

# The Lindenwood Chancel Players

present

## The Boy with a Cart

by  
Christopher Fry

A 390 Project In Speech  
Directed by Karl Slinkard  
Under The Supervision Of  
Robert Douglas Hume

Wednesday, May 12, 1965. 8:00 P. M.  
Trinity Episcopal Church

Sunday, May 16, 1965. 6:20 P. M.  
Lindenwood College Chapel  
Vespers

## THE PLAYERS

Narrator One . . . . .	Marty Gunn
Narrator Two. . . . .	Joan Bullard
Cuthman . . . . .	Michael Donovan
Cuthman's mother . . . . .	Julia Ewing
Tawm . . . . .	Michael Nolan
Bess	
Chorus	
Mower	
Allison . . . . .	Marianne Sawyer
Mildred	
Chorus	
Mower . . . . .	Patricia Wolff
Matt	
Mower	
Demi-wulf	
Son-in-law	
Worker on the church . . . . .	Terry Tawney
Sarah	
Tawm's Daughter	
Mrs. Fipps . . . . .	Mary Chapman
Farmer . . . . .	Karl Slinkard

## S T A F F

Stage Manager. . . . .	Kathy Hake
Lighting Manager. . . . .	Joan Bullard
Costume Manager. . . . .	Joan Bullard

## A C K N O W L E D G M E N T S

The Reverend Dr. C. Eugene Conover

The Reverend Mr. William F. Myers

Mr. Charles Bushnell and Staff

Stagecraft Students: Joan Bullard, Nancy Jackson, Madeena  
Nolan, Gretchen Vesely

The Bishop's Company, Burbank, California. For Their Pioneering  
Work in Religious Drama

Produced by Special Arrangements With Baker's Plays, Boston.

## DIRECTOR'S COMMENT

I first became attracted to the works of Mr. Fry while I was on tour with The Bishop's Company. We used two of Mr. Fry's plays: *A Sleep of Prisoners* and *The Boy With A Cart*. Both of these appealed to me immensely.

Mr. Fry is first, foremost, and always a poet. The magnificent use of imagery, the flowing line and alliteration give this play a unique, somber, flowing beauty. In effect, it is a poem which uses motion and sight as well as the conventional sound. In this, I think the play is significant not only as a religious experience, but as a work of art.

You will notice that we use no sets and that several of the players will appear as different characters. The costumes are merely suggestive and the properties are few. We feel that all of this contributes to a greater union between the audience and the players. The players must strive harder to portray their roles to the audience. Because they cannot rely on the normal aids of the actor, they must use their bodies and voices with greater clarity and truth. But you, the audience, must also work with the actors. When Cuthman places a chair on the floor for his mother to sit in, you must know that it is a cart. You must see the sheep and the village of Steyning even though they are all in your own chancel.

Now, during the performance feel free to laugh, chuckle, guffaw, clap, or poke your neighbor in the ribs as the spirit moves you.

KARL SLINKARD