



MUSIC THEATRE INTERNATIONAL  
**BROADWAY  
JUNIOR**<sup>®</sup>  
60 MINUTES

NAME: \_\_\_\_\_

CHARACTER: \_\_\_\_\_

Disney  
**Alice in  
Wonderland** JR.

Music and Lyrics by  
Danny Elfman,  
Sammy Fain & Bob Hilliard,  
Oliver Wallace & Cy Coben,  
Michael Abbott & Sarah Weeks,  
and Mack David, Al Hoffman & Jerry Livingston

Music Adapted and Arranged  
and Additional Music and Lyrics by Bryan Louiselle

Additional Arrangements & Orchestrations by Patrick Sulken

Book and Additional Lyrics by David Simpatico

Based on the 1951 Disney film *Alice in Wonderland*  
and the novels *The Adventures of Alice in Wonderland*  
and *Through the Looking-Glass* by Lewis Carroll

# Actor's Script

Disney

# Alice in Wonderland



## ACTOR'S SCRIPT

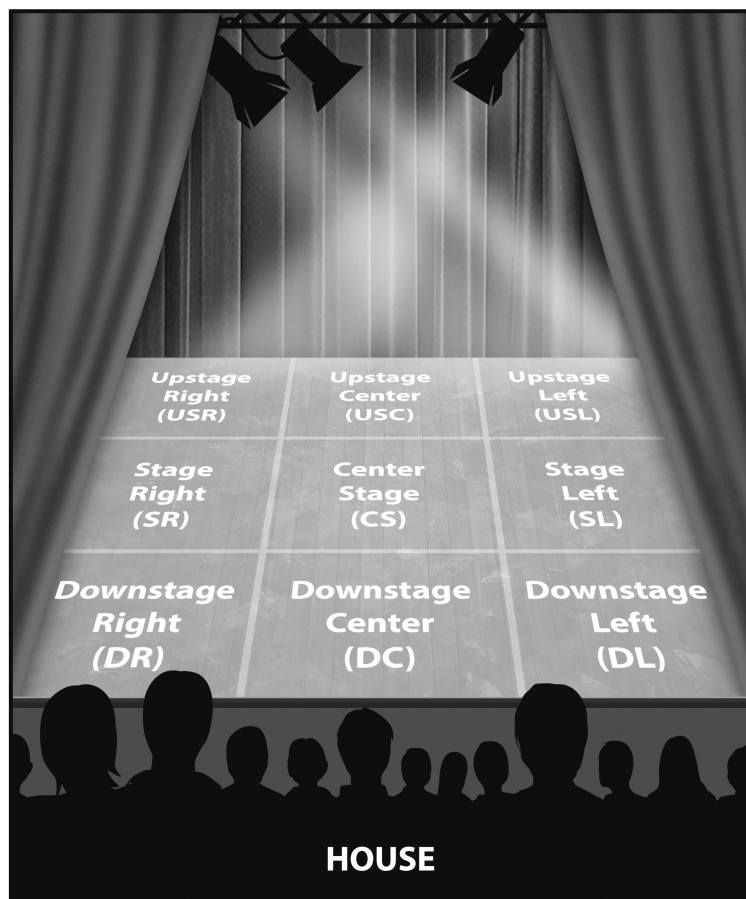
### Table of Contents

Welcome to the Theater .....	ii
What to Expect During Rehearsals .....	iii
Marking Your Script .....	iv
Synopsis .....	vi
Theater Tips .....	vii
Characters .....	viii
<i>Alice in Wonderland JR. Script</i> .....	1
<i>Opening: Alice's Theme</i> .....	1
<i>In a World of My Own</i> .....	6
<i>I'm Late</i> .....	13
<i>Very Good Advice</i> .....	22
<i>Ocean of Tears / Smallification 2</i> .....	29
<i>The Caucus Race</i> .....	32
<i>I'm Late (Reprise)</i> .....	35
<i>How D'ye Do and Shake Hands</i> .....	39
<i>How D'ye Do and Shake Hands (Reprise)</i> .....	43
<i>The Golden Afternoon</i> .....	48
<i>Adventure Is a Wonderful Thing</i> .....	52
<i>The Unbirthday Song (Part 1)</i> .....	64
<i>The Unbirthday Song (Part 2)</i> .....	66
<i>I'm Late (Reprise 2)</i> .....	70
<i>Painting the Roses Red</i> .....	75
<i>Painting the Roses Red (Reprise)</i> .....	80
<i>Simon Says (Part 1)</i> .....	85
<i>Simon Says (Part 2)</i> .....	86
<i>The Unbirthday Song (Reprise)</i> .....	92
<i>Finale</i> .....	98
Actor's Glossary .....	102
Show Glossary .....	104
Credits & Copyrights .....	107

# Welcome to the Theater

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor, director, and stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.



# What to Expect During Rehearsals

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, they are often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

## Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## Choreography





Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.





# Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

-  Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.
-  Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.
-  Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress a word, underline it in your script.
-  Save time and space by using the following standard abbreviations:  

<b>ON:</b> onstage	<b>OFF:</b> offstage	<b>US:</b> upstage
<b>DS:</b> downstage	<b>SL:</b> stage left	<b>SR:</b> stage right
<b>CS:</b> center stage	<b>X:</b> cross	

You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).

-  Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.
-  Draw stick figures to help you remember your choreography.
-  Mark your music with large commas to remind yourself where to take breaths while singing.
-  Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

1 Mariah Greene (Tweedle Dee)

(ALICE tries to leave.)

TWEEDLE DUM Meeting and running ain't very polite. There's a right way—

3 And a wrong way—

TWEEDLE DEE



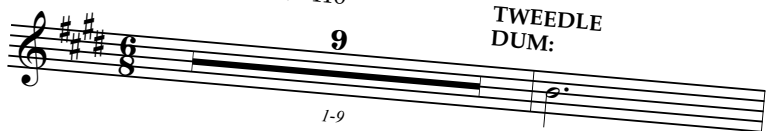
2 To do things!

TWEEDLES

(#13 - HOW D'YE DO AND SHAKE HANDS.)

How D'ye Do and Shake Hands

XDSR 4 Dumdeedum ♩ = 116



11 When first you meet a gen - tle - man of cal - i - ber and

14 TWEEDLE DEE: class, you don't just meet and run, my dear; that's

17 8 TWEEDLES: 6 look at Alice cal - lous, coarse, and crass! So - ci - e - ty has

20 TWEEDLE DUM: set the rules by which we all must play. So

# Synopsis

The **WONDERLAND ENSEMBLE** appears, bringing a whimsical world to life around the curious, imaginative **ALICE** (*Opening: Alice's Theme*). Alice's older sister **MATHILDA** and her **FRIENDS** barge in, shattering the world of Wonderland and mocking Alice for living in a childish, make-believe world. After they go, Alice dreams of a place of wonder and adventure where she can be her truest self (*In a World of My Own*). As Alice falls asleep, the world of Wonderland comes to life around her and **CHESHIRE CATS 1-3** appear to guide Alice on her journey.

At the beckoning of the Cheshire Cat, the **WHITE RABBIT** rushes by, lamenting that he is behind schedule (*I'm Late*). Alice follows him to the edge of his rabbit hole and jumps in as the inhabitants of Wonderland fall past her, offering advice (*Very Good Advice*).

Alice lands in front of a very small door. The **DOORKNOB** suggests that Alice eat and drink magical items to change her size. During her growing and shrinking, she cries an ocean of tears and is able to swim through the door's keyhole into Wonderland. A boat rows past carrying a **DODO BIRD** and a bunch of Wonderland creatures (*Ocean of Tears / Smallification 2*). Once they all wash ashore, the Dodo Bird initiates a race so that everyone can dry off (*The Caucus Race*).

The White Rabbit runs by again (*I'm Late – Reprise*), and Alice tries to follow him but runs into **TWEEDLE DEE** and **TWEEDLE DUM**. The Tweedles explain how to properly greet someone (*How D'Ye Do and Shake Hands*) but end up confusing everyone in the process. Alice sneaks away to find the White Rabbit at his home, and, after eating a magical cookie, she grows so large she ends up wearing his house as a dress.

After shrinking in size once more, Alice comes upon **ROSE, LILY, PETUNIA, DAISY,** and **VIOLET**, the Flowers of the Golden Afternoon. Alice longs to join their club, but the Flowers cruelly turn her away (*The Golden Afternoon*). An energetic **CATERPILLAR** comes upon a very sad Alice and encourages her to continue her quest despite all the unknowns ahead (*Adventure Is a Wonderful Thing*). Afterwards, Alice finally comes face to face with the magical Cheshire Cat, who sends her off to a tea party.

When Alice arrives, the **MAD HATTER, MARCH HARE,** and **PARTY GUESTS** are celebrating their unbirthdays (*The Unbirthday Song*). The White Rabbit runs by, still late (*I'm Late – Reprise 2*), and the Mad Hatter and March Hare try to fix his watch with disastrous results.

Alice follows the White Rabbit into the Royal Rose Garden and runs into a strange sight: the **ROYAL CARDS** are painting the roses red (*Painting the Roses Red*). The **QUEEN OF HEARTS** and **KING OF HEARTS** appear, and the Queen chastises the Royal Cards (*Painting the Roses Red – Reprise*). When the Queen of Hearts notices Alice, she challenges her to a game of Simon Says (*Simon Says – Parts 1 & 2*). Alice, much to everyone's surprise, beats the Queen at her own game. The King proposes a trial for Alice as an alternative to an immediate beheading. Witnesses

condemn Alice, including the Mad Hatter and March Hare, who make sure to wish the Queen a happy unbirthday (*The Unbirthday Song – Reprise*).

At the last minute, the Caterpillar appears, asking Alice to dig deep and think hard about who she really is. Alice, pondering the question, finally realizes that just being herself is more than enough. Suddenly, Wonderland disappears and Alice is back at home, waking from a nap. As Alice excitedly relays her moment of self-discovery to Mathilda, she discovers the White Rabbit's watch in her pocket. Alice, Mathilda, and the Wonderland Ensemble rejoice in the freedom to be their true selves, in a fantastical Wonderland of their own making (*Finale*).

## Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **HAVE FUN!**



# Characters

(in order of appearance)

**WONDERLAND ENSEMBLE** – The zany, magical, and unique characters that Alice meets along her journey, from cats and rabbits to flowers and doorknobs. This group includes participants in the caucus race who are swept up by the ocean of tears; **PARTY GUESTS** at the March Hare and Mad Hatter’s tea party; and **ROYAL CARDS**, servants of the Queen and King of Hearts, including **ACE OF SPADES, TWO OF CLUBS, THREE OF DIAMONDS,** and **FOUR OF HEARTS**

**ALICE, TALL ALICE, SMALL ALICE** – a curious and adventurous girl of different sizes

**MATHILDA** – Alice’s older sister, who is more logical and grounded than her sibling

**FRIENDS 1 & 2** – Mathilda’s snooty friends who find Alice odd

**CHESHIRE CATS 1-3** – magical felines in three parts who don’t always agree; friendly guides for both Alice and the audience

**WHITE RABBIT** – the perennially tardy royal trumpeter

**DOORKNOB** – gatekeeper of Wonderland

**DODO BIRD** – captain of the Queen’s Navy and referee of the caucus race

**TWEEDLE DUM & TWEEDLE DEE** – goofy twins with impeccable manners who are easily confused

**ROSE, LILY, PETUNIA, DAISY, VIOLET** – the rudely exclusive Flowers of the Golden Afternoon

**CATERPILLAR** – a charming, theatrical, and encouraging soon-to-be-butterfly

**MAD HATTER** – a tea party host with a penchant for hats and making up rules

**MARCH HARE** – the ever-celebrating and game-loving tea party host

**KING OF HEARTS** – the Queen’s placid partner

**QUEEN OF HEARTS** – the highly feared, hot-tempered monarch of Wonderland

Disney

# Alice in Wonderland



PROLOGUE

(#1 – OPENING: ALICE'S THEME.)

## Opening: Alice's Theme

Broad, exciting ♩ = 124

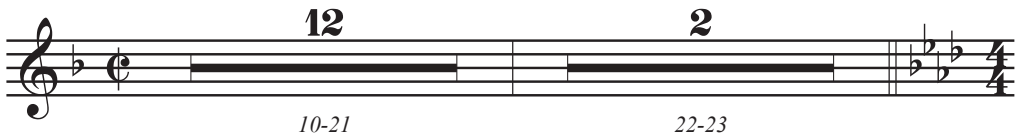


(THE WHITE RABBIT races across the stage with a watch.)

(At center stage, he turns to the audience and waves (or winks!), as if saying "see ya soon!" He looks at his watch and scurries offstage.)

A bit brighter ♩ = 134

rit.

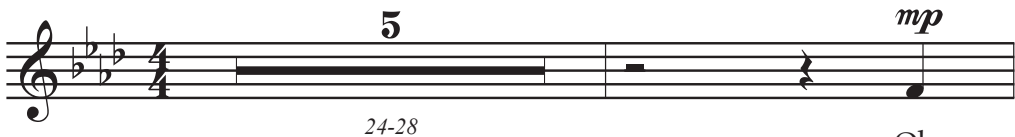


(An ENSEMBLE appears mysteriously, dressed as the Wonderland characters.)

Ominous, grand ♩ = 118

WONDERLAND ENSEMBLE:

*mp*



30

Al - ice, dear, where have you been? So

33

near, so far, so in - bet-ween? What

36

have you heard, what have you seen? Al-ice,

*(ALICE enters with a magnifying glass in front of her face, possibly emerging from behind the WONDERLAND ENSEMBLE. ALICE is looking for something, analyzing the ground, the sky. The ENSEMBLE stands around her, but ALICE doesn't hear them.)*

39

**ENSEMBLE GROUP 1: *mf***

Al-ice, oh, Al-ice. Oh,

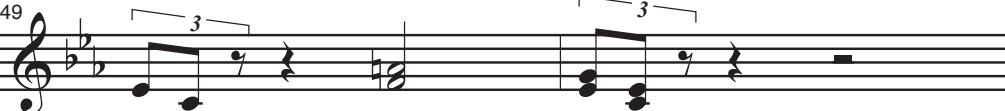
42

**(ENSEMBLE GROUP 1):** tell us, are you big or small? **WONDERLAND ENSEMBLE:** It's

**ENSEMBLE GROUP 2:** To try this one or try them all?


46

**(WONDERLAND ENSEMBLE):** such a long, long way to fall. Al-ice,

49  Al-ice, oh Al-ice.


51  *f*  
How can you know this way, not that? You

53  choose the door, you choose the path. Per-

55  haps you should be com - ing back a -

56  nother - er day, a - nother - er day. And

58  noth - ing is quite what it seems. You're

59  dream-ing. Are you dream-ing? Oh, Al-ice. So

**ENSEMBLE  
GROUP 1:**

62  (ENSEMBLE GROUP 1):  
man - y doors, how will you choose? So

**ENSEMBLE GROUP 2:**  
 So man - y doors,

63

much to gain, so much to lose. So  
how will you choose?

**WONDERLAND  
ENSEMBLE:**

64

man-y things get in your way. No time to wait. No time to waste.

66

Be care - ful not to lose your head and

68

list - en to your heart in - stead.

**(WONDERLAND  
ENSEMBLE):**

*(Suddenly, MATHILDA enters with FRIEND 1 and FRIEND 2, searching for ALICE. They cannot see the WONDERLAND ENSEMBLE.)*

69

Al - ice.  
**MATHILDA:**

Al - ice?

71

Al-ice. Al-ice. Oh...

Al-ice?

Al-ice?!

AL-ICE!

*(The song ends abruptly. The WONDERLAND ENSEMBLE disappears, exiting swiftly, unseen by MATHILDA.)*

**ALICE**

*(barely looking up from her investigation)*

What?

**MATHILDA**

*(a bit embarrassed by her sister's odd ways)*

Alice...What are you doing...?

**ALICE**

*(focused, professorial)*

I'm not Alice! I'm Professor Alabaster, on a search for a rare rainbow caterpillar.

**FRIEND 1**

Is there even such a thing?

*(FRIEND 1 and FRIEND 2 giggle. MATHILDA steps in.)*

**MATHILDA**

Forget my sister. She's always got her head in the clouds.

**ALICE**

No, I don't.

**FRIEND 2**

*(to MATHILDA)*

Didn't you say that last week she had a tea party... by herself??

**ALICE**

*(looking up for the first time from her caterpillar quest)*

Not true!

*(to the FRIENDS, now with a royal posture and tone, maybe even an accent)*

You see, I had to throw a party to welcome my constituents. They traveled by boat to see me crowned "Princess Alissa, Ruler of the Land"!

**FRIEND 1**

...What?

## FRIEND 2

You have imaginary friends, Alice?

## ALICE

*(hurt; to herself)*

That's Princess Alissa to you.

## FRIEND 1

*(patronizing)*

Oh, Alice. You spend way too much time playing make-believe.

## FRIEND 2

You'll see when you're older. That's just kid stuff.

## FRIEND 1

Come on, Mathilda. Let's go.

*(The two FRIENDS exit. ALICE sits, defeated. MATHILDA lingers behind to comfort her sister.)*

## MATHILDA

*(trying to soften the blow)*

Alice. Look. They're not trying to be mean. But you're always making up stories. Always pretending to be someone you're not. A Professor... a Princess... just be yourself.

## ALICE

But... who am I?

## MATHILDA

I don't know who you are, Alice. That's something no one can answer but you.

**(#2 – IN A WORLD OF MY OWN.)**

## In a World of My Own

*(MATHILDA exits. ALICE stands center stage, thinking.)*

Wistful ♩ = 138

1-3

ALICE: *mp*

Cats and

5

rab - bits\_\_\_ would re - side\_\_\_ in fan - cy lit - tle

7

hous-es\_\_\_ and be dressed in shoes and hats and

9

trous-ers in a world of my own.

13

All the flow - ers\_\_\_ would have ver -

15

- y ex - tra spe-cial pow - ers. \_\_\_ They could

17

sit and talk to me for ho - urs\_\_\_ when I'm

**rit.**

19

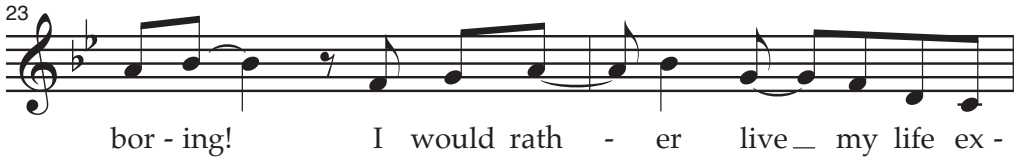
lone - ly in a world  $\sharp$  of my

**Fast Pop**  $\text{♩} = 146$

21

own. Books are





**poco rit.**



39

lieve and fun, — then I could be most

41

an - y - one! My

**rit.**

44

world would be a won - der -

*(Throughout the previous verse, the WONDERLAND ENSEMBLE has entered, a few at a time, as if conjured by ALICE. They look at her supportively, lovingly. ALICE cannot see them.)*

**Slower, dreamy** ♩ = 138  
3x

**ALICE:** A wonderland that's all my own...where anything is possible... where I can be anything...anyone...

46

land.

*(The WONDERLAND ENSEMBLE begins to entrance ALICE to sleep.)*

**ENSEMBLE GROUP 1:**

48 *mp*

Life could be a won - der -

**(ENSEMBLE GROUP 1):**

50

land.

**ENSEMBLE GROUP 2:**

*mp*

Life could be a won - der -

52

Life could be a won - der -  
land.

Detailed description: This block contains musical notation for measures 52 and 53. The top staff is a vocal line in G major with lyrics 'Life could be a won - der -'. The bottom staff is a piano accompaniment line with a long note in measure 52 and a dotted note in measure 53.

54 *accel.*

land. a won - der...  
Life could be a won - der...

Detailed description: This block contains musical notation for measures 54 and 55. Measure 54 is marked 'accel.' and features a vocal line with a long note and a piano accompaniment line. Measure 55 continues the vocal line with 'a won - der...' and the piano accompaniment line.

**WONDERLAND  
ENSEMBLE:**

56 *mf*

Past the rain - bow,

Detailed description: This block contains musical notation for measure 56. It features a vocal line with a long note and a piano accompaniment line with a chord. The dynamic marking is 'mf'.

58

fol - low the bright - est star. Your

Detailed description: This block contains musical notation for measure 58. It features a vocal line with a triplet of eighth notes and a piano accompaniment line with a chord. The lyrics are 'fol - low the bright - est star. Your'.

60

heart will lead you

Detailed description: This block contains musical notation for measure 60. It features a vocal line with a long note and a piano accompaniment line with a chord. The lyrics are 'heart will lead you'.

62

straight to who you are.

Detailed description: This block contains musical notation for measure 62. It features a vocal line with a long note and a piano accompaniment line with a chord. The lyrics are 'straight to who you are.'

64

Straight to who you are!

(Now that ALICE is fully asleep, the WONDERLAND ENSEMBLE lights up, as if ready to tell their tale. Showtime!)

**Faster Swing** ♩ = 150

66

Al - ice in Won - der - land!

68

How do you get to Won - der - land?

70

O - ver the hill or un - der - land or

72

just be - hind the tree? \_\_\_\_\_

74

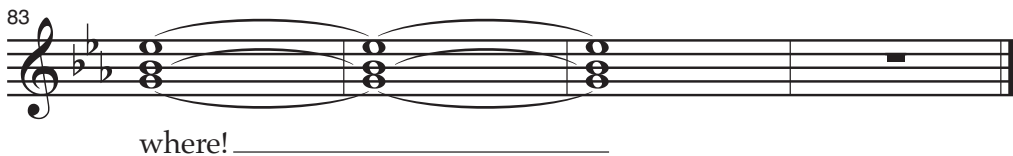
Al - ice in Won - der - land!

76

Where is the path to Won - der - land?

78

O - ver the hill or here or there? \_\_\_\_\_



*(Applause! The WONDERLAND ENSEMBLE exits excitedly. Three parts of the CHESHIRE CAT remain onstage with a gigantic smile and address the audience.)*

**CHESHIRE CAT 1**

Alice is about to discover that Wonderland is far more than she expected.

**CHESHIRE CAT 2**

It's a land of racing lobsters, singing flowers, painting cards, and even a talking Cheshire Cat... That's me!

**CHESHIRE CAT 3**

You mean us. But I—

**CHESHIRE CAT 1**

Meaning me—

**CHESHIRE CAT 3**

That is, we—

**CHESHIRE CAT 1**

Come into the story later.

**CHESHIRE CAT 2**

Alice's journey to Wonderland begins with a pallid, long-eared, carrot-munching quadruped known only as...

**CHESHIRE CAT 1, 2, 3**

The White Rabbit!

*(#3 – THE WHITE RABBIT – PART 1. The CHESHIRE CAT gestures offstage, setting up a big entrance. Nothing. They look at each other awkwardly, then smile at the audience and try again.)*

**CHESHIRE CAT 2**

Ahem, I saaiid... Alice's journey begins with...

**CHESHIRE CAT 1, 2, 3**

The White Rabbit!

(#4 – THE WHITE RABBIT – PART 2. *Nothing.*)

**CHESHIRE CAT 2**

Oh, he's always late.

**CHESHIRE CAT 3**

(*shouting offstage*)

Yo, White Rabbit, you're on!

(#5 – I'M LATE.)

# I'm Late

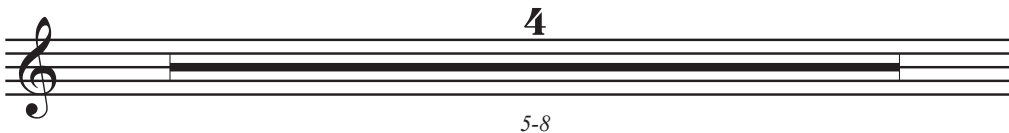
Hectic  $\text{♩} = 138$

(The WHITE RABBIT runs on, staring at his pocket watch, very upset.  
ALICE wakes up.)



**WHITE RABBIT:** Not again!!!

**ALICE:** (*seeing the WHITE RABBIT*) Whoa! How cool is that!  
(*beat*) What's the right thing to say to a talking rabbit...?

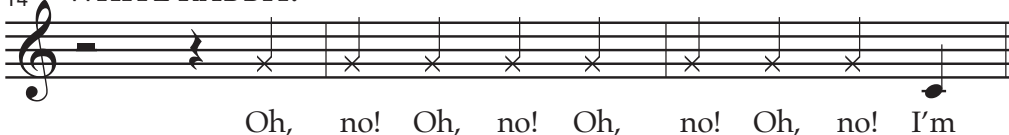


**WHITE RABBIT:** Oh dear, dear, dear!

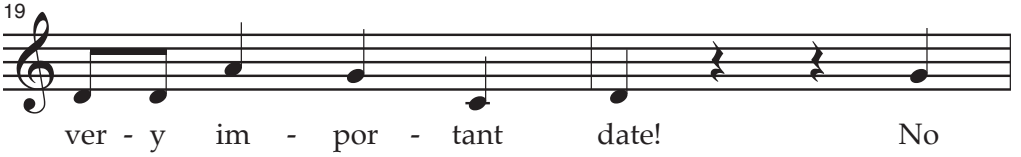
**ALICE:** Um, hi, my name is—



14 **WHITE RABBIT:**



17  

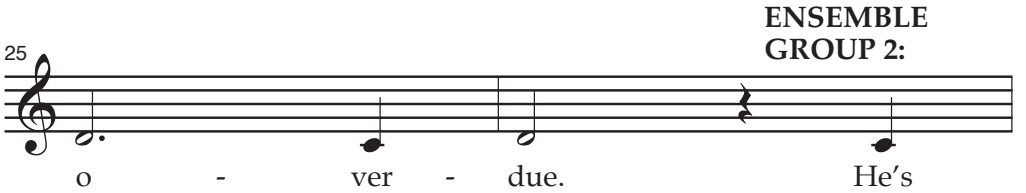

19  


*(The WHITE RABBIT shows ALICE the time on the pocket watch.)*

21  


23  

**ENSEMBLE GROUP 1:**

25  

**ENSEMBLE GROUP 2:**

27  

**WHITE RABBIT:**

29  

**WONDERLAND ENSEMBLE:** **WHITE RABBIT:**

31  


33

run and then I hōp hōp hōp. I

35

wish that I could fly. There's

37

dan - ger if I stop stop stop and

**WONDERLAND  
ENSEMBLE:**

39

here's the rea - son why: We know! You're

41

late. It's clear. So

**WHITE RABBIT:**

43

why are you still here? I'll nev - er make it

**WONDERLAND  
ENSEMBLE:**

46

now, I fear. You're late! You're late! You're late!

**ALICE:** But where are you running to?

**WHITE RABBIT:** Well, since you asked:  
you see, the Queen of Hearts is throwing this—

**WONDERLAND  
ENSEMBLE:**

5

49-53 He's



55 **WHITE RABBIT:**

got to go! I

57

think my watch is slow. I wound it up, but

60

now it's wound, it makes a fun - ny

62 **CHESHIRE CAT 1:** **CHESHIRE CAT 2:** **CHESHIRE CAT 3:**

tick - ing sound... Tick tock, tick tock, tick

64 **CHESHIRE CAT 1:** **ALL CHESHIRE CATS:**

tock, tick tock. It's rath - er like a

66 **WHITE RABBIT:**

clock. And thanks to that I have to run when

69 **WONDERLAND ENSEMBLE:**

I'd pre - fer to walk. He

71

real - ly hates to rush rush rush, it

73

makes him aw - full'y diz - zy. But

**WHITE RABBIT:**

75

still it's al - ways mush mush mush. It

**(WHITE RABBIT):**

77

hap - pens when you're bus - y!

**WONDERLAND ENSEMBLE:**

Bus - y! Bus - y!

79

Yes! Yes! And

Bus - y!

**(WHITE RABBIT):**

81

now as you can guess: no

**WONDERLAND ENSEMBLE:**

83

time to say, "hel - lo." Good - bye! You're

85

late! You're late! You're late!

**ALICE:** Curiouser and curiouser! Hadn't you better be going, then?  
**WHITE RABBIT:** I don't believe I've explained myself quite fully.  
**WONDERLAND ENSEMBLE:** You have! You have!  
**WHITE RABBIT:** Please be quiet. Time is of the essence!

Polite ♩ = 123

7

87-93

Crazed ♩ = 138

94

**WONDERLAND ENSEMBLE:**

The time is real - ly

97

fly - ing by; we must be hav - ing fun. But

100

**WHITE RABBIT:**

now there's no de - ny - ing. Why, I have-n't yet be -

103

**WONDERLAND ENSEMBLE:**

**WHITE RABBIT:**

gun! Oh no! I must - n't

105

**WONDERLAND ENSEMBLE:**

stay. There must be no de - lay. And

WHITE RABBIT:

108

(WONDERLAND ENSEMBLE): I'm  
now you must be on your way.

110

late...  
Now don't for - get to write. We

112

I'm  
know your sched - ule's real - ly tight.

114

late...  
Oh, look: It's half past ten; he

116

I'm

must be there and back a - gain.

118

late... I'm late! I'm

We know! So go!

122

late. \_\_\_\_\_

Late, late, late, late, late, late, late,

**(WONDERLAND  
ENSEMBLE):**

126

late... \_\_\_\_\_

**WHITE RABBIT:**  
*(realizing the time)*

**WONDERLAND  
ENSEMBLE:**

**WHITE  
RABBIT:**

128

Wait! What?!?! I'm

*(The WHITE RABBIT scurries off, then pokes his head back on.)*

130

late! 131-137

138

**WHITE RABBIT:** **WONDERLAND ENSEMBLE:**

Well... Late! \_\_\_\_\_

141

You're late!!!

*(The WHITE RABBIT jumps into a rabbit hole.)*

### CHESHIRE CAT 1

*(to audience)*

Alice followed the White Rabbit to the edge of the rabbit hole.

*(The CHESHIRE CAT turns and stares at ALICE, who obediently walks to the rabbit hole and looks inside.)*

### ALICE

Well...this rabbit hole looks pretty deep and dark, and I can't see the bottom, and maybe it goes all the way to the center of the earth, and I'll be burnt to a crisp in the molten core.

*(pause, then: with a hint of mischief)*

Or... maybe it's the start of my great adventure!!

SCENE ONE: DOWN THE RABBIT HOLE

(#6 – VERY GOOD ADVICE.)

# Very Good Advice

(ALICE jumps down the rabbit hole and falls a long way.)

**Curiouser and curiouser** ♩ = 135 **CHESHIRE CAT 1:** Alice jumped into the dark rabbit hole...

2

1-2

**CHESHIRE CAT 2:** And fell for what seemed like three and a half weeks...  
**CHESHIRE CAT 3:** More like four and a quarter.

3

3-5

**CHESHIRE CAT 2:** She fell and fell and fell.  
**CHESHIRE CAT 1:** But she wasn't alone!

rit. 2

6-7

**Soft Shoe** ♩ = 150

3 **ALICE:**

8-10 I

12

give my-self ver-y good ad-vice but I ver-y sel-dom

**WONDERLAND  
 ENSEMBLE:**

15

fol-low it. That ex-plains the trou-ble that you're al-ways

18 **ENSEMBLE GROUP 1:** **ALICE:**

in. \_\_\_\_\_ "Be

**ENSEMBLE GROUP 2:**

Trou - ble that you're al - ways in. \_\_\_\_\_

20 **(ALICE):**

pa - tient" is ver - y good ad-vice, but the

**WONDERLAND  
ENSEMBLE:**

22

wait - ing makes me cur - i - ous. But you'll

**ENSEMBLE  
GROUP 1:**

24

love the change should some - thing strange be -

**(ENSEMBLE GROUP 1):**

26

gin. \_\_\_\_\_

**ENSEMBLE GROUP 2:**

Should some - thing strange be - gin. —



28 ALICE:

I'm sure that I know right from wrong

WONDERLAND  
ENSEMBLE:

and you have the best in - ten - tions.

Life should be such a mer - ry song but

(WONDERLAND  
ENSEMBLE):

there is where...

ALICE:

But there is where I

(ALICE):

give my - self ver - y good ad - vice but you  
rit.

WONDERLAND  
ENSEMBLE:

ver - y sel - dom fol - low it.

a tempo

Will she ev - er learn to

(Members of the WONDERLAND  
ENSEMBLE fall past ALICE,  
offering classic advice.)

42

do the things she should?

**MAD HATTER:** The price of your hat is not always the measure  
of your brain.

**QUEEN OF HEARTS:** Be careful what you wish for — you might  
just get it.

45

4x

**DODO BIRD:** Necessity is the mother of invention.

**ROSE:** Beauty without virtue is a flower without perfume.

4

46-49

**WHITE RABBIT:** *Tempus fugit!*

**CATERPILLAR:** Adventure is a wonderful thing!

3

ALICE:

50-52

I

**WONDERLAND  
ENSEMBLE:**

54

give my - self ver - y good ad-vice but you

56

ver - y sel - dom fol - low it. Will she

(WONDERLAND  
ENSEMBLE):

58

ev-er learn \_\_\_\_\_ to do the things \_\_\_\_\_ she

ALICE:

Will I ev-er learn \_\_\_\_\_ to do the things I...

62 *big fall-off*

should? \_\_\_\_\_

Ahhh! \_\_\_\_\_

*(ALICE lands at the bottom of  
the rabbit hole, at first daintily... ... then with a thud.)*

65

**SCENE 2: KNOCK KNOCK KNOCK**

*(The CHESHIRE CAT steps forward.)*

**CHESHIRE CAT 1**

Finally—

**CHESHIRE CAT 3**

Alice landed—

**CHESHIRE CAT 2**

Right in front of a little door.

**CHESHIRE CAT 1, 2, 3**

A very little door.

*(A little DOORKNOB appears.)*

**ALICE**

This must be where the White Rabbit went. I have to get in.

*(ALICE tugs on the DOORKNOB, which yelps in pain.)*

**DOORKNOB**

Yeow! Leggo my schnozzola already!

**ALICE**

Oh, I'm sorry. I have to find the White Rabbit.

**DOORKNOB**

The White Rabbit, eh? Well, who taught you to go around pulling on people's proboscises?

**ALICE**

You're not a person – you're a doorknob.

**DOORKNOB**

Well, doorknobs have feelings too.

**ALICE**

I'm very sorry I pulled on your proboscis, but I have to find the White Rabbit.

**DOORKNOB**

*(eyeing ALICE closely)*

You are far too big to enter Wonderland.

**ALICE**

Oh no! But I just have to get in! I just have to!

**DOORKNOB**

Now, don't have a tantrum. You just arrived. There's far too much adventure ahead to lose patience already. Maybe if you drank some of the magic potion in that convenient bottle floating nearby, you might... just... fit in.

*(The CHESHIRE CAT reveals a bottle with a "DRINK ME" label and floats it in front of ALICE.)*

**ALICE**

Hmm... I really don't know what's in this bottle, but it looks so pretty. It could be poison, or mayonnaise, or hand sanitizer, or a frothy combination of all three! But I have to find the White Rabbit. I must continue with my adventure!

(ALICE gulps from the bottle. #7 – **SMALLIFICATION**. She shrinks; SMALL ALICE replaces ALICE.)

**CHESHIRE CAT 1**

With one gulp of that potion, Alice shrank to three inches tall—

**CHESHIRE CAT 2**

You mean three inches short—

**CHESHIRE CAT 3**

It was a very tall three inches.

**SMALL ALICE**

Oh, look at me. I'm the right size for that door!

**DOORKNOB**

I believe someone forgot about the key waaaaaay up there on that shelf.

*(The CHESHIRE CAT holds a key way up high.)*

**SMALL ALICE**

Now I'm too small to reach the key! Oh no, no, no.

**DOORKNOB**

Oh, please don't fret. Here, try a cookie.

*(The CHESHIRE CAT reveals a cookie jar labeled "EAT ME." Inside is an irresistible large cookie.)*

**SMALL ALICE**

Well, it looks delicious. I just love cookies! But how do I know what's in it? Don't be silly, Alice – what harm can one cookie do?

*(SMALL ALICE takes a bite. #8 – **TALLIFICATION**. She grows; TALL ALICE replaces SMALL ALICE.)*

**CHESHIRE CAT 1**

Alice grew so big with just one tiny bite of that cookie...

**CHESHIRE CAT 2**

... that she filled the entire room at the bottom of the rabbit hole.

**TALL ALICE**

Now I'm too big!

**DOORKNOB**

Sorry, kid, you'll never fit in Wonderland now. Try Pittsburgh.

TALL ALICE

But I need to see the White Rabbit!

SCENE THREE: SWIMMING INTO WONDERLAND

(#9 – OCEAN OF TEARS / SMALLIFICATION 2.)

OCEAN OF TEARS / SMALLIFICATION 2

(TALL ALICE begins to cry.)

CHESHIRE CAT 1: Alice cried and cried and cried and cried...

CHESHIRE CAT 2: And cried and cried and cried and cried...

Mysterious  $\text{♩} = 89$

5

1-5

CHESHIRE CAT 3: And cried and cried and cried and cried.

4

6-9

CHESHIRE CAT 1, 2, 3: Until the entire room was filled with an ocean of tears!

3

10-12

TALL ALICE: What should I do?

DOORKNOB: Hurry, take another drink from the bottle. It's our only hope!

3

13-15

(The CHESHIRE CAT runs the bottle over to TALL ALICE. She drinks it down. She is replaced by SMALL ALICE, who starts swimming.)

CHESHIRE CAT 1: Alice shrank back down and swam into the ocean of tears...

Jaunty  $\text{♩} = 110$

2

16-17

2

18-19

**CHESHIRE CAT 2:** Doing the backstroke through the keyhole...  
**CHESHIRE CAT 3:** And swam all the way to Wonderland!



20-22

(As *SMALL ALICE* swims, a boat appears with members of the *WONDERLAND ENSEMBLE* rowing and the *DODO BIRD*.)

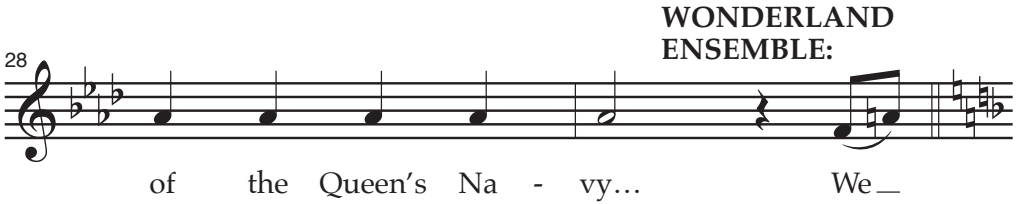


23-24

I am the



mon - arch of the sea, the ru - ler



of the Queen's Na - vy... We —



sail the o - cean blue, and our



sau - cy ship's a beau - ty. We are



lob - sters brave and true and at - ten - tive—

**DODO BIRD**

*(to the ENSEMBLE)*

Stroke, you hard-shelled crustaceans! Stroke, or I'll boil some butter and eat you for brunch!

**SCENE FOUR: JOLLY CAUCUS RACE**

*(SMALL ALICE lands on the shore and joins the WONDERLAND ENSEMBLE as they gather in a circle.)*

**SMALL ALICE**

Yech, I'm all wet! Anybody got a towel?

**DODO BIRD**

*(looking around)*

Nope.

**SMALL ALICE**

A blow dryer?

**WONDERLAND ENSEMBLE**

Huh?

**DODO BIRD**

My dear young damsel, the only way to get yourself dry in Wonderland is to initiate an officially sanctioned Caucus Race!

**SMALL ALICE**

What is a Caucus Race?

**DODO BIRD**

It involves a lot of running.

**SMALL ALICE**

Which way do we run?

**DODO BIRD**

No particular direction.

**SMALL ALICE**

And how exactly will all this running in a Caucus Race help me get dried off?

**DODO BIRD**

The best way to explain it is to do it!



WONDERLAND ENSEMBLE

Hooray!

(#10 – THE CAUCUS RACE.)

# The Caucus Race

(The WONDERLAND ENSEMBLE eagerly assembles.)

**Pompous**  $\text{♩} = 76$  **DODO BIRD:**

Ev - ry - bod - y take your place be-

fore we start the caucus race. Does-n't matter who will win...

**Faster**  $\text{♩} = 100$

soon the race be - gins. Poor lit-tle Al-ice, you

won - der why you have to race 'til you are dry?

**WONDERLAND ENSEMBLE:** **DODO BIRD:**

Some may stare and some may scoff... We're off! Not

**WONDERLAND ENSEMBLE:** **DODO BIRD:** **DODO BIRD + ENSEMBLE:**

yet... We're off...? Get set! We're off!

**WONDERLAND  
ENSEMBLE:**



For-ward, back-ward, in - ward, out-ward, bot-tom to the top.

**SMALL  
ALICE:**



Makes no dif - f'rence where you run as

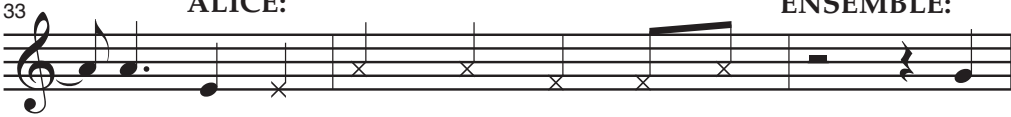
**WONDERLAND  
ENSEMBLE:**



long as you don't stop. Nev - er an - y fin-

**SMALL  
ALICE:**

**WONDERLAND  
ENSEMBLE:**



- ish line. You might wear out your shoes! But



when the race is o - ver, no one ev-er seems to lose.

**accel.**

**DODO SMALL WONDERLAND  
BIRD: ALICE: ENSEMBLE:**



Priz-es! Priz-es? Priz-es, priz - es, priz-es!

**Faster**  $\text{♩} = 110$



For-ward, back-ward, in - ward, out-ward, bot-tom to the top.

47

Nev - er a be - gin - ning, there can

50

nev - er be a stop to skip - ping, hop - ping, trip -

53

- ping, clop - ping fan - cy - free and gay.

56

Start - ed it to - mor - row but we'll fin - ish yes - ter-day.

**Faster**  $\text{♩} = 116$

59

'Round and 'round and 'round we go un -

62

til for - ev - er - more, for once we were be - hind

**Faster**  $\text{♩} = 122$

65

but now we find we are be— For - ward, back - ward, in -

68

- ward, out - ward, come and join the chase!



Noth - ing could be dri - er than a jol - ly



cau - cus jol-ly cau - cus jol-ly cau - cus



jol - ly cau - cus race!!!

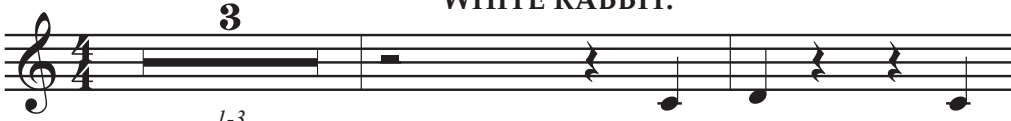
(ALL collapse in a heap.)

(The WHITE RABBIT runs on. #11 – I'M LATE – REPRISE.)

## I'm Late (Reprise)

Hurried  $\text{♩} = 152$

WHITE RABBIT:



1-3

I'm late, I'm



late, for a ver - y im - por - tant



date! No time to say, "hel -

**ALL:**  
(*except WHITE RABBIT*)

10  
lo." Good-bye! He's late! \_\_\_\_\_

**2**

13-14

*(The WHITE RABBIT runs off, and the WONDERLAND ENSEMBLE exits. SMALL ALICE snaps to excited attention.)*

### SMALL ALICE

Oh, Mr. Rabbit, wait up! Wait for me!

*(SMALL ALICE pulls herself up and starts to chase after the WHITE RABBIT.)*

### DODO BIRD

But my dear, come back – you're a natural! And you forgot your winner's cookie!

*(SMALL ALICE runs back. The DODO BIRD hands her a cookie.)*

### SMALL ALICE

Thanks! After all that swimming and racing, I could use a pick-me-up!

*(SMALL ALICE nibbles the cookie. #12 – TALLIFICATION 2. ALICE replaces SMALL ALICE.)*

### CHESHIRE CAT 3

Alice took a bite of that cookie—

### CHESHIRE CAT 2

And grew back to her regular size!

### ALICE

Curiouser and curiouser...

### CHESHIRE CAT 1

Alice decided to go with the flow.

**ALICE**

Totally cool!

**CHESHIRE CAT 2**

And chased after the White Rabbit—

**CHESHIRE CAT 3**

But ran into Tweedle Dee and Tweedle Dum—

**CHESHIRE CAT**

Literally!

*(ALICE bowls into identical oddballs TWEEDLE DEE and TWEEDLE DUM. All three fall down.)*

**ALICE**

Oh, I'm sorry!

**TWEEDLE DUM**

Oh, how do you do, Sorry! I'm Tweedle Dum.

**TWEEDLE DEE**

And I'm Tweedle Dee. I've never met anyone named Sorry before.

*(The TWEEDLES shake hands with ALICE in an elaborate, confusing manner.)*

**ALICE**

Oh, I'm sorry, but I'm not Sorry. I'm sorry.

**TWEEDLE DEE**

Oh, how do you do! I'm Tweedle Dee.

**TWEEDLE DUM**

No, I'm Tweedle Dee.

*(The TWEEDLES shake hands with ALICE again.)*

**TWEEDLE DEE**

No, I'm Tweedle Dee. You're Tweedle Dum.

**TWEEDLE DUM**

Oh, am I? I'm sorry.

**TWEEDLE DEE**

What a coincidence! So is she!

**TWEEDLE DUM**

*(to ALICE)*  
Are we related?!

**ALICE**

I'm sorry?

**TWEEDLE DUM**

Oh, how do you do! I'm Tweedle Dum.

**TWEEDLE DEE**

Then I must be Tweedle Dee.

*(The TWEEDLES shake hands with ALICE. This is getting tiresome.)*

**ALICE**

Don't you know who you are?

**TWEEDLE DUM**

*(overreacting)*  
Well, there's no need to attack us!

**TWEEDLE DEE**

Yes, we've only just met!

**ALICE**

I thought you knew each other. I'm sor—

**TWEEDLE DUM**

*(cutting her off)*  
Oh, how do you do? I'm Tweedle Dum.

**ALICE**

*(overlapping, trying to correct the confusion)*  
I apologize.

**TWEEDLE DEE**

And I'm Tweedle Dee.

*(The TWEEDLES shake hands with ALICE, who is now over it.)*

**ALICE**

And I'm out of here! It's been fun, but I have to find the White Rabbit.

(ALICE tries to leave.)

**TWEEDLE DUM**

Meeting and running ain't very polite. There's a right way—

**TWEEDLE DEE**

And a wrong way—

**TWEEDLES**

To do things!

(#13 – HOW D'YE DO AND SHAKE HANDS.)

## How D'ye Do and Shake Hands

Dumdeedum ♩. = 116

**TWEEDLE DUM:**

9

1-9

When

11

first you meet a gen - tle - man of cal - i - ber and

**TWEEDLE DEE:**

14

class, you don't just meet and run, my dear; that's

**TWEEDLES:**

17

cal - lous, coarse, and crass! So - ci - e - ty has

**TWEEDLE DUM:**

20

set the rules by which we all must play. So

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of five staves of music. The first staff is a single note on a whole rest, labeled 'Dumdeedum' with a tempo marking of ♩. = 116 and a measure number of 9. The second staff begins at measure 11 with the lyrics 'first you meet a gen - tle - man of cal - i - ber and'. The third staff begins at measure 14 with the lyrics 'class, you don't just meet and run, my dear; that's'. The fourth staff begins at measure 17 with the lyrics 'cal - lous, coarse, and crass! So - ci - e - ty has'. The fifth staff begins at measure 20 with the lyrics 'set the rules by which we all must play. So'. The score is performed by Tweedle Dum, Tweedle Dee, and Tweedles.



23

lis - ten while we spell them out

**molto rall. TWEEDLE DEE:**

25

and you'll be dis - tin -

**Jolly ♩. = 136 TWEEDLES:**

28

gué. \_\_\_\_\_ Say:

32

"How do you do?" and shake hands, shake hands, shake hands.

36

"How do you do?" and shake hands. State your name and

39

bus - 'ness. 2  
40-41

ALICE: Well, that's just...  
 TWEEDLE DUM: Ah, ah, ah...  
 ALICE: (*resigned*) How do you do?

**Dumdeedum ♩. = 116**


7

42-48


**TWEEDLE DEE:** Excellent, excellent. And...  
(*ALICE offers her hand.*)  
**TWEEDLES:** Perfect!

2 **TWEEDLES:**  
  
49-50 If

52 **ALICE:**  
  
man - ners could pre - vail, and you do not act like a

55 **TWEEDLES:**  
  
pig! [snort] [snort] the prob - lems that the

57 **ALICE:**  
  
world pre - sents might not seem quite so big. A

60  
  
bow or curt - sy (more or less) can bright-en up the  
**rit.**

63  
  
day, and if you know what fork to use

66 **TWEEDLES:**  
  
then you are on your way! \_\_\_\_\_

70 **ALICE, TWEEDELS:**  
  
Say:

(ALICE manuevers so that the TWEEDLES shake each other's hands.)

Jolly ♩. = 136



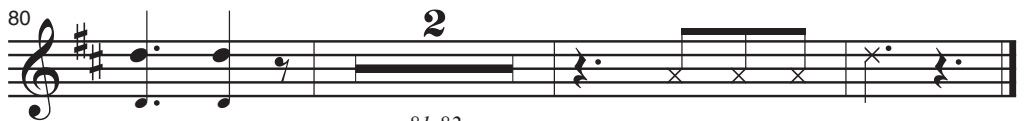
"How do you do?" and shake hands, shake hands, shake hands.

ALICE,  
TWEEDLES:



"How do you do?" and shake hands. State your name and

(The TWEEDLES end the song tied up in an elaborate handshake knot.)



bus-'ness. 81-82 How do you do!

**TWEEDLE DUM**

Uh-oh. I think we're stuck.

**TWEEDLE DEE**

How déclassé. Now what do we do?

**ALICE**

I believe it's proper to start with an introduction. Tweedle Dum, meet Tweedle Dee. Tweedle Dee, meet Tweedle Dum.

**TWEEDLE DUM**

Oh, how do you do, Tweedle Dum? I'm Tweedle Dee.

**TWEEDLE DEE**

I beg to differ. I believe I'm Tweedle Dee.

**TWEEDLE DUM**

But if you're Tweedle Dee, then I'm Tweedle Dum, and that would mean I'm shaking my own hand.

**TWEEDLE DEE**

But you're shaking my hand. So you must be Tweedle Dee.

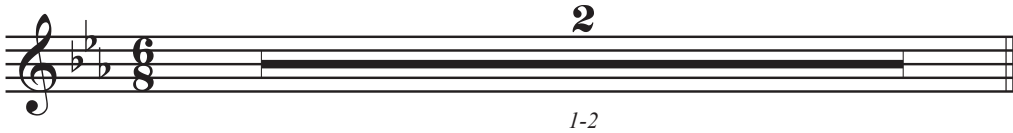
## TWEEDLE DUM

Oh dear!

(#14 – HOW D'YE DO AND SHAKE HANDS – REPRISE.)

# How D'ye Do and Shake Hands (Reprise)

Deedelydeedlydum ♩. = 140



TWEEDLES:



"How do you do?" and shake hands, shake hands,

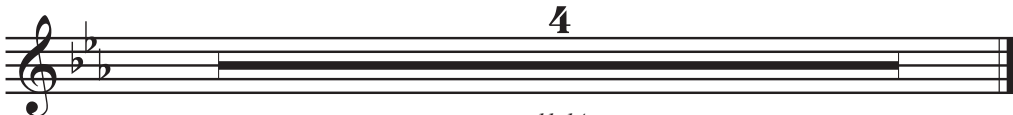


shake hands. "How do you do?" and shake hands.



State your name and bus - 'ness.

(ALICE tiptoes away as the TWEEDLES exit in their continuous greeting.)



## SCENE FIVE: MONSTER IN MY HOUSE

(The CHESHIRE CAT steps forward and addresses the audience.)

CHESHIRE CAT 3

Alice left the Tweedles to sort out their late-onset identity crisis and acute co-dependency—

**CHESHIRE CAT 1**

And chased after the White Rabbit.

**CHESHIRE CAT 2**

Whom she trailed through the woods to a house—

*(ALICE appears and finds the WHITE RABBIT, finally!)*

**ALICE**

Oh, there you are. My name is— oh, wait.

*(extending her hand in greeting)*

I mean, how do you do, my name is—

**WHITE RABBIT**

Samantha, Samantha, hurry, I can't find my gloves—

**ALICE**

But my name isn't Samantha!

**WHITE RABBIT**

Oh, right.

*(laughs)*

I don't even know a Samantha!!

*(beat)*

Well, I don't care what your name is. You're making me later than I already am.

*(points frantically offstage to his house)*

Hurry, hurry, my gloves, somewhere in my house. I'm late!!

**ALICE**

You "don't care" what my name is?! Boy, I never knew rabbits could be so rude!

*(The CHESHIRE CAT reveals the cookie jar.)*

Oh, look – another cookie! What harm could one more do...

*(ALICE eats a cookie. #15 – TALLIFICATION 3. ALICE spins offstage.)*

**CHESHIRE CAT 2**

Famous last words.

**CHESHIRE CAT 3**

Alice took one bite and grew as big as a house.

**CHESHIRE CAT 1**

The White Rabbit's house, to be exact.

**CHESHIRE CAT 2**

Her arms and legs stuck out the windows and doors—

**CHESHIRE CAT 1**

And the roof sat on the top of her head!

*(TALL ALICE enters wearing the house like a dress and the roof as a hat.)*

**TALL ALICE**

Oh, no. I can't go out in public in this house dress. I've got to do something.

**WHITE RABBIT**

Help, help! There's a monster in my house! And I'm late!

**TALL ALICE**

I'm not a monster, I'm a little girl. Okay, a very big little girl.

**WHITE RABBIT**

Help, help! There's a very big little girl in my house. And I'm still late!

*(DODO BIRD and the WONDERLAND ENSEMBLE run on, stand back, and look up in awe at TALL ALICE wearing the house.)*

**DODO BIRD**

Whoa! Love the hat.

**WHITE RABBIT**

I'm late! Help me! Help me!

**DODO BIRD**

I have the answer!

**CHESHIRE CAT 1, 2, 3**

*(to the audience)*

And there was much rejoicing!

**WONDERLAND ENSEMBLE**

Yay!

**DODO BIRD**

We'll burn the house down!

**WHITE RABBIT, TALL ALICE**

Nooooo!

**DODO BIRD**

Hurry up now, gather the wood. Anybody got a match? I'm all out.

**TALL ALICE**

Didn't your mother ever tell you not to play with matches?

**WHITE RABBIT**

Just hurry! Pleeeeease!! I'm—

**ALL**

Late. We know.

**TALL ALICE**

Oh dear! I'd better do something, fast. Maybe if I eat one of those carrots growing in the rabbit's garden!

*(#16 – SMALLIFICATION 3. The CHESHIRE CAT holds up a bunch of carrots. TALL ALICE grabs one and eats it quickly.)*

**CHESHIRE CAT 1**

When Alice ate that carrot, can you guess what happened?

**CHESHIRE CAT 2**

That's right!

**CHESHIRE CAT 3**

Cue Small Alice!

*(SMALL ALICE replaces TALL ALICE and runs away from the house. The WHITE RABBIT, DODO BIRD, and WONDERLAND ENSEMBLE exit.)*

**SCENE SIX: BRAVING THE GARDEN****CHESHIRE CAT 1**

Alice ran away through the blades of grass and explored the jungles of...

*(#17 – THE GARDEN.)*

**CHESHIRE CAT 1, 2, 3**

*(like a scary movie)*

The Garden! Mwa-ha-ha-ha-ha!

*(Beautiful FLOWERS – ROSE, LILY, PETUNIA, DAISY, and VIOLET – enter and pose with a sweet yet dangerous edge. SMALL ALICE enters.)*

**SMALL ALICE**

Up, down, big, small – no matter how hard I try, I never seem to fit in!

*(The FLOWERS mock SMALL ALICE.)*

**ROSE**

Up, down—

**LILY**

Big, small—

**PETUNIA, DAISY, VIOLET**

I never seem to fit iiiiiiiin.

*(The FLOWERS laugh with major attitude.)*

**SMALL ALICE**

Wow. You are all so... beautiful!

**ROSE**

*(snottily)*

We know! Right, Daisy?

**DAISY**

That's right, Rosie.

**VIOLET**

Everybody loves us because we're...

**FLOWERS**

The Flowers of the Golden Afternoon!

**SMALL ALICE**

The Golden Afternoon? What's that?

**LILY**

It's the name of our very exclusive garden club, right Petunia?

**PETUNIA**

Totally affirmative, Lily. If you want to be cool, you have to be a flower like us!

**ROSE**

No one gets in unless we say.



**VIOLET**

And we don't let in just anyone.

(#18 - THE GOLDEN AFTERNOON.)

## The Golden Afternoon

Spectral girl-group  $\text{♩} = 110$

**FLOWERS:**

7

Rose and

9

Vi-o-let got in last Sep-tem-ber, and Pe-

13

tu-nia made the cut in June. It's not

17

eas-y to be-come a mem-ber of the

21

Gol-den Af-ter-noon. Af-ter-

24

noon, af-ter-noon, af-ter-noon! For a

27

Gol-den Af-ter - noon nev-er set - tles; ev-'ry

31

day you have to preen and prune. If you

35

want to keep your stem and pet - als in the

39

Gol - den Af - ter - noon. Af - ter -

42

ROSE:  
noon, af - ter - noon, af - ter - noon! Oh, we

45

PETUNIA:  
can't just let in an-y-one; we're swarmed by wan-na - bees.

48

LILY: DAISY:  
— All the weeds that we've ex - clud-ed are the

51

weeds we love to >tease!

54 **VIOLET:** **ROSE:** **FLOWERS:**

Thist - le! Hedge-row! Poi - son

57

I - vy! If you

61

wan-na be a bud in our bow - er, learn this

65

se - cret song and stay in tune. Oth - er -

69

wise you're just a dried wall - flow - er to the

73

Gol - den Af - ter -

77

noon! Af - ter - noon, af - ter -

79

noon, af - ter - noon!

**SMALL ALICE**  
I wish I could be a Flower of the Golden Afternoon!

LILY

Keep dreaming, crabgrass!

PETUNIA

You're just a little weed.

SMALL ALICE

I'm not a weed. I'm a girl.

ROSE

Violet, she says she's a girl!

FLOWERS

Ewwwwww!!

VIOLET

Whatever!

PETUNIA

You're way too uncool to become a Flower of the Golden Afternoon.

SMALL ALICE

You wouldn't talk to me like that if I weren't three inches tall.

ROSE

*(cackling)*

But you are, Alice – you are three inches tall!

LILY

Beat it, slug, before you wind up on the bottom of somebody's shoe.

FLOWERS

Ewwwwww!!

*(The FLOWERS laugh at SMALL ALICE as they exit. Dejected, SMALL ALICE sits, buries her face in her hands, and starts to cry. #19 – ENTER THE CATERPILLAR. The CATERPILLAR enters.)*

CATERPILLAR

Oh, don't let those babbling blooms get you down, kid.

SMALL ALICE

But if I could look like them, I'd fit in, and life would be so easy!

**CATERPILLAR**

Don't you know beauty is just a surface thing? Who you really are — what you're worth — resides much, much deeper. Now, enough about them. Whooo are youuu?

**SMALL ALICE**

Umm...Well, my name is Alice.

*(beat)*

Who are you?

**CATERPILLAR**

Who am I? Well, I am always me, but who knows what I will be tomorrow or the next day. You dig?

**SMALL ALICE**

Um. No.

**CATERPILLAR**

I'm a Caterpillar, kiddo. At least for now!

**SMALL ALICE**

I'm so confused. I wanted adventure, but nothing makes any sense here.

**CATERPILLAR**

Alice, things don't always make sense. But that doesn't mean you give up!

(# 20 – ADVENTURE IS A WONDERFUL THING.)

## Adventure Is a Wonderful Thing

Beach Boys-esque ♩ = 138

**3** CATERPILLAR:

The musical score is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff begins with a 3-measure rest, followed by the lyrics 'To-day's the day! In'. The second staff continues with the lyrics 'on - ly just a mo - ment, you'll soon be on your way.'.

1-3

To-day's the day! In

6

on - ly just a mo - ment, you'll soon be on your way.



8 What lurks a-round the cor-ner, not a soul can say.



11 But I can guess, more or less: hid-den



14 dan-gers, great dur-ess. The mo-ment of glo-ry is



17 close at hand. This is gon-na be grand.



19 Ad -



21 ven-ure is a won-der-ful thing! Pack



23 on-ly the es-sen-tials, I'll tell you what to bring: your




25 strength, your nerve, your heart, — your wits, and



27 if you're un-der at-tack, your first-aid kits. Ad-

29



ven-ture is a hoot and a half. You'll

31



face un-earth-ly dan-gers and look at them and laugh. The

33



claws, the teeth, the chase, — the thrill. You'll

35


3



nev-er want to come home. May-be you nev-er will!


37-39

3




That's the

41




beau-ty of ad-ven-ture, it's al-ways sink or float. It

43



runs you till you're rag-ged, then it grabs you by the throat. You

45



strug-gle to sur-vive it though the chanc-es are re-mote.



Wa - hoo, luck - y you! Wish



I was com-ing too! Ad-ven-ture is a won-der-ful thing!

**CATERPILLAR:** Let's break it down.



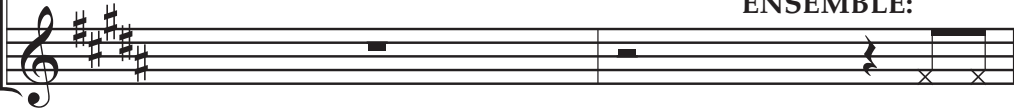
An ad -



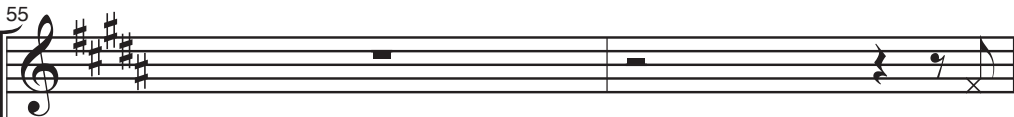
**(CATERPILLAR):**

ven-ture full of won-der is a won-der-ful ven-ture.

**WONDERLAND  
ENSEMBLE:**



An ad -



Ad -



ven-ture full of won-der is a won-der-ful ven-ture.



57

ven-ture is a won-der. No, it's

**ALICE:**

Not a two-der or a three-der?

Detailed description: This block contains the first system of music. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first line of music is for the Caterpillar, with lyrics 'ven-ture is a won-der.' and 'No, it's'. The second line of music is for Alice, with lyrics 'Not a two-der or a three-der?'. The music consists of eighth and quarter notes with stems pointing up.

59 **(CATERPILLAR):**

sweet-er, it's a won-der! But it's fun!

**(ALICE):**

I'm a - sun-der!

**WONDERLAND ENSEMBLE:**

Her

Detailed description: This block contains the second system of music. It starts with a treble clef, a key signature of three sharps, and a 3/4 time signature. The first line of music is for the Caterpillar, with lyrics 'sweet-er, it's a won-der!' and 'But it's fun!'. The second line of music is for Alice, with lyrics 'I'm a - sun-der!'. The third line of music is for the Wonderland Ensemble, with lyrics 'Her'. The music consists of eighth and quarter notes with stems pointing up.

61

Will you ven-ture? Sure!

Have you been?

jour-ney's an ad-ven-ture. Sure!

Detailed description: This block contains the third system of music. It starts with a treble clef, a key signature of three sharps, and a 3/4 time signature. The first line of music is for Alice, with lyrics 'Will you ven-ture?' and 'Sure!'. The second line of music is for the Caterpillar, with lyrics 'Have you been?'. The third line of music is for Alice, with lyrics 'jour-ney's an ad-ven-ture.' and 'Sure!'. The music consists of eighth and quarter notes with stems pointing up.

63

A - D - V - E - N - T - U - R full of  
I am?  
You are full of

65

dou-ble-you - O - N - D - E - R We are!  
We are?  
dou-ble-you - O - N - D - E - R We are!

67 **CATERPILLAR:**

Doub-le you - O - N - D - E - R - F - U - L!

**WONDERLAND  
ENSEMBLE:**

69

Doub-le you - O - N - D - E - R - F - U - L!

**CATERPILLAR:**

71 3

Musical notation for Caterpillar part 1, measures 71-72. Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth notes with a triplet of three eighth notes in measure 71. The accompaniment consists of eighth notes with 'x' marks below them.

Dou-ble you-O-N-D-E-R!

**WONDERLAND  
ENSEMBLE:**

3

Musical notation for Wonderland Ensemble part 1, measures 71-72. Treble clef, key signature of three sharps. The melody consists of eighth notes with a triplet of three eighth notes in measure 71. The accompaniment consists of eighth notes with 'x' marks below them.

Dou-ble you-O-N-D-E-R!

73 3 3 3

Musical notation for Caterpillar part 2, measures 73-74. Treble clef, key signature of three sharps. The melody consists of eighth notes with triplets of three eighth notes in measures 73 and 74. The accompaniment consists of eighth notes with 'x' marks below them.

Dou-ble - you - O - N - D - E - R - F - U - L!

Musical notation for Wonderland Ensemble part 2, measures 73-74. Treble clef, key signature of three sharps. The melody consists of eighth notes with a triplet of three eighth notes in measure 73. The accompaniment consists of eighth notes with 'x' marks below them.

74 3 3 3

Musical notation for Caterpillar part 3, measures 75-76. Treble clef, key signature of three sharps. The melody consists of eighth notes with triplets of three eighth notes in measures 75 and 76. The accompaniment consists of eighth notes with 'x' marks below them.

Dou-ble - you - O - N - D - E - R if you will

3 3 3

Musical notation for Wonderland Ensemble part 3, measures 75-76. Treble clef, key signature of three sharps. The melody consists of eighth notes with triplets of three eighth notes in measures 75 and 76. The accompaniment consists of eighth notes with 'x' marks below them.

Dou-ble - you - O - N - D - E - R if you will

**Suddenly Magical** ♩ = 128

**(CATERPILLAR):**

75

Musical notation for Caterpillar part 4, measures 75-76. Treble clef, key signature of three sharps. The melody consists of eighth notes with a triplet of three eighth notes in measure 75, followed by a quarter note in measure 76. The accompaniment consists of eighth notes with 'x' marks below them.

A - D - V - E - N - T - U - R - E!

**ALICE:**

Musical notation for Alice part 1, measures 75-76. Treble clef, key signature of three sharps. The melody consists of eighth notes with a triplet of three eighth notes in measure 75, followed by a quarter note in measure 76. The accompaniment consists of eighth notes with 'x' marks below them.

A - D - V - E - N - T - U - R - E!

**(WONDERLAND  
ENSEMBLE):**

Musical notation for Wonderland Ensemble part 4, measures 75-76. Treble clef, key signature of three sharps. The melody consists of eighth notes with a triplet of three eighth notes in measure 75, followed by a quarter note in measure 76. The accompaniment consists of eighth notes with 'x' marks below them.

A - D - V - E - N - T - U - R - E!

(Suddenly, with the help of the WONDERLAND ENSEMBLE, the CATERPILLAR transforms into a colorful butterfly! ALICE is stunned!)

4 CATERPILLAR:

77-80

That's the

Tempo I ♩ = 140

82

beau-ty of ad-ven-ture: the tremb-ling and the dread. I

(CATERPILLAR):

84

can't think of a-noth-er thing I'd rath-er do in-stead.

ALICE:

Per-

86

No, you go a-head!

haps you could join me?

CATERPILLAR:

88

Wa - hoo! Luck - y you! Tal - ly ho -

(CATERPILLAR):

90

— and tood - le - ooh.

WONDERLAND  
ENSEMBLE:

Read - y now? No - ble chin! Chest out

92

Make a fra - cas, have a fling, drop a post -

— and tum - my in!

94

- card, give a ring! Get the lead out, time to swing!

Get the lead out, time to swing!

96

Whoop - de - doo and ba - da - bing! Ad -

Whoop - de - doo and ba - da - bing! Ad -

98

ven - ture \_\_\_\_\_ is a won - der - ful thing!

ven - ture \_\_\_\_\_ is a won - der - ful thing!

**SMALL ALICE***(amazed)*

Oh my goodness! Out of nowhere... you're a butterfly!!

**CATERPILLAR**

See! It's all about the adventure, kid! You never know who you'll become along the way.

**SMALL ALICE**

Okay!

*(beat)*

But...what should I do...?

**CATERPILLAR**

Keep going!!

**SMALL ALICE**

No, I mean about being three inches tall!

**CATERPILLAR**

Hmm. Right. You wanna grow big and strong, you gotta eat the right foods. Try this magic cookie.

**SMALL ALICE**

Another cookie! You all eat a lot of sweets around here.

**CATERPILLAR**

This one is high in fiber... and inspiration. Simply deee-lectable! Good luck on your adventure!

*(#21 – FLY AWAY / TALLIFICATION 4. The CATERPILLAR flies away. The WONDERLAND ENSEMBLE exits as the CHESHIRE CAT reveals the cookie jar.)*

**CHESHIRE CAT 1**

As the Caterpillar-slash-Butterfly flapped away, Alice ate the magic cookie.

*(SMALL ALICE takes a bite.)*

**CHESHIRE CAT 3**

Uh-oh.

**CHESHIRE CAT 2**

Cue medium Alice!

*(ALICE replaces SMALL ALICE.)*

**CHESHIRE CAT 1**

Alice grew back to a more medium size and set off with new resolve.

*(CHESHIRE CAT 1, 2, and 3 sneakily approach ALICE.)*

**ALICE**

*(with new confidence)*

A-D-V-E-N-T-U-R-

**CHESHIRE CAT 2**

E!

**CHESHIRE CAT 1**

Me.

**CHESHIRE CAT 3**

We!

**CHESHIRE CAT 1, 2, 3**

Hello, Alice. We are the Cheshire Cat.

**ALICE**

Oh, how do you do? I have a cat just like you. Her name is Dinah.

**CHESHIRE CAT 2**

Oh, really?

**CHESHIRE CAT 3**

Just like us, huh?

**CHESHIRE CAT 1, 2, 3**

Can Dinah stand on her head like this?

*(The CHESHIRE CAT rearranges body parts and stands on its head.)*

**ALICE**

No, I'm sure she can't. Though I'm not sure of anything anymore. I thought Wonderland would be everything I always dreamed about... but everything here is upside down.

*(referencing the cat)*

Literally.

**CHESHIRE CAT 1**

Somebody having a bad day?

**ALICE**

Maybe the White Rabbit can help me, but I can't find him anywhere.

**CHESHIRE CAT 1**

You might ask the Mad Hatter.

**CHESHIRE CAT 2**

He knows where everything is.

**CHESHIRE CAT 3**

Trouble is, he keeps it all under his hat.

**ALICE**

A Mad Hatter? I don't want to make anyone mad.

**CHESHIRE CAT 1, 2, 3**

Haven't you noticed we're all a little mad?

*(The CHESHIRE CAT disappears, leaving only a floating smile.)*

**CHESHIRE CAT 3**

Why, I myself am not all here!

**CHESHIRE CAT 2**

Enjoy the tea party.

**CHESHIRE CAT 1**

Try the Red Zinger. Does wonderful things for growing pains.

## **SCENE SEVEN: MAD TEA PARTY**

**(# 22 – THE UNBIRTHDAY SONG – PART 1.)**



# The Unbirthday Song (Part 1)

Mad  $\text{♩} = 150$

4

1-4

*(A mad tea party appears out of nowhere and startles ALICE. The MAD HATTER, MARCH HARE, and other PARTY GUESTS play Musical Chairs, ignoring ALICE.)*

11

5-15

16

rit.                      Slower  $\text{♩} = 140$                       accel.

MAD HATTER:

A

19

PARTY GUESTS:

ver - y mer-ry un - birth-day to you. To

22

you! A ver - y mer-ry un - birth-day to

25

MAD HATTER:  $\text{♩} = 245$

you. To you! It's great to drink to

**PARTY  
GUESTS:**

28

some-one and I guess that you will do. A

*(shouting to the one PARTY  
GUEST left standing)*

31

ver-y mer-ry un - birth-day to you. Out!!!

**ALICE**

Oh, excuse me. I didn't mean to crash your birthday party.

**MARCH HARE**

It's not a birthday party, it's an unbirthday party.

**ALICE**

An unbirthday party?

**MAD HATTER**

Well, you only have one birthday each year, but you have three hundred and sixty-four unbirthdaydays!

**MARCH HARE**

Sometimes three hundred and sixty-five.

**MAD HATTER**

Truth.

**PARTY GUESTS**

Happy Unbirthday!

**(# 23 – THE UNBIRTHDAY SONG – PART 2.)**

# The Unbirthday Song (Part 2)

Madder  $\text{♩} = 154$

7  
1-7

8 **Slower**  $\text{♩} = 165$  **accel.** **MARCH HARE:**

A

10 **PARTY GUESTS:**

ver-y mer-ry un-birth-day to us! To us! A

14 **MARCH HARE:**

ver-y mer-ry un-birth-day to us! To us! If

$\text{♩} = 250$  **PARTY GUESTS:**

there are no ob-jec-tions let it be un-an-i-mous: a

22

ver-y mer-ry un-birth-day to us!

25 *(shouting to two left standing)*

Out! Out!

(Boldly, ALICE grabs a chair and joins the game.)

Move ♩ = 154 **7** Slower ♩ = 165 accel. ALICE:

27-33 A

36 PARTY GUESTS: ALICE:

ver - y mer-ry un - birth-day to me! To who? To

39 PARTY GUESTS:

me! Oh, you. A ver - y mer-ry un - birth-day to

42 ALICE: PARTY GUESTS: ALICE: ALL:

you! Who me? Yes, you. I see. Let's all con-gra - tu -

45

late our - selves: an - oth - er cup of tea! A

48

ver - y mer-ry un - birth - day to we. Oui!

(to three more unlucky, chairless PARTY GUESTS)

51

Oui! Out! Out! Out!

(The MAD HATTER approaches ALICE.)

Polite  $\text{♩} = 100$

MAD HATTER:

3

54-56

We

58

ALICE:

ought to throw a par-ty to a ver-y spe-cial par-ty... You

60

PARTY GUESTS:

MARCH HARE:

mean? Guess who? I

62

ALICE:

hate to be spe-ci-fic but this gir-l is ter - ri - fic. You

64

accel.

PARTY GUESTS:

mean? We do! This

66

PARTY GUESTS GROUP 1:

dam-sel is so won-der-ful, let's treat her roy-al - ly. A

**PARTY GUESTS  
GROUP 2:**

70

ver - y mer - ry un - birth - day a

**PARTY GUESTS  
GROUP 1:**

72

ver - y mer - ry un - birth - day... a

**PARTY GUESTS  
GROUP 2:**

74

ver - y ver - y mer - ry un... ver - y ver - y mer - ry un -

**ALL:**

76

birth - day to you to

**accel.**

79

you to you to you to

82

you to you to you to you to

*(The PARTY GUESTS cheat ALICE  
out of her chair and she loses.)*

$\text{♩} = 142$

**PARTY  
GUESTS:**

84

you! \_\_\_\_\_ Out!!!

ALICE

Say... where I come from, we play by the rules!

MAD HATTER

Yes, but rules can be so limiting.

MARCH HARE

It's so much more fun to make up your own rules.

ALICE

But if everyone makes up their own rules, how do you know if you're playing fairly?

MAD HATTER

Well, that's part of the game, I guess.

(# 24 – I'M LATE – REPRISE 2.)

## I'm Late (Reprise 2)

(The WHITE RABBIT enters, late as usual.)  
ALICE: Oh, it's the White Rabbit! Hi! I...

Harried  $\text{♩} = 152$

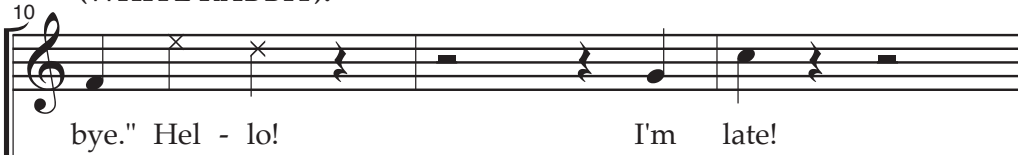
**3** WHITE RABBIT:

1-3 I'm

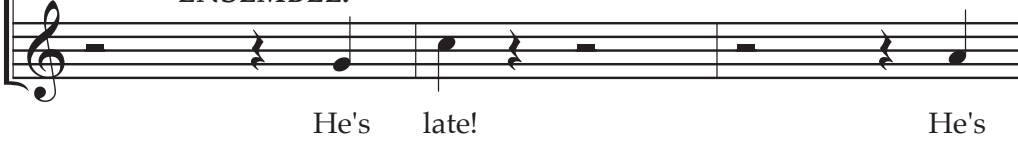
5  
late, I'm late, for a

7  
ver-y im - por - tant date! No time to say, "good-

(WHITE RABBIT):

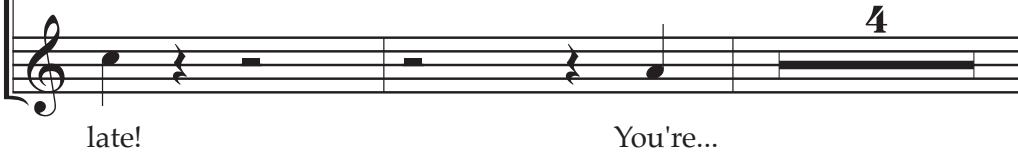
10  

 Musical notation for the White Rabbit's first line of dialogue. It consists of a single staff in treble clef with a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, a quarter rest, a quarter note D4, a quarter rest, a quarter note C4. The lyrics are: "bye." Hel - lo! I'm late!

WONDERLAND  
ENSEMBLE:


 Musical notation for the Wonderland Ensemble's first line of dialogue. It consists of a single staff in treble clef with a key signature of one flat. The melody starts with a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, a quarter rest, a quarter note D4, a quarter rest, a quarter note C4. The lyrics are: He's late! He's

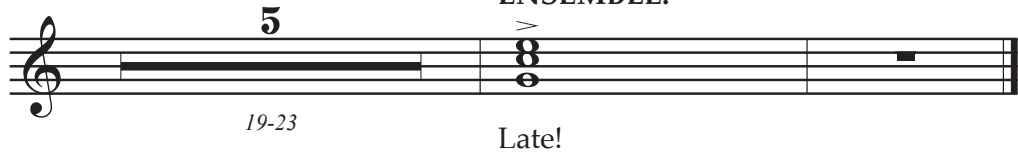
13  

 Musical notation for the White Rabbit's second line of dialogue. It consists of a single staff in treble clef with a key signature of one flat. The melody starts with a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, a quarter rest, a quarter note D4, a quarter rest, a quarter note C4. The lyrics are: I'm late! I'm late!


 Musical notation for the Wonderland Ensemble's second line of dialogue. It consists of a single staff in treble clef with a key signature of one flat. The melody starts with a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, a quarter rest, a quarter note D4, a quarter rest, a quarter note C4. The lyrics are: late! You're...

WHITE RABBIT: Oh my, will  
you look at the time!

WONDERLAND  
ENSEMBLE:


 Musical notation for the Wonderland Ensemble's third line of dialogue. It consists of a single staff in treble clef with a key signature of one flat. The melody starts with a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, a quarter rest, a quarter note D4, a quarter rest, a quarter note C4. The lyrics are: Late! Late!

MAD HATTER

Did you say you were late?

ALICE

Only seventy-six times. Not that anyone's counting.

WHITE RABBIT

(showing the MAD HATTER his pocket watch)

See?

MAD HATTER

Well, your watch is slow, silly. Here, let me fix it for you.

(The MAD HATTER grabs the watch and huddles over it with the WONDERLAND ENSEMBLE like surgeons over a patient. The CHESHIRE CAT makes the sound of a heart monitor beeping.)



Scalpel! **MAD HATTER**

Scalpel!! **MARCH HARE**

Scalpel!!! **WONDERLAND ENSEMBLE**

Forceps! **MAD HATTER**

Forceps!! **MARCH HARE**

Forceps!!! **WONDERLAND ENSEMBLE**

Axle grease! **MAD HATTER**

Axle grease!! **MARCH HARE**

Axle grease!!! **WONDERLAND ENSEMBLE**

Peanut butter! **MAD HATTER**

Peanut butter?!? **WHITE RABBIT**

Crunchy or smooth?! **MARCH HARE**

Hurry, we're losing her!! **MAD HATTER**

Oh no no no! **WHITE RABBIT**

Bring me the liverwurst! **MAD HATTER**

**MARCH HARE**

The liverwurst!!

**WONDERLAND ENSEMBLE**

The liverwurst!!!

**CHESHIRE CAT 1, 2, 3**

*(like Groucho Marx)*

This is the worst liver I've ever seen!

**MAD HATTER**

*(like a mad scientist)*

Live. Live! I command you to live!!!

*(The CHESHIRE CAT makes the flatline sound: the watch is dead!)*

Oooops.

*(to WHITE RABBIT)*

You might want to get a new watch.

**ALICE**

*(to MAD HATTER)*

You broke it!

**MAD HATTER**

I know! Wasn't it fun? Let's do it again!!

**WHITE RABBIT**

Oh nooo! Now I'll never get there on time!

*(#25 – RABBIT, RUN. The WHITE RABBIT runs away. ALICE grabs the watch from the MAD HATTER, puts it in her pocket, and runs after the WHITE RABBIT as the tea party disappears.)*

**ALICE**

Hey, wait, you forgot your watch!

**CHESHIRE CAT 1**

Alice ran after the White Rabbit, but the rodent was nowhere to be found.

*(The WHITE RABBIT storms on.)*

**WHITE RABBIT**

I am not a rodent!

*(The WHITE RABBIT storms off.)*

**CHESHIRE CAT 1**

My bad. But the lagomorph was nowhere to be found.

**ALICE**

Wonderland is too crazy for me. The rules keep changing and no one can tell me why. I should just go home... if I could only find my way.

**CHESHIRE CAT 1**

But Alice, in Wonderland, there's only the Queen's way.

**ALICE**

But I've never even met a queen.

**CHESHIRE CAT 2**

Then this is your lucky day.

**CHESHIRE CAT 3**

You're going to meet the greatest Queen of all!

**CHESHIRE CAT 2**

This way to the Royal Rose Garden.

**CHESHIRE CAT 1**

*(shouting offstage)*

Royal Cards, you're on deck!

**CHESHIRE CAT 1, 2, 3**

Right this way, Alice!

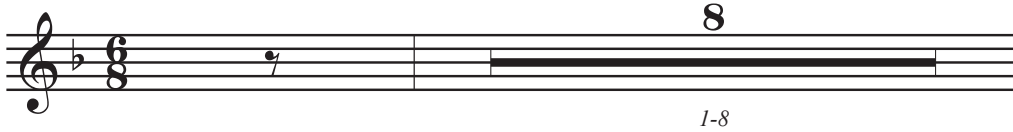
**SCENE EIGHT: SEEING RED**

**(#26 – PAINTING THE ROSES RED.)**

# Painting the Roses Red

Martial ♩ = 120

(The CHESHIRE CAT leads ALICE to the Royal Rose Garden. ROYAL CARDS race on with paint buckets.)



ROYAL CARDS:



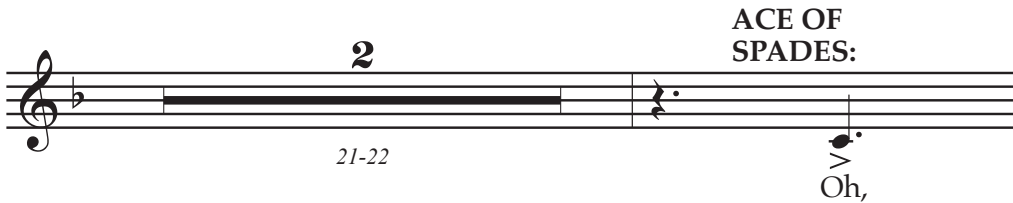
Paint-ing the ros-es red, we're paint-ing the ros-es red. We



dare not stop or waste a drop, so let the paint be spread. We're



paint-ing the ros-es red, we're paint-ing the ros-es red.



ACE OF SPADES:

Oh,



TWO OF CLUBS:

paint-ing the ros - es red and man-y a tear we



THREE OF DIAMONDS:

FOUR OF HEARTS:

ALL CARDS:

shed be - cause we know they'll cease to grow. In

30

fact they'll soon be dead. And

32

yet we go a - head \_\_\_\_\_

**ROYAL CARDS  
GROUP 1:**

*(ALICE approaches  
the ROYAL CARDS.)*

35

paint-ing the ros - es red.

**ROYAL CARDS  
GROUP 2:**

Paint - ing ros - es,

**ALICE:**

38

Paint-ing the ros - es

**ALL CARDS:**

paint - ing ros - es. Paint - ing

*(to THREE OF  
DIAMONDS)*

41

red, they're paint-ing the ros - es red. Oh

ros - es, paint - ing ros - es.

44 (ALICE):



47 **ROYAL CARDS:** **Bright**  $\text{♩} = 88$  **THREE OF DIAMONDS:**

red? Stop!!! At

49 **ACE OF SPADES:**

first we plant-ed white 'cause we thought that it was right (and we

51 **Slower**  $\text{♩} = 76$  **TWO OF CLUBS:**

had - n't e - ven come up - on this song). But

53 **FOUR OF HEARTS:**

now we're in a pick - le for the

54 **ALL CARDS:**

roy - al mind is fick - le and it

55 **Tempo I**  $\text{♩} = 120$

turned out that we were wrong. The

57

Queen she likes 'em red, and if she saw white in -

60

stead, she'd raise a fuss and each of us would

63

ALICE: ALL CARDS:

quickl-y lose his head. Oh my! Since this is a thought we

66

ROYAL CARDS  
GROUP 1:

dread, \_\_\_\_\_ we're paint-ing the ros - es

(ROYAL CARDS  
GROUP 1):

69

red.

ROYAL CARDS  
GROUP 2:

Paint - ing ros - es, paint - ing ros - es.

73

Paint-ing the ros-es red, we're paint-ing the ros-es

Paint-ing the ros-es red, we're

76

red. Don't tell the Queen what you have seen or  
paint-ing the ros - es red, red, red, or

79

say that's what we said. We're paint-ing the ros - es  
say that's what we said. We're paint-ing the ros - es

82

**ACE OF SPADES:**

red, \_\_\_\_\_ not  
red, \_\_\_\_\_

84

**TWO OF CLUBS:**      **ALICE:**      **ROYAL CARDS GROUP 1:**

pink, not green, not a - qua ma-rine... We're

87

**ROYAL CARDS GROUP 2:**

paint-ing the ros - es, paint-ing the ros - es,



89 **ALL:**

paint-ing the ro... ro - ses red!

(The **WHITE RABBIT** runs on with a trumpet. **#27 – QUEEN OF HEARTS FANFARE**. ALL snap to attention.)

**WHITE RABBIT**

Attention, attention! Inhabitants and subjects and all other direct or indirect objects of Wonderland! Fall to your knees and tremble before Her Majestic Majesty, Her Royal Regality... yes, folks, your favorite monarch: the one, the only, Queen of Hearts!

(The **KING OF HEARTS** enters timidly.)

**KING OF HEARTS**

And, um, well, let's not forget the King of Hearts.

**WHITE RABBIT**

Oh yeah. Him, too.

(**#28 – PAINTING THE ROSES RED – REPRISE**.)

# Painting the Roses Red (Reprise)

**Furious** ♩ = 130 (Much hubbub and shuffling of **ROYAL CARDS** as they fall to their knees.)

6  
1-6


(The **QUEEN OF HEARTS** stomps onstage.)

5  
7-11

**Heavy** ♩ = 120

**QUEEN OF HEARTS:**


3  
12-14  
Who's been


16 **ROYAL CARDS:**  
  
 paint-ing my ro-ses red? Who's been paint-ing her ro-ses


19 **QUEEN OF HEARTS:**  
  
 red? Who dares to taint with vul - gar paint the


22  
  
 roy - al flow - er bed? For paint-ing my ros - es

25 **THREE OF DIAMONDS:**  
  
 red, \_\_\_\_\_ some-one will lose his head! Your

29 **FOUR OF HEARTS:**  
  
 Maj - es - ty, please! It's all his fault... Not

31  
  
 me, Your Grace, the Ace! The Ace!

33 **QUEEN OF HEARTS:** **ACE OF SPADES:** **QUEEN OF HEARTS:**  
  
 You? It was you! Oh no, it was Two! The

35 **TWO OF CLUBS:**  
  
 Deuce, you say? Not me, the Trey!

QUEEN OF HEARTS:

37

That's e - nough nu - mer - i - cal stuff! E -

39

nough of your scar - lets and crim - son ver - mil - lions and

41

roug - es and cher - ries and reds! \_\_\_\_\_

44

**ROYAL CARDS:**

Off with your heads! 46-47 You're

49

go - ing to lose your heads, You're go - ing to lose your

52

heads, \_\_\_\_\_ For paint - ing the ros - es

55

red!

*(The CHESHIRE CAT stands behind ALICE and nudges her forward. The QUEEN OF HEARTS turns her attention to ALICE, who curtsies in fear.)*

QUEEN OF HEARTS

And just what do we have here, hmm?

ALICE

I believe you mean "whom do we have here."

CHESHIRE CAT 1, 2, 3

*(to audience)*

And there was much hubbub.

ROYAL CARDS

Hubbub, hubbub, hubbub!

QUEEN OF HEARTS

Silence! We speak the Queen's English here, you nameless little whelp!

ALICE

Yes, Your Loudness. I mean, Your Meanness. I mean, Your Highness!  
And my name is Alice.

ROYAL CARDS

*(gasping)*

Alice!?

ALICE

Yes, Alice. At least it was when I got here.

QUEEN OF HEARTS

That's impossible. Everyone knows Alice doesn't live here anymore!

ALICE

Okay, well... um, that works, too... because all I want to do is get out of here and find my way back home.

ROYAL CARDS

*(gasping)*

Her way home???

QUEEN OF HEARTS

Your way home?? You'll find my way home... or we'll cut off your head!  
You'll be who I say you are and no one else, do you understand?

ALICE

No. Nothing makes sense here!

QUEEN OF HEARTS

And don't you forget it. Now, before you go anywhere, you'll have to beat me in Wonderland's favorite pastime.

**CHESHIRE CAT 3**

And there was much rejoicing.

**ROYAL CARDS**

Yeah!

**ALICE**

Wonderland's favorite pastime?

*(The CHESHIRE CAT whispers an explanation in ALICE's ear, gesturing wildly. ALICE gives the CHESHIRE CAT the thumbs up. ALICE turns to the QUEEN OF HEARTS.)*

Well, Your Majesty, I bet you probably want to play a game of croquet using upside-down flamingos for mallets, right?

**QUEEN OF HEARTS**

My dear young girl, croquet is so nineteenth-century.

**CHESHIRE CAT 1, 2, 3**

*(shrugging shoulders, to ALICE)*

Sorry.

**QUEEN OF HEARTS**

I want to play Simon Says!

**ALICE**

Simon Says?

**ROYAL CARDS**

Simon Says!!!

*(The WHITE RABBIT steps forward with great authority.)*

**WHITE RABBIT**

All Royal Cards on deck for the royal tournament of Simon Says!  
Because the Queen says so, that's why!

**(# 29 – SIMON SAYS – PART 1.)**

# Simon Says (Part 1)

Strong ♩ = 141

Slowly, deliberate ♩ = 88

**QUEEN OF HEARTS:** *(The ROYAL CARDS and ALICE follow the QUEEN's commands.)*

7

Si - mon Says curt - sy. Si - mon Says bow.

9

Si - mon Says touch your nose. Si - mon Says me-ow.

11

Si-mon Says swim back-stroke. Si-mon Says freeze like a sta-tue!

13

Si-mon says jump! Si - mon Says get as low as you can

15

poss - ib - ly go!

**QUEEN:** Now stand up!  
*(Many ROYAL CARDS stand.  
ALICE stays groveled.)*

**QUEEN:** I didn't say "Simon Says!" Off with their heads!

17

19-21

(The CHESHIRE CAT leads the offending ROYAL CARDS away.  
The QUEEN OF HEARTS turns to ALICE, who slightly ungrovels.)

### QUEEN OF HEARTS

I see you've played this game before.

### ALICE

Oh, I love Simon Says.

### QUEEN OF HEARTS

(with cunning)

But does Simon love you, I wonder? Simon Says stand up. Time for the lightning round!

(# 30 – SIMON SAYS – PART 2.)

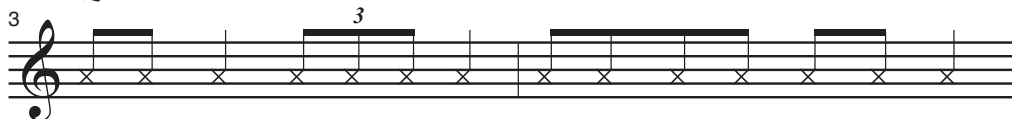
## Simon Says (Part 2)

(ALICE stands. The pace is much faster. The other ROYAL CARDS show signs of fatigue, but ALICE keeps up like a pro.)

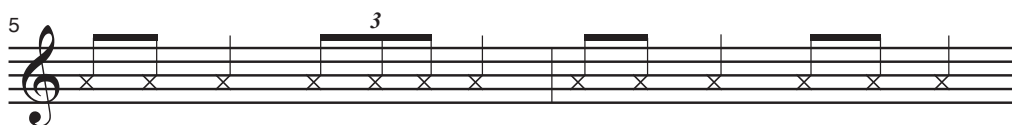
Stressed ♩ = 110



QUEEN OF HEARTS:



Si - mon Says hop on one leg! Si - mon Says do jump - ing jacks!



Si - mon Says leap like a frog! Si - mon Says melt like wax!



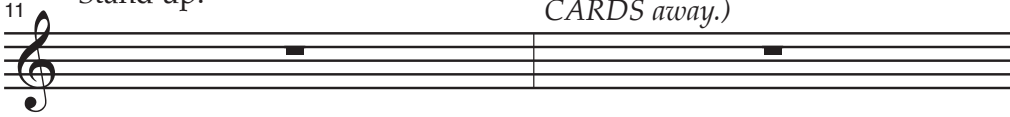
Si - mon Says walk like a mon - ster! Si - mon Says scream with no sound!



Si - mon Says tap dance! Si - mon Says sit on the ground!

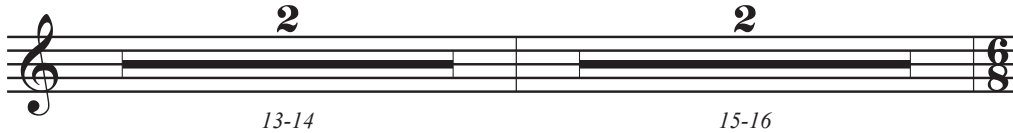
**QUEEN OF HEARTS:**  
Stand up!

(The remaining ROYAL CARDS stand. ALICE remains seated. The CHESHIRE CAT leads the ROYAL CARDS away.)



**QUEEN OF HEARTS:**  
Simon Says stand up.

**QUEEN OF HEARTS:** Simon Says hold one foot behind your back and wave your arms and sing at the top of your lungs!



**Annoying** ♩. = 154

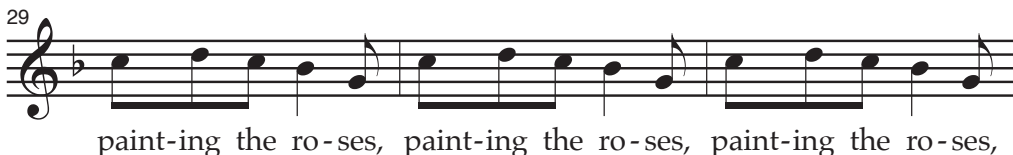
**ALICE:**



**QUEEN OF HEARTS:** (holds her head in pain) Oh, I loathe that song! Stop singing, before my ears explode!



**QUEEN OF HEARTS:** (covers her ears) My anvils!! My stirrups!!!





QUEEN OF HEARTS: Royal Cards, drag her away!!!



paint-ing the ro - ses, paint-ing the ro - ses...

**ALICE**

But you didn't say Simon Says!

**CHESHIRE CAT 1, 2, 3**

The crowd gasped!

**WONDERLAND ENSEMBLE**

Gasp!

**KING OF HEARTS**

I'm afraid the match goes to Alice!

**(#31 – ALICE WINS.)**

**QUEEN OF HEARTS**

You may have won the match, Alice, but you've just lost your head!  
Royal Cards! Off with her—

**KING OF HEARTS**

Wait, my dearest. Why don't we have a trial? Just this once, you know,  
shake things up a bit?

**QUEEN OF HEARTS**

Well, all right. But make it fast, I want to see her head rolling around like  
a bowling ball.

*(The WHITE RABBIT steps forward and blows his trumpet. #32 –  
**HIGH TRIBUNAL FANFARE.**)*

**WHITE RABBIT**

All assemble for the high tribunal: Alice versus the Queen of Hearts!

## SCENE NINE: ALICE ON TRIAL

*(The WONDERLAND ENSEMBLE enters and assembles. The  
CHESHIRE CAT leads ALICE to the stand.)*

**KING OF HEARTS**

*(like a seasoned trial lawyer)*

The prisoner is charged with enticing Her Majesty, the Queen of Hearts, into a game of Simon Says, and thereby willfully – and with Alice of forethought – didst put a bee in her royal bonnet and cause our beloved Queen to lose her royal temper!

**ALICE**

Don't be silly, I just beat her at her own game.

**QUEEN OF HEARTS**

*(weeping like a distraught witness)*

She beat me, do you hear? She confesses! She beat me. She beat me!

**WONDERLAND ENSEMBLE**

*(in sympathy)*

Aww...

**QUEEN OF HEARTS**

*(suddenly happy again)*

Hurry, get to the good part where we cut off her head!

**ALICE**

But we haven't heard any witnesses yet.

**CHESHIRE CAT 1**

First witness—

**CHESHIRE CAT 2**

Better make that plural—

**CHESHIRE CAT 3**

Tweedle Dum and Tweedle Dee – take the witness stand!

**(# 33 – FIRST WITNESSES. TWEEDLE DEE and TWEEDLE DUM, still knotted up in a handshake, take the witness stand.)**

**TWEEDLES**

Oh, how do you do!

**KING OF HEARTS**

Tweedle Dee and Tweedle Dum, can you please introduce yourselves to the court?

**TWEEDLE DUM**

That's just the problem.

**TWEEDLE DEE**

We can't!

**WONDERLAND ENSEMBLE**

Gasp!

**TWEEDLE DUM**

We don't know who we are anymore!!

**WONDERLAND ENSEMBLE**

Gasp!

**TWEEDLE DEE**

That horrible little girl got us all tied up in a knot!

**QUEEN OF HEARTS**

You see? You see???

**KING OF HEARTS**

And can you tell the court her name?

**TWEEDLES**

Sorry!

**KING OF HEARTS**

Just tell us her name.

**TWEEDLES**

Sorry!!

**KING OF HEARTS**

No, her name!

**TWEEDLES**

Sorry!!!

**KING OF HEARTS**

Oh, well. Never mind then.

**CHESHIRE CAT 2**

Next witnesses! The Flowers of the Golden Afternoon!

**(#34 – SECOND WITNESSES.** *The FLOWERS take the stand. They curtsy before the QUEEN OF HEARTS, attempting to gain favor.)*

**KING OF HEARTS**

Now, Flowers, did you observe any incredibly suspicious behavior on the part of the incredibly guilty party?

**ROSE**

Well, Your Honor, she wanted to become a member of our club!

**WONDERLAND ENSEMBLE**

Gasp!

**QUEEN OF HEARTS**

*(shocked)*

She didn't!!

**WONDERLAND ENSEMBLE**

She did!

**LILY**

I know, right?

**PETUNIA**

Ick.

**VIOLET**

She wanted to be a Flower like us!

**KING OF HEARTS**

And what did you tell her?

**FLOWERS**

Eewww!

**CHESHIRE CAT 3**

Next witnesses: the Mad Hatter and the March Hare!

**(#35 – THIRD WITNESSES.** *The MAD HATTER and MARCH HARE take the stand with cups of tea.)*

**QUEEN OF HEARTS**

Off with your... hat.

*(The MAD HATTER takes off a big hat, revealing a smaller hat underneath.)*

**KING OF HEARTS**

What have you to add to the already rock-solid evidence against the soon-to-be-decapitated usurper?

**MAD HATTER**

She wants to play by the rules!

**WONDERLAND ENSEMBLE**

Gasp! Rules, rules, murmur, murmur—

**QUEEN OF HEARTS**

This rebellion must be quelled!!!

**KING OF HEARTS**

And just where were you when this horrible crime was committed?

**MARCH HARE**

Well, we were having a tea party.

**MAD HATTER**

You know, today is my unbirthday.

**KING OF HEARTS**

*(to the QUEEN)*

Why, dear, today is your unbirthday, too!

**QUEEN OF HEARTS**

It is?

**(#36 – THE UNBIRTHDAY SONG – REPRISE.)**

## The Unbirthday Song (Reprise)

Regal  $\text{♩} = 108$

**MAD HATTER:**



We

**QUEEN OF HEARTS:**



ought to throw a par - ty to a ver - y spe - cial par - ty. You

5 **KING OF HEARTS:** **MAD HATTER:**

mean? Guess who? I

7 **QUEEN OF HEARTS:**

hate to be spe-ci-fic but Your High-ness is ter-ri-fic... You

9 **accel.** **MAD HATTER:** **WONDERLAND ENSEMBLE:**

mean? I do! The

11

Queen of Hearts is all the rage; let's treat her roy-al - ly. A

15

ver - y, ver-y, ver-y, ver-y, mer-ry un - birth-day to...

19 **ENSEMBLE GROUP 1:** **ENSEMBLE GROUP 2:** **ENSEMBLE GROUP 3:** **ENSEMBLE GROUP 4:**

Who? What? Where? Why?

21 **ALL:**

We! \_\_\_\_\_ Hoo - ray!

**QUEEN OF HEARTS**

What a lovely, lovely song. Now, off with her head!

*(The ROYAL CARDS approach ALICE.)*

**ALICE**

Oh, I'm not afraid of you! You're nothing but a pack of playing cards!

**WONDERLAND ENSEMBLE**

Gasp!

**ROYAL CARDS**

What did you call us?

**ALICE**

I should shuffle you all and cut you in half!

**QUEEN OF HEARTS**

Revolution! Revolution!! Off with her head, I say!!!

*(The ROYAL CARDS grab ALICE.)*

**ALICE**

Wait! Don't I get a defense attorney? Isn't anyone going to help me?

*(# 37 – ENTER THE CATERPILLAR 2. The CATERPILLAR flies in.)*

**CATERPILLAR**

Hey, kiddo, I'll help you... if it so please the court.

**KING OF HEARTS**

Well, it really so doesn't, but I guess it's only fair.

**QUEEN OF HEARTS**

*(seething)*

One minute, Caterpillar... then off with her head!

**CATERPILLAR**

*(to the QUEEN)*

Off with her head, got it.

*(to ALICE)*

Hey, kiddo. What an adventure you've been on! What people you've met! Now, answer this one simple question, and dig deep: Whooooo are youuuuu?

**(#38 – WHOOO ARE YOUUU?)**

**ALICE**

*(thinking)*

Well, I'm not a silly pair of Tweedles who get all bent out of shape and tied up in knots if you don't know the proper way to say hello!

**TWEEDLES**

*(offended)*

I'm sorry!

*(SMALL ALICE joins ALICE on the stand.)*

**SMALL ALICE**

And I'm certainly not a bunch of snooty flowers who act like they're better than everybody else and whose only ambition in life is to look pretty!

**FLOWERS**

Hmph.

*(TALL ALICE joins ALICE and SMALL ALICE.)*

**TALL ALICE**

And I'm not some party animal Mad Hatter who likes to cheat at games and break other people's things to be funny.

**MAD HATTER**

How dare you!

**SMALL ALICE**

And I'm not an anxious White Rabbit who never has time to visit and play and get to know me—

**TALL ALICE**

When all I wanted to do was be his friend.

**WHITE RABBIT**

Oh dear, dear, dear...

**ALICE**

And I'm absolutely...positively...

**SMALL ALICE**

Categorically....



**TALL ALICE**

Not a big old nasty Queen of Hearts who bosses people around!

*(The WONDERLAND ENSEMBLE gasps in shock at ALICE's criticism of their QUEEN. Their panicked muttering escalates into a cacophony.)*

**ALICE**

*(realizing)*

Wait....

**SMALL ALICE**

Hold on...

**TALL ALICE**

That's it...!

**ALICE, SMALL ALICE, TALL ALICE**

QUIET!

*(Everyone is silent.)*

**ALICE**

I'll tell you who I am—

*(The ALICES join hands.)*

**SMALL ALICE**

I'm Alice!

**TALL ALICE**

I'm Alice!

**ALICE**

I'm Alice! And I never want to be anyone else.

**(#39 – OUT OF WONDERLAND.** *SMALL ALICE, TALL ALICE and the WONDERLAND ENSEMBLE swirl around ALICE as they exit, as if disappearing through a fog. In the swirl, ALICE lays down asleep, exactly as she was in "A World of My Own."*)

**WONDERLAND ENSEMBLE**

*(various, overlapping)*

Alice....Alice....Alice...

## EPILOGUE: ALICE WAKES

*(The WONDERLAND ENSEMBLE is gone. ALICE lies on a bare stage, asleep. MATHILDA enters, looking for her sister.)*

**MATHILDA**

*(calling out)*

Alice... Alice...

*(MATHILDA sees ALICE is sleeping. MATHILDA approaches, waking her.)*

Wake up, Alice. Alice!

**ALICE**

*(waking up)*

She's going to cut off my head!

**MATHILDA**

Who's going to what?

**ALICE**

The Queen of Hearts!

**MATHILDA**

Alice, you've been dreaming again. You were asleep, silly.

**ALICE**

I was?

*(looks around)*

Well, then that was the wildest dream! But I think I figured out who I am. I'm Alice. And I'm proud to be her. No matter what anybody else thinks.

*(MATHILDA hugs ALICE.)*

**MATHILDA**

Good for you, Alice.

**ALICE**

Can I borrow your notebook? I need to write this story down.

(MATHILDA hands her notebook and pen to ALICE. ALICE immediately starts to write, a big smile on her face as she furiously scribbles everything down on the page.)

**MATHILDA**

Hey, Alice? I'd love to read it when you're done. You do have an amazing imagination.

**ALICE**

(smiling, proudly)

I know.

(# 40 – FINALE.)

# Finale

(A clock chimes. ALICE pulls the WHITE RABBIT's watch out of her pocket.)

**MATHILDA:** Where did you get that watch?

**Big Ben** ♩ = 96

**ALICE:** Curiouser and curiouser...

**Stadium Pop** ♩ = 130

7


know now when the world \_\_\_ is run on

9

dreams and make - be - lieve and fun, \_ then

(As ALICE sings, the WONDERLAND ENSEMBLE appears, unseen by her.)

11 (ALICE):



we can be most an - y - one!

WONDERLAND ENSEMBLE GROUP 1:



We can be most

(WONDERLAND ENSEMBLE GROUP 1):

WONDERLAND ENSEMBLE:

ALL:

13



an - y - one! an - y - one! The

WONDERLAND ENSEMBLE GROUP 2:



We can be most

(ALL):

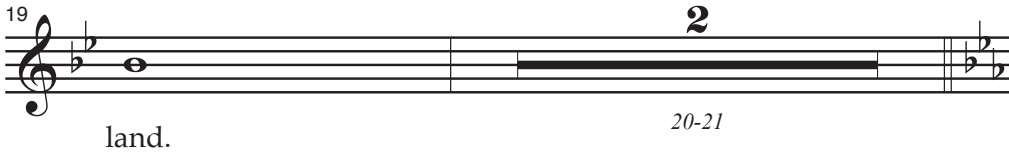
15



world can be a won - der -

(ALICE sits and continues to write in her notebook. MATHILDA sits down next to her and reads over her shoulder.)

19



land.

20-21

Swing ♩ = 150

22



Al-ice in Won-der - land! How do you get to

25



Won-der-land? O-ver the hill or un-der-land or

28

just be - hind the tree? \_\_\_\_

30

Oh \_\_\_\_\_

Where can it be? \_\_\_\_\_

### Straight Eighths

33

Past the rain - bow, fol - low the bright - est star. Your

37

heart will lead you straight to who you

40

are. \_\_\_\_\_

### Swung Eighths

42

Al - ice in Won - der - land!

44

Where is the path to Won - der - land?

46

O - ver the hill or here or there? \_\_\_\_\_

48

I won - - -

51

der \_\_\_\_\_ where! \_\_\_\_\_

*(ALICE looks all around her at the WONDERLAND ENSEMBLE. MATHILDA can see them too, as if ALICE has told a story that brings them all to life. End of play. #41 – **BOWS.** #42 – EXIT MUSIC.)*

# Actor's Glossary

**actor:** A person who performs as a character in a play or musical.

**antagonist:** A person who actively opposes the protagonist.

**author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.

**blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if they write the lyrics as well.

**cast:** The performers in a show.

**cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.

**choreographer:** A person who creates and teaches the dance numbers in a musical.

**choreography:** The dances in a musical that are often used to help tell the story.

**composer:** A person who writes music for a musical.

**creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

**cross:** An actor's movement to a new position onstage.

**dialogue:** A conversation between two or more characters.

**director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.

**downstage:** The portion of the stage closest to the audience; the opposite of upstage.

**fourth wall:** an invisible, imaginary wall separating the performers onstage from the audience; to "break" the fourth wall means a character has become aware of the audience's presence and addresses them directly.

**house:** The area of the theater where the audience sits to watch the show.

**house left:** The left side of the theater from the audience's perspective.

**house right:** The right side of the theater from the audience's perspective.

**librettist:** The person who writes both dialogue and lyrics for a musical.

Can also be referred to separately as the book writer and lyricist.

**libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.

**monologue:** A large block of lines spoken by a single character.

**music director:** A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

**musical:** A play that incorporates music and choreography to tell a story.

**objective:** What a character wants to do or achieve.

**off-book:** An actor's ability to perform memorized lines without holding the script.

**offstage:** Any area out of view of the audience; also called backstage.

**onstage:** Anything on the stage within view of the audience.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character of a story on which the action is centered.

**raked stage:** A stage that is raised slightly upstage so that it slants toward the audience.

**read-through:** An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

**rehearsal:** A meeting during which the cast learns and practices the show.

**score:** All musical elements of a show, including songs and underscoring.

**script:** 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

**speed-through:** To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe character actions that are not part of the dialogue.

**stage left:** The left side of the stage, from the actor's perspective.

**stage manager:** A person responsible for keeping all rehearsals and performances organized and on schedule.

**stage right:** The right side of the stage, from the actor's perspective.

**upstage:** The part of the stage farthest from the audience; the opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.



# Show Glossary

**acute:** present to a serious degree

**affirmative:** a statement of agreement

**anvil:** common name for the middle one of three small bones in the middle ear of humans and other mammals; also called the *incus*

**axle grease:** a thick oily substance used to lubricate a wheel structure in a vehicle or cart

**babbling:** talking quickly in an unclear manner

**bower:** a shady place in a garden

**caliber:** the quality of someone's character

**callous:** insensitive or cruel

**categorically:** definitely; in a way that is unconditionally true

**caucus race:** an event that requires much time or effort but ultimately accomplishes very little; a British idiom referring to the idea of members of the same political party running against each other for a position

**Cheshire Cat:** a nickname for someone with a perpetual, mischievous grin; a British phrase that likely refers to cheese made in Cheshire that looked like a grinning cat

**clopping:** moving like a horse

**co-dependency:** over-reliance on another person

**couth:** good manners

**crabgrass:** a creeping grass that can become a weed

**crass:** lacking sensitivity

**crimson:** a strong red color that leans toward purple

**croquet:** a sport that involves hitting balls with a mallet through hoops, popular in England

**crustaceans:** a group of animals that mostly have hard shells and live in the water, such as crabs, lobsters, and shrimp

**damsel:** a young unmarried woman

**decapitated:** having had one's head removed

**déclassé:** a French term that means having fallen in social status

**dejected:** sad

**delectable:** delicious

**deuce:** something representing the number two; in this case, a card

**distingué:** a French term meaning famous or well-respected

**dodo bird:** a species of flightless bird that went extinct at the end of the 17th century

**enticing:** tempting or convincing

**fancy-free:** without cares or responsibility

**fatigue:** tiredness

**fiber:** a portion of food that is indigestible; certain diets encourage people to eat more fiber

**fickle:** changing frequently

**flatline:** the consistent tone that a heart monitor makes when it no longer detects a heartbeat and shows a flat line on its display

**forceps:** a pair of tweezers used in surgery

**forethought:** consideration or planning

**frothy:** foamy

**gay:** happy and carefree

**grovel:** to lie on the ground with one's face downward; often done to get someone's forgiveness

**hedgerow:** a hedge made up of wild shrubs

**high tribunal:** the most important person or institution that can judge disputes within a legal system (for example, the Supreme Court would be the high tribunal in the U.S.)

**hubbub:** a chaotic noise made by a crowd of people

**identity crisis:** a period in which one is unsure of one's sense of self

**in a pickle:** in a tricky situation

**initiate:** begin

**intentions:** plans

**lagomorph:** a group of animals that includes rabbits and hares

**late-onset:** describing a medical condition that occurs late in one's life

**lightning round:** the round of a game during which gameplay is sped up

**liverwurst:** a meat paste that contains liver

**molten:** so hot that it has become liquid

**monarch:** the head of a country; a king, queen, or emperor

**mush:** a command used in dogsledding across snow to get the dogs to move forward

**oui:** French for "yes"

**pallid:** pale

**placid:** calm or mild-mannered

**preen:** clean or groom

**proboscis:** a nose

**prune:** to trim a plant by cutting away dead or overgrown branches or stems

**quadruped:** an animal that has four feet

**quelled:** put an end to

**Red Zinger:** a tart and tangy variety of tea

**regality:** the state of being a king or queen

**rouge:** a reddish pink color

**sanctioned:** officially allowed

**scalpel:** a surgical knife

**scarlet:** a bright red with a bit of orange

**schnozzola:** a form of the Yiddish word "schnozz," meaning nose

**stirrups:** common name for the innermost bone in a series of three small bones in the ear of humans and other mammals; also known as the *stapes*

**tempus fugit:** Latin for "time flies"

**thistle:** a flowering weed that has sharp prickles

**trey:** something representing the number three; in this case, a card

**unanimous:** in total agreement

**usurper:** someone who takes a position of power illegally or by force

**vermilion:** a bright shade of red

**virtue:** goodness or morality

**wallflower:** a type of plant that grows against a wall; a word used to describe a shy person

**whelp:** a negative term used to refer to a young person

**Your Grace:** a respectful way for referring to royalty or a religious leader

# Credits & Copyrights

**Music Adapted and Arranged by Bryan Louisele**  
**Additional Arrangements and Orchestrations by Patrick Sulken**

1. **Opening: Alice's Theme** – Music and Lyrics ("Alice in Wonderland" / "I'm Late") by Sammy Fain & Bob Hilliard; ("How D'ye Do and Shake Hands") by Oliver Wallace & Cy Coben; ("The Unbirthday Song") by Mack David, Al Hoffman & Jerry Livingston; ("Alice's Theme") by Danny Elfman; Arrangement and Orchestration by Patrick Sulken
2. **In a World of My Own** – Music ("Alice in Wonderland" / "A World of My Own") by Sammy Fain, Lyrics by Bob Hilliard; Additional Lyrics by Bryan Louisele and David Simpatico; Arrangement and Orchestration by Patrick Sulken
3. **The White Rabbit (Part 1)** – Music ("I'm Late") by Sammy Fain, Lyrics by Bob Hilliard; Arrangement and Orchestration by Patrick Sulken
4. **The White Rabbit (Part 2)** – Music ("I'm Late") by Sammy Fain, Lyrics by Bob Hilliard; Arrangement and Orchestration by Patrick Sulken
5. **I'm Late** – Music by Sammy Fain, Lyrics by Bob Hilliard; Additional Lyrics by Bryan Louisele and David Simpatico
6. **Very Good Advice** – Music by Sammy Fain, Lyrics by Bob Hilliard
7. **Smallification** – Music ("It's a Small World") by Richard M. Sherman and Robert B. Sherman
8. **Tallification** – Music by Bryan Louisele
9. **Ocean of Tears / Smallification 2** – Music & Lyrics by Bryan Louisele
10. **The Caucus Race** – Music by Sammy Fain, Lyrics by Bob Hilliard
11. **I'm Late (Reprise)** – Music by Sammy Fain, Lyrics by Bob Hilliard
12. **Tallification 2** – Music by Bryan Louisele
13. **How D'ye Do and Shake Hands** – Music and Lyrics by Oliver Wallace and Cy Coben; Additional Lyrics by Bryan Louisele
14. **How D'ye Do and Shake Hands (Reprise)** – Music and Lyrics by Oliver Wallace and Cy Coben
15. **Tallification 3** – Music by Bryan Louisele
16. **Smallification 3** – Music ("It's a Small World") by Richard M. Sherman and Robert B. Sherman
17. **The Garden** – Music by Bryan Louisele
18. **The Golden Afternoon** – Music by Sammy Fain, Lyrics by Bob Hilliard; Additional Lyrics by Bryan Louisele
19. **Enter the Caterpillar** – Music ("Adventure Is a Wonderful Thing") by Michael Abbott, Lyrics by Sarah Weeks; Arrangement and Orchestration by Patrick Sulken
20. **Adventure Is a Wonderful Thing** – Music by Michael Abbott, Lyrics by Sarah Weeks; Arrangement and Orchestrations by Patrick Sulken
21. **Fly Away / Tallification 4** – Music by Bryan Louisele
22. **The Unbirthday Song (Part 1)** – Music and Lyrics by Mack David, Al Hoffman & Jerry Livingston
23. **The Unbirthday Song (Part 2)** – Music and Lyrics by Mack David, Al Hoffman & Jerry Livingston; Additional Lyrics by Bryan Louisele and David Simpatico
24. **I'm Late (Reprise 2)** – Music by Sammy Fain, Lyrics by Bob Hilliard; Additional Orchestration by Patrick Sulken
25. **Rabbit, Run** – Music by Bryan Louisele
26. **Painting the Roses Red** – Music by Sammy Fain, Lyrics by Bob Hilliard; Additional Lyrics by Bryan Louisele
27. **Queen of Hearts Fanfare** – Music by Bryan Louisele



28. **Painting the Roses Red (Reprise)** – Music by Sammy Fain, Lyrics by Bob Hilliard; Additional Lyrics by Bryan Louiselle
29. **Simon Says (Part 1)** – Music by Bryan Louiselle, Lyrics by David Simpatico
30. **Simon Says (Part 2)** – Music and Lyrics (“Painting the Roses Red”) by Sammy Fain, Lyrics by Bob Hilliard; Additional Music by Bryan Louiselle; Additional Lyrics by David Simpatico
31. **Alice Wins** – Music by Bryan Louiselle
32. **High Tribunal Fanfare** – Music by Bryan Louiselle
33. **First Witnesses** – Music (“How D’ye Do and Shake Hands”) by Oliver Wallace and Cy Coben
34. **Second Witnesses** – Music by Bryan Louiselle
35. **Third Witnesses** – Music by Bryan Louiselle
36. **The Unbirthday Song (Reprise)** – Music and Lyrics by Mack David, Al Hoffman & Jerry Livingston; Additional Lyrics by David Simpatico
37. **Enter the Caterpillar 2** – Music (“Adventure Is a Wonderful Thing”) by Michael Abbott, Lyrics by Sarah Weeks; Arrangement and Orchestration by Patrick Sulken
38. **Whoop Are Youuu?** – Music and Lyrics (“How D’ye Do and Shake Hands”) by Oliver Wallace & Cy Coben; (“The Unbirthday Song”) by Mack David, Al Hoffman & Jerry Livingston; (“I’m Late” / “Painting the Roses Red”) by Sammy Fain & Bob Hilliard
39. **Out of Wonderland** – Music (“Alice in Wonderland” / “Very Good Advice”) by Sammy Fain, Lyrics by Bob Hilliard; Arrangement and Orchestration by Patrick Sulken
40. **Finale** – Music and Lyrics (“Alice in Wonderland” / “A World of My Own”) by Sammy Fain and Bob Hilliard; Additional Lyrics by Bryan Louiselle and David Simpatico; Arrangement and Orchestration by Patrick Sulken
41. **Bows** – Music and Lyrics (“The Golden Afternoon” / “The Caucus Race”) by Sammy Fain & Bob Hilliard, (“Adventure Is a Wonderful Thing”) by Michael Abbott & Sarah Weeks; Arrangement and Orchestration by Patrick Sulken
42. **Exit Music** – Music (“Alice in Wonderland”) by Sammy Fain, Lyrics by Bob Hilliard

Music and lyrics in the following songs © Walt Disney Music Company (ASCAP): Songs 22, 23, and 36 (© 1948); 38 (© 1948, 1949, 1951); 3, 4, 5, 6, 10, 11, and 24 (© 1949); 2, 39, and 40 (© 1949, 1951); 41 (© 1949, 1951, 1997); 13, 14, 18, 26, 28, 30, 33, and 42 (© 1951); 19, 20, 37 (© 1997) and additional music and lyrics in song 10 (© 2024). Music and lyrics in song 1 © 1948, 1949, 1951, 2010 Walt Disney Music Company (ASCAP) / Wonderland Music Company, Inc. (BMI). Additional music and lyrics in songs 2, 5, 13, 18, 23, 26, 28, 30, 36, and 40 © 2006 Wonderland Music Company, Inc. (BMI). Music and lyrics in all other songs © 2006 Wonderland Music Company, Inc. (BMI) except songs 7 and 16 (© 1963).

Additional music and lyrics in song 9 from “It’s a Small World” © 1963 Wonderland Music Company, Inc. (BMI); “Under the Sea” © 1988 Walt Disney Music Company (ASCAP) / Wonderland Music Company, Inc. (BMI); “Sailor’s Hornpipe” (traditional); “We Sail the Ocean Blue” and “I Am the Monarch of the Sea” (*H.M.S. Pinafore* by Gilbert & Sullivan).

Arrangements for songs 1, 2, 3, 4, 19, 20, 37, 39, 40, 41 © 2024 Walt Disney Music Company (ASCAP). Arrangements for all other songs © 2006 Wonderland Music Company, Inc. (BMI).

***Alice in Wonderland JR. Music Adapted and Arranged and  
Additional Music and Lyrics by***  
Bryan Louiselle

***Alice in Wonderland JR. Book and Additional Lyrics by***  
David Simpatico

***Alice in Wonderland JR. Additional Arrangements and Orchestrations by***  
Patrick Sulken

**ShowKit Content**

Alexa Aquino, Caley Beretta, Erin Breznitsky, Kiara Brown-Clark,  
James Bruenger-Arreguin, Ken Cerniglia, Lauren Chapman, Matt Hagmeier Curtis,  
Andrew Hanley, Julie Haverkate, Pearl Hodiwala, Sarah Kenny, Natalie Lall,  
Rachel Lee, Janette Martinez, Timothy Maynes, Colleen McCormack, Lisa Mitchell,  
David Redman Scott, Eli Schildkraut, Henry Tisch

**Designers**

Chad Hornberger, Erica Scalogna

**Consulting Services provided by**  
iTheatrics

**Special Thanks**

Music Theatre of Connecticut

**The Broadway Junior® Concept and Format  
created by Music Theatre International (MTI)**

Find a complete list of Broadway Junior® musicals at [mtishows.com/broadway-junior](https://www.mtishows.com/broadway-junior).  
School Edition and full-length musicals may be found at [mtishows.com](https://www.mtishows.com).  
Disney stage titles may be found at [DisneyTheatricalLicensing.com](https://www.DisneyTheatricalLicensing.com).

**Disney's *Alice in Wonderland JR.*** Actor's Script © 2018, 2024  
Music, Lyrics, and Arrangements © 1948, 1949, 1951, 1997, 2006, 2010 Walt Disney Music Company  
(ASCAP) / Wonderland Music Company (BMI).  
Additional Lyrics and Arrangements © 2024 Walt Disney Music Company (ASCAP).  
Script and all other *Alice in Wonderland* material © 2006, 2018, 2024 Disney. Unauthorized duplication is  
prohibited by law.  
***Alice in Wonderland JR.*** and **Disney's *Alice in Wonderland JR.*** are trademarks of Disney Enterprises, Inc.  
All rights reserved.  
Broadway Junior, Family Matters, and ShowKit are registered trademarks of Music Theatre International.  
All rights reserved. Unauthorized duplication and use is prohibited.



## LOGO T-SHIRTS

Our t-shirts feature full-color official show logos on black t-shirts and are perfect for your actors and backstage crew. Our shirts ship in as few as three days and make a great fundraiser or cast gift. **Check out our website for more information!**



## TURNAROUND ARTS

Music Theatre International's Broadway Junior® musicals were selected to help turn around the highest-poverty, lowest-performing elementary and middle schools in the country through the collaborative experience of musical theatre.

**Support arts education in schools:**  
[turnaroundarts.kennedy-center.org](http://turnaroundarts.kennedy-center.org)



## JUNIOR THEATER FESTIVAL

If you're looking for that perfect event to showcase your group's talents, you won't want to miss the Junior Theater Festival! JTF is the biggest festival of its kind dedicated to young people performing musical theater and features adjudications, workshops for directors, teachers and students, technical theater workshops for students, professional development opportunities, a showcase of new works, and talk-backs with celebrities! **Check out [iTheatrics.com](http://iTheatrics.com) for more information on dates and locations.**

Follow the Fun @mtishows



For more information about ShowKits®, visit [mtishows.com/broadway-junior](http://mtishows.com/broadway-junior)

MUSIC THEATRE  
INTERNATIONAL

EXCLUSIVELY DISTRIBUTED BY  
**HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD., P.O. BOX 13818 MILWAUKEE, WI 53213

These materials may be used only in conjunction with the licensed live stage performance of this play. You are prohibited under federal copyright law from using these materials without a valid and current license from Music Theatre International, exclusive licensing agents, and from reproducing and/or disseminating any part of these materials by any means whatsoever, including electronic transmission.

Disney's *Alice in Wonderland JR.* Actor's Script © 2018, 2024

Music, Lyrics, and Arrangements © 1948, 1949, 1951, 1997, 2006, 2010 Walt Disney Music Company (ASCAP) / Wonderland Music Company (BMI).

Additional Lyrics and Arrangements © 2024 Walt Disney Music Company (ASCAP).

Script and all other *Alice in Wonderland* material © 2006, 2018, 2024 Disney. Unauthorized duplication is prohibited by law.

*Alice in Wonderland JR.* and Disney's *Alice in Wonderland JR.* are trademarks of Disney Enterprises, Inc. All rights reserved.

Broadway Junior, Family Matters, and ShowKit are registered trademarks of Music Theatre International.

All rights reserved. Unauthorized duplication and use is prohibited.



1 96288 14137 2

01218083