

4-30-1975

Alice in Wonderland

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Taylor University Theatre
presents

A CHAMBER THEATRE ADAPTATION OF

LEWIS CARROLL'S

Alice

in



Wonderland

Little Theatre

April 30, May 1, 2 and 3, 1975

CHARLES LUTWIDGE DODGSON, better known by his pen name, Lewis Carroll, was born in Daresbury, Cheshire in northern England, January 27, 1832. He was the first son and the third of eleven children. His father was the rector of Daresbury but later became canon of Ripon and still later Archdeacon of Richmond. His mother was a gentle woman who seems to have favored Charles. He was a gifted child, clever with words and and invention, and an excellent scholar with an exceptional aptitude for mathematics. Dodgson graduated from Christ College at Oxford University with a Bachelor of Arts degree in 1854 and completed requirements for his Master of Arts in 1857. In January 1856 he received his formal appointment as mathematical lecturer at Christ Church. In December 1861, he was ordained by the Bishop of Oxford as a deacon.

Dodgson's avid avocation was photography. He obtained all the necessary equipment in early 1856 and spent hours posing his subjects and developing his film. He was one of the best amateur photographers of his day, and hundreds of his portraits still exist. His photographs of adults were mostly men: prominent figures of literature, the stage, the university and especially the church. His greatest successes were with child subjects - the Liddell sisters, and Alice in particular, being his favorites.

In July 1862 a boat outing on the Isis River with a fellow clergyman and the three Liddell sisters was the setting for the invention of the tale of Alice's Adventures Underground. At Alice's insistence, Dodgson wrote down the story he had improvised, completing the manuscript for ALICE IN WONDERLAND in November 1864. It is strange that so scientific a man should write about the absurd, delightful adventures of Alice, but Dodgson's affection for Alice and his desire to amuse her bewitched the precise mathematician and pious young cleric into Lewis Carroll - genius of fantasy.

Dodgson continued to write, adding to his children's books a second "Alice" tale THROUGH THE LOOKING GLASS, in January 1871. In 1889 he published SYLVIE AND BRUNO and 4 years later a sequel SYLVIE AND BRUNO CONCLUDED. His children's writings also included a number of nonsense poems which have become classics. In addition he authored many books on various aspects of mathematics, university problems and any other subject that intrigued him.

Dodgson retired from his profession as mathematical lecturer at Christ Church in 1881 after 25 years of teaching. He remained in residence at Christ Church performing such other duties as he wished and lecturing on logic. Dodgson was a man whose happiness depended on being busy, and he was unremittingly busy. When not writing or lecturing, he turned to his photography or to the theatre which he could not resist. In later life he took long walks, often as far as twenty miles a day and spent many of his summers at the beach. In January 1898 he developed influenza which resulted in his death one week later, within two weeks of his 66th birthday. He is remembered for his two Alice books and a number of his poems which have become classics. His whimsical satire and imaginative humor will continue to entertain a multitude of readers indefinitely.

We wish to express our appreciation to those persons and groups who contributed to this production: Jane Bogantz, Michael Feinstein, Maintenance Department, The Print Shop and The Prophet Foods Company.

ALICE IN WONDERLAND

by Lewis Carroll

Adapted and directed by James Oosting*
Set, make-up and costume design by Kathryn Oosting*

THE CAST

Charles Dodgson	Roy Ringenberg*
Narrator	Marilyn Jones*
Alice	Phoe Price
White Rabbit, March Hare	Pam Bechtel*
Mouse	Becky McDonald
Lory, "2"	Judy Elliott*
Duck, "5"	Mary O'Connor
Dodo, "7"	Kathy Block*
Mad Hatter	Beth Rosenberger*
Eaglet, Knave	Randy Zehr
Caterpillar, King	Glenn Rediger*
Duchess	Heidi Lappin
Queen of Hearts	Linda Kukuk*
Subtext	Wayne Grumbling*

The action of the play takes place in Mr. Dodgson's office, the rabbit hole, and Wonderland, of course.

There will be a ten minute intermission between acts.

Musical Selections Heard this Evening

Sea of Monsters	George Martin
The Planets	Gustav Holst
Mercury	
The Simple Symphony	Benjamin Britten
Playful Pizzicato	
The Comedians	Dimitri Kobalevsky
The Gallop	
Harmonica Concerto	Arthur Benjamin
Rondo Amabile	
Celebration	Aaron Copeland
Symphony No. 6	Carl Nielsen
Humoreske	
The Golden Age	Dimitri Shostakovich
Polka	

Presented by the Speech and Drama Department and Trojan Players

The Fox (Sue Elsner) will be selling treacle at the treacle well in the lower theatre lobby during intermission. This project is sponsored by TROJAN PLAYERS.

*Denotes Trojan Players Members

As a courtesy to the actors, please do not use cameras during the performance.

PRODUCTION STAFF

Technical Director Kathryn Oosting*
Assistant to the Director.....Wayne Grumbling*
Stage Manager..... Sue Elsner*

Make-upRETHA MARTIN*

Character	Make-up Artist
Dodgson	Kathryn Oosting*
Narrator	Marilyn Jones*
Alice	Phee Price
White Rabbit	Tricia Hershey*
Mouse	Kathy Keene
Lory, "2"	Judy Elliott*
Duck, "5"	Joanne Rowell
Dodo, "7"	Gail Moore*
Eaglet, Knave	Retha Martin*
Caterpillar, King	Emily Forbes
Duchess	Kathryn Oosting*
Mad Hatter	Beth Rosenberger*
Queen of Hearts	Bob Parish*

Construction BOB PARISH*
David Billings
Stu Turnbull*

Painting	GAIL MOORE*
Barb Conway	Joe King
Dan Gilbert	Donald McSorley
Glenda Gottwald	Cathy Moore
Brenda Heebner	Scott Murphy
	Ann Price

Properties JOE KING
Sue Glerum
Jennifer Horton*

Lights BOB PARISH*
Glenda Gottwald
Brad Moser*
Ann Price

Sound.....MARILYN JONES*
Neil Williams

Costumes RETHA MARTIN*
Barbara Stipanuk

House	Sylvia Cameron*
Emily Forbes	Janalie Irvin
Nancy Jackson*	Janet Lowrie

*Denotes Trojan Player Members

“CHAMBER THEATRE is a hybrid form. It is a method of staging prose fiction, retaining the text of the story or novel being performed but locating the scenes of the story onstage. It is not a stage adaptation of prose fiction. It keeps the narrative form, the narrator, the past tense in which most fiction is written, but it is like OUR TOWN in moving with narrator, between the audience and the scenes onstage. Thus it gives fiction some of the immediacy of drama without sacrificing the epic mode in which it has been written.

A further refinement in CHAMBER THEATRE as practiced by the scholar who has most fully served to define and develop it, Professor Robert S. Breen, of the Department of Interpretation at Northwestern University, is that it treats as direct discourse certain parts of the text which are written as indirect discourse, assigning such passages to characters as if they were spoken aloud.

“As written, stories and novels constantly move between scenes . . . and nonscenes, where the author or narrator summarizes or describes or explains or reflects, talking as it were, directly to us, the silent readers. CHAMBER THEATRE thus simply takes advantage of the dramatic moments to put them . . . on the stage.

THE ART OF INTERPRETATION
--Wallace A. Bacon