

# ALICE IN WONDERLAND

By Lewis Carroll



A Play  
For Teachers and Students!

Adapted for a Large Cast  
of Young Performers

By  
Kathryn Schultz Miller

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**ALICE IN WONDERLAND**

**CHARACTERS: A Cast of 24**  
**1 Male, 5 Female, 18 Male/Female**

**LEWIS CARROLL (M - 27 LINES)**

**ALICE #1 (F - 27 LINES)**

**ALICE #2 (F - 25 LINES)**

**ALICE #3 (F - 35 LINES)**

**ALICE #4 (F - 26 LINES)**

**ALICE #5 (F - 16 LINES)**

**STORYTELLERS:**

**BLUE (M/F - 13 LINES)**

**GREEN (M/F - 10 LINES)**

**RED (M/F - 13 LINES)**

**ORANGE (M/F - 8 LINES)**

**PURPLE (M/F - 6 LINES)**

**WHITE RABBIT (M/F - 11 LINES)**

**CATERPILLAR (M/F - 7 LINES)**

**PIGEON (M/F - 11 LINES)**

**PETE (M/F - 8 LINES)**

**PAT (M/F - 7 LINES)**

**CHESHIRE CAT (M/F - 14 LINES)**

**MAD HATTER (M/F - 15 LINES)**

**DORMOUSE (M/F - 5 LINES)**

**MARCH HARE (M/F - 9 LINES)**

**GARDENERS:**

**FLORA (M/F - 3 LINES)**

**DIGGER (M/F - 4 LINES)**

**HERB (M/F - 3 LINES)**

**QUEEN/KING OF HEARTS (M/F - 32 LINES)**

# ALICE IN WONDERLAND

## STAGING NOTES

This script has been written especially for you and your students. All aspects of the production have been kept simple so that you can concentrate on the fun part -- performance! If you have the time and resources to build elaborate sets and costumes, please don't hesitate to do so! But Alice in Wonderland may be performed without traditional scenery. Pantomime and imagination can help simplify set, props and costumes. Here are some suggestions for a fun, stress-free production.

**OPEN CONCEPT:** This play has been adapted to require the fewest props, costumes and set pieces as possible. It does not include a "backstage" area, all performers may sit or stand in full view of the audience. The script refers to a "playing area" rather than a stage. There will be times in the play when the performers who are not "on stage" can contribute (such as helping with the "Whoa!" as Alice grows and shrinks). This takes a little of the fear of public performance away as well as lending a sense of teamwork and ensemble.

**SET PIECES:** Instead of a backdrop consider building small pieces that stand alone, that can be used in more than one scene. You will need several pieces of furniture in the playing area. You may use ordinary chairs and stools (anything that you have available) to create "levels and scenes". If you have the resources, a backless bench and sturdy wooden boxes can be built and painted fancifully to complement your costumes and set pieces. Have the students move these as needed (IE: benches can be chairs for the Jury in Courtroom scene.) These pieces can be moved around the area by Storytellers, or even by the characters themselves. Often just moving one piece to another area of the playing area is enough to signal to the audience that there is a change of scene.

**PERFORMANCE SPACE:** If the play is to take place in a classroom, move all the desks to the back of the room. If this does not allow sufficient space for the performance, push them against 3 sides and let the center of the room be part of the "stage" or "playing area". A larger room is suggested, however. A gym or cafetorium will probably give you more space than needed. In that case use just half of the room and arrange audience chairs in a horseshoe shape around the playing area.

**PERFORMING IN THE AUDIENCE:** Almost any playing area will have exits and entrances behind the audience. Have the performers simply run up the aisle and exit out the rear door. This is especially effective for a chase scene where the performer can be pursued through one door and enter through another. In this play Lewis may enter from behind the audience while action is still on stage ahead of him. Such staging is a lot of fun, extremely effective and very easy to do. If such staging is impossible use traditional entrances and exits.

**PERCUSSION INSTRUMENTS:** Raid the music room! Gather as many simple percussion instruments as you can find (such as chimes, xylophones, kazoos, whistles, rhythm sticks, jingle bells, etc.) Create a "percussion stand" by arranging the instruments on a table or a narrow ledge. Some of the instruments will need to be held up to be played (IE: triangle, chimes, gong). The music room might have a stand for these instruments. If not, you may build one or simply have the children hold those up when they are played. The Storytellers

should be seated around this percussion station. These performers will act as narrators and orchestra in the tradition of a Greek Chorus. (Occasionally, Storytellers are given short on-stage tasks to do, in this case the Storytellers become "doors" and "table" for Alice.)

**DRESSING SCREEN:** Up stage will be one "dressing screen" used by actors for brief disappearances as indicated. In an upstage corner will be a hat stand, or several hat stands. Any construction of hooks will do to allow you to hang costume pieces (see below) that will be put on by the children as they assume their roles. Each player may have their props near their chair so that they will be ready when needed.

**COSTUMES:** There is a Japanese theatrical tradition of dressing actors all in black and using masks or costume pieces to indicate character. What a great idea! Have your young performers wear all black or other dark colors. They will then use pieces such the Mad Hatter's hat and the Queen's crown and Judge's wig to indicate character. Remember it's more important (and more fun!) for your students to convey their character's personality through acting rather than costume. Storytellers may wear ball caps and/or tee-shirts representing their color.

**CAMERA:** The camera may be real or made from a painted cardboard box (a great art class project!). When Lewis takes a picture he ducks beneath a black cloth attached to the top. When he takes a picture he throws confetti in the air and Storytellers say "Poof!"

**FIVE ALICES:** This play is meant for elementary aged children to perform. The role of Alice is likely to be too much for just one girl so this play is written for five girls to play the part. Have the girls wear at least one identical article of costume such as a ribbon in the hair or a fluffy apron or even a wig. The convention is explained to the audience in the beginning of the play and all transitions are indicated in the script. Most exits and entrances should happen when Alice exits behind the screen, but it is not necessary to try to hide the effect from the audience. The transitions are likely to be funny, by all means play up the comedy! Of course, you may have one girl play Alice throughout if you like.

**CASTING OPTIONS:** The cast can be easily expanded by adding Storytellers and dividing the lines between them. In addition you may add Gardeners and Tea Party guests (have children improvise to create the dialogue). Jury may be played by performers other than the Storytellers. Roles can be doubled to create a smaller cast. Alice can be played by one performer, one performer may play more than one character such a Pigeon and Dormouse. Don't be afraid to cast across gender, Lewis Carroll's story lends itself to a lot of creative choices!

## A NOTE FROM THE PLAYWRIGHT

In past few years since we began creating plays for young performers we've seen a tremendous increase of confidence in the teachers we hear from. Most are finding it easier to let the process flow and worry less about the final product. I firmly believe that the experience will be best for all when you keep a few things in mind:

Free yourself from worry about whether or not it's "good". No one is paying big ticket prices; no one expects a Broadway success. The key to making this project meaningful is to put the emphasis on *process*; realize that rehearsal and practice are as much a part of the experience as the actual performance. Encourage fun and you will free the children from embarrassment and stress. If the kids can't learn the lines let them carry a script or use their own words to convey the character's message. If they seem to wander the stage, let them explore where they want to go – they might surprise you with a wonderful idea. In every aspect of the process give them the wings to create and think. Give them a comfortable, supportive place to go and their confidence and self-expression will soar!

Above all else, make sure *you* are having fun. If you've never directed a play before, don't worry. It's all just pretend -- you can't do it wrong! The quality of your experience is every bit as important as that of the children. You need the joy of self-expression too, that doesn't go away when we grow up. So give yourself a break. And when all else fails, laugh!

Thank you so much for choosing Alice in Wonderland. It's been a pleasure to hear from you and to receive accounts of your wonderful productions. I can't think of anything more rewarding than to create this version of Alice in Wonderland for you and your students! Break a leg!

**KSM**

# ALICE IN WONDERLAND

## CD Sound Cues

No.	Secs	Description	Cue Line / Action
1	40	Twinkle-Twinkle	Pg 7, <i>Starts the show.</i>
2	49	"I'm Late" music, into... "BOINK!"	Pg 11, "LATE!"
3	54	Shrinking sound, into... (15 secs silence)... Caterpillar intro	Pg 14, "...smaller and smaller and smaller."
4	22	Growing sound, into... (6 secs silence)... Serpent sounds (hiss)	Pg 16, "Suddenly Alice grew so fast and so high."
5	36	Shrinking, growing, into... (9 secs silence)... Cheshire Cat intro	Pg 18, "...get back to my right size."
6	40	Twinkle-Twinkle	Pg 20, "...around and around and around."
7	18	Magic garden	Pg 23, "...in the beautiful garden."
8	15	Queen fanfare	Pg 24, "...run for your life!"
9	22	Court fanfare	Pg 28, "LET THE TRIAL BEGIN!"
10	35	Bong!, chaos...	Pg 30, "TREASON!" (first time)
11	120	Twinkle-Twinkle, into... Curtail call	Pg 32, "...and he was always in a hurry..."

Cues have ½ second of silence at the beginning and 10 seconds at the end (except last). Times shown include silence.

Start the play with Cue 1, then use Pause/Fwd/Play controls for each cue:

1. Press PAUSE at the end of the cue (10 secs of silence).
2. Press FWD (or SKIP, right arrows) to set at next cue.
3. Press PLAY to start the next cue (at the appropriate line, action, as indicated)

## ALICE IN WONDERLAND

**AT RISE:** Before the play is about to begin, five ALICES take various places throughout the playing room or theatre. Two will hide behind screen while the others will find places among the audience or in aisles etc. Look for fun innovative places for them to hide. The audience may not be aware of them until they pop up in surprise.

**SOUND CUE #1:** Sprightly happy music, suggested: *Twinkle, Twinkle, Little Star*. Very short, to play for a moment before LEWIS' entrance.

LEWIS enters from behind the audience and comes down aisle toward playing area or stage looking for ALICE.

**LEWIS:** (*Calling from off.*) Alice, oh, Alice!

(*ALICE #1 pops her head out to the side of the screen, sees LEWIS and gasps! She runs to hide in behind a set piece.*)

Alice? Hello!

(*ALICE #2's head pops out of the other side of the screen, sees LEWIS gasps and runs to hide.*)

Now where the devil has she gotten to?

(*ALICE #3 pops up from where she has been hiding in the audience and sneaks from LEWIS' view. STORYTELLERS enter on their lines.*)

**BLUE:** Once upon a time.

**GREEN:** In merry old England..

**RED:** There was a man called...

**ORANGE:** Lewis Carroll!

(*STORYTELLERS give LEWIS a fanfare with their kazoos.*)

**LEWIS:** (*Suddenly taking notice of STORYTELLERS, ever polite, coming on stage. He shakes STORYTELLERS hands.*) How do you do? How do you do? How do you do? (*Shakes audience member's hand.*) How do you do?

**PURPLE:** And a little girl named Alice.

(*ALICES #4 & #5 pop up from their hiding places and all scurry to find another hiding place, creating a kind of musical chairs of ALICES. Who knows where they all are?*)

**LEWIS:** Alice! Alice! (*Checks watch.*) Oh, dear, we're really quite late, you know. (*To audience, exasperated.*) Have you seen a little girl? About this tall in a blue dress?

*(Audience responds, pointing to where they have seen an ALICE. Obviously they all point in different directions.)*

Where? Over here?

*(Looks where they point, ALICES are everywhere. One by one, their heads bob up just as LEWIS turns away.)*

Here? There? Where? (*He's finally had it, stamps his foot!*) Alice you must come out this instant!

*(ALL ALICES reluctantly stand.)*

Well good heavens! How many Alices do we have here? Why there's...

*(They each curtsey on their line.)*

**ALICE #1:** One.

**ALICE #2:** Two.

**ALICE #3:** Three.

**ALICE #4:** Four.

**ALICE #5:** Five.

**LEWIS:** My goodness! I'm afraid that's too many Alices for the moment. We'll start with just one.

*(LEWIS points to ALICE #1.)*

**BLUE:** And so all the Alices sat down to wait their turn.

*(ALICES exit or sit in place.)*

**LEWIS:** Oh, my stars. Alice! Aren't you ashamed of yourself!

*(ALICE creeps onto playing area.)*

**ALICE #1:** I'm sorry for hiding, Mr. Carroll but I wanted to go out and play...

**LEWIS:** Now we mustn't lose a bit of time. Sit down here, Alice.

*(LEWIS arranges stools.)*

**ALICE #1:** Beg your pardon, Mr. Carroll, but just what are we late for?

**BLUE:** Mr. Carroll was always scampering about...

**GREEN:** Like a rabbit...

**RED:** He was always telling stories you see..

**ORANGE:** And sometimes even he couldn't tell what was real...

**PURPLE:** And what he made up!

**LEWIS:** *(Looking at watch.)* I'm not sure. But I know we mustn't be late. Now sit, sit.

**ALICE #1:** Oh, but, Mr. Carroll, must I sit there now? It's such a nice day for playing...

**LEWIS:** Sit! Sit!

*(ALICE #1 sits, LEWIS hurries to camera. The camera may be a cardboard box painted to look like an old fashioned box camera placed on a tripod. There is a black cloth attached so that LEWIS can cover his head for the shot. There can be a packet of confetti under the cloth or in LEWIS's pocket to be used later.)*

**BLUE:** When he wasn't making up stories...

**GREEN:** He was taking pictures with his new-fangled camera.

**RED:** It was a great hobby of his.

**LEWIS:** *(Posing her.)* Now say cheese. *(Looking through lens.)* Yes, that's very good. But could you just lift your chin higher...higher still. Now move your right shoulder, hold your right hand out and hold your back straight, put your left arm behind you. Now sit up, up, up!

*(ALICE #1 tries to do what he says but gets herself stuck in a ridiculous position, then drops it with a great sigh.)*

**ALICE #1:** Fiddle sticks! I wish you'd tell me a story instead. Remember the one about the White Rabbit?

**LEWIS:** And the cat that disappeared?

**ALICE #1:** Yes! And the caterpillar and the queen.

**LEWIS:** Off with her head!

**ALICE #1:** Yes! She said that all the time! But I remember when it was all over I couldn't decide if I you told the story or if I dreamed it... It was all so real!

**LEWIS:** And what was the place called, Alice?

*(STORYTELLERS play magical sounding instruments, chimes.)*

**ALICE #1 & STORYTELLERS:** Wonderland!

**LEWIS:** Do you think you could pose for me if I tell you about Wonderland?

**ALICE #1:** I think so. *(Yawns.)* But I am getting very sleepy.

**LEWIS:** Just relax, Alice.

**ALICE #1:** So sleepy...

*(LEWIS goes behind camera, adjusts things, gets under black cover.)*

**LEWIS:** If I'm going to tell you a story we need a little song to begin. Shall I sing you a song?

**ALICE #1:** *(Sleepy.)* Oh, yes, I love songs.

**LEWIS:** Let's see if the others might help. *(To audience, sings.)* Twinkle, twinkle, little star... Do you know that one? Alice is so sleepy, we must sing quietly

**ALL:** *(Singing.)* Twinkle, twinkle, little star, how I wonder what you are.

**ALICE #1:** Oh, yes! I know that one! Twinkle, twinkle, little bat, how I wonder where you're at... *(Opens her eyes.)* Oh, dear, is that right?

**LEWIS:** Go on, Alice.

**ALICE #1:** *(Sleepy.)* Up above the world you fly, like a tea-tray in the sky... *(Yawns and turns.)* Oh dear, that's not at all how I remember it. Up above the world you fly, like a tea-tray in the sky...

**LEWIS:** *(Quietly.)* Mustn't be late, Alice.

**ALICE #1:** Oh, no, mustn't be late...mustn't be...

*(She drops into sleep.)*

**LEWIS:** LATE!

*(STORYTELLERS and ALL seated performers call out "POOF!" Suddenly there is a bright confetti "poof" from the camera as LEWIS*

takes his shot. With a flourish LEWIS gestures to WHITE RABBIT who is coming up the aisle.

**SOUND CUE #2:** Excited, hurried, "I'm late, I'm late" music. Plays until "At last Alice hit the bottom" and ends with "boink" sound.

*STORYTELLERS chant...)*

**STORYTELLERS:** Mustn't be late, mustn't be late, mustn't be late...

*(LEWIS chants as he exits. ALICE wakes, seeing RABBIT as he enters playing area.)*

**LEWIS:** Mustn't be late, mustn't be late...

**ALICE #1:** Why look! It's a white bunny! I think I'll follow him.

**STORYTELLERS:** No! Don't do it, Alice! Bad idea!

**ORANGE:** But nothing would stop her.

**RABBIT:** Mustn't, mustn't, mustn't be late! Oh, my ears and whiskers!

*(RABBIT exits behind screen, ALICE #1 follows...)*

**ALICE #1:** Why look! He's gone into his rabbit hole!

*(ALICE #1 takes a big step as she disappears behind screen.)*

**PURPLE:** Suddenly Alice felt herself falling...

*(ALICE #1 comes twirling out from the other side.)*

**ALICE #1:** Whoaaaaaoooooaaaaah!!!

*(STORYTELLERS and ALL seated performers call out with her, they may raise their arms as they might on a roller coaster.)*

**ALL:** Whoaaaaaoooooaaaaah!!

**GREEN:** Falling..

**RED:** Falling...

**ALICE #1:** Whooooooaaaaahhhhh!!!

**ORANGE:** Alice fell so long...

**PURPLE:** It seemed like years!

**BLUE:** At last Alice hit the bottom!

*(GREEN uses a juice harp or other instrument to make a "boink!" sound as ALICE falls down. RABBIT enters.)*

**RABBIT:** Who are you?

**ALICE #1:** That's not a very polite way of introducing yourself.

**RABBIT:** Whatever are you doing in my rabbit hole? I suppose you're going to say you fell from the sky.

**ALICE #1:** Well no, as a matter of fact I remember chasing a rabbit... he was running so fast and saying...

**RABBIT:** Oh, my ears and whiskers!

**ALICE #1:** Yes, exactly like that. And he had a pocket watch...

*(RABBIT takes out his watch.)*

**RABBIT:** Like this one?

**ALICE #1:** Yes. And he kept saying...

**RABBIT:** Oh dear, oh dear, I shall be too, too late! Well, good-bye.

**ALICE #1:** I'm sure you mean, hello. I only just got here.

**RABBIT:** Good-bye, hello, good-bye, hello...

**ALICE #1:** I wish you'd make up your mind.

**RABBIT:** No time. No time for that. I'm going to be late!

**ALICE #1:** Late for what?

**RABBIT:** Difficult to say. Very difficult to say.

**ALICE #1:** But if you don't know what it is you are late for...

**RABBIT:** No time for that now. Hello!

*(Waves to her as he exits behind screen.)*

**ALICE #1:** But wait!

*(ALICE #1 follows RABBIT behind screen. ALICE #2 enters from other side of screen.)*

**ALICE #2:** He's gone. How very strange.

**BLUE:** Alice found herself in a long low hall...

**GREEN:** Which was lit up by a row of lamps...

**RED:** And along one wall she found...

*(ORANGE & PURPLE become doors. They stand in playing area with arms making an arch above their heads.)*

**ALICE #2:** Doors!

*(ALICE knocks on ORANGE. Other STORYTELLERS "knock, knock" sound using rhythm sticks.)*

I guess nobody's home. I'll just open one of them and...

*(She tries to turn PURPLE's knob, his fist, it is locked.)*

Locked. Oh, dear, how will I ever get back home?

*(RED becomes table by getting down on all fours.)*

**RED:** *(Speaks as he becomes table.)* Suddenly she came upon a little three legged table, all made of glass.

**ORANGE:** *(Placing key on RED's back.)* There was nothing on it but a tiny golden...

**ALICE #2:** Key!

*(She takes the key and tries several doors, it doesn't fit. ORANGE and PURPLE "doors" exit playing area and are seated.)*

**PURPLE:** Alice noticed a little door about 15 inches high.

*(She kneels down to reach imaginary door.)*

**ALICE #2:** The key fits!

**BLUE:** But it was no bigger than a mouse hole.

**ALICE #2:** Who could ever fit in there? But look! That is the loveliest garden I've ever seen. Oh, how I wish I could go in there! Now let me see, maybe my head would fit.

*(She tries to get her head in. GREEN gets down behind her and tries to push her in.)*

It's no use. But even if my head would go through it would be no use without my shoulders.

*(GREEN shrugs and returns to seat. ALICE #2 stands, ORANGE places bottle on RED "table" just as ALICE #2 turns. Other STORYTELLER uses a triangle to make "ting" sound as the bottle is placed.)*

I don't remember that being there before. *(Picks up bottle.)* The label says...

**GREEN:** Drink Me!

**ALICE #2:** *(Holding bottle to her ear.)* Well, it doesn't say "poison" so it must be safe. *(She tastes.)* Ummm. *(Rubs her tummy.)*

**RED:** It tasted like cherries!

**ORANGE:** And pineapple!

**PURPLE:** Roast turkey and toffee!

**ALICE #2:** *(Drinks it all.)* Oh! What a curious feeling!

**RED:** And Alice began to get smaller and smaller and smaller...

*(STORYTELLERS use slide whistle as she shrinks.)*

**SOUND CUE #3:** *Growing music -- up the scale as she grows, down the scale as she shrinks. This cue fades into exotic eastern music, just a few short strums, as CATERPILLAR enters.)*

**ALICE #2:** Whoaaaaaaaoooh!

*(STORYTELLERS and ALL seated performers join in with ALICE #2'S "Whoa!" as before. ALICE #2 rolls herself into ball, getting smaller.)*

Look how tiny my hand has become! And look at my tiny little feet! What if this just goes on and on and I shrink away to nothing?

**ORANGE:** But Alice did stop shrinking.

**ALICE #2:** Whew! Now I can fit through the door!

*(She turns key in door and opens. BLUE and GREEN become the mushroom. They may go to their knees, close together with arms above heads making the "cap" of the mushroom. Let these players experiment with positions. The mushroom can be made bigger by using more performers.)*

Look! I'm smaller than that mushroom! Maybe it's a magic mushroom.

*(She looks it over. CATERPILLAR enters, crawling, and hides behind mushroom.)*

There's nothing under it. There's nothing on this side. Nothing on this side. Well, I might as well look and see what is on top of it.

*(She mimes reaching up and suddenly CATERPILLAR appears, poking his head above the mushroom. THEY see each other and jump.)*

Oh!

**CATERPILLAR:** Who are you?

**ALICE #2:** I don't know, Mr. Caterpillar.

**CATERPILLAR:** What do you mean by that? Explain yourself!

**ALICE #2:** I can't explain myself, I'm afraid, sir. Because I'm not myself, you see.

**CATERPILLAR:** I don't see.

**ALICE #2:** I can't seem to stay the same size for more than ten minutes at a time!

**CATERPILLAR:** What size do you want to be?

**ALICE #2:** Well, I would like to be a little larger. Three inches is a terrible height to be.

**CATERPILLAR:** It is a very good height, indeed! I am exactly three inches high!

**ALICE #2:** But I'm not used to it.

**CATERPILLAR:** You'll get used to it in time.

*(CATERPILLAR begins to leave, crawling, but remembers to tell her...)*

One side will make you grow taller and the other side will make you grow shorter.

**ALICE #2:** One side of what? The other side of what?

**CATERPILLAR:** Of the mushroom, of course.

*(CATERPILLAR Exits.)*

**ALICE #2:** The mushroom?

*(She examines the mushroom.)*

One side will make me grow taller and the other side will make me grow shorter.  
But which side is which?

*(She walks around it trying to decide. Finally breaks off "pieces". The mushroom responds...)*

**BLUE:** Hey!

**GREEN:** That hurts.

**ALICE:** I'm terribly sorry. *(She weighs pieces in both hands.)*

Taller. Shorter. Shorter. Taller. I'll try just a little of this one...

*(She takes bite.)*

**PURPLE:** Suddenly Alice grew so fast and so high...

*(SOUND CUE #4: Growing up music; cue ends with serpent hiss that introduces PIGEONS.)*

*She mimes growing as BLUE and GREEN twirl away. ALICE #2 twirls as she grows.)*

**ALICE #2:** Whooooaaaaahhhh!!!!!!

**RED:** When she looked down...

**ORANGE:** ...her head was above the trees!

**ALICE #2:** Oh I can't see my feet at all!

*(PIGEON, PETE and PAT enter flying and hissing.)*

**PIGEON, PETE & PAT:** Hisssssssssss!!

**PURPLE:** Before she knew what happened...

**BLUE:** A large pigeon had flown into her face!

**PETE:** *(Pointing to ALICE #2.)* Look Mama *(or "Daddy")*, it's a great big bird!

**PAT:** That's not a bird, you dimwit! That's a serpent!

**PETE:** Mama, Pat's calling me names!

**PAT:** I am not!

**PIGEON:** Quickly children, get behind me! Grab a tail feather! Now let's go for her!

*(PIGEON, PETE and PAT lunge at ALICE #2.)*

**PIGEON, PETE and PAT:** SSSSSsssssssserpent!!!

**ALICE #2:** I am not a serpent!

**PIGEON:** A SSSSSsssssssserpent, I say! You're after my hatchlings *and* my eggs. I know you serpents.

**PETE:** You tell 'em, Mama!

**PAT:** You better watch out, you serpent!

**PETE:** Don't mess with Mama!

**ALICE #2:** I'm very sorry if I've annoyed you.

**PIGEON:** I build my nest in the highest tree I can find and what happens? Another one comes wriggling down from the sky!

**PAT:** Ugh, Serpent!

**ALICE #2:** But I'm not a serpent, I tell you!

**PIGEON:** Well! What are you then?

**PETE:** She's trying make something up!

**ALICE #2:** I'm not, I'm a little girl!

**PIGEON:** A likely story, indeed! I've seen a good many little girls in my time but never one with a neck as long as that!

**PAT:** No use denying it.

**PIGEON:** I suppose you'll be telling me that you don't eat eggs.

**ALICE #2:** I do eat eggs, of course. But little girls eat eggs just as much as serpents do.

**PIGEON:** I don't believe it. At any rate, *you're* looking for eggs, I know that well enough so what difference does it make if you're a little girl or a serpent?

**ALICE #2:** It matters a good deal to me. But I'm not looking for eggs and if I was, I wouldn't want *yours*. I don't like them raw!

**PIGEON:** Well be off, then!

**PETE:** That's telling 'em, Mama!

**PAT:** Yeah! And don't come back!

**PIGEON:** Stay behind me children! No playing in the clouds. Tail feathers, tail feathers!

*(PETE and PAT grab PIGEON's tail, exit flying. [ALICE #2 exits behind screen as ALICE #3 enters from other side carrying pieces of mushroom])*

**ALICE #3:** Oh dear, I've never had so much trouble getting along with people before. I must get back to my right size.

*(She nibbles cautiously from each piece until she is satisfied with her height.)*

**SOUND CUE #5:** Crazy up and down growing music. Fades into short introduction for CHESHIRE CAT.

*STORYTELLERS make slide whistle sounds of up and down as she adjusts her height.)*

There now! That's about right! How nice to be the exact size a little girl should be. Now the next thing I must do is find my way back to that beautiful little garden!

*(ALICE sets off on a journey. CHESHIRE CAT appears. To appear and disappear CHESHIRE CAT uses a cut-out of the his face that is mounted at the end of a stick. When he appears he snaps his fingers and holds the face up. When he disappears he snaps and hides the face behind his back. STORYTELLERS may make the trill of a xylophone for a magic effect.)*

**CHESHIRE CAT:** Meow.

**ALICE #3:** Oh! A kitty!

*(ALICE goes to pet him. CHESHIRE CAT snaps his fingers, disappears behind ALICE #3. She's not quite sure where he is.)*

**CHESHIRE CAT:** Meow.

*(CHESHIRE CAT appears over her shoulder, surprising her.)*

**ALICE #3:** Oh!

**CHESHIRE CAT:** *(Grinning, like a meow.)* Oooohhh?

ALICE #3: Excuse me. You startled me just now. Why are you grinning like that?

CHESHIRE CAT: Because I am a Cheshire Cat.

ALICE #3: I didn't know that Cheshire Cats always grinned. In fact, I didn't know that cats could grin at all.

CHESHIRE CAT: They all can and most of them do.

ALICE #3: I don't know any that do.

CHESHIRE CAT: You don't know much and that's a fact.

ALICE #3 : If you please, Cheshire Cat, could you tell me which way I ought to go from here?

CHESHIRE CAT: That depends on where you want to get to.

ALICE #3: Oh well, I thought I wanted to go to that pretty garden, but I'm becoming so tired. I don't care much where I go...

CHESHIRE CAT: Then it doesn't matter which way you go!

*(CHESHIRE CAT snaps and disappears.)*

ALICE #3: Oh! Oh, no! Please come back. I do so want to get somewhere.

CHESHIRE CAT: Oh, you're sure to do that if you only walk long enough.

ALICE #3: What sort of people live around here?

CHESHIRE CAT: *(Snaps fingers of one hand.)* In that directions lives a Hatter...  
*(Snaps fingers on other hand.)* And in that direction lives a March Hare. Visit either you like. They're both mad.

ALICE #3: But I don't want to visit mad people.

CHESHIRE CAT: Oh, you can't help that. We're all mad here. I'm mad. You're mad.

ALICE #3: What makes you think I'm mad?

CHESHIRE CAT: You must be or you wouldn't have come here.

ALICE #3: Well, I don't think that proves it at all.

CHESHIRE CAT: Believe whatever you like. Do you play croquet with the Queen today?

ALICE #3: I'd like to very much. But I haven't been invited yet.

**CHESHIRE CAT:** You will be.

*(CHESHIRE CAT disappears, exits.)*

**ALICE #3:** That's the most curious cat I've ever seen in my life! Oh, I would so like to play croquet with the Queen, I do wish he'd told me which way to go. I'm so lost. So lost. It seems that I'll just wander around forever! I'll just wander around and around and around...

*(ALICE #3 exits behind screen.)*

**SOUND CUE #6:** *Twinkle, Twinkle [same as SOUND CUE #1].*

*MAD HATTER enters carrying a tray with tea things and goes about busily arranging for his tea party, absently singing "Twinkle".)*

**MAD HATTER:** Twinkle, twinkle, little bat...

*(MARCH HARE enters.)*

Ah! The March Hare. What a pleasure! What a delight! Welcome to my little tea party.

**MARCH HARE:** How very thoughtful of you.

**MAD HATTER:** Now you sit right down there. Not there!

*(HATTER seats him then changes his mind. MARCH HARE bobs up and down from seat to seat.)*

Oh no no no! Did I say there? Absolutely not. Oh no, that will never do, not there. You'll sit right here.

*(Pulls out chair or stool.)*

Oh so sorry. So dreadfully sorry. Did I say there? I meant over here.

*(DORMOUSE enters.)*

Dormouse! How kind of you to join us. You may sit in the teapot.

**DORMOUSE:** Not at all.

**MAD HATTER:** No? Oh well, then, you'll do quite nicely as my pillow.

*(Leans on Dormouse, who "squeaks" under the load.)*

Did you squeak? Mustn't complain, Dormouse. No complaining at my tea party! Is that understood? Now puff yourself up! That's better. And try to stay awake!

*(ALICE enters.)*

**ALICE #3:** A tea party! Oh, I would like to have some tea!

**MAD HATTER & MARCH HARE & DORMOUSE:** No room! No room!

**ALICE #3:** But there's plenty of room!

*(She sits.)*

**MARCH HARE:** Have some juice.

**ALICE #3:** I don't see any juice.

**MARCH HARE:** There isn't any.

**ALICE #3:** Then it wasn't very civil of you to offer it.

**MARCH HARE:** It wasn't very civil of you to sit down without being invited.

**ALICE #3:** I didn't know it was *your* table. You have all of these places set and there are only three of you.

**DORMOUSE:** Why is a raven like a writing desk?

**ALICE #3:** Riddle! I love riddles, I believe I can guess that.

**MAD HATTER:** Do you mean you can find out the answer to it?

**ALICE #3:** Well, yes.

**MAD HATTER:** What day of the month is it?

**ALICE #3:** *(Thinks, counts on her fingers.)* The fourth.

**MAD HATTER:** *(Looking at watch.)* Two days wrong!

**ALICE #3:** What a funny watch! It tells the day of the month and doesn't tell what time it is!

**MARCH HARE:** Why should it? Does your watch tell you what year it is?

**ALICE #3:** Of course not. But that's because it stays the same year for such a long time.

*(DORMOUSE begins to sing "Twinkle".)*

**DORMOUSE:** Twinkle, twinkle, little bat...

**MAD HATTER:** Stop that! Stop that!

**ALICE #3:** Oh, but I like that song!

*(Starts to sing with him.)*

**MAD HATTER:** Stop it! The both of you!

**ALICE #3:** It's just a song.

**MAD HATTER:** Just a song! Just a song? He sang it before the Queen, you know.

**ALICE #3:** *(Impressed.)* Really? Did she like it?

**MAD HATTER:** Like it? He'd hardly finished the first verse when the Queen bawled out "Off with his head!"

**ALICE #3:** How dreadfully savage!

**MARCH HARE:** Take some more tea.

**ALICE #3:** But I haven't had any yet. So I can't take more.

**MARCH HARE:** You mean you can't take less. It's very easy to take *more* than nothing.

**ALICE #3:** Oh, this is all so impossible.

**MAD HATTER:** I want a clean cup, let's all move down one.

**ALICE #3:** You just keep moving around the table?

**MAD HATTER:** Of course, we keep moving as all the cups get used up.

**ALICE #3:** But what happens when you come to the beginning again?

**MARCH HARE:** Suppose we change the subject.

**ALICE #3:** This is the stupidest tea party I was ever at in all my life.

**DORMOUSE:** How rude.

*(MAD HATTER tidies, picks up tea things.)*

**MAD HATTER:** The very idea. Come along March Hare, Dormouse. We can do without *her* very nicely, I am sure.

*(MAD HATTER, DORMOUSE & MARCH HARE march off in a snit, exit.)*

**BLUE:** Just as the Mad Hatter disappeared...

**GREEN:** Alice noticed a tree that had a door leading right into it.

**ALICE #3:** *(Looks up to screen, sees "door".)* That's very curious! But everything's curious today. I may as well go in.

*(She opens "door" and STORYTELLERS make "creek" sound. She steps behind screen. ALICE #3 exits behind screen as ALICE #4 enters from the opposite side.)*

**RED:** At last, Alice found herself in the beautiful garden.

*(SOUND CUE #7: Magical sound: harp, chimes, flute, etc.*

*STORYTELLERS make magical sound such as chimes. BLUE sets the scene as he speaks, putting a stool in place or card-board cut out to indicate "tree".)*

**BLUE:** A large rose tree stood near the entrance of the garden.

**ALICE #4:** What pretty flowers!

*(She goes to smell them. GARDENERS enter with paint cans and brushes.)*

**GREEN:** The roses growing on it were white but ...

**RED:** There were several gardeners busily painting them red.

*(ALICE goes to FLORA.)*

**ALICE #4:** Would you tell me please, why are you painting those roses?

**FLORA:** We paint them every day, don't you see?

**ALICE #4:** But why?

**DIGGER:** Everyone needs a change of pace.

**ALICE #4:** Yes, but roses are so pretty anyway.

**HERB:** Pretty to you perhaps but what about those who like them blue?

**FLORA:** Or purple?

**DIGGER:** Or shar-truce?

**ALICE #4:** But roses don't come in those colors.

**HERB:** It don't matter a whit. The Queen wants them red today...

**GRANDER #1:** And there's nothing for it but to paint them red, don't you see?

**DIGGER:** That is if you'd like to keep your head about you.

**HERB:** You see the Queen likes everything just so...

**ALICE #4:** Well, I think it's a waste of time. Not to mention paint.

**FLORA:** Don't even think of crossing the Queen, young lady!

**DIGGER:** If her Majesty should come along and see these roses were white why she'd have our heads cut off she would.

**ALICE #4:** Oh! How beastly!

**RED:** At that moment the Gardeners saw a terrible sight.

**GARDENERS:** The Queen! The Queen! *Run for your life!!!!!!!!!!*

*(GARDENERS run off, exiting.)*

**SOUND CUE #8:** *Queen fanfare, short.*

*STORYTELLERS stand and give a grand kazoo fanfare! QUEEN OF HEARTS enters...)*

**QUEEN OF HEARTS:** *(To audience.)* Thank you my royal subjects. You're all so small and worthless. It warms my heart. *(Sees ALICE.)* WHO is this?

**ALICE #4:** My name is Alice, so pleased your Majesty. *(Curtseys.)*

**QUEEN:** You may kiss my hand.

*(ALICE kisses hand.)*

How sweet. *(Sees roses.)* And what is this I see? White roses? Off with this girl's head.

**ALICE #4:** Nonsense!

**QUEEN:** *(Befuddled fury.)* OFF...OFF...OFF...OFF...OFF!

*(Changing tactics, suddenly kind.)*

Can you play croquet?

**ALICE #4:** Yes, I can.

**QUEEN:** Come then.

*(QUEEN grabs ALICE by the sleeve, circles around in great hurry, stops abruptly and pats her hands.)*

Croquet everyone! Get to your places! May I remind you all that a moment's delay will cost you your lives.

**ALICE #4:** *(Looking around.)* But this isn't like a place for croquet at all. It's all ridges and furrows and the balls are... *(She points to imaginary "hedgehogs".)* ...live hedgehogs! And the mallets are...

*(QUEEN snaps her fingers and ORANGE takes flamingos [cardboard or wood cut-outs] to QUEEN.)*

**QUEEN:** *(Handing her one.)* One for you and one for me.

**ALICE #4:** Flamingos?

**QUEEN:** Arches! Arches!

*(QUEEN looks to STORYTELLERS. They look around frantically but can find no arches. They shrug apologetically. QUEEN marches into audience.)*

Where are the arches? If something is not done about this in less than no time we shall have executions all around. You! And you! Come with me.

*(Takes the hands of two audience members. QUEEN brings them on stage.)*

**ALICE #4:** Live people for arches?

**QUEEN:** Absolutely.

*(QUEEN tells them how to become arches by putting their hands near their feet on the floor.)*

Very good. And now we shall begin. *(Sweetly innocent.)* Who shall go first?

**ALICE #4:** Oh, you may go first, your majesty.

**QUEEN:** Excellent choice.

*(QUEEN gets into position.)*

Observe my technique, Alice. You grip your flamingo like so.

*(STORYTELLERS squawk wildly. QUEEN clubs flamingo.)*

Stop that! Off with this flamingo's head.

**ALICE #4:** But your majesty. You couldn't play if the flamingo lost his head.

**QUEEN:** Oh? Yes. Quite right. PARDON!!

*(QUEEN gets back to position.)*

You hold your flamingo like so, gently tapping your hedgehog like so...

*(QUEEN & ALICE #4 watch and point as imaginary hedgehog goes in wrong direction of CHILD/ARCH. QUEEN quickly runs to CHILD/ARCH and moves HIM/HER to make the hit successful.)*

You see, Alice?

**ALICE #4:** But you...you...

**QUEEN:** Yes, yes, you're right. I am a remarkable croquet player. *(To audience.)*  
Don't you agree? Well, don't you? I order you to applaud!!

*(She starts the applause, then acts humble and touched.)*

Thank you, thank you. I don't know what to say.

*(QUEEN tells her CHILD/ARCH to sit down.)*

And now, Alice, let's see you try it.

*(QUEEN points to ALICE'S CHILD/ARCH.)*

**ALICE #4:** All right.

*(ALICE tries to grip flamingo as the QUEEN did but it starts squawking wildly. The QUEEN is doing the squawking and directs STORYTELLERS to squawk with her. ALICE #4 looks up at the QUEEN who stops suddenly and only smiles sweetly. ALICE #4 looks to STORYTELLERS who also smile sweetly.)*

**QUEEN:** Proceed.

**ALICE #4:** Yes, your majesty.

*(ALICE grips flamingo again and begins to swing but is stopped mid-swing.)*

**QUEEN:** Hold it!



*STORYTELLERS give a regal fanfare with their kazoos.)*

*(To ALICE.) Psst. Bring me my wig.*

**ALICE #4:** Oh yes, of course.

*(ALICE exits behind screen. [ALICE #4 exits behind screen ALICE #5 enters from other side, carrying the QUEEN'S white judge wig.] QUEEN puts on the wig and sits.)*

**BLUE:** Alice had never been in a court of justice before...

**GREEN:** But she had read about them in books...

**RED:** She was quite pleased to find that she knew the names for nearly everything there.

**ALICE #5:** That's the judge...

*(ALICE points to where the QUEEN sits. ORANGE sets a stool for the witness stand. )*

That's the witness stand.

*(ALICE points where the STORYTELLERS sit.)*

And that's the jury.

**QUEEN:** Silence in the court! Members of the jury, consider your verdict.

**ALICE #5:** Oh, your majesty!

*(ALICE whispers to QUEEN.)*

Not yet. There's a great deal to come before that!

**QUEEN:** Ah! Yes, yes, of course.

*(QUEEN doesn't know what to do.)*

**ALICE #5:** *(Whispers to QUEEN.)* Call the first witness.

**QUEEN:** Call the first witness! Alice, step up to the stand.

*(ALICE sits on witness stool.)*

What have you to say about *this*? It is a letter written to somebody! What do you have to say about that, Alice?

**ALICE #5:** Is it in my handwriting?

**QUEEN:** No.

**ALICE #5:** Well, then.

**QUEEN:** You must have imitated somebody else's writing.

**ALICE #5:** Nonsense. Look at the bottom. I never signed that letter.

**QUEEN:** If you didn't sign it, that proves you're guilty. If you weren't guilty you'd have signed it like an honest person!

**ALICE #5:** It doesn't prove anything of a sort!

**QUEEN:** Sentence! Sentence! Let us have the sentence!

**ALICE #5:** But you don't have the verdict yet.

**QUEEN:** Sentence first, verdict afterwards.

**ALICE #5:** Nonsense. The idea!

**QUEEN:** Hold your tongue.

**ALICE #5:** I won't!

**QUEEN:** Off with her head! Off with her head!

**ALICE #5:** Begging your pardon, your majesty. I think we should all like to see you off with your head!

**QUEEN:** WHAT????

**ALICE #5:** *(To audience.)* What do you think? Off with her head?

**AUDIENCE/ALL:** Off with her head!

*(ALL repeat the chant...)*

**QUEEN:** Treason! This is treason I say!

*(ALICE #5 marches toward her. QUEEN protests. The four other ALICES enter and join ALICE #5 marching toward the QUEEN.)*

What is this? Why it's a herd of Alices! I won't have this! No more than one Alice at a time!

*(They keep marching toward her.)*

But, but , but... I'm the Queen!

**ALL:** Off with her head! Off with her head!

*(QUEEN tries to get away through the audience, stepping in between chairs, trying to duck behind teachers.)*

**QUEEN:** TREASON!!!!

*(SOUND CUE #10: Bong sound that turns to chaotic swirling sounds that fades as ALL but ALICE exit.)*

**ALL:** Off with her head, off with her head, off with her head!

*(ALICES and STORYTELLERS continue their advance.)*

**QUEEN:** TREASON!!!!!!

*(ALL ALICES and STORYTELLERS chase QUEEN out of playing room through doors behind audience. ALL seated players begin applause and encourage audience to applaud the QUEEN'S defeat. After a few moments ALICE #5, alone, enters and calls back toward where the QUEEN and STORYTELLERS exited.)*

**ALICE #5:** *(Stamping her foot.)* You don't scare me! You don't scare me at all! Do you hear me? Hello? Oh, your majesty... Hello?

*(ALICE realizes she is quite alone, makes her way up aisle to playing area.)*

Where did everybody go? Well! It's just as well. *(Sits.)* Such a strange place this is. Why one would almost think it wasn't real at all... *(Yawns.)* Just a long strange dream...

*(ALICE lays down to sleep, ending in same position she posed at beginning of story. LEWIS enters with the "quiet" finger to his lips.)*

**LEWIS:** *(To audience.)* Do you remember the song we sang for Alice? *(Prompting.)* Twinkle, twinkle...

**ALL:** *(Singing.)* Twinkle, twinkle little star...

*(At the end of the song, LEWIS goes to his camera snaps a shot.)*

**LEWIS:** Perfect!

*(He makes a confetti "poof". ALICE wakes with a start. LEWIS pats his hands in applause.)*

Excellent photograph, Alice. Excellent!

**ALICE #5:** *(Wakes and looks around.)* Photograph? But, you...oh...i...the Queen! *(Rubbing eyes.)* She was here! Oh, Mr. Carroll, she was here, the Queen! And there was the Mad Hatter and the strangest tea party! Oh, and Mr. Carroll, I kept growing down and growing up, up, up...

*(LEWIS stops.)*

**LEWIS:** *(Looking kindly at ALICE.)* Yes, you are.

**ALICE #5:** I am what?

**LEWIS:** Growing up. It won't be long now and you'll be almost as grown up as me. With children of your own.

**ALICE #5:** Oh, that will be a long time.

**LEWIS:** Not as long as you think, really. Why do you think I take so many pictures?

**ALICE #5:** Will you tell my children about Wonderland?

**LEWIS:** You may have to do that for me. Do you think you can?

**ALICE #5:** Oh yes! There was a Cheshire Cat who grinned all the time and a White Rabbit who lost his gloves and he was always in a hurry...

*(SOUND CUE #11: Gentle "Twinkle, Twinkle" that turns into sprightly music for curtain call.)*

*ALICE sees LEWIS taking off his gloves and putting them in the box.)*

But you were in a hurry, too. Can we take our time now, Mr. Carroll?

**LEWIS:** *(Takes her hand.)* Yes, Alice, let's take our time.

*(LEWIS leads her off, behind screen.)*

**END**

**CURTAIN CALL:** ALL ALICES bound on stage and curtsy together. LEWIS enters and is befuddled by the multitude of ALICES and barely remembers to bow. STORYTELLERS enter from where they exited behind the audience, on stage they use their kazoos to introduce each cast member. QUEEN who is last sees the cast on stage and runs at them crying "Off with their heads!". She chases all of them out of the playing space. Performers, who are now in the lobby or hall, may greet the audience as they leave the theatre.)

## Lewis Carroll

Renowned Victorian author Lewis Carroll was born Charles Lutwidge Dodgson on January 27, 1832, in Daresbury, Cheshire, England. The son of a clergyman, Carroll was the third child born to a family of eleven children. From a very early age he entertained himself and his family by performing magic tricks and marionette shows, and by writing poetry for his homemade newspapers. In 1846 he entered Rugby School, and in 1854 he graduated from Christ Church College, Oxford. He was successful in his study of mathematics and writing, and remained at the college after graduation to teach. His mathematical writings include *An Elementary Treatise on Determinants* (1867), *Euclid and His Modern Rivals* (1879), and *Curiosa Mathematica* (1888). While teaching, Carroll was ordained as a deacon; however, he never preached. He also began to pursue photography, often choosing children as the subject of his portraits. One of his favorite models was a young girl named Alice Liddell, the daughter of the Dean at Christ's Church, who later became the basis for Carroll's fictional character, Alice. He abandoned both photography and public speaking between 1880 and 1881, and focused on his writing.

Many of Lewis Carroll's philosophies were based on games. His interest in logic came purely from the playful nature of its principle rather than its uses as a tool. He primarily wrote comic fantasies and humorous verse that was often very childlike. Carroll published his novel *Alice's Adventures in Wonderland* in 1865, followed by *Through the Looking Glass* in 1872. Alice's story began as a piece of extemporaneous whimsy meant to entertain three little girls on a boating trip in 1862. Both of these works were considered children's novels that were satirical in nature and in exemplification of Carroll's wit. Also famous is Carroll's poem "Jabberwocky," in which he created nonsensical words from word combinations. Lewis Carroll died in Guildford, Surrey, on January 14, 1898.

## Kathryn Schultz Miller

Kathy co-founded the professional ArtReach Touring Theatre and served as Artistic Director for over 20 years. Most of her 44 plays have been published and have won countless awards. Her play *A Thousand Cranes* was performed at the Kennedy Center, the Sundance Institute, and has been produced thousands of times the world over. She has won Playwriting Fellowships from the National Endowment for the Arts, the Ohio Arts Council and the Post-Corbett Foundation. Kathy lives in Cincinnati with her husband Barry, who handles orders, soundtracks and website design for Children's Theatre Plays.com.

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\*SM=SMall cast (touring), EX=EXpanded cast, SPP=School Play Package (large cast)

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