

ALICE'S ADVENTURES IN WONDERLAND

Adapted By TIM KELLY

© Copyright, 1978, Pioneer Drama Service, Inc.

Performance License

The amateur acting rights of this play are controlled exclusively by PIONEER DRAMA SERVICE, INC., P. O. Box 4267, Englewood, Colorado 80155, without whose permission no performance, reading or presentation of any kind may be given. On all programs and advertising this notice must appear: "Produced by special arrangement with PIONEER DRAMA SERVICE, INC., Englewood, CO."

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW.

All other rights in this play, including those of professional production radio broadcasting and motion picture rights, are controlled by the PIONEER DRAMA SERVICE, INC., to whom all inquiries should be addressed.

Pioneer
Drama Service, Inc.

For preview only

ALICE'S ADVENTURES IN WONDERLAND

By TIM KELLY

CAST OF CHARACTERS

(In Order of Appearance)

of lines

ALICE	a young girl	270
WHITE RABBIT	never on time	41
MOUSE	a long tale to tell	27
MOCK TURTLE	not a real turtle, but close enough	20
LORY	a kind of parrot	20
DODO	a strange-looking bird	20
RED QUEEN	a chess figure	39
SOLDIER ONE	a playing card	6
KNAVE OF HEARTS	another card	2
SOLDIER TWO	another	6
QUEEN OF HEARTS	a tyrant	29
CATERPILLAR	a sleepy sort	14
FISH FOOTMAN	a servant	3
FROG FOOTMAN	another	8
DUCHESS	a domineering type	15
COOK	loves pepper	14
CHESHIRE CAT	walks about without its grin	10
TWEEDLEDEE	a fat little schoolboy	7
TWEEDLEDUM	his twin	9
MAD HATTER	mad as a March Hare	26
MARCH HARE	mad as a Hatter	25
DORMOUSE	a sleepy-type rodent	10
ROSE	a talking flower	8
LILY	another	8
DAISY	another	9
WHITE QUEEN	another chess figure	30
KNIGHT	an aged horseman	20
HUMPTY DUMPTY	a conceited egg	21
KING OF HEARTS	monarch of Wonderland	35
SISTER	Alice's elder sister	2
ADDITIONAL CITIZENS OF WONDERLAND	as desired	n/a

For preview only

SYNOPSIS OF SCENES

ACT ONE

- Scene One: At the bottom of a rabbit hole. In Wonderland.
- Scene Two: A path.
- Scene Three: In the Duchess' kitchen.
- Scene Four: Another path.
- Scene Five: The Mad Hatter's Tea Party.

ACT TWO

- Scene One: In the Garden of Live Flowers.
- Scene Two: A path.
- Scene Three: A wood.
- Scene Four: Near the courtroom.
- Scene Five: The trial of the Knave of Hearts; followed by Alice's return home.

ALICE'S ADVENTURES IN WONDERLAND

ACT ONE

Scene One

PRIOR TO CURTAIN: As House Lights Dim, we hear some music . . . lively, slightly distorted. It gets louder and louder, faster and faster. Curtain opens in darkness. Music continues . . . louder and faster still. Then, abruptly, it stops. A moment of silence followed by the distinct cry of "OW!" . . . as if someone has fallen to earth from a great height, with a thud.

AT RISE: When Stage Lights Come Up, we discover ALICE, sitting on the ground, CENTER, rubbing her backside. She wears a white apron over her dress.

ALICE: Ow! Ow! Ow! (*Looks about.*) What a curious place. I wonder how many miles I've fallen. (*She stands, MOVES DOWNSTAGE, addresses Audience quite naturally, as if she were carrying on a polite conversation.*) I know it sounds most odd, but I just fell down a rabbit hole. (*She laughs at the absurdity of her remark.*) Oh, I swear it's true. I've never been known to lie. You see, I was sitting by my sister in an open field. I was bored. I often am. Once or twice I peeped into the book my sister was reading, but it had no pictures or conversation in it. And what is the use of a book without pictures or conversations?

WHITE RABBIT: (*ENTERS LEFT.*) Oh, dear! I shall be late! (*From his coat he takes a watch, check the time.*) Oh, the Duchess, the Duchess! Oh, won't she be savage if I've kept her waiting! (*EXITS RIGHT.*)

ALICE: There it is! The White Rabbit! Whoever heard of a rabbit with a pocket or a watch to take out of it? That's why I chased it. It popped down a large hole under the hedge. I imagine I must be somewhere near the center of the earth. (*Ponders.*) Let me see . . . that would be four thousand miles down, I think.

WHITE RABBIT: (*ENTERS RIGHT, checking the time.*) Oh, the Duchess, the Duchess! I'm late! I'm late! (*CROSSES LEFT.*)

ALICE: If you please, sir . . .

WHITE RABBIT: (*Stops, turns.*) Hmmmmmm? What's that, what's that? Who's talking, who's talking?

ALICE: (*Curtseys.*) My name is Alice.

WHITE RABBIT: Then Alice can't be my name, can it?

ALICE: (*Doesn't understand.*) Sir?

WHITE RABBIT: You have to be who you are and I have to be who I am. If you're Alice, then I'm obviously someone else.

ALICE: (*Confused.*) I think so.

WHITE RABBIT: You think! Don't you know? If you're not sure who you are, I could be Alice. You could be the White Rabbit.

ALICE: I don't feel the least bit like a White Rabbit.

WHITE RABBIT: Then, perhaps you're a Welsh rabbit. (*The watch again.*) I'm late. (*Starts to MOVE LEFT.*)

ALICE: I wonder . . . could you tell me what this place is called?

WHITE RABBIT: I could. I don't know if I should. You seem like a stupid girl, and good information is usually wasted on stupid folk.

ALICE: (*Indignant.*) There's no need to be rude.

WHITE RABBIT: There's no need to be polite, either. That's the way things are in Wonderland.

ALICE: Is that where I am? Wonderland?

WHITE RABBIT: (*The watch.*) Oh, the Duchess, the Duchess! I'm late, I'm late. (*Hurries OFF, LEFT.*)

ALICE: Please wait. I have so many questions. (*Dejected.*) Up in the field he seemed to be the same size as any other rabbit. Down here he's large, indeed. (*Ponders.*) Or, maybe, I've gotten smaller. I wish I hadn't fallen. (*Sobs.*) I wish my sister would poke her head down and say, "Come up again, Alice." (*Cries.*) I don't want to be all alone down here. (*She cries, sobbing quite a bit. As she does so, Stage Lighting goes Dim, and some Green or Blue Spots Come On, or Flash about the stage to suggest rippling water. Sound of Waves.*)

MOUSE'S VOICE: (*From OFFSTAGE LEFT.*) Stop crying! Stop crying! You're making a flood!

ALICE: Who's that? There's no flood here. I'm simply crying. (*Steps.*) Oh, my foot. It's wet. My tears ARE making a large puddle. (*Sobs.*)

MOUSE'S VOICE: Stop sobbing! Stop sobbing! I'm drowning.

ALICE: Oh, dear . . . oh dear. How peculiar. The water's rising! (*ALICE begins to pantomime "a swim" in order to stay afloat. Sound of Waves continues as ALICE MOVES about.*) I've got to keep my chin above the water.

MOUSE: (*"SWIMS" IN LEFT.*) If you weren't so big you wouldn't have made this ocean.

ALICE: I'm not big. I'm small. At least, I think I am.

MOUSE: Don't think. It's drier that way.

ALICE: Oh, Mouse, do you know the way out of this pool? I am getting tired of swimming about.

MOUSE: I don't know why I should tell you anything. Look at the salty soup you've gotten me into. ("SWIMS" RIGHT.)

ALICE: Mouse, please, don't go.

MOUSE: There isn't much sense in staying, you know. You're not very good company. ("SWIMS" OFF.)

ALICE: I do wish I could get to shore. (From LEFT, and RIGHT, other CITIZENS OF WONDERLAND "SWIM" IN. Among them: TURTLE, a parrot called a LORY, and a large, strange bird called a DODO. As THEY "SWIM" about, Sound and Light Effect continues.)

MOCK TURTLE: How do you do, my dear.

ALICE: I don't do too well, thank you. I'm not a very good swimmer.

DODO: Don't worry. The pond will soon dry up.

ALICE: How is that possible?

LORY: Anything is possible in Wonderland.

MOCK TURTLE: Simply think backwards.

ALICE: Backwards?

DODO: Think what it was like before you started to cry.

ALICE: I'll do my best. (ALICE closes her eyes, stops "SWIMMING." Instantly, Sound Effect Stops, the green/blue Lighting Effect Ends and stage is as before. CITIZENS begin to shake their feathers, etc., attempting to dry off, MOVE about.)

MOCK TURTLE: I'm dripping wet!

LORY: I'm cross!

DODO: I'm uncomfortable!

MOCK TURTLE: How are we to get dry?

ALICE: If I were back home, I'd fetch some fluffy towels.

LORY: Well, you're not back home, so that isn't helpful.

DODO: Be helpful!

ALICE: I'm trying.

MOCK TURTLE: I could sing something.

DODO: Will your singing dry my feathers?

MOCK TURTLE: It won't make them any wetter.

LORY: In that case, I suggest you begin the concert. (ALICE steps RIGHT. OTHERS begin to arrange themselves about the stage, one or two sit on a rock or tree stump. MOCK TURTLE stands CENTER.)

WHITE RABBIT: (Hurries IN LEFT, MOVES LEFT CENTER.) The Duchess! The Duchess! Oh, my dear paws! Oh, my fur and whiskers! She'll get me executed, as sure as ferrets are ferrets!

LORY: Good gracious, what's the matter with the fellow?

WHITE RABBIT: I've dropped my fan and my white kid gloves. I must hop back home and fetch some others. (This time, on making his EXIT, LEFT, he hops.)

ALICE: Things are getting curiouser and curiouser.
MOCK TURTLE: (Clears his throat.) What part shall I sing first?
ALL BUT ALICE: The encore! (THEY applaud as best they can with their paws and claws.)
MOCK TURTLE: (To ALICE.) I'm not a real turtle, y'know. I'm a Mock Turtle. So when I sing, you shouldn't expect to hear a real song.
LORY: I'm still wet!
ALL: Sing!
MOCK TURTLE: (Sighs, sings with a voice choked with emotion and sobs.) Beautiful soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful soup!
Soup of the evening, beautiful soup!
ALL BUT ALICE: (Sing.) Soo-ooop of the e-e-evening,
Beautiful, beautiful soup!
MOCK TURTLE: Beautiful soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of beautiful soup?
Pennyworth only of beautiful soup?
ALL BUT ALICE: (Sing.) Beau-ootiful soo-ooop!
Beau-ootiful soo-ooop!
Soo-ooop of the e-e-evening,
Beautiful, beauti-FUL SOUP! (Still sobbing, MOCK TURTLE bows as OTHERS applaud. MOUSE ENTERS DOWN RIGHT.)
ALICE: That's quite nice, but sad.
MOCK TURTLE: (Pouts.) You might have said it was sad, but nice.
ALICE: (Shakes her apron.) I'm afraid I'm still damp.
LORY: And my feathers are stuck together.
DODO: The best way to get us dry would be a Caucus Race.
AD LIBS: Yes, yes!
Good idea!
Caucus Race, by all means.
Etc.
ALICE: What IS a Caucus Race?
DODO: The best way to explain it is to do it. We get in a circle.
(With a great shout of joy, MOCK TURTLE, DODO, LORY, MOUSE, ALICE, OTHERS form a circle, CENTER. Dialogue through business.)
ALICE: When do we begin?
LORY: Whenever we like. (LORY begins to run as best it can, OTHERS join in, pushing ALICE along until she understands that

she is to run in a circle. AD LIB chatter of delight from participants.) What fun!

DODO: (*Gleeful.*) What madness!

MOUSE: I do believe there's going to be a winner!

MOCK TURTLE: You're in front of me, but you're in back of me as well!

ALICE: When do we stop?

LORY: Whenever we like!

MOCK TURTLE: Faster!

ALL BUT ALICE: Faster! Faster! (*ALL run faster and faster in the circle . . . getting exactly nowhere. When it appears THEY won't be able to race any faster . . .*)

DODO: The race is over! (*With a great sigh of relief, ALL fall out from the circle, some collapsing on the ground.*)

ALICE: I'm quite out of breath. (*Checks her clothes.*) I'm dry!

MOUSE: Naturally, you're dry.

DODO: That's why we had the race.

ALICE: Who has won?

LORY: EVERYBODY has won, and all must have prizes.

OTHERS: Who is to give the prizes?

DODO: (*Points to ALICE.*) Why, SHE, of course.

ALICE: Oh, dear, I don't know if I have anything appropriate. (*Thinks.*) I know. (*Digs into pocket of her apron.*) Gum drops! (*She takes out a small box.*) Luckily the water didn't get into it.

ALL: (*ALL the creatures crowd around ALICE.*) Prizes! Prizes!

ALICE: (*Hands out the candy. Creatures take it, resume their former stage positions.*) There was exactly one apiece, all around.

MOUSE: She must have a prize herself.

DODO: Of course. What else have you got in your pocket?

ALICE: (*Digs in, comes up with a sewing thimble.*) Only a thimble.

LORY: Hand it over. (*She hands it to DODO.*)

DODO: (*Formal and serious.*) We beg your acceptance of this elegant thimble. (*ALL applaud.*)

ALICE: (*To audience.*) It all seems so absurd. They all look so grave. I don't want to laugh. (*Takes thimble from DODO.*) Thank you. (*More applause, cheers.*) I do wish I had Dinah here.

LORY: And who is Dinah, if I might venture to ask?

ALICE: Dinah's my cat. (*Communal grunt of distaste.*)

MOUSE: Did you say . . . CAT!

ALICE: Oh, I beg your pardon. I forgot mice don't like cats.

MOUSE: Not like cats! Would you like cats if you were me? Nasty, low, vulgar things! Don't let my hear the name "cat" again. (*With a regal flourish, MOUSE drapes his long tail over his shoulder and EXITS RIGHT.*)

ALICE: (*Calls after MOUSE.*) I didn't mean to offend you. Actually, she's better with birds than she is with mice.

DODO: I really must be getting home.

MOCK TURTLE: The air doesn't suit my throat.

LORY: It's high time we were all in bed. (*ALL begin to EXIT hurriedly LEFT and RIGHT, chattering away in bird calls.*)

ALICE: I didn't mean to upset you. I'm sure if you met Dinah you'd find her quite good company. (*Alone again.*) I have gone and done it. No one in Wonderland seems to like a cat. I wonder if I shall ever see my Dinah again? (*Wipes away a tear.*) I mustn't cry. Not after what happened the last time.

RED QUEEN'S VOICE: Always speak the truth. Think before you speak. Write it down afterward!

ALICE: (*Looks LEFT.*) Here comes someone. Perhaps she can help me. Oh, dear. She does look odd. Like a walking chess piece.

RED QUEEN: (*ENTERS LEFT, steps directly to ALICE. She wears a crown that does, as ALICE noted, make her look like a chess piece. She speaks in a loud, commanding voice. Her face is painted red.*) Where do you come from? Where are you going? Look up, speak nicely, and don't twiddle your fingers all the time.

ALICE: I wonder if you could help me. I'm afraid I've lost my way.

RED QUEEN: I don't know what you mean by YOUR way. All the ways about here belong to ME. Why did you come out here at all? Curtsy while you're thinking of what to say. It saves time. (*ALICE curtsies.*) Why are you staring?

ALICE: It's your crown. That's the strangest crown I've ever seen. It looks exactly like a chess piece.

RED QUEEN: It IS a chess piece. I'm the Red Chess Queen. Don't you know anything? (*Points to audience.*) Look out there. What do you see?

ALICE: (*She takes several steps forward, peers over the heads of Audience.*) Why, the countryside looks exactly like a giant chessboard.

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

ALICE: (*Louder, still peering at "giant chessboard."*) There ought to be some chess men moving about. (*Sees some.*) And so there are. It's a great huge game of chess that's being played . . . all over the world. (*Excited.*) Oh, what fun it is! I wouldn't mind being a chess pawn if only I could join in the game . . . although, of course, I should like to be a queen best, Your Majesty.

RED QUEEN: That's easily managed. When you get to the Eighth Square, you'll be a Queen.

ALICE: That's all there is to it?

RED QUEEN: You're not there yet.

ALICE: My sister will be so surprised. And Dinah.

RED QUEEN: No more talking. Only running.

ALICE: Running?

RED QUEEN: *(She takes ALICE'S hand and THEY run in place. Lights Flicker rapidly up and down, giving the effect of an old-time movie.)* Faster, faster!

ALICE: Where are we going!

RED QUEEN: Faster, faster! Now, now!

ALICE: This is stranger than the Caucus Race!

RED QUEEN: Faster, faster, faster! *(ALICE keeps slipping back. RED QUEEN pulls her up beside her. THEY continue to run, but don't progress an inch. THEY stop. Lighting returns to normal.)* You may rest a little now.

ALICE: *(Collapses to the ground, breathing heavily, looks around.)* Why, I don't believe we've gone anywhere. Everything's just as is was!

RED QUEEN: Of course it is. How else would you have it?

ALICE: In my country you generally get to somewhere else . . . if you run very fast for some time as we've been doing.

RED QUEEN: A slow sort of country. Now, HERE, you see, it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast. And remember, in Wonderland, the more things change . . . the more they stay the same.

ALICE: How am I to reach the Eighth Square?

RED QUEEN: Take a train, I should think. You'll find yourself in the Fourth Square in no time. That square belongs to Tweedledum and Tweedledee. The Fifth is mostly water . . . the Sixth belongs to Humpty Dumpty. The Seventh Square is forest. However, one of the knights will show you the way. And in the Eighth Square we shall be Queens together, monarchs supreme! All feasting and fun!

ALICE: *(Delighted, she jumps up and down.)* I can't wait to get started. Can we go at once?

QUEEN OF HEARTS' VOICE: *(From LEFT.)* Off with his head! Off with his head!

ALICE: Whoever is that? *(From LEFT ENTER: SOLDIER ONE dressed like a playing card. Behind him JACK or KNAVE OF HEARTS. His hands are tied behind his back, head bowed. He is*

followed by another CARD SOLDIER TWO, and then . . .
QUEEN OF HEARTS, an imposing figure of a ruler. Quite mad.)
QUEEN OF HEARTS: Off with his head!
ALICE: (Alarmed.) What do you suppose the poor fellow has done?
(Procession stops. CARD SOLDIER TWO takes out a scroll, reads
the accusation.)
CARD SOLDIER TWO: The Queen of Hearts, she made some tarts,
All on a summer day:
The Knave of Hearts, he stole those tarts,
And took them quite away!
QUEEN OF HEARTS: Off with his head!
ALICE: I do wish she'd stop staying that.
QUEEN OF HEARTS: (Points to ALICE.) Off with HER head!
ALICE: Oh! (She jumps behind RED QUEEN for protection.)
QUEEN OF HEARTS: Don't forget the croquet game. Bring your
own flamingo.
RED QUEEN: (Curtseys.) Yes, ma'am.
QUEEN OF HEARTS: Proceed! (CARD SOLDIERS and KNAVE OF
HEARTS EXIT RIGHT.) Sentence first! Verdict afterwards! Off with
his head! (She EXITS.)
ALICE: (Moves RIGHT, peers after her.) Isn't the poor fellow to get a
trial?
RED QUEEN: (Shrugs.) I suppose.
ALICE: Why do you have to take a flamingo to her croquet game?
RED QUEEN: Silly question. Queen of Hearts is ruler here. We do as
she commands. We use the flamingos as mallets. To hit the
croquet ball. Come along. The Eighth Square is quite some
distance. We'll have to run twice as fast as before. (THEY run as
before, light flickering.) Faster, faster!
ALICE: I'm trying.
RED QUEEN: Faster, faster! (RED QUEEN runs OUT, LEFT, leaving
ALICE, panting hard, behind.)
ALICE: Oh, wait, please wait! Don't leave me behind! I'm running
as fast as I can! Wait, wait!

BLACKOUT

CURTAIN

ACT ONE

Scene Two

SETTING: A path. This setting, and subsequent "path" scenes, is played in front of a traveller curtain. If, for some reason, a traveller curtain is not possible, the "path scenes" will be played in front of the regular stage curtain with characters using the forestage as "part of Wonderland."

AT RISE: (On Lights Up.) CATERPILLAR is discovered DOWN RIGHT, sitting on a mushroom. He is quietly smoking a hookah, which is a large water pipe.

CATERPILLAR: (*As Lights Fade Up.*) You are old, said the youth,
And your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak . . .
Pray, how did you manage to do it? (*Puffs.*)

ALICE: (*Nearly exhausted, runs in from DOWN LEFT. Sighs.*) I'll never catch up with the Red Queen. I've never seen anyone travel as fast as she. (*Sees CATERPILLAR.*) Oh!

CATERPILLAR: (*Sleepily.*) Who are you?

ALICE: (*Steps to him, cautious.*) I hardly know, sir, at present. I know who I WAS when I got up this morning.

CATERPILLAR: What do you mean by that? Explain yourself.

ALICE: I'm afraid I can't put it more clearly. Wonderland is a strange place and it does confuse one.

CATERPILLAR: Not a bit.

ALICE: It certainly confuses ME.

CATERPILLAR: You! Who are you!

ALICE: I think you ought to tell me who you are, first.

CATERPILLAR: Why?

ALICE: I'm not going to stand here and listen to any more nonsense!

CATERPILLAR: That's all you're going to hear in this place. North, East, South, West . . . it's all nonsense. (*ALICE turns, starts to EXIT LEFT.*) Wait! (*ALICE stops, turns.*)

ALICE: Well?

CATERPILLAR: Can you recite my favorite poem?

ALICE: What is your favorite poem?

CATERPILLAR: "You Are Old, Father William."

ALICE: (*Hesitates.*) I . . . I think so.

CATERPILLAR: (*Puffs.*) Begin. (*Very properly, like a pupil in front of the class, ALICE faces Audience, hands folded in front.*)

CATERPILLAR gets down from the mushroom and "crawls" a few feet toward her as she recites.)

ALICE: (Clears her throat.) You are old, Father Williams,
The young man said,
And your hair has become very white;
And yet you incessantly stand on your head . . .
Do you think, at your age, it is right?

CATERPILLAR: Another verse. Only louder. Don't slur your words.

ALICE: (Louder.) In my youth, Father William replied to his son,
I feared it might injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again.

CATERPILLAR: Another verse. With more feeling this time.

ALICE: (Irritated with his directions.) You are old, said the youth,
As I mentioned before,
And have grown uncommonly fat;
Yet you turned a back somersault in at the door . . .
Pray, what is the reason of that?

CATERPILLAR: Stop! That is not said right. Wrong from beginning to end.

ALICE: I wish you creatures in Wonderland wouldn't be so easily offended.

CATERPILLAR: You'll get used to it in time. (He crawls OFF RIGHT.)

FISH FOOTMAN: (He has the head of a fish. ENTERS LEFT, carrying a large envelope. Calling out.) For the Duchess! An invitation to play croquet. (Frightened, ALICE attempts to hide behind the mushroom.) For the Duchess!

WHITE RABBIT: (ENTERS from LEFT, checking his pocketwatch.) Oh, the Duchess, the Duchess! Oh, won't she be savage if I've kept her waiting!

FISH FOOTMAN: (Pantomimes a knock at the place where the curtains part.) An invitation to play croquet!

WHITE RABBIT: Oh, the Duchess, the Duchess! I'm late! I'm late!
(Hops OFF, LEFT. FROG FOOTMAN appears from behind curtain.)

FISH FOOTMAN: For the Duchess! From the Queen of Hearts. An invitation to play croquet. (EXITS LEFT. FROG FOOTMAN MOVES DOWN LEFT, leans against stage wall. ALICE comes from behind the mushroom, CROSSES to "door" and pantomimes a knock.)

FROG FOOTMAN: There's no use in knocking.

ALICE: Why not?

FROG FOOTMAN: First, because I answer the door, and I'm on the same side of the door as you are. Secondly, because they're making so much noise inside, no one could possibly hear you.

ALICE: I don't hear anything.

FROG FOOTMAN: You will.

ALICE: If no one answers the door, how am I to get in?

FROG FOOTMAN: Are you to get in at all? That's the question.

ALICE: *(To Audience.)* It's really dreadful, the way all the creatures argue. It's enough to drive one crazy. I'm sure the Caterpillar was wrong. I WON'T get used to it in time.

FROG FOOTMAN: Suit yourself.

ALICE: But what am I to do?

FROG FOOTMAN: Anything you like. *(He begins to whistle.)*

ALICE: There's no use talking to him. He's perfectly idiotic! *(Knocks again.)* Anybody home?

BLACKOUT

(FROG FOOTMAN EXITS in blackness. Mushroom is struck.)

End of script preview.

PROPERTIES

ACT ONE

ACT ONE, Scene One: At the Bottom of a Rabbit Hole

ONSTAGE: Rock and tree stump (optional).

BROUGHT ON: Pocketwatch (WHITE RABBIT)
Small Box with candy (ALICE)
Thimble (ALICE)

ACT ONE, Scene Two: A Path

ONSTAGE: Small table resembling a large mushroom, pipe (CATERPILLAR).

BROUGHT ON: Large envelope (FISH FOOTMAN)

ACT ONE, Scene Three: Duchess' Kitchen

ONSTAGE: Stove with pots, pans, dishes, pepper shaker, soup pot, large pillow with "cut-out Cheshire grin."

BROUGHT ON: Pig/Baby (DUCHESS)

ACT ONE: Scene Four: Another Path

BROUGHT ON: Large envelope (DUCHESS)

ACT ONE: Scene Five: Mad Hatter's Tea Party

ONSTAGE: Table, benches, armchair, cup, saucers, large teapot, cakes.

BROUGHT ON: Pocketwatch (MAD HATTER)

ACT TWO

ACT TWO, Scene One: Garden of the Live Flowers

BROUGHT ON: Paint, buckets, brushes (CARD SOLDIERS)
White shawl, butterfly net, brush in hair, brooch (WHITE QUEEN)
Wooden swords (KNIGHT, CARD SOLDIERS)

ACT TWO, Scene Two: A Path

ONSTAGE: Low wall (HUMPTY DUMPTY)
Letters (MOCK TURTLE, LORY, DODO)

ACT TWO, Scene Three: A Wood

BROUGHT ON: Notebook, pencil (KING)
Broomstick "horse" with mousetrap, box on neck string (KNIGHT)

ACT TWO, Scene Four: Near the Courtroom

BROUGHT ON: Platter with leg of lamb (FROG FOOTMAN)
Sack with large carrot and crown/tiara (WHITE RABBIT)

ACT TWO, Scene Five: The Trial

ONSTAGE: Benches (3) and a stool.

BROUGHT ON: Slates or notebooks, pencils (JURY)
Cup and saucer (MAD HATTER)
Paper with verses, eyeglasses (WHITE RABBIT).

THE MOUSE'S TALE

(Page 23)

Fury said to a mouse,
That he met in the house,
Let us both go to the law:
I will prosecute you.
Come, I'll take no denial:
We must have a trial;
For really this morning
I've nothing to do.
Said the mouse to the cur,
Such a trial, dear sir,
With no jury or judge,
Would be wasting our breath.
I'll be the judge,
I'll be the jury,
Said cunning old Fury.

STAGING NOTES

This version of ALICE'S ADVENTURES IN WONDERLAND is designed for extremely simple staging. The basic set is the bare stage with a few props brought on from time to time. Here and there, in the text, some production suggestions will be made, but for a complete rundown, refer to the notes which follow.

USING TWO ALICES: Few roles are as demanding as Alice. If desired, TWO actresses can portray the heroine, alternating scenes. This is not as farfetched as it appears, since the dialogue continually stresses the point . . . "Things are getting curiouser and curiouser" . . . "Who are you?" asks the Caterpillar and Alice replies, "I hardly know, sir, at present. I know who I WAS when I got up this morning." "I seem to be changing from moment to moment," Etc. If two Alice's are used, one or the other will play the role of the elder sister in the final scene. As Alice, they wear similar or identical costumes.

COSTUMES: Can be elaborate or as simple as required. Director may wish to consult the illustrations by John Tenniel that are found in almost every edition of "Alice In Wonderland" and "Through The Looking Glass." It's a good idea to fit the costumes you have to the production, rather than attempting to locate all the "absolutely right" ones. For example, if you have a great wolf costume and the script has no wolf, simply change one of the characters about. Instead of, say, a DODO BIRD, give that dialogue to WOLF, etc. If you can't find a FISH or FROG headdress, simply use plain FOOTMEN. Visually, try to make the show as fantastically colorful as possible. Children love this.

SUGGESTIONS: Don't be afraid to "mix up" the lines. That is, redistribute them if it makes for a good effect with your particular cast. Add as many "curious creatures" as you can find costumes for. Use them in the Caucus Race scenes and in the court trial, or have them "parade" across stage at one point.

It's not necessary to stress the "chess board" significance of the queens and knight, although a good scenic effect can be had by using a backdrop that resembles a chess board. In the "Pool Of Tears" sequence, a nice effect is to have long strips of blue or green gauze waved to resemble water. All that's necessary is stretching the material across the stage floor prior to the opening and when the "tears begin," the ribbons of gauze are picked up by stagehands

OFF LEFT and RIGHT and rippled and then dropped when the pool "dries up."

No specific tune is needed for any lyrics that are "sung," e.g., "Beautiful Soup." Keep the action playing as long as it proves amusing, the Pool of Tears, the Caucus Races, the fight between Knight and Card Soldier, the sneezing of the Cook and tossing of dishes, the bucking "broom horse." A clever bit of business is the crawl Caterpillar demonstrates . . . hunching up his middle and then stretching out, etc. Here again, if the Caterpillar's costume presents any difficulty, simply change the character to another costume. Remember, this "adapting" to individual production requirements does no disservice to Carroll. Imagination is what makes "ALICE" work for an audience.

Also, some characters can be "combined" . . . MOUSE and DORMOUSE, WHITE RABBIT and MARCH HARE, etc. Players can double up on roles, too. SOLDIERS can play FOOTMEN, ANIMALS can play FLOWERS, etc.

We never really see the baby or pig in the Duchess' arms . . . unless, of course, Director wishes to employ a pig mask. COOK or DUCHESS can grunt for the pig simply by turning their head to one side in the manner of a ventriloquist.

Extra FLOWERS can be added to the TALKING FLOWERS sequence. Humpty Dumpty's "wall" is pulled off during the opening of the second Caucus Race. Keep all the props (stove, wall, tree stump, rock, etc., simple. This facilitates easy placing and striking.) The stove need be nothing more than a table with some paper down to the floor with a "stove front" painted on, etc.; the utensils the COOK tosses about are either plastic or cardboard.

THE AUTHOR

We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

You may order a paper preview copy or gain instant access to the complete script online through our E-view program. We invite you to learn more and create an account at www.pioneerdrama.com/E-view.

Thank you for your interest in our plays and musicals. If you'd like advice on other plays or musicals to read, our customer service representatives are happy to assist you when you call 800.333.7262 during normal business hours.



www.pioneerdrama.com

800.333.7262

Outside of North America 303.779.4035

Fax 303.779.4315

PO Box 4267

Englewood, CO 80155-4267

We're here to help!