

# ALICE IN WONDERLAND

(EXPANDED CAST VERSION)

Adapted by Michele L. Vacca

*(Based on Lewis Carroll's classic fantasies)*

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## CHARACTERS

ALICE  
WHITE RABBIT  
MAD HATTER  
MARCH HARE  
CATERPILLAR  
CHESHIRE CAT  
DORMOUSE  
QUEEN OF HEARTS  
KING OF HEARTS  
KNAVE OF HEARTS  
HUMPTY DUMPTY  
TWEEDLEDUM  
TWEEDLEDEE  
ROSE, MARIGOLD, DAISY, VIOLET, TIGER LILY, talking flowers  
DUCHESS  
COOK  
NARRATOR

And a “Suite” group of CARDS:

ACE, The Ace of Hearts  
DEUCE, The Two of Hearts  
TREY, The Three of Hearts  
QUATTRO, The Four of Hearts  
CINQUE, The Five of Hearts  
OCTAVE, The Eight of Hearts

NOTE: The Talking Flowers have lines in only one scene which is at the top of Act II. Directors who need a few small roles with minimal difficulty may want to cast these roles with younger actors. Directors with older performers may want to double-cast these small roles with other cast members. Directors who truly need a more compact performance script should look at our “original” version of ALICE which offers choices for even doubling and even offers the option of eliminating two characters to compact the play even further.

## ALICE IN WONDERLAND PRODUCTION NOTES

### CHARACTERS:

ALICE – Lewis Carroll’s Victorian heroine, somewhat Americanized. She is an intelligent child, very curious and not at all shy.

WHITE RABBIT – one of the Queen’s loyal servants. He has an almost obsessive sense of duty and is almost constantly in a hurry.

MAD HATTER – probably the zaniest character of all. He is indeed totally mad, completely obsessed with “Time,” and entirely unpredictable.

MARCH HARE – the Hatter’s friend and/or alter ego. He imitates the Hatter’s insanity beautifully – or could it be that he, too, is mad?

CATERPILLAR – an oversized member of his species, who puzzles Alice with his mysterious and vague remarks.

CHESHIRE-CAT – can be played by a man or a woman. He is the one creature Alice meets who seems inclined to be friendly.

DORMOUSE – can be played by a man or a woman. He is the very sleepy companion of the Mad Hatter and the March Hare.

RED QUEEN – the Queen of Hearts, whose cry of “Off with their heads” fills everyone with fear. However, “She never really executes anyone.”

THE RED KING – the long-suffering consort of the Queen. He is kindly, though timid, and rather unorganized.

THE KNAVE OF HEARTS – can be played by a man or a woman. The Knave has trouble doing things right. He plants the wrong shade of roses, and goes on trial for stealing the Queen’s cherry tarts.

HUMPTY DUMPTY – a vain and pompous gentleman, who is provoked when he’s compared to an egg, even though, of course, that’s exactly what he is.

TWEEDLEDUM AND TWEEDLEDEE – are twins. They look alike, dress alike, and behave like spoiled children.

DUCHESS – a friend of the Queen’s. She has a habit of finding a moral in everything, and has the dubious distinction of having a pig for a baby.

COOK – the Duchess’s chef, companion, and erstwhile nursemaid. The

Cook's one passion is a love for pepper.

TALKING FLOWERS – Tiger Lily, Marigold, Rose, Violet, and Daisy can all be played by other members of the cast. Costumes may be simple or elaborate, as preferred.

NARRATOR – performs the function of storyteller, often becoming involved with the action of the play. He can wear either Victorian or modern clothing, and his demeanor should be mature and much more “sane” than that of the other characters.

THE “SUITE” OF CARDS – Six delightful little characters who playfully gambol through their life in Wonderland. You'll find them everywhere – sometimes falling into mischief – you didn't really think the Knave took ALL of the Queen's tarts, did you? – and often making themselves useful by rescuing Humpty Dumpty or painting the roses red, or – well, you'll just have to see for yourself. These roles are entirely gender flexible, as are most of the other roles in the play.

### COSTUMES AND SETTINGS, ETC . . .

The best source for ideas on costuming this play can be found in the famous drawings by Sir John Tenniel. These drawings show the costumes most people associate with the Alice characters, and can be found in any library and on the Internet.

As for the settings, aside from possibly a comfortable chair for the narrator, a large mushroom for the caterpillar and various objects which can represent tables, chairs, benches, and so on, nothing specific is required. Since locations frequently change, a lot of ponderous scenery would merely prove to be an inconvenience. For example, some productions have utilized a series of different sized blocks, which were rearranged in a number of ways, so that they could serve multiple functions during the action of the play.

**NOTE:** The creative use of music and sound effects greatly enhances the production of this play.

\*This is an Expanded Cast version of the play. A smaller cast version of this script is available with suggestions for doubling of roles.

# ALICE IN WONDERLAND

By Michele L. Vacca

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## An Expanded Cast Version

### ACT I

(OVERTURE: THERE IS A CHAIR LOCATED ON ONE SIDE OF THE STAGE. VARIOUS SET PIECES. LIGHTS UP AS NARRATOR ENTERS. HE CARRIES A LARGE STORYBOOK, AND SPEAKS TO THE AUDIENCE.)

NARRATOR: Good afternoon, ladies and gentlemen, boys and girls. Welcome to the world of Wonderland. Today you will meet a little girl named Alice, and some very unusual characters. The people in the play are waiting backstage to meet you. Some of them will make you laugh . . .

(THE MAD HATTER AND THE MARCH HARE ENTER. THE HATTER CARRIES HIS TEACUP, FROM WHICH HE SIPES DELICATELY. HE AND THE HARE CROSS FROM ONE SIDE OF THE STAGE TO THE OTHER. THE HARE LAUGHS MADLY ALL THROUGH THE CROSS, FINALLY FALLS TO THE FLOOR, LAUGHING, AND THEN DRAGS HIMSELF OFF. THEY ARE GONE. NARRATOR CONTINUES.)

NARRATOR: Now, as I was trying to say, some of the characters will make you laugh. Some of them will –

(TWEEDLEDUM AND TWEEDLEDEE HEARD OFF (OR APPEAR) VOICES RAISED IN ARGUMENT.)

DUM: Nohow!

DEE: Contrariwise!

DUM: Nohow!

DEE: Contrariwise!

DUM: NOHOW!

DEE: CONTRARIWISE!

NARRATOR: (GROWING ANNOYED.) Ahem! (THE ARGUMENT STOPS.) Now, where was I?

(A BRIEF LOUD LAUGH FROM BACKSTAGE.)

NARRATOR: Ah, yes. Now I remember. (IN A STAGE WHISPER – VERY MYSTERIOUSLY.) Some of the characters may puzzle you. Some of them are – (LOOKS AROUND) very strange. Some of them may even –

(THE CHESHIRE-CAT APPEARS AT HIS FEET. THE CAT LOOKS OUT AT THE AUDIENCE, GRINNING.)

NARRATOR: (STARTLED.) Oh! Where did you come from?

CAT: (GRINS.)

NARRATOR: Listen, why don't you just wait back there with the others?

CAT: (GRINS, PURRS.)

NARRATOR: (TO THE AUDIENCE.) Excuse me. (TO CAT.) Look, cat, be reasonable –

CAT: (GRINS, SHAKES HIS HEAD.)

NARRATOR: Go away, won't you? Shoo! Scat!

CAT: (GRINS, GOES OFF WITH A HISS AND A FRIENDLY WAVE TO THE AUDIENCE.)

NARRATOR: Now, where was I?

QUEEN: (LOUDLY FROM OFFSTAGE.) Off with his head!

NARRATOR: (GROWING NERVOUS.) Uh-oh. (ASIDE TO AUDIENCE.) Some of the characters may even frighten you a little – but they –

(THE QUEEN ENTERS, ACCOMPANIED BY ACE AND DEUCE. SHE STRIDES RAPIDLY TO THE MIDDLE OF THE STAGE, STANDS THERE, TAPPING HER FOOT IMPATIENTLY.)

NARRATOR: (TO AUDIENCE.) It's the Queen of Hearts. (HE GOES TO HER.) Excuse me, Your Majesty –

QUEEN: (WITHOUT LOOKING AT HIM.) Off with his head!

ACE & DEUCE: (EAGER TO OBEY.) Yes, Your Majesty!

NARRATOR: (NERVOUSLY.) Surely, Your Majesty, you don't mean that.

QUEEN: (WITHOUT LOOKING AT HIM.) Off with his head!

ACE & DEUCE: (EAGER TO OBEY.) Yes, Your Majesty!

NARRATOR: Ah, why doesn't Your Majesty welcome all these good people?

QUEEN: (GLANCING AT AUDIENCE.) Off with their heads!  
ACE & DEUCE: (STILL EAGER TO OBEY.) Yes, Your Majesty!  
NARRATOR: (TO AUDIENCE.) She doesn't really mean it, you know.  
I think. (TO QUEEN.) I won't take much more time,  
Your Majesty.  
QUEEN: (GLANCES AT HIM, LOOKS AWAY, SAYS  
CASUALLY.) Off with his head.  
NARRATOR: (GESTURES TO OFF-STAGE KING.) Yes, Your  
Majesty.  
KING: (ENTERS HURRIEDLY.) Come along, my dear.  
QUEEN: Off with his head! Off with his head!  
KING: (LEADING HER OFF AS SHE SHOUTS.) Later, my  
dear. Later.  
QUEEN: Off with his head!  
ACE & DEUCE: (STILL EAGER TO OBEY.) Yes, Your Majesty!

(THEY ARE FINALLY GONE.)

NARRATOR: As you see, the characters are eager to begin the story.

(ASSISTED BY TREY AND QUATTRO THE  
DORMOUSE ENTERS DRAGGING AN ENORMOUS  
ENVELOPE. THEY GIVE IT TO THE NARRATOR.)

DORMOUSE: (WITH A YAWN.) A message . . . from the Queen.  
TREY: (TO QUATTRO.) A big message.  
QUATTRO: (TO TREY.) A big heavy message.  
NARRATOR: (FLATTERED.) A message? For me? From the Queen?  
Well, well. (TO AUDIENCE.) Pardon me a moment.  
(READS MESSAGE.) Ahem! Yes, of course. (TO  
AUDIENCE.) She says – she says – “Get on with it!”  
(TO DORMOUSE.) Tell her – (DORMOUSE IS  
TAKING A LITTLE NAP ON THE FLOOR.) Wake up!  
(DORMOUSE AWAKENS WITH A SNORT.) Tell her  
I'm doing my best.  
DORMOUSE: (YAWNS, NODS — TO CARDS.) Doing his best.  
QUATTRO: (TO TREY.) So he says. (EXITS.)  
TREY: We've heard that before. (EXITS.)  
DORMOUSE: (EXITS WITH ANOTHER YAWN, DRAGGING THE  
MESSAGE BEHIND HIM.)  
NARRATOR: I think I'd better begin the story.

(LOUD APPLAUSE FROM BACKSTAGE.)

NARRATOR: AHEM!

(THE BACKSTAGE APPLAUSE STOPS.)

NARRATOR: (SETTLING HIMSELF COMFORTABLY, READY TO BEGIN THE STORY. MUSIC PLAYS.) One sunny afternoon, in the middle of a beautiful spring, a little girl named Alice sat with her older sister on a quiet river bank. Alice thought about making a long daisy chain, but she decided it was too much trouble. The sun was so warm, the breeze so gentle, and Alice felt very sleepy. Her sister was reading a book, and paid no attention to Alice, who was growing sleepier and sleepier. Just as Alice was about to fall asleep, she heard a rustling in the grass nearby. She opened her eyes a little, and then opened them wide. It was a rabbit! Not an ordinary rabbit, but a very unusual rabbit.

(THE WHITE RABBIT ENTERS. HE SCURRIES HERE AND THERE, BUT MOSTLY AROUND IN CIRCLES.)

RABBIT: Oh, dear, oh dear! I'm late, I'm late! (HE GOES OFF.)

NARRATOR: (CONTINUES.) Alice jumped up. She started to follow the rabbit. Her sister didn't even notice.

ALICE: (ENTERS.) Mr. Rabbit! Mr. Rabbit?

NARRATOR: Alice found the rabbit difficult to follow. He went so fast, around trees, under bushes, and in circles.

ALICE: (TO HERSELF.) Now where did he go?

NARRATOR: (TO ALICE.) Pssst!

ALICE: (STARTLED, LOOKS AT HIM.) What is it?

NARRATOR: (IN A STAGE WHISPER.) That way.

ALICE: (GOING OFF.) Thank you!

NARRATOR: Alice kept following the rabbit, never quite catching up to him, until she found herself in a very strange place – a place where no other little girl had ever been . . .

(SUDDENLY LOUD VOICES ARE HEARD FROM OFFSTAGE AND FROM EVERYWHERE POSSIBLE IN THE THEATER. ALL AVAILABLE



CHARACTERS JOIN IN THE SHOUTING AND LAUGHING. THEY ALL COME RUSHING ON STAGE AND INTO THE AUDIENCE, ARRIVING FROM ALL DIRECTIONS.)

QUEEN: OFF WITH THEIR HEADS!  
VOICES: (LAUGHTER AND SCREAMS.) Oh, no! It's the Queen! The Queen!  
ALL: (APPEAR, AD LIB IN CHARACTER AND CRISSCROSS EACH OTHER, TALK TO THE AUDIENCE, AND SO FORTH.)  
QUEEN: (FOLLOWED BY THE KING.) Off with their heads! (TO THE AUDIENCE.) Off with their heads!  
KING: But my dear, you really mustn't lose your temper.  
QUEEN: Off with their heads!

(THE COMMOTION DIES OUT. MOST OF THE OTHERS LEAVE. THE MAD HATTER RE-APPEARS.)

CINQUE: Oh, look! It's the Hatter.  
OCTAVE: Oh, good! He'll have something clever to say!

HATTER: (DECLAIMS DRAMATICALLY.) Oh, Time! Where are you? Who is Time and what is he? (TO SOMEONE IN THE AUDIENCE.) Do you have the time? Do you? Do you? (TO NARRATOR.) Do YOU? (EVIDENTLY THEY DO NOT HAVE THE TIME, OR ELSE THE ANSWERS MAKE NO SENSE TO HIM.) It's today, you say? Impossible! Couldn't be! (GROWS VERY EXCITED.) Never! Never! Never! Nevermore! (NOW QUITE PROSTRATE FROM HIS EMOTIONAL EFFORTS; HE LIES SOBBING ON THE FLOOR.)

(MARCH HARE ENTERS, LOOKING FOR HATTER.)

HARE: Aha! There you are! Come along. You'll be late.  
HATTER: (FROM THE FLOOR.) I will?  
HARE: It's tea time.  
HATTER: (RELIEVED.) It is? (TO AUDIENCE.) There. You see? It's tea time. (TO HARE.) How do you know?  
HARE: (WITH A LAUGH.) What other time could it be?

HATTER: You're right, of course. Shall we go?  
HARE: Of course we shall.  
HATTER: We are.  
HARE: We were.  
HATTER: We will be. (BOTH LAUGH.)  
HARE: Tea time!  
HATTER: Tea for you.  
HARE: Tea for me. Tea for you.  
HATTER: Tea for we!  
CINQUE: (SINGS.) "Just tea for two – And two for tea . . ."  
OCTAVE: (SINGS.) "Just me for you – And you for me . . ."

(ALL LAUGH AND EXIT. TWEEDLEDUM AND TWEEDLEDEE ARE HEARD (OR SEEN) ARGUING, ACCOMPANIED BY MUCH NOISE AND CLATTER.)

DUM: I don't think it's going to rain. Nohow.  
DEE: Contrariwise. It is going to rain.  
DUM: Nohow. It never rains.  
DEE: Contrariwise. It always rains.  
DUM: Nohow!  
DEE: Contrariwise!  
DUM: Nohow!  
DEE: Contrariwise!  
DUM: Nohow!  
DEE: Contrariwise!

(THEY CONTINUE ARGUING THIS WAY, UNTIL THEIR VOICES FADE AWAY. THE QUEEN ENTERS, FOLLOWED BY THE KING AND ALL AVAILABLE CHARACTERS, WHO ADD TO THE COMMOTION.)

QUEEN: Off with their heads! Off with their heads.  
KING: But, my dear –  
QUEEN: (POINTS TO OTHER CHARACTERS.) Off with their heads!  
OTHERS: (RUNNING IN ALL DIRECTIONS, LAUGHING AND SCREAMING.) Oh, no! Help! No! No! Yes! Yes!  
QUEEN: (GOES OFF, FOLLOWED BY THE KING.) Off with their heads!  
KING: Later, my dear.

(EVERYONE EXITS EXCEPT THE CARDS. ALL IS QUIET. THEN WE HEAR THE VOICE OF THE WHITE RABBIT.)

RABBIT: (AS HE APPEARS.) Oh, dear! Oh, dear! I'm late! I'm late! (RUSHES ABOUT, FLUSTERED AND WORRIED. HE FOLLOWS A DEVIIOUS PATH, IN AND OUT OF CORNERS, UP AND DOWN ANY AVAILABLE STAIRS AND LEVELS.) Oh, dear! Oh, dear! Oh, dear! (CHECKS POCKET WATCH.) Oh! Look at the time!

ALICE: (ENTERS A LITTLE BEHIND THE RABBIT, TRYING TO CATCH UP TO HIM AND ATTRACT HIS ATTENTION.) Sir! Mr. Rabbit! (SHE FINDS THE PATH DIFFICULT TO FOLLOW.) Wait! Please!

RABBIT: Oh, the Queen! The Queen! The Queen will be angry if I'm late!

ALICE: Wait! Mr. Rabbit! Please!

RABBIT: Oh, my ears and whiskers, how late it is! Oh, my dear! I'm so late!

ALICE: (SLIPPING AND STUMBLING AS SHE TRIES TO FOLLOW HIM.) Please stop going so fast. I only want to ask you a question. Mr. Rabbit!

RABBIT: The Queen will have my head for this! I've never been this late before! Oh, my ears and whiskers! (HE PAUSES A MOMENT IN HIS HURRYING, BUT JUST AS ALICE ALMOST CATCHES UP, HE DASHES OFF.) I'll be late! I'll be late! No time to waste. Hurry. Hurry. No time to waste. Not a moment to lose.

ALICE: Wait!

RABBIT: (AS HE EXITS, HE DROPS HIS GLOVES.) Not a moment to lose!

ACE: (TO OTHER CARDS.) Hurry! No time to waste!

CARDS: Not a moment to lose!

(CARDS FOLLOW RABBIT; IGNORE ALICE.)

ALICE: You dropped your gloves! Mr. Rabbit! You dropped your gloves! Mr. Rabbit! Oh, he's gone. (HANDS THE GLOVES TO THE NARRATOR AS SHE LOOKS AROUND.) And where am I? Just a moment ago I was

sitting by the river bank with my sister. She was reading a book, and I felt very sleepy. I started to close my eyes, and then – and then I saw the rabbit. He was running through the grass, which is what you'd expect a rabbit to do. Except that this rabbit wore a coat and carried a watch! (TO AUDIENCE.) What would you do if you saw a rabbit with a watch? I decided to follow him. So I did. At least I think I did. Maybe I'm dreaming. Maybe I'm still on the river bank with my sister. If I'm not, I don't know where I am. Maybe I'm not me at all. Maybe I'm not Alice. But if I'm not Alice, then who am I? And how could I follow a rabbit? Rabbits are small, aren't they? At least, I thought they were. Maybe he's an unusually large rabbit. Or maybe I'm smaller. But how did I grow smaller, and how did he grow larger? It's very confusing. I'd better find a way home. This is the strangest forest I've ever seen. It's so quiet.

VOICES: (OFF, SCREAMING, LAUGHING.) It's so quiet!

(THEN SILENCE.)

ALICE: What was that? Someone must be listening to me. Hello? Is someone there? Where are you? Yoo-hoo!

VOICES: (OFF, MOCKING.) Yoo-hoo! Yoo-hoo!

QUEEN: (OFF.) Off with their heads!

VOICES: (WILD LAUGHTER.)

ALICE: I wonder why they're laughing.

VOICES: (WILD LAUGHTER CONTINUES.)

ALICE: I'm going to find a way home.

(SHE STARTS OFF; LIGHTS GLOW. AND MUSIC PLAYS. CHARACTERS MAKE BRIEF CROSSES. TWO CARDS LINGER LISTENING TO HARE AND HATTER ARGUE POLITELY WITH EACH OTHER.)

HATTER: You said it was tea time.

HARE: It is.

HATTER: Where's the tea?

HARE: Not here.

HATTER: Where?

HARE: There.

HATTER: There where?

HARE: There where there.  
HATTER: Where?  
HARE: Over there.  
HATTER: Well, why didn't you say so?  
DEUCE: (CONFUSED.) Where's the tea?  
ACE: Weren't you listening? There where!  
DEUCE: Where there?  
ACE, HATTER, HARE: Over there!

(THEY ALL LAUGH AND EXIT.)

ALICE: (TRYING TO ATTRACT THEIR ATTENTION  
BEFORE THEY DISAPPEAR.) Excuse me, but could  
you tell me – (BUT THEY ARE GONE.) Oh, dear.  
They didn't hear me. I wonder if –  
NARRATOR: (TO ALICE.) Pssst! Look! (POINTS TO THE  
“SUDDENLY APPEARED” CHESHIRE-CAT.)

– END OF E-MAIL SEGMENT –

THERE ARE 64 TOTAL PAGES IN THE  
COMPLETE VERSION OF *ON STAGE!* ALICE IN  
WONDERLAND – “Expanded Cast” Version.