

A Musical Play in Two Acts based on Lewis Carroll's 'Alice in Wonderland' and 'Through the Looking-Glass'

Music and Lyrics by

JAMES LEISY & CARL EBERHARD

Book by

JAMES LEISY

Arrangements by

JACK LAMBERT

Duration: 90 minutes

Full/Vocal Score with Dialogue



Sole selling agents for the United Kingdom and all English speaking countries except the USA and Canada:

JOSEF WEINBERGER LTD

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to whom applications to perform this Musical Play must be directed by arrangement with WIDE WORLD MUSIC, Inc., Delaware, USA.

PUBLISHER'S NOTE

LEWIS CARROLL'S ALICE IN WONDERLAND is a charming, episodic make-believe story for children of all ages — a philosophic fantasy that mixes wise counsel from a very cool Caterpillar with the plumb foolishness of that tea-titillated trio, The Mad Hatter, The March Hare and The Dormouse.

From such eccentric characters, who continually find themselves in the most outlandish predicaments, James Leisy has woven a fast-paced musical show. Then, he and Carl Eberhard have filled it with wonderful, singable songs. Jack Lambert arranged the chorus parts for these songs to be performed by two-part unchanged voices or three-part mixed voices, making the show accessible to any age level.

The theme of the show — and this is James Leisy's contribution to Lewis Carroll's fascinating series of episodes — is that of personal growth through a search for identity, meaning, and mission in a world where we often find ourselves in conflict — at odds with our own technical skills, with nature, and with our neighbors. This theme shines through the show to give it deeper meaning without interfering with its sheer entertainment value.

Alice begins in the real world — seated with the audience — then plunges suddenly and whimsically into the Wonderland of fantasy, to work her way through her adventures — much as we all do every day. She faces each happening as it comes, always trying to do so on her own terms — even when that means challenging conventional wisdom — as she attempts to discover who she is, where she is going, and why.

ORCHESTRA

Alice has been scored for one piano (four hands), the pianists playing from the Full/Vocal Score.

Optional instrumental parts are also available on hire only as follows:

2 Trumpets, Violin, Flute, Clarinet, Guitar, Bass, Percussion.

CHARACTERS

- ALICE a young girl (She is on-stage and speaks almost throughout; sings two solos and takes part in three duets.)
- WHITE RABBIT the general factotum in Wonderland (Sings one solo and speaks after Song 1., during Song 8, and in the Finale.)
- CATERPILLAR the "hip" guru of Wonderland (Sings one solo and its reprise, speaks in connection with Song 3.)
- TWEEDLEDUM AND TWEEDLEDEE a fun-loving Wonderland pair (They sing one duet and its reprise and speak in connection with Song 4.)
- THE CHESHIRE CAT the magisterial commentator of Wonderland (Speaks offstage in the final sections of both acts.)
- THE DUCHESS the loveable, unpolitically truthful malapropist of Wonderland (Sings one song and its reprise; speaks in connection with Song 5.)
- THE MAD HATTER, MARCH HARE AND DORMOUSE the zanies of Wonderland (Sing one trio round and its reprise; speak in connection with Song 7,)
- MOCK TURTLE a kindly friend in Wonderland (Sings in a duet with Alice and speaks in connection with Song 9.)
- GRIFFIN Mock Turtle's side-kick (Speaks in connection with Song 9.)
- THE QUEEN the Monarch of Wonderland (Speaks in Act II and sings during Act II finale,)
- THE KING the Monarch's husband (A bit speaking and singing part.)
- THE COOK (Speaks one line in Act I; sings during Act II finale.)
- COMPUTERS the Processors of Wonderland (Four to seven actors who sing Song 1, and its reprise with the chorus.)
- ANIMALS Ducks, Parrot, Dodo, Crab, Eaglet and Mouse

(Bit speaking parts in Act I)

FROG FOOTMAN and FISH FOOTMAN

ACE OF SPADES - (Bit speaking part in Act II; the object of the trial in Act II.)

SCENERY ACTORS — trees, bushes, flowers (These appear in both acts.)

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A. FANFARE B. PROCESSIONAL98	8
C. WHO STOLE THE TARTS?	
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Performance notes and staging	5

Arrangements by Jack Lambert

Piano (4-bands), Flute, Violin (opt.), Clarinet, 2 Trumpets, Guitar, String Bass, Bells and Percussion

1. WONDERLAND (2 Trumpets, Bells)





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*In absence of instruments, Primo plays clarinet melody (col' 8va) to 27 instead of Primo part; and violin (or flute) part is omitted. At 27, Primo returns to Primo staff, which there has the melody.















^{*}In absence of solo instruments, Primo plays melody an octave higher than written, and adds an octave above that (omit Flute part).





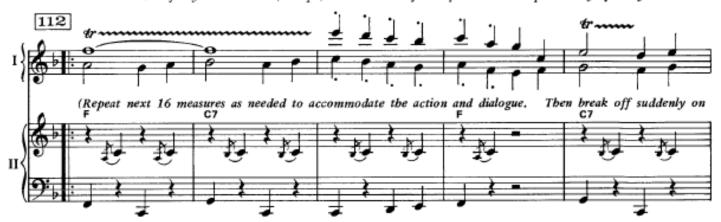
(White Rabbit noisily enters at back of auditorium and proceeds to scurry nervously from side to side down the aisle toward stage. He is trying to find his way back to Wonderland.)



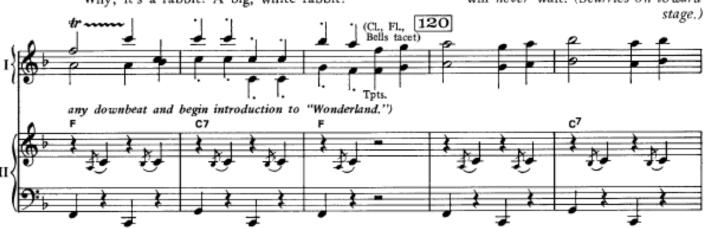
^{*}In absence of Trumpets, Primo plays the over-lap of melodies (the large notes in both staffs) in measures 103-104 and contines with melody in octaves.

WHITE RABBIT: (talking out loud to himself) Oh, dear! Oh, dear! I'll be late! I know I'll be late.

(Halfway down aisle, stops, takes watch from pocket and squints myopically at it.)



ALICE: (Having been seated in audience near aisle, now suddenly and excitedly stands.) Why, it's a rabbit! A big, white rabbit! WHITE RABBIT: (pocketing watch) Oh, my ears and whiskers! I am late! And the Queen will never wait. (Scurries on toward



ALICE: Where is he going? I'll follow him! (Follows quickly bebind White Rabbit.)



When White Rabbit, with Alice closely behind, reaches stage, the curtain rises quickly [or lights come on] to reveal the brilliantly-lighted Computer Center of Wonderland. There, the Computers are vibrating and pulsating, the entire stage a dazzling array of technological splendor. When the White Rabbit and Alice arrive on stage, the entrance music suddenly breaks off and the introduction of Song 1. "Wonderland" begins. The White Rabbit (with Alice following) runs across the apron of stage as the curtain goes up, runs in again from left during the Interlude. As White Rabbit crosses to his cluttered desk at downstage right and searches frantically for his white gloves, Alice, overwhelmed by the spectacle, stops downstage left and watches in wonderment while the Computers sing.

1. WONDERLAND

(Computers and Chorus with optional 2 Trumpets)









WHITE RABBIT: I must find those gloves! Without them, all I do is dream all day . . . and that means: "OFF WITH HIS HEAD!" (He continues to search.)













WHITE RABBIT: I knew I should never have taken them off. They keep me from feeling and dreaming
... When I'm wearing them I can be all business — a much safer way to be.





WHITE RABBIT: (Startled by her voice, sees Alice for the first time.) Who are you? What are you doing

bere

ALICE: (Curtsies.) I'm Alice. Who are you?

WHITE RABBIT: (agitated) Alice? Alice? I don't remember any Alice. (Goes to desk and shuffles quickly

through papers.) There's no Alice on these lists. Which batch were you in?

ALICE: (puzzled) Batch?

WHITE RABBIT: (testily) Yes, B-A-T-C-H BATCH, Which batch?

ALICE: (politely) But, sir, I was just sitting out there (Points to auditorium.) when all of a

sudden you came running by. So I followed you. And here I am. Where are we?

WHITE RABBIT: Now, you must stop this nonsense immediately. There's no such place as out there. I'm

late and I'm in a terrible hurry. Either you were accepted or rejected. That's all there

is to it. Which were you?

ALICE: (persistently but pleasantly, still trying to help) But, sir, I just told you. I'm Alice.

I was sitting . . . (pointing again to auditorium)

WHITE RABBIT: (interrupting, and impatiently stamping bis foot) Yes, yes, yes! I know, I know!

(to bimself) This is distressing and highly irregular. Her name is not on the list. Let's see. (Begins retracing bis steps.) I put the acceptees at the entrance gate to the garden (Points to offstage right.) and locked the door. (Pantomimes locking motion.) Then I took the rejectees to the crying room, (Points to offstage left.) turned the master switch off on the computers, set the automatic play switch, (Both of these switches are obscured by the edge of the curtain.) took off my gloves. (Takes off gloves.) (Never should have done that! It makes me forgetful!) Laid them on my desk. (Lays gloves on desk.) Then I took out my watch, (Takes out watch and stares at it.) saw there was time, and (He laughs mischievously with sly embarassment.)—heh, heh, heh—thought to myself: "Why not? All work and no play makes Jack a dull bunny!" So I slipped out there, (Now downstage center, he expansively sweeps his arm toward the back of

auditorium.) to indulge my fantasies.

ALICE: (Having followed White Rabbit closely and curiously as he retraced his steps, also

joyously points to auditorium.) And that's where I saw you, out there! And followed

you here! (Claps hands with delight.)

WHITE RABBIT: (As he is startled from his reverie, the realization of what has happened slowly dawns.)

Oh. (pause) Oh! (pause) Oh! My whiskers, ears, and wiggly tail! I've taken off my gloves again! (Wiggles tail.) Come quickly! (Takes Alice by hand and leads her to first computer.) We'll just have to process you separately right now. Where are my gloves?

Where are my gloves?

ALICE: (Standing in place, giggles and points.) On the desk.

(White Rabbit goes quickly to desk, puts on gloves and dons reading glasses, then bastily begins to "process" Alice, leading her to each computer in turn.)

WHITE RABBIT: (Peering through reading glasses, reads print-out taken from First Computer.) Your name is Mary Ann . . .

ALICE: (laughing) No, it's Alice,

WHITE RABBIT: (glaring sharply at Alice over reading glasses) Your name is Mary Ann!

ALICE: (politely but insistently) But, sir, it's not Mary Ann. It's Alice.

WHITE RABBIT: (taking off reading glasses) Alice doesn't live here anymore. Alice is nobody. Not on

the list. Your name is Mary Ann! (He replaces reading glasses and dismisses the subject.)

ALICE: (quickly agreeing) Yes, of course, Mary Ann.

WHITE RABBIT:

(Having moved on to Second Computer and turned it on, reads a new print-out.)

Mary Ann, you are ten inches tall.

ALICE:

But that's impossible!

WHITE RABBIT:

(again, glaring at Alice over his glasses) Ten inches!

ALICE:

(covering her mouth) Oh! (Giggles and "shrinks" herself into the smallest standing position she can accomplish, in which stance she continues throughout the rest of

the processing.)

WHITE RABBIT:

(now at Third Computer) Mary Ann, you are assigned to the Queen's Garden.

ALICE:

(excitedly) The Queen's Garden! How wonderful! I love gardens, Does it have . . .

WHITE RABBIT:

(Silences Alice with another stern look over the glasses, then reads print-out from

Fourth Computer.) Your duties are to paint the sky.

ALICE:

(Giggling, tries to reach as high as possible and "paint," while remaining "small.")

I'll try. But what if the sky's too high?

WHITE RABBIT:

The sky too high? Don't be silly. Now be quiet, Mary Ann; this next one is very important. (Takes print-out from Fifth Computer and reads:) Your riddle is as follows:

"If wishing's an art, No less and no more, Search in your heart For the key to the door."

The White Rabbit drops this print-out, noticeably, to the floor.

ALICE:

I don't understand. What am I supposed to do?

WHITE RABBIT:

(severely) That's up to you.

ALICE:

But what if I do the wrong thing?

WHITE RABBIT:

You'll have to go back. (He picks up a very large cardboard or styrofoam key from desk, inscribed in bold letters on one side: "TOP SECRET." He squints at it a moment.)

ALICE:

Go back?

WHITE RABBIT:

With the other rejects. (He turns key over and peers at the other side, making sure audience can see "TOP SECRET.")

ALICE:

But why?

WHITE RABBIT:

Because you don't fit. (He lays key on desk, and removes reading glasses.)

ALICE:

But . . . but . . . I want to play . . .

WHITE RABBIT:

(laying glasses on desk) Doesn't matter. You fit or you don't, If you don't fit, you're rejected. That's the way it is. (He stands facing the imaginary garden door at off-stage right; he looks at his gloved hands and says to himself:) Oh, I guess I can spare a little time in the garden without these . . . (Drops his gloves on the desk and exits stage right

as sound-effect door slams.)

ALICE:

Now, where did he go?

Alice, resuming her normal stance, tries to follow White Rabbit but is stopped by the imaginary garden door just off-stage — which is locked. She struggles momentarily with the door, but gives up when she hears Computers speak in monotones.)

COMPUTERS:

(speaking mechanically in a monotone) Bleack! You have been rejected. You are not allowed to enter Wonderland because you do not fit . . .

ALICE:

Rejected? But I want to . . .