

MASKERS THEATRE COMPANY

courtesy of  THE NATIONAL TRUST presents



21st Anniversary  
at  
**MOTTISFONT**  
Production

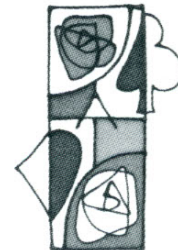
# Alice

**A play by Jennifer Bartel**  
based on the books by Lewis Carroll  
**Original musical score by Neil Sands**









“BECAUSE IT’S HAMPSHIRE AND IT’S JULY”

**A**s firmly fixed in the calendar of glorious Summer socials as tennis at Wimbledon, regatta at Henley and cricket at Lords, the Maskers Theatre Company this year proudly celebrates its 21st anniversary of open-air productions at Mottisfont.

Mottisfont has had a special place in Maskers’ hearts since this company of dedicated amateurs first performed here in 1982 with *A Man for all Seasons*. Since then this event has grown to become the highlight of our annual programme of productions; and charmed by the magic of Mottisfont and, as one regular supporter remarked “performances that would credit a professional company”, successive audiences have been delighted year after year by an extremely varied list of productions, several of them award-winning, performed in various different locations around the grounds. The long list includes memorable favourites such as *A Midsummer Night’s Dream*, *Cyrano de Bergerac* and *The Three Musketeers* and with them many equally memorable performances (too numerous to mention here). All Maskers consider it a privilege to be able to perform in one of the Trust’s most beautiful properties and indeed it is Mottisfont itself which never fails to steal the show for it is truly pleasurable to bask here in the gentle light of a warm July evening and delight in the expectant tranquillity of this exquisitely beautiful setting.

Maskers is the only amateur theatre company to enjoy a ten-night annual open-air run in a National Trust property; and we are always grateful to the staff at Mottisfont for their help and support. Such a lengthy run in such a glorious venue allows directors the freedom to create a comprehensive theatre-space, exploring exciting staging and lighting effects which have included fireworks, abseiling, punting along the river, galloping horses, fast and furious battle scenes, explosions, among a host of other technically challenging and visually stimulating effects. Of course, this year is no exception...

We hope you enjoy your evening with us here at Mottisfont and thank you for your continued support over 21 glorious years as we look forward to the next 21! – Helen White

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Child of the pure unclouded brow  
And dreaming eyes of wonder!  
Though time be fleet, and I and thou  
Are half a life asunder,  
Thy loving smile will surely hail  
The love-gift of a fairy-tale.  
I have not seen thy sunny face,  
Nor heard thy silver laughter:  
No thought of me shall find a place  
In thy young life's hereafter—  
Enough that now thou wilt not fail  
To listen to my fairy-tale.  
And, though the shadow of a sigh  
May tremble through the story,  
For 'happy summer days' gone by,  
And vanish'd summer glory—  
It shall not touch with breath of bale,  
The pleasance of our fairy-tale.

## THE REAL ALICE

Reverend Charles Dodgson's story 'Alice's Adventures In Wonderland' was invented in July 1862 to amuse three small children. Dodgson took Lorina, Alice, and Edith Liddell, the three daughters of an Oxford Dean, on a boating trip, and made up a story centring upon his favourite of the sisters: Alice, who was ten years old at the time.

The story was later published as 'Alice's Adventures Underground', under Dodgson's pseudonym Lewis Carroll, and a copy was given to Alice Liddell as a present. Many years later, in a state of financial hardship, Alice sold the manuscript for an immense sum of money.

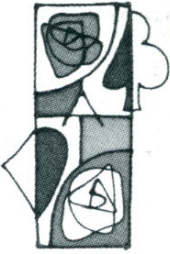
Dodgson remained a firm family friend for some time, and took many photographs of the Liddell sisters. But from 1863, the Liddells and Dodgson were very much less friendly, and a couple of years later, Dodgson commented after meeting Alice again that she had "changed a good deal, and hardly for the better – probably going through the usual awkward stage of transition", calling to mind Humpty Dumpty's dismissal of Alice when told her age: "If you'd asked my advice you'd have left off at seven."

Alice Liddell married Reginald Hargreaves in 1880, and they had three children, Leopold, Alan and Caryl. Both her sons were killed in the Great War. In her later years, Alice became "tired of being Alice in Wonderland," and wrote to her daughter "Does it sound ungrateful? It is – only I do get tired!"

Alice Liddell died in 1934, when she was eighty-two.

The Alice of the stories is precocious, rather prim, grown-up and wise. She views the eccentricities of the strange world she finds herself in with a sort of just-contained impatience. Our Alice is a more contemporary invention – energetic, funny, playful and cross by turns, always engaging – but she remains ultimately true to the original.





*'Do any children actually enjoy the phantasmagorical stories of Lewis Carroll?'*

– CHARLES SPENCER

## LEWIS CARROLL

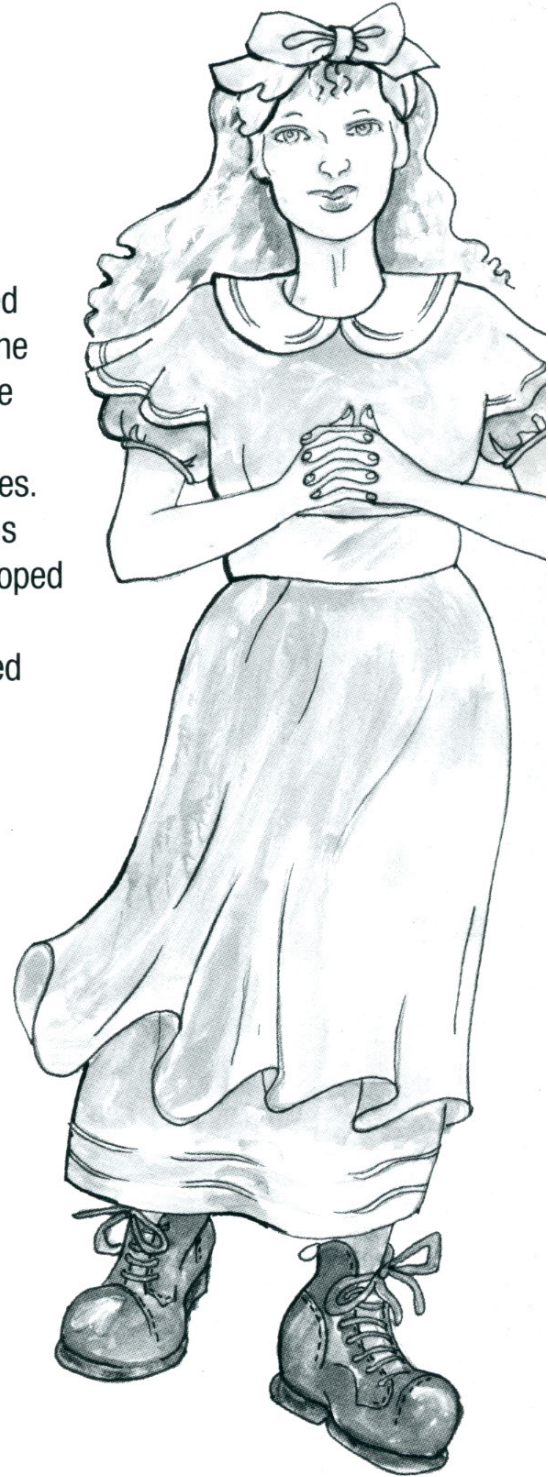
Charles Lutwidge Dodgson was born on the 27th January 1832, the son of a curate. He was educated at Rugby School and Christ Church, Oxford, where he was later to spend much of his working life. Dodgson was the eldest of eleven children and from childhood entertained his siblings with his humorous writing and theatrical performances. He lectured on mathematics at Oxford, and later took deacons orders, although he was never ordained as a priest. He developed an interest in photography, and bought his first camera after meeting Alice Liddell. His other photographic subjects included the actress Ellen Terry, the poet Christina Rossetti and Alfred, Lord Tennyson.

Dodgson himself was an unusual-looking man, thin and tall, with fine features, smooth skin, dark, curly hair and a quirky walk. He stammered when he spoke, and mocked himself in Alice's *Adventures In Wonderland*, appearing in print disguised as the Dodo (Do-do-do-Dodgson) and as the White Knight, the clumsy inventor of useless objects.

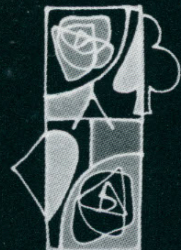
Being a mathematician, and a logician, Carroll peppered his stories liberally with coded messages, including references to Alice Liddell's birthday. His second 'Alice' book, *'Through The Looking Glass...'* is centred around the solution to a chess problem, and structures its plot accordingly.

As Carroll grew older, he began to have a strange optical delusion, which involved seeing moving fortifications. He worked on, but finally died of influenza in Guildford.

Carroll "was an interesting but erratic genius," as Henry Holiday said. He is very rare among male writers in having written almost exclusively for girls; he was cautious of boys, and wrote only one book intended for their readership.







## CURIUSER AND CURIUSER – WRITER'S NOTES

I took the starting point that 'Alice' is all about a little girl who's adult in her ways, meeting a group of adults who behave like children. Because the adults are still bigger, they still have all the control, and expose Alice to their irresponsible, reckless, selfish and vindictive ways. Alice constantly questions their behaviour, and is endlessly told that it's perfectly normal, and that it's her behaviour that is aberrant. The adults hold positions of responsibility, and Alice strives all through the play to gain the status of a queen so that she can be on a level footing with them. When she achieves that, they still reject her, causing her to bemoan 'I thought when I was a queen too they'd stop doing that!' She spends the whole play struggling to gain acceptance and admission into the society she's placed in, and has to endlessly compromise her own identity to do so.

The play took three months to write, and six months to edit! The Maskers held a company reading last December and after that there were three more drafts before final scripts were published for rehearsals. During rehearsal time very little in the script has changed, though a few lines have been scrapped, and a couple added in. Working as part of the company has been strange, because I've seen at first hand the difficulties presented by what I have written. The logic leaps that escaped my notice when I read my work a hundred times have stared everyone else in the face, the constant repetition of similar lines and words have hindered actors including me from learning their lines, and one question has constantly pestered me: 'Where did Act Two scene Eight go?' This scene was cut, but I didn't adjust the numbering of the following scenes, so '2.8' is a regular fixture on the rehearsal schedule and the play has a ghost scene – very Lewis Carroll.

Lots of people I know have been incorporated into the script. For example, Humpty Dumpty is really my eccentric grandfather. Some of the children I teach may recognise questions they have posed for me being uttered by Alice. Teaching teenage boys makes me realise how many of our adult rules are ridiculous, and a typical teenage disregard for authority and ridicule for the dictates of society has crept into the play.



*Jennifer Bartel July 2002*



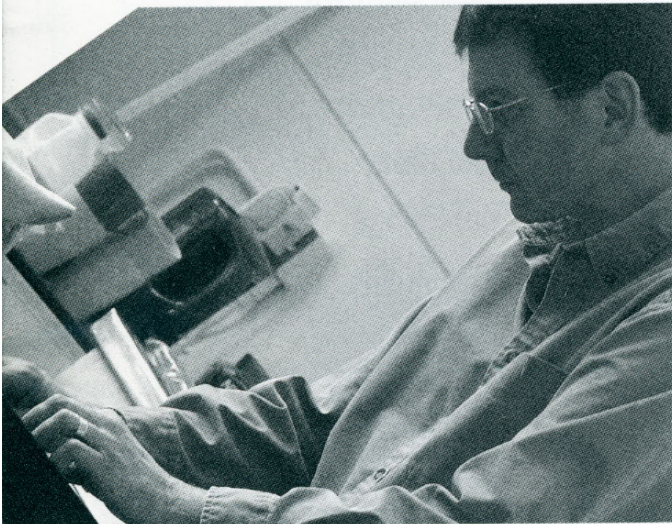


## DIRECTOR'S NOTES

**P**rincipal influences – Jen's adaptation and theatrical treatment of Carroll's original work and Neil Sands' inspired musical score, composed especially for this production. Early encounters with Serena Brown (costumes) and Hazel Burrows (Alice motif) helped us firm up on the essential design brief and Pete Liddiard's seemingly limitless set ideas have done much to influence the shape and movement of sequences in the play.

Tim Cain's contribution as Musical Director has been outstanding and Angie Barks is a director's dream stage manager. The play offers opportunities for ensemble playing and the cast has responded tremendously to that challenge.

I'm grateful to the very many people who have become associated in some way with this production, in particular Barry Futter of Mottisfont Abbey for all his support and encouragement.



I have to thank Emily Yates for taking on the huge responsibility of playing Alice. She works always with the utmost attention to detail, dedication and enthusiasm. Her work for us has proved to be a complete delight.

This has been an opportunity to work on a very significant project. I am especially thrilled to find myself in the unique position of directing my own daughter's work.

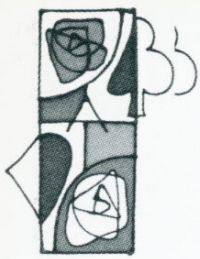
– *Larry Bartel July 2002*

*Be what you would seem to be – or, if you'd like it put more simply – Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.*



– LEWIS CARROLL (1832-1898), ALICE IN WONDERLAND





SIR WALTER BESANT –

*“it admits us into a state of being which, until it was written, was not only unexplored but undiscovered.”*



CAST IN ORDER OF APPEARANCE

<i>Alice</i>	Emily Yates
<i>Bess</i>	Jennifer Bartel
<i>Pawns</i>	Matt Avery
	Joel Cottrell
	Jez Minns
	Anthony Rodriguez
<i>Red Rook</i>	Andrew Wolfe
<i>White Rook</i>	Emma Carrington
<i>Red Bishop</i>	John Carrington Sr
<i>White Bishop</i>	Mark Pontin
<i>Lily</i>	Charlotte Williams
<i>White Queen</i>	Hazel Burrows
<i>White King</i>	Alan Watson
<i>Red Queen</i>	Sarah Spencer
<i>Red King</i>	Paul Baker
<i>Courtier</i>	Tim Phipps
<i>Tiger-Lily</i>	Julie Baker
<i>Jabberwock</i>	John Souter
	Ken Hann
	Liam Meggison
<i>Rose</i>	Sarah Lynn / Catherine Blandford
<i>Larkspur</i>	Mollie Manns
<i>Daisies</i>	Sonia Morris
	Angie Stansbridge
<i>White Rabbit</i>	Pete White
<i>Tweedledee</i>	Joel Cottrell
<i>Tweedledum</i>	Matt Avery
<i>Caterpillar</i>	John Carrington Jr
<i>Playing Cards</i>	
<i>Three</i>	John Carrington Jr
<i>Four</i>	Hannah Stansbridge
<i>Five</i>	Andrew Wolfe
<i>Six</i>	Charlotte Williams
<i>Seven</i>	Anthony Rodriguez







*Humpty Dumpty*

*Haigha*

*Hula*

*Unicorn*

*Lion*

*Mad Hatter*

*March Hare*

*Dormouse*

*Red Knight*

*White Knight*

*Mock Turtle*

*Lobster*

*Lovely Icecream Girl*

*Cheshire Cat*

Alec Walters

Emma Carrington

Helen White

Jez Minns

Liam Meggison

Brian Stansbridge

Tony Lawther

Helen White

Alec Walters

Jennifer Bartel

John Souter

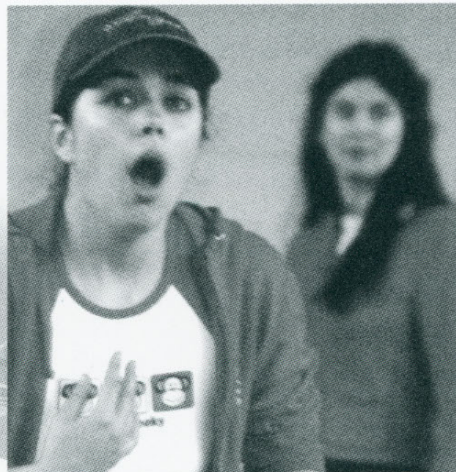
Babs Williams

Emma Carrington

Kenn Hann

Jan Ward

John Carrington Sr

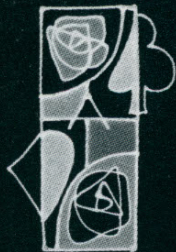


*“a spiritual  
volcano of  
children’s books” –*

**HARVEY DARTON**







## THE CREW

*Director*

Larry Bartel

*Music Composition*

Neil Sands

*Director's Assistant*

Di Brown

*Production Manager*

Christine Baker

*Stage Manager*

Angela Barks

*assisted by*Martin Pettifer, Claire Snook, Caroline Shutt  
Paul Dawson-Plincke, Helen White  
Emma Carrington*Lighting Crew*Graham Dennis, Clive Weeks  
Nathan Weeks, Mark Bluemel  
Phil Moody, Lucy Gradidge*Sound*Lawrie Gee, Ian MacDonald  
Martin Whitaker, Jan Gee*Technical effects*

Tony Lawther

*Stage Design*

Peter Liddiard

*Construction*Peter Liddiard, Roger Lockett  
David Jupp, Jim Officer*Costume designer/maker*

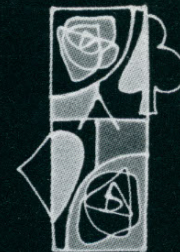
Serena Brown

*assisted by*Christine Baker, Sarah Lynn  
Kay Hann, Doreen Metcalfe  
Helen Officer, Di Rumble  
Janice Russell Taylor, John Souter  
Sarah Spencer, Amanda Stoodley  
Kate Ward, Babs Williams*Properties*

Ella Lockett

*assisted by*Gill Buchanan, Amy Hayes, Irene Shiell  
Jean Durman, Mark Moriai, Mick Bartel  
Elizabeth Lynn, Patrick Trant, Richard Mears  
Simon Pimlett, Tim Score  
and pupils at St Edward's School  
Paul Vincent at  
Southampton General Hospital  
The Nuffield Theatre





*Dance Choreography*

*Musical Director*

*Musicians*

Berenice Cottrell

Tim Cain

Belinda Drew      piano

John Foyle      bass/cello

Chris Jones      percussion

Mark Godfrey      trumpet

Kate Ward      saxophone

Rachel Smith      clarinet

Kim Versey      violin

Joel Cottrell      guitar

*Rehearsal Pianist*

*Front of House*

Ann Cain

Rosie Bartel, Julia Jupp, Stephanie Bartel  
plus a host of Masker volunteers

*Mottisfont Ticket Kiosk*

*Box Office*

*Marketing and Publicity*

*assisted by*

Helen Officer, Heather Christiansen

Turner Sims Concert Hall

Jan Ward

Alison Ayres, Jo Young  
and the Company

*Hair Stylist*

*Photography*

*Illustrations*

*Pyrotechnics*

*Poster & Programme Design*

Seven, Romsey

Clive Weeks

Edwin Beecroft

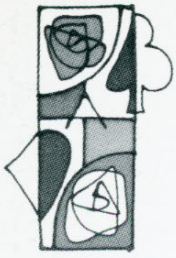
Mike Jones from Pains Wessex

Piers Cross

*Apologies to anyone who has been missed off this list – the production team is grateful to everyone who has helped with the success of this show – including friends and families and especially you, the audience.*







## BIOGRAPHIES

**Matt Avery** is a Mottisfont virgin – meaning this is his first performance at Mottisfont. Any other interpretation is erroneous.

**Jennifer Bartel** is a UWA Drama graduate and is the lead vocalist in Southampton band Lifestylers. Jen has appeared in Mottisfont plays 'The Recruiting Officer', 'Musketeers' and the 'Dream'. 'Alice' is the second play she has written and her first adaptation for the stage.

**Julie Baker** was a singer in last year's Hypochondriac, previously wore a mauve wig and carried a mop in 'Lysistrata'. This time she's a singing flower.

**Paul Baker** has made a Maskers career of small cameo roles. This year he excels himself, spending the majority of the play asleep.

Southampton artist **Hazel Burrows** not only designed our startlingly effective production motif, this year she also makes her thirteenth Mottisfont appearance.

**Emma Carrington** has been in Maskers all her life – her parents being founder members. She played the female lead in 'Joseph Andrews', beginning her tradition of expanding her cleavage year on year.

**John Carrington Jnr** has had almost every prettyboy romantic lead going over the years, including D'Artagnan in 'Musketeers' and Lysander in the 'Dream'.

**John Carrington Snr** is a founder member of the Maskers. His last two Mottisfont appearances were as the leader of the old men's chorus in 'Lysistrata' and Planchet in 'Musketeers'.

**Joel Cottrell** is joins us from Gantry Youth Theatre, where he has played title roles. Joel has successfully auditioned for the National Youth Theatre and will be spending his summer with them.

**Ken Hann** joined the Maskers in 1969 and appears this year in his fourth Mottisfont play, having played in 'Wild Oats', 'Thieves Carnival' and as a grotty old man in 'Lysistrata'.

**Tony Lawther** played Sir Richard Rich 21 years ago in 'A Man for All Seasons', the first Maskers' play at Mottisfont. He is special effects manager for this production.

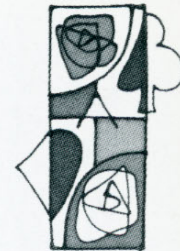
**Sarah Lynn** won the Curtain Call Award for best director of a comedy for last year's 'Hypochondriac'. She has also acted in two other Mottisfont productions

**Mollie Manns** has directed and acted in countless Mottisfont productions. This summer she plays the spiky Larkspur.

**Liam Meggison** is an open air veteran, having acted in Mottisfont's past and directed 'King Lear' for Dolce Vita. He also writes for the theatre.

**Jez Minns** used to be a professional actor before he gave it up. However, once an actor, always an actor and he's great in this, his first Mottisfont.





**Sonia Morris** is a founder member of the Maskers and has had a variety of roles both off and onstage down the years. She has also written anthologies.

**Tim Phipps** joins us this year for his first Mottisfont venture and provides the voice of the Jabberwock.

**Mark Pontin.** Alice is Mark's first production with Maskers. He is also new to Southampton Operatic Society, singing recently in 'Yeoman of the Guard' and 'Magic Flute'.

**Anthony Rodriguez** starred earlier this year as a monkey boy in 'Shakespeare'. His martial arts skills have proved costly to this production because he split his trousers in rehearsal (watch that crotch!)

**Angie Stansbridge's** membership dates back as far as her courtship with husband Brian. She has acted and worked backstage in virtually every Mottisfont production.

**Brian Stansbridge** has appeared in the vast majority of Mottisfont productions, with, as the Hatter says, 'regular juve leads at one time' but he now ends up with the comic cameos more often than not.

This is **Hannah Stansbridge's** third Mottisfont play. She has performed at the Nuffield and joined the Gantry Youth Theatre this year. She starts a theatre studies and music course at college in September.

**John Souter** won the Curtain Call Award for Best Actor in a Comedy for last year's 'The Hypochondriac'. A renowned sculptor, John has created the Jabberwock for this production.

**Sarah Spencer** appears in her first Mottisfont since 1992 and she has proved herself multifaceted this year. Set painting, costume design, voice training, acting, singing, dancing... is there anything this woman can't do?

**Alec Walters** has turned up every year since The Impotence of Being Earnest, playing parts such as Demetrius in the 'Dream', Buckingham in 'Three Musketeers' and Hans in 'Ondine.'

**Jan Ward** is Maskers' Business Manager and spends a lot of her time worrying! As one-third of a Cheshire Cat she does get her two-minutes of fame in this production.

**Alan Watson** thinks he has been in nine Mottisfont shows. In this one he plays a hen-pecked husband – no acting required there then.

**Helen White** – having stage managed our production of A Midsummer Night's Dream in 1995, Helen hasn't missed a Mottisfont since. Usually to be found beavering away behind the scenes with the tech crew, this year we see her dormousing.

**Pete White** co-founded A Motley Crew Theatre Company with Larry Bartel, having played a variety of dubious characters in his theatrical past. He has directed 'Cyrano de Bergerac' and 'The Rover' at Mottisfont.

**Babs Williams** has been a Masker for twenty years and is a founder member of A Motley Crew Theatre Company. She has been performing all her life, with a range of skills including ballet and tap, and is an excellent keener.





**Charlotte Williams** has appeared in Christmas productions at the Nuffield two years running and had a leading role in 'Sparkleshark' just weeks ago. She worked backstage on 'Hypochondriac'

**Andrew Wolfe** currently attends four drama societies. He starts a performing arts and theatre studies course at Brockenhurst College this year. If you want his autograph, he can be found with the other bright lights in John Lewis lighting department.

**Emily Yates** is twenty years old. This is her first Maskers production. She has previously acted in many Gantry Youth Theatre productions, including playing the role of Adela in Lorca's 'The House Of Barnarda Alba'. Emily studied Drama at sixth form college, and acted in college productions, notably Caryl Churchill's 'Top Girls'. Emily is a talented dancer, and has performed in dance competitions at local and national level. This September she begins her Drama Studies degree at King Alfred's College, Winchester.

**Serena Brown** ( Costumes )

Serena is a costume designer by profession. She has worked extensively in television and theatre. 'Alice' has presented a significant challenge as the design brief required a combination of both traditional and contemporary elements.

*'It's tricky stuff to dramatise, being episodic and pun heavy'* – THE TIMES

**Neil Sands** (Music Composition)



Neil Sands studied for three years at the Guildhall School of Music and Drama before moving to Bangor to read for a Master's degree in composition. Whilst living in Aberystwyth he conducted the University choir, the Elizabethan Madrigal Singers.

Neil has since conducted the Portsmouth University Choral Society and the Lymington-based Amici singers and Ytenerents singers. He lives in Chichester.

**Tim Cain** (Musical Director)

Tim lectures in Music at the University of Bath. He has taken on the responsibility for musical direction in Alice in spite of the fact that he will be spending the entire run on a charity mission to Rumania.

**Angie Barks** (Stage Manager)

Angie has served the company as Stage Manager in very many productions. She has contributed hugely to the making element for 'Alice' and she leads the company's technical team.

**Larry Bartel** ( Director )

This is Larry Bartel's first project for Maskers Theatre Company. A Drama graduate, he has enjoyed the opportunity of working with a large and talented cast, together with a very dedicated technical team.





**PREVIOUS MOTTISFONT  
PRODUCTIONS BY  
THE MASKERS THEATRE  
COMPANY**

- 1982** A Man for all Seasons
- 1983** Tom Jones
- 1984** She Stoops to Conquer
- 1985** Ring Round the Moon
- 1986** Cyrano de Bergerac
- 1987** Beaux Strategem
- 1988** The Rover
- 1989** Much Ado About Nothing
- 1990** Penny for a Song
- 1991** The Recruiting Officer
- 1992** The Canterbury Tales
- 1993** Joseph Andrews
- 1994** The Importance of Being Earnest
- 1995** A Midsummer Night's Dream
- 1996** The Three Musketeers
- 1997** Ondine
- 1998** Wild Oats
- 1999** Thieves' Carnival
- 2000** Lysistrata
- 2001** The Hypochondriac
- 2002** Alice – 21st Anniversary  
Production

*How many can you  
remember seeing?*

**WHY NOT JOIN US?**

If you'd like to become a member of The Maskers Theatre Company as an actor, director, behind the scenes, front of house or just for the social side, then we'd be pleased to hear from you. Contact our membership secretary, Betty Riggs, on 023 8047 2619 or through our website: [www.maskers.co.uk](http://www.maskers.co.uk)

**CHRISTMAS DINNER  
EVENINGS AT  
MOTTISFONT ABBEY**

*Friday 5; Saturday 6; Friday 13;  
Saturday 14; Friday 20 and  
Saturday 21 December 2002*

Enjoy a delicious four-course Christmas Supper with yuletide entertainment performed by the Maskers Theatre Company. Held in one of the private dining rooms within Mottisfont Abbey. Tickets £50 per person, pre-booking necessary, call 01794 340757.







We dance beneath  
a starry sky  
And we watch the  
stars go by  
In an evening of July

In a wonderland  
she'll be  
Dreaming as the  
short days flee  
Dreaming as the  
summers speed

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**MASKERS**

**WILL BE**

**BACK AT**

**MOTTISFONT**

**IN 2003**

**JULY 16th - 26th**

*Put it  
in your  
diary now!*