# DOROTHY IN WONDERLAND

Freely adapted from *The Wonderful Wizard of Oz*, *Alice in Wonderland* and *Through the Looking Glass*

BY BRIAN D. TAYLOR

## CAST OF CHARACTERS

<table>
<thead>
<tr>
<th>Ozian Characters</th>
<th># of lines</th>
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</thead>
<tbody>
<tr>
<td>DOROTHY ..........</td>
<td>poor girl who's still hoping to find her way back to Kansas</td>
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<tr>
<td>TOTO .............</td>
<td>dog that loves the chase</td>
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<tr>
<td>SCARECROW ..........</td>
<td>extremely smart</td>
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<tr>
<td>LION ................</td>
<td>very brave and always ready for the fight</td>
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<td>TIN MAN .............</td>
<td>soft-hearted and tender; recites poetry</td>
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<td>WIZARD ..............</td>
<td>not so wonderful and still a humbug, but also wise in his ways</td>
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<tr>
<td>GLINDA ................</td>
<td>lovely witch of the North</td>
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<td>OZIANS ................</td>
<td>of the Emerald City</td>
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<table>
<thead>
<tr>
<th>Wonderland Characters</th>
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<tbody>
<tr>
<td>WHITE RABBIT ..........</td>
<td>very skittish and tardy servant to the Queen</td>
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<tr>
<td>ROSE ..................</td>
<td>beautiful flower that talks tough</td>
</tr>
<tr>
<td>TIGER LILY ............</td>
<td>flower afraid of dogs</td>
</tr>
<tr>
<td>TULIP ..................</td>
<td>friendly flower</td>
</tr>
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<td>CATERPILLAR ..........</td>
<td>thoughtful, inquisitive and blunt to the point of rudeness</td>
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<tr>
<td>HUMPTY DUMPTY ..........</td>
<td>clumsy and overly sensitive egg</td>
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<tr>
<td>KING OF HEARTS ..........</td>
<td>ruler of Wonderland along with the Queen of Hearts</td>
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<tr>
<td>PAWN ..................</td>
<td>red chess piece; one of the king's soldiers</td>
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<tr>
<td>ROOK ..................</td>
<td>another</td>
</tr>
<tr>
<td>KNIGHT ................</td>
<td>another</td>
</tr>
<tr>
<td>TWEEDELE DEE ..........</td>
<td>twin who wants to have a battle</td>
</tr>
<tr>
<td>TWEEDELE DUM ..........</td>
<td>the other</td>
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</table>
ALICE ....................................curious girl who’s hoping to find her way back to England
MAD HATTER........................hat maker who’s absolutely bonkers
MARCH HARE.........................crazy rabbit; just as bonkers as his hatter friend
DORMOUSE ...........................sleepy mouse
FROG FOOTMAN .....................wizard’s difficult-to-deal-with servant
FISH FOOTMAN ......................Queen’s messenger
CHESHIRE CAT 1 ....................vanishing cat who grins a lot
CHESHIRE CAT 2 ....................the same
CHESHIRE CAT 3 ....................the same
QUEEN OF HEARTS .................angry tyrant who rules Wonderland
FIVE ......................................card and servant to the queen
SEVEN..................................another
KNAVE OF HEARTS ...................another, but also a sneaky thief
EXTRAS .................................as CHESS PIECES, CARDS, FLOWERS
SETTING

Time:  Once upon a time.
Place:  Briefly in the Emerald City of Oz, then on to Wonderland

Starting in Scene Two, the entire rest of the show can be played before a single backdrop depicting lots of beautiful and strange flora and fauna of Wonderland. Simple props are quickly brought on to give each scene a unique look and sense of place. For instance, at the tea party, a table with settings for tea is brought on. At the trial, tables and chairs are brought on to create the look of a courtroom.

Specifically, a mushroom stool is required for CATERPILLAR in Scene Two. A short wall is required for HUMPTY DUMPTY to sit on in Scene Three. On the reverse side, the wall is made up to be a hedge with white and red roses for the QUEEN’S rose garden in Scenes Eight and Twelve. A rock or bush is needed for Scenes Seven and Eleven. A great tree is also needed for Scene Eleven.

Ideally, the Emerald City scene would be the one scene with a different look. This can be accomplished by playing the scene before the curtain or by placing a removable backdrop in front of the Wonderland backdrop.

SYNOPSIS OF SCENES

Scene One:  Goodbye, Emerald City
Scene Two:  The Live Garden
Scene Three:  The Tin Man’s Arrest
Scene Four:  The Battle
Scene Five:  The Good Witch
Scene Six:  A Mad Tea Party
Scene Seven:  The Stolen Tarts
Scene Eight:  Painting the Roses Red
Scene Nine:  The Great Oz
Scene Ten:  A Mad Adventure (played before the curtain)
Scene Eleven:  Directions from an Old Friend
Scene Twelve:  Croquet
Scene Thirteen:  The Trial
DOROTHY IN WONDERLAND

Scene One – Goodbye, Emerald City

LIGHTS UP: The Emerald City. OZIANS have gathered for DOROTHY’S big trip back to Kansas with the WIZARD. A giant hot air balloon is STAGE RIGHT. (See PRODUCTION NOTES.) SCARECROW, TIN MAN, LION and DOROTHY stand in line as WIZARD addresses them one by one.

WIZARD: Very well. (To SCARECROW) Now, Scarecrow, you’ve got your brains.

SCARECROW: (Smart.) Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning.

WIZARD: I can see they’re working already! (To TIN MAN.) The Tin Man has his heart.

TIN MAN: (Kneels and recites.) How do I love thee? Let me count the ways.

OZIAN GIRLS: (Swoon.) Awww!

WIZARD: (To TIN MAN.) You’d better be careful with that, or you’ll be breaking some hearts.

TIN MAN: Yes, sir.

WIZARD: (To LION.) And you, Lion. You’ve got your courage.

LION: (Tough.) You bet I have! Grrrrauff!

WIZARD: Easy there, tiger.

LION: (Glares and corrects him.) Ahem, Lion.

WIZARD: Ah, yes, yes, of course. Now, you’ve all gotten what you came for, so you can all be on your merry ways!

TIN MAN: But you’ve forgotten about Dorothy!

LION: Yeah. What’s the meaning of this?

SCARECROW: Are you trying to pull a fast one on us?

TIN MAN: You promised to help her get back to Kansas.

WIZARD: Oh, yes. I have, haven’t I?

DOROTHY: You have. Can’t you help me, oh, great wizard?

WIZARD: Yes, yes, of course I can! I knew I was forgetting something. It just so happens that I’m bound for Kansas myself, and there’s room in the balloon for one more.

DOROTHY: One more? But there are two more of us. Toto’s coming, too. Isn’t there any room for Toto?

WIZARD: Who’s Toto?

DOROTHY: You know Toto. He’s my dog.

WIZARD: Oh, yes, yes. I remember. No.
DOROTHY: Oh, but I can’t leave him here. Please tell me Toto can come.

WIZARD: I don’t know. Is he trained?

DOROTHY: Oh, yes. And he’ll be on his very best behavior. I promise he won’t be a bother, and he’s very small, so I’m sure there will be plenty of room.

WIZARD: (Hesitant.) Well... (LION leans into WIZARD and growls,) Yes, I suppose we can make it work. Come along then, we must be off at once! (Steps into the balloon. [NOTE: If not using a balloon, WIZARD simply EXITS RIGHT.])

DOROTHY: Oh, but... (Looks around,) Oh, my! Where is he? Has anyone seen Toto?

LION: I thought he was with you.

SCARECROW: (To LION,) Let me do the thinking. (To DOROTHY,) When did you last see him?

DOROTHY: It was right before the wizard gave you your brains. He ran off, just over there. (Points and looks OFF LEFT.)

WIZARD: (Shouts,) Unleash the anchors! We set sail for Kansas straightaway! (OZIANS untie the ropes.) Come, Dorothy!

DOROTHY: (Looks around STAGE LEFT feverish,) But I can’t find Toto! He just has to come with us!

WIZARD: (As OZIANS begin to move with the balloon towards OFF RIGHT, [see PRODUCTION NOTES,]) No, no, Dorothy, you must come now. The balloon is almost off the ground!

DOROTHY: (Shouts OFF LEFT,) Toto! Toto! Here, Toto!

TIN MAN: Dorothy, quick! The wizard’s flying away without you!

OZIANS: (Ad-lib,) Farewell! Goodbye, Wizard! We’ll miss you! (Etc.)

DOROTHY: (Looks RIGHT and runs towards the balloon,) No! Wait! You can’t leave!

WIZARD: (As he drifts OFF RIGHT in the balloon, followed OFF by the OZIANS, See PRODUCTION NOTES,) It’s too late, Dorothy. If I shall ever meet you again, I promise to keep my promise. I’ll help you get back to Kansas! (He is OUT.)

DOROTHY: ( Watches as he goes, then stomps her foot,) Oh! Now, I shall never get back to Kansas!

LION: It’s okay, Dorothy. You can stay with us.

TIN MAN: That’s a great idea. After all, it was very sad to think that you might have to go.

SCARECROW: I had the very same thought. (WHITE RABBIT runs ON LEFT, chased by TOTO, barking.)
WHITE RABBIT: Oh, dear! Oh, my! I must be going! I’m so behind!
(ALL watch as WHITE RABBIT races OFF RIGHT. TOTO stops near DOROTHY and barks after WHITE RABBIT.)

DOROTHY: Oh, Toto! There you are! (TOTO turns to DOROTHY, seems happy to see her and puts his paws up to her.) No, Toto, no! Bad dog! (TOTO cowers.) Don’t you see? I’m very displeased with you. I couldn’t find you, and, now... now, the wizard is gone, and we’ll never get back to Aunt Em and Uncle Henry! (TOTO whimpered.) Oh, Toto! I’m sorry. I don’t mean to frighten you. We’ll find our way home. Somehow, some way. (SOUND EFFECT: WIND HOWLS. ALL sway to the RIGHT and put their arms up as if to block a great wind that is coming from STAGE LEFT.)

TIN MAN: Oh, I don’t like the sound of that!

SCARECROW: It’s just a bit of a breeze.

LION: Yeah! Nothing to be afraid of! (Steps LEFT into the wind and poses heroically.) See? (SOUND EFFECT: WIND HOWLS. ALL sway to the RIGHT again.)

SCARECROW: Perhaps I was mistaken. That’s more than just a breeze!

DOROTHY: I know those winds. We have them all the time in Kansas, and that’s what brought me here to begin with. You’re exactly right, Scarecrow. It’s not a breeze. It’s a...

SCARECROW: Tornado!

TIN MAN: A tornado? Oh, no!

LION: Oh, that’s nothing! Come on, let me at it. (Turns LEFT to face the wind again. SOUND EFFECT: WIND HOWLS. [NOTE: Wind sounds continue as desired.])

SCARECROW: Don’t you dare, Lion. Even though you’re full of courage now, you’d be a fool to go head on with a tornado. Come on, everyone. We must find shelter! And fast!

TIN MAN: No! It’s too late! Look! It’s here! (Points OFF LEFT. ALL look OFF LEFT, then turn to run OFF RIGHT. But it’s too late. The storm is upon them. LIGHTS FLICKER and WIND HOWLS to simulate a storm. DOROTHY, TOTO, SCARECROW, TIN MAN and LION move about the stage as if they are spinning up into the funnel. See PRODUCTION NOTES. As they spin.) Oh, dear! It’s got us! It’s got us!

SCARECROW: Everyone just stay calm!

TIN MAN: Stay calm? But I’m afraid of heights! Oh, dear, my new heart is about to pound right out of my chest! Maybe I should’ve asked the wizard for some courage instead!

SCARECROW: Oh, my! All my stuffing is starting to unstuff! (Desperately tries to keep his stuffing in. TOTO barks like mad.)
DOROTHY: Toto! Oh, don’t be afraid, Toto! *(TOTO continues to bark.)*
LION: There’s nothing to be afraid of. We’re just flying is all! Flying high up in the sky just like those flying monkeys!
TIN MAN: Oh, don’t mention them! Not now! Those monkeys give me the heebeejeebees! *(An UMBRELLA flies ON. See PRODUCTION NOTES.)*
DOROTHY: Would you look at that!
SCARECROW: That’s the umbrella that the Wicked Witch of the West always carried!
TIN MAN: Oh, don’t mention her, either! She really gives me the heebeejeebees! *(A strange hat flies ON near TIN MAN.)* Oh, my! What’s that?
LION: I haven’t a clue.
SCARECROW: I’m afraid I don’t know what that is either!
LION: Oh, now, don’t tell me you’re afraid of that little thing!
DOROTHY: I know what that is. That’s a munchkin hat! All the munchkins wear them! *(TOTO barks at the hat as it passes. A yellow brick flies ON.)*
TIN MAN: Now, I know what that is.
SCARECROW: Of course! Anyone would know what that is!
LION: That’s a part of the yellow brick road.
SCARECROW: You are correct!
DOROTHY: It looks like all of Oz is caught up in this tornado! *(SOUND EFFECT: WIND HOWLS. ALL move with the wind, until LION, SCARECROW and TIN MAN begin to be swept away.)* No! Oh, no! Lion! Tin Man! Come back! *(TIN MAN and LION are swept OFF RIGHT.)*
SCARECROW: *(As he is being swept OFF LEFT.)* Dorothy!
DOROTHY: Scarecrow! Come back!
SCARECROW: It’s no use, Dorothy! I can’t fight this wind!
DOROTHY: *(Anguished.)* No!
SCARECROW: Oh, Dorothy! Goodbye, Dorothy! Don’t worry. I shall find you again… someday! *(He is OFF.)*
DOROTHY: *(Sees that he is gone.)* Oh, Scarecrow, not you, too!
*(DOROTHY weeps. NOTE: SOUND of wind recedes. LIGHTS return to NORMAL. DOROTHY and TOTO stop spinning and appear to be in free fall. See PRODUCTION NOTES.)* At least, I still have you, Toto. *(Looks around.)* But look, the storm has passed! We’re not flying anymore! *(TOTO barks.)* No. We’re certainly not flying, but we do seem to be… falling, Oh, my! I can’t even see the ground from here! We must have flown up ever so high! *(A map floats IN and
passes DOROTHY. [See PRODUCTION NOTES.] TOTO barks at it as it passes. Then, several books and a jar of orange marmalade float IN, passing DOROTHY, who looks at each of them curiously. As one book floats towards DOROTHY, she reads as it opens and passes before her. “Do cats eat bats? Do bats eat cats?” (The book floats away and the jar of orange marmalade floats by her.) Hmmm… (Reads the label.) …orange marmalade. (To TOTO.) I say, we must be well past the great desert by now. One thing is for sure. I don’t think we’re in Oz anymore, Toto. Perhaps, we’re close to Kansas again. Hmmm… I wonder what longitude and latitude we’re at? (Yawns.) Oh, we must be falling for miles and miles. How tiresome this is! (Yawns again. DOROTHY appears almost ready to go to sleep. TOTO barks at books and the jar as they float around the stage and then float OFF. Suddenly, DOROTHY and TOTO kneel, as if they’ve landed at the end of their fall. [See PRODUCTION NOTES.] DOROTHY brushes herself off.) Well, now that was awfully, terribly, downright—

WHITE RABBIT: (Races ON LEFT. Looks at his watch. Interrupts DOROTHY.) Oh, me! Oh, my! Oh, me! Oh, my! Oh, my! (TOTO barks.)

DOROTHY: (To TOTO.) How strange! Why, that looks like the very same rabbit we saw before in the Emerald City!

WHITE RABBIT: No more dillydally and dallydiddle. She’ll have my head if I don’t skedoodle! Oh, what a fury! I must hurry, hurry, hurry! (Races OFF LEFT as TOTO barks and chases him OFF.)

DOROTHY: No! Come back! Come back, White Rabbit, come back! (Races OFF LEFT after TOTO and WHITE RABBIT, as the LIGHTS FADE to BLACK.)

End of Scene One

Scene Two – The Live Garden

LIGHTS UP: CATERPILLAR sits on a mushroom STAGE RIGHT and blows bubbles. FLOWERS stand LEFT, chatting with each other. (NOTE: As the FLOWERS are, well… flowers, they would be firmly rooted in the ground and should not move around the stage. They may stand or kneel in place.)

WHITE RABBIT: (Rushes ON LEFT. FLOWERS FREEZE. WHITE RABBIT looks at his watch.) Oh, rats! Oh, deer! Ay, Chihuahua! I’m late! I’m delayed. I’m so very, terribly, exceedingly, horribly late! (FLOWERS UNFREEZE and turn to watch as WHITE RABBIT races OFF RIGHT.)

DOROTHY: (Runs ON LEFT with TOTO. FLOWERS FREEZE again.) White Rabbit! Come back! (TOTO races RIGHT barking at WHITE RABBIT. DOROTHY crosses and looks OFF.) Oh, fiddlesticks! We’ve lost him! (FLOWERS UNFREEZE and giggle. DOROTHY turns.) What? Who’s there? (Without moving, FLOWERS giggle again. DOROTHY
cannot tell who is giggling.) I recognize that laughter. Is that you, little Munchkins? You can come out. It's me, Dorothy. Don't you remember? I saved you from the Wicked Witch of the East! (FLOWERS giggle, again without moving. TOTO crosses and sniffs at TIGER LILY'S feet.) Munchkins! Where are you? Come out, come out, wherever you are! (Puts her hands on her hips.) Hmph! Well, they must not remember me. I guess it has been such a long time since we left the Munchkin city. (Crosses to TOTO and FLOWERS.) My! Look at how the flowers grow here! They're so big! And still ever so lovely, aren't they, Toto? (Smells ROSE.)

ROSE: (UNFREEZES.) Hey, now! Back off, why don't ya?
DOROTHY: (Jumps back.) Oh, my! You can talk?
TULIP: Of course we can talk!
TIGER LILY: When there's anyone worth talking to.
ROSE: And there hardly ever is!
TULIP: Oh, now, Rose, don't be such a thorn! She's just a little girl.
DOROTHY: But you're so large!
ROSE: Who are you calling large?
TIGER LILY: Yeah. You're the one that's tiny!
DOROTHY: Oh. I guess I hadn't thought of it that way.
TIGER LILY: Maybe you shouldn't always be thinking of yourself.
TULIP: You should try putting yourself in someone else's roots for a change.
DOROTHY: That's very wise, thank you. But am I really only as high as a flower?
TIGER LILY: (Offended.) Only as high as a flower!
ROSE: You better watch it, short stuff!
TULIP: If you don't have anything nice to say, then you shouldn't say anything at all!
DOROTHY: Yes. My Aunt Em tells me that all the time. Oh, but I didn't mean to be unkind. I'm so sorry I disturbed you.
TULIP: Don't worry about it.
ROSE: Just keep your nose to yourself and you'll be fine!
TIGER LILY: (To TOTO.) And that goes for you, too, you little mutt! (Shooos him away.) Shhshshshshshshhh!

DOROTHY: (Offended.) Now, that isn't very nice at all! He didn't mean anything by it, and neither did I! Come on, Toto. We must find a way out of this place and back to Kansas. (Turns RIGHT to go. CATERPILLAR stands up tall on the mushroom. DOROTHY stops, startled.)
CATERPILLAR: Who are you?
DOROTHY: I’m Dorothy Gale. Of Kansas.
CATERPILLAR: Are you sure about that? (FLOWERS giggle. CATERPILLAR blows bubbles.)
DOROTHY: Yes. Why wouldn’t I be?
CATERPILLAR: I’ll ask the questions. Not you.
DOROTHY: Now, that hardly seems fair.
CATERPILLAR: Why?
DOROTHY: For starters, I don’t even know who you are. I should at least know your name, since I gave you mine.
CATERPILLAR: (Blows bubbles.) Why?
DOROTHY: Because that’s how a proper meeting goes.
CATERPILLAR: (Blows bubbles.) Why?
DOROTHY: Because it’s polite.
CATERPILLAR: How so?
DOROTHY: (Frustrated.) Well, this is clearly useless! Come, Toto!
CATERPILLAR: Where are you going?
DOROTHY: To Kansas.
CATERPILLAR: Where is Kansas?
DOROTHY: I don’t know, if you must know. But if you know, it would be kind of you to tell me.
CATERPILLAR: (Thinks about it briefly.) No. (FLOWERS giggle. CATERPILLAR blows bubbles.)
DOROTHY: No as in you don’t know, or no as in you won’t tell me.
CATERPILLAR: Yes.
DOROTHY: (Frustrated.) Well, I’ve had enough of this. You’re very rude, and you ask too many questions. Come on, Toto. (Starts to go.)
CATERPILLAR: Come back! I’ve something important to say. (DOROTHY stops and returns to CATERPILLAR, who first blows a very slow and serious bubble. Then, recites.)
A tutor who tooted a flute
Tried to tutor two tooters to toot.
Said the two to their tutor,
“Is it harder to toot or
To tutor two tooters to toot?”
DOROTHY: Is that all?
CATERPILLAR: No. (Blows bubbles. DOROTHY watches, confused and curious. Without another word, CATERPILLAR turns to go.)
DOROTHY: Oh, this is simply absurd!
CATERPILLAR: (As he goes.) One side will make you grow. The other will make you shrink. (EXITS RIGHT.)

DOROTHY: One side will make me grow? Hmm... I do seem to be very small. Why, I’m only as high as a caterpillar. If we’re ever to get back to Kansas, I should want to be the proper size. But what do you suppose he means, Toto? One side of what?

CATERPILLAR: (Steps back ON RIGHT.) Of the mushroom. (Blows a bubble and is OFF again. FLOWERS giggle as DOROTHY inspects the mushroom and the LIGHTS FADE to BLACK.)

End of Scene Two

Scene Three – The Tin Man’s Arrest

LIGHTS UP: HUMPTY DUMPTY sits on a short wall, looking around, twiddling his fingers and seeming quite bored.

TIN MAN: (ENTERS RIGHT, crosses to the UPSTAGE side of the wall, and places his oil can on top of the wall.) Excuse me, sir. Have you seen Dorothy? (HUMPTY DUMPTY looks the other way. TIN MAN crosses to his other side to face him again.) I said, have you seen Dorothy? (HUMPTY DUMPTY looks the other way.) Why! What a curious creature! I say, he looks just like an egg!

HUMPTY DUMPTY: (Turns again.) Now, just who do you think you are, calling me an egg?

TIN MAN: I’m sorry. I didn’t say you were an egg. I said you looked like an egg. You are one, aren’t you? After all, you are awfully oblong.

HUMPTY DUMPTY: (Offended.) How insulting!

TIN MAN: Oh, I didn’t mean it that way. You mustn’t get all boiled up about it!

HUMPTY DUMPTY: Boiled? Now, you really are trying to pick a fight.

TIN MAN: No! No! I don’t wish to fight you.

HUMPTY DUMPTY: Sounds like it to me.

TIN MAN: But it’s true. I have a new heart. I’m a lover, not a fighter. Here. Listen to this. (Recites.) “It is not enough to say we must not wage war. It is necessary to love peace and sacrifice for it.”

HUMPTY DUMPTY: (Laughs.) Now you’re really cracking me up!

TIN MAN: (Changes the subject.) Please, sir, by any chance, have you met a girl by the name of Dorothy?

HUMPTY DUMPTY: I don’t know. What’s your name?

TIN MAN: (Frustrated.) Well, I’m not a girl, now am I?

HUMPTY DUMPTY: How should I know that? I’m just an egg.

TIN MAN: I thought you said—
HUMPTY DUMPTY: I may call myself an egg if I wish, but you may not.
TIN MAN: Very well. I’m a tin man. A tin woodsman, that is. You can call me Tin Man.
HUMPTY DUMPTY: (Smiles and reaches out to shake hands.) Oh, well, in that case, it’s nice to meet you. I’m Humpty Duuuu... (Falls off the wall on the UPSTAGE side.)
TIN MAN: (Looks down to where Humpty Dumpty fell behind the wall.) Oh, dear! How awful! He’s broken into a thousand little pieces! (Calls out.) Help! Someone! Anyone, please! (KING OF HEARTS ENTERS LEFT followed by PAWN and ROOK.)
KING OF HEARTS: Are you the one who called for help?
TIN MAN: Yes. It was me.
KING OF HEARTS: Me? No! Of course, it wasn’t me, you fool. I didn’t cry for help. You must mean to say that it was you.
TIN MAN: Yes. That is exactly what I meant to say.
KING OF HEARTS: Very well. It was I who heard your cries for help.
TIN MAN: And I’m so glad you did!
KING OF HEARTS: No. You didn’t. I did! I just said that. Didn’t you hear me?
TIN MAN: (Confused, chooses his words carefully this time.) Yes... you did hear me.
KING OF HEARTS: Excellent! It’s a good thing that you heard me and that I heard you. Well then, after I heard you, I gathered all my men and now we have arrived. What’s the trouble?
TIN MAN: He’s fallen!
KING OF HEARTS: Who’s fallen?
TIN MAN: I didn’t fully get his name. Humpty something.
ROOK: (Crosses behind the wall.) Back here, sire. We’ve got a man down.
TIN MAN: An egg, that is.
PAWN: Looks like fowl play.
ROOK: Yeah. Looks like he was pushed over.
PAWN: A pretty easy thing to do.
KING OF HEARTS: So he was pushed over easy, then?
ROOK: That’s what I’d say.
KING OF HEARTS: But was it planned?
PAWN: I’d definitely say a plot was hatched.
TIN MAN: Oh, no. It’s not what it looks like. It was an accident.
KING OF HEARTS: Hmmm... you seem to know quite a bit about what happened here, iron man.

TIN MAN: Tin. I'm a tin man.

PAWN: (Shocked.) Oooh! (NOTE: This could also be delivered as “Eww!” with a grossed out expression, whichever works best for you.) You're walking on eggshells there, man.

ROOK: Yeah. I'd be careful correcting the King, if I were you.

PAWN: No. (Points to the floor.) I mean, he's really walking on eggshells. (To TIN MAN.) Step back, you're disturbing the crime scene. (Pushes TIN MAN aside.)

TIN MAN: But there was no crime.

KING OF HEARTS: We'll see what the Queen thinks about that. Men, arrest him. (CHESS PIECES grab TIN MAN and start to pull him LEFT.)

TIN MAN: But I'm telling you, and I cross my heart, I didn't do anything wrong.

KING OF HEARTS: Cross your heart? Oh, you've done it now! How dare you cross the Queen!

TIN MAN: Oh, but I never meant it that way.

KING OF HEARTS: Arrest him! Now! No one crosses the Queen and keeps their head!

TIN MAN: No, no, that's not what I—

ROOK: Quiet! We have to read you your last rights.

PAWN: You are under arrest. You have the right to become headless. Anything you say or do will be used against you. You have the right to have a gurney present during executioning. If you cannot afford a gurney, a shallow grave will be appointed for you.

KING OF HEARTS: Very well, then. Take him away.

TIN MAN: What kinds of rights are those?

ROOK: Like we said. Your last rights. (CHESS PIECES laugh.)

KING OF HEARTS: After all, the Queen is sure to have your head. Away with him!

TIN MAN: Wait! No! I didn't do anything! (CHESS PIECES pull him OFF LEFT.)

KING OF HEARTS: (Peeks over the wall to look at HUMPTY DUMPTY and reacts to the sight.) Eww! (Notices the oil can on the wall. Picks it up and looks at it curiously.) Hmmm... I heard a story about this once. Genie, come out! (Rubs the oil can and looks around excitedly as if a genie will appear. When nothing happens, KING OF HEARTS is disappointed. He rubs it again.) Open sesame! (Nothing.

End of script sample.
PRODUCTION NOTES

PROPERTIES ON STAGE

Scene One: Large hot air balloon cutout with ropes
Scene Two: Mushroom for Caterpillar to sit on
Scene Three: Short wall for Humpty Dumpty to sit on
Scene Six: Long table with several tea settings, teapot, pocket watch in a butter dish, extra hat for Mad Hatter
Scene Seven: Red table
Scene Eight: Hedge with white and red roses (reverse side of Humpty Dumpty’s wall used in Scene Three)
Scene Nine: Wizard’s door, screen, stool
Scene Eleven: Tree with wanted poster, large rock, extra hat for Mad Hatter
Scene Twelve: Hedge with white and red roses
Scene Thirteen: Table and chair for judge box, table with typewriter and chair, chair for witness box, prosecution and defense tables and chairs, chairs for gallery, glass of water on defense table

PROPERTIES BROUGHT ON

Scene One:
- Umbrella, hat, yellow brick, map, books, orange marmalade (CREW/EXTRAS)

Scene Two:
- Bubbles (CATERPILLAR)

Scene Seven:
- Baking sheet with tarts (FISH FOOTMAN)
- Empty bag or satchel, bag of charts (KNAVE OF HEARTS)

Scene Eight:
- Paint can, paintbrush (CARDS)
- Rope (KNAVE OF HEARTS)

Scene Nine:
- Invitation, wanted poster (FISH FOOTMAN)

Scene Twelve:
- Teapot, watch (MAD HATTER)
- Flamingo mallets, hedgehogs (CARDS)
- Invitation (DOROTHY)
- Oil can (CHESHIRE CAT 1)

Scene Thirteen:
- Gavel (QUEEN OF HEARTS)
- Bottle of potion (ALICE)
FLEXIBLE CASTING

Many of the characters are written as male in the books, which is why so many of them are written as male in the script. However, almost all of the characters may be played as either male or female by changing the gender related terms that refer to the characters. The exceptions would be DOROTHY, ALICE, TIN MAN, WIZARD, GLINDA, KING OF HEARTS and QUEEN OF HEARTS, whose roles are gender specific and must be played as such.

For a larger cast, many EXTRAS can be used as additional OZIANS, CARDS, CHESS PIECES, etc. Roles with spoken lines, such as the FLOWERS, CHESS PIECES and CARDS, may be split into extra parts.

Many roles may also be doubled (one actor cast for multiple roles) to reduce the cast size to as few as 20. For instance, here is just one way that the show could be doubled to only 20 parts:

The roles of DOROTHY, TOTO, SCARECROW, LION, TIN MAN, WHITE RABBIT, KING OF HEARTS, PAWN, ALICE, MAD HATTER and MARCH HARE are not doubled.

WIZARD doubles with KNAVE OF HEARTS and CHESHIRE CAT 3.

ROSE doubles with QUEEN OF HEARTS.

TIGER LILY doubles with GLINDA and CHESHIRE CAT 2.

TULIP doubles with SEVEN.

CATERPILLAR doubles with KNIGHT.

HUMPTY DUMPTY doubles with DORMOUSE.

ROOK doubles with FROG FOOTMAN.

TWEEDLE DEE doubles with FIVE.

TWEEDLE DUM doubles with FISH FOOTMAN and CHESHIRE CAT 1.

This is but one of countless ways to double parts in this show for various cast sizes. Though it may be difficult to pull off, you can even use a cast smaller than 20 by using fewer characters in the gallery during the court scene since DORMOUSE, PAWN and ROOK do not have lines. For more information regarding who is in each scene and showing a clearer picture of who can double with whom, see the CHARACTER/SCENE BREAKDOWN in the Director’s Book.

SOUND EFFECTS

Howling wind, trumpet fanfare, beautiful music

COSTUME SUGGESTIONS

There are no specific costume requirements for this play. Feel free
to unleash your imagination. As I do not profess to be a costume designer, these are merely suggestions.

SCARECROW wears a pair of worn jeans or overalls and a plain or flannel shirt. Straw should peek out from the cuffs and ankles.

TIN MAN is dressed in gray or silver attire to make him appear metallic. Duct tape can also create an effective illusion. When not rusted, he carries his oil can.

DOROTHY wears silver slippers, as in the original L. Frank Baum book. (Red slippers were MGM’s creation for their first color movie in 1939 and are not in the public domain.)

MAD HATTER, MARCH HARE and DORMOUSE are dressed in fancy Victorian attire, suitable for tea-time, with whatever odd embellishments seem to suit them. MAD HATTER wears at least three different hats over the course of the show. MARCH HARE should have rabbit ears.

WHITE RABBIT is dressed sharply, carries a pocket watch and should have rabbit ears and perhaps a tail.

GLINDA is dressed in a fancy elaborate gown and carries a wand.

OZIANS are all from the Emerald City and should wear green clothing, hats and accessories.

CARDS, including the KING and QUEEN OF HEARTS, may be made from a foam or cardboard square, painted or stitched to look like the cards they represent. However, they do not have to look like playing cards and may also be dressed in extravagant, court-like attire with embellishments that indicate their rank.

Similarly, CHESS PIECES should be dressed in red and may be adorned with red hats that signify their character or rank in some way. For instance, the knight may wear a knight’s helmet or a hat with a horse’s head to indicate the chess piece he represents.

FLOWERS can wear headgear with petals or makeup to indicate the flower they represent. For instance, TIGER LILY might wear a headpiece with petals and makeup with whiskers.

HOT AIR BALLOON
The hot air balloon should be a cutout that is built on a rolling platform. As the balloon “lifts off” with WIZARD inside, it merely rolls offstage, controlled by OZIAN EXTRAS. If a full size hot air balloon set piece is beyond the production’s means, then the hot air balloon action may be staged completely OFFSTAGE. WIZARD can shout his lines in the balloon from OFF RIGHT. Ropes that appear to secure the offstage
balloon to the ground can extend ON from the STAGE RIGHT wings and the OZIAN EXTRAS can hold them down and appear to be dragged OFF by them.

THE STORM AND THE RABBIT HOLE
Stage this however you wish. The directions here are merely a guide to get you started, but each production will have its own unique take. For starters, during the first section, the characters from Oz are in a tornado and should move around the stage, spinning, and seeming to be in flight. During the next part, and after the OZ characters are separated, DOROTHY and TOTO begin to fall down the rabbit hole and into Wonderland. DOROTHY and TOTO should no longer spin about the stage during this second half, but they should give the impression that they are falling, with lifted arms and moving only incrementally as if to seem weightless. Wires and fancy flying mechanisms are not needed for either part. All that is needed is the right choreography. Everything can be done with the characters moving about the stage floor. Whenever the Ozian or Wonderland artifacts fly in, they can be literally flown in with wires or string if you have that capability. Alternatively, extras or stage hands wearing black can “fly” in each artifact, just as puppeteers can operate puppets and still seem invisible to the audience.

CUE FOR THE END OF THE FALL
To synchronize TOTO’S and DOROTHY’S landing at the end of the falling sequence, simply have TOTO’S barking lead the cue. Since he is barking at the objects anyway, the cue can be his bark once the objects have disappeared. When TOTO barks a certain way, say three quick barks, that will be the cue for DOROTHY and TOTO to “land.” With a little practice, this cue will be easy to follow.

THE WIZARD’S HOUSE
In Scene Nine, the WIZARD’S house can be as simple as a free-standing door defining the front of the house. Characters pass through the door and “into” the house, though the interior does not require anything more than the screen that the Wizard hides behind.

The scene can also be played without any set pieces. Simply use the far side of the stage apron as the entryway. When characters “enter” the house, they simply step onto the stage. DOROTHY can knock on the stage wall.

CHASING THE CHESHIRE CAT
The chasing of the CHESHIRE CAT is meant to be a fun way to show how the cat can vanish into thin air. And who doesn’t love a good chase
scene, right? Obviously, an actor cannot vanish into thin air. However, three actors can give the illusion of disappearing and reappearing. That’s why there are three CHESHER CAYS moving about the stage.

The trick will be to make your three cats look as similar as possible, if not identical, with costuming and makeup. Matching masks could work, too. The three actors should also try to have similar voices and mannerisms as the cat, so they give the impression that all three of them are actually the same character that keeps popping up in different places.

The staging is merely suggested and may be changed to suit your needs. Since each cat essentially hides, it is DOROTHY, TOTO, ALICE and LION who will help the most in giving the audience the impression that the cat has vanished. A particularly effective way to stage this is already suggested. CAT 1 runs behind the tree, but does not appear on the other side. TOTO chases after the CAT and does appear on the other side. This moment should happen quickly, timed so that it appears CAT just vanished right in front of TOTO. With a little practice, it’s a pretty easy and very cool illusion to make happen with very little technical requirements.

This scene could be done with a single actor by combining all of the lines. As for staging this with one actor, you would probably need stage curtains and sneaky ways for the actor to disappear from one point on the stage and reappear in another, say, by slipping through curtains and running backstage to appear on another side of the stage. Feel free to be creative to meet your particular staging needs and, most importantly, have fun with it!

CATCHING ALICE RED-HANDED

This stage illusion is very simple. Just have ALICE’S hand smeared with a little bit of red prior to her entrance. She will need to keep her hands concealed for a few lines, but this means KNAVE OF HEARTS doesn’t need to worry about sneakily smearing her hands mid-scene. Of course, if you prefer, you can do it that way.

CROQUET

If possible, it would be great fun to use flamingos as mallets, hedgehogs for balls and the CARDS as the arches, just like it is in Alice in Wonderland. The flamingos could be either the iconic plastic lawn ornament flamingos or painted cutouts. All that is needed for the hedgehogs is round, fluffy stuffed animals.

If you wish to use proper croquet equipment instead, the lines may be adjusted to suit your needs.
CHARACTER NOTES
The MAD HATTER and MARCH HARE, admittedly, don’t make much sense. But that’s the point. They are mad. And while great care has been taken to question whether they are really mad or actually quite clever but misunderstood, their apparent madness remains. The best advice here is to own it. Play the part the way that makes sense to you. Get into their imagination. Get into their worries and concerns. The only way that these parts can be played incorrectly is to play it safe and hold back. So go for it, whatever direction that may be, and more importantly, have fun with it.

The same goes for every other character. Go for it and have fun!

NOTE FROM THE AUTHOR
As a former teacher of English literature, I feel I would be missing a perfect teaching opportunity if I didn’t recommend the reading of the great works that inspired this play. For further enjoyment and understanding of the play, I highly recommend that you have your cast and/or student audiences read Alice in Wonderland, Through the Looking Glass and The Wonderful Wizard of Oz. Lewis Carroll and L. Frank Baum also wrote many additional works worthy of reading, and of course their work inspired many stage and film adaptations. All of their work is now firmly established as classic literature. Very fun and meaningful reading, familiarity with these original sources will add a great deal to the appreciation of this play.
We hope you’ve enjoyed this script sample.

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

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