

Wonderland!

The Musical Misadventures of a Girl Named Alice
based on the novel *Through the Looking Glass* by Lewis Carroll

Book by JAMES DEVITA
Music and Lyrics by BILL FRANCOEUR

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WONDERLAND!

The Musical Misadventures of a Girl Named Alice

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based on the novel *Through the Looking Glass* by
LEWIS CARROLL

CAST OF CHARACTERS

ALICE	the same one that chased the rabbit down the hole
TROUBADOUR*	quite the singer
MOTHER'S VOICE	offstage
RED KING	soporific monarch
WHITE KING.....	defender of the crown
RED QUEEN.....	vicious, nasty temper
WHITE QUEEN.....	befuddled but beneficent
RED PAWNS.....	pawns in the hands of their queen
WHITE PAWNS.....	ditto
DAISY	a talking flower
TIGER-LILY.....	also
ROSE.....	also
PROPER AUTHORITY #1.....	sees to it that everything is... proper
PROPER AUTHORITY #2.....	helps #1
PROPER AUTHORITY #3.....	also
ANNOUNCER.....	#1's alter ego
UMP	#2's alter ego
CATCHER.....	#3's alter ego
VENDOR.....	generous popcorn seller
HATTA.....	White King's messenger
TWEEDLE DUM.....	not a statue, nohow
TWEEDLE DEE	contrariwise; a poet
TRAIN CONDUCTOR	by-the-rules tour guide
TOURISTS.....	slaves to their cameras
TICKET SELLER.....	sells tickets, of course

HUMPTY DUMPTY	just don't tell him he looks like an egg
UNICORN	hungry for power (and cake)
LION	likewise
WHITE KNIGHT	defends his queen's honor
RED KNIGHT	also defends the White Queen's honor
EMCEE	masters the ceremony
THE RESPONSIBILITIES	jazzy, southern Baptist, Manhattan Transfer-style singing group of any size
CHORUS/EXTRAS	as DANCERS, FANS and BASEBALL PLAYERS at baseball game, TOURISTS, the DIXIE CHICKENS, etc.

* If playing for small children, you may consider making the TROUBADOUR a White Rabbit wearing Renaissance garb.

SETTING

The stage is bare but for the stage floor which has large black and white squares representing the rows and columns of a chessboard. If it is not possible to paint the stage floor, or represent these rows and columns in some other way, the play can be done with a single square—like the rubber home plate used in baseball games—which will represent all of the squares to come. Changes in location during the play will be established either by a shift in lighting, sound or by the ensemble actors bringing on and/or taking off set pieces. No large, fixed set pieces are used so as to facilitate the fluid and rapid movement of one scene to another. The play should have a very improvisational feel to it. Any changes by the ensemble, costume or set, are done in full view of the audience as part of the action. The members of the ensemble are the storytellers of Alice's imagination. A wall of flats is upstage with various odd shaped doors and windows for entrances and exits. These doors are not noticeable at the top of the show. Whatever design is painted on the flats and the way they are lit obscures them.

SEQUENCE OF MUSICAL NUMBERS

MC 1	Alice in Wonderland—Prologue ...	Troubadour/Ensemble
MC 1a	Through the Looking Glass.....	Instrumental
MC 2	Jabberwocky.....	White King and Queen/ Red King and Queen/ Alice/Chess Pieces
MC 2a	Trumpet Fanfare	Instrumental
MC 3	Checkmate	Red Queen/Alice/ Female Chess Pieces
MC 3a	Trumpet Fanfare	Instrumental
MC 3b	Take Me Out to the Ball Game	Instrumental
MC 3c	Take Me Out to the Ball Game	Instrumental
MC 4	The Walrus and the Carpenter	Tweedle Dee/Tweedle Dum/Alice
MC 5	Ride the Choo Choo	French Conductor/ Alice/Tourists
MC 6	Anything’s Possible	White Queen/Alice/ Male Chess Pieces
MC 6a	Humpty Dumpty	Alice
MC 7	I Was a Good Egg But Then I Done Went Bad.....	Humpty Dumpty/Dixie Chickens
MC 7a	Alice in Wonderland—Reprise	Troubadour/Backstage Chorus
MC 8	Entr’Acte—Anything’s Possible....	Instrumental
MC 8a	Trumpet Fanfare	Instrumental
MC 9	Hip, Hip Hooray	White King/Hatta/ Chess Pieces
MC 10	Step by Step.....	Alice/White Knight/Red Knight
MC 10a	The Pageant.....	Instrumental
MC 11	You Got Responsibility.....	The Responsibilities/ Chess Pieces
MC 11a	Exit Music.....	Instrumental
MC 11b	Through the Looking Glass.....	Instrumental
MC 12	Was it All Just a Dream—Finale ..	Alice/Citizens of Wonderland
MC 13	Curtain Call.....	Instrumental
MC 13a	Alice in Wonderland—Epilogue ...	Troubadour/Ensemble

WONDERLAND!

ACT ONE

AT RISE: The STAGE is DARK. MUSIC CUE 1: "Alice in Wonderland—Prologue." The ENSEMBLE, except for the TROUBADOUR, ENTERS dressed in a uniform costume during the music introduction. (See PRODUCTION NOTES.) Other costume pieces will be added and taken away from the ENSEMBLE as they play various characters. The ENSEMBLE forms a group UPSTAGE behind ALICE, silhouetted in a freeze. LIGHTS UP to DIM to set a magical atmosphere. A rather tight spot reveals ALICE sitting in a large armchair CENTER STAGE. The chair has casters on it so it can be easily rolled off later. Beside it is a table with a large chessboard and slightly oversized chess pieces on it. A stuffed kitty is propped up on the opposite side of the board. Alice is playing chess with Kitty. There is also a red book on the chair which will match the red book the WHITE PAWN brings on in the next scene. ALICE occasionally leafs through the book as she plays chess with Kitty. A second SPOT reveals a TROUBADOUR in Renaissance attire, carrying a lute or guitar. He moves toward ALICE as he sings.

TROUBADOUR: (*Sings.*) Alice in Wonderland,
Close your eyes and take my hand.
You'll find your Neverland
Is just a dream away!

Alice in Wonderland,
Your every wish is my command.
You'll come to understand
It's a brand new day.

A fairytale? A fantasy?
A quite illusive mystery.
All will surely come to pass
Through the magic looking glass! (*LIGHTS COME UP. The rest of the ENSEMBLE UNFREEZES and slowly walks toward ALICE, forming a group around and/or behind her.*)

TROUBADOUR/ENSEMBLE: (*Except ALICE. Sing.*)
Alice in Wonderland,
Close your eyes and take my hand.
You'll find your Neverland
Is just a dream away.

Alice in Wonderland,

Your every wish is our command.
You'll come to understand
It's a brand new day.

It's a brand new day! (*The ENSEMBLE begins to EXIT in various directions.*)

TROUBADOUR: (*Sings.*) You'll find your Neverland
Is just a dream away! (*EXITS. LIGHTS UP.*)

MOTHER'S VOICE: (*This voice is only heard from OFFSTAGE throughout the play.*) Alice! Did you change yet? We're leaving in five minutes! Alice!

ALICE: (*Playing chess with Kitty.*) It's your turn, Kitty! Do hurry or we'll never finish the game!

MOTHER'S VOICE: Alice, get out of those clothes and put your dress on!

ALICE: In a minute, Mom! (*To Kitty.*) I hate leaving a game unfinished.

MOTHER'S VOICE: And brush your hair. Did you brush your hair?!

ALICE: Yes, I brushed my hair! (*To Kitty.*) What's that, Kitty? Goodness, I can't understand a word you say. It's a very inconvenient habit of yours, you know, that no matter what you say, you always purr. If you would only purr for "yes," and mew for "no," things would move along much easier. Now hurry, it's your move!

MOTHER'S VOICE: And take those boots off! Did you hear me? You are not getting out of this house with those boots on!

ALICE: All right, already! (*Quieter.*) Your Majesty. (*She makes the Kitty knock over a chess piece.*) Oh, you wicked, wicked little Kitty! Look what you've done! That's not playing fair! You really ought to be punished, you know.

MOTHER'S VOICE: Alice!

ALICE: (*Still to Kitty, ignoring mother.*) But I'm saving all your—don't interrupt me—I'm saving up all your punishments! I'm not forgetting them, I—oh, dear, what if all my punishments were saved up? I should be sent to prison I suppose.

MOTHER'S VOICE: Alice, are you ready yet?!

ALICE: But I won't send you to prison. I'll put you through into Wonderland! Then you'll really be sorry, because everything there is backwards.

MOTHER'S VOICE: (*Angry now.*) Alice, dear, we're going to be late! Do I have to come and get you?!

ALICE: (*Angry also.*) And, most of all, through the looking glass I give all the orders and I make up the rules! (*MUSIC CUE 1a: "Through the Looking Glass."*) Oh, let's pretend, Kitty! Let's pretend we can get to the other side. I wish we could see the other side! Just for once I want to do what I want to do! I wish I could put myself right through and stay there forever! (*The STAGE is transformed into Wonderland. [See PRODUCTION NOTES.] This is done in full view of the AUDIENCE. LIGHTS SHIFT wildly. ALL of the ACTORS that are in the next scene ENTER in costume as the CHESS PIECES. If EXTRAS are available they can ENTER also as DANCERS and take part in the choreographed chaos and scene change. They swirl about ALICE, quietly mumbling lines from the scene to come, as the following dialogue continues. As they swirl about the STAGE, an ACTOR wheels off the armchair in a circuitous route, as does ANOTHER with the table and Kitty. ALICE turns wildly on the STAGE as if in a whirlpool of wind, weaving in and out of the ENSEMBLE. Two other ACTORS hold a large full length mirror between them that is represented only by the frame. They too swirl about the STAGE. During this, the WHITE PAWN can either take the red book off of ALICE'S chair, or ENTER with one that matches it.*)

ALICE: (*During the transformation.*) Oh, goodness! Kitty! Kitty, where are you?

MOTHER'S VOICE: (*Distorted.*) Alice, where are you?! Alice!

ALICE: What's happening?! Help! Someone help!

MOTHER'S VOICE: (*Overlapping.*) Alice!

ALICE: Kitty!

MOTHER'S VOICE: Alice!

ALICE: Kitty? Where are you? Kitty? What happened? Where is everything? (*At this point the ACTORS who cleared the STAGE are back on—unless this was accomplished with EXTRAS and they don't need to RE-ENTER. The ACTORS with the frame of the looking glass are right in front of ALICE. It is timed so she swirls right through the frame at the end of her previous line. As she does there should be a SOUND EFFECT—something magical, or the distorted shattering of glass, or a loud chime, etc., either taped or made by an ACTOR ONSTAGE. [NOTE: These SOUND EFFECTS are included on the pre-recorded music available from the publisher.] As ALICE steps through, the ACTORS continue*)

OFF with the frame. If they are needed in the scene, they ENTER again as soon as they have cleared it. As ALICE regains her bearings after stepping through the looking glass, LIGHTS and MUSIC stop. She is in Wonderland. She spins around slowly, wondering what has happened and where she is. The backdrop is now lit to reveal wonderful, colorful designs. GENERAL LIGHTING is much BRIGHTER and more vibrant than the top of the show. The CHESS PIECES, to include at least RED KING and QUEEN, WHITE KING and QUEEN and some PAWNS, are chasing the WHITE PAWN around ALICE as they try to get the red book from him/her. They do not notice ALICE. If EXTRAS are available, they can also be present, i.e. the KNIGHTS and more PAWNS.)

RED KING: *(To the WHITE PAWN, who is carrying the red book.)*
I am the king! Give it here!

WHITE KING: I'm a king, too, you know.

RED QUEEN: Oh, do be quiet.

ALICE: *(Talks to herself.)* Maybe they can tell me where I am.

WHITE QUEEN: *(To WHITE PAWN.)* Come over here, dear.

RED PAWN: *(About the red book.)* I found it! It's mine!

WHITE PAWN: It belongs to everyone!

ALICE: Excuse me, could you—?

RED PAWN: No one can read it anyway! What's the difference!

RED KING: Now, by my whiskers, the next person who—

RED QUEEN: You don't have any whiskers.

RED KING: Oh.

RED PAWN: Give me! *(Takes the book.)*

WHITE QUEEN: *(To WHITE KING.)* I think you should do something, dear.

WHITE KING: Oh, uh, yes. Ahem—children, um, excuse me. Children? *(To RED PAWN.)* Might I have a word with you? *(PAWN stomps on his foot.)* Ow!

WHITE PAWN: *(Grabs at RED PAWN'S book.)* Give it back!

ALICE: *(Tries to get their attention.)* Um, hello there.

WHITE KING: It's really not particularly nice to do that.

ALICE: Hello, everyone.

WHITE KING: Violence never solves anything.

ALICE: Excuse me.

WHITE KING: Not that anything needs solving.

ALICE: *(Louder.)* I said, excuse me!

ALL CHESS PIECES: *(They ALL look at ALICE, and their bickering suddenly stops. They ALL scream, stepping back in unison, frightened.)* Ahh!

ALICE: Hello.

RED QUEEN: *(Steps forward and takes charge of the situation.)*
Don't you "hello" me.

RED KING: Who are you?!

WHITE QUEEN: Yes, little girl, who are you?

WHITE KING: And what are you doing here?

RED KING: Yes!

WHITE QUEEN: What?

RED QUEEN: What?

RED KING: What?

CHESS PIECES: What are you doing here?! *(A PAWN takes ALICE'S measurements with a measuring tape and calls them out to the WHITE KING, who takes notes in a book. The others observe ALICE with things like binoculars, a magnifying glass, etc., calling things out: "Female, five foot three, hair-blonde, eyes-blue," etc. The WHITE QUEEN peers at her through opera glasses.)*

ALICE: *(During the above exam.)* What are you all doing? I—please don't do that!

RED KING: *(Exam complete.)* Conclusion?

CHESS PIECES: Human! *(A reaction of amazement from ALL.)*

RED KING: Now, I'll ask you again. What are you doing here?

ALICE: Well, to begin with, I'm introducing myself.

WHITE KING: How nice of you. Allow me to introduce myself. I'm—

RED QUEEN: Oh, hush! That's not what we meant at all.

WHITE QUEEN: Where did you come from, child?

ALICE: I came through the looking glass.

WHITE KING: Through the what?

ALICE: The looking glass.

RED QUEEN: I don't see any looking glass!

WHITE QUEEN: (*Very nurturing.*) Poor child, she's delirious. Let me talk to her. Hello, dear. Have you hit your head?

WHITE KING: Knocked your noggin?

RED QUEEN: Cracked your crown?

ALICE: No.

WHITE QUEEN: Are you sure?

ALICE: Yes.

WHITE QUEEN: (*To other CHESS PIECES.*) All right, all right, all right! (*To ALICE.*) Now, you say you came through a looking glass to... to what? Why would you do a thing like that?

ALICE: No reason. Just curious.

RED QUEEN: Curious?

WHITE QUEEN: Just curious, you say? (*They ALL echo the word to each other very seriously.*)

ALICE: Yes.

WHITE KING: Well, you know what they say about... (*Serious whisper.*) ...curiosity!

ALICE: No.

RED QUEEN: Let me handle this, please.

WHITE KING: (*Shakes her head, feeling sorry for ALICE.*)
Curiouser and curiouser.

RED QUEEN: (*Sharply.*) Now, just where do you think you're going, young lady?

ALICE: Well... I don't really know. I—

RED QUEEN: Look up, speak nicely and don't twiddle your fingers all the time. Now, where are you going?

ALICE: I'm not sure. I seem to have lost my way.

RED QUEEN: I don't know what you mean by your way. All the ways around here belong to me.

WHITE QUEEN: And me.

RED QUEEN: And why did you come here at all? Curtsey while you're thinking what to say. It saves time.

ALICE: (*Curtsies clumsily.*) I only—

RED QUEEN: Open your mouth a little wider when you speak and always say "Your Majesty."

ALICE: I was just pretending, Your Majesty, and then—

RED KING: A likely story.

WHITE QUEEN: On the contrary, I think it's rather unlikely, if you ask me.

RED QUEEN: No one asked you. *(To the PAWNS, who are doing nothing.)* Children! Stop that. *(Viciously.)* Do you want to be sent to your rooms with chocolate pudding and ice cream? Do you?!

PAWNS: *(Shake their heads no.)* Yes.

RED QUEEN: Then stop being so good! *(They start to fight over the book again.)* That's better.

ALICE: This is Wonderland! It really does exist.

RED KING: Of course it does. The question is, do you?

ALICE: Do I what?

RED KING: Do you exist?

ALICE: Of course I do.

CHESS PIECES: Prove it.

ALICE: *(At a loss.)* Well, I... I...

CHESS PIECES: Hmm?

RED KING: Just as I thought. She's not here.

RED QUEEN: You don't exist. Good-bye.

WHITE KING: *(As if ALICE was no longer there.)* Where were we?

WHITE QUEEN: The children were fighting, dear.

WHITE KING: Oh, yes. Children? *(The PAWNS pick up the fight from where the RED PAWN had stomped on the KING'S foot.)*

ALICE: How utterly rude! *(Grabs the book from one of the PAWNS as he/she runs by her.)* If I don't exist, then who is holding this book?!

CHESS PIECES: *(They consider this, then ad lib responses such as the following.)* Hmm... good point. I can see her side of it. Could be.

RED KING: *(Concedes.)* Okay, you can exist.

ALICE: Thank you. What is this you're all fighting about?

RED KING: It's a book. *(Takes book.)* Don't they have books where you come from?

ALICE: Yes.

WHITE QUEEN: Can you read, child?

ALICE: Yes.

RED KING: How many languages?

ALICE: Only one, I'm afraid.

RED KING: (*Shoves the book in her face.*) Is this the one you read?

ALICE: Well, I can't read anything if it's that close to my nose. (*He puts it in her hands.*) Thank you.

RED KING: Well?

ALICE: Yes, I can read this.

WHITE KING: You can?!

WHITE QUEEN: She can read! (*Celebration from ALL. They echo "She can read!"*)

ALICE: Of course I can. Would you like to hear it?

WHITE QUEEN: Oh, yes, please!

CHESS PIECES: Do, do! Yes! Read, read, read!

ALICE: It says...

CHESS PIECES: (*They ad lib encouragement.*) Yes, yes... go on... read, read, read!

ALICE: Ykcowrebbaj. Sevot yhitis eht dna—

RED QUEEN: (*Group disappointment. They start to EXIT.*) Oh, for goodness sake!

RED KING: We can all do that, young lady!

WHITE KING: Do you know what it means?

ALICE: I'm afraid not.

RED KING: Then why didn't you say so?

ALICE: You didn't ask me.

RED KING: Oh.

WHITE QUEEN: (*To PAWNS.*) Come along, children.

RED QUEEN: You've been a great help. (*Starts to EXIT again.*
[NOTE: If the PAWNS are double-cast as FLOWERS, they should EXIT at this point in order to get ready for that scene.]

ALICE: Wait! I know what it is!

CHESS PIECES: (*Ad lib with sarcasm.*) Yes, I'm sure you do. Oh, yeah. Sure.

ALICE: Wait! No, really, I do! It's a looking glass book!

RED KING: What did you say it was?

ALICE: A looking glass book! All the words are backwards! If I only had a mirror.

WHITE QUEEN: (*Holds up a mirror which she produces from her costume.*) Mirror!

ALICE: How fortunate. See? In the mirror they all go the right way.

WHITE QUEEN: Goodness, she's right.

RED QUEEN: Let me see that.

WHITE KING: May I?

RED KING: Well, somebody read it already! (*MUSIC CUE 2: "Jabberwocky." ALL FOUR gather around ALICE and the book.*)

ALL CHESS PIECES: (*Sing.*) Jabberwocky, talky, talky,
Can you comprehend every word I'm sayin'?
Jabberwocky, talky, talky,
Rappin' every syllable, swing 'n' swayin'.

Jabberwocky, talky, talky,
The rhythm of the syntax's quite appealin'.
Jabberwocky, talky, talky,
A purely nonsensical, illogical, funky feelin'!

WHITE KING: (*Speaks in rap style with maximum expression throughout.*) 'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;

CHESS PIECES: (*Speak in rhythm.*) In the wabe!

WHITE QUEEN: (*Speaks in rhythm.*) All mimsy were the borogoves,
And the mome raths outgrabe.

CHESS PIECES: (*Speak in rhythm.*) Outgrabe!

RED KING: (*Speaks in rhythm.*)
"You best beware the Jabberwock, my son!
The jaws that bite and the claws that catch!"

RED QUEEN: (*Speaks in rhythm.*)
"Best beware the Jubjub bird, and shun..."

CHESS PIECES: (*Speak in rhythm.*) And shun!

RED QUEEN: (*Speaks in rhythm.*) "The frumious..."

CHESS PIECES: (*Speak in rhythm.*) Frumious...

RED QUEEN: (*Speaks in rhythm.*) ...Bandersnatch!"

CHESS PIECES: (*Speak in rhythm.*) Oh, my!
(*Sing.*) Jabberwocky, talky, talky,
Can you comprehend every word I'm sayin'?
Jabberwocky, talky, talky,
Rappin' every syllable, swing 'n' swayin'.

Jabberwocky, talky, talky,
The rhythm of the syntax's quite appealin'.
Jabberwocky, talky, talky,
A purely nonsensical, illogical, funky feelin'!

WHITE KING: (*Speaks in rhythm.*) He took his vorpal sword in hand:
Long time the manxome foe he sought—

WHITE QUEEN: (*Speaks in rhythm.*) So rested by the Tumtum tree,
And stood awhile in thought.

CHESS PIECES: (*Speak in rhythm.*) In thought! (*At this the RED KING, bored, falls asleep.*)

RED QUEEN: (*Speaks in rhythm.*) And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled...

WHITE QUEEN: Burbled?

WHITE KING: Burbled?

ALICE: Burbled?

RED QUEEN: (*Speaks in rhythm.*) ...burbled as it came.

ALL CHESS PIECES: (*Sing.*) Jabberwocky, talky, talky,
Can you comprehend every word I'm sayin'?
Jabberwocky, talky, talky,
Rappin' every syllable, swing 'n' swayin'.

Jabberwocky, talky, talky,
The rhythm of the syntax's quite appealin'.
Jabberwocky, talky, talky,
A purely nonsensical, illogical, funky feelin'!

WHITE QUEEN: (*Speaks in rhythm.*) One, two!

CHESS PIECES: (*Speak in rhythm.*) One, two!

WHITE QUEEN: (*Speaks in rhythm.*) And through and through,
The vorpal blade went snicker-snack!

WHITE KING: (*Speaks in rhythm.*) He left it dead, and with its head
He went galumphing back.

CHESS PIECES: (*Speak in rhythm.*) Oh, yeah!

RED QUEEN: (*Speaks in rhythm.*)
"And hast thou slain the jabberwock?
Come to my arms, my beamish boy!
Oh, frabjous day!"

CHESSE PIECES: *(Speak in rhythm.)* “Callooh! Callay!”

RED QUEEN: *(Speaks in rhythm.)* He chortled in his joy.

CHESSE PIECES: *(Speak in rhythm.)* Right on! Right on!

ALICE: *(Takes the book and reads; speaks in rhythm.)*

’Twas brillig, and the slithy toves,
Did gyre and gimble in the wabe;

ALL CHESSE PIECES: *(Speak in rhythm.)* In the wabe!

ALICE: *(Speaks in rhythm.)* All mimsy were the borogoves,
And the mome raths outgrabe.

CHESSE PIECES: *(Speak in rhythm.)* Outgrabe!

ALICE: *(Speaks in rhythm.)*

“You best beware the jabberwock, my son!
The jaws that bite and the claws that catch!
You best beware the jubjub bird, and shun...”

CHESSE PIECES: *(Speak in rhythm.)* And shun!

ALICE: *(Speaks in rhythm.)* “The frumious...”

WHITE QUEEN: *(Speaks in rhythm.)* Frumious...

ALICE: *(Speaks in rhythm.)* Frumious...

WHITE KING: Frumious?

ALICE: *(Speaks in rhythm.)* Frumious!

RED QUEEN: Frumious?!

ALICE: *(Speaks in rhythm.)* ...Bandersnatch!”

CHESSE PIECES: Bandersnatch?!

ALICE: *(Speaks in rhythm.)* Bandersnatch!

CHESSE PIECES: Oh, my!

ALICE/CHESSE PIECES: *(Sing.)* Jabberwocky, talky, talky,

Can you comprehend every word I’m sayin’?

Jabberwocky, talky, talky,

Rappin’ every syllable, swing ’n’ swayin’.

Jabberwocky, talky, talky,

The rhythm of the syntax’s quite appealin’.

Jabberwocky, talky, talky,

A purely nonsensical, illogical, funky feelin’! *(ALL except ALICE and the RED KING EXIT. The RED KING now remains asleep for the rest of the play. [Consult PRODUCTION NOTES.]*

ALICE: (*Calls after them.*) Oh, must you go? I should very much like to play a game with you before I go home! Oh, well... good-bye! Glad I could be of help. It was a great song! (*To herself.*) But it is rather hard to understand. What on earth is “Mome raths outgrabe”?

ROSE: (*ENTERS with TIGER-LILY and DAISY.*) Mome: adjective; means something along the lines of “very, very serious.” (*In the original production, the FLOWERS ENTERED through traps in the floor of the STAGE, revealing only the upper halves of their bodies. They simultaneously flapped open the doors in answer to ALICE’S question. If traps are not an option, a similar effect can be obtained by having them appear in several windows with hinged doors on them which open out of the UPSTAGE wall of flats.*)

TIGER-LILY: Rath is a kind of turtle.

DAISY: And to outgrabe means “to squeak.”

TIGER-LILY: So altogether, mome raths outgrabe means something like “the very serious turtles squeaked.”

DAISY: Mome raths outgrabe sounds much more fun, though, don’t you think?

ROSE: What’s the matter? Why don’t you speak?

ALICE: I—I’ve never seen flowers that could talk before.

TIGER-LILY: Before? Before what?

ALICE: I mean at all. Can all flowers talk?

DAISY: Of course they can.

ROSE: When there’s anybody worth talking to.

DAISY: Are you worth talking to?

ROSE: Are you a weed?

ALICE: That’s not a very nice question.

ROSE: I’m not a very nice flower.

TIGER-LILY: Both of you stop acting like buds!

ALICE: Yes, if you don’t hold your tongues, I’ll pick you! (*They freeze in fright. ALICE whispers to TIGER-LILY.*) I really wouldn’t pick them. I just wanted to scare them. Is everyone so rude in Wonderland?

TIGER-LILY: Not everyone, just the rude ones. (*To FLOWERS.*) See now? You made the little human angry!

ALICE: Alice.

TIGER-LILY: What's that?

ALICE: My name is Alice.

TIGER-LILY: You've made the little human Alice angry! Let that be a lesson. Now... where are you off to, child?

ALICE: I don't know. I should very much like to find the chess pieces again. I do love the game so. Maybe they would let me play. Wouldn't that be fun?

ROSE: Ho, hum.

ALICE: I wouldn't even mind being a pawn.

DAISY: We're all pawns, darling.

ALICE: Though, of course, I should really like to be a queen best.

ROSE: Everyone wants to be the queen.

TIGER-LILY: Close your petals, the both of you! You're enough to make one wither the way you go on. *(To ALICE.)* You'd like to be queen... well, that can be easily managed. But you must first speak to The Legal Regal Royal Majesty Herself. Trumpets! *(MUSIC CUE 2a: "Trumpet Fanfare.")*

ROSE/DAISY: I hate when she does that!

ANNOUNCER'S VOICE: Her Majesty the Red Queen!

RED QUEEN: *(ENTERS gloriously.)* Who has summoned... moi?

FLOWERS: *(Points at ALICE accusingly.)* She has. It was her. She did.

RED QUEEN: Silence! *(To ALICE.)* You're still here. What do you want with me?

DAISY: She wants to be a queen, like you!

ROSE: She wants to be in the game!

DAISY: Think of that!

ALICE: *(Nervous.)* I really don't have the time.

RED QUEEN: No one asked you the time, child.

ALICE: No, I mean I have to be going home. I was supposed to leave for somewhere five minutes ago. I really can't be late.

RED QUEEN: You can't be late in Wonderland.

ALICE: I can't?

RED QUEEN: No, if you were supposed to leave for somewhere five minutes ago, over here that means you left for somewhere five minutes ago. Why, you're already there!

ALICE: But... but... I'm here.

RED QUEEN: Yes, you are.

ROSE: Yes, she is.

DAISY: For now.

RED QUEEN: So, make the best of it. Now, you say you want to be a queen?

ALICE: Well, I wouldn't mind being a pawn, either. I really just want to be in the game.

DAISY: Oh, you're in the game, dear.

ROSE: We all are.

RED QUEEN: Silence.

ALICE: Though... I would love to be a queen.

RED QUEEN: (*Considers.*) Yes, yes... most do.

ALICE: They're so beautiful. Like you.

RED QUEEN: (*Flattered.*) Well, of course you might be able to become a queen. I could possibly show you the way and tell you the rules, but you'll have to do the rest on your own. And you'll have to start out as a pawn, a white one—sorry, none of mine have been captured. You must earn your queenship.

ALICE: Of course. (*MUSIC CUE 3: "Checkmate." Other CHESS PIECES ENTER.*)

RED QUEEN: (*Speaks.*) Now listen closely and I'll explain how it's done.

(*Sings.*) You're on the second square,
You ain't got a care.
But if you wanna be a queen, be seen,
You gotta make it to the eighth square.

It's only then you'll have
A-just a-what it takes.
You can travel anywhere, I swear,
When you make it to the eighth square!

(*Speaks.*) You see, Alice, if you can make it to the eighth square you'll be a queen and then you'll be able to run anywhere and go any place you want! No "one-square-at-a-time" for queens! But the real object of the game is to take out the enemy king. When you have accomplished that you simply shout out... checkmate!

ALICE: (*Speaks.*) Checkmate?

End of script preview.

For preview only

PRODUCTION NOTES

PROPERTIES

ONSTAGE, Prologue: Large armchair on casters, small table (with or without casters) with a large chessboard (the chessboard should match the design on the stage floor if there is one) and slightly oversized chess pieces on it, stuffed kitten, red book.

BROUGHT ON, Prologue: Lute or guitar (TROUBADOUR).

BROUGHT ON, Wonderland, First Square: Red book (WHITE PAWN); measuring tape, binoculars, magnifying glass, and other measuring devices (RED and WHITE PAWNS, KNIGHTS, etc.); notebook and pencil (WHITE KING); hand mirror (WHITE QUEEN), opera glasses (WHITE QUEEN).

BROUGHT ON, Second Square: Measuring devices, compass, map, wheeled bin containing baseball equipment: mitts, caps, plastic bat, catcher's mask and pads, umpire's mask and pads, pennants, large hand broom to sweep the plate (PROPER AUTHORITIES); vendor cart or tray with foil-wrapped "hot dogs" and bag of real popcorn (VENDOR).

BROUGHT ON, Fourth Square: Signpost (HATTA); cameras (TOURISTS); enormous ticket (TICKET SELLER).

BROUGHT ON, Fifth Square: Shawl, brush (WHITE QUEEN); sign reading "Quiet," small notebook and pencil (HUMPTY).

BROUGHT ON, Sixth Square: Note, confetti, party horn or noise-maker, bag containing hay, plastic cake and cake knife (HATTA); confetti or flags (WHITE KNIGHT and PAWNS), drum, flute or other miscellaneous instruments; lute or guitar (TROUBADOUR).

ONSTAGE, Seventh Square: Runway carpet (hidden until brought out by WHITE KNIGHT).

BROUGHT ON, Eighth Square: Bells, roses, banner reading "Queen," crown (VARIOUS CHARACTERS); microphone with cord (EMCEE); stop watch and whistle (RED QUEEN); champagne glass or Dixie cup (WHITE QUEEN); paper fold-out turkey on tray, "chocolate pudding", door frame or door, (WHOEVER IS AVAILABLE).

SOUND EFFECTS

[NOTE: If using pre-recorded music for production, some sound effects are included.] First Square: trumpets blare; Fifth Square: alarms sound or ambulance siren; Sixth Square: loud clanging bell; Seventh Square: siren. In addition, the transformation in and out of Wonderland should be accompanied by some sound effects.

They can be magical sounds or a combination of the sounds listed above—a sort of chaotic cacophony of noises which lasts until the transformation is complete. Upon entering Wonderland, there should be a distorted sound of shattering of glass or a loud chime. Also, the progression to each new square should be accented with some sort of sound effect.

COSTUMES

The original production used a uniform costume (i.e. jumpsuits, or overalls, or identical jeans and sweatshirts, etc.) as the base costume of the ENSEMBLE. Another production had the ENSEMBLE and ALICE in camouflaged hunting pants, Army boots and wild colored sweatshirts, making the play have a very contemporary look from the very beginning. To this they added costumes pieces as they were needed. Most of these changes are done in view of the audience. For many of the smaller characters, only small additions are necessary. For example: the CONDUCTOR can be as simple as a conductor's hat; TOURISTS can simply have cameras, sunglasses and flowered Hawaiian shirts; PROPER AUTHORITIES could just have police hats and badges; THE RESPONSIBILITIES can have mirrored sunglasses and matching jackets of some sort. These should all have the look of being pulled out of a trunk—and they actually *can* be pulled out of a trunk. The larger characters can be costumed simply or more substantially. Some suggestions:

ALICE: Can be traditional or take on a more contemporary look to match the style of the play. Don't be afraid to try something new and original here.

CHESS PIECES: These can simply be appropriately colored T-shirts and hats denoting their rank, or they can be more fully costumed. They can actually look like chess pieces, or look more like real kings and queens, or look like what a child would dress up like if they were to play a king and queen. One production costumed the WHITE QUEEN in a wedding dress and tiara, and the RED QUEEN in a red evening gown. Another production had the QUEENS in appropriately colored business suits and the KNIGHTS in military uniforms with sashes of red or white delineating their alliance. It's open to many possibilities. The main thing is to clearly denote everyone's color and rank.

FLOWERS: The original production created head pieces with huge petals extending from them. They also had petals around their wrists.

UMP: Wears a chest protector and baseball cap backwards.

CATCHER: Catcher's mask and baseball glove.

HATTA: Should have a substantial amount of white on him as he is the messenger for the WHITE KING. The original production costumed him much like the Mad Hatter. Another production costumed him like a UPS delivery man, another as a mailman.

TWEEDLE DUM and TWEEDLE DEE: Corpulent and identical. Have a ball with these two.

HUMPTY DUMPTY: Wears a western-style bolo tie, an over-sized cowboy hat and cowboy boots on his fake legs. One production simply pulled the actor's sweatshirt up over his head so that the collar ringed tightly around his face—his face was still visible. He then held a large egg in his hands.

LION AND UNICORN: Headpieces of some sort to distinguish them. One production simply had a party hat for the UNICORN and the head of a mop tied to the LION'S head as a mane. Another production had more elaborate head pieces built. They can also wear boxing gloves when we first see them, if so desired.

THE KNIGHTS: The original production used plastic helmets from a children's store (which were intentionally too small for the actors), and they rode in with brooms between their legs like hobby horses. The WHITE KNIGHT wears glasses as well as a helmet. Both KNIGHTS wear swords in scabbards. A nice touch would be plastic light sabers instead of swords.

FLEXIBLE CASTING

Many of the parts may be double-cast (or more). One possible combination for multiple casting is as follows:

WHITE QUEEN/TWEEDLE DEE/MOTHER'S VOICE/PROPER AUTHORITY #1/UMPIRE

RED QUEEN/TWEEDLE DUM/TOURIST

TIGER-LILY/UNICORN/TICKET SELLER/EMCEE/
RESPONSIBILITY

RED KING/HATTA

WHITE KNIGHT/HUMPTY DUMPTY/PROPER AUTHORITY #2/
ANNOUNCER/ RESPONSIBILITY

RED KNIGHT/DAISY/VENDOR/RESPONSIBILITY/TOURIST

WHITE KING/PROPER AUTHORITY #3/CATCHER/TOURIST

ROSE/LION/CONDUCTOR/RESPONSIBILITY

Children or other extras as PAWNS

ALICE'S PROGRESSION THROUGH THE SQUARES

There are a number of times in the play where Alice makes the decision to continue her adventure. Each time should be highlighted in some way. The script indicates some possibilities. This is, of course, wide open to the imagination of director and actors. The ensemble, as storytellers, is free to cheer Alice on, or be disappointed when she wants to go home. Sound cues can be added to punctuate Alice's decisions to go forward. Each new square should also be highlighted in some way upon her arrival, either with lights, sound or action on stage. The ensemble can all yell the number of the square as she steps on it, they can enter with signs with the number of the square written on it, blow party horns, or ad-lib appropriately such as "She's made it! Another square! Only two more to go! Alice!" etc. Again, it should all have a zany, improvisational feel to it and it doesn't need big production values. It's important that we track Alice's progress through the game and that the Eighth Square be the biggest event other than the transformations in and out of Wonderland—i.e. pageantry music, lights sweeping the stage (flashlights or spots), flashbulbs popping, paparazzi... basically whatever your imagination and resources allow.

THE SLEEPING RED KING

When the Red King falls asleep during the "Jabberwocky" number, he needs to be established as being asleep for the rest of the play. The original production showed him sleeping in a drawer on casters which was pulled out of the upstage flat and could be pushed back in. When the actors shut him back in they left a piece of his garment showing as a visual reminder and the actor playing the Red King was then free to play other parts. Some such conceit needs to be devised. It doesn't need to be anything extravagant, but enough that we can remember, when he wakes up at the end of the play, that he has been asleep.

MISCELLANEOUS

Some productions have costumed the play as a period piece, and others have made Alice very contemporary. While the script maintains the classic language of the original fairytale, the play is littered with modern-day illusions, and the eclectic music score lends itself to a more contemporary production, if desired. To modernize the script, Alice may be cast as a typical "hip" teenager, wearing jeans, a trendy dress, cheerleader outfit, etc. instead of the traditional blue and white dress. In this case, directors might also modify some of the traditional, proper English to reflect more current, colloquial speech.

The play should have a jazzy, zany, improvisational quality to it. Actors and directors together are encouraged to add to the suggestions, build on them or come up with original solutions. Costuming, props and set can be as elaborate or as sparse as you feel appropriate for your production. The nature of the piece, however, lends itself to a certain sparseness, a suggestion of character and location as opposed to the too literal. It helps keep the show loose and quick and created in the moment right before the eyes of the audience.

Some productions have made the red book in the beginning of the play clearly marked “Through the Looking Glass.” They then have Alice reading the book as she is waiting for Kitty to take her turn in the chess game. Right before the transformation she either nods off or actively wishes to the book to take her away from her present situation. The conceit of the play is then, did this really happen or is it all a dream?

ORIGINAL PRODUCTION CREDITS

The play was originally produced by First Stage Children’s Theater, Milwaukee, WI on February 21, 1997, directed by Norma Saldivar. Scenic design by John Story, lighting design by Michael Rourke, sound design by Doug Hillard, costume design by Karin Simonson Kopsishke, music direction by Jeff Shaetzke and stage management by Mary-Patricia Salm. The original cast was as follows:

- PAWN Phillip Berns
- WHITE QUEEN, TWEEDLE DEE,
ANNOUNCER, CATCHER Catherine Lynn Davis
- RED QUEEN, TWEEDLE DUM,
TOUR MEMBER Sarah Day
- ALICE Alison Mary Forbes
- TIGER LILY, UNICORN, TICKET
SELLER, EMCEE, TOUR MEMBER Beth Johnston
- RED KING, HATTA..... Michael LaGue
- WHITE KNIGHT, HUMPTY
DUMPTY, SPORTS ANNOUNCER Brian Robert Mani
- WHITE KING, CATCHER,
TOUR MEMBER Jonathon West
- ROSE, LION, CONDUCTOR,
JANITOR..... Elaine Wyler

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