ORIGINAL THEATRE
PRESENTS

Adrian Lukis
IN

Being Mr Wickham

WRITTEN BY
Adrian Lukis
AND
Catherine Curzon

DIRECTED BY
Guy Unsworth



59
59

THEATER B

MAY 25 – JUNE 11

ORIGINAL THEATRE

PRESENTS

Being Mr Wickham

WRITTEN BY Adrian Lukis

AND Catherine Curzon

DIRECTED BY Guy Unsworth

— CAST —

GEORGE WICKHAM ..... Adrian Lukis

— CREATIVE TEAM —

CO-WRITER ..... Adrian Lukis

CO-WRITER ..... Catherine Curzon

DIRECTOR ..... Guy Unsworth

DESIGNER ..... Libby Watson

LIGHTING DESIGNER ..... Johanna Town

SOUND DESIGNER ..... Max Pappenheim

— PRODUCTION TEAM —

PRODUCERS ..... Tom Hackney and Alastair Whatley

PRODUCTION MANAGER ..... Tammy Rose

PRODUCTION COORDINATOR ..... Lisa Friedrich

HEAD OF MARKETING ..... Emma Martin

PR ..... Alison Duguid PR

ARTWORK DESIGNER ..... Rebecca Pitt

PROMOTIONAL PHOTOGRAPHY ..... Michael Wharley

PRODUCTION STAGE MANGER ..... Madeleine Blossom *

RUNNING TIME: 60 MINUTES WITH NO INTERMISSION

ACTORS' EQUITY

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

— DIRECTOR'S NOTE —

"Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised or a little mistaken."

Jane Austen

Aside from the novel itself, numerous TV, film, and stage adaptations of "Pride and Prejudice" have provided us with the opportunity to meet Austen's infamous villain, George Wickham, in the flesh.

Charming at first, of course, but by the end of Austen's story, with a blooming romance between Fitzwilliam Darcy and Elizabeth Bennet, Wickham has been banished to the "rogue's gallery," and our good opinion of him now lost, seems lost forever.

In Austen's words, however, "Time will explain," and today we allow Wickham himself to lay down his case for the defense, to set the record straight on his past deeds and remedy his scarred reputation.

Guy Unsworth, Director



— JANE AUSTEN —

— 1775 —

Born at Steventon in Hampshire, 16 December.

— 1783 —

Starts boarding school in Oxford with elder sister, Cassandra.

— 1795 —

Begins working on "Elinor and Marianne," retitled many years later as "Sense and Sensibility."

— 1796 —

Meets trainee barrister Thomas Lefroy – the closest she comes to falling in love. Begins working on what would later become "Pride and Prejudice."

— 1797 —

Her father tries to get her work published by offering the manuscript of "First Impressions" (later to become "Pride and Prejudice") to a Mr Cadell.

— 1799 —

Jane writes "Susan," later revised as "Northanger Abbey."

— 1800 —

The family move from Steventon: first to Bath, then to Southampton.

— 1802 —

Harris Bigg-Wither, a wealthy landowner, proposes to Jane. She initially accepts but then 24 hours later declines.

— 1803 —

A reworked version of her adolescent novel "Susan" is accepted by another publisher but the book is never printed.

— 1805 —

Jane's father dies.

— 1806 - 1808 —

Jane, Cassandra, and their mother go to live with a friend. Her brother takes responsibility for the family's well-being and moves them to a cottage in the Hampshire village of Chawton.

— 1811 —

Her first novel, "Sense and Sensibility," is published by Thomas Egerton, a friend of her brother Henry.

— 1813 —

"Pride and Prejudice" is published, which garners more success than "Sense and Sensibility."

— 1814 —

"Mansfield Park" is published but unfavourably reviewed by many critics.

— 1815 —

"Emma" fares better with the critics and Jane quickly sets to work with her next novel.

— 1816 —

A terrible year for Jane: her brother Henry's bank fails, depriving him of all his assets and leaving the whole family deeply in debt, and her health is deteriorating (now thought to have been bovine tuberculosis). The first draft of "Persuasion" is completed in July and she also starts a new novel, "Sanditon," but it is sadly never finished.

— 1817 —

Jane dies in Winchester at the early age of 41. Following her death, Cassandra and Henry Austen arrange for the publication of "Persuasion" and one of her very first novels, "Northanger Abbey," as a set in December 1817.

Adrian Lukis

(Co-writer/George Wickham)



Theater includes: ***The Price*** (Theatre Royal Bath), ***I'm Gonna Pray for You So Hard*** (Finborough Theatre), ***The Seagull*** (Chichester Festival Theatre National Theatre), ***Orson's Shadow*** (Jagged Fence Productions), ***Versailles*** (Donmar Warehouse), ***Bull*** (Sheffield Studio), ***Sherlock Holmes – The Best Kept Secret*** (West Yorkshire Playhouse), ***The Taming of the Shrew*** (RSC), ***The Handyman*** (Guildford). Film includes: *Judy, The Voyage of Doctor Dolittle, The Festival, City Slacker, Victim, Nine Miles Down, Innocent, Nightwatching, 7 Seconds, Me Without You, Young Blades*. Television includes: *Anatomy of a Scandal, Feel Good, Spy City, Collateral, The Crown, Einstein, Grantchester, Red Dwarf, Downton Abbey, Camp X, Death in Paradise*.

Catherine Curzon

(Co-writer)

Catherine Curzon is an author and historian of eighteenth century royalty. ***Being Mr Wickham***, co-written with Adrian Lukis, is her first play. Catherine has published eight works of nonfiction with Pen & Sword Books. She has been featured online by *BBC News* and *BBC History Extra*, and in publications including *All About History*, *Who Do You Think You Are?*, and *Jane Austen's Regency World*. Further afield, Catherine's expertise has been featured by *The Washington Post*, *Town & Country*, and *Elle Australia*, among others. She has spoken at venues including Kenwood House, Wellington College, the Royal Pavilion, the National Maritime Museum, and Dr Johnson's House.

Guy Unsworth

(Director)

For Original Theatre: ***Stumped***, ***The System***, ***Being Mr Wickham***. Director of *Stumped* (Screen), ***Bring It On*** (Southbank Centre), *The System* (Screen), ***My Fair Lady*** (Grange Festival Opera & The Liceu, Barcelona), ***Being Mr Wickham*** (Screen, Queen Mary 2, UK Tour), ***Of Mice and Men*** (UK Tour), ***Some Mothers Do 'Ave 'Em*** (UK Tour); ***Hand To God***, ***Julius Caesar*** (Singapore Repertory Theatre); ***Yes Prime Minister*** (Theatr Clwyd); ***Snow White***, ***Cinderella*** (Manchester Opera House); ***The Food of Love*** (Cadogan Hall, Royal Festival Hall). Other titles: ***Legally Blonde***, ***Made in Dagenham***, ***Billy***, ***The Ghost Train***, ***Into the Woods***, ***Humble Boy***, ***Disco Pigs***, ***Company***, ***The Good Person of Sichuan***, ***Merrily We Roll Along***.

Libby Watson

(Designer)

Libby trained at Bristol Old Vic Theatre School and has a First Class BA Hons degree in Theatre Design from Wimbledon School of Art. She designed ***The Mountaintop*** at Trafalgar Studios which was the winner of 2011 Olivier Award for Best Play. Recent design credits include: ***Trolle***, ***Privacy***, ***Helt Privat*** (Kilden Theatre Norway); ***Once*** (Wolsey and UK Tour), ***Dr Faustus*** (Sam Wanamaker Theatre), ***The Philanthropist*** (Trafalgar Studios West End), ***A Midsummer Night's Dream*** directed by Sir Trevor Nunn (New Wolsey Theatre), ***Daisy Pulls it Off*** (Park Theatre), ***Peter Pan*** (Misi Producciones Bogota Columbia), ***Fences*** (West End and Theatre Royal Bath).

Johanna Town

(Lighting Designer)

For Original Theatre: ***The Habit of Art***, ***Napoli Brooklyn***, ***Being Mr Wickham***. Theater: ***Identical*** (Kenny Wax), ***Two Ladies*** (Bridge Theatre); ***Don Quixote***, ***The Tempest*** (RSC); ***Fishermen's Friends*** (ROYO UK Tour, Mirvish Theatre, Toronto), ***The Homecoming*** (Bath Theatre Royal), ***Peggy for You*** (Hampstead Theatre), ***The Watsons*** (Chichester Festival Theatre), ***Some Like It Hip Hop*** (ZooNation); ***Frankenstein***, ***Guys and Dolls*** (Royal Exchange, Manchester); ***Love and Information*** (Sheffield Crucible); ***Moon on a Rainbow Shawl***, ***The Permanent Way*** (National Theatre); ***My Name is Rachel Corrie***, ***Rose***, ***Our Lady of Sligo***, ***Haunted***, ***Guantanamo***, ***Arabian Nights***, ***The Steward of Christendom*** (New York). Johanna is chair of the Association for Lighting Production & Design.

Max Pappenheim

(Sound Designer)

For Original Theatre: ***A Splinter of Ice***, ***Barnes' People***, ***The Haunting of Alice Bowles***, ***The Croft***, ***The Night Watch***, ***Napoli Brooklyn***, ***The Habit of Art***, ***Caroline's Kitchen***, ***Monogamy***, and ***Invincible***. Theater includes: ***The Night of the Iguana*** (West End), ***The Way of the World*** (Donmar), ***The Children*** (Royal Court/Broadway), ***Macbeth*** (Chichester Festival Theatre); ***Dry Powder***, ***Sex with Strangers***, ***Labyrinth*** (Hampstead); ***Ophelias Zimmer*** (Schaubühne, Berlin/Royal Court), ***Crooked Dances*** (Royal Shakespeare Company), ***One Night in Miami*** (Nottingham Playhouse), ***Hogarth's Progress*** (Rose Theatre Kingston), ***Waiting for Godot*** (Sheffield Crucible), ***The Ridiculous Darkness*** (Gate Theatre). Associate artist of The Faction and Silent Opera.

Tammy Rose

(Production Manager)

For Original Theatre: ***The Hound of the Baskervilles***, ***The System***, ***A Splinter of Ice***, ***Being Mr. Wickham***, ***Cold Supper Behind Harrods***, ***The Habit of Art***, ***The Croft***, and ***Monogamy***. Theater includes: ***Looking Good Dead***, ***House on Cold Hill***, ***Not Dead Enough***, ***Dead Simple***, ***Perfect Murder*** (Josh Andrews Productions); ***Jina and the STEM Sisters*** (HMDT); ***Scarlet***, ***Diminished***, ***No One Told Me How To Start a Revolution***, ***The Firm***, ***Yours Two***, ***Acceptance***, ***The Phlebotomist***, ***The Strange Death of John Doe*** (Hampstead Theatre); ***The Ridiculous Darkness***, ***Mephestio*** (Gate Theatre); ***Jack!***, ***The Owl and the Pussy Cat*** (Full House Productions).

Madeleine Blossom

(Stage Manager)

Madeleine Blossom is a New York-based AEA stage manager and actor originally from California. She holds a BA in Theatre Arts from Drew University and a certificate of Mental Health First Aid from The National Council. Madeleine also studied with Intimacy Directors and Coordinators through their Stage Managing Intimacy course, along with similar workshops relating to safety and well-being while making art. Off Broadway: ***According to the Chorus***, ***Ink'dWell*** (New Light Theatre Project). Regional: ***Sweeney Todd***, ***Kings***, and ***The Velveteen Rabbit*** (South Coast Repertory), ***Fly By Night***, ***Evita***, and ***God of Carnage*** (Southern Colorado Repertory Theater). Others: ***Ukrainian Benefit Reading*** (Stages on the Sound/TheaterLab NYC), ***Sonnets for an Old Century*** (Resident Acting Company), ***East Side Stories***, ***Actually*** (Metropolitan Playhouse), ***Bakersfield Mist*** (Bickford Theater), and ***Heathers the Musical*** (Drew University). BA: Drew University.

— ORIGINAL THEATRE —

Founded in 2004, Original Theatre has toured extensively all over the UK, introducing Original Theatre Online in 2020, producing several acclaimed online productions.

In 2022, Original Theatre was awarded a Critics' Circle Theatre Award for exceptional theater-making during the COVID lockdowns.

Current stage productions include: ***Being Mr Wickham, The Habit of Art, Murder in the Dark, The Interview*** and ***The Time Machine***

Recent stage productions include: ***Stumped, The Time Machine, The Mirror Crack'd, The End of the Night*** (a co-production with Park Theatre), ***The Hound of the Baskervilles, A Splinter of Ice, The Croft,*** Sarah Waters' ***The Night Watch***, Stephen Jeffreys' ***Valued Friends*** (coproduction with Rose Theatre Kingston), Torben Betts' ***Caroline's Kitchen*** (originally ***Monogamy***), Oscar Wilde's ***The Importance of Being Earnest***, Frederick Knott's ***Wait Until Dark***, Torben Betts' ***Invincible***, Emlyn Williams' ***Night Must Fall,*** Terence Rattigan's ***Flare Path***, and the award-winning tours of Sebastian Faulks's ***Birdsong*** adapted by Rachel Wagstaff.

www.originaltheatre.com

ARTISTIC DIRECTOR ..... Alastair Whatley

CREATIVE PRODUCER ..... Tom Hackney

DIGITAL PRODUCER ..... Steven Atkinson

HEAD OF MARKETING ..... Emma Martin

DIGITAL THEATRE MANAGER ..... Thomas Moran

PRODUCTION COORDINATOR ..... Lisa Friedrich

SOCIAL & CONTENT ..... Paul Jennings for Hero Social

PR ..... Alison Duguid PR

CURATORS' NOTE

Welcome to Original Theatre's delicious coda to one of Jane Austen's most popular tales. This show begins its run just as Original Theatre's ***The Habit Of Art*** finishes up its glorious run downstairs. Last fall, their Artistic Director Alastair Whatley stopped by to say hello and casually mentioned this play, which I immediately asked to program for the last available dates in Brits. It was a happy stroke of luck that everything worked out rather last minute to bring this delightful show to NYC audiences.



Val

VAL DAY
Artistic Director,
59E59 Theaters



David

DAVID BYRNE
Artistic Director
& CEO, New
Diorama Theatre

59E59 THEATERS STAFF

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DANIELLE COVINGTON Box Office Supervisor
MARGOT GAGE Box Office Supervisor
LEAH GABRIEL Box Office Supervisor
LUCY KELLY Box Office Associate
ALANIS MOLINA-GARNELO Box Office Associate/Usher
MICIAH WALLACE Box Office Associate/Usher
ANNA BONGARDINO Usher
ANNE RUTTER Usher
BENJI SILLS Usher
CHRISTIAN MIRANDA Usher
ELLIOT JACOBS Usher
ERIC BERKELEY Usher
FLOWER RIOS Usher
HANS MUEH Usher
ISRAEL ORENGO Usher
ITAI ADAM VAGNER Usher
JOEY PITTORINO Usher
JÚLIA CERQUEIRA Usher
KAYLA GRANT Usher
NATALIE LILAVOIS YUSTY Usher
SANTIAGO AGUILAR Usher
JULIA MELLONI Bartender/Usher
LYNDSAY CORBETT Bartender
KEVIN MOLICA Bartender
KAITLYN CHEN Theater Technician
JOHN D. IVY Theater Technician
KAT KHELLBLAU Theater Technician

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NEXT IN THEATER B — JUNE 13 – JULY 2



LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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