



THE ALICE PROJECT:

An Adventure
in Environmental Performance
adapted from LEWIS CARROLL'S
ALICE'S ADVENTURES IN WONDERLAND



PREMIERE
of a
WORK-IN-PROGRESS
at the
UNIVERSITY THEATRE

IN COLEMAN HALL AT BUCKNELL UNIVERSITY



♠ JANUARY

30, 31 AT 7 P.M.

♥ THURSDAY ♥ FRIDAY

♠ FEBRUARY

9 AT 2 P.M. AND 7 P.M.

♥ SUNDAY



The Bucknell University Department of Theatre and Dance
and
The Bloomsburg Theatre Ensemble
present

THE ALICE PROJECT:

Adapted from Lewis Carroll's *Alice's Adventures in Wonderland*
by Kyle Gann, Laurie McCants, and F. Elaine Williams
Sponsored by the Bucknell University Association for the Arts

Directed and scripted by Laurie McCants
Scenography and puppets by F. Elaine Williams
Music composed by Kyle Gann
Lighting Design by Steven A. Draheim
Stage Managed by John Stith

THE ENSEMBLE

Jeffrey Boynton	Duck, March Hare, #7 of Spades
Val T. Eubanks	Curious Creature, Fish Footman, Executioner
Joanna Fassl	Alice
G. Mitchell Goldman	Charles Dodgson (Lewis Carroll)
Ross Landy	Curious Creature, Mad Hatter
Tanie Miller	Lory, #2 of Spades
Mark Minsavage	Mouse, King of Hearts
Rebecca Ross	Curious Creature, Cook, #5 of Spades
Timothy E. Steimle	Curious Creature, Frog Footman, Knave of Hearts
Jennifer R. Swartz	Curious Creature, Queen of Hearts
Saabirah Warthen	Curious Creature, Duchess

THE MUSICIANS

Sarah Danser	Keyboard
Katrina M. DeBonville	Flute
Christine Peterson	Clarinet

Setting: England, late 19th century.

There will be one 15-minute intermission.
Join the artists for a talk-back after the show.

Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.

MEET THE COMPOSER funding provided through the Composers Performance Fund, supported by the Pennsylvania Council on the Arts, and the Xerox, Getty and Dayton-Hudson Foundations.

Additional funding provided by the Jan Plan Advisory Committee for innovative Jan Plans.

DIRECTOR'S NOTE

"But I don't want to go among mad people," Alice remarked.
"Oh, you can't help that," said the Cat: "we're all mad here. I'm mad. You're mad."
"How do you know that I'm mad?" said Alice.
"You must be," said the Cat, "or you wouldn't have come here."

The Cat's right. It's absolute madness to try to translate Lewis Carroll's literary classic from the page to the dynamic playing field of the stage. But we can't help it. We're mad.

Kyle, Elaine, and I have immensely enjoyed our stay in Wonderland so far. I say "so far" because these productions represent one exciting stop on a much longer journey. *The Alice Project* is a ground-breaking experiment in co-production between The Bucknell University Department of Theatre and Dance and The Bloomsburg Theatre Ensemble — an experiment generously supported by the Bucknell University Association for the Arts. This support enabled the three collaborators to begin conceptualizing and planning the project as early as last summer, in preparation for the intensive rehearsals resulting in the performance you are now seeing. But we still consider this a work-in-progress. After this, we will take what we have learned from this production, further refine the piece (adding the characters we didn't have time to deal with: the Caterpillar and the Mock Turtle), and ready it for an anticipated full run at The Bloomsburg Theatre Ensemble. We hope to prove the viability of academic and professional arts organizations pooling their resources on the long-term development of original work, which always takes much more time and funding than any individual organization can afford.

Our approach to *Alice's Adventures in Wonderland* has been one of lusty reverence for the workings of Lewis Carroll's quirky imagination. His Wonderland is a place of ever-changing scale and swiftly-shifting scene, delightfully disorienting, and a challenge to artists of space and time to physicalize. Our job has been to make the materials of our art (the languages of gesture, sound, rhythm, color, and movement) illuminate the text, and bring to theatrical life the questions it raises.

For Wonderland is a country of questions. When she falls down that rabbit hole, Alice discovers a place of puzzles. A polite child, gifted with an analytical grace, she tries *very hard* to make sense out of the nonsensical world in which she finds herself. She approaches her adventure with a certain Victorian assurance, even as her own body expands or shrinks with alarming suddenness. The many startling transformations she undergoes while in Wonderland are in essence very like those we all undergo as we fitfully grow old in our own absurd world. Her journey is our journey.

Lewis Carroll instinctively understood the predicament of a child having to make her way through the world. And although this story was a gift to a particular child, Alice Liddell, it has become a gift to all of us, no matter what our age. It is a reminder that our journey through life will be all the more interesting if we empower ourselves with imagination, curiosity, and just a touch of madness.

LEWIS CARROLL was the pen name of Charles Dodgson, an Oxford college professor of mathematics, whose painfully shy demeanor and awkward stammer disappeared in the company of children, particularly little girls. It was on a river picnic on July 4, 1862, that the story of Wonderland was first told by Dodgson, as an extemporaneous entertainment for three little girls named Liddell (rhymes with fiddle). The middle Liddell, Alice, was clearly Dodgson's favorite, and it was at her prompting that he wrote the story down, first as a self-illustrated tome entitled *Alice's Adventures Underground*, then published in 1865 as the now-famous *Alice's Adventures in Wonderland*, illustrated by Sir John Tenniel. *Through the Looking Glass, and What Alice Found There* was published in 1871. Contrary to some popular misconceptions, Dodgson led a prim, happy bachelor life, unclouded with either hallucinogens or immorality. His whimsical joy expressed itself in amusing his young friends with invented stories and games. He was a serious experimenter in the new art of photography, creating many hauntingly beautiful portraits of children.

PRODUCTION STAFF

Technical Director	Steven A. Draheim
Production Manager	F. Elaine Williams
Assistant to the Scenographer	Mark Minsavage
Costumer	Pam Miller
Queen of Hearts Construction	Deane Clements
Flamingo Design and Construction	Elizabeth Kalbach Phelps
Assistant Stage Manager	Chris Nichols
Master Electrician	Justin Youtz
Light Board Operator	Scott Gallagher
Technical Crew	Justin Youtz
Properties Master	Nina Knoche
House Managers	Penny Puskarich, Bryan Clark
Photographer	Debra Cook
Poster Design	F. Elaine Williams
Alice Logo	Mary Candland

The environment, costumes, masks, and puppets were constructed by the ensemble and Tiffany Fortier, Ashlynn Billingsley, Kristen Kusek, Jennifer Summer, Chris Fronheiser, Scott Gallagher, Justin Youtz, Mark Farina, David Ames, Andrea Preschle, Donna Carter, Stephanie Guntner, Adam Zonder and Sandy Pickitt.

DEPARTMENT OF THEATRE AND DANCE

Shellie Cash-Muller	dance technique and theory
Steven A. Draheim	technical direction, lighting
Danna Frangione, director of dance	technique and theory
Robert Gainer (on leave)	acting and directing
Gary Grant, chair	theatre history, theory, directing
Laurie McCants, adjunct	acting
F. Elaine Williams, director of theatre	design
Chris Fry	secretary

TECHNICAL ASSISTANTS

David Ames	Stephanie Guntner	Mark Minsavage
Bryan Clark	Jennifer Heid	Andrea Preshle
Jennifer DeCamp	Joni Hong	Tim Steimle
Mark Farina	Justin Yountz	Adam Zonder

DANA INTERNS

Debbie Bloodgood	Donna Carter	Anthony Propkopowicz
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CAP AND DAGGER OFFICERS

President	David Ames
Vice President	Kristen Feeney
Activities	Nina Knoche
Secretary	Tim Steimle
Treasurer	Jim Amlicke
Play Selection	Britt Luzzi

Special thanks: Bloomsburg Theatre Ensemble; Barry Solomon, Physical Plant; Nancy Cleaver; Tasha Cooper

STEVEN A. DRAHEIM (Lighting Designer/Technical Director). This is Steven's second season at Bucknell. He holds an M.F.A. in Theatrical Design from the University of Minnesota and has worked for a variety of professional theatre companies including the Minnesota Repertory Theatre, Utah Shakespearean Festival, Nebraska Theatre Caravan, and the Guthrie Theatre.

KYLE GANN (Composer). Kyle's music has been performed at the New Music America, Spoleto, and Bang on a Can festivals, as well as in Germany, Austria, Switzerland, Portugal, and Brazil. Since 1986 he's been new-music critic for the *Village Voice*, and he's written over 800 articles for 25 publications, including the *Chicago Tribune*, *Chicago Reader*, and *New York Times*. Born in Dallas, he studied composition with Ben Johnston and Peter Gena, and philosophy with James Edie and Reginald Allen. In 1990 he was Kushell lecturer at Bucknell University, and in 1991 Senior Research Fellow at the Institute for Studies in American Music, Brooklyn College. His book *The Music of Conlon Nancarrow* will be published by Excelsior Music in 1992.

LAURIE McCANTS (Director; Scriptwriter) is a founding member of the Bloomsburg Theatre Ensemble (BTE), where she has been an actor, director, teacher, and writer since 1978. She has performed in numerous productions (in roles ranging from Blanche DuBois to Harpo Marx). Directing credits include *TARTUFFE*, *HUCKLEBERRY FINN*, and the Pennsylvania premiere of John Olive's *THE VOICE OF THE PRAIRIE*. She has also performed as a guest actor at Lancaster's Independent Eye, Pittsburgh's City Theatre, and the Public Theatre of Kentucky. African audiences saw her in *ALONG THE SUSQUEHANNA*, a dramatization of Native American stories, when BTE took a five-nation tour of that continent in 1991. As an adjunct professor, she teaches acting and introduction to the theatre at Bucknell.

F. ELAINE WILLIAMS (Scenographer; Puppet and Mask Designer) is Director of Theatre and designer for the Department of Theatre and Dance, where she teaches classes in scene, costume, and mask design. She has designed professionally for a number of companies, including the Georgia Shakespeare Company, the Academy Theatre, and the Horizon Theatre Company in Atlanta, Stage One in Louisville, and the Bloomsburg Theatre Ensemble.

UPCOMING EVENTS

Cap and Dagger presents An Evening of One-Acts:

Speak Spanish For Me by Bernardo Solano
The Price by Pedro Salinas
 Tustin Studio Theatre

Feb. 7, 8
 8 pm

Auditions for The Latin American Project:

Bernardo Solano's *Buenavista* and
El Arte Escenico Sobre Latino America
 Tustin Studio Theatre

Feb. 9, 10
 7 pm

Playwriting Workshops with Bernardo Solano begin Feb. 12,
 call 524-1235

Auditions for the Bucknell Dance Company
 Tustin Dance Studio

Feb. 16
 6 pm

PATRONS

Maurice & Laurie Aburdene
William and Ruth Basom
Dennis & Dorothy Baumwoll
Ronald L. Beaver
Judith & William Becker
Harry Blair & Barbara Shailor
William Boswell
Lessa Brill & John Wallace
D. Toni Byrd & Charles Sackrey
Dick & Jean Carter
Shellie Cash-Muller & Alfonse Muller
Ann deKlerk & Barnard Taylor
Steven A. Draheim
David A. Fass
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Dr. John M. Ortiz

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