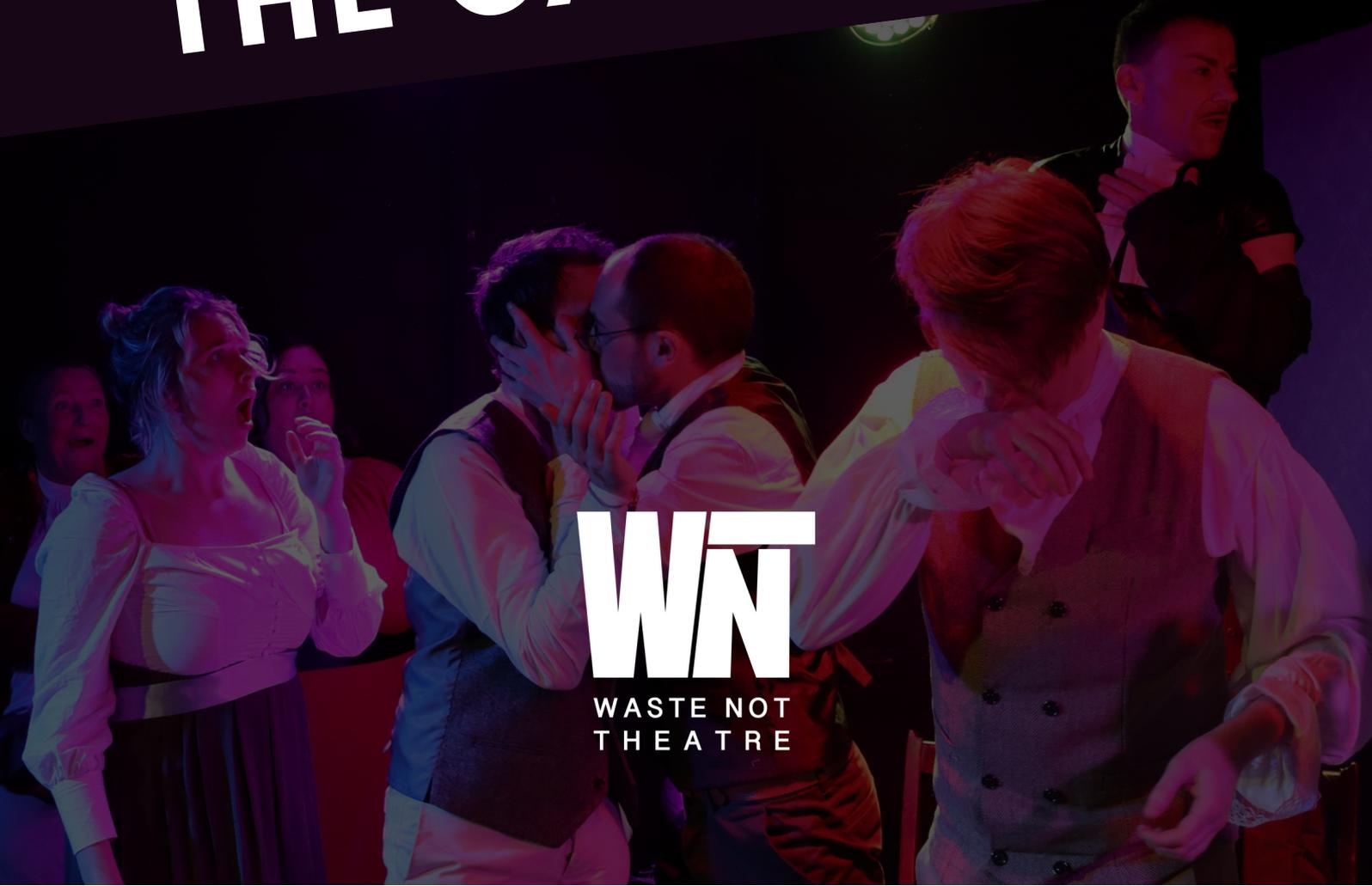




PRIDE AND PREJUDICE:

THE GAY PANTO



WNT

WASTE NOT
THEATRE

AUDITION NOTICE

KEY DATES

WNT Company Workshop and Production Meeting

(Waste Not Theatre Members only)

25 July 7-9:30pm

BOLD Elephant, 21 St. George's Rd, Elephant and Castle, SE1 6ES

Audition Dates

Monday 8 August 7:30-10pm

Theatre Deli, 107 Leadenhall Street, EC3A 4AF (Studio 8)

or

Monday 15 August from 7:30pm

Zoom

or

Saturday 20 August 10-1pm

BOLD Elephant, 21 St George's Rd, Elephant and Castle, SE1 6ES

Rehearsals

Monday evenings 6:30-9:30pm (and Saturday daytime by request)
from 19 September

BOLD Elephant, 21 St. George's Rd, Elephant and Castle, SE1 6ES

Tech and Dress Rehearsal

5, 6 and 7 December

The White Bear, 138 Kennington Park Rd, London SE11 4DJ

Show Dates

8-23 December*

7:30pm all performance days / 2:30pm matinee on Saturdays (10/17)
(*no performances on Mondays or Tuesdays)

The White Bear, 138 Kennington Park Rd, London SE11 4DJ



ABOUT THE SHOW

A queer adaptation of Jane Austen's "Pride and Prejudice" with a liberal sprinkling of festive spirit. Following the sold-out three week run in 2019 at Kennington's White Bear Theatre Pub, Waste Not Theatre (WNT) are returning with a significantly redeveloped script for the 2022 festive period. The piece endeavours to incorporate the essence of the original text within the traditional framework of a pantomime. Expect smut, filth and fabulous goings on with all the glory(hole) of the 1813 novel still very much intact (so to speak). It's Austen meets ABBA. It's Darcy meets dildos. Crossdressing sisters, a hunk in trunks and a cock fight (yes, literally.) It's Pride and Prejudice meets Gay Panto. And, my darlings, it's making a come-back to the White Bear in December 2022!



DIRECTOR'S NOTE

"Back in early 2019, one of our founding members, Kevin Quinn, brought us in a draft of something he'd written. He explained that he'd put together some scenes that were based on adapting Austen's classic novel of manners as a gay pantomime. The idea was bonkers. Together as a company, we read through the dialogue and decided the scenes required physicality and so got to our feet and began loosely workshopping. We realised almost immediately we had something special. Not only did the concept feel original, fresh and thrilling (and all those things that new writing should be) but the room was filled with joy. The scenes dripped with a total sense of utter, uninhibited joy. I can vividly recall the fantastic laughter of those early days of development. And how that laughter was carried on into our fantastic rehearsal room, and the joy that was shared between our even more fantastic team of actors and creatives. And feeling that sense of joy and laughter and everything in between continue and reverberate around the intimate setting of The White Bear's theatre in December 2019. It lived with us as a company and seemed even more urgent for us to return back to as the bleak events of 2020 unfolded. And returning we are. To laughter, to joy. For me, that's exactly what our show is about. It's a party. No, a celebration. Of who we are as individuals despite what society may tell us we should be or can never be. Of loving who we want regardless of what others may think. Of dancing like everyone is watching and we just don't care. Of utter, uninhibited joy."

Scott Wright (Director)





ABOUT US

Waste Not Theatre was founded in late 2017 by establishing members from the Old Vic Community Company and Jumble Theatre who wanted to continue their shared creativity and build upon the strong connections and relationships they had forged. Waste Not Theatre Company was created with the vision of providing an opportunity for creatives to be part of a professional theatre production company producing original work. Our values are embedded in professional respect for each other's talents, skills and time. The company's success has been established and continues based on our members being professional in their approach, communication, management and, above all, commitment to the company and its values. Our collective approach to making theatre is founded on the idea that the ensemble is more fundamental than the individual. You can read more about our values [here](#).

Since producing our original version of *Pride and Prejudice* in 2019, we have held 4 of our quarterly writers' evenings which give new and emerging artists the chance to have their pieces read aloud and performed by actors. Our most recent production, *Vertical Horizons* (Nov. 2021), was an immersive, site-specific piece at The Building Centre. The show was based around seven original pieces exploring modern city life and the murky world of housing development and received praise for its original staging.

ABOUT YOU

Our productions are nothing without our creative teams. WNT are all about establishing creative relationships and providing platforms for performance which promote inclusivity and teamwork. We are looking to build projects with people who thrive when working as an ensemble and are excited to contribute to our collaborative working style. We'd love to meet people that are inspired to create, have fun and push themselves (in a safe and supportive environment). We pride ourselves on making sure that our working processes are relaxed yet professional in order to ensure that you have the space to play and enjoy yourself while showing us all the amazing things that make you, you!

BRIEF PLOT SUMMARY

Mrs. Bennet is in turmoil. If she cannot find a man of large fortune for her daughters to marry, she may never be fully satisfied. Her eldest and (AHEM) most beautiful daughter, Jane, has the well-endowed Bingley in her sights. But the real catch would surely be Mr. Darcy who seems to have caught another daughter's (Lizzy) curious eye. Not only does he possess a fortune that makes Bingley's look tiny in comparison, Darcy is as handsome as a well-hung portrait in a gallery. And to compound Mrs. Bennet's misery, her husband doesn't seem to even care about her predicament. In fact, Mr. Bennet seems to spend most of his time in the library these days studying his weekly subscription to "Bone-a-part" magazine and waiting for the next suitor to ask for ~~a hand job~~ his daughters' hands in marriage.

With the slimy Mr. Collins (of little fortune) inheriting their estate and the braggadocious WHACK-ham and leather-bound Lady Catherine De Bourgh doing what they can to tarnish the Bennet family name, will the family ever have their "Freedom!" and the "Winner(s) Take It All"? Or will they "Believe" and finally say "I Will Survive"?! (yes, there'll be plenty of gay anthems, dancing, dick jokes and disco to help us find out along the way!)

ABOUT THE AUDITIONS

All audition materials will be made available to you once you've completed your registration detailing the role(s) you will be auditioning for.

[Register your interest here.](#)

You do not need to have learnt the pieces BUT you should be confident and familiar enough to perform with conviction and sense of character.

REMEMBER: This is a PANTO and COMEDIC homage to Austen's story - bold choices are absolutely welcomed and encouraged. It is massively important to us is that you have fun in how you approach bringing these wonderful characters to life - be brave and open and unafraid of giving us a good sense of who you are as an individual too!

What to expect on the night

We operate workshop-style auditions to foster a sense of collaboration rather than competition. Our audition evening will include:

- Meet and Greet with the Production Team
 - Brief introduction to our Vision for the Show
 - Some work in small groups*
 - Performance of a piece (we will provide this to you once you have registered)
 - Performance of a song (if required)
 - A chance to ask questions
- (*on August 8)

CHARACTER BREAKDOWN

In addition to the role you are auditioning for, we may request that you read a character that you may not have applied and/or prepared for in order to ensure that we give all auditionees the opportunity to be successful. Please indulge our curiosity!

Please note that some characters are doubled up, as indicated, and will be played by the same performer.

Please note the playing age for each character is for guidance only, we are open to your interpretations.

The role of Jane Bennet, Mr Bennet and Mr Collins will be reprised by the original cast from 2019.

The parts we will be casting are as follows:

Jane Austen - she/her (mid 20s - mid 30s)

Our narrator and author for the evening who will ensure the smooth running of our story. She is accomplished, refined and confident with a wry smile and a glint in her eye but ultimately acts as the constant calm in our story. She is also there to help keep the pace of the story and simplify parts of the original narrative which would've been too long to include in our stage version. She is a constant reference tool for the audience to keep track of where we are in our story and works to ensure people understand 19th-century English (especially when they've had a pint or 2 pre-show).

Mr. Darcy - he/him (late 20s - late 30s)

A wealthy gentleman, the master of Pemberley, and the nephew of Lady Catherine de Bourgh. Though Darcy is intelligent and honest, his excessively large fortune mean that he acts w his social inferiors. Over the course of the play, he tempers his class-consciousness and learns to admire and love Elizabeth for her strong character. We are looking for someone who is in good physical condition who will be comfortable appearing semi-nude in homage to the infamous '95 BBC production's "lake" scene. (see **nudity and humour**)

Elizabeth (Lizzy) Bennet - she/her (20s)

The novel's protagonist. The second daughter of Mr. Bennet, Elizabeth is the most intelligent and sensible of the five Bennet sisters. She is well-read and quick-witted, with a tongue that occasionally proves too sharp for her own good. Her realisation of Darcy's essential goodness eventually triumphs over her initial prejudice against him. The actor playing her will be required to appear briefly semi-nude. (see **nudity and humour**). Additionally, this character may be required to sing. (see **audition song** note)

Mr. Bingley - he/him (mid 20s - mid 30s)

Darcy's considerably wealthy best friend (although his fortune is visibly smaller in size). Bingley's purchase of Netherfield, an estate near the Bennet's, serves as the impetus for the play. He is a genial, well-intentioned gentleman (if a little eccentric), whose easy-going nature contrasts with Darcy's initially discourteous demeanour. He is blissfully uncaring about class differences and his attentions are drawn by Jane (who will be played by a male identifying person). This character will be required to appear briefly semi-nude. (see **nudity and humour**)

Mrs. Bennet - she/her (mid 30s - mid 40s)

Mr. Bennet's wife, a woman who constantly borders on the fringes of hysteria. Her only goal in life is to see her daughters married. As a result of her low-breeding and often unbecoming behaviour, Mrs. Bennet often repels the very suitors whom she tries to attract for her daughters. She also seems to be completely blind and/or indifferent to her husband's homosexuality. Despite her lack of self-control and awareness, she is a strong force and the actor playing her should have great presence. This character may be required to sing. (see audition song note)

Lydia Bennet - she/her (20s)

The youngest Bennet sister, she is gossipy, immature, and self-involved. Unlike Elizabeth, Lydia flings herself headlong into romance and ends up running off with WHACK-ham. We are looking for an actor who can portray her as a larger-than-life character. This character may be required to sing. (see **audition song** note)

Mr. WHACK-ham - gender unspecified (mid 20s - late 40s)

An outrageous, swashbuckling officer - think "Lord Flashheart" from Blackadder. They draw the attention of everyone they encounter and have a flair for showmanship. With an eye for the ladies (and quite possibly even the men), WHACK-ham has a LARGE pride and is not afraid to use it to seduce anyone he believes it will benefit him to. We are looking for an actor who can fill the stage with an abundance of energy and has confidence to look and act in an absolutely ridiculous manner.

Lady Catherine de Bourgh - she/her (40s - 60s)

An incredibly rich, incredibly egotistical noblewoman dominatrix. As Mr. Collins's patron and Darcy's aunt, she acts as the pseudo-villain of the piece. Lady Catherine epitomises class snobbery, especially in her attempts to order the middle-class Elizabeth away from her well-bred nephew. In reality, she wouldn't mind having the young Ms. Bennet all to herself. We are looking for a mature actor who will be able to embody Lady Catherine's as a self-assured fem-dom who knows what she wants and is comfortable in engaging in some repartee with the audience.

Caroline Lucas/Lickass (played by actor playing **Bingley**)

The bizarre, loud and eccentric best friend of Lizzy Bennet. She is woefully unattractive and yet believes she has all the beauty of Aphrodite. She becomes the wife of the pathetic Mr. Collins. The character is a caricature and we encourage the actor to play with ridiculous voices, gestures and/or movement to embody her.

Aunt Fanny (played by actor playing **Bingley**)

The gossipy, matronly sister of Ms. Bennet who flamboyantly relishes in rumourmongering and stirring things up.

Housekeeper (played by actor playing **Bingley**)

A true northerner and excessively fond of their master, Mr Darcy. Dutiful and a character who enjoys chattering to house guests at Darcy's abode. An ability to do a good northern accent is essential.

Nudity and humour

Please note: This version of Pride and Prejudice is a GAY PANTO and as such the humour throughout is risqué, bawdy and unapologetic. In certain scenes there will be moments of semi-nudity and, as such, we want to make sure people are aware of this when auditioning. Naturally, we always work with the cast to create an environment that is comfortable and suitable for our individual comfort levels. If you have any further any questions regarding this matter, please feel free to get in touch with us.

Audition song

Please note: We are still in the process of exploring potential songs for the show. No decisions have been firmly made concerning this - if we are suggesting the character that you are auditioning for will have a song, it is only because we are considering this as an option. We would like to be clear that this production is not to be considered as a "musical" - as such, we are not looking for perfection from our singers; simply actors who are comfortable performing a song to an adequate level. We encourage all actors auditioning for the parts in which we have indicated that may have a song in the show to prepare 1-2 minutes of your favourite 80s ballad or 80s dancefloor filler to perform for us at audition. If you have any further questions regarding this, please feel free to get in touch with us.





WHAT WE CAN OFFER

This is an unpaid opportunity - but we have a lot to offer.

- ★ Rehearsal timetabling built around you
- ★ Friendly and supportive team
- ★ Optional socials away from rehearsals
- ★ Complimentary tickets for selected friends and family
- ★ Dinner on us on matinee performance days
- ★ A lot of laughter along the way
- ★ Homemade cakes

LAST BUT NOT LEAST

What did audiences make of the show's first outing?
[Watch now.](#)

Any questions, please contact Liz Hainsworth, the show's Producer, wastenottheatre@gmail.com

Finally, huge thanks for your interest in this show! We look forward to meeting you soon.



WASTE NOT
THEATRE