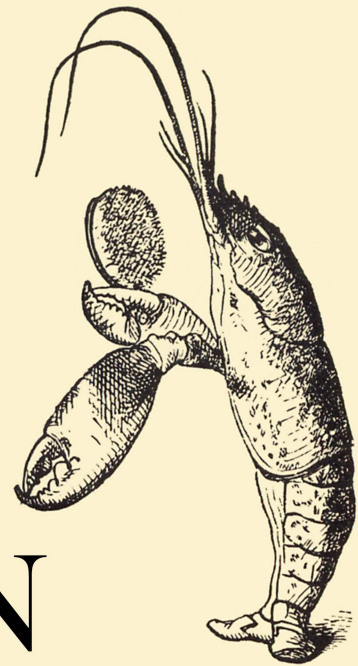
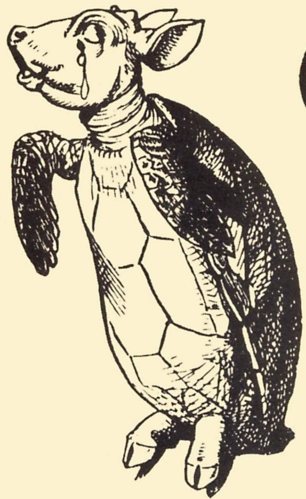
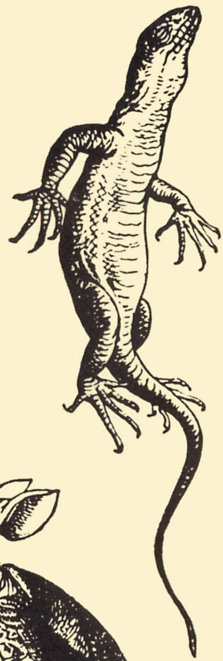


RIVERSIDE PRESENTS



ALICE'S ADVENTURES IN WONDERLAND



THE Lewis Carroll CLASSIC COMPLETE ON 4 LP RECORDS

READ AND SUNG BY

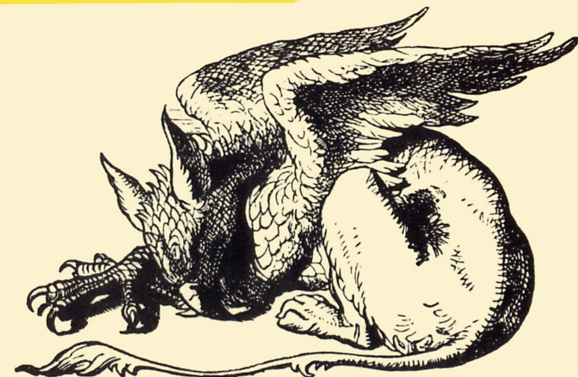
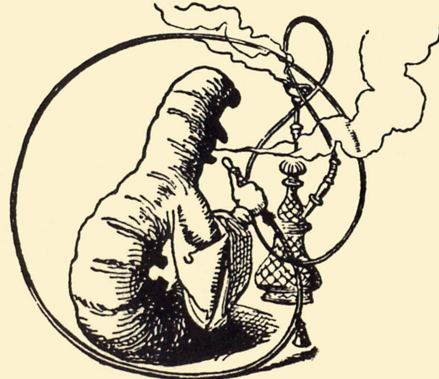
CYRIL RITCHARD

ORIGINAL MUSICAL SCORE BY Alec Wilder

PLAYED BY THE New York Woodwind Quintet



INCLUDING A FACSIMILE VOLUME OF THE RARE 1865 FIRST EDITION OF THE BOOK



Alice's Adventures in Wonderland

read and sung by **CYRIL RITCHARD**

directed by **BARRETT CLARK** • original music by **ALEC WILDER**

.... Lewis Carroll (C. L. Dodgson) 1832-1898

*All in the golden afternoon,
Full leisurely we glide—*

It all really happened that way, and the afternoon itself—July 4, 1862—Carroll remembered as the most golden and beautiful he had ever known, with a brilliant blue sky and pale green willows hanging over the stream. He was just thirty at the time and a mathematics professor at Oxford. Thus began the story of Alice in Wonderland. Alice herself was along, perhaps not the real Alice as she appears in the book, but an Alice for whom Carroll had a deep and lasting affection. She had dark hair cut in bangs across her round sweet face. Her name was Alice Liddell and she was seven. She was Secunda of the gentler tones. Her older sister, Lorina, was “imperious Prima,” while Edith the younger, became Tertia the interrupter. To help Carroll with the rowing was his friend, Duckworth, and the five of them were a merry crew indeed. First there was a vigorous row up the river, then a shady mooring with cold chicken and tea; then back to the river, with Carroll feigning sleep at the tiller as long as he could, succumbing at last to the begging of the happy voices for a story.

Alice, of course, played herself, helping out now and then with a priceless bit of dialogue which no one but a seven year old could possibly have invented. Lorina played the Lory, Edith the Eaglet and Duckworth filled in now and then with the Duck and perhaps other assorted animals. And when the story was done, they slowly drifted homeward, and sang a bit, Carroll making parodies on the popular songs and hymns of the day: *Star of the Evening* became the mock turtle's *Soup of the Evening*; *Will You Walk into my Parlour* became *The Lobster Quadrille*.

Home once more, Alice in parting begged Carroll to write some of it down for her that she might read it when she wished. And he began that very evening. In the three years that followed, its quaint events were hammered out, becoming something more than just a story for children.

For Carroll poured into the book all that was himself, all his interests—his loves, his ideals. Mathe-

matics, his greatest love, showed up as nonsense—but nonsense with a peculiar sort of reason behind it. Alice's “four times five are twelve, four times six are thirteen” is a legitimate reference to the eighteen (or twice-nine) system of numbers. Many of the characters are drawn from life itself; some from people involved in the great Church controversy raging in Oxford at the time. In short, the book became an expression of the man's soul, and in presenting it to Alice Liddell, he offered himself to her. But with a mature respect for reality, he recognized the whole thing as a fantasy and saw, even when the book was barely finished, the golden afternoons fading into memory and lovely Alice of the dark hair and bright eyes fading into his memory too. He could only ask of her that she not forget those childhood dreams, the twining of fantasy and delightful reality, but save and treasure them—

*Like pilgrims' withered wreath of flowers
Plucked in a far off land.*

.... Cyril Ritchard

Mr. Ritchard has enjoyed stardom on three continents and in the brave new world of television. He will be remembered by children and adults alike as that piratical stumblebum, Captain Hook, scourge of small boys and Indian maidens, who menaced Mary Martin throughout “Peter Pan” both on-stage and on TV. Other recent Broadway starring roles have been in Shaw's “Millionairess” and the 1957 Metropolitan Opera production of Offenbach's “La Perichole.”

A man with more than one string to his bow, Mr. Ritchard has also had considerable success as a director, the plays he has staged for Broadway including S. N. Behrman's “Jane” starring Edna Best and Basil Rathbone, Shaw's “Misalliance,” the sketches of

“John Murray Anderson's Almanac” and “The Reluctant Debutante.” In addition he re-staged “The Barber of Seville” for the Metropolitan Opera and was called back to perform the same function for Offenbach's “Tales of Hoffmann” and “La Perichole.” At the time of this recording (mid-1957) he was serving in “Visit to a Small Planet” in the dual capacity of star and director, an assignment that required him only occasionally to be in two places at once. Mr. Ritchard is a native of Sydney, Australia, where he made his first theatrical appearance at the age of nineteen in the chorus of “A Waltz Dream.” His first New York visit was in a revue called “Puzzles of 1925,” starring Elsie Janis, at the Fulton Theatre. He then went on to London, where he won renown in a series of musicals, playing Algernon

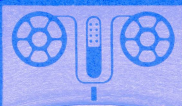
Moncrieffe in “The Importance of Being Ernest” and Prince Danilo in “The Merry Widow,” touring the European garrison theatres of World War II in the latter operetta. He was von Eisenstein in “Gay Rosalinda,” then returned to Australia to star in Noel Coward's “Tonight at 8:30.” New York saw him again as that Restoration gallant, Tattle, with Sir John Gielgud in Congreve's “Love for Love.” He made a tremendous London hit as Sir Novelty Fashion in Vanburgh's “The Relapse,” then duplicated that triumph in New York, where the role was identified as Lord Foppingham. Notable among his television appearances are those in “The Twelve Pound Look” with Helen Hayes on Omnibus, with Joan Greenwood in “The King and Mrs. Candle,” and in “Rosalinda” and “Jack and the Beanstalk.”

Music performed by the NEW YORK WOODWIND QUINTET (John Barows, French horn; Samuel Baron, flute; Bernard Garfield, bassoon; Jerome Roth, oboe; David Glazer, clarinet), plus Arthur Marotti, percussion.

A HIGH FIDELITY Recording (Audio Compensation: RIAA Curve). Produced and directed by Barrett Clark. Front cover designed by Paul Bacon; rear cover photograph by Paul Weller. Recorded in New York City, Spring and Summer, 1957. Readings recorded at WOR-Mutual Studios; music recorded at Reeves Sound Studios (Engineer: Jack Higgins). Cyril Ritchard appears through the courtesy of Caedmon Records.

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RIVERSIDE

**ALICE'S ADVENTURES IN
WONDERLAND**

the Lewis Carroll classic — complete
read and sung by **CYRIL RITCHARD**

SDP 22
(RLP 7008)

SIDE 1

1. OVERTURE
2. CHAPTER I
3. CHAPTER II (Part 1)

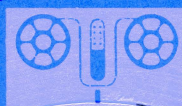
Music composed by **ALEC WILDER**; played by the
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(RLP 7008 A)

BILL GRAUER PRODUCTIONS
NEW YORK CITY

MICROGROOVE

LONG PLAYING



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SIDE 3

1. CHAPTER IV (Part 2)
2. CHAPTER V (Part 1)

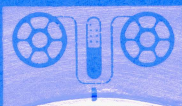
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SIDE 2

1. CHAPTER II (Part 2)
2. CHAPTER III
3. CHAPTER IV (Part 1)

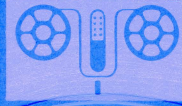
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SIDE 4

1. CHAPTER V (Part 2)
2. CHAPTER VI

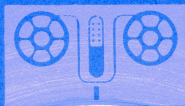
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SIDE 5

1. CHAPTER VII
2. CHAPTER VIII (Part 1)

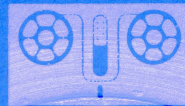
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SIDE 7

1. CHAPTER X
2. CHAPTER XI (Part 1)

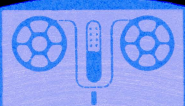
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SIDE 6

1. CHAPTER VIII (Part 2)
2. CHAPTER IX

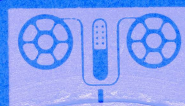
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SIDE 8

1. CHAPTER XI (Part 2)
2. CHAPTER XII and FINALE

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