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A **Disney** YOUTH MUSICAL

**ARTS**

# WALT DISNEY'S **ALICE** in **WONDERLAND**





# Alice In Wonderland

Script and Stage Directions by Larry Billman  
Musical Arrangements by Bobby Hammack

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## The Cast

### Alice

A cheerful, inquisitive young girl. Her imagination has brought her to Wonderland and despite all of the trouble she has managed to get into, she remains optimistic, happy and bright-eyed.

### White Rabbit

A nervous, confused bunny. The added responsibility of acting as "Page" at the trial flusters him even more. He stammers, stutters and shivers.

### Dodo

A pompous, blustering bird who enjoys the sound of his own voice and the glory of his own importance.

### Birds

Chattering, silly creatures who are blindly led by the Dodo into all sorts of foolish activities.

### Tweedle Dee and Tweedle Dum

Two chubby creatures who are mirror images of each other. They adore nonsense and games.

### Rose

The beautiful, vain leader of the flowers. She remembers only her petals, forgetting she also has thorns.

### The Flowers

Thoughtless, beautiful creatures (except for little Rose Bud, who is still an innocent child.)\*

### Caterpillar

A sleepy scholar whose speech is very slow and precise, until he goes into his "Rock and Roll" number!

### Cheshire Cat

The silliest feline ever imagined. This cat loves to tease everyone.

### Mad Hatter and March Hare

A crazy hat seller and a wild rabbit. Nothing they say or do makes sense to anyone, except themselves. They both giggle and talk in high, nervous voices.

### Dormouse

A meek, tiny creature who needs all the sleep he can get.

### Cards

Guards of the Card Kingdom who will obey any command of the Queen. They are very frightened of the Queen, but then, *everyone* is frightened of the Queen!

### The Queen of Hearts

A dramatic, selfish Monarch. Her entire world revolves around her wishes. She changes instantly from sweetness to villainy.

### The King of Hearts

A gentle little man who spends all of his time trying to calm his wife.

\*Additional Flowers (if needed): CHRYSANTHEMUM, PANSY, DAFFY, DILLY, TIGER LILY, TULIP, BACHELOR BUTTON, ORCHID, POPPY. *Violets.*

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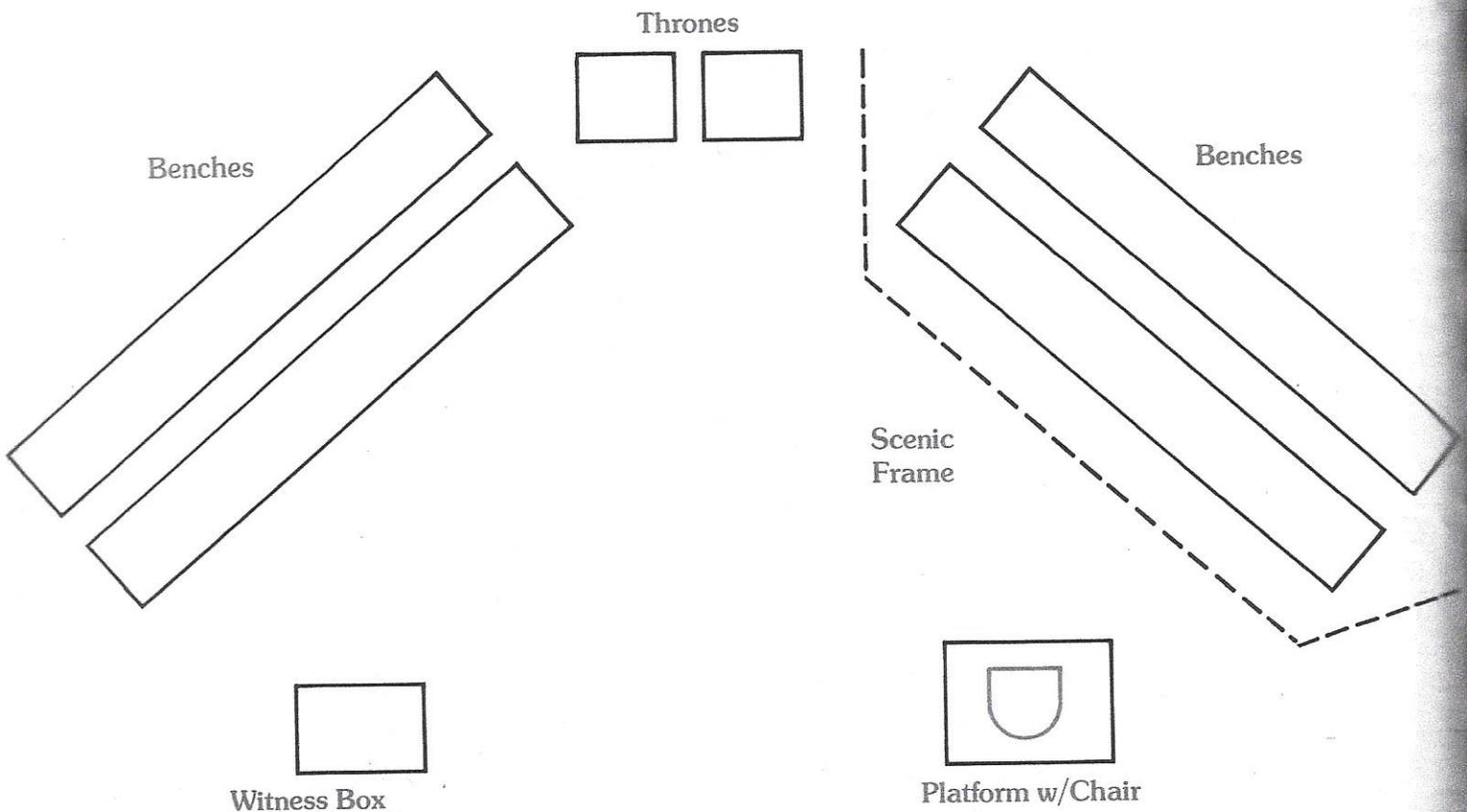
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WALT DISNEY MUSIC COMPANY

# Stage Set

The setting for the entire play is the Court Room of the King and Queen of Hearts. The Witness Box is downstage right and there are benches behind it. On stage left is the Jury Box, which consists of benches and a scenic frame. Downstage of the Jury box is a small platform with a chair on it. At upstage center are the thrones for the King and Queen of Hearts.



## Stage Backdrop

In order to more fully decorate the performance area a background design may be desirable.

### Several Possibilities:

- An arrangement of red rose trees or hedges.
- Banners of heart shapes painted on rolls of white paper and hung from the ceiling.
- By using an opaque projector enlargements of the characters can be painted and arranged.
- Additional playing cards can be made and hung against the back wall or curtain.

(The entire CAST marches in energetically to "THE MARCH OF THE CARDS." It is the audience's introduction to each character, so they should keep space between each other so the audience can have a clear look at them.)

### WHITE RABBIT

Hear ye! Hear ye! Your majesties (gesturing to the KING and QUEEN), members of the jury (gesturing to the Jury Box), loyal subjects (gesturing to the witness area) and honored guests (gesturing to the audience.)  
May we present . . .

The trial of Alice in Wonderland!



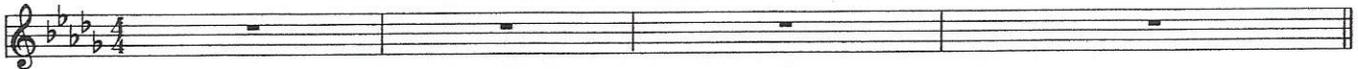
# Alice In Wonderland

Words by BOB HILLIARD

Music by SAMMY FAIN

CAST

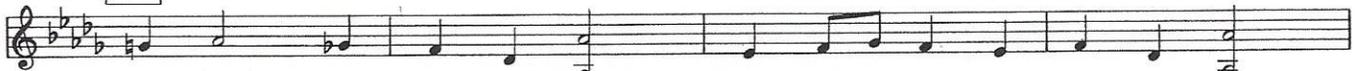
(♩ = 112)



(As the ENTIRE CAST sings, ALICE is brought onstage by a CARD and taken to the small platform downstage left. The CARD then stands to the left of the platform.)

5

ALL



Al - ice in Won - der - land, How do you get to Won - der - land?



O - ver the hill or un - der land or just be - hind the tree.

ALICE IN WONDERLAND

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13

When clouds go roll - ing by, They roll a - way and leave the sky.

Where is the land be - yond the eye that peo - ple can - not see, \_\_\_\_\_

23 GIRLS

\_\_\_\_\_ Where can it be? Where do stars go?

BOYS

ALL

Where is the cres - cent moon? They must be some - where in the

31

sun - ny af - ter - noon. Al - ice in Won - der - land,

Where is the path to Won - der - land? O - ver the hill or

here or there, \_\_\_\_\_ I won - der \_\_\_\_\_

where? \_\_\_\_\_

**QUEEN**

Let the trial begin!

*(ALL are seated.)*

**WHITE RABBIT**

The prisoner at the bar is charged with enticing her majesty, the Queen of Hearts, into a game of croquet, thereby willfully and with malice aforethought, teasing, tormenting and otherwise annoying our beloved and . . .

*(Opening a very long scroll and reading from it.)*

**QUEEN**

Never mind that . . . get to the part where I lose my temper!

*(The RABBIT quickly reads down the scroll to the end.)*

**WHITE RABBIT**

Thereby causing the Queen to lose her temper!

*(The CAST all cheer.)*

**QUEEN**

Now, are you ready for your sentence?

*(Leaning forward toward ALICE with an evil smile on her face.)*

**ALICE**

Sentence? But there must be a verdict first.

*(Standing in protest.)*

**QUEEN**

Sentence first, verdict afterwards!

*(The CAST all whisper to one another, discussing who is correct.)*

**ALICE**

But, that just isn't the way . . .

*(Crossing toward the QUEEN.)*

**QUEEN**

All ways are my way!

*(ALICE stops and curtsies.)*

**ALICE**

Yes, your Majesty!

**QUEEN**

Off with her head!

*(The CAST cheer as ALICE hurries back to her seat. The TWO CARDS at the throne rush forward to seize ALICE.)*

**KING**

But my dear, we've called no witnesses. Couldn't we hear maybe one or two? Huh? Maybe?

QUEEN

Oh, very well . . .  
Call the first witness!

(The CARDS retreat.)

WHITE RABBIT

First witness!

(He looks around, checks his watch and then suddenly realizes that he is the first witness.)

Oh, that's me!

(He hurries to the witness box, d.r.)

Well, it all started when Alice was not paying attention to her sister, who was reading. Alice was daydreaming and I ran across her thoughts. I was late for an important date . . .

But then, I'm always late!



# I'm Late

Words by BOB HILLIARD

Music by SAMMY FAIN

**CAST** (The RABBIT and ALICE BOTH move to stage center on the musical intro, ALICE standing (♩ = 126) to the left of the RABBIT, her hands behind her back leaning in towards him.) **WHITE RABBIT**

I'm

**5** (ALICE bends her knees down and up on the underlined words.)

late, I'm late, for a ver-y im - por - tant date, Can't

(ALICE skips behind the RABBIT to his right side, he waves on "Hello", she waves on "GOODBYE.")

e - ven say: "Hel - lo, good - bye," I'm late, I'm late, I'm

I'M LATE

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(ALICE skips back to her original position on the RABBIT'S left.)

13

(ALICE faces front, touches her left foot to the floor twice.)

late, I'm late and when I wave, I lose the time I

(ALICE steps left, right, left.)

(ALICE touches her right foot to the floor twice.)

save, My fuz - zy ears 'n whisk - ers took me too much time to

(ALICE steps right, left, right.)

21

(ALICE and the RABBIT turn to the right and run to stage right and hop twice.)

shave. I run and then I hop, hop, hop, I

(They continue moving stage right, their arms flapping.)

(ALICE puts her hands on the RABBIT'S

wish that I could fly, There's dan - ger if I

waist and they shuffle backwards toward center stage.)

(They continue moving backwards, the RABBIT turns to center and lifts his watch on "YOU SEE.")

dare to stop *Spoken:* 'n here's the rea - son why, you see, I'm

29

ALL (Sing)

(He points to the time on the watch and shows it to the audience.)

(Both bend their knees and shake them in fear.)

o - ver due, I'm in a rab - bit stew. Can't

(ALICE waves on "GOODBYE," the RABBIT waves on "HELLO.")

(ALICE and RABBIT jump three times.)

e - ven say: "Good - bye, hel - lo," I'm late, I'm late, I'm late.

(ALICE and the RABBIT both turn and run around themselves in a circle to the left.)

ALL

(They both jump three times...)

Shout: I'm late, I'm late, I'm late!

### WHITE RABBIT

She followed me down a rabbit hole and fell and fell and fell. She thought she would never hit bottom, but she finally did. She came to a tiny room and tried to follow me through a little door. Since she was much too big, she found a bottle on a table that said, "Drink Me" and she did. It made her very small. Then, she found some cookies marked, "Eat me," and they made her much too big. And so, she began to cry and her tears made a river, which swept her out of the little room and into the ocean, where she met the next witness. Next witness . . . The Dodo Bird!

*(The DODO goes to the Witness Box. ALICE returns to her chair.)*

### DODO

Yes, I met this child when she floated by. We were just about to start our "Caucus Race."

### CAST

"Caucus Race?"

*(ALL leaning towards him.)*

### DODO

Yes, a "Caucus Race" never gets anywhere and no one ever wins. So, I invited her to join. And . . . well, the best way to explain it is to do it. Parrot, Owl, Toucan, Alice . . . take your places!

*(As he says their names, the characters rise and move to center stage. The DODO crosses to d.c. and kneels to a starting position for a race, the others forming a "V" in kneeling positions.)*



ALICE  
PARROT

DODO

TOUCAN  
OWL

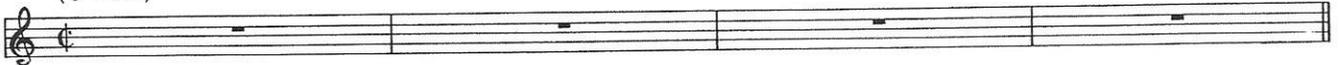
## The Caucus Race

Words by BOB HILLIARD

Music by SAMMY FAIN

CAST

(♩ = 112)



THE CAUCUS RACE

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5 ALL

Ev - 'ry - bod - y take your place be - fore we start the cau - cus race,

(The "Racers" rise, shake their feet and arms.)

With your wings 'n feet 'n fins, Soon the race be - gins.

13 (ALL move to a straight line downstage.) (The "Racers" move their feet, as if preparing to run.)

Bugs and birds caught in the rain will race un - til they're dry a - gain,

(ALICE and TOUCAN kneel to starting position on the first "THEY'RE OFF," PARROT and OWL kneel on the second, DODO on the third.)

When you hear them sneeze 'n cough they're off! they're off! they're

(ALL rise and sneeze.) 23 (PARROT and OWL move forward four steps. ALICE, DODO and TOUCAN move back four steps.)

off! Sneeze: A - choo! For - ward, back - ward, in - ward, out - ward,

(Reverse moves.) (Running double time, PARROT and OWL forward;)

Bot - tom to the top. Makes no dif - ference

(ALICE, DODO, TOUCAN back.) (Reverse moves.)

where you run as long as you don't stop.

31 Stage Right (All run in a circle clockwise.) (Continue running.) ALL

Since there is no fin - ish line you might wear out your shoes, But

Stage Left Oo

(All reverse and run in a circle counter-clockwise.) (Continue running back to original positions and stop.)

when the race is o - ver, No one ev - er seems to lose.

39 (All extend their arms to the left on the first "PRIZES," to the right on the second, then to the left, the right and into the air... like cheerleaders.)  
Shout:

Priz - es! Priz - es! Priz - es, priz - es, priz - es!

(ALICE, OWL and TOUCAN run counter-clockwise around the DODO and PARROT, who join hands and circle clockwise.)

Back - ward, for - ward, skip - ping, hop - ping, thru the sli - thy

(Continue running.) 47 (Continue running.)

toves, Some will take a row - boat when they

(Continue running.) GIRLS (Reverse directions of the circles.)

reach the bo - ro - groves. Run and race, pre - tend you're chas - ing

(Continue running.) BOYS 55 (Continue running.)

pret - ty but - ter - flies, Spoken: Hail the cau - cus race where ev - 'ry

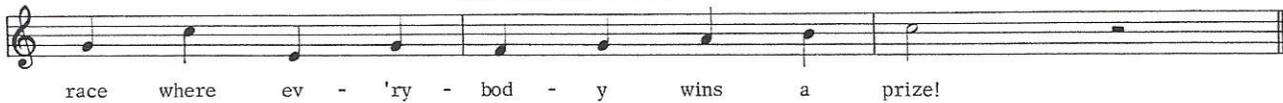
(Open circles to make a straight line.) ALL (Sing) (All skip to the right.)

bod - y wins a prize! Hail the cau - cus race where ev - 'ry -

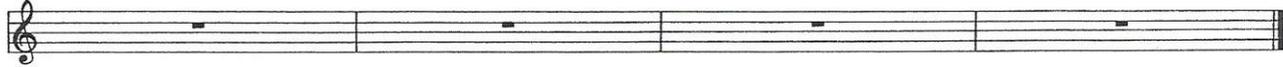
(Skip backwards to center.) 63 (All skip to the left.)

bod - y wins a prize. Hail the cau - cus

*(Skip backwards to center.)*



*(On musical ending, all run madly in their own circles, bump into each other and fall to the ground as music ends.)*



**QUEEN**

*(Bending over to look at the heap of characters on the floor.)*

And, just what is the prize?

**DODO**

*(Standing up.)*

We don't know. Nobody has ever won!

**QUEEN**

*(Standing.)*

Off with his head!

*(The CAST all cheer. ALICE and the BIRDS hurry back to their places.)*

Next witness!

*(The QUEEN sits back down.)*

**WHITE RABBIT**

Next witness . . . Tweedle Dee and Tweedle Dum!

*(TWEEDLE DEE and DUM move to the Witness Box.)*

**TWEEDLE DEE**

I'm Tweedle Dee.

**TWEEDLE DUM**

I'm Tweedle Dum.

*(DUM and DEE bow.)*

**TWEEDLE DEE**

When she came upon us, she called us, "Peculiar little figures" . . .

**TWEEDLE DUM**

But, contrariwise, we taught her good manners.

**TWEEDLE DEE**

She tried to start by saying, "Goodbye" . . .

**TWEEDLE DUM**

But, we taught her to begin at the beginning.

QUEEN

What was it you taught her?

(DEE and DUM move to center stage, ALICE crossing to stand between them.)

DEE AND DUM

We'll show you.



# How D'ye Do And Shake Hands

Words by CY COBEN

Music by OLIVER WALLACE

CAST

(♩. = 120)

DEE & DUM

(As they sing



You

5 the verse, they bob up and down alternately, ALICE attempting to keep up with them.)



go through life and nev - er know the day when fate may bring,

A



sit - u - a - tion that will prove to be em - bar - rass - ing.

Your

HOW D'YE DO AND SHAKE HANDS

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13

face gets red, you hide your head, and wish that you could die, But

that's old fash - ioned, here's a new thing you should real - ly

21 (DEE and DUM both wave left hand on "HOW D'YE DO" and ALICE shakes DEE'S hand)

try. Say "How d' ye do" and shake hands,

on "SHAKE HANDS, SHAKE HANDS, SHAKE HANDS.") (Again wave left hand on "HOW D'YE DO" and ALICE)

shake hands, shake hands, Say "How d' ye do" and

shakes DUM'S hand on "SHAKE HANDS, STATE YOUR NAME AND BUSINESS.")

shake hands, state your name and bus - 'ness.

KING (King rises) ALL (The entire CAST)

"That's very good. Let's ALL try it." Say

33 rises and divides into partners, they wave the left hand on "HOW D'YE DO" and shake each others hands on the

"How d' ye do" and shake hands, shake hands, shake hands, Say

accents already outlined)

"How d' ye do" and shake hands, state your name and bus - 'ness.

41 **KING** *(King walks downstage, followed by the QUEEN.)* *(KING gestures to audience.)* **CAST & AUDIENCE**

"Now THEY should try!" Say!

45 *(DEE, DUM, ALICE, KING and QUEEN go into the audience, wave and shake hands as they all sing.)*

"How d' ye do" and shake hands, shake hands, shake hands, Say

*(The rest of the CAST repeat the movements.)*

"How d' ye do" and shake hands, state your name and bus - 'ness.

53 *(All return to the stage on the musical tag and bow as the music ends.)*

**TWEEDLE DUM**

We wanted her to stay and hear some stories . . .

**TWEEDLE DEE**

But, she was busy chasing after that rabbit . . .

*(He points to the WHITE RABBIT.)*

**TWEEDLE DUM**

So, she left.

**BOTH**

And, we're finished.

*(They bow and move back to their seats.)*

**QUEEN**

She was following . . . you? Explain that . . . if you can.

*(To the WHITE RABBIT.)*

*(The WHITE RABBIT nervously, moves to the Witness Box; ALICE moves to center stage to pantomime his story as he tells it.)*

**WHITE RABBIT**

Yes, she did follow me . . . to my house. I thought she was Mary Ann, so I asked her to go inside my house and fetch my gloves. As she was looking for them she found a cookie marked, "Eat me" . . . and she did. Again, she changed sizes. This time, she grew so large that she filled my house and bumped her head against the roof. I thought she was a monster. Just as the Dodo Bird and the lizard, Bill, were about to smoke her out, she stole a carrot from my garden, ate it and shrank down to a smaller size again. I ran away, she followed me and met the next witnesses. Next witnesses . . . the flowers.

*(ROSE stands and speaks.)*



5

(All FLOWERS move their heads right and left thru the first stanza.)

bread and but-ter-flies kiss the tu-lips, And the sun is like a toy bal-loon. There are

get up in the morn-ing glo-ries, In the gold-en af-ter-noon. There are

13

(All sway right to left during the second stanza.)

diz-zy daf-fo-dils on the hill-side, Strings of vi-o-lets are all in

tune. Ti-ger lil-lies love the dan-de-li-ons, In the gold-en af-ter-

21

(Right arm out.)

(Left arm out.)

(Smoothly)

noon. There are dog 'n cat-er-pil-lars and a cop-per cen-ti-pede, Where the

(Lift arms up as if stretching and ALL stand.)

(Bring arms down.)

(FLOWERS

la-zy dai-sies love the ver-y peace-ful life they lead. You can

27

all sway back and forth, starting to left while the rest of the CAST sways, starting to the right.)

learn a lot of things from the flow-ers, For es-pesh-'ly in the month of June, There's a

(Continue swaying.)

(FLOWERS lift both arms out to audience

wealth of hap-pi-ness and ro-mance, All in a gold-en af-ter-

and walk backwards, as the CAST continues to sway.) 37

noon. All in a gold - en af - ter -

(CAST stops swaying; FLOWERS walk forward, bringing arms down, then raising them slowly on the final, "NOON.")

noon.

**ROSE**

That was lovely, Flowers.

**KING**

What happened next?

**ROSE**

She enjoyed our singing very much.

(ALICE leaves her chair and applauds the flowers.)

So, just to make pleasant conversation, we asked her:

**IRIS**

What kind of a flower are you?

**ROSE**

When she told us:

**ALICE**

I'm not a flower!

(Laughing.)

**ROSE**

We all examined her petals . . .

(The FLOWERS touch ALICE's hair.)

and her stems . . .

(They touch her arms and legs.)

And decided she was a common weed!

(All FLOWERS turn their backs to ALICE, except ROSE.)

And we made her leave our garden!

(The FLOWERS turn their noses into the air and return to their seats, as ALICE cries and returns to her seat.)

**WHITE RABBIT**

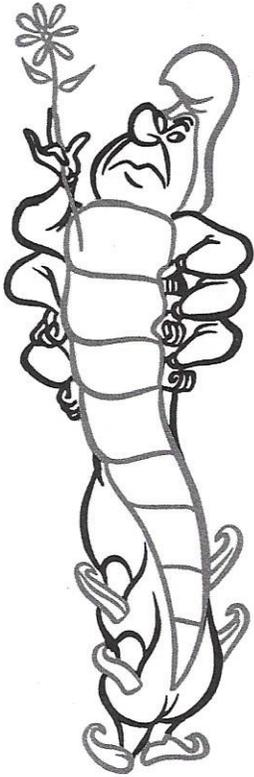
Next witness . . . the Caterpillar!

(The CATERPILLAR moves to center stage.)

**CATERPILLAR**

Yes, it's true. This child came across me as I was performing . . .

. . . my morning vowel exercises.



# A-E-I-O-U

Words from the book by LEWIS CARROLL

Music by OLIVER WALLACE

**CAST**

(♩ = 116)

(As the music begins, the CAST all cheer and applaud, the CATERPILLAR dances around in a circle. As he sings the letter, the characters move the corresponding cards.)



(The CATERPILLAR should do some sort of "Rock" dance as he sings. An easy step is the "Temptation Walk," which is two steps to the right and then two steps to the left in rhythm.)

**5**

(Solo 1st time; All 2nd time)

(Cards up.)

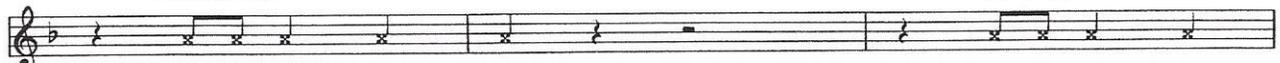


Spoken: A

A - E - I - O - U

(Cards down.)

(Cards up.)



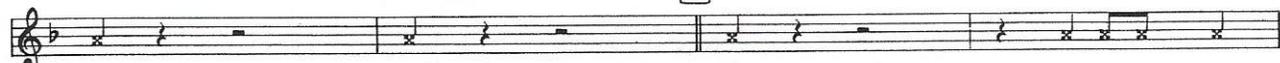
U - E - O - I - A

A - E - I - O -

(Cards down.)

**13**

(Cards up.)



U

Hey!

A

A - E - O - I -

A-E-I-O-U

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## 'Twas Brillig\*

Words from the book by LEWIS CARROLL

Music by DON RAYE and GENE de PAUL

CAST

(♩ = 152)

(The CAT picks up the straw hat from behind the witness box and dances out to center stage on the intro, the hat in his left hand, held high.)



à la "Vaudeville"

CAT

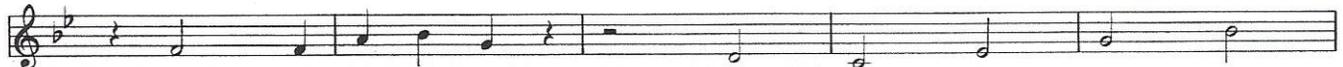
9

(With knees bent, he



'Twas Brillig,

sways back and forth in rhythm, thru the first stanza, holding the hat in front of him with both hands.)



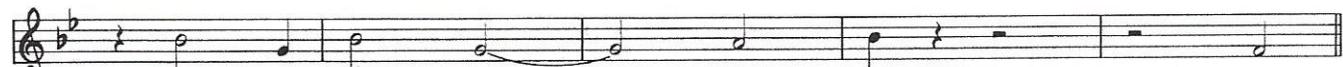
And the slith-y toves did gyre and gim-ble

17



in the wabe, All mim-sy were the bor-o-groves,

(For the



And the mome-raths out-grabe. 'Twas

\*To duplicate the Disney Soundtrack pronunciation, listen to the demonstration recording.  
Alice in Wonderland

TWAS BRILLIG

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second stanza, he holds the hat high in his right hand and steps left, kicks across right, steps right, kicks across left, etc.)

Brill - lig, And the slith - y toves did gyre and

33

gim - ble in - the wabe, All mim - sy were the

(Stop moving and extend both arms.)

bor - o - groves, And the mome - raths out - grabe.

41

(Cross to downstage left.)

If it was, it could be, If it

(Backs up to center.)

were, it would be, But as it

49

(Cross to down right.)

is - n't, It's quaint, 'Cause as it

(Backs up to center.)

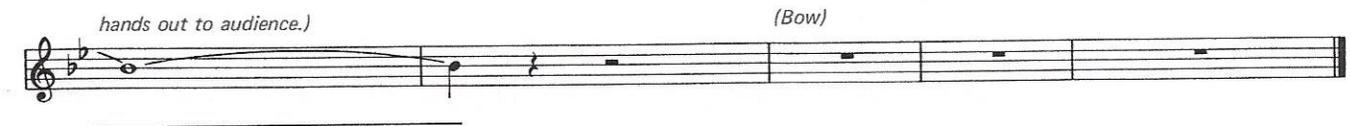
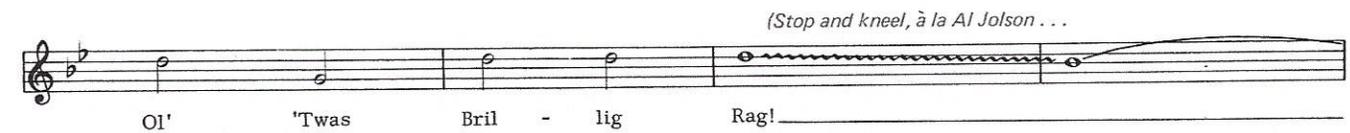
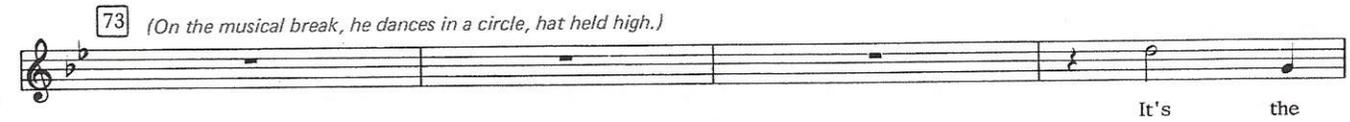
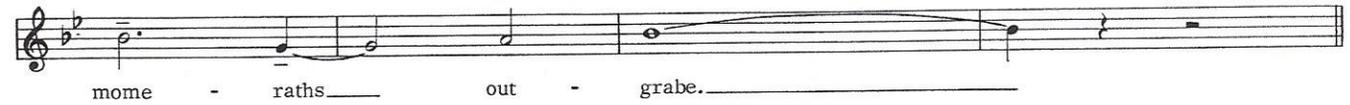
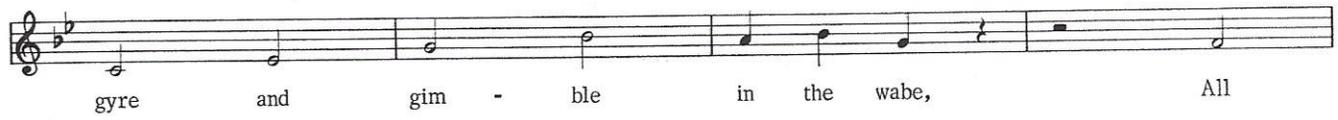
(Step left, kick

is, It ain't. 'Twas

57

right as high as possible, step right, kick left as high as possible, etc., for last stanza.)

Brill - lig, And the slith - y toves did



**QUEEN**

Thank you very much. That's perfectly clear.

(Standing.)

Off with her head!

(The CAST all cheer.)

(The CHESHIRE CAT rises.)

**CAT**

But, I'm not finished.

(He crosses to the Witness Box, placing the hat behind it.)

This little girl asked me which way she ought to go and I replied, "Well, that depends on where you want to go." Which is good advice, I think. I finally directed her to the Mad Hatter's.

**KING**

Call the Mad Hatter!

**WHITE RABBIT**

The Mad Hatter!

*(The MAD HATTER jumps. The CHESHIRE CAT returns to his seat.)*

**MAD HATTER**

Mad Hatter? That's me. Next witness . . . move down, move down.

*(He tries to make everyone move down one seat.)*

**QUEEN**

You had better get off the bench, or it's off with your head!

**MAD HATTER**

Oh, dear!

*(He jumps up, pulling the MARCH HARE and the DORMOUSE downstage right with him. The DORMOUSE sits on the floor dozing. The MARCH HARE stands beside him.)*

Yes, your majesty?

**QUEEN**

Have you ever seen this little girl before?

*(Sweetly.)*

*(The MAD HATTER crosses over to ALICE and stares at her.)*

**MAD HATTER**

Never, your majesty.

**ALICE**

Yes, you have. I was at your tea party.

*(Standing.)*

**MAD HATTER**

Was she at our tea party?

*(Hurrying over to the MARCH HARE.)*

**MARCH HARE**

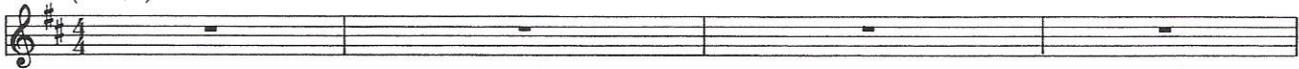
Yes, I think so. Let's ask the Dormouse.

# Twinkle, Twinkle Little Bat



Traditional

**CAST** (♩ = 92) *(On the musical cue, they tap the DORMOUSE three times and then shake him. He awakens, stretches and sings.)*



**7 DORMOUSE** (Sings)

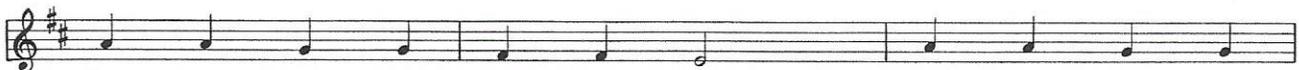


Twin - kle, twin - kle,

*(As the DORMOUSE sings, the entire CAST falls asleep in their chairs, all snoring loudly.)*

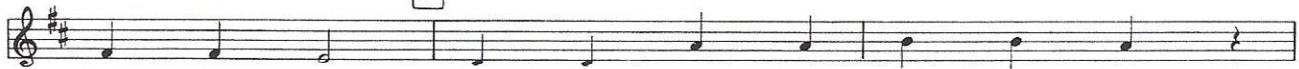


lit - tle bat, How I won - der where you're at.



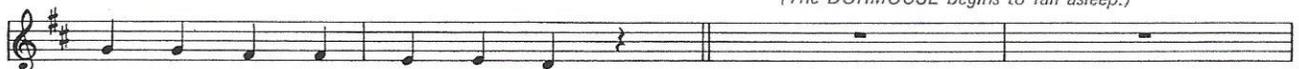
Up a - bove the world you fly, Like a tea tray

**15**



in the sky, Twin - kle, twin - kle, lit - tle bat,

*(The DORMOUSE begins to fall asleep.)*



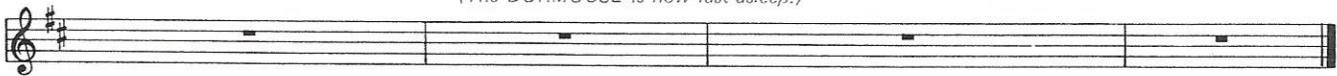
How I won - der where you're at.

**TWINKLE, TWINKLE LITTLE BAT**

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(The DORMOUSE is now fast asleep.)



**MAD HATTER**

He never gets that right. It's, "Twinkle, Twinkle, little *Hat*."

(Drowsily.)

**QUEEN**

Off with their heads!

(Suddenly awakening and shouting.)

Now, have you ever seen this little girl before?

(The CAST all awaken quickly, jumping in their chairs and cheering.)

**MAD HATTER**

Which little girl?

(Crossing to center and pointing to ALICE.)

THIS little girl? No, never.

**ALICE**

You did so. I interrupted your birthday party.

(Crossing to the HATTER.)

**MARCH HARE**

Birthday Party? (Laughing.) Ho, ho, ho. Oh, no, it wasn't a birthday party. It was an *un*birthday party.

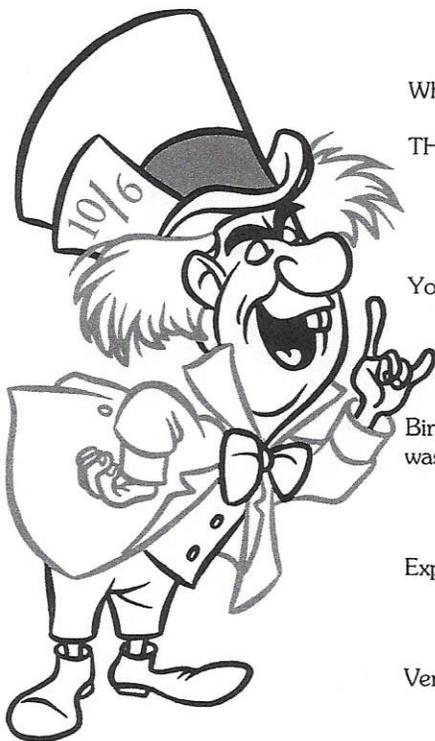
(Hurrying to center.)

**QUEEN**

Explain yourself.

**MARCH HARE**

Very well.



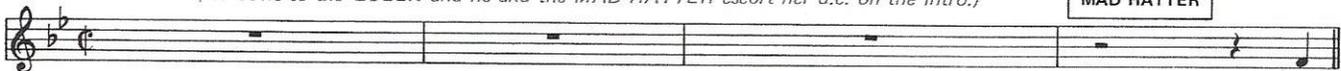
## The Unbirthday Song

Words and Music by MACK DAVID,  
AL HOFFMAN and JERRY LIVINGSTON

CAST

(♩ = 116) (He bows to the QUEEN and he and the MAD HATTER escort her d.c. on the intro.)

MAD HATTER



Sta -

THE UNBIRTHDAY SONG

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5

tis - tics prove, Prove that you've one birth - day,

One birth - day ev - 'ry year, But there are

13

three hun - dred and six - ty four un - birth - days,

That is why we're gath - ered here to - day. A

21

(Pointing to the MARCH HARE.) **MARCH HARE** To who? (Both hands up.) (Both hands on chest.) To me?

ver - y mer - ry un - birth - day to you, To you, A

**QUEEN** To who? Oh me!  
(Pointing to the QUEEN.) (Both hands up.) (All point to QUEEN,)

**KING** To you. (Both hands on chest.) **MAD HATTER** It's

ver - y mer - ry un - birth - day to you, To you, It's

29

great to drink to some - one, And I guess that you will do, A

33

(QUEEN claps hands together and says, "I Just Love Parties!")

ver - y mer - ry un - birth - day to you.

(QUEEN gestures for the KING to join her.)

(The KING, QUEEN, ALICE, MAD HATTER, MARCH HARE and DORMOUSE all dance as the CAST sings.)

(QUEEN and KING are center stage; DORMOUSE and HARE are d.r.; MAD HATTER and ALICE are d.l.)

ALL 39

A ver - y mer - ry un - birth - day to

(All dancers take three skips toward each other and bow, then four skips backwards.)

us, To us, A ver - y mer - ry un - birth - day to

45 (Repeat skips and bow combination.)

us, To us, If there are no ob - jec - tions to it,

(Couples "Do-si-do" around each other.)

Be u - nan - i - mous, A ver - y mer - ry un -

53 (All skip to form a straight line across the stage.)

ALICE

birth - day to us! "I'm sure that some of

(ALICE gestures to the audience.)

our invited guests must be celebrating an UN Birthday today.

61

How many of YOU are having an UN Birthday today?"

(Audience should raise their hands.)

MAD HATTER

"Let's all sing to them!"

(The CAST in the witness and jury areas stand.) **ALL** (Sing) **69** (All extend left hand out on first "ALL," and right hand out on second "ALL.")

A ver - y mer - ry un - birth - day to

all, To all, A ver - y mer - ry un - birth - day to

(Return hands to side and repeat gestures on "ALL.") (The dancers make a circle, moving clockwise,

all, To all, Let's have a cel - e - bra - tion, Hire a

holding hands.) **81** (Open back out to straight line.)

band and rent a hall, A ver - y mer - ry un - birth - day, A

(All put left arms out to left and bow.) (All put right arms out to right and bow.) (All bring both arms up slowly on "ALL.")

ver - y mer - ry un - birth - day, A ver - y mer - ry un - birth - day to

(On "HEY" the dancers on stage all turn their bodies left profile, their right arms extended up behind their heads, their left arms out to the audience. The other CAST members sit.)

all. Shout: Hey!

**QUEEN**

Lovely, just lovely. I love parties.  
 BUT . . . I love trials more. On with the trial!  
 Off with their heads!

(The CAST all, "Boo!")  
 (She returns to her throne.)

**KING**

You'd better call the next witness!

(To the WHITE RABBIT.)

**WHITE RABBIT**

Next witness!

(The KING, MAD HATTER, MARCH HARE and DOR-MOUSE return to their seats.)

**ALICE**

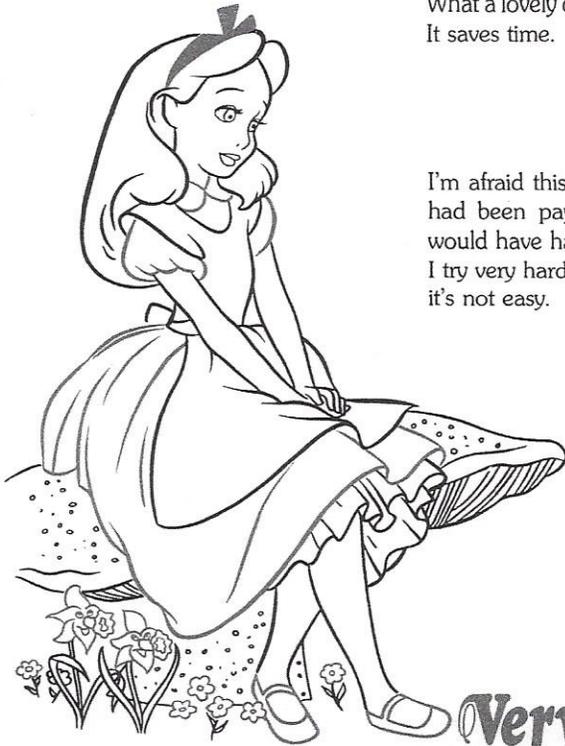
If it would please your majesty, I'd like to speak for myself, please.

QUEEN

What a lovely child. But curtsy while you testify, my dear.  
It saves time.

(With an evil smile.)

(Alice curtsies, then moves to the Witness Box.)



ALICE

I'm afraid this all has been my own fault. You see, if I had been paying attention to my sister, none of this would have happened.  
I try very hard to do all the right things, but sometimes, it's not easy.

# Very Good Advice

Words by BOB HILLIARD

Music by SAMMY FAIN

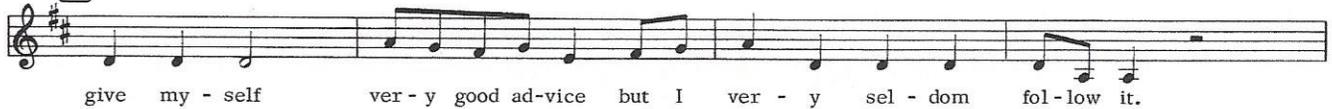
CAST (♩ = 104)

(ALICE moves to d.c.)

ALICE



5

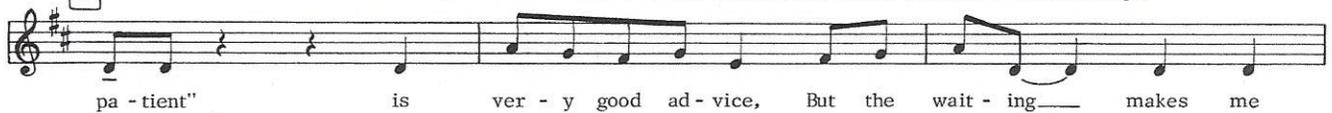


(She crosses to the Jury Box, sings to those sitting there and they shake their heads in sorrow.)



13

(She crosses to the KING and QUEEN, who nod in approval to what she sings.)



VERY GOOD ADVICE

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(She crosses down center stage.)

cu - ri - ous,      And I'd love the change should some - thing strange be - gin.

21 (Dividing the CAST down the middle, have each side sway toward center in half-time as they watch ALICE, and they may sing.)

I'm                      sure that I know right from wrong,

(Continue swaying.)

And I have the best in - ten - tions.                      Life should be such a

(Stop swaying on "WHERE.")

29

mer - ry song,      But this is where I give my - self

(ALICE crosses to the Witnesses, who nod in approval.)

(They all shake their heads sadly.)

ver - y good ad - vice,      But I ver - y sel - dom fol - low it.      Will I

(ALICE crosses to her seat and sits on the musical ending. The CAST all applaud her.)

ev - er learn to do the things I should?

**KING**

That's very good advice.

**QUEEN**

It certainly is.

Off with her head!

(She is so touched by the song, she is crying.)

(She quickly changes back to her wicked self, stands and shouts.)

(The CAST cheer and boo. The CARDS rush forward and grab ALICE.)

**WHITE RABBIT**

But we have more witnesses!

**CHESHIRE CAT**

I told her to visit the Queen, your Majesty.

*(Standing in his place.)*

**QUEEN**

You did?

**ALICE**

That's right.

**QUEEN**

Let her go.

*(The CARDS retreat, the QUEEN sits back down.)*

Well, my dear, what happened then?

**ALICE**

I came to your beautiful garden and met three cards.

**WHITE RABBIT**

Next witnesses: three cards!

*(The THREE CARDS move forward, to d.r., carrying paint brushes.)*

*(As the CARDS talk, they salute, putting the brushes to their foreheads.)*

**FIRST CARD**

It's true, your Majesties.

**SECOND CARD**

She met us in the garden . . .

**THIRD CARD**

Painting the roses.

**QUEEN**

Painting my beautiful roses?

*(The CAST all whisper, "Painting the Queen's roses"? "What on earth for?" "I wonder why?", etc.)*

You had better explain yourselves.

**FIRST CARD**

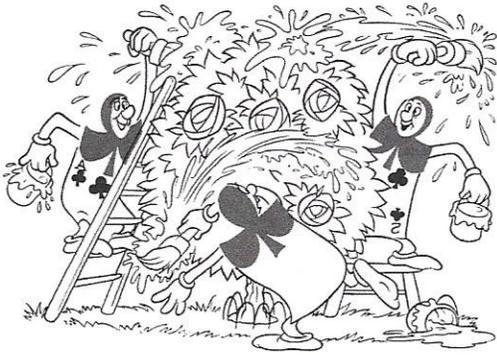
We had to paint the roses red . .

**SECOND CARD**

Because we planted white roses . .

**THIRD CARD**

By mistake!

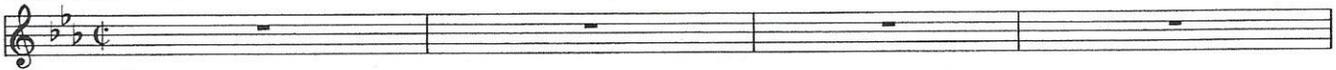


# Painting The Roses Red

Words by BOB HILLIARD

Music by SAMMY FAIN

**CAST** (♩ = 84) (The CARDS march to the center stage on the intro.)



**5** **CARDS** (Sway right, left, right, bring brush up to afterbeat of "RED.") (Drop brush, sway left, right, left, bring brush up on afterbeat of "RED.")



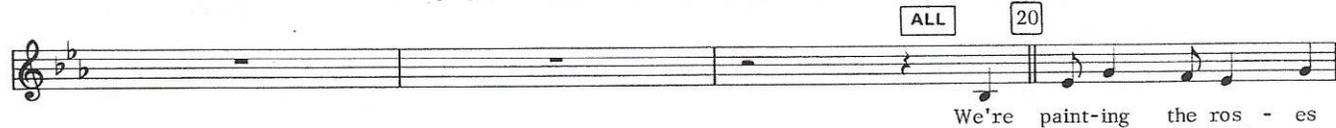
(Move brush and head right, left, right, left.) (Step forward on right foot on "LET," step back on afterbeat of "SPREAD," brush down.)



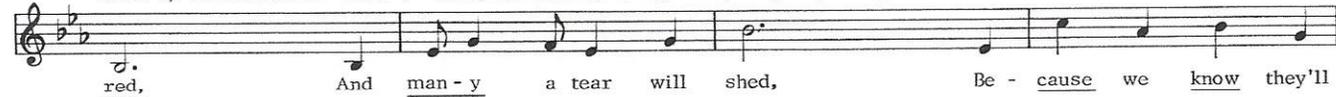
**13** (Left hand on chest on "PAINT," brush up on afterbeat of "RED.") (Sway right, left, right, as they flip brush right, left, right;



make circle around themselves walking right, left, right, left, right, left, right, stop on musical break, brush down on last beat.)



(Sway right, left, right, bring brush up on afterbeat of "RED.") (Bring left hand up to wipe away imaginary tears.)



PAINTING THE ROSES RED  
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(March left, right, left, right.) (Putting left hand to mouth, step towards audience on left foot and lean towards them.) **CARDS** (On the musical note, the CARDS stand at attention, as the QUEEN hurries d.c. to stand next to them.)

cease to grow, in fact they'll soon be dead! dead?

**QUEEN**

Off with their heads!

(The CAST cheer.)

**SECOND CARD**

But just then, you came along, your Majesty . .

(His knees shaking in fear.)

**THIRD CARD**

And invited her to play croquet with you.

**QUEEN**

(Sweetly, her eyelashes fluttering.)

I did? What a lovely gesture!

**FIRST CARD**

But then, she teased you and tormented you and made you lose your temper.

(The CAST all stand, cheering.)

**ALICE**

Oh, please, your Majesty. (Begging.) Forgive me and let me go back home and I promise not to bother you again.

(The KING hurries d.c. as the CARDS return to their places.)

**KING**

She's only a little girl, my dear.

**QUEEN**

Hush! Let me think.

(As she thinks, she paces the stage, the CAST all leaning forward and watching her intently.)

I have decided . . .

(The CAST all lean further toward her.)

to let them . . .  
decide Alice's fate.

(Pointing to the audience.)

**WHITE RABBIT**

(Rushing downstage and talking to the audience.)

What do you think? We should let her go, shouldn't we?

**QUEEN**

Very well. It's obvious that you're excused this time.

**ALICE**

Oh, thank you, your Majesty.

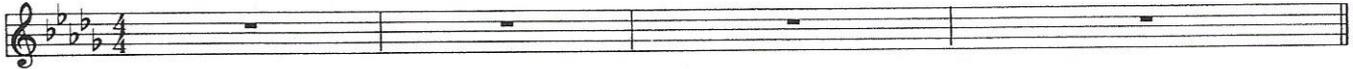
(She curtsies to the QUEEN, She turns to the audience and curtsies.)

And thank you, friends. Now I can go home.  
Goodbye, Everyone!

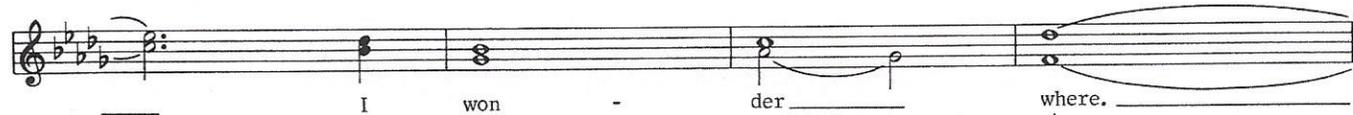
(The QUEEN and KING move u.c. as ALICE shakes hands with the CAST, as they sing.)

# Finale

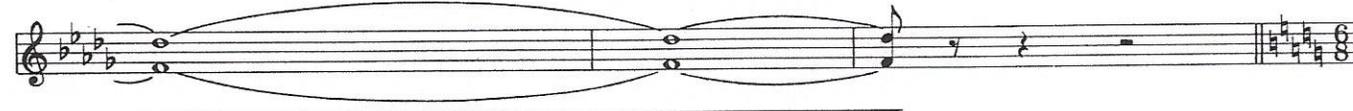
**CAST** (♩ = 112) *(The QUEEN and KING move u.c. as ALICE shakes hands with the CAST, as they sing.)*



**5 ALL**

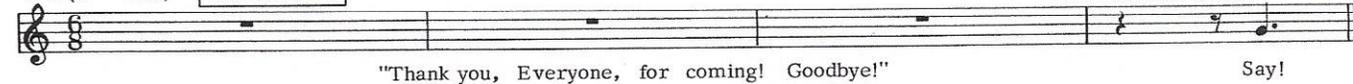


*(ALICE should be finished shaking hands by now, come center stage, bow and exit.)*

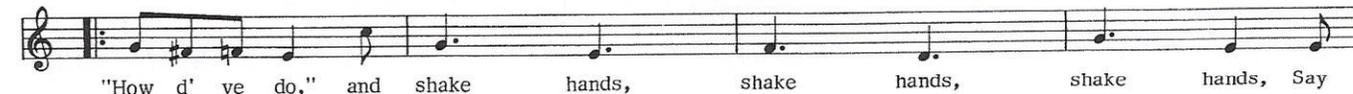


*(The BOWS begin, with each group or character marching downstage, bowing and exiting. The order of "BOWS" are, CARDS - DODO and BIRDS - FLOWERS - CATERPILLAR - CHESHIRE CAT - MAD HATTER - MARCH HARE and DORMOUSE - TWEEDLE DEE and TWEEDLE DUM - WHITE RABBIT and QUEEN and KING.)*

**18** (♩ = 120) **WHITE RABBIT** **CAST & AUDIENCE**



*(Those characters in the audience during this song should shake hands with the guests.)*



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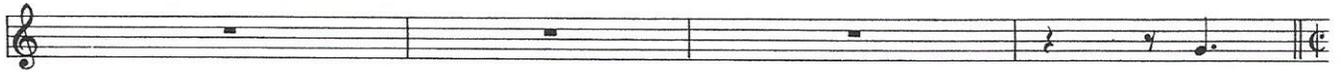
**HOW D'YE DO AND SHAKE HANDS**  
 Words by Cy Cohen, Music by Oliver Wallace  
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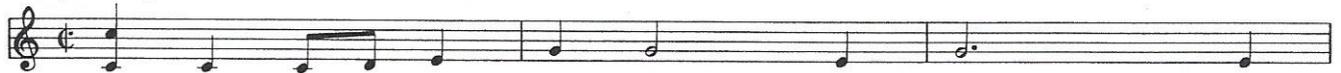


"How d' ye do," and shake hands. State your name and bus - 'ness.

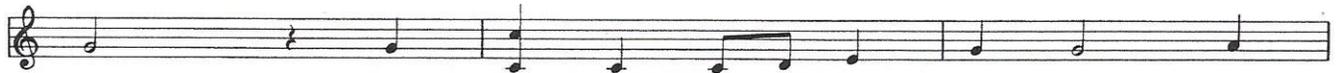


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34 (♩ = 116)

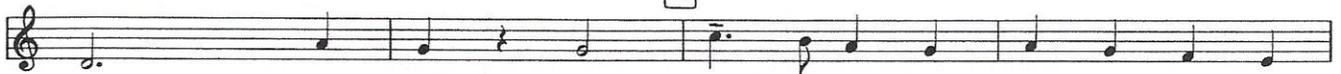


Ver - y mer - ry un - birth - day to all, to



all, A ver - y mer - ry un - birth - day to

42

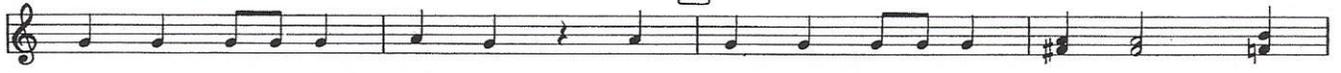


all, to all, Let's have a cel - e - bra - tion, Hire a



band and rent a hall, A ver - y mer - ry un - birth - day, A

50



ver - y mer - ry un - birth - day, A ver - y mer - ry un - birth - day to



all.

Shout: Hey!