

BYU THEATRE AND MEDIA ARTS presents

PRIDE AND PREJUDICE



MARCH 11-APRIL 1
PARDOE THEATRE

**PRIDE AND
PREJUDICE**

Written by Kate Hamill
Adapted from the novel by Jane Austen
Directed by Stephanie Breinholt

Dramatists Play Service, Inc.,
New York.

BYUarts
BYUARTS.COM @byuarts





PRIDE AND PREJUDICE

DIRECTOR **STEPHANIE BREINHOLT**

By **Kate Hamill**, based on the Novel by **Jane Austen**

Scenic Design
Elisabeth Goulding

Sound Design
Kathryn Black

Lighting Design
Marianne Ohran

Dramaturgy
Lillian Bills

Costume Design
Jessica Cowden

Production Stage Manager
Ellie Kuoppala

Makeup & Hair Design
Shannon Hutchins

Composer & Music Direction
Joseph Phillips

Choreography
Melanie Cartwright

March 11–April 1
March 12, 19, 26

7:30 p.m.
2:00 p.m.

**Pardoe
Theatre**

ASL Interpreted March 24

Please join us on March 17 and 24 for a brief post-show discussion in the theatre with the director, designers, dramaturg, and cast of our production. "Alvin (The Alligator Song)" is used with gracious permission by Nick Thorkelson.

Wearing of masks is optional but strongly encouraged. Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are forbidden during the performance.

DIRECTOR'S NOTE

Directing an adaptation of a beloved classic is thrilling and somewhat challenging; everyone has an opinion, their favorite film adaptation, their favorite Lizzy/Darcy (I am team Ehle/Firth as well as team Jorgensen/Tuifua). There are favorite scenes adjusted or even deleted (in our case even one of the Bennet sisters is deleted, poor Kitty). Everyone has an opinion about how, when, what, who—according to individual preferences and imaginations. Knowing this could fill one (especially one director) with fear. But after an amazing few months preparing this show for you I've learned that this, in fact, is quite a glorious endeavor. Austen's story is so captivating and the details are so vivid and tangible that it might seem that even small adjustments to her story seem to be travesties! I have been reminded, however, that a large part of creation is collaboration. Today we share a new version of this story—the story as Jane Austen wrote it, as Kate Hamill adapted it, and as we perform it. It is brand new and is curated for us in THIS moment, with the use of THIS space, using the experiences of THESE people before you. What's more, this story, distilled into two brief hours, will also include YOUR experience.

So thank you for being here and helping create this story with us now, as audience, as we create OUR version of *Pride and Prejudice*. We cannot wait to have you "comecomeCome" with us on this journey!

— STEPHANIE BREINHOLT

SCENES

ACT 1, OVERTURE

ACT 1, SCENE 1

BENNET SITTING ROOM

ACT 1, SCENE 2

THE LONG'S BALL

ACT 1, SCENE 3

BENNET STUDY

ACT 1, SCENE 4

NETHERFIELD

ACT 1, SCENE 5

BENNET SITTING ROOM

ACT 1, SCENE 6

NETHERFIELD BALL

ACT 1, SCENE 7

BENNET STUDY

INTERMISSION
& INTERMEZZI

ACT 2, SCENE 1

BENNET SITTING ROOM

ACT 2, SCENE 2

THE RECTORY

ACT 2, SCENE 3

ROSINGS, THE RESIDENCE
OF LADY CATHERINE DE
BOURGH

ACT 2, SCENE 4

THE RECTORY

ACT 2, SCENE 5

THE GROUNDS OF
PEMBERLEY

ACT 2, SCENE 6

BENNET SITTING ROOM

CAST/CHARACTERS

FREJA JORGENSEN	Lizzy Bennet
LANGI TUIFUA	Fitzwilliam Darcy
MALIN GLADE	Mary Bennet
ELLIE MELLEN	Lydia Bennet
JUSTINE KITTINGHAM	Jane Bennet
ALISON TAYLOR	Mrs. Bennet
DANIEL SUMMERSTAY	Mr. Bennet
DARCI RAMIREZ	Mrs. Hill, Mrs. Long, Lady Catherine De Bourgh
BETHANY TEAMES	Charlotte Lucas
TREVOR KOMM	Mr. Bingley
SADIE VEACH	Miss Bingley, Miss De Bourgh
JOSHUA JOHNSON	Mr. Wickham
BRENDON FRENCH	Mr. Collins
HUNTER ARO	Ball Guest, Byron-Servant at Rosings, Understudy Mr. Bennet
LOGAN NEVILLE	Musician, Ball Guest, Percy-Servant at Rectory, Understudy Mr. Darcy, Mr. Bingley, Mr. Wickham
CONNOR HYDE	Musician, Colonel Forster, Servant at Netherfield, Understudy Mr. Collins
LILLIAN BILLS	Understudy Mary Bennet, Miss Bingley, Anne De Bourgh
JENNA ADAMS	Understudy Lizzy, Jane, and Lydia Bennet
MARI JOY ASIADO	Understudy Mrs. Bennet, Lady Catherine De Bourgh, Charlotte Lucas

MUSICIANS

JOSEPH PHILLIPS, BETHANY BAIRD, PHIA JAMES



PRODUCTION STAFF

Theatre Steering Committee

PRODUCER
ARTISTIC DIRECTOR
DESIGN & TECHNOLOGY AREA HEAD
PRODUCTION MANAGER

MEGAN SANBORN JONES
STEPHANIE BREINHOLT
DENNIS WRIGHT
JENNIFER REED

ASSISTANT DIRECTOR
ASSISTANT DIRECTOR
DIALECT COACH
ASSISTANT COSTUME DESIGN
ASSISTANT COSTUME DESIGN
ASSISTANT LIGHTING DESIGN
ASSISTANT SCENIC DESIGN
ASSISTANT DRAMATURGY
ASSISTANT STAGE MANAGEMENT
ASSISTANT STAGE MANAGEMENT
DESIGN FACULTY MENTOR
DRAMATURGY FACULTY MENTOR
STAGE MANAGEMENT AND PROP MENTOR
PROP MASTER AND ARTISAN

JENNA ADAMS
CALEB ANDRUS
JULIA ROWLEY
KINZIE JOHNS
KYRRA LUNDBERG
TAYLOR TEW NELSON
SARIAH ROBERTS
EMMA ROLLINS
ROSALYNN EARDLEY
FISH FORD
DENNIS WRIGHT
SHELLEY GRAHAM
JENNIFER REED
SARIAH ROBERTS

DRESSERS

EMILY ADAMS
LAUREN ELIZABETH
ANDREW WALKER

LIGHT BOARD OPERATOR
DECK CREW
SOUND ENGINEER

AARON JUSTVIG
KENNEDY SHANKLIN
GABRIELLA WARNICK
JACOB PAYNE

MAKEUP COORDINATOR
MAKEUP CREW

EMILIE RONHAAR
BETHANY BAIRD
JENNA WAKLEY

MARKETING SERVICES MANAGER
PROGRAM DESIGNER

REX KOCHERHANS
ASHLYN LASSON

A DRAMATURG'S SUCCINCT GUIDE TO VIEWING

Pride and Prejudice

STUDY GUIDE BY



LILLIAN BILLS, *dramaturg*
EMMA ROLLINS, *assistant dramaturg*

Table of Contents

pg 8-9: *Artists and Adaptations*
pg 10-11: *Pastimes and Pleasures*
pg 12-13: *Community and Communication*
pg 14: *A Dramaturg's Farewell*

Artists and Adaptations



One of two authentic portraits of Jane Austen, painted by her sister, Cassandra

JANE AUSTEN

Between October 1796 and August 1797, Austen (1775–1817) completed *First Impressions*. It was initially rejected by publishing houses in 1797 and would not be published until 1813 as *Pride and Prejudice*. While Austen wrote profusely throughout her life, only four of her books, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815), were published while she was alive.

Although Jane Austen never married, her writings could be used as proof that she knew love intimately. Her characters' struggles often pull from her life, especially in terms of financial problems, the fear of losing home and social connections. Austen continues to be read and loved by audiences all around the world. Additionally, her works have been adapted into numerous novels, TV shows, films, stage plays and more. Celebrated biographer Lucy Worsley states, "One of the reasons that her novels work so well [in theatrical adaptation] is because she conceived them like plays, scene by scene, with dialogue propelling the story forward" (*Jane Austen at Home*, 62). Thus, Jane Austen has become a cultural icon and is recognized for her contributions to literature in numerous ways.

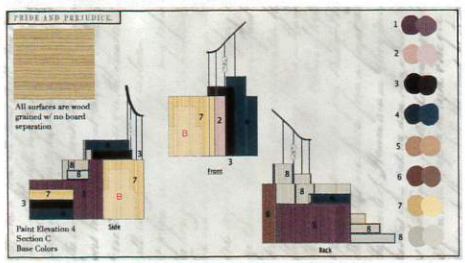
KATE HAMILL

Hamill is an award-winning playwright and actress from Upstate New York. Her adaptation of *Pride and Prejudice* premiered at Hudson Valley Shakespeare Festival the summer of 2017 and was nominated for the Off-Broadway Alliance Award for Best Unique Theatrical Experience. It went on to be one of the most produced plays of 2018–2019. Her adaptations recognize the innate theatricality of Austen's writing and honor the playful spirit of the Austen family performances of Jane's youth.

As described on her website, "[Hamill] is deeply passionate about creating new feminist, female-centered classics, both in new plays and in adaptation: stories that center around complicated women. Her work as a playwright celebrates theatricality, often features absurdity, and closely examines social and gender issues - as well as the timeless struggle to reconcile conscience / identity with social pressures" (<http://www.kate-hamill.com/about>).



As stories are translated across languages, cultures, and the passing of time, their impact and meaning change. A mark of a timeless story is in part found in how it adapts and is reimagined by a new generation of authors and artists.



Design by Elisabeth Goulding

By necessity, *Pride and Prejudice* as Jane Austen's novel is fundamentally different from any TV show, film, or play adaptation since the medium has different constraints and freedoms. Additionally, even the most faithful renditions will never have the same impact as the original novel on its original audience. However, the warnings against pride, prejudice, the messages about love, family, and so on continue.

As a team, we made choices to make this retelling of *Pride and Prejudice* our own, and for our audience. From beautiful costumes to original music, our production invites you to see a beloved love story from a different perspective.



Design by Kyrra Lundberg Elmer



Design by Kinzie Liams



Design by Jessica Cowden

PONDER THIS

- How does the intended audience affect the adaptation?
- How do adaptations shift your perspective on the original story? What stands out?



Designs by Shannon Hutchins

Pastimes and Pleasures

Famously, Darcy and Lizzy argue the measures of what an accomplished woman is. For the gentlewoman, it was expected to be well-rounded in education and participate in a variety of arts. During the day and into the evening, they could engage in a variety of hobbies including needlework, watercolors, music, and reading.

PAPER DOLLS

The first published paper doll in England (1810), S & J Fuller's "Little Fanny," came with a little book with a moral story to reenact with the doll. As time passed, magazines would publish their latest fashions and celebrity costumes as paper dolls. However, the tradition of making paper dolls started long before and continues today.



The History of Little Fanny, Exemplified in a Series of Figures.

SILHOUETTES

Either drawing or cutting silhouettes was a popular pastime. In Georgian and Regency England, it was quite popular to throw "shade parties," which provided smaller opportunities for socializing in between the more elaborate balls. In a parlor's low evening light, a candle and a bedsheet draped against a wall provided the perfect setup for tracing each other's silhouettes onto paper. The sketch could then be filled in with charcoal or lampblack, or the silhouette itself could be cut out and placed over fabric or silk, creating an artistic "negative" of the image.



PATCHWORK QUILTING

Fabric, which was for the most part still woven by hand, was an expensive commodity. Patchwork quilts used scraps from dresses, tablecloths, curtains, and so on to repurpose fabric. Jane and Cassandra Austen made several patchwork quilts together. This activity also gathered friends together to share the latest gossip.

PONDER THIS

- ❑ How have you encountered these activities? How have they changed over time?
- ❑ What activities bring you and your friends together?



An early 19th century silhouette of the Coghlan Family by Augustin Eduoart.

After dinner (which was usually around 8:00 p.m.), families and any visitors would retire to the parlor. During this time, games were played and music performed, among other activities.

WHIST

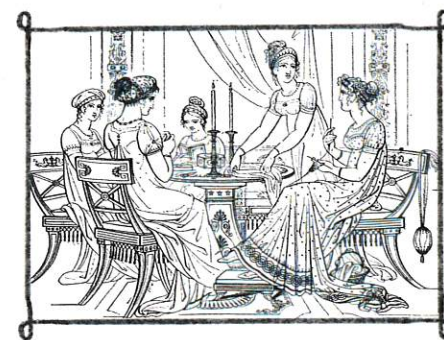
This popular card game was the precursor to bridge. Gentlemen could place bets, and some lost entire fortunes. A strategy manual was published in 1747, one of the first that explored game strategy. Some players even invented secret signals or languages to cheat! It uses two decks of cards and requires four players and two teams.

CHARADES

Before it became a miming game, charades was a word game that Jane Austen loved!

To play: The answer to this riddle is a compound word. To play, you would divide the word into syllables and give a clue for each. Bonus points were given for rhyming the clues!

*My first doth affliction denote,
Which my second is destin'd to feet;
And my whole is the best antidote
That affliction to soften and heal*



"Young Ladies at Home" by Henry Moses, 1812

PONDER THIS

- ❑ Have you played any of these games or their evolved forms before?
- ❑ What games do you play with your family or friends? Are they similar?
- ❑ What music do you enjoy playing or sharing with others? Why?

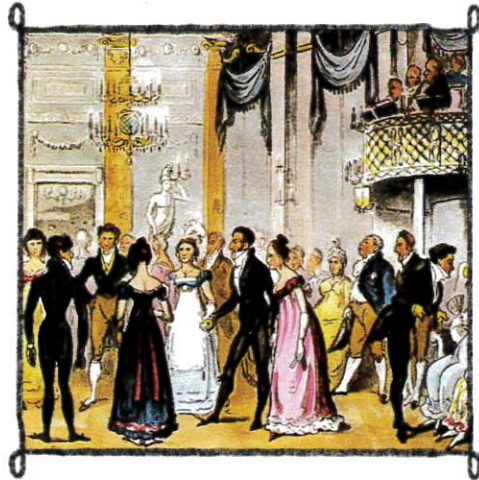
Community and Communication

BALLS

During the era, balls, either hosted by the community or privately, played an important part of socialization and courting. While there were dance cards, a restricted amount of times you could dance with one person, and other social expectations, these events brought people together and, yes, started romances. While the music and dances may have changed over time, dancing remains an integral part of our culture.

Thanks to popular film adaptations, most people associate these dances as rigid, formal affairs with intricate formation and time to have conversations with your partner. Often contra and quadrilles, which were popular styles, are depicted in these adaptations. However, they weren't always that slow! A contra is where couples stand in lines across from each other and create different formations as partners move together. Check out *4thwalldramaturgy* to learn "Jacob Hall's Jig," a contra that originated in 1695.

Another popular dance style is similar to what we would see today at a barn dance, such as "Cumberland Square." These were especially popular in the countryside, where the Bennets live. These dances were fast, lively, and entertaining. It's no wonder that Mr. Bingley loved country balls.



"Highest life in London. Tom and Jerry 'sporting a toe' among the Corinthians at Almack's in the West 1821" by Isaac Robert Cruikshank and George Cruikshank

PONDER THIS

- ❏ What "balls" or dances have you been to?
- ❏ If you were to host a ball, what dances would you teach?



VISITING

In the afternoons, it was custom to go calling or visiting. However, there were social expectations for whom you could call on. For example, after the Netherfield ball, as much as Mrs. Bennet wanted Jane to visit Mr. Bingley, she couldn't until Mr. Bingley invited her to. But Mr. Bingley could call on the Bennet household as a wealthy gentleman caller.



by Diana Sperling from her collection "Mrs. Hurst Dancing and Other Scenes from Regency Life 1812-1823"



Mr. Denny entreated permission to introduce his friend.

From the 1898 publication of "Pride and Prejudice" illustrated by H. M. Brock

LETTER WRITING

Without telephones, text messaging, social media, and so on, staying in touch required writing letters and waiting for the post. It could take weeks for a letter to be delivered. Or, if you were writing to a neighbor, just a few hours. These letters would be on any subject from invitations to dinner to local gossip to ardent declarations of love.

PONDER THIS

- ❏ How do you keep in touch with the people you care about?
- ❏ In what circumstances would you accept uninvited or unplanned visitors?
- ❏ Have you ever received a handwritten letter? How was it similar or different to digital communication?
- ❏ Have you ever broken a social rule before? What happened?

A Dramaturg's Farewell



For this final show in the Pardoe Theatre, it seems fitting that it is a love story. I feel that we look at Jane Austen as the gold standard for romance. With her beautiful prose and swoon-worthy characters and the countless film, stage, and book adaptations bringing new romantic ideas, it is easy to look past the difficulties that both the author and her characters faced.

To love someone has never been easy. In our quest to love, we face conflicting desires, dreams, and countless miscommunications. We see this through the love of parents, like the Bennets, wanting their children to have financially stable relationships and be in love, or the love of sisters who support each other through times of sorrow and joy. And in the love of friends as we forgive and guide each other. And finally the love of lovers, wherein we give entirely in hope of receiving the other in return.

As we move forward, I hope that we will remember who we are, where we come from, and who we can become through love. As we say goodbye to this theatre, I hope that we will remember the joyful and the sorrowful times we experienced here as students, teachers, playmakers, and playgoers. Here's to celebrating the past, the present, and the future.

Ever and sincerely yours,

Lillian Bills, dramaturg

Scan the QR code to learn more about the dances, hobbies, games, original music, and how the cast and crew interacted with *Pride and Prejudice*.

