

GEORGIA COLLEGE THEATRE AND DANCE DEPARTMENT
IN COLLABORATION WITH THE MUSIC DEPARTMENT
PRESENTS

Alice in Wonderland



By Lewis Carroll

Adapted and directed by Dr. Amy Pinney



Congratulations

to the cast and crew of
"Alice in Wonderland"

We are grateful to Georgia College President Dr. Dorman, Provost Dr. Costas Spirou, and Dean Dr. Eric Tenbus for the funds for the film equipment that made this production possible. In addition, we would like to thank the Department of Production Services for additional cameras, lights, and sound equipment.

THE GEORGIA COLLEGE DEPARTMENT OF THEATRE AND DANCE
PRESENTS

Alice in Wonderland

By Lewis Carroll, adapted by Dr. Amy Pinney

Director
Dr. Amy Pinney

Stage Manager
Julia Ann Willingham

Composer
Bryce Rayburn

Scenic Designer
Isaac Ramsey

Lighting Designer
Spencer Godshall

Dramaturg
Sachen Pillay

Recording and Mixing Engineer
Clay Garland

Production Manager
Beate Czogalla

Director of Photography
Clay Garland

Costume Designer
Cathleen O'Neal

Makeup and Hair Designer
Eric Griffis

Technical Director
Jesse Wade

Free viewing at GCGivingVoice.com

PREMIERE — Thursday, April 1, 2021

The Cast

Spencer Roberts	.Narrator
Alma Kent	.Alice
Frankie Mastras	.White Rabbit
Lindsey Kellogg	.Pat
Randi Tapscott	.Nat
Priya Hemphill	.Jill
Isabelle Rogers	.Bill
Jayla Lawrence	.Caterpillar
Annie Martin	.Cheshire Cat
Tiffany Hawkins	.Mad Hatter
Payton Mitchell	.March Hare
Lillie Hoats	.Dormouse
Kia Jie Jacobs	.Two
David Connel	.Five
Hannah Housworth	.Seven
Jelani Willacey	.Queen
Ellen Yeudall	.King
Erden Mohl	.Knave
Michael Williams	.Mock Turtle
Shadow	.Hedgehog

Director's Note

Welcome to Alice in Wonderland!

Our production is an original adaptation of Lewis Carroll's *Alice's Adventures in Wonderland*. While most adaptations combine *Alice's Adventures in Wonderland* and *Through the Looking Glass*, this play focuses only on the first novel.

Our production of *Alice in Wonderland* deliberately strives to be inclusive in terms of race, gender, and identity. Early on we decided that our Wonderland is gender fluid. You'll see this aesthetic most prominently in the costumes and make-up, the lighting, and the language of the play.

Alice in Wonderland is appropriate for ages 13 and up. While there is nothing in the play that will frighten a younger child, there are some oblique drug references. In addition, I adapted and directed this production with an eye toward a college audience. Therefore, it's tuned to the disposition and comprehension of college students, rather than children. One artist on our team deemed the overall feel of the show "undergrad chic."

The play includes a cast of twenty Georgia College students. An additional twenty-six people worked as designers, stage crew, film crew, and management. Our cast features three first year students and the crew includes five first year students. In addition, Annie Martin's Cheshire Cat and Spencer Godshall's lighting design are both senior capstone projects.

Due to the pandemic, it is not safe to do the show for a live audience. What you will see was prerecorded in Russell Auditorium over the course of two weeks. We opted to film the show in pieces rather than streaming the entire show live, as it is unsafe to have as many people backstage as would be necessary to do the show live.

As you know, there is a tremendous amount of magic in the story of *Alice in Wonderland*. Part of the fun of watching this show is to see how we embraced the joys and challenges of creating this magic. Throughout the production, we deliberately resisted realism and leaned toward whimsy.

The show runs about fifty-five minutes and will continue to be available through May. Enjoy the show!

Dr. Amy Pinney

Dramaturg's Notes

The original novels of the Wonderland mythos have ingrained childlike wonder and a fascination with the absurd into the popular culture that we all consume today. This production of *Alice in Wonderland* is the portrayal of this central idea within the context of a pandemic, social isolation, and cultural alienation that has impacted many of us. The purpose of *Alice in Wonderland* is to help reintroduce the fantastical escapism of the theatrical arts to our audience. This concept is supported by three ideas that underscore the production's interpretation Carroll's literary works.

The first pillar of the production is the historical context that surrounded Lewis Carroll. The production is concerned with the historical context because we wish to create art armed with the knowledge of Carroll's personal character. The original stories of *Alice's Adventures in Wonderland* were written during the industrialization of the British Empire as well as the formation of hierarchical ideas about gender and sexuality. The development of widespread social and economic inequalities seen with the rise of modern capitalism shaped Carroll's own self-image. Carroll rejected the adult world of industrial capitalism and wished to return to the childlike wonder of children stories. This aspect of Carroll's character influenced his deep friendship with the Liddle children, particularly Alice Liddell. Alice Liddell became the inspiration for the character of Alice. The original stories of *Alice's Adventures in Wonderland* were tales that Carroll told to the children while on a picnic. The stories influenced the children's imagination so much that they implored Carroll to publish them for the rest of the world to enjoy.

The second pillar of the production is applying Carroll's representation of animals to the modern day. Carroll's usage of animals in his original stories were influenced by his need to express himself while suffering from debilitating anxiety and social insecurities. *Alice's Adventures in Wonderland* was one of the first novels of the modern era to give animals anthropomorphic qualities as a means to present different aspects of the author's identity. The production team utilized costumes to coincide with today's Furry community to represent this phenomenon in the show. The Furry community is centered around the celebration of individual worth and the fascination with childhood science fiction culture through human-like animal avatars. These avatars are often portrayed through animal costumes called fursuits. The production's usage of costumes reflects this aspect of Furry culture as the production team wishes to pay homage to Furry community and Carroll's usage of animal iconography as a means of self-expression. The costumes of the animals throughout *Alice in Wonderland* will show how they represent the personalities of the characters and the personas of the actors themselves.

The third pillar of the production is the concept of the nonbinary. The production defines the nonbinary as the absence of gender duality and gender hierarchy within the world of the play. The production team wishes to utilize Carroll's stories to serve the students of the Department of Theater and Dance who identify across the LGBTQ+ spectrum. Carroll himself stated that the absurdity of *Alice's Adventures in Wonderland* has no intrinsic message but should be given meaning by the audience. The meaning of this production's interpretation of *Wonderland* is a

space that welcomes and validates all gender identities. This aspect of the production is important to understanding the wider concept of acceptance in a time of stress and alienation. Creating the world of Alice in Wonderland has built a warm and welcoming community which has been therapeutic for all involved. The aim of the finished product is to translate that same positive feeling to the audience so that they experience the same escapism Carroll used to find his own self-acceptance. It is the production team's sincere hope that our show can give the audience a break from the stresses of the real world and enjoy themselves in Wonderland alongside Alice.

Pronouns-- A How To Guide

Subject: 1 laughed at the notion of a gender binary.

Object: They tried to convince 2 that asexuality does not exist.

Possessive: 3 favorite color is unknown.

Possessive Pronoun: The pronoun card is 4.

Reflexive: 1 think(s) highly of 5.

The pronoun list on the reverse is not an exhaustive list. It is good practice to ask which pronouns a person uses.

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1	2	3	4	5
(f)ae	(f)aer	(f)aer	(f)aers	(f)aerself
e/ey	em	eir	eirs	eirself
he	him	his	his	himself
per	per	pers	pers	perself
she	her	her	hers	herself
they	them	their	theirs	themself
ve	ver	vis	vis	verself
xe	xem	xyr	xyrs	xemself
ze/zie	hir	hir	hirs	hirself

Lewis Carroll and the Victorian Era: The Historical Context for Alice in Wonderland (gcgivingvoice.com/AliceDramaturgy1.pdf)

The Nonbinary: Dramaturgy for Alice in Wonderland (gcgivingvoice.com/AliceDramaturgy2.pdf)

The Importance of Animals in Alice in Wonderland (gcgivingvoice.com/AliceDramaturgy3.pdf)

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Campus Box 119 - Milledgeville, GA 31061

478-445-8290

Production Team

Assistant Stage Managers	Natalie Cook, Skylar Lombardo, Carmen Mitchell
Assistant Lighting Designers	Alan Reid, Mia Phillips
Logistics and Web Design	Jimmy Holder
Costume Design Assistant	David Connel
Wardrobe Crew	Rosie McClure, Madison Gould
Makeup and Hair Assistants	Dawson Babischkin, Anna Cagle, Franking Glick, Shelby Smith
Props Runner	Elizabeth Cooper
Production Assistants	Natalie Cardona, Mary Morgan Collier, Ashlyn Simmons
Poster Design	Bailey Wilson
Program Design	Bailey Wilson
Box Office Management	Keeli Ewing
Box Office Assistant	Kylie Knox
Production Secretary	Keeli Ewing
Public Relations	Stage Management Crew and Kate Goggin

Special thanks to Keith Bergeron, Iona Holder, and Liz Havey.

Cast

David Connel (Theatre 2021, Costume Design Assistant/Five) David has really enjoyed working on this show and is excited to share this story of inclusivity, self-exploration, and absurdity with everyone. Thanks to Amy, Cathleen, and Eric for their support and encouragement!

Tiffany Hawkins (Theater 2021, Hatter) Past shows include: "Barbecue" (Marie, Irene Ryan Nominee). Tiffany wants to thank the Mad Tea Party guest, directors, her family, and support team!

Priya Eileen Hemphill (Theatre 2023, Jill) Her past shows include: "Ballet Russes" (Lydia), "Wine in the Wilderness" (Cynthia), "Heathers" (Assistant Stage Manager), "Shooting Star" (Dresser), and "Zoom Out: An Experiment in Production" (Love). Priya wants to thank this amazing cast, crew, her friends, and family!

Lillie Hoats (Theater 2022, Dormouse), Past shows include: "Lions in Illyria" (Violet/Maria, Irene Ryan Nominee), "Legally Blonde" (Serena); "Wizard of Oz" (Scarecrow). Lillie has had so much fun working on this show and hopes everyone has just as much fun watching it.

Hannah Housworth (Theatre 2022, Seven) Past shows include: "A Midsummer Night's Dream" (Hippolyta); "Damn Yankees" (Ensemble), "Heathers: The Musical" (Heather Chandler). Hannah wants to thank this amazing cast, directors, and her family!

Kia Jie Jacobs (Theater 2024, Two) Past shows include: Madeline's Christmas, Annie, Wizard of Oz. Kia Jie wants to thank her family, the casting directors, and the department as a whole for being so welcoming to her in her first semester as a Theater major!

Lindsey Kellogg (English MA, Pat) is a first-year M.A. English Major at Georgia College & State University. Past shows include: "Hairspray" (Motormouth Mabel); "Kiss Me Kate" (Hattie); "Crowns" (Yolanda); "Heathers" (Jeanette Hollynsdale); and "Alice in Wonderland" (Pat). Lindsey would love to thank her Lord and Savior Jesus Christ as well as her amazingly supportive family and beautiful friends.

Alma Kent (Theatre 2024, Alice). Past shows include "Gruesome Playground Injuries" (Director), "Carrie" (Assistant Director), and "Circle Mirror Transformation" (Lauren). She wants to thank Amy and the entire cast and crew for such an incredible experience!

Jayla Lawrence (Theatre 2023, Caterpillar) Past shows include: "Heathers: The Musical" (Heather Mcnamara); "9 to 5: The Musical" (Judy); "Footloose: The Musical" (Rusty). Jayla wants to thank everyone for the love and support! She also wants to thank the amazing cast and crew!

Annie Martin (Theatre 2022, Cheshire Cat) Past shows include: "A Midsummer Night's Dream" (Puck); "Ago" (Kera); "Barbecue" (White Adlean); and "The Vagina Monologues" (Actor). Annie wants to thank her amazing cast, director, friends and family!

Frankie Mastras (Theatre/Mass Communications 2023, White Rabbit) This is Frankie's first main stage role at Georgia College. Frankie's past shows include Ballet Russes (ASM), Laramie Project (multiple roles), Heathers (House Manager), and Giving Voice (Co-Stage Managers). Frankie would like to thank Amy Pinney for this wonderful opportunity, the cast and production team, and his friends and family for their love and support.

Payton Mitchell (Marketing 2023, March Hare) Past shows include: "The Vagina Monologues" (Assistant Stage Manager); "Ballet Russe" (Sound Board Operator). Payton wants to thank this one of a kind cast, director, and his family.

Erden Mohl (Theatre 2022, Knave) Past shows include "Heathers: The Musical" (Veronica Sawyer, Irene Ryan Nominee); "Ballet Russes" (Romola de Pulszky); and "A Midsummer Night's Dream" (Cobweb). Erden would like to thank everyone involved in this production for continuing to create and love theatre!!

Spencer Roberts (Theatre 2024, Narrator) Past shows include "Zoom[Out]" (Randy). Spencer wants to thank the girls, the gays, and the theys as well as the wonderful cast and crew!

Isabelle Rogers (Theatre 2023, Bill) Past Shows include: "Eurydice" (Loud Stone), "Addams Family" (Ancestor), "Once Upon A Mattress" (Lady), "Fiddler on the Roof" (Lady 2). Isabelle would like to thank the cast, the wonderful production team, and her family

Randi Tapscott (Psychology 2022, Nat) Past shows include: "A Midsummer Night's Dream" (Snout); "The Vagina Monologues" (Ensemble); "The Music Man" (Marian). Randi would like to thank her family, this wonderful cast, and all of the people who allowed it to happen!

Jelani Willacey (Theatre 2024, Queen of Hearts) Past shows include: "Giving Voice" (Actor); "Rapunzel" (Narrator); Lions in Illyria (Camera Operator). Jelani wants to thank this amazing cast, directors, and his family!

Michael Williams (Theatre Major 2022, Mock Turtle). Past shows include: Giving Voice (Asst. Stage Manager), The Nutcracker (Asst. Stage Manager) and Directing Scenes (Performer). Michael would like to thank the wonderful cast and crew for the chance to work on a fantastic production!

Ellen Yeudall (English/Theatre 2022, King of Hearts) Past shows include: "Shipwrecked!" (Bobo, Alfred); Nutcracker (Assistant House Manager). Ellen would like to thank her family and her wonderful cast and director for being able to create art during these unseen times!

Production Staff

Dawson Babischkin (Theatre 2024, Makeup and Hair Assistant) past shows include: "Giving Voice" (cast), "Divinely Futile" (Shelly), "Days of our Lives" (Tuesday). Dawson wants to thank her amazing cast, crew, and her family

Anna Cagle (Theater 2023, Makeup and Hair Assistant) Past shows include: "Lions in Illyria" (Dresser) and "Shooting star" (Light board operator). Anna has had a blast getting to know the cast and crew throughout the process of filming!

Natalie Cardona (Theatre 2024, Film Crew). Past shows include: "Giving Voice" (Makeup/Costume Assistant); "ConZoomed" (Joanie, KCATCF Nominee); "A Piece of My Heart" (Lighting Designer). Natalie wants to thank her friends and family for always supporting her!

Mary Morgan Collier (Theatre 2024, Film Crew) Past shows include: "Giving Voice" and "ConZoomed". Mary Morgan wants to thank the rockin' cast and crew, her family, and Diana, Princess of Wales.

Natalie Cook (Theatre 2023, Assistant Stage Manager) has enjoyed working on "Alice in Wonderland." Her past shows include "Lions in Illyria" (Lighting Designer), and "Shooting Star" (Stage Manager). She wants to thank her family for their constant love and support!

Elizabeth Cooper (Psychology 2024, Props Master). Past shows include: "Aida" (Costume Manager); "Beauty and the Beast" (Costume Manager); "Lions in Illyria" (Dresser); "Nutcracker" (ASM). Elizabeth wants to thank the amazing cast and wonderful director!

Beate Czogalla (Production Manager, Professor of Scenography) is delighted to have been a part of the theatre program at Georgia College as the Professor in Theatre Design since the Fall of 2000. She has a B.A. and M.A. degree in Theatre from Giessen University (Germany) and an MFA degree in Scenography and Lighting Design from Virginia Tech. Ms. Czogalla has designed internationally with credits at theatres in the United States, Canada, and Europe.

Clay Garland (GCSU Theatre 2017, Director of Photography/Video Editor/Sound Engineer) Clay is honored and grateful to have worked alongside the talented cast and production team of Wonderland. He would like to thank his family and friends for their constant love and support.

Frankie Glick (Theatre 2022, Makeup and Hair Assistant), Other productions include: Zoom[Out] (Mechele), Ballet Russes (Makeup Designer/artist) Barbecue (Marie), Ago (Makeup Designer/Artist), RHPS (Dancer), A Midsummer Night's Dream (Makeup Artist), A Doll's House Pt2 (Anne Marie). Frankie would like to thank her stage manager Julia Ann Willingham for doing a wonderful job and looking good while doing it.

Spencer Godshall (Theatre 2022, Lighting Designer). Past shows include: "Shipwrecked! An Entertainment" (Lighting Designer); "Shooting Star" (Property Master); "Ballet Russes" (Assistant Stage Manager). Spencer wants to thank his friends and family, and the amazing cast, crew, and directing and design team!

Madison Gould (Theatre 2024, Wardrobe) is happy to be a part of this production.

Eric Griffis (Hair and Makeup Designer, Interim Chair) Recent costume designs include Zoom[Out] and Giving Voice, and Heathers for Georgia College, Warplay, Christmas with the Crawfords, and Porcelain for Out Front Theatre, and The Last Five Years for Birdhouse Theatre. Visit ericgriffis.com to see more of his work.

Skylar Lombardo (Theatre 2023, Assistant Stage Manager) Past shows include: "Lions in Illyria" (Stage Manager) and "Heathers" (Assistant Stage Manager). Skylar would like to thank the amazing cast and crew who made this show possible as well as her friends and family for their continued support.

Rosie McClure (Theatre 2023, Wardrobe) Past shows include: "Shooting Star" (ASM); "Lions in Illyria" (Costumer); "Ballet Russe" (ASM). Rosie wants to thank all involved, cast and crew!

Carmen Mitchell (Theatre 2024, Assistant Stage Manager) Past shows include: "Giving Voice" (cast). Carmen wants to thank the cast and crew for making her experience one she'll never forget

Cathleen O'Neal (Costume Designer, Costume Shop Supervisor) has worked for Georgia College's Department of Theatre and Dance as Costume Supervisor since Fall of 2017. She has enjoyed designing costumes and hair and makeup for various productions while here at GC. She graduated from The University of Alabama in May of 2014 with an MFA in Costume Design and Production. She also enjoys freelance costume designing in the Atlanta area.

Mia Phillips (Theatre 2024, Board Operator) Past shows include: "Heathers" (Board Operator); "24 Hour Plays" (Assistant Stage Manager). Mia wants to thank her wonderful lighting designer Spencer, the cast, Amy Pinney, and her family!

Sachen Pillay (History and Liberal Studies 2021, Dramaturg), Past Shows Include: "Cabaret" (Props Runner), "Jump" (Froggie), "Ballet Russes" (Dramaturg). Sachen wants to thank this amazing cast and production team for bringing theater to life in these unprecedented times!

Dr. Amy Pinney (Director) is an Associate Professor of Theatre. Now in her fourteenth year at Georgia College, she directed Heathers, Detroit '67, Green Day's American Idiot, Standing on Ceremony: The Gay Marriage Plays, and RENT among other shows for the Department of Theatre and Dance. She received her M.A. in Theatre from the University of Missouri, Columbia, and her Ph.D. in Performance Studies from Southern Illinois University, Carbondale, and has published essays in the national and international academic journals Theatre Topics, Qualitative Inquiry, and Theatre Annual: A Journal of Performance Studies. Amy is deeply thankful for the opportunity to work with the incredibly talented theatre artists with whom she spends each day.

Bryce Garrison Raburn (Known as BGR, Composer) is a 20-year-old music producer and composer from Milledgeville, Ga. He is currently enrolled at Full Sail University and his credits include Mr. Talkbox, T-Pain, John Cooper of Skillet, and many others. After he graduates college, he plans to continue to build his career in music and help others find their true sound of artistry.

Roger Alan Reid (Theatre, Assistant Lighting Designer) Past shows include "A Midsummers Night's Dream" and "Giving Voice". I want to thank everyone who worked hard on this show!

Ashlyn Simmons (Art 2023, Film Crew) Past Shows Include: "Ballet Russes" (Light Op), "Heathers" (Run Crew). Ashlyn wants to thank her Mom and family and definitely NOT Mary Morgan Collier who terrorized her every day. Enjoy the Madness!!

Shelby Smith (Theatre 2022, Makeup and Hair Assistant) Shelby wants to thank her hair and makeup assistants for being amazing and the designer Eric Griffiths for being helpful and encouraging throughout the filming process.

Julia Ann Willingham (Theatre 2021, Stage Manager) Past shows include: "Lions in Illyria" (Director, KCACTF Nominee), "Heathers" (Sound Assistant), "Barbecue" (Stage Manager), and "Ago" (Stage Manager). Julia Ann would like to thank Dr. Amy Pinney and the wonderful cast and crew for making her last collegiate production so great, and her family for supporting her always!

Olivia Yearwood (Theatre 2024, Assistant Stage Manager) Past shows include: "Giving Voice" (Cast member); "Divinely Futile" (Kelly). Olivia would like to thank her family, the cast and especially the crew for being so helpful and teaching her how to work behind the scenes.

Bravo!

We are proud to again thank our patrons who generously donated since Oct. 1, 2019, to our exclusive dance organization we call *Bravo! Bravo!* members have the satisfaction of knowing their gift helps provide top-level instruction and support for dance at Georgia College and in our community. We welcome our *Bravo!* members to renew for 2019-2020 and anyone in the community who wishes to make a contribution and become a *Bravo!* member. Call Keeli Ewing at 478-445-8290 for more information.

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generous support to this production:

Dr. Steve Dorman, President
Dr. Costas Spirou, Provost
Dean Eric Tenbus, College of Arts and Sciences
Associate Dean Carrie Cook, College of Arts and Sciences

**We are especially grateful to the President, Provost, and the Dean
for the film equipment that made this production possible.**



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Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.