

Alice The Musical

Junior Script

by

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CHARACTERS IN EACH SCENE**Scene One**

Alice
 Cast Member under table
 Cast Members with large doors
 Cast Member with small door
 Chorus of Animals
 Female Solo
 White Rabbit

Scene Two

Alice
 Chorus of Animals
 Dodo
 Duchess
 Duck
 Eaglet
 Lory
 Mock Turtle
 Mouse
 Owl
 White Rabbit

Scene Three

Alice
 Cheshire Cat
 Cook
 Duchess
 White Rabbit

Scene Four

Alice
 Card Five
 Card Seven
 Chorus of Cards
 Dormouse
 Duchess
 Executioner
 King
 Knave
 Mad Hatter
 March Hare
 Queen
 White Rabbit

Scene Five

Alice
 Card Five
 Card Seven
 Chorus of Cards
 Cook
 Dormouse
 Duchess
 Entire Cast for final song
 Executioner
 King
 Knave
 Mad Hatter
 March Hare
 Queen
 Twelve Jurors
 White Rabbit

LIST OF PROPERTIES**Scene One**

Fob Watch White Rabbit
 Cloth covered table with a key and bottle on it Cast Member
 15 inch door Cast Member
 Large doors Cast Members

Scene Two

No properties required

Scene Three

Three legged stool Scene Prop
 Large cauldron Scene Prop
 Large spoon Cook
 Pepper grinder Cook
 Cut out of a grin Cheshire Cat

Scene Four

Rectangle of grass (or carpet) Scene Prop
 Plate of jam tarts Scene Prop
 Table cloth Scene Prop
 Large teapot Scene Prop
 Large cups and saucers Scene Props
 Teaspoon Mad Hatter
 Old-fashioned pocket watch Mad Hatter
 Scroll & quill Knave
 Two potted white rose trees Cards Five & Seven
 Red paint pots Cards Five & Seven
 Paint brushes Cards Five & Seven
 Executioner's axe Executioner
 Flamingoes Cast

Scene Five

Prisoner's box	Scene Prop
Judge's desk	Scene Prop
Two thrones	Scene Props
Little slates	Jurors
Rule book	King
Teacup	Mad Hatter
Plate of tarts	White Rabbit
Plate of bread and butter	Mad Hatter
Pepper mill	Cook
Recipe book	Duchess

PRODUCTION NOTES

STAGING

This show, based on the classical tales of Lewis Carroll, has been written such that it can be staged by large or small organisations with any amount of resources available to them. Clearly, having a stage and good lighting and theatrical equipment will enhance the performance of the show but it is not essential in order to produce it. These production notes are written principally with the smaller school in mind. Feel free to expand on these suggestions as you wish.

The transition from one scene to another needs to be kept as smooth and flowing as possible and the amount of scenery required is kept to a minimum in order to achieve this.

Scene One – The Meadow is effectively in a meadow, by the side of the river. Where resources allow, this could be achieved with a backcloth depicting the scene. Alternatively, a small piece of artificial grass, as used by grocers etc., could be set for Alice to sit on. The position where Alice stands and looks to follow the rabbit should allow the chorus to encircle Alice and whirl around her as she spins on the spot. As the scene is set at the bottom of the tunnel, the various items are brought on, ideally under cover of darkness by cast and staging assistants. The table is essentially a disc of timber or similar with a central pole, held by the member of cast hiding under it. Attached to the top surface of the disc is a large piece of cloth, long enough so that when the actor stands up and holds the table aloft, the cloth completely covers him/her from view. On the top of the tablecloth are attached a large key and a bottle with the words 'Drink Me' clearly visible. These items are attached using 'hook and eye' (Velcro) material to prevent them falling off accidentally. The small door placed on stage should be about 38cms (fifteen inches) high and have a small piece of cardboard or hardboard attached to the one edge to prevent it inadvertently tipping over when placed on the floor of the acting area. The other doors are made from large pieces of cardboard approximately 2m by 0.7m (6'6" x 2'6") or at least large enough to hide the actor behind it. A similar sized door should be painted identically to the small door so as to replace it at the appropriate moment.

Scene Two – Wonderland is the start of the fantasy and everything from this moment on can be as nonsensical as wished. Larger than life, vivid colours and pantomim-ish are all perfectly acceptable ways of portraying Carroll's fantasy setting of Wonderland. Initially, we are nowhere in particular, other than Wonderland and this could be portrayed by various items brought on by each of the characters at the start of the scene. As the scene mainly involves the Mock Turtle and a seaside flavour, this could be reflected in the items of scenery used. Fantasy and the fantastic are required – think larger than life in size and colour; it could be a garden-type of scene with huge flowers and mushrooms etc or it could be a sea-shore with psychedelic coloured shells, crabs, lobsters etc. Think outside the box! At the end of the scene the cast exit with the items of scenery leaving a clear set.

Scene Three – The Duchess's Kitchen. This can commence with a clear stage and the characters bringing on items of scenery as they enter, or it could be set with basic scenery at first and additional items brought on. Either way it needs to be 'pantomimish' in its style; loud, bright, garish! The Duchess could enter with the three-legged stool and sit upon it etc.

The cauldron could be hanging from a wheeled tripod or trolley, pushed on by the Cook. Likewise a pepper grinder, containing either pepper, poppy seeds or talcum powder (equally effective visually but less likely to irritate your cast members' noses) could be brought on by the Cook or placed on a trolley. Other items that would enhance the set would be over-sized cutlery, pots and pans etc. in the vein of a pantomime-giant's kitchen. These could be strung on a strong cord above the actors' heads or just left about the acting area. If there are adequate resources at the venue, the cat's grin could be made from white painted cardboard or hardboard and U.V. 'blacklights' used to illuminate it on an otherwise darkened stage. If this is not possible, then it may be simplified as indicated in the stage directions.

Scene Four – The Mad Hatter's Tea Party. The previous set could be cleared quite easily by the cast removing the items that they introduced earlier. This leaves a clear acting area for the actors involved in this scene to bring on a rectangle of grass (carpet preferably!) and the tablecloth set with items sewn or attached using hook and loop fastening. There needs to be a large teapot, cups, saucers, and a plate of jam tarts set on the tablecloth for perhaps six people. The teapot and the plate of jam tarts need to be either loose or attached by hook and loop so that they can be easily removed. As the characters exit, the scene is cleared of the tablecloth and the two cards enter carrying large, potted, standard roses and two pots of red paint.

The acting area is cleared at the end of the scene in preparation for the Trial scene.

Scene Five – The Trial. Ideally, the scene is set with a pair of thrones (as regal and OTT as possible) a prisoner's box, made from a three-sided hardboard structure hinged between each face, and a judge's desk. This latter item should ideally be raised above the prisoners box so that the occupant looks down on the prisoner in the box. Please **do** consider Health & Safety – if in any doubt whatsoever, keep it simple and ask your safety officer for advice!

If possible, on Alice's final line – "Who cares for you, you're nothing but a pack of cards" decks of cards should scatter down onto the set from above like poppies at the armistice service. This would coincide with the cast tumbling to the ground and greatly enhance the effect. Everyone should then remain motionless for Alice's final number until they stand to sing the chorus section.

CHOREOGRAPHY

The choreography for this show can be as simple or complex as the member of staff charged with the challenge and the youngsters allow. Principally, the choreography is confined to the songs Two, Three, Four, Five, Six and Eight.

Track 2 (It's Late) – Principally involving the White Rabbit. Its actions should be that of a scared rabbit! Erratic, sudden and jerky but in time with the overall rhythm of the music and feel.

Track 3 (Music Is My Life) – This has a 'disco-feel' to it with 'clap' sections in the chorus.

Track 4 (Reeling, Writhing) – As stated in the stage direction, the Mock Turtle's verses are in metre and require little choreography, whereas the chorus sections can have dance to lift the feel.

Track 5 (We're Mad Down Here) – This is a barn dance in tempo and style and could be choreographed in this way during the chorus sections. The soloists should deliver their lines to the audience before breaking into the dance at the chorus sections.

Track 6 (Tea For Three) – This is described as an eccentric, Latin, tea-dance and involves the cast moving around the tablecloth verse by verse whilst the chorus support the number by singing. The characters should have returned to their original places by the end of the song.

Track 8 (All In A Line) – This is the game of croquet played as a Baroque type of dance; very formal lining but with underlying comical elements associated with it. During the number, the Executioner moves around the stage and either points to the cards individually on the Queen's command, or mimes striking them with a large executioner's axe one by one. They leave the acting area on being selected, leaving the Queen, Knave and Executioner alone at the end of the number.

COSTUME

Traditional, in general, but definitely larger than life. Nothing should be accurate in terms of scale or colour, but rather outrageous wherever possible. See Tenniel's original drawings for inspiration and then think bigger and brasher!

LIGHTING AND SOUND

Lighting

This is a show that can be done without lighting effects, BUT, if you have access to stage lighting, you can really transform this show. Generally it would benefit from bright, bold colours and could be enhanced by effects such as the rotating disc or strobe at the start of the show, UV lighting for the Cheshire Cat grin and other opportunities throughout. The one obvious exception is the opening scene, which should be lit with soft warm colours to give the impression of a lazy summer's day. The use of a smoke machine would enhance the craziness of the kitchen scene but, again, is not essential.

Mirror ball effect	During Track One
Strobe effect	As Alice tumbles down the rabbit hole
Blackout	Cat disappears
Blackout	Cat disappears
Blackout of U.V. light	Cat finally disappears leaving grin