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*Dramatic Publishing*

# WONDERLAND: ALICE'S ROCK & ROLL ADVENTURE



BOOK BY  
RACHEL ROCKWELL

MUSIC BY  
MICHAEL MANGER

LYRICS BY  
MICHAEL MANGER AND  
RACHEL ROCKWELL

ADAPTED FROM LEWIS CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND*  
AND *THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE.*

# WONDERLAND: ALICE'S ROCK & ROLL ADVENTURE

"An ideal mix of wit  
and heart that should  
have appeal for  
audiences of all ages"

—Hedy Weiss,  
*Chicago Sun-Times*

*Musical. Book by Rachel Rockwell. Music by Michael Mahler. Lyrics by Michael Mahler and Rachel Rockwell. Adapted from Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass, and What Alice Found There. Cast: 6m., 4w., expandable. How can you march to the beat of your own drummer when you're still writing the song? Everyone's search for one's authentic self is at the heart of Wonderland: Alice's Rock & Roll Adventure. Carroll's beloved, poetic tale of self-actuzalization is brought to life by a cast of actor/musicians who create an eclectic, live rock soundtrack as 7 1/2-year-old Alice searches for her own inner musical voice. Along the way, Alice faces challenges and fears, but she meets the ultimate test in the form of the Jabberwocky, an insidious monster made up of the dark thoughts and self-doubt that lurks inside us all. In learning to believe in the impossible, Alice learns to believe in herself. Throughout her journey, the actors surround Alice in a live musical tapestry ranging from classic rock to punk to ska and even a little bit of Bollywood. Rock concert meets live theatre as Alice reflects the vulnerabilities of all kids and then confidently finds her own inner voice. Unit set. Approximate running time: 80 minutes. Code: WH8.*

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Cover photo: Chicago Children's Theatre, featuring Ariana Burks (front) and Andrew Mueller. Photo: Charles Osgood. Cover design: Cristian Pacheco.

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# **Wonderland: Alice's Rock & Roll Adventure**

Based on Lewis Carroll's *Alice's Adventures in Wonderland*  
and *Through the Looking-Glass, and What Alice Found There*

Book and lyrics by  
RACHEL ROCKWELL

Music and lyrics by  
MICHAEL MAHLER



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Book and lyrics by RACHEL ROCKWELL

Music and lyrics by MICHAEL MAHLER

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In addition, all producers of the play must include the following acknowledgment on the title page of all programs distributed in connection with performances of the play and on all advertising and promotional materials:

“*Wonderland: Alice’s Rock & Roll Adventure* received its World Premiere Production at Chicago Children’s Theatre, April 2015, Jacqueline Russell, Artistic Director.”

*Wonderland: Alice's Rock & Roll Adventure* received its world premiere at Chicago Children's Theatre, April 22 to May 24, 2015.

CAST:

ALICE.....Isabelle Roberts and Ariana Burks  
CHESHIRE CAT/JABBERWOCK ..... Andrew Mueller  
RED QUEEN ..... Molly Callinan  
LORINA/ FELICITE ..... Lillian Castillo  
BIANCA/UNICORN..... Regina Leslie  
WHITE RABBIT/TWEEDLE DEE ..... Matt Deitchman  
CATERPILLAR/TWEEDLE DUM.....Jake Mahler  
MARCH HARE/KING OF HEARTS ..... Adam Michaels  
MAD HATTER/ SEVEN..... Matthew Yee  
DORMOUSE/FOUR ..... Jed Feder

DESIGNERS:

Set ..... Kevin Depinet  
Lights ..... Greg Hofmann  
Projections..... Mike Tutaj  
Costumes..... Mara Blumenfeld  
Sound ..... Lindsay Jones  
Props ..... Meredith Miller

# **Wonderland: Alice's Rock & Roll Adventure**

## CHARACTERS

Alice

Dinah / Cheshire Cat / Jabberwock

White Rabbit / Tweedle Dee

Caterpillar / Tweedle Dum

Mad Hatter / Seven

March Hare / King of Hearts

Dormouse / Four

Queen of Hearts

Lorina / Felicite

Bianca / Unicorn

NOTE: Doubles are subject to change depending on the special skills of the actors.



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## AUTHORS' NOTES

It is the authors' hope that the piece be performed as it was originally conceived with actor/musicians. We see the instruments as an extension of character. We encourage you to nurture the special skills of your actors. The sounds of the instruments used in the original orchestrations are specific to the emotional stakes and tone of each moment.

That said, if the challenge of casting proves too great, then the piece may be performed with a separate orchestra. The only piece that will need to be reconceived is "The Jabberwock." It is intended to be a musical battle of wills between the dark forces of the Jabberwock, who represents Alice's self doubts, and Alice herself. In the original production, the Jabberwock played bass and was backed by two ensemble members playing electric guitar. Alice's posse consisted of Alice on keys backed by ukulele, violin, acoustic guitar and harmonica. As the battle grew, Alice abandoned the keys and stalked the Jabberwock with the ukulele. Finally, she beat him by playing the drums. As it is an instrumental piece, it is open to the interpretation of the creative team. There are many ways in which the battle could be physicalized. The important thing is for Alice to grow in confidence and defeat the Jabberwock by believing in herself.

In the original production, many of our actor/musicians learned additional instruments such as drums, basic guitar, piano and ukulele to further round out the sound and storytelling. These achievements were some of the most rewarding moments of the process, so don't be afraid to aim high. As the Cheshire Cat says, "Go big or go home, I always say!"

Throughout the evolution of this piece, we also discovered that it works best when the role of Alice is played by a young performer. She can be surrounded entirely by other young performers, but when performed by adults, Alice's journey is best served by the innocence, vulnerability and inquisitiveness of a young performer.

We hope you have a wonderful, creative trip down the rabbit hole!

—Rachel Rockwell and Michael Mahler  
2015

# Wonderland: Alice's Rock & Roll Adventure

*(The lights come up on the first musical notes, revealing the cast in neutral costumes that are not character specific. In the middle of the stage is an old trunk. The actors begin to play.)*

## (#1: “Wonderland”)

SOLO 1 (CHESHIRE CAT).

IF THE LIFE YOU'RE LIVING LATELY  
IS AN ORDINARY BORE  
AND YOU WANDER DOWN THE RABBIT HOLE  
IN SEARCH OF SOMETHING MORE  
AND YOU FIND YOURSELF FREE-FALLING  
TOWARD A STRANGE AND DISTANT SHORE  
WELL, DON'T LOOK NOW—  
SOME WAY, SOMEHOW  
YOU STUMBLED ON THE DOOR  
TO WONDERLAND

SOLO 2 (MAD HATTER).

IF THE MELANCHOLY MORNINGS  
TAKE THEIR TIME AND SLOWLY PASS

SOLO 3 (MARCH HARE).

AND YOU WONDER, WHO'S THE PERSON  
LOOKING THROUGH THE LOOKING GLASS?

SOLO 4 (CATERPILLAR).

AND YOU'RE REACHING THROUGH TO SOMETHING  
NEW

SOLO 4 (CATERPILLAR) (*cont'd*).

THAT TAKES YOU BY THE HAND  
IT'S CRYSTAL CLEAR  
THAT YOU, MY DEAR,  
MAY END UP HERE

## ENSEMBLE.

IN WONDERLAND  
IN WONDERLAND  
OOH OOH

## SOLO 5 (QUEEN).

IF YOU WANT TO GO CROQUETING  
WATCH OUT WHEN THE QUEEN IS PLAYING

## SOLO 6 (WHITE RABBIT).

IF YOU'D LIKE TO KEEP YOUR HEAD, NOW

## SOLO 6, 7 &amp; 8 (WHITE RABBIT, BIANCA &amp; FELICITE).

BETTER PAINT THE ROSES RED, NOW

*(The actor who will become ALICE crosses to the trunk and takes out the costume pieces that will define her as ALICE. She slowly adds them to her basic costume.)*

## ENSEMBLE.

WHERE THINGS WON'T BE THE WAY THEY WERE  
CURI'USER AND CURI'USER  
IF YOU WERE ME, YOU MIGHT CONCUR  
CURI'USER AND CURI'USER

## SOLO 1 (CHESHIRE CAT).

SO IF EVER YOU'RE COMPLAINING  
THAT THERE'S NOTHING FUN TO DO  
TURN THE WORLD AROUND YOU UPSIDE-DOWN  
AND CHANGE YOUR POINT OF VIEW

TAKE A PERMANENT VACATION  
 FROM THE BORING AND THE BLAND  
 I GIVE YOU GOOD ADVICE, SIR  
 IT'S MUCH NICER  
 TO BE HERE

## GROUP 1.

IN WONDERLAND

IN WONDERLAND

IN WONDERLAND

IN WONDERLAND

OOH OOH

## GROUP 2.

WHERE THINGS WON'T BE  
 THE WAY THEY WERE  
 CURI'USER AND CURI'USER  
 IF YOU WERE ME, YOU MIGHT  
 CONCUR  
 CURI'USER AND CURI'USER  
 WHERE THINGS WON'T BE  
 THE WAY THEY WERE  
 CURI'USER AND CURI'USER  
 IF YOU WERE ME, YOU MIGHT  
 CONCUR  
 CURI'USER AND CURI'USER

*(ALICE sits on a piano bench with her cat, DINAH. She plays with two chess queens, one red and one white.)*

ALICE. I now crown you Queen Alice, queen of everything!  
*(She cheers as if she were the crowd.)* Long live Queen Alice!  
*(As the queen.)* My first act as queen of everything is to declare that dessert will be eaten first at meals.  
*(The crowd cheers.)* And secondly that Queen Alice must be picked first for every game.  
*(As the white queen.)* Excellent idea, your majesty!  
*(As herself.)* I quite agree. As queen of everything, all my ideas are most excellent.

*(ALICE's elder sister LORINA enters.)*

LORINA. Alice, have you seen my book?

ALICE. You must curtsy when you address a queen and always call me "your majesty."

LORINA. You're not a queen. You're my baby sister and I'm in a hurry. Millicent's family is leaving on holidays in moments, and I don't want to be left behind. Besides, Mother said you were meant to be practicing your scales not playing silly games with chess figures. Sit up, dear. You'll spoil your dress.

*(She searches for her book. ALICE reluctantly plays scales.)*

### **(#1a: "Alice at the Piano")**

ALICE. I'd say this dress is spoiling my sitting up. *(Terribly restless.)* Why can't I go with you to the shore, Lorina? I'm so very tired of having nothing to do!

LORINA. Well, to begin, you have a piano recital in a week. Secondly, you're far too young to go on holidays without Mother and Father.

ALICE. I am *not* too young! I am seven and a half exactly.

LORINA. And finally, you weren't invited.

*(ALICE plays an angry cluster chord.)*

LORINA *(cont'd)*. Don't be cross. One day you'll be old enough to go on holidays with your friends.

ALICE. I don't believe it. *(She acts out the next bit, accompanying herself with melodramatic chords.)* Years will pass, and I shall wither and die, and they will find me here on this piano bench. And they'll say, "Poor, poor, Alice! She never got invited on a single holiday and she never got to be queen of anything!"

*(ALICE plays a descending glissando and crumbles on the piano bench.)*

LORINA. Well, kindly refrain from dying on my book.

*(LORINA pulls the book from under ALICE's dead body.)*

ALICE. I don't know why anybody'd want that book. There aren't any pictures or conversations in it. And what is the use of a book with no pictures or conversations?

LORINA. You'll appreciate it when you're older. For now, my dear, practice makes perfect. *(She kisses the top of ALICE's head, starts to go and then turns back.)* Try not to despair, little sister. There are many wonderful adventures in your future. *(She exits.)*

ALICE. The future seems awfully far away, though. If only something wonderful would happen now ...

*(She continues to play simple scales and arpeggios, which spontaneously morph into the introduction of:)*

## **(#2: "Lazy Day")**

*(ALICE accompanies herself on the piano and sings.)*

ALICE *(cont'd)*.

DINAH, DEAR, IT APPEARS IT'S YOU AND ME  
AND THE PI'NO MAKES IT THREE,  
AND THERE'S NOWHERE ELSE TO BE,  
AND NOT MUCH STIMULATION.

DINAH.

*MEOW.*

ALICE.

DINAH DEAR,  
IT'S NOT LIKE ME TO COMPLAIN,  
BUT I FEAR I'LL GO INSANE  
IF I NEVER GAIN  
MORE INTERESTING CONVERSATION.

ALICE (*cont'd*).

TIME SLIPS BY LIKE SAND.

A BURNING CANDLE

SLOWLY SHRINKS.

I JUST WAIT TO GROW

LIKE GRASS. IT'S SLOW.

I'D SAY IT STINKS.

BUT IF I HAD A STEED,

I WOULD SPEED

FROM THIS LAZY DAY.

I'D NEVER RETURN ALL MAY.

JUST SHOW ME THE WAY TO STEER:

NOTHING EVER HAPPENS TO ME HERE.

EVERY YEAR

IT GETS EASIER TO GAUGE

I'M UNLIKE MOST GIRLS MY AGE.

WHERE THEIR TEMPERS TEND TO RAGE,

I TEND TO TURN TO REASON.

EVERY YEAR

WE HANG OUT THROUGH HOLIDAYS,

THEN WE GO OUR SEP'RATE WAYS.

ONLY DINAH STAYS

HERE SEASON AFTER LONELY SEASON.

THEY HEAD OFF ON TRIPS.

THEY SAIL ON SHIPS

TO SPAIN, OR PRAGUE.

I PLAY SCALES AND SIGH,

AND WISH THAT I

COULD GET A DOG.

DINAH.

*MEOW?!*

*(DINAH joins in playing the octave obligatos.)*



ALICE.

IF I HAD AN ARK,  
I'D EMBARK  
FROM THIS LAZY DAY.  
IT'S HAZY AND ALWAYS GRAY.  
I WISH I COULD DISAPPEAR.  
NOTHING EVER HAPPENS TO ME HERE.

*(ALICE leaves the keyboard, and DINAH replaces her as the player, dutifully accompanying her mistress' soliloquy.)*

ALICE & FEMALE ENSEMBLE.

GIVE ME A LESSON TO LEARN; I'LL LEARN IT.  
GIVE ME A POEM TO MEMORIZE.  
READ ME A RIDDLE AND I'LL DISCERN IT.

ALICE.

SEND ME A FRIEND WHO IS MORE MY SIZE.  
MOM ALWAYS SAYS THAT WHEN I GET OLDER  
I WILL LOOK FONDLY ON ALL THIS WOE.  
LIFE WILL BE FUN FOR ME THEN,  
SO I'M WONDERING, WHEN  
WILL I GROW?  
OH ...

*(ALICE rejoins DINAH and resumes playing.)*

ALICE *(cont'd)*.

DINAH, DEAR, IT APPEARS IT'S ME AND YOU,  
AND THESE WISHES WON'T COME TRUE,  
SO WE'D BETTER BID ADIEU  
TO THIS PREOCCUPATION.

*(DINAH accompanies the next chorus, with ALICE adding the occasional octave obligato. They finish the tune together in the same humor with which it began.)*

ALICE (*cont'd*).

GIVE ME WINGS OR A CAPE,  
I'LL ESCAPE  
FROM THIS LAZY DAY.  
JUST GIVE ME A BREAK, I PRAY.  
I HAVEN'T HAD FUN ALL YEAR.  
GIVE ME SOMETHING TO TRY,  
AND I'LL FLY  
FROM THIS LAZY DAY.  
WHATEVER THE PRICE, I'LL PAY.  
I'VE NEVER BEEN MORE SINCERE:  
NOTHING EVER HAPPENS TO ME.  
THINK WHAT GOOD A CHANGE WOULD DO ME.  
NOTHING EVER HAPPENS TO ME  
HERE.

*(After applause, the WHITE RABBIT enters in a frenzy, pausing only long enough to take a pocket watch from his waistcoat pocket and lament.)*

**(#3: "Late")**

WHITE RABBIT (*panicking*). Oh my fur and whiskers! I'm late!  
ALICE. Look, Dinah! A white rabbit! I wonder where he's going in such a hurry? Pardon me, Mr. Rabbit ...

WHITE RABBIT.

NO TIME FOR HELLO, NO TIME FOR GOODBYE.  
THE CLOCK IS TICKING, AND I GOTTA FLY.  
NO TIME TO WHISTLE, NO TIME TO BE SLOW.  
I SHOULD'VE BEEN BACK AN HOUR AGO.  
  
I CAN'T STAY AND PLAY  
OR TAKE A STROLL.  
I MUST MAKE MY WAY  
TO THE RABBIT HOLE

'CAUSE I'M LATE. LATE. LATE. LATE.  
LATE. LATE. I'M SO LATE!

NO TIME FOR CHATTER. NO TIME FOR A SCENE.  
I'VE GOT TO GET BACK AND TEND TO THE QUEEN.  
SHE HAS HER SCHEDULE. SHE WON'T BE DELAYED.  
OR SHE GETS ANGRY AND I GET SAUTÉED!

SHE WON'T GIVE A THOUGHT  
OR HESITATE.  
SHE'LL JUST SERVE ME HOT  
ON A SILVER PLATE

'CAUSE I'M LATE. LATE. LATE. LATE.  
LATE. LATE. I'M SO LATE!

I'M RUSHIN' AND I'M RUNNIN'.  
IF I DON'T THEN I'LL BE DONE IN.  
I'LL BE STEWIN' IN A RABBIT STEW.  
OH, HOW'D I LET THIS HAPPEN?  
I JUST TOOK A LITTLE NAP, 'N  
IT IS SUCH A BAD HABIT.  
SUCH A BAD HABIT.  
TELL ME, WHAT'S A WHITE RABBIT  
TO DO? *TELL ME!*

*(The WHITE RABBIT and the BAND continue to hop.)*

ALICE. Mr. Rabbit, sir ...

WHITE RABBIT. Sorry, sis, I just can't stop. You wanna rap,  
you gotta hop!

ALICE. Oh, I see. *(She hops.)* Mr. Rabbit, it occurs to me that  
I have never seen a rabbit with either a waistcoat pocket or a  
watch to take out of it ...

WHITE RABBIT. Listen:

I'M SURE YOU'RE CLEVER. I'M SURE THAT YOU'RE NICE.  
BUT LET ME OFFER A LITTLE ADVICE.

WHITE RABBIT (*cont'd*).

DON'T BE TOO LAZY. DON'T STAY IN YOUR BED.  
OR SOON I PROMISE IT'S "OFF WITH YOUR HEAD!"

THERE'S NO WAY TO FIGHT,  
NO BEING BRAVE.  
NOW I'M HEADING RIGHT  
TO AN EARLY GRAVE ...

'CAUSE I'M LATE. LATE. LATE. LATE.  
LATE. LATE. LATE. LATE.  
I'M LATE. LATE. LATE. LATE.  
LATE. LATE. LATE!!

Gotta bounce!

*(He hops away, dropping a small hand fan.)*

**(#4: "Wonderland" [Reprise])**

ALICE. How strange and wonderful! *(She notices the fan on the ground.)* Oh, Rabbit! Do come back. You've dropped your fan! Please wait.

*(She follows and then stops briefly to consider.)*

SOLO 1 (LORINA).

HEY, ALICE THINK IT OVER! SHOULD YOU STAY OR  
SHOULD YOU GO?

SOLO 2 (MAD HATTER).

IS IT WISE TO FOLLOW AFTER TALKING RABBITS YOU  
DON'T KNOW?

SOLO 3 (CATERPILLAR).

BETTER MULL A BIT MORE QUICKLY 'CAUSE YOU'RE  
MOVING WAY TOO SLOW ...

ALICE. Wahoo!

*(ALICE takes off after the RABBIT.)*

SOLO 4 (WHITE RABBIT).

IT SEEMS YOU'VE MADE YOUR MIND UP  
YOU MAY WIND UP  
BREAKING THOUGH TO WONDERLAND

SOLO 5 (QUEEN).

YES, THE LIFE THAT YOU'VE LIVED LATELY IS AN  
ORDINARY BORE  
WHY NOT WANDER DOWN THE RABBIT HOLE IN  
SEARCH OF SOME THING MORE?  
YOU WILL FIND YOURSELF FREE-FALLING, 'CAUSE  
THERE ISN'T ANY FLOOR ...

NOW, WAVE GOODBYE TO DINAH,  
FALL THROUGH CHINA  
AND END UP  
IN WONDERLAND

ALICE. Oh, bother! I wonder if he's gone down this well? It's awfully dark. Perhaps, I should desist and go home. Yes, Alice, that is very sound advice.

ENSEMBLE.

WHERE THINGS WON'T BE THE WAY THEY WERE  
CURI'USER AND CURI'USER

ALICE. On the other hand, he *did* drop his fan. And he's most certainly wondering where it's gone. The polite thing to do would be to return it, and then I'll hurry home for tea.

ENSEMBLE.

CURI'USER AND CURI'USER

ALICE. Wait, this isn't a well after all. It's a rabbit hole!

Raa-bbittt?

ENSEMBLE. Rabbit, rabbit, rabbit. (*Doppler echo.*)

ALICE. Ra-bbi-t?

ENSEMBLE. Rabbit, rabbit, rabbit. (*Doppler echo.*)

ALICE. Rabbit!

*(She falls down the rabbit hole. We hear the guitars and cello playing descending slides. The actor playing ALICE is altering her costume to become the Wonderland version of herself.)*

ALICE (*cont'd*). After a fall such as this, I shall think nothing of tumbling downstairs!

ENSEMBLE.

DOWN, DOWN, DOWN ...

ALICE. I wonder if I shall fall straight through the earth?

ENSEMBLE.

DOWN, DOWN, DOWN ...

ALICE. How funny it'll seem to come out among people who walk with their heads downward!

ENSEMBLE.

DOWN, DOWN, DOWN ...

ALICE. Dinah'll miss me very much tonight, I should think. I hope they'll remember her saucer of milk at teatime.

ENSEMBLE.

DOWN, DOWN, DOWN!

ALICE. I wonder if this fall will ever come to an end?

ENSEMBLE.

THUD!!!

*(ALICE lands. It is dark and shadowy.)*

ALICE. Oh!!! *(She checks to make certain she isn't injured.)*

Let's see: no broken bones, sprains or contusions. *(Sees her torn and shredded dress.)* I shall have some explaining to do about this frock, but I do rather like it. It will make for much easier time of skipping and rabbit-chasing and the like. Well, Alice, my girl, if you wanted an adventure, I'd say it's begun!

*(The WHITE RABBIT scurries behind her. ALICE gives chase.)*

WHITE RABBIT.

'CAUSE I'M LATE!

LATE!

LATE!

LATE!

LATE!

LATE!

LATE!

ALICE.

WAIT!

WAIT!

WAIT!

WAIT!

WAIT!

WAIT!

WAIT ...

ALICE. I find that rather rude. After I've followed him such a long way, he might have at least taken moment to welcome me to wherever it is I've landed. *(She puts the fan in her pocket and looks up.)*

*(ALICE comes upon a row of descending doors. She discovers a door about 15 inches and a small glass table with a key. ALICE unlocks the door and peers through it.)*