



2022/2023 PLAY GUIDE



NOVEMBER 5 - DECEMBER 2, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 😂

THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT MANAGING DIRECTOR

PRESENTS

THE WICKHAMS: CHRISTMAS AT PEMBERLEY

LAUREN GUNDERSON & MARGOT MELCON

STAGE MANAGER **EMILY PAIGE BALLOU*** ASSISTANT STAGE MANAGER MOLLIE HEIL **

SCENIC DESIGNER

COSTUME DESIGNER APOLLO MARK WEAVER LAUREN T. ROARK

LIGHTING DESIGNER **BRIAN J. LILIENTHAL** SOUND DESIGN & ORIGINAL MUSIC DANIEL ERDBERG **URSULA KWONG-BROWN**

INTIMACY COORDINATOR MONICA SAMPSON 🍪

DIRECTED BY

VERONIKA DUERR 😂

THE WICKHAMS: CHRISTMAS AT PEMBERLEY is presented by special arrangement with Dramatists Play Service, Inc., New York,

*Denotes members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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CAST (IN	I ALPHABETICAL OR	IDER) ////////////////////////////////////
LYDIA WICKHAM		MAYA ENCILA 🏶
GEORGE WICKHAM		
CASSIE		
MRS. ELIZABETH DARCY		
BRIAN		
MR. FITZWILLIAM DARCY		
MRS. REYNOLDS* *Denotes members of Actors' Equity Association *The state of the state of th		
ASSOCIATE LIGHTING DESIGNER ALEX JAINCHILL	DITIONAL STAFF VOCAL CAPTAIN SETH TUCKER **	
	UNDERSTUDIES ///	
MRS. ELIZABETH DARCY		SYDNEY DISABATO 🏶
CASSIE		ERIN MCDANIEL 🏶
GEORGE WICKHAM		
MR. FITZWILLIAM DARCY		
LYDIA WICKHAM		LYDIA SCHMIDT 🍪



ARIZONA ARTISTS INITIATIVE: ATC is committed to Arizona artists. From our staff who live in Arizona and create the productions you see to the artists who help create readings and other productions, Arizonans take a leading role in everything we do. In addition to everyone on the staff page, we note individual artists on shows who are from Arizona.

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

Arizona Theatre Company operates under agreements between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists Local USA-829, IATSE.



The Actors and Stage Managers employed in these productions are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union



Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by Union Scenic Artists Local IISA-829 IATSF



In *The Wickhams: Christmas at Pemberley*, the servants play as much a role in the holiday festivities as the Bennet girls themselves. However, instead of confining themselves to the kitchen and the gardens, Mrs. Reynolds (the head housekeeper), Brian (the footman) and new housemaid Cassie all get tangled up in the madness that is Lydia Wickham's marriage.

Lydia is the youngest Bennett sister and her mother's favorite; she and her mother share traits of silliness, flirtation and frequently throw caution to the wind. When she elopes with George Wickham, the family freaks out – everyone will be ruined because of her actions. This is of no interest to Lydia, who tells her mother. When Lydia arrives for Christmas at Pemberley, the country home of the Darcy's, there is much relief when she is not accompanied by her husband; in fact, Darcy has all but banned him from the house. But there is much to do to prepare for the arrival of the whole family.



CHARACTERS

Mrs.Reynolds - late 50s, early 60s - the housekeeper at Pemberley, knows all and sees all, has been on staff since Darcy was a child, a mother figure to the household.

Brian - a footman, brilliant mind, in love with technology and inventions, sincere and earnest.

Cassie - the new housemaid, a village girl, an orphan who came from less than nothing. The opportunity to work at Pemberley means security she has never had, and she takes this job very seriously. She is sometimes maybe too eager, a bit headstrong.

Mr. Fitzwilliam Darcy - master of Pemberley

Mrs. Elizabeth Darcy - mistress of Pemberley

George Wickham - grew up at Pemberley, son of the former steward, once a soldier, has been in and out of trouble (of his own making) his whole life

Lydia Wickham - a bright, warm and charming personality, if sometimes a bit much, married too young to Mr Wickham



THE WICKHAMS CHRISTMAS at PEMBERLEY

BY LAUREN GUNDERSON & MARGOT MELCON

WHAT DO WE DO ABOUT THE SERVANTS?

As evidenced in British programs such as *Upstairs, Downstairs* or *Downton Abbey,* and the more recent *Hotel Portofino*, the long-suffering members of the upper class have to contend with their servants as much as their own foibles. Remember Rose Buck, who was in the service of the Bellamy family at 165 Eaton Place for 40 years? Or Mr. Carson, Mrs. Bates, and Mrs. Hughes, all of whom had their own specific dramas? Sometimes, despite the best efforts of the residents upstairs, those below take center stage.

In the case of Lauren Gunderson and Margot Melcon's latest installment of the characters from Jane Austen's *Pride and Prejudice*, this season's play *The Wickhams: Christmas at Pemberley*, the servants play as much a role in the holiday festivities as the Bennet girls themselves. However, instead of confining themselves to the kitchen and the gardens, Mrs. Reynolds (the head housekeeper), Brian (the footman), and new housemaid Cassie all get tangled up in the madness that is Lydia Wickham's marriage.

For those who don't recall, Lydia is the youngest Bennet sister and her mother's favorite; she and her mother share traits of silliness and flirtation and frequently throw caution to the wind. When she elopes with George Wickham (he's a cad), the family, especially Elizabeth and her husband Mr. Darcy, have what can only be described as an 18th century freakout – everyone will be ruined as a result of her actions. This is of no interest to Lydia, who tells her mother, "I am sure my sisters all envy me. I only hope they may have half my good luck. They must all go to Brighton. That is the place to get husbands. What a pity it is, mamma, that we did not all go."

When Lydia arrives for Christmas at Pemberley, the country home of the Darcys, there is much relief when she is not accompanied by her husband; in fact, Mr. Darcy has all but banned him from the house. But there is much to do to prepare for the arrival of the whole clan: parents Bennet, sisters Jane (and her husband Charles Bingley), and Mary (remember her adventures seen in last year's show?), along with Mr. Darcy's sister (Georgianna).



Holidays at Pemberley are always an adventure. Mrs. Reynolds puts in the order:

Dear Sir,
What follows is the year-end order for Pemberley Estate.
Please provide:
Fifty pound flour
Forty pound sugar
Five pound each, raisins and figs
Two pound each, walnuts and almonds
Cinnamon sticks and clove

And as a post-script, after Lydia's special request for "loads of those sugary biscuits with the orangey bits on hand?"

And several bags of oranges. Merry Christmas, sir. Kindly, Mrs. Reynolds of Pemberley Estate

Pay attention to those biscuits, as you will see that Mrs. Reynolds uses them to soothe, silence, and still the chaos that slowly begins to whirl around her. Despite her best efforts to keep the expectations in check, there are some things she simply cannot control.

It is in this collision of upstairs and downstairs, when love, the holidays, and preconceived notions of who everyone is, that Gunderson and Melcon truly shine. In taking the characters of *Pride and Prejudice* outside of Austen's pages, they afford characters such as Mrs. Reynolds, Brian, and Cassie to move from their status as "minor" Austen characters to the stars of their own show. In the case of Brian, his interest in machines and building is noticed by Mr. Darcy, which leads to a change of status (no spoilers here!). For Cassie, her role as a "temporary" housemaid is ... tempered ... when she collides headfirst with the dastardly George Wickham, leading to Mrs. Reynolds wondering what the best course of action should be. All roads lead to those biscuits, though, and before we know it, there is news and singing, and that blasted tree is decorated.

As with the other iterations, Gunderson and Melcon reshape our notions of who the beloved characters are that we *think* we know so well. In doing so, they help remind us of all that the holidays have to offer: a lot of family, a lot of food, and, hopefully, just a little bit of drama. We celebrate those upstairs and downstairs because they are familiar to us. Merry Christmas, one and all!



QUESTIONS TO CONSIDER BEFORE SEEING THE PLAY

- 1. How do literary classics such as the works by Jane Austen stay relevant today?
- 2. Do issues of social justice and equality from Jane Austen's time remain relevant today's society?
- 3. Can you think of a modern cultural work (TV shows, books, or movies) that comparable to Jane Austen's work? How are they similar?

QUESTIONS TO CONSIDER AFTER SEEING THE PLAY

- 1. What themes did you recognize as most important in the play?
- 2. As an imagined sequel to Pride and Prejudice, how does the playwright uphold Austen's style and how does she address contemporary values and issues?
- 3. Imagine the play ended differently. What would this alternate ending be? Would this new ending reinforce or challenge values from the Regency period or today's society?
- 4. Mary, the protagonist in this story, undergoes a transformation over the course of the play. Have you had an experience that changed the way you think about yourself or your role in the world? Did you share this experience with others, or did you experience it alone? Have you noticed someone close to you have a similar experience?
- 5. Several characters undergo transformations during this play. Which ones changed most noticeably? Which ones stayed the same? Did you identify with any one character's journey?

"////// WHEN WAS THE REGENCY PERIOD?"

1811 - 1820

The historical and political definition of the Regency is the period from 1811 to 1820 when George, Prince of Wales, governed the country as 'Regent' during the madness of his father George III.

The decision to bestow the Regency on George was not taken lightly. It was only after nearly two and a half months of political wrangling that the title and the political powers of government were granted.

The Act of Parliament conferring these was finally passed by a commission in the House of Lords on February 5th, 1811, and the Prince was formally sworn in as Regent at Carlton House the next day.

He continued to rule as Regent until 1820 when, on his father's death, he assumed the title George IV and reigned until his own death in 1830.

The Regency is also associated with a period of social and cultural development seen by some as a great and glorious epoch in British history.

As the 'First Gentleman of Europe' the Prince Regent actively encouraged and acted as patron for many of the new movements in painting, sculpture, decoration, literature, music, technology and science.

This new refinement and sophistication in the arts and manners has become known as 'Regency Style'. Since many of these ideas and trends evolved over the whole of the later Georgian period, not just the years 1811-1820, the use of the term Regency in the stylistic sense often reflects this.

REGENCY FASHION:

CLICK HERE

JANE AUSTEN TIMELINE:

CLICK HERE



THE REGENCY PERIOD



CHRISTMAS GAMES

CHRISTMAS TRADITIONS IN THE REGENCY ERA:

CLICK HERE

GAMES PLAYED AT FESTIVITIES:

CLICK HERE

CHARADES

The rhyming riddles that caused such upheaval in Jane Austen's Emma are quite different from today's notion of charades; they involve wordplay, often denoting a different description for each syllable. To play in a group, use cards with verses on the front and answers on the back, or detachable counterparts. Two sample riddles are below, with answers at the bottom — try your best guess before peeking!

- My first doth affliction denote
 Which my second is destin'd to feel.
 And my whole is the best antidote
 That affliction to soften and heal.
- 2. My first displays the wealth and pomp of kings, Lords of the earth! Their luxury and ease. Another view of man, my second brings, Behold him there, the monarch of the seas! But ah! United, what reverse we have! Man's boasted power and freedom, all are flown; Lord of the earth and sea, he bends a slave, And woman, lovely woman, reigns alone. Thy ready wit the word will soon supply, May its approval beam in that soft eye!
- 1) Woman. The first syllable is "woe" and the second "man," so that the whole is "woe-man."
- 2) Courtship.



THE REGENCY PERIOD



CHRISTMAS GAMES

SNAPDRAGON

From the 16th to 19th centuries, no Christmas Eve celebration was complete without a hearty game of Snapdragon in the parlor. To play, brandy is heated and placed in a wide shallow bowl; raisins are placed in the brandy, which is then set alight. Typically, lights are extinguished or dimmed. The aim of the game is to pluck the raisins out of the flaming brandy and eat them, at the risk of being burnt. Some families continue this tradition even today.



Snapdragon is occasionally accompanied by chant:

Here he comes with flaming bowl, Don't he mean to take his toll, Snip! Snap! Dragon! Take care you don't take too much, Be not greedy in your clutch, Snip! Snap! Dragon! With his blue and lapping tongue Many of you will be stung, Snip! Snap! Dragon!

For he snaps at all that comes Snatching at his feast of plums, Snip! Snap! Dragon! But Old Christmas makes him come, Though he looks so fee! fa! fum! Snip! Snap! Dragon! Don't 'ee fear him but be bold — Out he goes his flames are cold, Snip! Snap! Dragon!



THE REGENCY PERIOD



CHRISTMAS GAMES

HOODMAN'S BLIND

Mentioned in Persuasion, Hoodman's Blind, or "Blind Man's Bluff," has existed for millennia under various names and is akin to today's "Marco Polo." One person is chosen, be it by the party or the drawing of straws, to be "It," and is then blindfolded, spun around three times, and released to catch his tormentors in a wide-open space. The others are to get as close as possible without getting caught, and they often clap, chant, or sing to the blind man. When he catches you, he feels your face and hair to figure out who you are. Each person caught becomes "It" in turn.!

Don't 'ee fear him but be bold —

Out he goes his flames are cold,

Snip! Snap! Dragon!

