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3-10-1973

Grimm's Fairy Tales

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TAYLOR UNIVERSITY THEATRE

presents

Grimm's Fairy Tales

*selected and arranged
for Chamber Theatre
by Allen Goetcheus*



LITTLE THEATRE

May 10, 11 and 12, 1973
8:15 p.m.

The brothers, Jacob Ludwig and Wilhelm Grimm, were sons of a lawyer in the town of Hanau in the Electorate of Hesse-Cassel. Jacob Ludwig was born on January 4, 1785, Wilhelm on February 24, 1786. The two boys, only a year apart in age, were inseparable; they dressed alike, shared one room, attended the same school and grew up with the same interests, each intending to be a lawyer like their father. Yet the brothers were not alike except in their amiable dispositions. Jacob was perhaps the greater scholar of the two working with tremendous energy and initiative, completely immersed in his studies. Wilhelm was the artist. He loved music and was much sought after socially for he was a gifted storyteller and a gay, animated companion.

In 1791 the family moved to the small mediaeval town of Steinau where, a few years later, the father died leaving his widow with insufficient means for raising their five sons. In 1798 Jacob and Wilhelm were sent to live with an aunt who had agreed to pay for their education. In the spring of 1802 Jacob went to the University of Marburg to study Law and Wilhelm followed his brother one year later. At Marburg the brothers attended the lectures of Karl von Savigny, the celebrated jurist and authority on Roman Law, who inspired in Jacob the love for historical and philological investigation. Wilhelm, of course, followed his brother's lead. When Savigny moved to Paris in 1804 he invited Jacob to join him and help in his literary research work. In Paris Jacob found further opportunity for studying mediaeval literature. He returned later that year to live with his mother and brother Wilhelm in Kassel.

In 1808 the king of Westphalia appointed Jacob to be superintendant of his private library and auditor to the State Council, with a very substantial salary. In 1811 Jacob published his first work, UEBER DEN ALTDEUTSCHEN MEISTERGESANG (Concerning Old German Mastersong), and a year later the brothers jointly brought out two ancient fragments of the HILDEBRANDSLIED (The Song of Hildebrand) and of DAS WEISSENBRUNNER GEBET (The Weissenbrunn Prayer).

When the brothers began their collection it was not with children in mind. They undertook their research as a part of a vast and scholarly study of language origins which was to climax in the German Grammar and the Standard German Dictionary. They were meticulous about recording the tales exactly as told to them and were determined that the language of the people should get into print exactly as it was - and it did. When the Kinder-und Hausmärchen appeared in 1812 (the second volume in 1815) it caused no particular stir in literary circles. In spite of reviews, the stories were received with an unprecedented enthusiasm. Edition followed edition; translations were made into some seventeen different languages. Their kind of scrupulous accuracy in recording folk literature is the standard by which other collections are now judged. The brothers Grimm were founders and masters of German folklore, of the study of Germanic antiquity and of the science of philology.

During intermission you are invited to visit the Student Art Show, works in all media by Taylor University students, now exhibited in the Art Gallery.

The Speech and Drama Department
and Trojan Players
present

GRIMM'S FAIRY TALES

Directed by Allen Goetcheus
Set and Lighting Design by Alison Garnes
Costumes by Jessie Rousselow
Make-up Design by Harvey Campbell

THE PLAYERS

Jim Clark*	Sue Elsner
Beverly Finley*	Steve Frick
Jennifer Horton	Marilyn Jones*
Don McLaughlin*	Charles Royce
Kathy Showers	Judy Vasselin

ACT I

Cat and Mouse in Partnership	<i>Katz und Maus in Gesellschaft</i>
Clever Grethel	<i>Die kluge Grethel</i>
Faithful John	<i>Der treue Johannes</i>
The Wonderful Musician	<i>Der wunderbare Musikant</i>
The Six Servants	<i>Die sechs Diener</i>
The Farmer in Heaven	<i>Das Bärle im Himmel</i>
The Gold Key	<i>Der goldene Schlüssel</i>

Intermission

Refreshments will be served during intermission in the lobby across from the Art Gallery.

ACT II

Rampion	<i>Rapunzel</i>
King Thrushbeard	<i>König Drosselbart</i>
The Clever Servant	<i>Der kluge Knecht</i>
The Monkey	<i>Das Meehäschen</i>
The Owl	<i>Die Eule</i>
The Frog Prince	<i>Der Frosch könig</i>
The Golden Goose	<i>Die goldene Gans</i>

Music Ensemble

Piano	<i>Jolene Keller</i>
Percussion	<i>Joe Moravec</i>
Flute	<i>Karin Koval</i>
Violin	<i>Tim Juergensen</i>
Composition by <i>Connie Mignerey</i>	

We are grateful to the Department of Music for the use of their electronic piano.

*Denotes Trojan Players Membership

As a courtesy to the actors, please do not use cameras during the performance.

PRODUCTION STAFF

Technical Director	Harvey Campbell
Assistant to the Director	Elizabeth Maishment
Painting	ALISON GARNES Lisa Barkman Bobbi Manning Bob Marks Kathy Showers Wanda Smith
Set Committee	Lisa Barkman Kari Knutson Bob Marks Brad Moser Joe Rupp
Lights	Sue Fisher Linda Sulfridge* Brad Moser Joe Rupp
Properties	MARILYN JONES* Jennifer Horton Judy Vasselin
Make-up	DEBBIE LEWIS Bonnie Brown
Costumes	Diana Dong Mara Hill Debbie Lewis
House	SYLVIA CAMERON MARILYN JONES* Miriam Gandolfo Kathy Sakuta Jan Strege Kimberly Watkins

*Denotes Trojan Players Membership

"CHAMBER THEATRE is a hybrid form. It is a method of staging prose fiction, retaining the text of the story or novel being performed but locating the scenes of the story onstage. It is not a dramatization, not a stage adaptation of prose fiction. It keeps the narrative form, the narrator, the past tense in which most fiction is written, but it is like OUR TOWN in moving with narrator, between the audience and the scenes onstage. Thus it gives fiction some of the immediacy of drama without sacrificing the epic mode in which it has been written.

A further refinement in CHAMBER THEATRE as practiced by the scholar who has most fully served to define and develop it, Professor Robert S. Breen, of the Department of Interpretation at Northwestern University, is that it treats as direct discourse certain parts of the text which are written as indirect discourse, assigning such passages to characters as if they were spoken aloud.

"As written, stories and novels constantly move between scenes . . . and nonscenes, where the author or narrator summarizes or describes or explains or reflects, talking as it were, directly to us, the silent readers. CHAMBER THEATRE thus simply takes advantage of the dramatic moments to put them . . . on the stage. In doing this, it tends more fully than READER'S THEATRE to make use of the conventions of stage performance: costumes, settings, character makeup. But it still strives to keep these elements to a minimum, and not to identify itself with the fully staged play, just as OUR TOWN does. It is amazing what can be done with a chair, a table, and a spotlight."

THE ART OF INTERPRETATION
—Wallace A. Bacon