

Pride and Prejudice Audition Form

(Please print out the first two pages and bring them filled out to auditions)

Preferred Name:

Preferred Pronouns:

1. Optional- Please attach resume and headshot to the back of the form using the paper clips provided. (If you do not have a resume please write on the back of this sheet any relevant theatre experience.)
2. Please write known conflicts below. Below are the rehearsal, tech, and show dates. (Know that this will in no way impact casting unless it is a conflict with tech or the actual show dates.)

Rehearsal dates: 4:30-8:30 Wednesdays 12/10, 12/17, 1/7, 1/14, 1/21, 1/28, 2/4, 2/11, 2/18, 2/25, 3/4

Tech dates: 4:00-9:00 3/10- 3/12 *Mandatory dates

Show dates: 3/13, 3/14, 3/15

3. Do you play piano?
4. I feel comfortable portraying the following genders: Please circle preference.

Male Presenting

Female Presenting

Either Is Fine With Me

5. The following will be expected of me:
 - a. I will be respectful to the director, her assistants, and my fellow cast mates.
 - b. I will help to make this a safe space for everyone. I will be welcoming and inclusive.
 - c. This will be a drama free zone. I will refuse to partake in gossip, cliques, or behavior that create a toxic and Immature environment for others. If I do, then I will be removed from the production.
 - d. Performer and/or parental professionalism on the matter of casting is appreciated and any drama as a result will not be tolerated, just as it would not be tolerated in the professional world either. Instead, ask the director for audition feedback!

- e. I understand I will be held to professional standards, which includes the above and the following:
 - i. Once a scene is blocked, the next time the scene is run the scene is expected to be off book.
 - ii. When someone else is being worked with, I will be quiet and remain in the spot I was left in so as to not distract and possibly learn from what is being worked on with my fellow cast mate.
 - iii. I am responsible for my own script, pencil, and note taking. Once a note is given, I will do my best to fix the note and if I have questions I will be sure to try my best to clarify with the director. NOTE: Actors do not correct or give notes to other actors.
 - iv. I will not touch anything that is not assigned to me (prop or costume). We don't want anything getting broken or misplaced.
 - v. Personal boundaries and bubbles will be respected at all times. This is for many reasons, but mostly safety.
 - vi. I will accept the role I have been cast in, understanding that this is where I fit in this particular puzzle. That the director promises I will be challenged and given plenty to do no matter the role. That every role is important to the story and every role is a chance to grow, prove myself, and add more to my resume.
 - vii. Etc.
- 6. This is a high standard atmosphere attempting to mimic a professional atmosphere. I am excited to rise to the occasion, as a performer and team player, understanding that if my behavior does not meet expectations there will be consequences, just like in the real world. We are all here to have fun, grow, and learn. I am responsible for my own actions regarding my own performance and professionalism, and how I treat others.

Junior Actor's Signature:

Date:

Guardian's Signature:

Date:

Audition Requirements and Agenda

Please arrive early or on time with the previous pages completed and ready to turn in. Auditions will start precisely at 4:00.

1st. We will start with 30s-45s memorized monologues.

- The monologues should be of heightened language: heightened language means the language is more formal, lofty, or older than modern day.
- If you know how to use a British accent I will not stop you from using one (which is not normally customary in auditions).
- Bonus points for finding your own monologues, but in case you have a hard time finding some there are four that you can choose from pg 4. Please do your homework on the play, character, and plotline the monologue is taken from.

2nd. Everyone will also be required to learn “Lavender’s Blue” on page 5. You will be asked to sing verse 1 beautifully... and verse 2 horribly.

3rd. Once we finish the monologues and singing, we will start doing sides. You are responsible for bringing copies of the provided sides pg. 10-19. You do NOT need to be memorized for the sides, but please be very familiar with them and please make strong choices. Perform the scene like you already have the part. Those who make strong and detailed choices will be stronger contenders.

Tips for having a good audition

Talking during other people’s performances WILL NOT BE TOLERATED. Everyone will be watching each other’s audition. It will be noted and will lessen your chances. If you want people to respect your performance, then you need to respect theirs.

If your monologue goes over 45s (this does not include your slate) YOU WILL BE CUT OFF. We will be very short on time and I don’t want to spend too much time on monologues. We have fun sides to get to!

Your slate should include the following in this order:

- Full Preferred Name, Preferred Pronouns, Age
- “and today I’ll be performing CHARACTER’s monologue from PLAY/MOVIE/TV SHOW.”
- Do the monologue
- “Thank you.”

Female Presenting Monologue Options:

Marriane: Sense and Sensibility

I agree with Margaret: the more I know of the world, the more I'm convinced that I will never marry. I have never seen a man whom I can truly love. I require so much! I could not be happy with a man, rich or poor, unless his passions match my own! He must agree with all my feelings! We must love the same books, the same music... []. He must have a striking figure and a graceful walk... and a handsome face. Well, I'm not looking for him to be unsightly now, am I?

Daphne: Bridgerton

I know why you made that vow to your father. I found the letters you wrote to him as a child, and I read them. Just because something is not perfect doesn't make it any less worthy of love. Your father made you believe otherwise. [] He was wrong. Should you need any proof of the matter, well then look just here. I'm tired of pretending that I cannot continue acting as... as if I do not love you. Because I do. I love all of you, even the parts that you think are too dark and too shameful. Every scar, every flaw, every imperfection. I love you.

Male Presenting Monologue Options:

Frederick: Persuasion

I can listen no longer in silence. [] I am half agony, half hope. Tell me not that I am too late, that such precious feelings are gone forever. I offer myself to you again with a heart even more your own than when you almost broke it []. I have loved none but you. Unjust I may have been, weak and resentful I have been, but never inconsistent. For you alone, I think and plan. Have you not seen this? [] A word, a look, will be enough to decide whether I enter your father's house this evening or never.

Algernon: Importance of Being Earnest

I haven't the smallest intention of dining with Aunt Augusta. To begin with, I dined there on Monday, and once a week is quite enough to dine with one's own relations. In the second place, whenever I do dine there I am always treated as a member of the family, and sent down with either no woman at all, or two. In the third place, I know perfectly well whom she will place me next to, tonight. She will place me next to Mary Farquhar, who always flirts with her own husband across the dinner table. That is not very pleasant.

LAVENDER'S BLUE

TRADITIONAL
Arranged by DAN COATES

Moderately slow waltz

The musical score is written for piano and voice in 3/4 time. The tempo is 'Moderately slow waltz'. The key signature has one flat (F major or D minor). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are written in two staves, with lyrics provided for each measure. The score is divided into two systems, each with four measures. The first system includes a repeat sign at the beginning. The piano part includes fingering numbers (1, 5, 4, 5 in the right hand; 5, 3, 1, 5, 2, 1 in the left hand) and a dynamic marking of *mp*. Chord symbols C and F are placed above the first and third measures of the first system. The second system includes chord symbols C, G7, and C above the first, second, and third measures respectively. Fingering numbers 1, 4, and 3 are shown in the right hand of the second system, and 5, 1, 2, 3 in the left hand.

System 1:

Chord: C

Measure 1: 1. Lav - en - der's blue, (dil - ly, dil - ly) 2. Some to make hay, (dil - ly, dil - ly) *mp*

Chord: F

Measure 2: lav - en - der's green. some to cut corn.

System 2:

Chord: C

Measure 1: When I am king (dil - ly, dil - ly) Whilst you and I (dil - ly, dil - ly)

Chord: G7

Measure 2: you shall be queen. keep our - selves warm.

Chord: C

CHARACTER DESCRIPTIONS

I want BOLD choices.

Come to me and play the character physically and vocally like you already have the part.
Help me envision you in the role. If you hold back, it will only hurt you.

I will be casting swings

A swing is an understudy for multiple parts. They are highly respected in the entertainment industry and are often the highest paid in the show other than the star they have brought in to play the lead. My swings will serve like assistants to me as well seeing as they will know the blocking to most of the show. I will be looking for extremely talented and trustworthy individuals for these positions. Note: there will not be a guaranteed understudy performance because it's physically impossible to do an understudy performance with swings since they are covering multiple roles. We will do an invited rehearsal for the parents of the swings where we will challenge them to jump into different roles at a moment's notice!

(swings will also be in the actual production playing another small role)

The Bennet Family: Middle Class (oldest to youngest)

Mr. Bennet: (late 40s) dry, over it, there out of obligation, loves his daughters, sarcastic, still in the chaos, not in a rush, the opposite of Mrs. Bennet in many ways, etc. – I will be casting this role based on who fits the role best and plays off of Mrs. Bennet and the girls best.

Mrs. Bennet: (40s) loud, bustling, nagging, insistent, gossip, focused on her daughter's futures, always in a rush, bitter her life didn't end up the way she wanted, envious of those of higher status than her, a big personality, etc. – I will be casting this role based on who fits the role best and plays off of Mr. Bennet and the girls the best.

Jane: (23) sweet natured, quiet, kind, elegant, refined, shy, the ideal wife material of the period, selfless, not outspoken, etc. – I will be casting this role older because she ends up in a relationship with Mr. Bingley and has to realistically be the oldest of the Bennet children.

Elizabeth: (20) opinionated, playful, mischievous, intellectual, witty, sarcastic, ahead of her time, quick to judge, independent, passionate, fiercely protective of her family, loyal, stubborn, etc. She fights her attraction to Mr. Darcy because the things she sees and witnesses keep confirming her biases (that he judges her based on her status in society, but there is a part of her that keeps picking up on contradictions to the things she witnesses that confirms her gut feelings about him and it scares her. She also fiercely wants her independence and he represents the end of that.) – I will be casting older for this role given the fact that it is a complicated character that ends up in a relationship with Mr. Darcy that is very complicated and requires finesse

Mary: (18) quiet and withdrawn, not interested in attention or social events, intellectual/loves books, sensitive, fly on the wall, caring, artistic- Mary doesn't have many lines but is present in a lot of scenes, does a lot, and it is noted many times that she is playing piano. Ideally, I would love to have someone who

could play piano and maybe sing... maybe even have Mary be our soundtrack for the show and never leave the stage, but obviously that is a lot to ask of someone, AND if we have someone who is perfect for the role who doesn't play piano, I am open to that too.

Kitty: (17) a follower, imitates Lydia, is still trying to find herself and form her own opinions, which is why she lets others make them for her, she lacks maturity in that way, she is more sensitive than Lydia and more socially aware- I will probably cast her younger than her actual age to help with this element of her character.

Lydia: (15) Spirited, whiney, eager to be older than she is, promiscuous, immature, big personality, rude, obnoxious, demanding, annoying, not very (a distinctive laugh), bright/ditsy, vein, a romantic, superficial, playful, distracted, etc.- Lydia ends up running away with Mr. Wickham, which is a huge scandal. I will be looking to cast someone who looks young but is older given the fact that the character is in a relationship with another character, the subject matter the character deals with, etc.

Extended Bennet Family

Mr. Gardiner: (40s) Mrs. Bennet's brother who is a little more well off than the Bennets, kind, sensible, practical, etc.- I will be casting this role based on who fits the role best.

Mrs. Gardiner: (40s) Mrs. Bennet's sister-in-law, affectionate, loving, etc.- I will be casting this role based on who fits the role best.

Mr. Collins: (30) the Bennet girls' distant second cousin, a clergyman, really awkward, really funny to us... cringy to the Bennet girls', dim-witted, high opinion of himself that is unfounded, doesn't understand boundaries, he is extremely obsessed with Lady Catherine in a weird way, etc. – I will be casting this role based on who fits the role best.

The Darcy Family: Aristocrats Class

Mr. Darcy: (20s) reserved, anxious, judges quickly, formal, intimidating, shy, caring, has a soft spot for his sister, is a decent man but has a hard time expressing himself, he is afraid of opening up and being hurt, he is intrigued by someone who challenges him, by someone who is unlike those he knows, he values intellect, etc. He is ashamed of his attraction and love for Elizabeth (because of her station. This is his flaw.), however, he is constantly doing things secretly and quietly to try and show he cares (a hero in the shadows) but doesn't realize how his actions in the light appear– I will be casting this role older given the fact that it is a complicated character that ends up in a relationship with Elizabeth that is very complicated and requires finesse.

Georgiana Darcy: (17) sweet, smart, artistic, welcoming, warm, adores her brother, a beam of sunlight, etc. – I will be casting this role based on who fits the role best.

Lady Catherine De Bourgh: (50s) a wealthy widow, Mr. Darcy's aunt, landlord to Mr. Collins, grumpy, bristled, mean, unpleasant, stuffy, better than though, proper, etc. – I will be casting

this role based on who fits the role best. I will also want to play her OLD... because I think it make her funnier.

Lady Anne De Bourgh: (early 20s) Lady Catherine's daughter and Mr. Darcy's cousin, pale and sickly, sweet, submissive, etc.- NOTE: this role is a non-speaking role and will be double cast with other roles.

Mrs. Reynolds: (60s) the housekeeper, knowledgeable, loves the Darcy family, very loyal, friendly, proper, 'think Mary Poppins meets Mrs. Potts', etc. – I will want to play her a little younger, maybe 40s or 50s because I want Lady Catherine to be the oldest character in the show. I will cast whoever fits the role best.

The Lucas Family: Upper Middle Class

Sir William Lucas: (50s) bumbly, jovial, not all there, etc. – I will be casting this role based on who fits the role best.

Charlotte Lucas: (Early 20s) Elizabeth's best friend, practical, realist, gets dragged into Elizabeth's schemes sometimes, etc. – I will be casting this role appropriately with Elizabeth and Mr. Collins seeing as that is who they spend the most scenes with and she ends up with Mr. Collins.

The Bingley Family: Upper Class

Mr. Charles Bingley: (25) a wealthy young man, he is playful and sweet, he is immediately drawn to Jane's light, they compliment each other, charming, etc. – I will be casting this role older seeing as he has to end up with Jane.

Miss. Caroline Bingley: (20s) spoiled, better-than-thou, nasty, plays mind games, superficial, bored, snippy, 'think Regina George of the era', etc. – I will be casting this role based on who fits the role best.

Mrs. Louisa Hurst: (late 20s) their older sister, Caroline's wing woman out of necessity/better of two evils, suffering in silence/ hates her home life because her husband is a gambler/sports man/and drunkard, etc. - I will probably cast this role older given the background info of her character even though we never see it. However, I am open to whoever fits the role best if they have a sense of maturity about them.

OFFICERS

Mr. Wickham: (late 20s) an officer, childhood friend of Mr. Darcy and now enemy, a player, charismatic, charming, entitled, irresponsible, sleezy, immature, etc. – I will be casting this role older and we will be playing this character as though they are the same age as Elizabeth because they end up in a relationship with Lydia, who starts out as a conquest and then ends up as someone he is stuck with and is ashamed of, embarrassed of , annoyed with, and regrets pursuing (and she is clueless).

Denny: (late 20s) an officer, a boys boy, has lines in several scenes, ect. – I will be casting this role based on who fits the role best. NOTE: I would ideally love to double cast this role with another character.

SERVANTS

Hannah: shows up in one scene- NOTE: I would ideally love to double cast this role with another character.

Maid: is in many scenes - NOTE: I would ideally love to double cast this role with another character.

Butler: shows up in one scene - NOTE: I would ideally love to double cast this role with another character.

DANCERS

Anyone who doesn't have lines in the ball scenes will be dancing... so... basically everyone will be dancing. Yay!

Side 1

Characters:

Mr. Charles Bingley

Miss. Caroline Bingley

Mrs. Louisa Hurst

Mr. Darcy

Pg 10

MISS BINGLEY. *(As she enters.)* And so, none of the Hertfordshire ladies could please you, Mr. Darcy?

(MR DARCY gazing into the middle distance.)

MRS HURST. Not even the famous Miss Bennet?

(MISS BINGLEY and MRS HURST share a little disparaging laugh and sit.)

MR BINGLEY. Well, I never met with pleasanter people or prettier girls in my life!

MR DARCY. I saw little beauty and no breeding at all. The, ah, eldest Miss. Bennet is very pretty, I grant you.

MR BINGLEY. Admit it, man, she's an angel!

MR DARCY. She smiles too much.

MISS BINGLEY. *(Laughing meanly.)* Oh, Mr. Darcy! Too cruel! And now we are invited to a party at Sir. William Lucas's, who I understand kept a very good shop before he became a gentleman -- *must* we go?

MR BINGLEY. Of course we must! It would be very rude not to!

MISS BINGLEY. And no doubt your inamorata Miss. Bennet will be there?

MR BINGLEY. I certainly hope so!

MISS BINGLEY. *And* her mother – and all her sisters! Shall you be able to bear it, Mr. Darcy?

MR DARCY. It seems I must.

Side 2

Characters:

Elizabeth

Charlotte Lucas

Pg 12

CHARLOTTE. Elizabeth!

ELIZABETH. Charlotte!

CHARLOTTE. I see Mr. Bingley continues his attentions to Jane.

ELIZABETH. I think if it goes on as it has been, she is in a fair way to be very much in love with him!

CHARLOTTE. Then she should leave him in no doubt of her feelings, if she means to secure him!

ELIZABETH. Before she is sure of his character? Before she is sure even of her own feelings?

CHARLOTTE. Yes, of course! Happiness in marriage is always a matter of chance, you know! It's best if she knows nothing of his defects in advance – once they are married she will find out all too soon! She should encourage him as much as she can – he will get very little encouragement from his sisters I think.

ELIZABETH. Or his friend.

CHARLOTTE. Mr. Darcy looks at *you* a great deal.

ELIZABETH. I cannot think why – unless he means to frighten me with his contempt.

Side 3

Characters:

Sir. William Lucas

Mr. Darcy

Elizabeth

Miss. Caroline Bingley

Pg 13

SIR WILLIAM. (*Accosting MR. DARCY.*) What a charming activity this is for young people, sir! I consider dancing to be one of the refinements of every polished society!

MR DARCY. Yes, and every unpolished one.

SIR WILLIAM. Sir?

MR DARCY. Every savage can dance.

SIR WILLIAM. (*Baffled.*) What? Oh! Yes! Ha ha! Very witty, sir! Excellent! (*A bit taken aback, but perseveres.*) Mr. Darcy, allow me to present this young lady to you. You cannot refuse, when there is so much beauty before you!

(ELIZABETH walks by.)

MR DARCY. Would you do me the honour, Miss. Bennet?

ELIZABETH. Thank you – but I beg you would excuse me.

(ELIZABETH walks away.)

SIR WILLIAM. Well, well – what's to be done?

(SIR WILLIAM walks away from MR DARCY and MISS BINGLEY approaches.)

MISS BINGLEY. I think I can guess your thoughts at this moment.

MR DARCY. I would imagine not.

MISS BINGLEY. You are thinking how unbearable it would be to spend many evenings in such tedious company.

Side 4

Characters:

Mr. Collins

Elizabeth

Pg 53-54

MR COLLINS. A comfortable dwelling, I am sure you will agree, and eminently suitable for a clergyman in my position.

ELIZABETH. Yes, indeed.

MR COLLINS. This staircase, now, is neither too shallow nor too steep.

ELIZABETH. It is a very serviceable staircase, sir. One may go up and down quite easily.

MR COLLINS. Exactly! Exactly! And observe this closet here! What do you say to that?

ELIZABETH. It is – I'm sure it's very convenient, sir, for – for storing things?

MR COLLINS. Exactly! Lady Catherine d Bourgh herself suggested that these shelves be fitted here just as you see!

ELIZABETH. A closet with shelves in it: a happy thought indeed.

Side 5

Characters:

Elizabeth

Mr. Darcy

Pg 63-65

ELIZABETH. Mr. Darcy! Mr. and Mrs. Collins are gone into Hunsford village – will you sit down?

MR DARCY. Thank you. (He sits, then gets up, then sit again.) This seems a very comfortable house.

ELIZABETH. It is, yes.

(A pause. MR DARCY gets up again, paces about, then bursts out with --)

MR DARCY. In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.

(ELIZABETH is so astonished she can't think of anything to say.)

MR DARCY. In declaring myself thus, I am aware that I am going against the wishes of my family, my friends, and, I need hardly add, my own better judgement. The relative situation of our of our families is such that any alliance between us must be regarded as reprehensible. Indeed, as a rational man, I cannot but consider it myself. But it cannot be helped. Almost from the first moments of our acquaintance, I have come to feel for you a passionate admiration and regard which has overcome every rational scruple. I beg you, most fervently, to relieve my suffering and consent to be my wife.

(ELIZABETH has had time to recover her resentment and her articulacy.)

ELIZABETH. In such cases as these, I believe it is the custom to express a sense of obligation. But I cannot. I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have caused you any pain, and I hope it will be of short duration.

(A pause. MR DARCY is astonished, and angry.)

MR DARCY. And this is all the reply I am to expect! I wonder why you make so little effort to be civil in rejecting me.

ELIZABETH. And I wonder why you chose to insult me by telling me you liked me against your will, your reason, and your character! Was that not an excuse for incivility, if I *was* uncivil? But I have other provocations. You know I have. Do you think any consideration would tempt me to

accept a man who has ruined the happiness of a most beloved sister? Can you deny that you have done it?

MR DARCY. I have no wish to deny that I did everything I could to separate my friend from your sister. Towards *him* I have been kinder than I have towards myself.

ELIZABETH. And this is not the only cause of my dislike. My opinion of you was formed when I heard of your reprehensible conduct towards Mr. Wickham.

MR DARCY. You take an eager interest in that gentleman's concerns!

(They are both angry now.)

ELIZABETH. So would anyone who knew of his misfortunes!

MR DARCY. *(Contemptuously.)* Oh, yes, his misfortunes have been great indeed!

ELIZABETH. And of your infliction! And yet you treat them with contempt and ridicule!

MR DARCY. So, this is your opinion of me. My faults, according to this calculation, are heavy indeed! But perhaps these offences might have been overlooked, if your pride had not been hurt by my honest confession of my scruples concerning your family connections. I am not ashamed of them. Could you expect me to rejoice in the hope of relations, whose condition in life is so decidedly beneath my own?

ELIZABETH. You are mistaken. The mode of your declaration merely spared me any concern I might have felt for you, had you expressed yourself in a more *gentlemanly* manner.

(MR DARCY is wounded by this. And ELIZABETH follows up with --)

ELIZABETH. Please understand me: there is no way you could have proposed that would have tempted me to accept. *(Lengthily pause.)* From the very beginning of our acquaintance, I was struck by your arrogance, conceit, and your selfish disdain for the feelings of others. I had not known you a month before I felt that you were the last man in the world I would wish to marry.

MR DARCY. You have said enough, madam. I perfectly comprehend your feelings, and now I have only to be ashamed of my own. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness.

(MR DARCY bows, and stalks off. ELIZABETH stands there, trembling for a moment before she rushes off in the opposite direction.)

Side 6

Characters:

Mr. Bennet

Mrs. Bennet

Jane

Elizabeth

Mary

Kitty

Lydia

Pg 76

MRS BENNET. Mr. Bennet, will you not change your mind? I remember, when I was a girl, I cried for two days together when Colonel Miller's regiment left down – I near broke my heart over it!

MR BENNET. Yet here you are, my dear, and none the worse for it.

LYDIA. Well, I'm sure my hear will break!

KITTY. And mine! Why should we not all go for the season?

MRS BENNET. Your father is determined to be cruel.

LYDIA. Mrs. Forster says she intends to go sea bathing!

KITTY. I should like to go sea bathing!

MRS BENNET. A little sea bathing would set me up forever!

MR BENNET. And yet I am unmoved.

MARY. I have no wish to go sea bathing, Papa. Or go to Brighton at all. I would much rather read a book of sermons.

LYDIA. Oh, pooh to that! You just don't know how to have fun, Mary! Just imagine, a whole camp full of soldiers! Oooh! *(She wiggles with anticipation.)*

MR BENNET. A whole camp full of soldiers and my youngest daughter is the thought that terrifies me. I am going to my library. *(And he goes right then sits reading a book.)*

LYDIA. Aaowwwwwwww! I want to go to Brighton!

ELIZABETH. You're not happy, Jane. It pains me to see it.

JANE. It's just that I did – I still do – prefer Mr. Bingley to any other man I have ever met, and, Lizzy, I did believe that *he* – well, I was mistaken, and there's an end of it. In a little while, all will be well, and we shall be exactly as we were, as if I had never set eyes on him.

Side 7

Characters:

Mrs. Gardiner

Mr. Gardiner

Mrs. Reynolds

Elizabeth

Pg 87

MRS GARDINER. What do you think, Lizzy? It is like him?

ELIZABETH. Yes – very like.

MRS REYNOLDS. Does the young lady know my master?

ELIZABETH. Yes; a little.

MRS REYNOLDS. He is a handsome gentleman, is he not, Miss?

ELIZABETH. Very handsome.

MRS REYNOLDS. I'm sure I know none so handsome. Or so kind.

MR GARDINER. Indeed.

MRS REYNOLDS. I've never heard a cross word from him, and I've known him since he was four-years-old. He's the best master and the best landlord – ask any of his servants or his tenants. Some call him proud, but that's only because he don't rattle on like other young men, You should see him with Miss. Georgiana, so affectionate and tenderhearted!

MR GARDINER. A paragon of men, then.

MRS REYNOLDS. Indeed he is, sir.

Side 8

Characters:

Mr. Wickham

Lydia

Pg 107

(MR WICKHAM is morose and with a beer bottle. LYDIA is restless, pacing around the room.)

LYDIA. You're very dull this evening, dearest! I hope you're not getting tired of me!

MR WICKHAM. Of course not, dearest girl.

LYDIA. I could have had my pick of all the young officers, you know! And I chose you! Aren't you flattered?

MR WICKHAM. *(Fed up.)* I am thrilled to the core.

(LYDIA, not getting the attention she seeks, goes to the window.)

MR WICKHAM. *(Again.)* Don't show yourself at the window, dear.

LYDIA. *(Complaining.)* Oh, piffle! No one knows us here. *(Distracted again.)* What a funny mixture of people one sees in London! Lord! I wouldn't wear a bonnet like that for fifty pounds! Oh, there's a dog with a big piece of meat, and a man chasing him!

MR WICKHAM. How many more times – come *away*!