

# **Alice The Musical**

**Junior Script**

**by**

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**SCENE ONE:****THE MEADOW**

*(Alice is discovered lazing on the grassy meadow, apparently by the riverside. It is a warm, summer's day and she is gently drifting off to sleep.)*

**ALICE:** It's such a lovely, warm, summer's day; perfect to do nothing... nothing but laze by the riverside... and... daydream. Daydream of doing nothing... but drifting... on the breeze... drifting... and dreaming...

**TRACK 1:****SHARE A DREAM**

*(This track should be sung by a strong female singer of your choice, but not Alice or the White Rabbit.)*

**SOLO:** SLEEPY, SUMMER DAYS, LYING IN THE SUN,  
RIVER FLOWING GENTLY BY,  
EYES GROW WEARY, SLEEP WILL SURELY  
CARRY A LITTLE GIRL SAFELY INTO DREAMS.  
WHO CAN TELL WHERE THEY MAY GO?  
THAT'S THE JOY YOU'LL NEVER KNOW.  
COME NOW ALICE, SHARE YOUR DREAMS WITH ME.

*(During the song Alice lies down on the grass and is seen drifting off to sleep. Suddenly a White Rabbit appears, clearly in a state of panic. He talks in Spoonerisms, Malapropisms & generally mispronounces much of what he says.)*

**RABBIT:** *(Entering in a hurry, looking at his fob-watch, speaking very nervously)* I'm late! I'm late! Oh, dear! Oh my dear paws! Oh my ears and whiskers! I shall be tooooooo... late!

**TRACK 2:****IT'S LATE**

*(During the White Rabbit's verse the Chorus of Animals should enter as discreetly as possible.)*

**RABBIT:** IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.  
MY HEAD, MY HEAD, THE QUEEN WILL HAVE MY HEAD.  
UNLESS I RACE TO REACH MY PLACE,  
THE QUEEN WILL HAVE MY HEAD.

RUSH ON, RUSH ON, THE TIME IS GETTING ON.  
I'LL BOUND AND HOP AND NEVER STOP  
UNTIL THE DANGER'S GONE.  
IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.

**CHORUS:** IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
WASTING TIME,  
HE'LL MEET A SHOCKING FATE.  
IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
WASTING TIME,  
HE'LL MEET A SHOCKING FATE.

**RABBIT:** IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.  
MY HEAD, MY HEAD, THE QUEEN WILL HAVE MY HEAD.  
UNLESS I RACE TO REACH MY PLACE,  
THE QUEEN WILL HAVE MY HEAD.

RUSH ON, RUSH ON, THE TIME IS GETTING ON.  
I'LL BOUND AND HOP AND NEVER STOP  
UNTIL THE DANGER'S GONE.  
IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.

*(The White Rabbit spins around on the spot and disappears as suddenly as he arrived. The Animal Chorus freeze, absolutely motionless. Alice wakes up.)*

**ALICE:** I must be dreaming. I'm sure I saw a white rabbit wearing a waistcoat and carrying a pocket watch. Where did he disappear to? ***(Alice gets up and wanders over to stand centrally at the front of the acting area [downstage] and looks at the ground.)*** I'm sure he must have gone down that rabbit hole just there. I'm going to follow him.

*(She mimes a whirling, swirling motion as she stands and, if resources allow, a lighting effect over her head, perhaps a strobe, can suggest her falling down the famous hole, which leads to the adventures. Meanwhile the Animals whirl around her, in the opposite direction, to add to the effect.)*

ALICE: Oh! I'm falling!

*(Alice staggers on the spot as if falling down a long tunnel and falls to the ground with a slight bump. The Animals exit. She lies on the ground, and if possible, the lights fade to a nightmarish dark blue. In the darkness, a member of the cast, under a cloth-covered table, with a key and a bottle marked 'DRINK ME' placed securely on top, crawls on from the left-hand side of the acting area. Other cast members enter holding cardboard cut-outs of doors and, away from these, another places a fifteen-inch high door on the right hand side of the acting area and exits. The lights come up on the table and Alice stands. She crosses to the table. Just at that moment the White Rabbit rushes across the stage without stopping.)*

RABBIT: Oh my ears and whiskers, how late it's getting! *(He rushes off.)*

ALICE: *(Her eyes follow him and then she looks back at the table, finding the key there.)* This might belong to one of the doors.

*(She crosses to the large doors with the key and tries the key in each door but nothing happens. Finally she sees the little door and kneels by it and, once again, tries the key.)*

ALICE: It fits!

*(At this moment the large doors spin and exit the acting area.)*

ALICE: Even if my head would go through, it would be useless without my shoulders. Oh how I wish I could shut up like a telescope! *(She goes to the table and picks up bottle)* Drink me! How strange! No. I'll look first and see if it says 'Poison'. *(She looks at the bottle)* No! In that case... *(She moves from the table to face the audience and drinks from the bottle.)* It has a sort of mixed flavour of cherry tart, custard, pineapple, roast turkey, toffee and hot buttered toast. Mmmm.

*(The child inside the table lifts up the inside so that the table appears to grow to just taller than Alice. While this happens the little door on the right is replaced by a replica full-sized one. Alice goes back to the table and tries but cannot now reach the table-top.)*

ALICE: Curiouser and curiouser.

*(Alice goes to the large door, which is turned by the child behind it who then exits with the door, followed by Alice. Blackout.)*

**SCENE TWO:****WONDERLAND**

*(Alice enters as the lights come up and she wanders about the acting area taking in this new scene. The White Rabbit enters hurriedly again.)*

**RABBIT:** Oh! the Duchess, the Duchess! Oh, won't she be savage if I've kept her waiting!

**ALICE:** Excuse me.

*(The Rabbit does not seem to hear her and exits as quickly as he came. There is a brief pause and the Dodo, Lory, Mouse, Eaglet, Duck, Owl plus an ad lib. Chorus of Animals enter.)*

**ALICE:** Excuse me.

*(The various creatures see her and leap in alarm together, as one.)*

**ALICE:** Excuse me, could you tell me where I am?

**LORY:** What sort of question is that?

*(The other creatures all 'tut' to each other, again as one.)*

**LORY:** You're here, of course.

**ALICE:** But where's here?

*(The following are said in rapid succession.)*

**DODO:** Where's where?

**DUCK:** Where's there?

**EAGLET:** Who's there?

**MOUSE:** Who's where?

**OWL:** Hoo, hoo's here. *(Sounding like an owl hooting.)*

**ALICE:** No... where's here?

**ALL ANIMALS:** Wonderland!

**ALICE:** Oh! And who are you?

**DODO:** Who?

**DUCK:** Who?

**OWL:** Hoo, hoo! (***Hooting again.***)

**EAGLET:** Who are we? Oh, I see.

*(The following six lines are said as a rhyme.)*

**DODO:** I'm the Dodo. I've been extinct for over a hundred years!

**LORY:** I'm the Lory. There's not a lot of brain between my ears.

**MOUSE:** I'm the Mouse...

**DUCK:** I'm the Duck...

**EAGLET:** Eaglet is my name...

**OWL:** And hoo, hoo (***hooting again***) am I? I'm the wise old Owl and I'm very glad you came.

**ALICE:** I'm very pleased to meet you all.

**DODO:** Well, we've told you who we are...

**OWL:** Now tell us hoo, hoo you are.

**ALICE:** I'm Alice.

**LORY:** Alice who?

**ALICE:** Just Alice.

**EAGLET:** Just Alice! What a curious name.

**ALICE:** Not as curious as talking to animals and extinct creatures... This all seems so unreal...

*(The creatures all gasp.)*

**MOCK TURTLE:** (***Off-stage***) Unreal!! (***Loud sobbing and crying***) Unreal!!

**ALICE:** What on earth's that?

**OWL:** Not what on earth – hoo, hoo on earth?

**DODO:** It's the languid and lugubrious...

**MOUSE & LORY:** The weeping and wailing...

**DUCK & EAGLET:** The flipping and flailing...

**ALL:** Mock Turtle!

*(Enter the Mock Turtle, sobbing his heart out.)*

**ALICE:** Why, whatever's the matter, Mock Turtle?

**MOCK TURTLE:** I'll tell you what's the matter. Have you met the Duchess yet?

**ALICE:** No.

**MOCK TURTLE:** Then don't.

**DODO:** Steer clear of her...

**MOUSE:** ...at all costs.

**ALICE:** But why? And why does she make him so sad? And why is he called the Mock Turtle? He looks real enough to me?

*(The Mock Turtle bursts into another flood of tears.)*

**LORY:** Why, why, why... *(Y, Y, Y)*

**MOUSE:** Z, Z, Z, zzzz. *(Pronounced Z.Z.Z then snores. He begins to fall asleep.)*

**THE OTHERS:** Wake up!

*(The Mouse wakes with a jolt.)*

**LORY:** You've done it this time – you've really upset him!

**ALICE:** How? Why?

**MOUSE:** Questions, questions. He used to be real you know.

**DODO:** That is, until the Duchess caught him and tried to make him into Turtle Soup.

**DUCK:** She tries to put everyone into her soup.

**EAGLET:** And the only way he could escape the Duchess was...

**MOUSE:** To turn turtle...

**OWL:** That is to say, to turn into a Mock Turtle.

**LORY:** So she let him go.

**ALICE:** But surely that should make him happy.

**DODO:** Ah, Just Alice – but then he found he didn't dare turn back into a real turtle again.

**DUCK:** And it's been such a long time, he's forgotten how to be real.

**ALICE:** Oh dear! You poor thing. I wish there were some way I could help you become real again.

**LORY:** He has his friends – the Lobsters, Porpoise and Shrimps... and he has his music.

**ALICE:** His music? What sort of music?

**MOCK TURTLE:** What sort of music? Any sort.

**EAGLET:** Have you never put a shell to your ears, Just Alice, and listened to the song of the sea?

**OWL:** That's his music. He wrote it.

**ALICE:** He wrote the music of the sea?

**MOCK TURTLE:** Wrote it? Wrote it? I am it! Music is my life...

**TRACK 3:****MUSIC IS MY LIFE**

**ALL:** MUSIC IS MY LIFE, MUSIC IS MY JOY,  
MUSIC IS MY PRAYER, MUSIC FILLS THE AIR.  
MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.

**MOCK TURTLE:** GET SWITCHED ON TO MUSIC, ANY KIND.  
JUST GET INTO MUSIC AND YOU'LL FIND,  
IF THERE'S A CLOUD ABOVE YOU, AND ALL AROUND IS GREY,  
JUST WATCH THAT MUSIC BLOW THEM ALL AWAY.

**CHORUS:** MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.

**MOCK TURTLE:** ANY KIND OF MUSIC TURNS YOU ON,  
BE IT BRAHMS, OR BACH, OR LISZT, OR BEETHOVEN,  
LADY SING THE BLUES, OR WHATEVER YOU SHOULD CHOOSE.  
US SEASIDE CRITTERS ALL LOVE ROCK AND ROLL.

**CHORUS:** MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING,  
MUSIC IS MY LIFE, SHA LA LA LA.

**CHORUS:** MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.

**MOCK TURTLE:** SOGGY SEAWEED GETS YOU THROUGH THE DAY,  
BUT MUSIC REALLY IS THE ONLY WAY.  
WITH MUSIC IN YOUR LIFE,  
YOUR TROUBLES DON'T MEAN A THING,  
YOU'VE HEARD THE MUSIC, NOW LET'S HEAR YOU SING.

**ALL:** MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.  
MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.

*(He breaks down into a further flood of tears and sobbing.)*

**OWL:** He's made us all wet again.

**DODO:** That's the fourth time today!  
**LORY:** And it isn't even lunchtime.

*(Suddenly the Duchess's voice is heard off stage:-)*

**DUCHESS:** Anyone for soup?  
**DUCK:** It's the Duchess!  
**MOUSE:** Quick, everyone – hide!

*(All hide, except the Mock Turtle. (He positions himself upstage i.e. furthest from the audience in the acting area. Enter the Duchess, downstage i.e. nearest to the audience in the acting area, who addresses the audience, not noticing the Mock Turtle.)*

**DUCHESS:** Come out, come out, wherever you are. *(She looks around)* I'm sure that I heard people! Mmm! Where there's people, there's soup! Splendid, scrumptious, slurpy soup! *(She slurps her lips loudly)* I love it! *(Slight pause)* I love it, I love it, I love it. It's about the only thing I do love. Everything else makes me veeerrry cross! *(She uses the same inflection on this phrase each time she uses it, so that the audience pick up on it.)* Goodness me, how wet it is. That's another thing that makes me veeerrry cross! But wait – wetness means water and water means weeping and weeping means wailing and wailing means.... *(She looks around again and spots the Mock Turtle)* Aha! The Mock Turtle! I thought as much. I suppose that you're responsible for making everything so wet?

**MOCK TURTLE:** It's all your fault! I was telling Just Alice how you turned me into a Mock Turtle and it made me cry.

**DUCHESS:** Just Alice, eh? I'd like to meet Just Alice. In fact I will meet her and when I do it'll be "Anyone for soup? – Just Alice soup!" Ha, ha, ha, ha!

*(She exits, cackling loudly.)*

**DODO:** *(Emerging from his hiding place and peering around he mimics her cackle.)* Ha, ha, ha, ha, ha! *(He gulps loudly)* It's okay everyone. You can all come out – it's clear now.

*(Alice and the others emerge from their hiding places.)*

**ALICE:** I don't like it here. I want to go back home.  
**MOUSE:** We are home.  
**LORY:** You can't go where you already am.  
**ALICE:** *(Correcting him)* Are.

**OWL:** Ah, hah!

**DODO, MOUSE, LORY:** (*Singing a scale*) Ah, ah, ah, ah!

**ALICE:** You can't go where you already are.

**DODO:** I can't go anywhere. I'm extinct, remember.

**LORY:** You can't go anywhere, anyway, anytime.

**ALICE:** What do you mean?

**DODO:** Once you're in Wonderland, you can't get out again without the Queen's permission.

**OWL:** Which she won't give you. She's much more likely to chop off your head!

**ALICE:** (*Shocked*) Chop off my head! But I want to go back home – with my head on, if you don't mind. Mother would never recognise me without it. (*She starts to cry.*)

**MOCK TURTLE:** Oh please don't start crying or you'll set me off again. (*He starts to wail again.*)

**EAGLET:** Now look what you've done. We'll never get dry in a thousand years.

**DUCK:** I don't mind! Ducks don't mind getting wet!

**OWL:** We'll soon get dry. Now come and sit down, all of you and listen to me. We'll have some school lessons.

**MOCK TURTLE:** When we were little, we went to school in the sea. The master was an old Turtle and we used to call him Tortoise.

**OWL:** Yes, well, that was then and this is now. As I was saying...

**ALICE:** (*Interrupting*) Why did you call him Tortoise, if he wasn't one?

**MOCK TURTLE:** (*Angrily*) We called him Tortoise because he taught us! Really you are very dull.

**OWL:** Come now. Let's get down to the lessons. First Geography...

**LORY:** I'm good at that.

**OWL:** Very well – can you tell me where Felixstowe is?

**LORY:** That's easy – it's on Felix' foot of course.

**OWL:** Yes, well, moving on – History! Dodo, that ought to be your subject. Where did King John sign the Magna Carta?

**DODO:** At the bottom, of course.

**OWL:** Finally, Arithmetic. Anyone, if I have £2.70 in this pocket (*indicates right pocket*) and £3.80 in this pocket (*indicates left pocket*), what would I have?

**MOCK TURTLE:** I don't know – what would you have?

**OWL:** Someone else's trousers.

**MOCK TURTLE:** We did the different branches of Arithmetic when I was at sea school. We did Ambition, Distraction, Uglification and Derision...

**ALICE:** ...I've never heard of Uglification.

**MOCK TURTLE:** ..and then we had Drawling, Stretching and Fainting in Coils.

**ALICE:** What was that like?  
**MOCK TURTLE:** Well I can't show you myself, I'm too stiff.  
**ALICE:** How many hours a day did you do lessons?  
**MOCK TURTLE:** Ten hours, the first day, nine the next and so on.  
**ALICE:** How odd!  
**LORY:** That's the reason they're called lessons, because they lessen from day to day.  
**ALICE:** Then the eleventh day must have been a holiday?  
**MOCK TURTLE:** Of course it was.  
**ALICE:** And how did you manage on the twelfth?  
**MOCK TURTLE:** Well then we would just start all over again!

**TRACK 4:** **REELING, WRITHING**

*(NOTE: The Turtle's verses are spoken in metre against the music, similar to a rap.)*

**MOCK TURTLE:** MY STORY I'LL RELATE TO YOU,  
 THOUGH YOU MAY FIND CONFUSING,  
 ABOUT MY DAYS IN SCHOOL I'LL TELL,  
 BUT PLEASE NO INTERRUPTING!  
 A TURTLE WAS OUR TEACHER THERE,  
 WE KNEW OF HIM AS TORTOISE,  
 THE REASON IT CAN ONLY BE,  
 BECAUSE OF THINGS HE TAUGHT US.

**CHORUS:** REELING, WRITHING, WERE THE FIRST,  
 AND THEN CAME SOME AMBITION,  
 ALL PART OF LEARNING: 'RITHMATIC,  
 DISTRACTION AND DERISION.  
 REELING, WRITHING, WERE THE FIRST,  
 AND THEN CAME SOME AMBITION,  
 ALL PART OF LEARNING: 'RITHMATIC,  
 DISTRACTION AND DERISION.

**MOCK TURTLE:** THEN THERE WAS THE MYSTERY,  
 BOTH ANCIENT, AND YES MODERN,  
 THAT TAUGHT US TURTLES IN THE SEA,  
 OF THINGS WE'D QUITE FORGOTTEN.  
 AN EEL, HE TAUGHT US HOW TO DRAWL,  
 AND STRETCH AND FAINT IN COILS,  
 A CRAB, HE TAUGHT LAUGHING AND GRIEF,  
 MY HOW HE MADE US TOIL.

**CHORUS:** REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.  
REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.

**MOCK TURTLE:** LESSONS WERE SO CALLED BECAUSE,  
THEY GRADUALLY SHORTENED.  
FROM TEN TO NINE, TO EIGHT AND DOWN,  
THE HOURS WE WORKED THEY LESSENERED.  
A HOLIDAY, ELEVEN DAYS ON?  
NOW THAT'S A FAIR DEDUCTION.  
**ALICE:** AND ON THE TWELFTH?  
**MOCK TURTLE:** THAT'S QUITE ENOUGH, I SAID, NO INTERRUPTION!

**CHORUS:** REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.  
REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.

REELING, WRITHING, WERE THE FIRST.  
REELING, WRITHING, WERE THE FIRST,  
REELING, WRITHING, WERE THE FIRST. YEH!

*(Blackout. The cast all exit, leaving Alice alone on stage.)*

**SCENE THREE :                    THE DUCHESS’S KITCHEN**

*(The lights come up on Alice, who wrinkles up her nose, sniffs a couple of times, then goes over to the cauldron and peers into it.)*

**ALICE:**                    Oh dear, they’ve gone. And I have no idea how to get home.

*(Enter White Rabbit scurrying hastily. He could enter through the audience for effect. During the ensuing dialogue the Duchess’s kitchen can be set.)*

**RABBIT:**                I’m late! I’m late! Oh my fur and whiskers! I’ll never be there on time! I shall be toooooo late!

**ALICE:**                    Excuse me...

**RABBIT:**                I’m sorry I can’t stop, I’ll be late for my ointment.

**ALICE:**                    Ointment? Don’t you mean appointment?

**RABBIT:**                That as well. I’m three days late for it already.

**ALICE:**                    Then another few minutes won’t make all that much difference.

**RABBIT:**                That is so true. Well what can I do for you – er, I’m afraid I don’t know your name...

**ALICE:**                    If you please sir, Alice.

**RABBIT:**                Well, Sir Alice, how can I be of any persistence – er insistence – er help to you?

**ALICE:**                    I want to go home.

**RABBIT:**                Home, eh? Mmm. Best follow me!

*(He starts marching on the spot. Alice does likewise.)*

**ALICE:**                    Where are we going?

**RABBIT:**                I’ll know when we get there. Halt!

*(They stop.)*

**RABBIT:**                We’re here.

**ALICE:**                    But we haven’t moved.

**RABBIT:**                Of course we have. I just saw you do it. It’s time that stood still, that’s all.

**ALICE:**                    But where exactly are we?

**RABBIT:**                Why the Duchess’s Kitchen, that’s where.

*(The Duchess is sitting on a three-legged stool. The Cook, dressed in a mop cap and apron stirs a large cauldron of soup and periodically shakes a pepper grinder over the cauldron. The Cheshire Cat sits on the floor, grinning.)*

**ALICE:** There's certainly too much pepper in that soup! *(She sneezes)*

**COOK & DUCHESS:** Bless you!

**ALICE:** Thank you. Why does your cat grin like that?

**DUCHESS:** It's a Cheshire Cat and that's why.

**ALICE:** I didn't know Cheshire Cats could grin.

**DUCHESS:** They all can and most of 'em do.

**RABBIT:** It's a distant relative of Cheshire Cheese you see and what happens when you say "cheese"?

**ALICE:** You smile.

**RABBIT:** Well, there you are then. That's why Cheshire Cats grin.

**DUCHESS:** Pepper! Pepper! Cook, my soup needs more pepper!

**COOK:** But I've already put three tablespoons in.

**DUCHESS:** Not enough!

**COOK:** Too much!

**DUCHESS:** Contradicting me, eh? And what's more, contradicting me with cricketing crockery! That makes me veeerrry cross! The recipe book clearly says "put a pint of pickled peppers in". If you please.

**COOK:** Oh alright.

*(She tips all of the pepper in into the soup and sneezes. The Duchess sneezes. Alice sneezes. The White Rabbit sneezes.)*

**DUCHESS:** Now look at what you've done.

**ALICE:** Careful! Someone will get hurt in a minute.

**DUCHESS:** Stop interfering! It makes me veeerrry cross!

**ALICE:** You're all mad down here!

**TRACK 5:****WE'RE MAD DOWN HERE**

**DUCHESS:** WE'RE MAD DOWN HERE, OH YES WE ARE,  
SOME THINGS WE CAN'T DENY.  
IT'S NOT THE SAME UP TOP I'VE HEARD,  
FOR THERE YOU HAVE TO TRY  
TO GET THINGS RIGHT, OR LEFT,  
OR UP, OR DOWN, OR IN, OR OUT.  
BUT US DOWN HERE:

**CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.

**COOK:** THE DUCHESS SHE'S QUITE CRAZY, FOR,  
AS ANYONE CAN HEAR,  
THE BABE SHE CRADLES IN HER ARMS,  
IT IS A PIG, I FEAR.

**DUCHESS:** THAT COOK, THAT COOK, THAT CRAZY COOK,  
SHE HURLS HER PANS AROUND OUR HEADS WITH GLEE.

**CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.

**CAT:** NOW LOOK AT ME, I AM INSANE,  
I'LL PROVE IT TO YOU NOW.  
FOR WHEN I'M MAD, MY TAIL I WAG,  
AND WHEN I'M PLEASED I GROWL.  
FOR UP DOWN HERE, IS DOWN UP THERE,  
AND RIGHT IS WRONG, OR LEFT,  
DO YOU BELIEVE?

**CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.

**DUCHESS:** THAT QUEEN OF HEARTS, IS QUITE BEYOND,  
FOR NEARLY EVERY DAY.  
“OFF WITH THEIR HEADS”, SHE SCREAMS, IF  
ANYONE GETS IN HER WAY.  
THE KING, POOR MAN,  
HE FOLLOWS WHILE THE KNAVE AND GARD’NERS  
FOR THEIR LIVES DO PRAY.

**CHORUS:** OH YES WE’RE ALL MAD AS HATTERS,  
YES WE’RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE’RE ALL MAD AS HATTERS,  
YES WE’RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE’RE ALL MAD AS HATTERS,  
YES WE’RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE’RE ALL MAD AS HATTERS,  
YES WE’RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.

**DUCHESS:** Cook, get back to work. There’s sweeping to be done and beds to be made. What’s more you sing out of key, which makes me veeerrry cross! About your business! Now then, white rabbit soup – that sounds tasty. Here bunny, bunny!

*(The White Rabbit hastily exits followed by the Duchess chasing after him.)*

**COOK:** Hoity-toity!

*(She exits, leaving Alice and the Cat alone on the acting area. The Cat moves down to join Alice.)*

**ALICE:** Cheshire Puss, would you tell me, please, which way to go from here?

**CAT:** That depends on where you want to get to.

**ALICE:** I don’t much care where...

**CAT:** Then it doesn’t matter which way you go.

**ALICE:** ... so long as I get somewhere.

**CAT:** You’re sure to do that – if you walk long enough.

**ALICE:** What sort of people live about here?

**CAT:** In that direction *(indicating right)* lives a Hatter and in that direction *(indicating left)* lives a March Hare. Visit either you like: they’re both mad.

**ALICE:** But I don’t want to go amongst more mad people.

**CAT:** Oh you can't help that: we're all mad here. I'm mad. You're mad.  
**ALICE:** How do you know I'm mad?  
**CAT:** You must be or you wouldn't have come here to have a conversation with a Cheshire Cat! Shall you play croquet with the Queen today?  
**ALICE:** I should like to very much, but I haven't been invited yet.  
**CAT:** You shall, you know.

*(If possible, the lights blackout and the Cat disappears. The lights come up on Alice.)*

**ALICE:** Who will be there, I wonder?

*(Blackout again, the Cat re-enters to a different place on the acting area.)*

**CAT:** You'll see me there.

*(Once again, Blackout – if possible – the Cat disappears.)*

**ALICE:** I wish you wouldn't keep appearing and vanishing all of the time.

*(Blackout again, the Cat re-enters again to a different place on the acting area.)*

**CAT:** I'm quite mad you know. *(He races around chasing his tail.)*

*(If possible there should be a final blackout during which the Cat disappears and is replaced by a cut out of a grin.)*

**ALICE:** Well, I've often seen a cat without a grin; but a grin without a cat! How curious! Now, which way was it? I think this way.

*(She exits to her right. If possible, the lights go out on everything except the Cat's grin, which can be achieved by having a cut-out of the cat's grin [on a stick] held out so as to be visible to the audience. If this is not possible, then ignore the line and go straight to the tea party scene.)*

**SCENE FOUR :                   THE MAD HATTER'S TEA PARTY**

*(The Hatter, March Hare, and Dormouse bring on their own props - a rectangle of grass with a tablecloth attached in the centre with all the tea party props attached to it, including a plate of jam tarts. They sit down and the lights come up to a bright outdoor state. They shout at Alice as she enters.)*

**HATTER:**                   No room!

**HARE:**                    No room!

**DORMOUSE:**           No room!

**ALICE:**                   There's plenty of room.

**HARE:**                    Your hair wants cutting.

**ALICE:**                   You should learn not to make personal remarks. It's very rude.

**HATTER:**                Why is a raven like a writing desk?

**ALICE:**                *(To audience)* Ah, now we'll have some fun. I'm glad they've begun asking riddles – *(To Hatter)* I believe I can guess that.

**HARE:**                    Do you mean that you think you can find the answer to it?

**ALICE:**                   Exactly so.

**HARE:**                    Then you should say what you mean.

**ALICE:**                   I do – at least I mean what I say – that's the same thing you know.

**HATTER:**                Not the same thing a bit! Why you might just as well say that I like what I get is the same thing as I get what I like.

**DORMOUSE:**           *(Pulling his head out of the teapot)* You might just as well say that I breathe when I sleep is the same thing as I sleep when I breathe.

**HATTER:**                It is the same thing with you. *(Pulling an old-fashioned pocket watch from his jacket/waistcoat, he says to Alice)* What day of the month is it?

**ALICE:**                   The fourth.

**HATTER:**                *(To Hare)* Two days wrong. I told you butter wouldn't suit the works.

**HARE:**                    It was the best butter.

**ALICE:**                *(Peering at Hatter's watch)* What a funny watch. It tells the day of the month and doesn't tell what o'clock it is!

**HATTER:**                Why should it? Does your watch tell you what year it is?

**ALICE:**                   Of course not but that's because it stays the same year for such a long time.

**HATTER:**                Which is just the case with mine.

**ALICE:**                   I don't quite understand you.

**HATTER:**                The Dormouse is asleep again.

*(He pours from the teapot over the Dormouse's nose.)*

**DORMOUSE:** *(Waking again)* Of course, of course, just what I was going to remark myself.

**HATTER:** Have you guessed the riddle yet?

**ALICE:** No I give up. What's the answer?

**HATTER:** *(Laughing hysterically)* I haven't the slightest idea.

**HARE:** *(Joining in the joke)* Nor I.

**ALICE:** I think you might do better with the time than wasting it in asking riddles that have no answers.

**HATTER:** If you knew Time as well as I do you wouldn't talk about wasting it. It's him.

**ALICE:** I don't know what you mean.

**HATTER:** Of course you don't. I dare say you've never even spoken to Time.

**ALICE:** Spoken to Time? Of course not. Have you?

**HATTER:** *(Sadly)* Not recently. We quarrelled last March – just before he went mad, you know. *(Pointing at Hare with a teaspoon)* It was at the great concert given by the Queen of Hearts and I had to sing "Twinkle! Twinkle! Little Bat! How I wonder what you're at!" You know the song perhaps?

**ALICE:** I've heard something like it.

**HATTER:** It goes on:  
 "Up above the world you fly.  
 Like a tea-tray in the sky.  
 Twinkle, twinkle..."

**DORMOUSE:** *(Still asleep)* Twinkle, twinkle, twinkle, twinkle...

*(Hare and Hatter pinch him to make him stop.)*

**HATTER:** Well, I'd hardly finished the first verse, when the Queen jumped up and bawled out, "He's murdering the time! Off with his head!" And ever since then he won't do a thing I ask. It's always six o'clock now.

**ALICE:** Is that the reason so many things are put out here?

**HARE:** Exactly so.

**TRACK 6:****TEA FOR THREE**

*(The Chorus (of Cards) enter and sing while the characters dance an eccentric, Latin, tea dance. At the end of the song they return to their places.)*

**ALICE:** SEEING'S BELIEVING OR SO PEOPLE TELL ME,  
THE HARE AND THE HATTER ARE SEATED FOR TEA,  
A DORMOUSE BETWEEN THEM, ASLEEP OR JUST RESTING,  
I'M HUNGRY, I'LL JOIN THEM, THERE'S ROOM HERE FOR ME.

**ALL:** TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**HATTER:** I SAY WHAT I MEAN, I MEAN WHAT I SAY,  
WHAT DAY OF THE MONTH DOES YOUR WATCH SAY?  
THAT BUTTER MADE IT TWO DAYS WRONG,  
HAS TIME STOOD STILL? WHERE HAS IT GONE?

**ALL:** TIME FOR TEA, IT'S HALF PAST THREE,  
OR IS IT FOUR PAST NOON?  
COME POUR THE TEA, BUT JUST FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TIME FOR TEA, IT'S HALF PAST THREE,  
OR IS IT FOUR PAST NOON?  
COME POUR THE TEA, BUT JUST FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**HARE:** MORE TEA MY DEAR? PLEASE HAVE SOME MORE.

**ALICE:** I CAN'T HAVE MORE, I'VE NOT HAD ANY.

**HARE:** I THINK YOU MEAN "NOT LESS" MY DEAR.  
OH NOW THE CUPS ARE EMPTY.

**ALL:** ROUND AND ROUND LET'S MOVE ALONG,  
FOR THEN WE'LL HAVE SOME TEA.  
LET'S ALL MOVE ON, ONE PLACE, MOVE ON,  
IT'S LOGICAL YOU SEE.  
ROUND AND ROUND LET'S MOVE ALONG,  
FOR THEN WE'LL HAVE SOME TEA.  
LET'S ALL MOVE ON, ONE PLACE, MOVE ON,  
IT'S LOGICAL YOU SEE.

**DORMOUSE:** IT REALLY ISN'T ON YOU KNOW  
TO WAKE A CHAP WHO'S QUIETLY SNOOZING.  
I THOUGHT YOU FELLOWS WERE MY FRIENDS.  
IT'S FRIGHTFULLY CONFUSING.

**ALL:** TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**DUCHESS:** *(Entering)* I say everybody, we've all had an invitation to play croquet  
with the Queen.

*(Everyone cheers.)*

**ALICE:** The Queen. Will I really meet a Queen?

**DUCHESS:** Not you, Just Alice! I've heard such a lot about you. Let me escort you  
back to my kitchen – the cauldron awaits.

**ALICE:** *(Backing off)* Oh dear!

**DUCHESS:** Don't be afraid my dear. It's a great honour to be made into soup for  
the Duchess.

*(She makes a grab for Alice, but Alice evades her.)*

**DUCHESS:** Wretched child! Come here this instant!

**ALICE:** Shan't!

**DUCHESS:** Shall!

**ALICE:** Shan't!

**DUCHESS:** Ooooh – that makes me veeerrryy cross!

*(She chases Alice around the stage in pantomime style. Enter King, Queen & Knave,  
who carries a scroll and quill.)*

**KING:** What's going on here?

**QUEEN:** Is that wicked Duchess up to her tricks again?

**ALICE:** Yes your majesty.

**QUEEN:** Off with her head! Knave, make a note of that.

**KNAVE:** *(Writing)* ... off with her... how do you spell "head"?

**QUEEN:** How should I know?

**KING:** What does it matter how you spell it?  
**KNAVE:** I'll put down T-O-E!  
**ALICE:** But that spells toe.  
**KING:** Off with her toe. That'll do!  
**QUEEN:** No it won't! The very idea! I mean, my head's on all the coins, not my toe. How could you toss a coin if the choice was toes or tails? Ridiculous. You, child... **(To Alice)** How do you spell "head"?  
**ALICE:** H-E-A-D, your Majesty.  
**QUEEN:** Excellent. What's your name?  
**DUCHESS:** It's Just Alice.  
**ALICE:** No it's not!  
**DUCHESS:** Oh yes it is!  
**ALICE:** Oh! No it isn't! It's plain Alice.  
**KING:** Plain Alice, eh? What an unfortunate name for such a pretty girl.  
**QUEEN:** Well now, Plain Alice, I like you and it's not often that I like people. I usually chop their heads off!  
**ALICE:** It's not Plain Alice; It's not Just Alice; It's simply Alice!  
**QUEEN:** Well Simply Alice, I wish you'd make your mind up what your name is. I'm getting in quite a tizzy! **(She suddenly notices the jam tarts on the tablecloth.)** Hello, what's this?  
**HATTER:** Tarts!  
**DUCHESS:** Don't be so rude!  
**KNAVE:** **(Slow drool, getting bigger!)** Jam... tarts...! Love..ly, ... droo..ly, ..slur..py, ..slid..ey, squif..fy jam tarts!  
**QUEEN:** So they are. In that case, Knave...

**(Knave is transfixed on the tarts.)**

**QUEEN:** Knave, pull yourself together!

**(Knave does a big 'pulling himself together' movement.)**

**QUEEN:** You may change the Duchess' sentence. Instead of 'Off with her head' change it to 'Confiscate her tarts!'. Duchess, consider yourself reprieved. Right, everyone, back to the Palace. Time for croquet! Knave, pick up those tarts; Hare, show Simply Alice, Plain Alice, Just Alice, or whatever her latest name is, the way home. Duchess, lead on; I will bring up the rear and round up any stray heads that need chopping off! For – ward!...

**(King, Queen, Knave & Duchess all march off left, leaving Alice with Hatter, Hare & Dormouse. The White Rabbit enters hurriedly.)**

**RABBIT:** I'm late again, aren't I? Oh, dear, I'm always late. I'm always toooo late!

**DORMOUSE:** I'm always late... for everything.

**HARE:** That's because you're never awake long enough!

**ALICE:** What a strange lady! Does she always go around chopping off people's heads?

**RABBIT:** It's just her banner of squeaking. Nobody ever loses their heads – unless it's really foggy! She knows it and we know it and she knows that we know it and we know that she knows that we know it, but it's just her way of showing off her austerity.

**ALICE:** You mean authority.

**RABBIT:** Whatever. But now to get you home. Let me use my inedible drains – er, indelible stains – er, ...

**ALICE:** Incredible brains?

**RABBIT:** Fazackerly! You think the thoughts right out of my head! This way.

*(As before, he marches on the spot and Alice, Hare, Hatter & Dormouse, all in a line, do likewise.)*

**RABBIT:** Ah, here we are.

**ALICE:** But we haven't.... *(She stops herself as she realises it is futile to argue in Wonderland...)*

*(Off stage, the Queen's voice is heard "Off with their heads!")*

**RABBIT:** Oh my whiskers, Oh my paws! She's at it again!

**HATTER:** If she catches you she'll be splitting hairs! *(He laughs at his own joke)*

**HARE:** And you'll have two hats for the price of one! Come on let's fly...

**DORMOUSE:** ...like a tea-tray in the sky...

*(The Hare and the Hatter each grab a paw of the Dormouse and run off quickly, followed by the White Rabbit. Two cards [Five and Seven] enter with a couple of potted, white, rose trees. They put them down and start painting them with red paint. Alice watches for a moment.)*

**FIVE:** Watch out! You're splashing that paint all over me!

**SEVEN:** That's right, Five. Blame me.

**FIVE:** *(Stops painting and puts his brush down.)* Okay. Hold it! Put the brush down and step away! Stand away from the paint!

**SEVEN:** What?

**FIVE:** Put the brush down and have a look. What do you see?

**SEVEN:** What do I see where?  
**FIVE:** Anywhere!  
**SEVEN:** *(Spins around on the spot, looking about himself, then looks behind Five and finally behind the rose bushes.)* Dunno. What should I see.  
**FIVE:** Nobody. Nowhere. No how. Just you and me!  
**SEVEN:** Precisely.  
**FIVE:** So who else could be splashing paint over me?  
**SEVEN:** *(Rising inflection)* Oooooohhh! Touchy, aren't we?  
**FIVE:** Just get on with it, before the Queen finds out.  
**ALICE:** Excuse me.  
**SEVEN:** You said that without moving your lips.  
**FIVE:** Said what?  
**ALICE:** Excuse me.  
**SEVEN:** You did it again. You're very good.  
**ALICE:** *(Moving over to them)* Excuse me. Would you tell me why you are painting those roses?  
**FIVE:** *(Urgently)* Why, the fact is you see Miss, this here ought to have been a Red rose-tree...  
**SEVEN:** ...and we put a white one in by mistake; and if the Queen was to find it out...  
**FIVE:** ...we should all have our heads cut off you know. So you see Miss, we're doing our best afore she comes to...

*(Cue music introduction.)*

**SEVEN:** The Queen, the Queen!

*(They run off and Alice follows.)*

**TRACK 7:****HERE COMES THE QUEEN**

*(The Chorus enter from the sides wearing playing card tabards. They are followed during the song by a procession of the White Rabbit, Knave, Executioner & the Duchess, and (at the appropriate point) the King and Queen of Hearts who enter, in pairs, at the centre rear of the acting area. They form a 'court' with the King and Queen central at the back of the acting area [upstage] facing the front. The cards Five and Seven enter from the side and kneel at the Queen's feet. Alice follows but keeps at a distance.)*

**ALL:** HERE COMES THE QUEEN.  
OH WHAT A GLORIOUS SIGHT TO BE SEEN.  
HERE COMES THE QUEEN.

IN YOUR PRESENCE WE DELIGHT,  
WE YOUR SUBJECTS, LEFT AND RIGHT.  
QUICKLY OUR POSITIONS FIND,  
SOME IN FRONT AND SOME BEHIND.  
OH ROYAL LADY, MAJESTY,  
HUMBLY WE BOW, SO WE CAN SEE.

HERE COMES THE QUEEN.  
OH WHAT A GLORIOUS SIGHT TO BE SEEN.  
HERE COMES THE QUEEN.  
NONE SO NOBLE HAS THERE BEEN,  
YOU ARE OUR BELOVED QUEEN,  
LOYAL SUBJECTS ALL ARE WE,  
THIS IS HOW IT HAS TO BE.  
OH ROYAL LADY GRANT ONE THING,  
WE KEEP OUR HEADS, SO WE CAN SING.

*(Entry of Queen and King.)*

HERE COMES THE QUEEN.  
OH WHAT A GLORIOUS SIGHT TO BE SEEN,  
HERE COMES THE QUEEN.

**DUCHESS:** There she is!

**QUEEN:** Off with her head!

**ALICE:** I beg your pardon?

**QUEEN:** Certainly not. I never grant pardons. Your head must come off and stay off.

**DUCHESS:** Yes and no glueing it back on. That's cheating.

**ALICE:** But your Majesty, you liked me earlier. You don't want to chop my head off surely?