

ALICE

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

12-14 Mortimer Street, London W1T 3JJ

Tel: 020 7580 2827

*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 off-stage 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

FROG FOOTMAN and FISH FOOTMAN

(*Bit speaking parts in Act I*)

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.*)

MUSICAL CONTENTS

OVERTURE (<i>Instruments</i>).....	5
ACT I	
1. WONDERLAND	16
Computers and Chorus (<i>2 Trumpets</i>)	
2. WHO AM I?	26
Alice and Chorus (<i>Violin or Flute</i>)	
3. KEEP IT COOL	35
Caterpillar, Alice and Chorus (<i>Clarinet and Flute</i>)	
4. TWEEDLEDUM AND TWEEDLEDEE	43
The Tweedles and Alice (<i>2 Trumpets, Flute, Clarinet</i>)	
Reprises: WHO AM I?	49
Alice and Chorus (<i>Violin or Flute</i>)	
WONDERLAND	52
Computers and Chorus (<i>2 Trumpets</i>)	
5. THERE'S A MORAL TO EVERYTHING	57
The Duchess and Alice (<i>2 Trumpets, Clarinet, Flute</i>)	
6. WHEREVER I'M GOING	63
Alice and Chorus (<i>Violin or Flute</i>)	
ACT II	
7. TIME FOR TEA	70
Mad Hatter, March Hare, Dormouse and Chorus (<i>Trumpet, Clarinet, Flute</i>)	
8. BALLET FOR THE QUEEN'S CROQUET	77
Chorus (<i>2 Trumpets, Clarinet, Flute</i>)	
9. IF I WERE PAINTING THE SKY	88
Mock Turtle, Alice and Chorus (<i>Flute</i>)	
10. WHO STOLE THE TARTS (Mini-Operetta)	97
(<i>Violin, Flute, Clarinet, 2 Trumpets</i>)	
A. FANFARE	
B. PROCESSIONAL.....	98
C. WHO STOLE THE TARTS?	100
White Rabbit, Queen, King, Cook, Jury and Chorus	
D. TIME FOR TEA (<i>Reprise</i>)	106
Mad Hatter, March Hare, Dormouse	
E. TWEEDLEDUM AND TWEEDLEDEE (<i>Reprise</i>)	108
The Tweedles	
F. THERE'S A MORAL TO EVERYTHING (<i>Reprise</i>)	111
The Duchess	
G. KEEP IT COOL (<i>Reprise</i>)	114
Caterpillar and Chorus	
H. WHEREVER WE'RE GOING (<i>Reprise</i>)	117
Cast and Chorus	
BOWS MUSIC: Repeat 1. WONDERLAND with ending on page	124
Performance notes and staging	125

Music and Lyrics by James Leisy
and Carl Eberhard
Book by James Leisy

ALICE OVERTURE

Arrangements by
Jack Lambert

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

1. WONDERLAND (2 Trumpets, Bells)

Brightly (♩ = ca. 120) (in even 8ths: 3-2-3)

8va—

PRIMO

GUITAR: F maj7 B♭/F F maj7 B♭/F

SECONDO



Tpts. (Bells col' Tpt. 1 to [19])

mf

5

8va—

I

Tpts. mf Bells

F maj7 Gm7

II

mf



© 1981 Farmer-Leisy Productions

Sole selling agents for the UK and all English speaking countries except the
USA and Canada JOSEF WEINBERGER LTD 12-14 Mortimer Street, London W1N 7RD
by arrangement with WIDE WORLD MUSIC Inc., Delaware, USA

8va—

I

II

Fmaj7 B \flat /F Fmaj7 Dsus4 D7

This system contains measures 1 through 4. The vocal line (top) features a melody with eighth and quarter notes, ending with a half note. The piano accompaniment (I and II) consists of dense chords in the right hand and a simple bass line in the left hand. Chord symbols Fmaj7, B \flat /F, Fmaj7, Dsus4, and D7 are written above the piano part.

13 8va—

I

II

Gm7 D9 D7

This system contains measures 5 through 8. Measure 5 is marked with a box containing the number 13. The vocal line continues the melody. The piano accompaniment maintains the dense chordal texture. Chord symbols Gm7, D9, and D7 are written above the piano part.

19 2. WHO AM I? (Violin and Flute)

Moderately slow ($\text{♩} = \text{ca. } 72$)

fade out

The musical score is arranged in five systems. The first system contains measures 19-22. The second system contains measures 23-26. The third system contains measures 27-30. The fourth system contains measures 31-34. The fifth system contains measures 35-38. The score includes staves for Violin (I, II), Flute (Fl.), Clarinet (Cl.), and Piano (I, II). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately slow' with a quarter note equal to approximately 72 beats per minute. The score includes various musical notations such as triplets, dynamics (mf, mp), articulation (loco), and a 'fade out' instruction. The Violin (I) part has a 'Primo*' marking. The Piano part has 'r.h.' and 'l.h.' markings.

*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.

poco rit. **27** *a tempo*
Add Bells

(mel.)

poco rit. *a tempo*

30 3. KEEP IT COOL (Clarinet, Flute, Bells)

Soft-shoe tempo (♩ = 120)

Clarinet

Flute

mf

col' 8va-

mf

Bb maj7

(Bells tacet to **45**)

mf

col' 8va-

mf

Bb maj7

D7

Ebmaj7

42

col' 8 va—

I

F7

E

II

The image shows a musical score for the song "The Rose Tree." It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and a piano accompaniment. The second system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line in the left hand and a more active right hand. The vocal line is written in a soprano or alto clef. The lyrics "The Rose Tree" are written below the vocal line. The score is marked with "col' 8va-" indicating an octave change for the piano part. The tempo is marked "And." and the dynamics include "mf" (mezzo-forte).

[49] 4. TWEEDLEDUM AND TWEEDLEDEE (2 Trumpets, Bells)

Bell glass. **Brightly** ($\text{♩} = 120$)

Musical score for "The Rose Tree" (from "The Rose Tree" by J. S. Gershwin). The score is for a full orchestra and includes parts for Tpt. I, Tpt. II, Bells, and a Piano (I and II). The tempo is marked "Bella" (Beautiful) and the time signature is 3/4. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system includes the Tpt. I, Tpt. II, Bells, and Piano parts. The second system includes the Piano I and II parts. The score is written in a standard musical notation style with various dynamics and articulations.

[57]

col' 8va—

C/E Eb G7 C Db

poco rit.—

9. IF I WERE PAINTING THE SKY (Clarinet, Violin [opt.], Flute, Bells)

[64] Moderately slow (♩ = 96)

Cl. & Vln.

sub. p

8va—

sub. p

Guitar play written notes of Secondo to [72] (Secondo tacet to [72])

sub. p

Bells 72

8va *loco*

(FL) 3

Cmaj7 D9/C

(Bells tacet to 111)

Em9 Em/D Cmaj7 B7

(Guitar play written notes.)

pp *f*

5. THERE'S A MORAL TO EVERYTHING (2 Trumpets, Clarinet)

80 Medium bounce (♩ = ca. 96) ♩ or ♩♩ = ♩♩♩

Tpt. I

Tpt. II *f*

Clar.

f *8va* *loco*

80 C D7 F Fm

Chord symbols: C, C⁷, Fmaj⁷, G⁹/F, Cmaj⁷, Am⁷, D⁹

Chord symbols: G⁷, C⁷, C, G, Cmaj⁷, Am⁷, C⁷, F, G

Violin I and Violin II parts are in 12/8 time. The piano part features a complex harmonic structure with chords: C, B, B7, Em, B7, G7, Fmaj7, F, 7, F/G, G9. Dynamics include *mf* and *f*. A *Sra* (Soprano) line is indicated above the piano staff.

6. WHEREVER I'M GOING (Violin or Clarinet)*

96 Moderately slow (♩ = ca. 60)

Vln. or Clar.

The score is in 12/8 time. The Violin/Clarinet part (marked *I) and Flute part both start with a *mp* dynamic. The piano accompaniment (marked II) also begins with *mp*. The Violin/Clarinet part features a melodic line with a long note in the first measure.

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

ACT I: Rabbit's entrance (2 Trumpets, Flute,
 104 Brightly (♩ = 132) Clarinet, Bells)
 (Vln. tacet)

(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 staves) in measures 103-104 and continues 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.)

112

(Repeat next 16 measures as needed to accommodate the action and dialogue. Then break off suddenly on

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 stage.)

120

(Cl., Fl., Bells tacet)
Tpts.
any downbeat and begin introduction to "Wonderland.")

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

col' 8va- loco Fl.
Cl., Bells.

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)

Brightly (♩ = ca. 120) (in even 8ths: 3-2-3)

PRIMO

GUITAR: *f* F maj7 B♭/F F maj7 B♭/F

SECONDO

f

COMPUTERS and CHORUS

5 PARTS I and II (*unls.*)

mf

Make a wish! _____ Dream a dream! _____

PART III (*opt.*)

mf

5

I

Tpts. *mf* Bells

F maj7 Gm7

II

mf

Fol - low your heart on a whim - si - cal theme_____ To

8va

I

II

Fmaj7 B \flat /F Fmaj7 D sus 4 D7

13 Won - der - land,_____ Won - der - land,_____

8va

13

I

II

Gm7 D9 D7

Won - der - land.

won - der - ful Won - der - land, Won - der - land.

Won - der - land.

8va—

(Bells tacet)

Gm7 Bbm C sus 4 C

I

II

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.)

21

(Tpts. tacet)

8va—

p

Fmaj7 Bbm/F Fmaj7 Bbm/F

I

II

25 % *mf*

Catch a star, in the sky;
 Dreams you dream will come true,

II *mf*

Catch a star, Just grab it as it flies in the sky;
 Dreams you dream Of all the things you love will come true,

III *mf*
 (opt.)

Catch a star, in the sky;
 Dreams you dream will come true,

25 % *mf* (Tpts.)

F maj7 Gm7

Noth - ing's too far when you
 If you be - lieve they are

— And with it you will rise; Noth - ing's too far when you
 — Just catch that star a - bove, If you be - lieve they are

8va—

Noth - ing's too far when you
 If you be - lieve they are

F maj7 B \flat /F

2nd time: (Chorus softens to allow White Rabbit to be heard, as he finds his gloves.)

33

mag - ic - 'ly fly to Won - der - land,
hap - p'ning to you in Won - der - land,

mag - ic - 'ly fly to Won - der - land,
hap - p'ning to you in Won - der - land,

mag - ic - 'ly fly to Won - der - land,
hap - p'ning to you in Won - der - land,

8va

I

II

Fmaj7 D7 sus 4 D7 Gm7

W. R. (loudly) At last! Here they are! Now I must get these. . .

(For Bows, to p. 124) ⊕

2nd time: *p* (Puts them on.) (2nd time to Ending, p. 23) ⊕

Where things aren't what they seem in Won - der - land, Where you can find your dream in

2nd time: *p*

Won - der - land,

2nd time: *p*

(2nd time to Ending, p. 23) ⊕ (For Bows, to p. 124) ⊕

8va

I

2nd time: *p*

II

2nd time: *p*

Gm7 D9 D7

I Won - der - land! _____

II won - der - ful Won - der - land! _____

III _____

8va- _____

I 8va- _____

Gm⁷ C⁹ F Gm⁷

II _____

Suddenly swing tempo* [41] Tpts. _____

Leave your sens - es be - hind! _____

II _____

Leave your sens - es be - hind!_ Leave them_ be - hind!

III _____

Suddenly swing tempo* [41] 8va₇ loco _____

I 8va₇ _____

F Ab Eb⁷ Ab

II _____

* becomes

They're just_ in the way!_ — Soon_ — you will find_

They're just_ in the way!_ Just in_ the way!_ Soon_ — you will find_

I

II

E^b7 A^b C G⁷ C

(again even 8ths)

They have noth - ing to say. —

— soon you_ will find They have noth - ing to say. —

I

II

8va— C G⁷ C (II)

(again even 8ths)

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.

D. S. (to [25], p. 19)

49

8va—

p

F maj7 *B \flat /F* *F* maj7 *B \flat /F* *D. S. (to [25], p. 19)*

p

(WHITE RABBIT *continues*)

ALICE: (*spoken in rhythm*)

... crooning computers turned off. (*He goes to the main switch and briskly snaps it off.*)

Won - der - land?

ENDING

sub. f

Where you can find your dream in Won -

sub. f

won - der - ful

sub. f

ENDING

8va—

sub. f

*D*7 *Gm*7 *sub. f*

- WHITE RABBIT: (*Startled by her voice, sees Alice for the first time.*) Who are you? What are you doing here?
- 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 his foot*) Yes, yes, yes! I know, I know, I know! (*to himself*) This is distressing and highly irregular. Her name is *not* on the list. Let's see. (*Begins retracing his 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 embarrassment.*) — 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 hastily 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 "sbrinks" 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 . . .