citadel after *A Brimful of Asha* in 2020, Associate Artistic Director Mieko (she/her) works across the country as a director, playwright and dramaturg. Her play *The Silver Arrow* premiered on the MacLab in 2017. Recent directing include: *Alberta Kitchen Party* (ATP); *She Kills Monsters* (Studio Theatre); *Parts & Labour* (Field Work); and *Pia and Maria* (Concrete Theatre). Thank you to Daryl for this great opportunity, the team for their amazing work and Kim, Nara and the fam for their support! Up next: the World Premiere of her own new play *Burning Mom* (RMTCC) Find out more at www.miekoouchi.com

Scott Reid**Set Designer**

Scott's Citadel design credits include *Clue*, *Mystery of Irma Vep*, *South of China*, *How I Learned to Drive*, *The Aberhart Summer* and *Head À Tête*. He is a set, lighting and projection designer who has been designing for theatre, opera and dance for over 30 years. Although based in Calgary, Scott's designs, have been seen across North America. He has enjoyed designing for such diverse projects as theatre for young audiences touring shows, new plays, as well as large-scale operas, theatre and ballets. scottreiddesign.com

Deanna Finnman
Costume Designer

This is Deanna's debut production with the Citadel Theatre. She has designed costumes for over 150 professional productions including dance, theatre, and opera. Recent costume credits include *La Bohème*, *Rigoletto*, *Così fan tutte*, *Count Ory* (Edmonton Opera); *La Cenerentola* (Manitoba Opera); *Two Headed Half Hearted* (Northern Light Theatre); *Jack and the Beanstalk*, *Sleeping Beauty*, *Pinocchio* (Alberta Musical Theatre) and *The Magic Flute* (Calgary Opera).

Kevin Humphrey
Lighting Designer

Kevin is excited to be returning to the Citadel. Selected lighting designs include *Avenue Q*, *Romeo & Juliet* and the upcoming *Trouble in Mind* (Citadel Theatre); *Jason Kenney's Hot Boy Summer* (Grindstone Theatre); *Billy Twinkle: Requiem for a Golden Boy* and *Penny Plain* (Ronnie Burkett Theatre of Marionettes); *Sister Act* (Mayfield Dinner Theatre). He is a member of the Associated Designers of Canada ADC659 and IATSE Local 210. He is Chair of the Alberta Section of the Canadian Institute for Theatre Technology. www.lxdesign.ca

Morgan McKee
Sound Design / Arrangements

Morgan McKee (BMus Berklee College of Music, Boston '97) has been a part of the Alberta music and theatre scene for more than 30 years and also serves as a conductor for musicals at the high school and college level. His projects this year include *A Christmas Carol* at the Banff Springs with Carter-Ryan Productions; *Head over Heels* with Lindsay Thurber High School; *Fa La La - A Christmas Cabaret* with Carter Ryan Productions; and *Matilda* with Notre Dame HS. He is thrilled to be working with Mieko and team again and hope you enjoy the show!

Ainsley Hillyard
Movement Director

Ainsley Hillyard is an Amiskwaciwâskahikan (Edmonton)-based artist of settler descent. She is a choreographer, performer and educator who works in contemporary dance and theatre. Select choreography credits include: Choreographer for *Almost a Full Moon* (Citadel Theatre), Movement Director for *Jane Eyre* by Erin Shields (Citadel Theatre), and assistant choreographer for *Hadestown* and *Peter Pan Goes Wrong* (Citadel Theatre).

Doug Mertz
Dialect Coach

Doug Mertz is thrilled to return to the Citadel where he was Director of Education and Outreach for over eleven years. He is currently an Assistant Professor in Music Theatre Performance at MacEwan University. Previous dialect coaching credits include: *A Christmas Carol* (for 10 years), *Miss Bennet: Christmas at Pemberly*, *Shakespeare in Love* (Citadel); *London Road*, *The Drowsy Chaperone*, *Guys and Dolls* (MacEwan Theatre); *The Invisible*, *Vigilante* (Catalyst Theatre); *Parade*, *The Gondoliers* (Opera Nuova); and many local high school shows at Ross Sheppard, Strathcona and Victoria School (among others).

Erin Voaklander
Assistant Director

Erin (she/her) is a stage manager and enthusiastic artistic collaborator. Part of the team at Fringe Theatre, Erin joyfully supports the creation of the Edmonton International Fringe Theatre Festival. Selected credits: *Bears*, *Minosis Gathers Hope*, *After the Fire* (Punctuate! Theatre/Alberta Aboriginal Performing Arts); *The Space Between Stars* workshops (Small Matters Productions); *The Particulars*, *Sia* (Pyretic Productions); *Puttin' on the Ritz*, *A Christmas Carol* (Belfry Theatre); *The Bomb-itty of Errors*, *White Christmas* (Arts Club Theatre); *True Love Lies*, *Courageous*, *Shining City* (Citadel Theatre). Love to my dear family.

Gina Moe
Stage Manager

Stage Manager: *Almost a Full Moon*, *The Colour Purple*, for the Citadel Theatre; *Glory* for Chemainus Theatre; *The Pansy Cabaret* for Guys in Disguise/EIFF; *A Grand Time in the Rapids*, and *Evelyn Strange*, for Teatro la Quindicina; *Bloomsday* for Shadow Theatre; *Orphée+*, *La Boheme* for Edmonton Opera; *Metronome* for WWPT; *Titus Buffonicus*, *The Empress and The Prime Minister* for Theatre Network; *Craniatrium* for Firefly Theatre; *Enchanted April*, *The Retreat From Moscow*, and *Trying* for Theatre Calgary. Gina is a two-time winner of the Elizabeth Sterling Haynes award for Outstanding Achievement in Production.

Nyssa Beairsto
Assistant Stage Manager

Nyssa is thrilled to return to Citadel for this production of *Pride and Prejudice*. Nyssa is an Edmonton-based stage manager, hiding in the safety of the shadows backstage. Some of her recent credits include: *Unsung*, *Here there be Night* (WWPT); *The Wrong People Have Money*, *The Mountaintop* (Shadow); *Measure for Measure* (Freewill Shakespeare); *Jane Eyre*, *Matilda*, *Christmas Carol and Shakespeare in Love* (Citadel Theatre); *Two-Headed/Half-Hearted* (NLT); *The Invisible - Agents of Ungentlemanly Warfare* (Catalyst). Special thanks to Nyssa's family, friends and partner for their continued support and sanity.

Frances Bundy
Apprentice Stage Manager

Frances is a stage manager based in Edmonton and is thrilled to be on the *Pride and Prejudice* team! Previous credits include: *Vigilante in Concert*, 2022 Tour of *The Invisible: Agents of Ungentlemanly Warfare* (Catalyst Theatre); *The Wolves* (The Maggie Tree - Citadel Highwire Series); *Network* (Citadel Theatre/Royal MTC); *Clue*, *A Christmas Carol* (Citadel Theatre); *Here There Be Night*, *Slight of Mind* (WWPT); *Hacking and Slashing*, *Lemon*, *Brother Rat*, *I, Animal*, *Monster* (ReadyGo Theatre). She would like to thank her parents for instilling in her a passion for art and Erik for being her rock every day.

PLAYWRIGHT BIOGRAPHY

Kate Hamill

Playwright

Kate is an actor/playwright based in NYC. Her plays include *Sense & Sensibility* (in which she originated the role of Marianne; Winner, Off-Broadway Alliance Award; Drama League Award nomination for Best Revival). *Sense & Sensibility* was one of the top ten most-produced plays. Other plays include *Vanity Fair*, *In the Mines*, *Little Women*, *Em*, *Little Fellow*. Kate is currently working on new adaptations of *Little Women*, *20K Leagues Under the Sea*, and *The Odyssey*, as well as several new original plays, including *Love Poem* and *Prostitute Play*. She was one of 2016's top twenty most-produced playwrights in America. More information at www.katehamill.com.

DIRECTOR'S NOTES

Mieko Ouchi

As a child, my first true love was books. As a kindergartener, my parents would catch me with flashlights under covers. My friend Semi and I dared each other to read every single book in our Junior High library. I got to "D". I devoured books on the bus, in the car, riding my horse, in the bathtub, at the dinner table... along the way, one small blue fabric bound antique book found its way into my hands. A well loved copy of *Pride and Prejudice*, published in 1939.

It was a revelation. In Jane Austen, I found a kindred spirit. And with such an unexpectedly modern heart. Writing about relationships for sure, but also about other things that I was grappling with as a young woman: doubt, duty and dreams. A writer who forced her characters to confront the enormous walls that we put in the way of ourselves, like pride, like prejudice, and who showed them, and us, that love and connection will find cracks, grow into them like vines and pry you apart to reveal us at our most vulnerable and human.

I hope our production finds that delicate balance for you too, of a modern heart beating in a Regency gown. That it celebrates, as we have done through this process, the time period and the rules of engagement of its particular time, while finding the truth, relevance and the things that touch us today.

I am so very thankful to Daryl for trusting me with this enormous and beautiful show and for all of his support. I also send huge thanks to the cast of brilliant artists who shared their ideas, talents and heart every day. To the amazing team of designers, creative team and production staff who helped breathe life into the story and gave us such beautiful worlds to play in and ways to do it. And to all the members of our larger Citadel family who did so much to support the show and share it with the world. Finally a sincere thank you to Gina and Erin for being my rocks and collaborators.

And thank you! For supporting live theatre, for supporting The Citadel and for coming to share in this grand adventure with us!

CHARACTERS

Actor 1: JANE BENNET - Late 20s/ early 30s. The eldest and most beautiful Bennet daughter. Kind, idealistic, diffident. Always tries to do the right thing.

MISS ANNE DE BOURGH - Lady Catherine's daughter; a gremlin. Probably allergic to sun. Underneath all her veils, she may be covered in scales.

Actor 2: LIZZY BENNET - 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.

Actor 3: LYDIA BENNET- 14. The youngest. Lively, prone to imitating and eavesdropping.
LADY CATHERINE DE BOURGH - Patrician Caesar-meets-drill sergeant.

Actor 4: MR. DARCY - Late 30s-40s. 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.

Actor 5: MR. COLLINS - A pedantic, obtuse man. The original Mansplainer. Rector to Lady Catherine.
MR. WICKHAM - An unfairly handsome and charming gentleman. Probably a sociopath. Raised with Darcy.

MISS BINGLEY - A very rich, very beautiful young woman. Fancies herself witty.

Actor 6: MR. BINGLEY - Late 30s-40s. Loves the world and the world loves him. Mr. Darcy's particular friend. Almost literally a dog. May double with Mary.

MARY BENNET- The third sister. Violent and dark undertones; prone to pendentism 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.

Actor 7: CHARLOTTE LUCAS - Same age as Lizzy. A practical girl with a good sense of humor.

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

Actor 8: MRS. BENNET - The matriarch of the family. Mostly a silly woman, of mean understanding and variable temper. Hypochondriac; when she's upset, she fancies she's dying. The business of her life is to get her daughters married. She traumatizes her family with some regularity.

SYNOPSIS

One of literary history's most famous couples comes to life in this modern take on Jane Austen's most famous works, *Pride and Prejudice*. The clever and independent-willed Elizabeth Bennet has no thoughts of marriage, unlike her sisters and overzealous mother, but the arrival of the enigmatic Mr. Darcy may change all of that. Will they overcome their pride and other societal obstacles to come together at last?

WARNING: 12+

Run Time: Approximately 2 hours & 25 minutes, with one intermission.

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Play: A play is a work of drama, usually consisting mostly of dialogue between characters and intended for theatrical performance rather than just reading.

Musical: A Musical, or musical theatre, is a genre of theatre where music plays a major role in moving the story forward.

Script: A script is a document that comprises setting, characters, dialogue, and stage directions for movies, TV shows, and stage plays.

Playwright: A playwright is someone who writes plays. Also known as dramatists.

Première: Also spelled premiere, is the first public presentation of a play, film, dance, or musical composition.

Screwball comedy: Screwball comedy is a genre of storytelling where you take the classic tropes of the romantic comedy genre and satirize that traditional love story. It is characterized by snappy dialogue, and a blend of sophistication and slapstick.

Farce: A comedy that seeks to entertain an audience through situations that are highly exaggerated, extravagant, ridiculous, absurd, and improbable.

Ensemble: group of musicians, actors, or dancers who perform together.

Dickensian: Relating to or similar to something described in the books of Charles Dickens

Blindman's Bluff: A parlour game. Versions of Blind Man's Bluff have been around since ancient Greece. The rules were simple; players were confined to a single room or space; one player was blindfolded and roamed the room/space freely, trying to catch one of the players. Once a player was caught, the "blind man" had to correctly identify him or her in order to win the round.

I Spy: I spy is a guessing game where one player (the *spy* or *it*) chooses an object within sight and announces to the other players that "I spy with my little eye something beginning with...", naming the first letter of the object.

Cat's Cradle: Cat's cradle is a game involving the creation of various string figures between the fingers, either individually or by passing a loop of string back and forth between two or more players.

Regency Era: This era of British history officially spanned the years 1811 to 1820, though the term is commonly applied to the longer period between c. 1795 and 1837.

Spinster: An unmarried woman, beyond the usual age for marriage.

Station: Someone's station refers to their "social place" and the level of society they exist in, in regards to money, class, education, and upbringing.

Estate: An estate is a large parcel of land under single ownership, which would historically generate income for its owner.

THEMES

THEATRICAL ADAPTATION OF CLASSIC NOVELS

*"Do attempt to look agreeable, Lizzy. This may be your last chance!" –Mrs. Bennett, *Pride and Prejudice**



Amanda Dehnert (original Director of the Hamill adaptation) and Kate Hamill (playwright)

In a theatrical adaptation, material from another artistic medium, such as a novel or a film, is re-written according to the needs and requirements of the theatre and turned into a **play** or **musical**. In this instance, actor and playwright, Kate Hamill, has taken Jane Austen's classic 1813 novel (which celebrated its 210 anniversary on January 28, 2023), *Pride and Prejudice*, and adapted it for a theatrical performance or into a **script**. There have been many theatrical adaptations of *Pride and Prejudice* over the years (including Tom Wood's 2008 adaptation as part of the Citadel Theatre's 2008/2009 season) and many film adaptations, as well, which include modern reinterpretations of the novel including the 2001 film, *Bridget Jones' Diary*, about a 32-year-old British single woman whose romances closely echo those of *Pride and Prejudice*'s protagonist, [Elizabeth Bennet](#), as well as the 2013 film *Austenland* where the lead character's obsession with *Pride and Prejudice* leads her to a Jane Austen theme park in search of the perfect gentleman.

Kate Hamill is known for writing and acting in innovative, contemporary adaptations of classic novels for the stage, including Jane Austen's [Sense and Sensibility](#) and [William Makepeace Thackeray's Vanity Fair](#). As a **playwright**, she has a playful and theatrical style that features absurdity while examining social and gender issues. As an actor, she "tends to play truth-tellers, oddballs, and misfits: complicated people who color outside the lines." For the **première** of her theatrical adaptation of *Pride and Prejudice* at the [Hudson Valley Shakespeare Festival](#) in 2017, she played the role of Lizzy Bennett and her long-term partner, Jason O'Connell, played the role of [Mr. Darcy](#). The production, directed by Amanda Dehnert transferred to Manhattan's [Primary Stages](#).

Hamill's adaptation, touted by Google Books as "Not your grandmother's Austen", is a quick-paced and often modernly funny take on the classic story which uses conventions of **screwball comedy** and **farce**. The cast is made up of an 8 actor **ensemble** who (aside from Lizzy and Darcy) play multiple characters, often gender bending in the process. Kate Hamill explains: "The characters in the script are written to be gender-neutral, most of them. Mrs. Bennet can be either a man or a woman. Mr. Bennet can be either a man or a woman. Mary can be either a man or a woman. But also, the way that we cast it now, the men who play women are also the women who enforce patriarchal standards on the other women. They're the women who say, 'This is what a perfect woman is. This is what you should do,' and some of them are more sympathetic, like Charlotte, and some of them are less sympathetic, like Mary."

Notably missing from Hamill's adaptation is the character of Catherine "Kitty" Bennett who is the fourth of the five Bennett sisters. In the story, Kitty often shadows the youngest Bennett sister, Lydia, in opinions and behaviours. When asked about the decision to cut the character of Kitty, director Amanda Dehnart states: "It goes back to what makes a novel a novel and what makes a play a play. Dramatic literature works differently. Every role needs to occupy a specific perspective in an almost **Dickensian** way. If they don't have that job in the story, they're not going to help you. They're just going to weigh you down."

GAME THEORY AND PARLOUR GAMES

"Playing games keeps one sane, when the stakes involved threaten to drive one mad." –Lizzy, *Pride and Prejudice*.

One of Kate Hamill's distinctive spins in her adaptation is to view and present *Pride and Prejudice* through the lorgnette of game theory. Game theory is a theoretical framework for conceiving social situations among competing players. In some respects, game theory is the science of strategy, or at least the optimal decision-making of independent and competing actors in a strategic setting. In *Pride and Prejudice* we have the players: the four Bennet sisters, minor gentry maidens who will be left nearly penniless when their dad passes. The strategy: beauty, wit and wiles. The payoff: marriage to a wealthy bachelor. In the first scene, Lizzy compares the pursuit of a husband to a hand of whist or a round of charades. "There are rules, strategies, wins, losses," she says, "and it is, theoretically, done for pleasure." But Lizzy doesn't want to play.

She tells her sisters that she'll never marry. "The state is fundamentally flawed," she says. The theme of game theory is quite literally portrayed by parlour games that are interspersed throughout the adaptation where the characters play **Blind Man's Bluff**, **I Spy**, and **Cat's Cradle**. A parlour or parlor game is a group game played indoors using speech (from French Parler). They were often played in a parlour. These games were extremely popular among the upper and middle classes in the United Kingdom and in the United States during the **Regency era**.



Blindman's Bluff
Image credit: Unknown

THE IMPORTANCE OF MARRIAGE IN THE REGENCY ERA

"A rich bachelor in the neighbourhood, Jane! Whatever shall you do to get him in your clutches? One of us must save the family, after all, and you are the likeliest champion." –Mrs. Bennett, *Pride and Prejudice*.

Marriage was serious business for women (and men) in Jane Austen's time. This is reflected in much of her work. Making a good marriage was the only real way for a gentlewoman to secure her future, particularly if she did not have an independent fortune.

Marriage raised a woman's social status and a woman remaining single was often frowned upon.

A **spinster** who could or would not work as a governess or companion would have to live with relatives or, when they were no longer young, a female servant. In someone else's household, they might be put to work, treated as an unpaid servant, seen as a burden, and shown little consideration.

For women with an independent fortune, the pressure to marry could be less, although her status would still improve if she married, especially if she had children. Georgiana Darcy and Caroline Bingley were ladies who could afford to not marry. There were other reasons why such ladies might still wish to marry. If they lived with family members, they would have to follow the schedule and rules imposed on them by the mistress of the house.

A woman was expected to increase her social consequence through marriage and avoid marrying beneath her **station** in life. This adds disgust to the possibility of Georgiana Darcy—wealthy and the granddaughter of an earl—marrying Mr. Wickham. Mr. Darcy tells us that his sister was naïve and tender-hearted, which is why she fell for the trap Mr. Wickham set (though we have only his second-hand account of the affair). Marriage was also not just about an individual man and woman. There were social and economic repercussions for the families of both. A man was expected to take on responsibility for his wife's mother if/when she became a widow and for any unmarried sisters.



Jennifer Ehle and Colin Firth in the 1995 BBC1 Television series of *Pride and Prejudice*

The role of wife and mistress to an **estate** could give a woman a sense of purpose, too. Her duties might include keeping the budget, managing servants, overseeing purchases, entertaining guests, undertaking charitable work, and regularly attending church, in addition to bearing and tending to children. All of this was a way to exercise power in a society in which most women had little. They were still subordinate to their husbands—unless their personalities were such that they could dominate them—but had positions of greater authority than they were likely to obtain as single women.

The image of parents forcing their children to marry someone they have selected is not without merit. It was common for Regency parents to arrange marriages for their children, at least if they belonged to the highest social spheres. Marriage was central to family inheritances and the development and maintenance of the class system in Britain, thus the question of who should marry whom was of utmost importance to the upper ten thousand. However, there was a growing appreciation for marriage based on mutual attraction and love during this time.

Jane Austen believed in the importance of marrying for love and companionship, and this is reflected in her novels, notably through Mr. Darcy and Elizabeth in *Pride and Prejudice*. Austen gives us hope that if we wait for the right man or woman, we can have our wedding cake and eat it too.

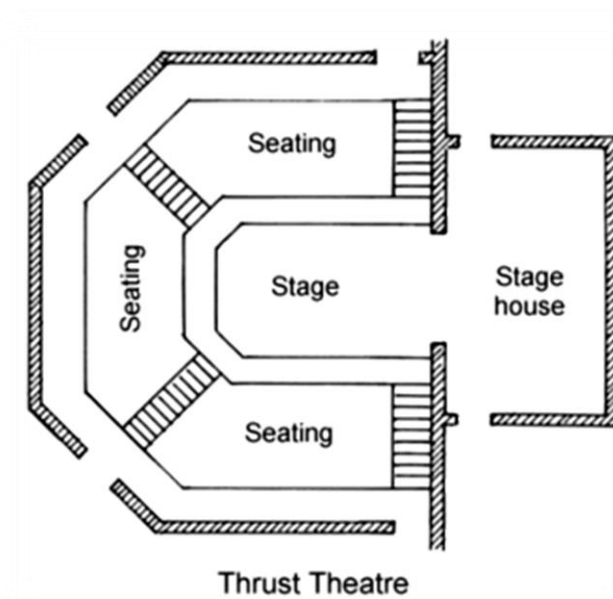
PRODUCTION ELEMENTS

THRUST STAGE

The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience, and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called *corrales*, as well as in the traditional Noh theatre of Japan.



The layout of the Maclab Theatre at the Citadel.

This design was also popular in London during the Elizabethan era, and is the layout of the famous Globe Theatre where many of Shakespeare's plays were performed. Between the 17th and 20th century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.

However, in the 20th century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.

In our new production of *Pride and Prejudice*, actors will use the voms and audience aisles as well as onstage entrances and exits.

Watch also for a few "secret" doors that may let us do some sleight of hand with quick costumes changes! See if you can catch them as you watch the show.

COSTUME DESIGN BY DEANNA FINNMAN

The costume design for this production was created by celebrated Edmonton costume designer, [Deanna Finnman](#), who is making her Citadel Theatre costume design debut with *Pride and Prejudice*. When a designer is creating their designs, they will create design sketches or images to convey their concept to the director and their teams who work to execute and create the costume design IRL. Below you will see examples of Deanna Finnman's design sketches for *Pride and Prejudice*.



PLAYING MULTIPLE CHARACTERS: AN INTERVIEW WITH ACTOR BRAYDON DOWLER-COLTMAN

As mentioned earlier, this production of *Pride and Prejudice* is an ensemble piece where many of the actors play multiple characters. We sat down with Edmonton actor, Braydon Dowler-Coltman, who is tackling the track of Actor 5, to ask him how he prepares for this type of show.

1. What roles are you playing in *Pride and Prejudice*?

I play Mr. Collins, Mr. Wickham and Miss Bingley in this production.

2. How have you approached creating multiple roles for this production?

Each role is so unique to the story. I usually begin with finding a specific quality to the voices and physicalities of each character. Next, I'll pose a bunch of questions, which I call "finding opportunities". What opportunities are in these characters: What do they want? What do they care about? How does Miss Bingley hold herself over Mr. Collins or



Braydon Dowler-Coltman in the Citadel Theatre's 2019 production of *The Tempest*

Mr. Wickham. What class are they and how do others affect them? There is an overall theme around vulnerabilities and imperfections in this play, which I think is a great starting point to how these characters can be crafted. I also find costumes to be very informative in my process, it gives the body something to live in, and there is SO much opportunity in a costume.

3. As an actor who is interested in physical performance how do you keep yourself physically ready to take on roles such as these?

I am always watching other performers work and finding inspiration from the world around me. My body is my instrument, so it is key to continue to train the way it moves; not only how my body moves, but how other bodies might move. I also find a lot of stretching and massages are helpful to keep my body able and ready.

4. What is your favourite part about working on *Pride and Prejudice*?

The group of people in the room. I love "ensemble" shows. Playing with a team on stage is as exciting for me as playing with a team on a court, rink or field. It takes a lot of hard work and trust in rehearsals to create something new together. The push and pull of exploring a story as familiar as *Pride and Prejudice*, while moving it forward into a 'modern' adaptation is fun. I think the task of creating 20 plus characters, with only 8 actors is an exciting feat for the audience to experience!



Braydon Dowler-Coltman in the Citadel Theatre's 2021 production of *Jane Eyre*

HISTORY & CONTEXT

JANE AUSTEN: HER LIFE AND WORK

Jane Austen was a Georgian era author, best known for her social commentary in novels including *Sense and Sensibility*, *Pride and Prejudice*, and *Emma*.

The seventh child and second daughter of Cassandra and George Austen, Jane Austen was born on December 16, 1775, in Steventon, Hampshire, England. Austen's parents were well-respected community members. Her father served as the Oxford-educated rector for a nearby Anglican parish. The family was close and the children grew up in an environment that stressed learning and creative thinking. When Austen was young, she and her siblings were encouraged to read from their father's extensive library. The children also authored and put on plays and charades.



Jane Austen
Image Credit: Unknown

Over the span of her life, Austen would become especially close to her father and older sister, Cassandra. Indeed, she and Cassandra would one day collaborate on a published work.

To acquire a more formal education, Austen and Cassandra were sent to boarding schools during Austen's pre-adolescence. During this time, Austen and her sister caught typhus, with Austen nearly succumbing to the illness. After a short period of formal education cut short by financial constraints, they returned

home and lived with the family from that time forward.

Ever fascinated by the world of stories, Austen began to write in bound notebooks. In the 1790s, during her adolescence, she started to craft her own novels and wrote *Love and Freindship* [sic], a parody of romantic fiction organized as a series of love letters. Using that framework, she unveiled her wit and dislike of sensibility, or romantic hysteria, a distinct perspective that would eventually characterize much of her later writing. The next year she wrote *The History of England...*, a 34-page parody of historical writing that included illustrations drawn by Cassandra. These notebooks, encompassing the novels as well as short stories, poems and plays, are now referred to as Austen's *Juvenilia*.

Austen spent much of her early adulthood helping run the family home, playing piano, attending church, and socializing with neighbors. Her nights and weekends often involved cotillions, and as a result, she became an accomplished dancer. On other evenings, she would choose a novel from the shelf and read it aloud to her family. She continued to write, developing more ambitious works such as *Lady Susan*, another epistolary story about a manipulative woman who uses her sexuality, intelligence and charm to have her way with others. Austen also started to write some of her future major works, the first called *Elinor and Marianne*, another story told as a series of letters, which would eventually be published as *Sense and Sensibility*. She began drafts

of *First Impressions*, which would later be published as *Pride and Prejudice*, and *Susan*, later published as *Northanger Abbey* by Jane's brother, Henry, following Austen's death.

In 1801, Austen moved to Bath with her father, mother and Cassandra. Then, in 1805, her father died after a short illness. As a result, the family was thrust into financial straits; the three women moved from place to place, skipping between the homes of various family members to rented flats. It was not until 1809 that they were able to settle into a stable living situation at Austen's brother Edward's cottage in Chawton.

Now in her 30s, Austen started to anonymously publish her works. In the period spanning 1811-16, she pseudonymously published *Sense and Sensibility*, *Pride and Prejudice* (a work she referred to as her "darling child,"), *Mansfield Park*, and *Emma*. In 1816, at the age of 41, Austen started to become ill with what some say might have been Addison's disease. She made impressive efforts to continue working at a normal pace, editing older works as well as starting a new novel called *The Brothers*, which would be published after her death as *Sanditon*. Another novel, *Persuasion*, would also be published posthumously. At some point, Austen's condition deteriorated to such a degree that she ceased writing. She died on July 18, 1817, in Winchester, Hampshire, England.

INSPIRATIONS FOR LOCATIONS IN *PRIDE AND PREJUDICE*

Longbourn/Meryton, Hertfordshire

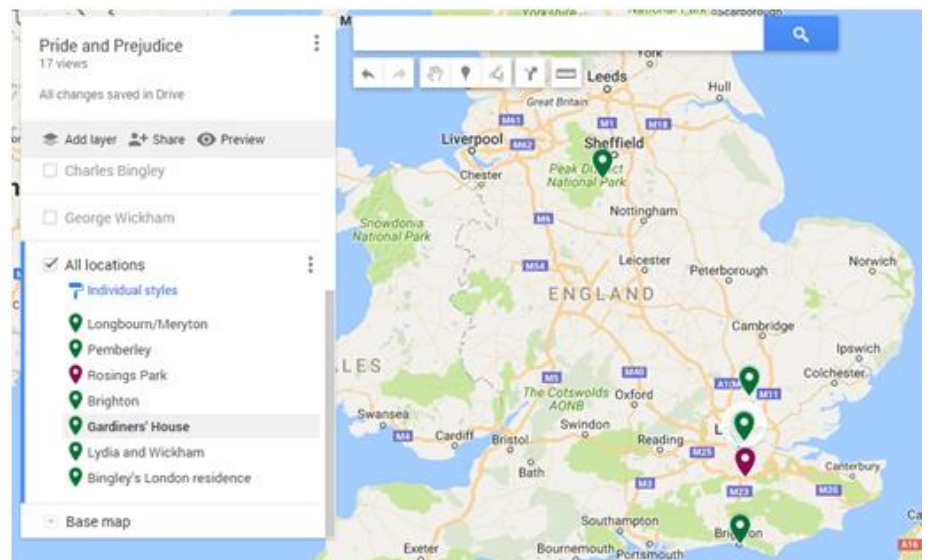
The Bennet family – Mrs. Bennet, Mr. Bennet, and their five daughters – live in Longbourn. Netherfield Park.

Meryton is the nearby town where the militia, including George Wickham, are stationed for part of the novel. It is believed that Meryton is based on Ware in Hertfordshire.

Longbourn, Meryton and Netherfield Park are all under one marker in the map (see below).

Gardiners' house, London

The Gardiners are Mrs. Bennet's sister and brother-in-law. Jane Bennet goes to stay with them in London for a few weeks when the Bingleys leave Netherfield Park. She hopes to see them in London. It is stated in the novel that they live on Gracechurch Street, so this marker is thought to be quite accurate.



Lydia and Wickham's residence, London

When Lydia and Wickham elope, they go to London. Mr. Bennet and Mr. Gardiner try to find them and fail, but Mr. Darcy is able to track them down. There is no known location for where they live, but the last place Mr. Bennet and Mr. Gardiner are able to track them to is Clapham, which is probably nearby.

Bingley's London residence

When Darcy convinces Charles Bingley that Jane does not love him, they leave their residence at Netherfield Park and return to London. There is no information about where in London they live, so the marker is in the centre of London.

Rosings Park/Hunsford Parsonage, Kent

This is the estate where Lady Catherine de Bourgh, Mr. Collins' patron and Darcy's aunt, lives. Mr. Collins and his wife Charlotte live nearby, at Hunsford Parsonage. Elizabeth visits Charlotte in the novel, and they go to dinner at Rosings Park, where they run into Darcy. Mr. Collins states that his lives near Westerham, Kent, which is where the marker for this location is placed.

Brighton, East Sussex

The militia move to Brighton after staying in Meryton. Lydia Bennet goes with Colonel and Mrs. Forster to stay in Brighton. She is reacquainted with George Wickham there, and they elope. No specific location is given in the novel, so the marker is in the centre of Brighton.

Pemberley, Derbyshire

This is the residence of Mr. Fitzwilliam Darcy and his sister Georgianna. In the novel, it is mentioned that Chatsworth House is nearby, as it is one of the locations Elizabeth Bennet visits with her aunt and uncle on their tour of Derbyshire. Chatsworth House has also been used as the filming location for Pemberley in the 2005 film adaptation of *Pride and Prejudice* and the BBC miniseries *Death Comes to Pemberley*. Thus Chatsworth House is the closest real life approximation of Pemberley, which is where the marker is placed for Pemberley.



The River Derwent, bridge and house at Chatsworth
Image Credit: Rob Bendall

WESTERN FASHION OF THE REGENCY ERA



Bridgerton
TV Series 2020-
Netflix

When we talk about Western fashion in the Regency Era, you may want to take a look at the costumes you see in *Bridgerton* (minus some of the colourful modern patterns). Throughout the Regency, there were certain elements of fashion that remained fairly consistent. Necklines were low and wide, filled in for daytime with fichus, scarves, or chemisettes; a high waistline; a fitted bodice, and fitted sleeves, either short and puffed, elbow-length, or long. There were trends; waistlines went up and down, more elaborate trims came into vogue, especially at the hems and necklines of gowns, and medieval and Renaissance details became popular, especially in England. As always, the French tended to be more daring in their fashions!

Day Dress: In the early Regency (approximately 1797-1805), the most common style of dress for day wear was one that was very classic in feel and simple in style-- what we often think of today as "typical Regency". It was high-waisted with a wide neckline and rather long sleeves. Chemisettes (a style much like a modern dickey!) or fichus, often made of filmy fabrics, were used to fill in the neckline. Often there were no back fastenings; a woman could simply pull the dress over her shoulders and tie up the drawstrings. The term "chemise dress" was very descriptive of these dresses. (*pictured on right*) Early Regency dresses, even day dresses, also had trains, though this trend faded around 1805. Also after 1805, the longer, tighter sleeves began to give way to the shorter, puffed style. The drawstring fastening was often augmented by a hook or button in the back, at the neckline. Waistlines continued to fluctuate, and around 1807-08 new, smooth bodices, not gathered but fitted with darts, began to emerge. Early styles of dress had skirts of classical simplicity with very little trim or embroidery. They were also quite



narrow, with all the fullness gathered in the back with the train. In the 1810s, gowns started becoming more elaborate. Tucks and flowers adorned hemlines.

The English were especially fond of "Renaissance" details - ruffs, slashed sleeves, and lace (See *the fashion plate on the left*). Heavier fabrics were needed to support these details, and silks and satins returned to vogue. By 1816, waistlines were at their highest, though often just a small band of fabric, and hems were at their most elaborate.

Evening Dress: Early Regency evening dress retained some eighteenth century richness, with colored silks and metallic trims, but the style was Classical, with high waists, narrow silhouettes and close-fitting, longer sleeves. A train was de rigueur, as it was for day dress. On the whole, evening fashion tended to resemble day dress styles. When trains disappeared for day dress, they became optional for evening. Waistlines raised and lowered; fabrics became simpler, then returned to more elaborate silks, satins, and velvets. Sleeves grew and became more gathered and puffed.

For men's dress, cut and tailoring became much more important as an indicator of quality. Breeches became longer — tightly-fitted leather riding breeches reached almost to the boot tops — and were replaced by pantaloons or trousers for fashionable street wear.

Coats were cutaway in front with long skirts or tails behind and had tall standing collars. The lapels featured an M-shaped notch unique to the period. Shirts were made of linen, had attached collars, and were worn with stocks or wrapped in a cravat tied in various fashions. Pleated frills at the cuffs and front opening went out of fashion by the end of the period.



Waistcoats were relatively high-waisted, and squared off at the bottom, but came in a broad variety of styles. They were often double-breasted, with wide lapels and stand collars. Overcoats or greatcoats were fashionable, often with contrasting collars of fur or velvet. The garrick, sometimes called a coachman's coat, was a particularly popular style, and had between one and three short capelets attached to the collar.

Boots, typically Hessian boots, already a mainstay in men's footwear, became the rage after the Duke of Wellington defeated Napoleon at Waterloo in 1815. Wellington boots, as they were known, sported low cut heels and tops that were calf-high.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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FURTHER READING & RESOURCES

[9 Best *Pride and Prejudice* adaptations ranked](#)
[Pride & Prejudice BTS - Chatsworth House \(2005\) - Keira Knightley, Matthew Macfayden](#)
[Jane Austen's World Blog: Everything Jane Austen](#)
[Elizabeth Bennet and Mr. Darcy scenes](#)

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