

The Hayden High School Theater presents

The Duchess's song to the pig baby.

Speak Gently by *G. W. Langford*

Speak gently! It is better far
To rule by love than fear
Speak gently; let no harsh word mar
The good we may do here!

Speak gently to the little child!
Its love be sure to gain;
Teach it in accents soft and mild;
It may not long remain.

Speak gently to the young, for they
Will have enough to bear;
Pass through this life as best they may,
'Tis full of anxious care!

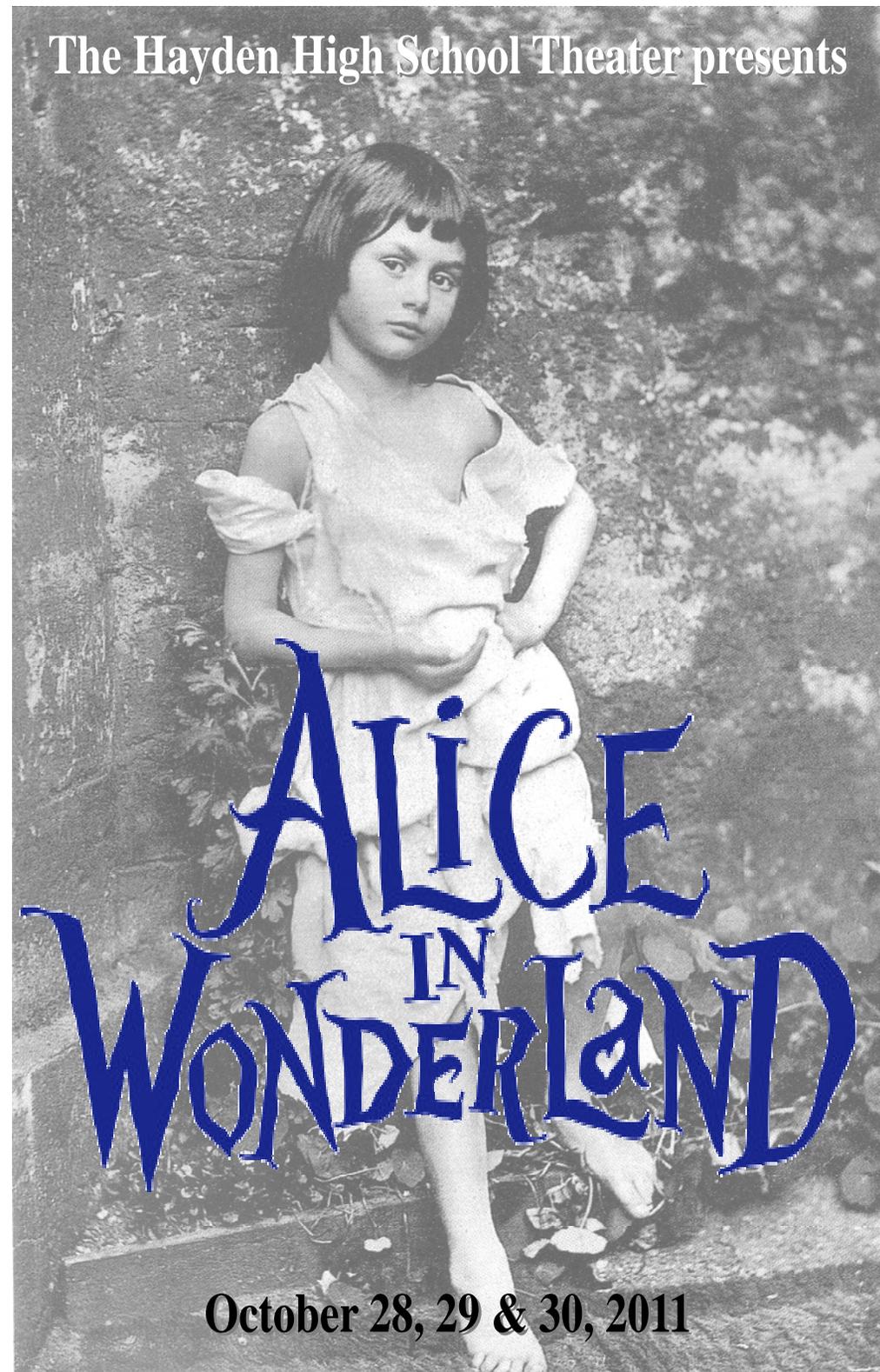
Speak gently to the aged one,
Grieve not the care-worn heart;
Whose sands of life are nearly run,
Let such in peace depart!

Speak gently, kindly to the poor;
Let no harsh tone be heard;
They have enough they must endure,
Without an unkind word!

Speak gently to the erring; know
They must have toiled in vain;
Perchance unkindness made them so;
Oh, win them back again.

Speak gently; Love doth whisper low
The vows that true hearts bind;
And gently Friendship's accents flow;
Affection's voice is kind.

Speak gently; 'tis a little thing
Dropped in the heart's deep well;
The good, the joy, that it may bring,
Eternity shall tell.





In her conversation with the Caterpillar orders Alice to say, 'You are old, Father William'.

The Old Man's Comforts and How He Gained Them by Robert Southey

'You are old, father William,' the young man cried,
'The few locks which are left you are grey;
You are hale, father William, a hearty old man;
Now tell me the reason, I pray.'

'In the days of my youth,' father William replied,
'I remember'd that youth would fly fast,
And Abuse'd not my health and my vigour at first,
That I never might need them at last.'

'You are old, father William,' the young man cried,
'And pleasures with youth pass away.
And yet you lament not the days that are gone;
Now tell me the reason, I pray.'

'In the days of my youth,' father William replied,
'I remember'd that youth could not last;
I thought of the future, whatever I did,
That I never might grieve for the past.'

'You are old, father William,' the young man cried,
'And life must be hast'ning away;
You are cheerful and love to converse upon death;
Now tell me the reason, I pray.'

'I am cheerful, young man,' father William replied,
'Let the cause thy attention engage;
In the days of my youth I remember's my God.
And He hath not forgotten my age.'



The Poems in *Alice in Wonderland*

All the poems in *Alice in Wonderland* are parodies upon these once familiar rhymes. The children of today do not know the verses at all, and as a parody ceases to be a parody without the original poem as a background, the trouble of gathering these originals seems worthwhile.

The Spider And The Fly by *Mary Howitt*

‘Will you walk into my parlour?’ said the spider to the fly,
‘’Tis the prettiest little parlour that ever you did spy,
The way into my parlour is up a winding stair,
And I’ve got many curious things to show when you are there.’
‘Oh, no, no,’ said the little fly, ‘to ask me is in vain,
For whoever goes up your winding stair can ne’er come down again.’

This poem has suffered various modifications and several versions appear in print, but the quoted stanza is doubtless from the original one. The beat of the meter is very perfectly kept in the Mock Turtle’s song “Will You Won’t You...”

‘Beautiful Soup’ is a very funny parody upon a popular song of the time that runs as follows:

Star Of The Evening by *James M. Sayle*

Beautiful star in heav’n so bright,
Softly falls thy silb’ry light,
As thou movest from earth afar,
Star of the evening, beautiful star.

Chorus

Beautiful star, Beautiful star,
Star of the evening, beautiful star.

In fancy’s eye thou seem’st to say,
Follow me, come from earth away.
Upward thy spirit’s pinions try,
To realms of love beyond the sky.

Shine on, oh star of love diving,
And may our soul’s affection twine
Around thee as thou movest afar,
Star of the twilight, beautiful star.

The Hayden High School Theater
presents

ALICE IN WONDERLAND

Adapted for the stage by
**Eva Le Gallienne
and Florida Friebus**

Directed and designed by
Mr. Mark Radzieski

Produced by special arrangement with:
Samuel French, Inc.
45 W. 25th Street
New York, NY 10010

Notes from the Playwright

It was not without considerable trepidation that I started work on my first “Alice” production at the Civic Repertory Theatre. I realized that the word “faithful” must be the keynote of any such venture if it were to find favor with an audience. The love that countless people feel for the “Alice” books amounts to fanaticism, and I felt a deep and solemn responsibility to Carroll and the public.

Carroll is not one of those writers for children who become “as children” themselves. He presents the problem as seen by a child, but comments upon it as an adult mathematician on a holiday. Hence the bewildering and fascinating texture of his story; half adventure, half chop-logic and shrewd caricature.

This production, therefore, is not designed *primarily* for children. The “pretty-pretty,” the “cute” and the “saccharine” must be as drastically eliminated on the stage as in the books. They are by no means children’s books, in the sense of being “kid-stuff.” On the contrary, it seems to me that no child could possibly appreciate or understand the wit and wisdom of their nonsensical logic. The “adventures” part of the books is of course fascinating to children; the fact of going through a looking-glass, of talking to caterpillars, cats and rabbits, of using flamingoes as croquet mallets, and the hundreds of other strange happenings that make Alice solemnly exclaim: “Curiouser and curiouser!” are absorbing and delightful. On the other hand, who but a grown-up could possibly appreciate the bitter truth of such a remark as: “Jam tomorrow and jam yesterday, but *never* jam today.”

It seems to me that a stage presentation of “Alice,” in order to be faithful to the books, must appeal equally—though for different reasons—both to children and adults.

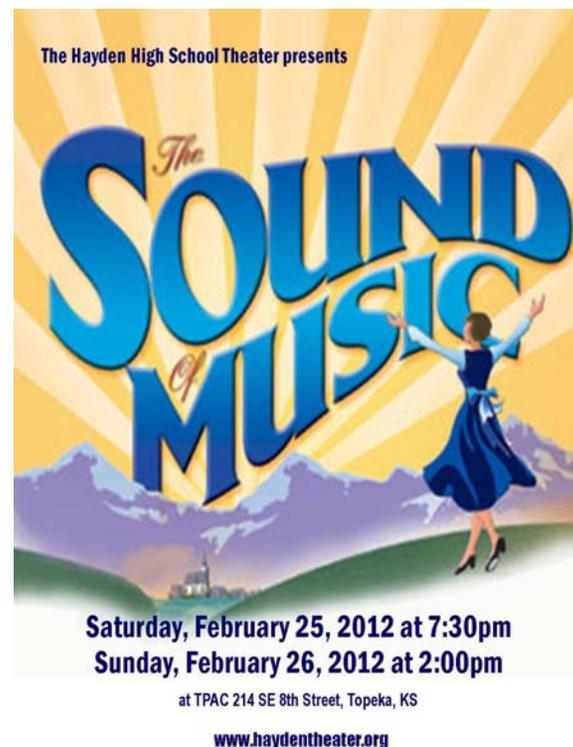
Through the use of various devices of modern stagecraft the action is continuous, Alice never leaving the stage. I felt it important to devise a technical scheme whereby all the places and characters of Alice’s dream come to her—that since we experience these through her mind, she must never disappear from our sight.

E. Le Gallienne
Westport, Connecticut, 1948

PRODUCTION STAFF

PRODUCTION CREWKelsie Bigenwalt, Amanda Evans
.....Brooke LaRue, Jenni McNary
.....Catherine Padgett*
SET/COSTUME CONSTRUCTION... Callie Crawford*, Corbin Eakes*
.....Marya Feldt*, Sarah Fletcher*
.....John Meinhardt, Catherine Padgett*,
..... Sylvia Padgett*, Vickie Ruiz
..... Katie Schieferecke*, Kassy Short*

* denotes member of International Thespian Troupe 7275



(continued from previous page)

Though information is scarce it does seem clear that his friendship with the Liddell family was an important part of his life in the late 1850s, and he grew into the habit of taking the children (first the boy, Harry, and later the three girls) on rowing trips.

It was on one such expedition, on 4 July 1862, that Dodgson invented the outline of the story that eventually became his first and largest commercial success. Having told the story and been begged by Alice Liddell to write it down, Dodgson eventually (after much delay) presented her with a handwritten, illustrated manuscript entitled *Alice's Adventures Under Ground* in November 1864.

The work was finally published as *Alice's Adventures in Wonderland* in 1865 under the Lewis Carroll pen-name, which Dodgson had first used some nine years earlier. The illustrations this time were by Sir John Tenniel; Dodgson evidently thought that a published book would need the skills of a professional artist.

The overwhelming commercial success of the first Alice book changed Dodgson's life in many ways. The fame of his alter ego "Lewis Carroll" soon spread around the world. He was inundated with fan mail and with sometimes unwanted attention. Indeed, according to one popular story, Queen Victoria herself enjoyed *Alice In Wonderland* so much that she suggested he dedicate his next book to her.

Late in 1871, a sequel – *Through the Looking-Glass and What Alice Found There* – was published. Its somewhat darker mood possibly reflects the changes in Dodgson's life. His father had recently died (1868), plunging him into a depression that lasted some years.

PLEASE NOTE

The play is performed in two acts.

There will be a 10 minute intermission between the acts.

Please turn off all phones, pagers, PDA's, watches or anything else that will make a noise during the performance.

A non-toxic theatrical smoke is used during this performance.

SPECIAL THANKS TO THESE KIND AND GENEROUS PEOPLE:

The Hayden High School Administration

for their support of the theater program

Lynn Wilson and the Washburn University Theater

Brice and Anna Feldt

Margaret Ramberg

Janet Radziejewski

Michael and Ann Fletcher

BUY A CHAIR FOR OUR BLACK BOX THEATER!

At the end of the last school year the students put in a lot of time and effort into cleaning up our rehearsal space in Wildcat Hall and we now have a small performance ready space. The only thing missing is enough chairs for an audience. For \$10.00 you can buy a chair for the Hayden Black Box Theater. See Mr. Radziejewski if you would like to help. Our first performance in the new space will be the Actors' Showcase in December.

SYNOPSIS OF SCENES

ACT ONE

Alice at Home

The Little Door

Pool of Tears

The Caucus Race

The Mushroom

The Duchess' Kitchen

The Cheshire Cat

The Mad Tea Party

In the Garden

The Mock Turtle

The Trial

ACT TWO

The Red Queen

The Railway Carriage

Tweedledum and Tweedledee

The White Queen

The Sheep Shop

Humpty Dumpty

The White Knight

The Three Queens

The Banquet

skeletons, dolls, dogs, statues and paintings, and trees. His pictures of children were taken with a parent in attendance and many of the pictures were taken in the garden, because natural sunlight was required for good exposures. Dodgson abruptly ceased photography in 1880.

From a young age, Dodgson wrote poetry and short stories, both contributing heavily to the family magazine *Mischmasch* and later sending them to various magazines, enjoying moderate success. Most of this output was humorous, sometimes satirical, but his standards and ambitions were exacting. "I do not think I have yet written anything worthy of real publication but I do not despair of doing so some day," he wrote in July 1855.

In 1856 he published his first piece of work under the name that would make him famous. A romantic poem called "Solitude" appeared in *The Train* under the authorship of "Lewis Carroll." This pseudonym was a play on his real name; *Lewis* was the anglicised form of *Ludovicus*, which was the Latin for *Lutwidge*, and *Carroll* an Irish surname similar to the Latin name *Carolus*, from which the name *Charles* comes.

In the same year, 1856, a new Dean, Henry Liddell, arrived at Christ Church, bringing with him his young family, all of whom would figure largely in Dodgson's life and, over the following years, greatly influence his writing career. Dodgson became close friends with Liddell's wife, Lorina, and their children, particularly the three sisters: Lorina, Edith and Alice Liddell. He was for many years widely assumed to have derived his own "Alice" from Alice Liddell. This was given some apparent substance by the fact the acrostic poem at the end of *Through the Looking Glass* spells out her name, and that there are many superficial references to her hidden in the text of both books. It has been pointed out that Dodgson himself repeatedly denied in later life that his "little heroine" was based on any real child and frequently dedicated his works to girls of his acquaintance, adding their names in acrostic poems at the beginning of the text.

Lewis Carroll

Charles Lutwidge Dodgson (27 January 1832 – 14 January 1898), better known by the pseudonym **Lewis Carroll**, was an English author, mathematician, logician, Anglican deacon and photographer.

Dodgson had been groomed for the ordained ministry in the Anglican Church from a very early age and was expected, as a condition of his residency at Christ Church, to take holy orders within four years of obtaining his master's degree. He delayed the process for some time but eventually took deacon's orders on 22 December 1861. But when the time came a year later to progress to priestly orders, Dodgson appealed to the dean for permission not to proceed. This was against college rules, and initially Dean Liddell told him he would have to consult the college ruling body, which would almost undoubtedly have resulted in his being expelled. For unknown reasons, Dean Liddell changed his mind overnight and permitted Dodgson to remain at the college, in defiance of the rules. Uniquely amongst Senior Students of his time Dodgson never became a priest.

There is currently no conclusive evidence about why Dodgson rejected the priesthood. Some have suggested his stammer made him reluctant to take the step, because he was afraid of having to preach. Others have suggested that he was having serious doubts about the Anglican church. He was interested in minority forms of Christianity and "alternative" religions (theosophy). Dodgson became deeply troubled by an unexplained sense of sin and guilt at this time (the early 1860s), and frequently expressed the view in his diaries that he was a "vile and worthless" sinner, unworthy of the priesthood, and this sense of sin and unworthiness may well have affected his decision to abandon the priesthood.

In 1856, Dodgson took up the new art form of photography, under the influence of his uncle Skeffington Lutwidge. He soon excelled at the art and became a well-known gentleman-photographer, and he seems even to have toyed with the idea of making a living out of it in his very early years. Dodgson made many studies of men, women, male children and landscapes; his subjects also include

CAST— IN ORDER OF APPEARANCE

Alice	Sylvia Padgett*
White Rabbit	Callie Crawford*
Mouse	Gabby Marmon
Lory	Theresa Bagley
Duck	Haley Reinhard
Dodo	Abigail Stallbaumer
Eaglet	Katie Schieferecke*
Caterpillar	Bailey Ramos
Fish Footman	Rosemary Huseth
Frog Footman	John Meinhardt
Duchess	Corey Cochran*
Cook	Katlynn Hobart
Cheshire Cat	Megan Farrington
March Hare	Katie Schieferecke*
Mad Hatter	Jackson Schrickel*
Dormouse	Samantha Ford
Two of Spades	Kassy Short*
Five of Spades	Caitlyn Gardner
Seven of Spades	Savannah Schrickel
Queen of Hearts	Ann Baldrige*
King of Hearts	Corbin Eakes*
Knave	Michael Soza
Gryphon	Katherine Moore*
Mock Turtle	Tori Everett
Red Queen	Sarah Fletcher*
Train Guard	Abigail Stallbaumer
Man Dressed in White Paper	John Meinhardt
Tweedledum	John Kyle*
Tweedledee	Mike Quaney*
White Queen	Marya Feldt*
Sheep	Katlynn Hobart
Humpty Dumpty	Anthony Maldonado
White Knight	Aaron Broxterman*

* denotes member of International Thespian Society Troupe 7275

A JABBERWOCKY GLOSSARY

Bandersnatch: A swift moving creature with snapping jaws, capable of extending its neck. A 'bander' was also an archaic word for a 'leader', suggesting that a 'bandersnatch' might be an animal that hunts the leader of a group.

Beamish: Radiantly beaming, happy, cheerful.

Borogove: Following the poem Humpty Dumpty says, " 'borogove' is a thin shabby-looking bird with its feathers sticking out all round, something like a live mop.

Brillig Following the poem, the character of Humpty Dumpty comments: " 'Brillig' means four o'clock in the afternoon, the time when you begin broiling things for dinner." According to *Mischmasch*, it is derived from the verb to *bryl* or *broil*.

Burbled. In a letter of December 1877, Carroll notes that "burble" could be a mixture of the three verbs 'bleat', 'murmer', and 'warble'.

Chortled: Combination of 'chuckle' and 'snort'.

Frabjous: Possibly a blend of *fair*, *fabulous*, and *joyous*.

Frumious: Combination of "fuming" and "furious".

Galumphing: Perhaps used in the poem a blend of 'gallop' and 'triumphant', cited by Webster as "To move with a clumsy and heavy tread"

Gimble: "To make holes as does a gimlet."

Gyre: "To 'gyre' is to go round and round like a gyroscope." Carroll also wrote in *Mischmasch* that it meant to scratch like a dog.

Jabberwocky: When a class in the Girls' Latin School in Boston asked Carroll's permission to name their school magazine *The Jabberwock*, he replied: "The Anglo-Saxon word 'wocer' or 'wocor' signifies 'offspring' or 'fruit'. Taking 'jabber' in its ordinary acceptation of 'excited and voluble discussion,'"

Jubjub bird: 'A desperate bird that lives in perpetual passion', according to the Butcher in Carroll's later poem *The Hunting of the Snark*. 'Jub' is an ancient word for a jerkin or a dialect word for the trot of a horse. It might make reference to the call of the bird resembling the sound "jub, jub".

Manxome: Possibly 'fearsome'; A portmanteau of "manly" and "buxom", the latter relating to men for most of its history; or relating to Manx people.

Mimsy: " 'Mimsy' is 'flimsy and miserable' ".

Mome rath: Humpty Dumpty says following the poem: "A 'rath' is a sort of green pig: but 'mome' I'm not certain about. I think it's short for 'from home', meaning that they'd lost their way". Carroll's notes for the original in *Mischmasch* state: "a species of Badger [which] had smooth white hair, long hind legs, and short horns like a stag [and] lived chiefly on cheese" Explanatory book notes comment that 'Mome' means to seem 'grave' and a 'Rath': is "a species of land turtle. Head erect, mouth like a shark, the front forelegs curved out so that the animal walked on its knees, smooth green body, lived on swallows and oysters." In the 1951 film version, the mome raths are small, multi-colored creatures with tufty hair, round eyes, and long legs resembling pipe stems.

Outgrabe: Humpty says " 'outgribing' is something between bellowing and whistling, with a kind of sneeze in the middle".

Slithy: Humpty Dumpty says: " 'Slithy' means 'lithe and slimy'. 'Lithe' is the same as 'active'. You see it's like a portmanteau, there are two meanings packed up into one word." The original in *MischMasch* notes that 'slithy' means "smooth and active"

Snicker-snack: possibly related to the large knife, the snickersnee.

Tove: Humpty Dumpty says " 'Toves' are something like badgers, they're something like lizards, and they're something like corkscrews. [...] Also they make their nests under sun-dials, also they live on cheese." They "gyre and gimble," i.e. rotate and bore.

Tulgey: Carroll himself said he could give no source for Tulgey. Could be taken to mean thick, dense, dark.

Uffish: Carroll noted "It seemed to suggest a state of mind when the voice is gruffish, the manner roughish, and the temper huffish".

Vorpal: Carroll said he could not explain this word, though it has been noted that it can be formed by taking letters alternately from "verbal" and "gospel".

Wabe: The characters in the poem suggest it means "The grass plot around a sundial", called a 'wa-be' because it goes a long way before it, and a long way behind it". In the original *MischMasch* text, Carroll states a 'wabe' is "the side of a hill (from its being soaked by rain)".