

# **A Portfolio: Stage-Managing Experience in Alice in Wonderland**

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Humanities and Arts Course Sequence:

<b>Course Number</b>	<b>Course Title</b>	<b>Term</b>
EN1221	Intro to Drama: Page & Stage	B18
EN2221	American Drama	A18
EN2222	Theatre Workshop	C19
EN3223	Forms in Modern Drama	D19
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## 1. Abstract

As the Co-Stage Manager for Alice in Wonderland production, I explored how my role helped realize the script and the technical elements. Through American Drama and Forms in Modern Drama, I understood how plays explore and express social topics using live performances. With previous experiences as an actor, a designer, a coordinator, and an executive, I understood how technical theatre can transform the literature into a performance. This project posed three major challenges that I tackled: safety, scheduling, and communications.

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## 4. Introduction

When I first started my theatrical journey at WPI, I did not have much experience with both acting and technical elements of a production. Yet, with a passion for the performing arts, I started taking theatre classes at WPI and working on productions. Working on my first production at WPI, Pippin the Musical, I felt overwhelmed with the amount of work put into producing a show from scratch. Moreover, I was impressed with the culture of theatre at WPI: that the production, and most productions in fact, was student-led. I was determined to be more involved with the theatre community here.

Over the past two years, I have been involved in 16 productions, working in different capacities. I have also taken several classes about theatre to understand the social implication of a script and how theatre can be a tool to deliver a message to the public. Through my involvements, I learned and improved theatrical skills, be it acting or building a set. However, up to my junior year, I have not taken on a major executive role that oversees multiple aspects of a production. Thus, I decided to apply for the Co-Stage Manager position for the Alice in Wonderland production in B term 2020. I also decided that this position can summarize and build upon my learning journey about theatre over the past few years.

Throughout this paper, I will discuss how academic courses on theatre and direct involvement in productions helped prepare me for the role of Co-Stage Manager. I will also discuss my responsibilities for the Alice in Wonderland production, and what I have learned from the role.

## 5. From Page to Stage

As preparation for this practicum, I enrolled in four academic courses about theatre. Of these four courses, two of them, namely American Drama and Forms in Modern Drama, focus on the literature aspect of a script and production.

In my opinion, the literature is the backbone of a production. The literature contains not only the texts and lines for the actors, but also the meaning of the texts. Looking at the literature from the director perspective, it is important that a production can effectively convey the intention of the literature.

For example, in the Forms in Modern Drama class, my team studied the popular novel *Nineteen Eighty-Four (1984)* by George Orwell, as well as its theatrical adaptation by Duncan Macmillan and Robert Icke. For the final project, we submitted a report on the literary devices in the written texts and how we imagine a production of *1984* would look like at WPI. My section of the report was on how a production can convey the overarching themes of the novel. As the novel discusses various political concepts of totalitarianism, censorship, power, and manipulation, the team and I decided that we would adapt the script using the style of Epic Theatre that is common among productions that contain a political message. Moreover, we wanted the audience to have an immersive experience, particularly an atmosphere of uneasiness and a feeling that they are being surveilled by “Big Brother”. To do so, we decided to use surround sound around the seating banks.

From the mentioned example, I understood how the literary devices can provide directions for how a designer could execute the director vision. Looking at this notion from another perspective, it is also important for the technical theatre to consider which elements of the script to adopt or neglect due to constraints. For the Alice in Wonderland production, the executive team and I confronted this challenge, which I will describe further in **section 6.3.1**.

Understanding the relationship between the literature and a theatrical adaptation, many scripts include details to help the director and designers to perform their roles. In its most basic form, a script contains the lines of the actors. However, most scripts also contain stage directions and production notes, such as a property list or playwright/director notes. However, as I will mention in **sections 6.3.1 and 8.1**, the Alice in Wonderland script is more challenging to work with, due to its confusing stage directions and lack of property list.

In the next chapter, I will discuss what the challenges that the executive team and I faced in the production of Alice in Wonderland. Many of them involve changing the stage directions mentioned in the script, potentially affecting the director vision. To overcome these challenges, we carefully considered all the options and tried to preserve as much of the original vision as possible.

## 6. Alice in Wonderland Production

### 6.1. Overview

For B Term 2020, the WPI theatre community originally decided to put on Animal Farm as a play. However, due to different issues, a decision was made to change the show to Alice in Wonderland. The detailed process of preparation is documented in section 8.1.

For the Alice in Wonderland production, I was a Co-Stage Manager (CSM) along with another student due to the increase in responsibility during the COVID-19 pandemic.

For this production, the responsibilities shared between two of us include the regular duties of a Stage Manager (SM), as well of those of a Backstage Manager, a Green Room Manager, and a Board Operator. In the next subsection, I will discuss in further details the responsibilities that I took on as an CSM for this production.

### 6.2. Co-Stage Manager's Responsibilities

There are three major set of responsibilities that I had during this production: Ensuring safety for the actors and rehearsal executive members during rehearsals and performances; Scheduling meetings that are directly related to the actors or rehearsal executive members, such as audition, callbacks, rehearsals, and Q2Qs; and Ensuring effective communications between the cast members, the executive members, and the rest of the production.

For the first set of responsibilities, traditionally, my duties include making sure that the cast take care of their physical and mental health while remaining committed to the production. To do so, I informed the cast that both the CSMs are reachable via different platforms if the cast needs help. We also encourage the cast to attend office hours by

regularly reminding the actors to use the office hours to check in. On top of these duties, we also worked with the producer and Squad (a group of student-employees working to maintain the theatre spaces and equipment at WPI) to enforce COVID safety rules such as social distancing, wearing face covering, limiting contact, and disinfecting properties and set pieces after use.

The second set of responsibilities include organizing the audition, callback, and rehearsal schedules and collecting other information. These duties involve sending out When2Meet (a website used to collect the availability of individuals) to collect the availability of relevant people, choosing the dates and times for rehearsals to accommodate everyone, gathering contact information of the cast, and creating an actor packet. The main challenge for scheduling was the fact that we needed to limit contact between the cast members, and that some students and rehearsal executive members commute to campus.

The third set of responsibilities is communicating the reports, questions, and requests between the cast and the rest of the production. This involves creating a public rehearsal report for each rehearsal (see **Appendix H**), having the blocking (see **Appendix D**) and cues (see **Appendix E**) readily available for the technical departments, sending and replying emails with designers and coordinators to clarify questions, reminding the cast and the production about rehearsals and Q2Q, helping the cast understand what the technical departments are doing and how they are relevant.

The three sets of responsibilities mentioned were shared evenly between the two CSMs. I also took on other duties as an CSM: operating the sound and light boards, and calling the Actor cues to the other CSM.

As there are many responsibilities shared between the CSMs, we decided that each person is directly responsible for half the cast, if the actors have any questions or immediate concern. I was responsible for five of the nine cast members. In other words, if a coordinator wanted to reach out to a specific actor, or if a cast member is late for rehearsal, the corresponding CSM should be responsible for contacting the actor. I have also included in **Appendix J** the full list of a CSM responsibilities.

For all these responsibilities, there were challenges that I handled throughout the production. In the next three subsections, I will discuss those challenges and how I attempted to overcome them.

## 6.3. Overcoming the Challenges Associated with COVID-19

Besides the challenges that a SM usually handles, the executive team had to work to enforce COVID-19 safety guidelines. Looking at the issue from a SM perspective, the CSMs worked with the Directors to adapt the script and the rehearsals to ensure that rehearsals and communication with the rest of the production are safe yet effective.

### 6.3.1. Safety

Due to the pandemic, the most important aspect of this production was to ensure everyone is safe, physically and mentally. For the Producer, that means creating a COVID Production Plan (CPP) (see **Appendix F**). For the CSMs, that means enforcing the rules and letting relevant personnel know if there are any issues. In terms of paperwork, the CSMs reminded everyone to check-in and check-out at the beginning and the end of every in-person rehearsal. Otherwise, there are three basic rules that everyone must follow:

- Wear face covering during in-person rehearsals and meetings: This is a rule that was easily enforced, and everyone followed the rule with ease. Hence, this section will focus on how I enforced the following two rules while accommodating the director vision.
- Limit physical contact: This rule includes limiting physical contact between actors, as well as avoiding actors sharing properties. Proper cleaning of the space and properties are also relevant to this rule.

- Maintain social distancing of 6 feet between each other: This is the most challenging rule to enforce, since the Little Theatre (LT) has a reduced capacity, and the cast was large.

The best way to limit physical contact is to limit the need for in-person meetings and rehearsals whenever possible. For this production, we used three forms of meeting: virtual, hybrid, and in-person. For auditions and callbacks, all the meetings were conducted over Zoom. For rehearsals, they were all hybrid. This means that only the actors called and the rehearsal executive team should be in-person. Other production team members should attend rehearsals through Zoom. Moreover, to reduce the number of in-person rehearsals, the rehearsal executive team also conducted all-virtual rehearsals and minimized the number of actors called.

During the first week of rehearsal, as well as on October 30 and October 31, all rehearsals were virtual over Zoom so that the actors could learn their lines, start working on characterizations, and practice running through lines with each other. For the other rehearsals, we made sure to only call the important characters to the rehearsal. For example, in Scene 6, although the whole cast would be present for the scene transition at the end, we only call the three actors playing the Rabbit, the Cat, and Alice to reduce unnecessary contact. To practice the transition at the end of that scene, we created one rehearsal where we went through every single transition so that the whole cast will be in-person when necessary.

Another challenge about limiting contact was property usage. In the original script, several items are meant to be used by more than one actor, such as the wiping cloth, the shaving cream, or the Rabbit's gloves. There are also items that need to be brought

on stage by either another actor or a crew member, such as the chairs or the flamingoes. However, there were concerns about more than one actor using an unsanitized item. Initially, we wanted to use gloves worn by the actors as a solution. However, when an actor is wearing the gloves, they may touch their face and then touches a property which does not effectively minimize contact between individuals through a common object. As safety was the top priority, the rehearsal executive team decided to forgo some of the directions mentioned in the script, such as the removal of the blue cloth in Scene 2, or the stools in Scene 10.

However, as mentioned in **section 5**, some technical elements are critical to executing the director vision and conveying the theme of the text. For this production, those elements were the teacups and teapots in Scene 7. As this tea party scene contains a sense of chaos and ridiculousness, it was important that the set for this scene can convey this theme. However, there were too many properties involved in this scene transition, it was difficult to stage the movement, as well as assign the items to the actors. It was possible for each actor to only carry their items from the backstage area to the stage, yet that process would be time-consuming since each actor would need to take two trips to carry all the items, not accounting for the time they would have to wait to maintain social distancing. Moreover, the tea table was large, and two actors are needed to set it in place. On the other hand, removing the number of items would compromise the visual representation of the theme and atmosphere. In the end, we found a solution that satisfied both the requirements. Firstly, the table was put on wheels so that only one actor is needed to set it in place. Secondly, most of the items were preset on the table. Previously, they were not preset as the Chef's apron, which is

also the tablecloth, was needed for a later scene. However, we decided that we could use another apron instead.

Furthermore, since there are many properties between the actors, and that the Props Coordinator were not in the space during runs to limit contact, the CSMs had to handle storing and cleaning the props and costumes. At the beginning of each run, the CSMs would put on new gloves to bring the props boxes (see **Figure 1**) to Riley Commons. Each box corresponds to one actor. We would also bring the clothing racks out without touching the costume pieces. Each costume piece or props item was color coded (see **Figure 2**) so that the CSMs and the actors can keep track of the items. The actors would also preset their pieces in the correct locations. To help them do so, I created a props and costume list (see **Appendix G**) in order of appearance so that the actors know when to grab each item. After the run was complete, the actors would place the items back in their box or on the rack. Then, the CSMs would disinfect the items using cleaning solutions and wipes, following the instructions given by the designers and coordinators.



Figure 1: Props were placed in boxes according to the actor using them

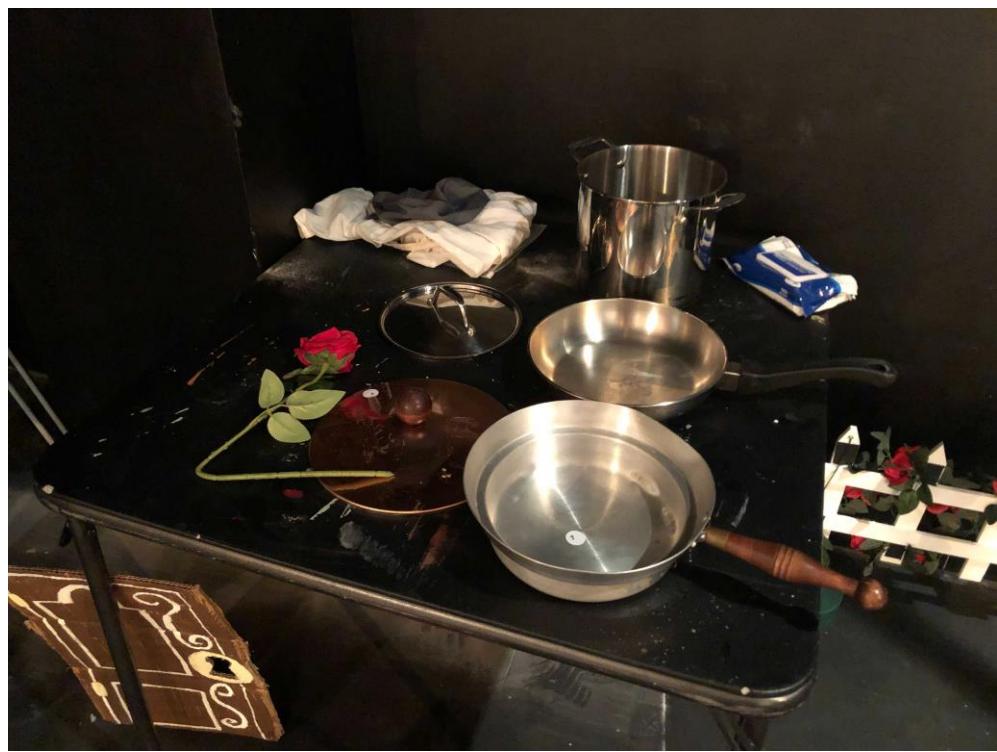


Figure 2: The white dot on the props means that these are used by the Chef

With the measures mentioned above, we minimized contact between cast and crew. However, when it comes to each rehearsal, the rehearsal executive team were concerned about maintaining a social distancing. For the Directors, they were responsible for adapting the stage directions to the constraint. For the CSMs, we were responsible for ensuring everyone followed the instructions given. During each rehearsal, everyone was reminded to maintain the distance. Between the rehearsal executive members present, we tried to maintain six-foot distancing as much as we could. However, there were moments when we needed to talk with each other to discuss issues that we were closer with each other for a short period of time. Yet, we received feedback that some individuals were concerned with such practice. Thus, for subsequent rehearsals, we tried to plan everything ahead, or clarify questions at the end, so that we would not disturb the rehearsal with the discussions. Moreover, between the two CSMs, we used a phone call to talk with each other, before the handheld communication devices were set up.

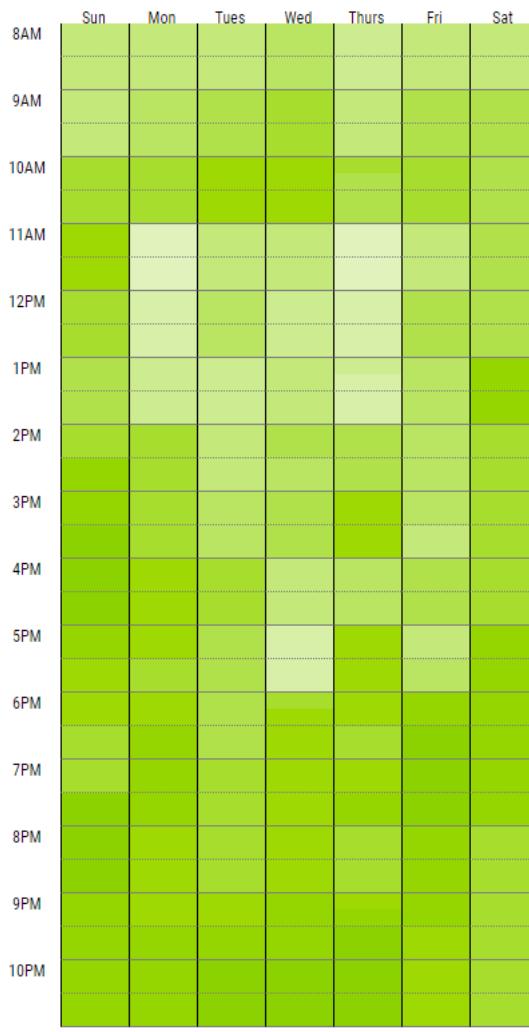
The biggest issue with social distancing stemmed from the large cast size. The maximum capacity of the LT is 14, and there were 9 actors and 4 rehearsal executive members. This fact meant that there was not much room for moving about while maintaining distance when everyone was in the space. According to our initial plan, we had the actors sit in the East seating bank when they were not on stage. However, when the actors need to go backstage for their props, they would break the six-foot distance when crossing another actor. Hence, as a solution, we had to change our plan to placing the actors in Riley Commons instead. The maximum capacity of that space is 25, meaning that the actors can move about easier. Props for actors were also moved into this area so that the actors can social distance while they get the items. In terms of

stage direction and blocking, the directors attempted to remove unnecessary actors from different scenes, so that the actors on stage have more space to move around safely.

It is important to note that those measures were attempts to reduce the risk of COVID-19 spreading within the production team. However, for all of them, the largest issue, as raised during the Post-Production Discussion, was the lack of a COVID-19 safety coordinator. As the issue of the pandemic affect many departments, having a dedicated person to oversee the rules and compliance would be more beneficial than having the current executive members taking on more responsibilities. Moreover, the means of communications should also be more discussion-friendly so that any safety concerns can be addressed in time. For example, a weekly or bi-weekly open forum about COVID-19 safety can allow anyone to raise their concern to the whole production.

### 6.3.2. Scheduling

A large part of being an SM is organizing a schedule. Similar to previous shows that I have been involved in, we used When2Meet and Squadlet to collect availability of the production team and organize rehearsals.



*Figure 3: The availability of the actors and rehearsal executive members in Squadlet*

Looking at the availability, most of the cast and rehearsal executive members were available late at night. However, as one of the directors commuted to campus, it was not

feasible to schedule rehearsals late at night. Moreover, several cast members have other commitments that involve one-off events that cannot be shown on **Figure 3**. Hence, one challenge, similar to previous shows, was finding times for rehearsals. Yet, thanks to the scene breakdown, and the reduced number of actors called, as mentioned earlier, a rehearsal usually would not require many actors. Moreover, to accommodate the one-off events planning of the cast members, we tried to maintain a regular rehearsal schedule. Indeed, for rehearsals from week 2 (10/26) to week 4 (11/9), rehearsals consistently occurred on Monday, Wednesday, Saturday, and Sunday, at about the same time, with one exception. By doing so, we wanted to help the cast remember which day they might be called for rehearsals, as well as help them plan their traveling to campus.

However, the biggest challenge regarding scheduling was the shorter timeline for the production. There were only four weeks of rehearsal (10/21 – 11/15) before tech week happened. This was to allow actors and production crew to leave campus for Thanksgiving if they so choose. Since students who leave campus cannot return to campus for the rest of the term, we wanted to avoid any problem by wrapping up the in-person parts of the show before Thanksgiving break began. With the shorter timeline and the increased workload due to the pandemic, the schedule did not have much room for flexibility. Indeed, for one rehearsal, an actor missed a rehearsal they were called for due to personal reason and a CSM had to stand-in. We wanted to schedule a makeup rehearsal, yet was unable to due to the time conflict with the rehearsal executive team. To help said actor catch up with what they missed, we talked to them about what happened during the rehearsal in terms of blocking, so that they can be prepared before

the rerun of the scene. We also used another rehearsal when we finished early to go over with the actor the position on stage so they could have a better understanding of our previous notes.

With the shorter timeline, another problem the CSMs faced was scheduling the Q2Q (a meeting where the SM would go through the cues one by one, by each technical department, to make sure that they are marked at the right place in the script). Originally, Q2Q called for most of the production team to attend. However, due to the capacity limit, a traditional Q2Q was not feasible. Instead, the Producer suggested that we do mini-Q2Qs for each of the departments, and only the rehearsal executive members and the corresponding designers and coordinators were called. These Q2Qs were a hybrid between a Tech Preview (a meeting where the technical departments showcased what they have worked on to the executive team), and a traditional Q2Q. In the end, these mini-Q2Qs served the purpose of letting the rehearsal executive team know what has been happening with the technical departments, as well as notifying any errors. However, as there was no official Tech Preview, the rehearsal executive team did not know how the technical elements would interact with the acting. As a result, there were many incidents where a cue was missing or programmed incorrectly. Since the mini-Q2Qs were so close to Tech Week, it was stressful for many members to accommodate and compromise the last-minute changes. We could not have moved these mini-Q2Qs earlier either, as the technical departments would not have enough time to finish their work, as they also have to work within the COVID-19 safety constraints.

### 6.3.3. Communications

As the timeline was shorter than usual, there was an increased need for effective communications between the cast, the rehearsal executive team, and the rest of the production. To achieve that goal, we relied on rehearsal reports (see **Appendix E**) as the main means of communicating request from the cast and rehearsal executive team to the production. Within each rehearsal report, we had information on the attendees of the rehearsals; the time and location; the summary of what happened during the rehearsal; and any concerns, request, or questions to the production, organized by department.

To facilitate the conversation between departments, the CSMs adopted the idea of using a Slack channel to distribute the rehearsal reports from another production. Since Slack is the main workspace for the production, where everyone has access to and is the main means of communication, we decided that a `#rehearsal-report` on Slack would allow everyone to know what happened during rehearsals.

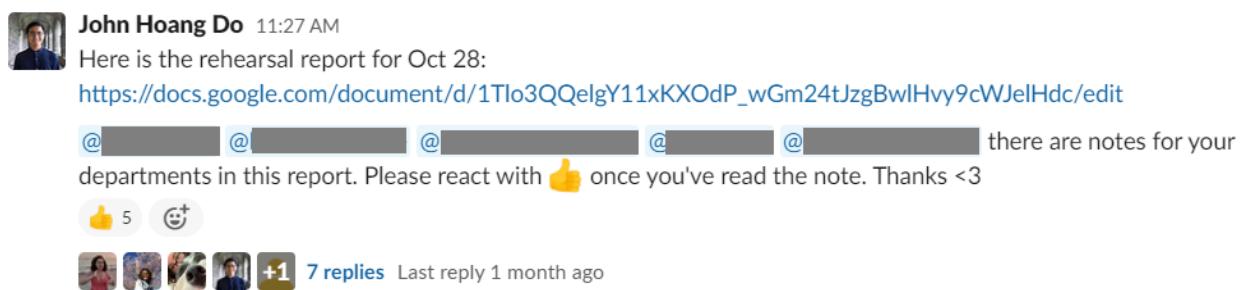


Figure 4: A message in the `#rehearsal-report` channel

In this channel, the CSMs would post a message containing the link to the report, and the relevant department heads (see **Figure 4**). Readers of the message can then reply by using the thread function, and react with the thumbs-up icon to say that they have

read it. Moreover, when the department heads are mentioned in the message, they will be notified by the application, so that they would not miss the message. One of the biggest challenges I have encountered with communicating between departments in shows I have worked on is the delayed and inconsistent information. In previous shows, I had to relay my question to my supervisor, who would then ask the relevant person, and then replied to me. I have also sent an email or a message directly to a person, yet they wait until later and forget to reply. However, using this system, I knew who had read the message, as indicated by the thumbs up icon. Moreover, having all the discussion in one place helps with finding a particular piece of information, so that if anyone needs to find answers to a previous question, they may do so more conveniently.

Also related to the topic of communications is my role in handling cues before and during the show. In the original plan, I was responsible for collating lighting and sound cues and calling them during the show. After the changes of using Riley Commons as the Green Room/backstage area, my task list also included creating and calling cues for actor entrance. To have all the cues in one place and ready to be used, I color coded lines in the script using highlighters and sticky notes (see **Figure 5** and **Appendix E**). Usually, there are two types of message I would communicate over the communication device: Standby and Go. For the actor entrance cues, I used the said system so that the other CSM can signal the actors to get ready backstage. However, for the lighting and sound cue, since I was also the Board Operator, I did not have Standby cues as they were not necessary.

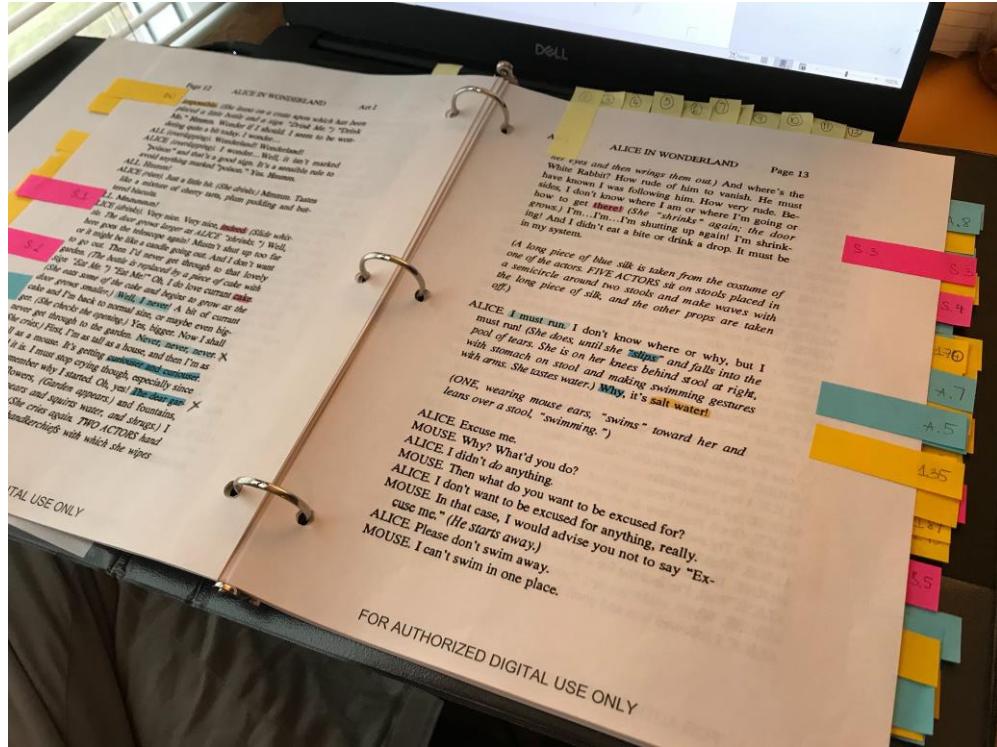


Figure 5: My color-coded script

The challenge that the CSMs faced during this show regarding cues was the lack of live feed. The system of live feed includes several monitors that display a live video recording of what is happening on stage, and several microphones positioned in the I-beams in the LT that record live the sounds on stage and send the audio to the SM headset. However, during the only run of the show, the audio was not received, thus, it was challenging for me to listen to the actors. This was a problem as the actor's lines were cues for the light, sound, and actor entrance. As this was a last-minute disruption, we could not do much to fix the system. To ensure that run was smooth, we reminded the actors to project their voice so that I could hear them from the booth. Moreover, I kept a window of the booth open so I could hear them better. The other issue with the live feed was the visual feed. In our original plan, we wanted to use the live stream of the show on a monitor in Riley Commons and the booth for the CSMs to follow the

actions on stage. However, the system was not functioning during the run, posing a challenge for the other CSM to keep up with the play. To alleviate the issue, I used the headset to mention about which scene was happening on stage so that the other CSM could follow.

Yet, due to the rise in positive cases on campus, the show had to change format after the first full run. As an alternative, the production decided to use the recordings of the full run, and recordings of the actors performing through Zoom. A frame of the final show is in **Figure 6**. Due to this change in show format, my role changed to operating the cues for the playing the video recording, while the other CSM handled recording through Zoom. As there were two different Zoom calls, one for the actors to view the recording and one for them to screen-record themselves, the CSMs had to choose a means of communication to know when to start, pause, and end the recording. To do so, we chose to use text messages, using “Standby for Act ...” and “Video Go” to let me know when to play the video.

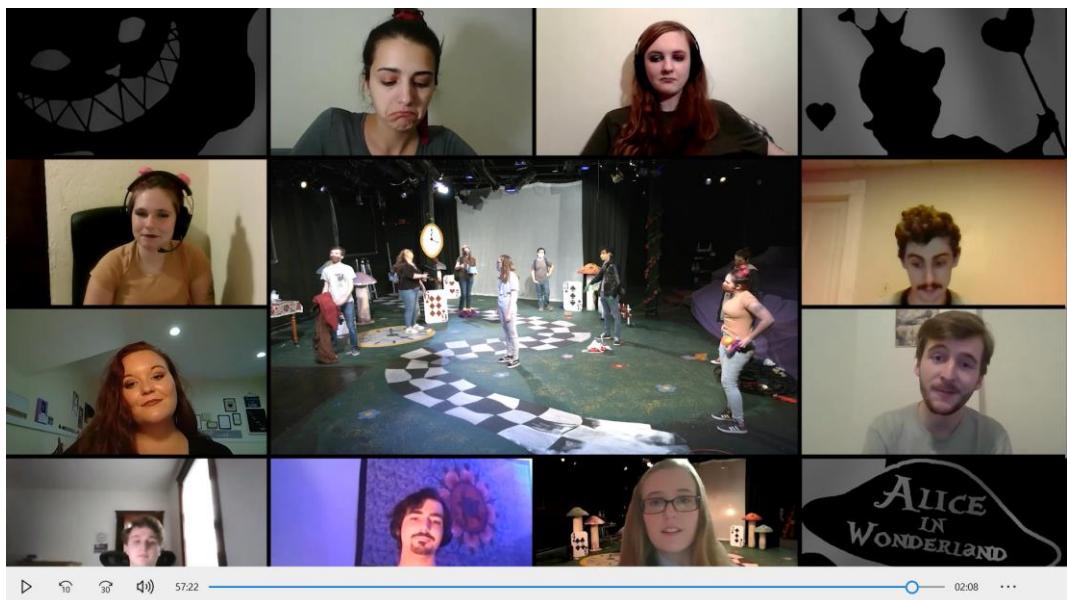


Figure 6: The final format of the show

## 7. Outcomes and Suggestions

Through this production, I have learned many valuable lessons, specific to a theatrical production and beyond. Specific to the role of SM, I would recommend future SMs to use the same concept of the rehearsal report channel used in this production, since the system allowed dialogues to occur between the rehearsal executive team and the technical departments. I would also recommend the use of color coding whenever possible, be it for labeling props, spiking actors' positions, or for marking the script for cues. Having a visual cue saves time from having to look up items in a spreadsheet. Through this production, I also learned that it is not ideal to merge Tech Preview with Q2Q. Tech Preview would allow the Directors to provide suggestions early on in the production timeline so that the crewheads have more time to work on their tasks. If a Tech Preview is not possible to due time constraint, I would recommend having a Paper Tech Preview, meaning that the rehearsal executive team will sit down with the designers and/or crewheads to make a cue list, and a prop and costume list, so that everything is accounted for. Moving forward, I would also suggest having a backup show announced alongside with the main show, in case the performing rights have not been obtained. This practice will reduce the confusion in case the production has to change the script.

Besides learning about the responsibilities of an SM, I have also learned that I should leave room for error and be prepared for changes. In this production, there were two major changes: the script switching from Animal Farm to Alice in Wonderland (see section 8.1), and the show format changing from an in-person recording to a hybrid

format. In future productions, major changes may not occur, but I learned that one should be ready in case they need to adapt to the alteration. When planning a schedule, one should account for errors, such as unexpected delay or time to rework. One should also account for a short mental break between consecutive meetings, especially during a stressful time like a pandemic.

## 8. Journal

### 8.1. Preparation Journey and Weeks 1-2 (09/11 – 11/01)

My journey for this practicum began when the Drama Theatre department offered me the position of Co-Stage Manager for the B term production on Friday 09/11/2020. I was thrilled yet nervous as this was my first time being a member in the show executive team. I was also excited as Animal Farm was one of the first English books I read. The first meeting I had for the show was with the Director, the other Stage Manager (SM), and our mentor. We clarified what we expected to learn and take responsibility for in this production. As the pandemic presented a new set of challenges to put on a show, the role of SM now consisted of more tasks. Indeed, during the meeting, we discussed how the SMs should divide the workload so that each SM can be accountable for their assignments, be respectful for the other's role, and be content with our work. The two of us also communicated with our mentor how we would like to receive their assistance, and set up weekly check-in meetings to make sure we were on-schedule and clarify our questions.

On 09/21, I attended the first executive meeting for the production, when all the members introduced themselves and discussed what our roles would entail. Having taken a "break" from theatrical production in WPI for a term, I forgot how quick the workflow of a production could be. After the meeting, I had several tasks to do: to work with the Director to decide how many cast members the script calls for, to schedule and plan how auditions and callbacks would look like, and to work with the other SM to create an actor packet.

## **The Script**

Originally, we planned to put on Animal Farm, script by Ian Wooldridge, for B term. The format of this script was standard to the scripts that I have read in the past. It consists of the lines, detailed cast breakdown, production notes, and detailed stage directions. The only issue I faced with this script was to divide the script into smaller sections for rehearsal planning which was overcome with the help of the Director.

However, on 09/28, we received the unfortunate news that we did not get the streaming right for the script. Usually, this issue would have been avoided as shows before the pandemic usually did not need streaming rights. However, due to COVID-19 restrictions, we could not have an in-person audience and the right obtaining process took longer than usual. The executive team decided that we had two options: to use another adaptation of Animal Farm (adapted by Nelson Bond), or to put on another show. Regardless of the option, we had to start a new application for the performance and streaming rights.

Initially, we went with the first option. However, on 10/09, we decided to switch to option two and explored Alice in Wonderland (adapted by William Glennon) as an alternative, as we assumed the right application for Animal Farm had failed due to the long waiting time and uncertain responses from Samuel French. Yet, we heard back from Samuel French soon afterwards that we could have the rights. At this point, the executive team had to make a decision: to go back to produce Animal Farm, or to move forward with Alice in Wonderland production. There were several factors that we considered:

- The Animal Farm production would be appropriate for the political atmosphere, as election was coming around. However, the topic may be too serious and mentally demanding.
- The Animal Farm (Nelson Bond version) does not allow much theatrical elements to be incorporated, as it was written in a radio play format.
- The Animal Farm script has a smaller cast size than the Alice in Wonderland script does. A smaller cast size would allow more tech personnel to be in the Little Theatre (LT) during the play, as there is a maximum occupancy of 14 people for the LT.
- The production might be confused if we announced that we had to switch back to Animal Farm.
- There was more interest among the WPI theatre community to put on Alice in Wonderland.
- Right application for Alice in Wonderland was not guaranteed, while the application for Animal Farm was, at the time of the discussion.

After deliberation, we decided to go with Alice in Wonderland as the show. Fortunately, we obtained the performance and streaming rights quickly after we sent in the application. Compared to the original script of Animal Farm, the Alice in Wonderland script is not as well-organized: the character list does not account for all the speaking roles and the stage directions are confusing.

### **Audition and Callbacks**

Due to the short timeframe we had to put on the production, as the show must be done before the Thanksgiving break, for the SMs, our top priority was to have a cast as soon

as possible. Before the pandemic, audition happened in-person, where auditionees signed up for a 10-minute timeslot and performed their monologue. However, due to COVID-19, we wanted to limit in-person interaction, and decided that audition and callbacks will happen virtually. The setback to this format is that the rehearsal executive could not accurately see full physicality of the auditionees.

The audition form (see **Appendix K**) was published on 10/05 and closed on 10/13. The form asked for details about the auditionee's basic information and schedule, their theatrical experience, and a 1-2-minute video of them performing a monologue. As discussed above, we had to update the form thrice during the duration the form accepted submission: to switch to Alice in Wonderland (10/09), to switch to Nelson Bond's Animal Farm (10/10), and to switch back to Alice in Wonderland (10/11). To accommodate the form changes, the SMs emailed the early submissions to clarify if they would still like to be considered for the changed show. By the time the submission form closed, we received 20 submissions.

The callbacks happened on 10/13 over Zoom using the Breakout room feature. The called-back auditionees were placed into three groups that correspond to three different timeslots. During each timeslot, I sent excerpts from the script to the auditionees and they had about 2 minutes to prepare. Then, I sent the whole group to a breakout room, where the Director and Assistant Director would ask the auditionees to perform different scenes from the script. On 10/14, the rehearsal executive team met to decide on the cast. The two SMs then sent out offer emails, collected acceptance emails, and sent out rejection emails. The official cast announcement was made on 10/16.

## **Actor Packet and Rehearsal Schedule**

Using the actor packets from previous productions, the SMs created an actor packet (see **Appendix B**) for the Alice in Wonderland production. The largest challenge that we faced during this process was the planning of rehearsal schedule. When we sent out casting decision emails, we asked the actors to fill out their B term schedule on Squadlet, a website that displays the availability of the people involved in an event. However, as the displayed schedule only consists of regularly occurring availability and excludes one-off events, and as the actors were still working on their schedule for the term, we struggled to find rehearsal time, especially for scenes that involve the whole cast.

With the pandemic going on, the two SMs decided that we would split the cast into halves to improve accountability and communication. I was responsible for 5 cast members. Each cast member has a designated SM that they can contact for help with line memorization or stage directions clarification. Each SM is also responsible for conveying notes from the executive team or the technical departments to them, contacting them if they were late or absent, and reminding them to reply to important emails.

### **8.2. Week 3 (11/02 – 11/08)**

#### **Readthrough**

Upon the acceptance of the cast offers, the rehearsal exec team planned for the script readthrough on October 20 over Zoom. There were several objectives for the readthrough:

- Introduce the cast members to each other
- Familiarize the cast and rehearsal exec to the script
- Communicate expectations from rehearsal exec to the cast
- Distribute actor packet and announce rehearsal schedule
- Answer questions about the script and rehearsal process

The readthrough began with the rehearsal exec and cast members introducing themselves and their role(s) in the production. Then, the directors had some words on how they decided on the scene breakdown, as there is no explicit scene breakdown, and the casting, as an actor plays more than one character. The directors also explained the color coding in the script, that each actor's lines have been marked with a unique color. The cast members then started reading through the scripts out loud, while I timed how long each scene would take, so that we had a rough estimation on the run time of the show. After the reading, the director explained how characterizations will happen.

At the end of the readthrough, the other SM and I went over the actor packet: important contact information, scene breakdown, rehearsal schedule, and expectations of professional behavior. Due to COVID, there was uncertainty about rehearsal schedule in terms of space reservation and time conflict. Hence, we communicated early that the actor packet, especially the schedule, is a living document, meaning that the SMs will update the information as we knew more about the situation. We also went over how the SMs serve as a resource to help the actors, and 15 expectations from the production. We included this information so that the actors know how to seek help if

needed and so that the production can happen as smoothly as possible. The actors then digitally signed the document and return it to the SMs to archive.

## Rehearsal Communications

There are several media that I used to communicate with the actors and the rest of the production: Slack, email, and text/phone call. Slack serves as the main communication platform for the whole production, with dedicated channels for each department. As a member of the executive board, I am in almost all channels so that I am up to date with the status of each department. I used email to send documents and meeting invitation so that the relevant invitees receive a reminder before the meeting. Phone calls and text messages are reserved for more immediate need, such as any urgent change or attendance tracking.

Every week, on Sunday, the SMs sent out Outlook invites to the actors who were called with the time, location, and the scene(s). We also sent out the invites to the whole production so that technical departments can attend via Zoom if they so choose. On the day of the rehearsal, we also send out an announcement in the cast channel on Slack, listing the scenes to be rehearsed, the actors involved, and the time. Figure ... shows an example of such announcements.

MONDAY 11/2
Today's rehearsal is in the LT. We will be rehearsing scenes
6 "We're All Mad Here"
8 "Croquet with the Queen"
4 "Running in Place" in that order
5:30-6:30 Called: Caroline, Collin, Tovah
6:30-7:30 Called: Caroline, Collin, Jeff, Adam, Charlie, Olivia
7:30-8 Called: Caroline, Jeff, Adam, Charlie
If you arrive early we ask that you wait socially distanced in RiCo.
If you think you should/shouldn't be called for any of these rehearsals please message the SMs so we can figure it out

Figure 7: An example of the message to the actors on the day of rehearsal

### **8.3. Week 4 (11/09 – 11/15)**

I was nervous entering this week of the production. It was finally the week of full runs of each Act. Yet, the actors had not fully memorized their lines yet, and they were reluctant to come to office hours. Yet, on the better side, we could finally use some props in the runs. The runs went slower than we expected, as we had to adapt the blocking to ensure social distancing. Moreover, the actors were not familiar with the transition scenes yet, and those scenes were “clunky”.

Q2Qs finally happened. Those for sound and scenic went great. However, I am worried about the lighting cues. Some cues were still missing from the original list, and some cues were programmed wrongly. The LDs and MEs have already been notified, so all I could do now is wait for them to complete their job. But I’m hopeful, because the lighting makes the show look so much better.

In terms of props, most of the items were already in the Green Room. We have finished color coding all the props so all we have to worry about for Tech Week is making sure the actors know where to grab their items.

### **8.4. Week 5 (11/16 – 11/22)**

It was an unexpected Tech Week.

Monday full run went alright, though the actors were still unfamiliar with their lines. There were some cue errors with the run, but the LD was fixing it, so we should be all set for the recordings.

It is stressful that the show needs to now change the show format because of the pandemic. The only recording we have of the show is not the best it could be, as it was not meant to be the final recording. But we have to move on from here, to adapt to what we have. I was excited to actually run the show as a CSM and call the cues from the booth with everything going the way it is supposed to. We are going to have a meeting tonight to figure out how to go from here.

It was a stressful meeting yesterday. On the bright side, we have an option on how to proceed. A hybrid show between the recording we have and the actors performing through Zoom is actually pretty exciting. The proof of concept also looks promising. All I have to do left for this week is to help the actors with linethrough, and playing the videos through Zoom so that the actors can familiarize themselves with the recording. The biggest problem is probably syncing the acting with the actions in the recording, as I cannot share sound over Zoom or else the sound will be picked up by the actor's recording.

## 9. Self-Assessment

Looking at this project through the five Humanities and Arts Objectives, the production has allowed me to develop holistically in all those aspects. As there were many problems that arose during the production, my position in the show has enabled me to exercise my problem-solving skills, to achieve a balance between conveying the director vision and maintaining a practical expectations for the production team. As mentioned previously, the largest challenges arose from the unprecedented situation that the show happened during a pandemic. For example, with a large cast, it was challenging to ensure social distancing between the actors on-stage and backstage. To solve the issue, the CSMs came up with the idea of using Riley Commons to house the actors and props so that the actors have more space to maneuver. It has also been a learning journey, as I came to this project with almost no experience in stage managing. However, with the help of a mentor, their previous experiences, and feedback from other members, I am more confident to be an SM for future productions. When I was unsure of how to schedule rehearsal, I consulted with my mentor so that I knew how to begin and avoid time-consuming mistakes. I have also learned from the mistakes I made during this production, such as not communicating enough to the technical departments or initiating changes close to the deadlines, so that I can improve my work quality in future productions. Furthermore, I was able to express my own opinion and execute my ideas through this position whenever I find a previous practice that I want to improve. However, I also learned that I should empathize with others when I expressed my opinions. It is a difficult time for those involved in the show, and being considerate can make the production more enjoyable and productive. I have also worked on my

communication skills through this project, to ensure the messages sent to the production are concise. To do so, I used the rehearsal reports with clearly defined sections to write the notes, so that the production team can easily understand without much explanation. Last but not least, I was exposed to many different perspectives on the production, especially during tough discussions about the major changes. Moreover, I learned to appreciate the mental wellbeing of the other members, as they may struggle to adapt to activities during the pandemic. For instance, I learned through the feedback meetings that many actors find it stressful during the production due to the safety rules not being strictly followed. Yet, they were afraid to voice their opinion as they felt those comments were dismissed when raised. Understanding how to empower the actors' voices is important as they can offer different perspectives on an issue.

## 10. Appendices

### A. Hour Log

This appendix contains the hours that I spent working on the show

Date	Time	Description	No. of Hours
09/18	4-5 PM	Stage Managing Team Initial Meeting	1
09/21	7-8 PM	Executive Team Initial Meeting	1
09/21	8-9 PM	Executive Team Meeting, Director Vision Discussion	1
09/28	6-7 PM	Executive Team Meeting	1
09/30	6-7 PM	Audition Preparation Meeting	1
10/03	5:30-6:30 PM	SM Mentorship Meeting	1
10/05	6-7 PM	Executive Team Meeting	1
10/11	3-5 PM	Callback Decision Meeting 1	2
10/12	6-7 PM	Executive Team Meeting	1
10/12	8-9 PM	Callback Decision Meeting 2	1
10/13	6-9 PM	Callback	3
10/14	6-7 PM	Casting Decision Meeting	1
10/14	7-8 PM	Email crafting and sending	1
10/18	10-11 AM	Scenic Designer Mentorship Meeting	1
10/19	2-3 PM	SM Check In Meeting	1
10/19	6-7:30 PM	Executive Team Meeting	1.5
10/20	10-11 AM	Script Pickup and Distribution	1
10/20	11-2 PM	CSMs scheduling rehearsals	3
10/20	3-5 PM	Readthrough	2
10/22	2-3 PM	Linethrough	1
10/22	3-3:30 PM	Linethrough	0.5
10/24	12-1 PM	Linethrough	1
10/24	2-3 PM	Production Meeting	1
10/25	1-2:30 PM	Executive Team Meeting	1.5
10/26	3:30-4 PM	Linethrough	0.5
10/26	5:50-8 PM	Rehearsal	2.5
10/27	2-3 PM	SM Check In Meeting	1
10/28	1-2 PM	HQP Meeting	1
10/28	2:30-6 PM	Rehearsal	3.5
10/30	7-8 PM	Rehearsal	1
10/31	2-3 PM	Production Meeting	1
10/31	5-7 PM	Rehearsal	2
11/01	1-2:30 PM	Executive Team Meeting	1.5
11/01	3-5:30 PM	Rehearsal	2.5

11/02	5:30-8 PM	Rehearsal	2.5
11/03	2:30-3 PM	SM Check In Meeting	0.5
11/04	1-2 PM	HQP Meeting	1
11/04	2:30-6 PM	Rehearsal	3.5
11/06	5:30-6:30 PM	Creating lighting cues for scrim	1
11/07	10-11 AM	Meeting with the LDs	1
11/07	2-3 PM	Production Meeting	1
11/07	5-8 PM	Rehearsal	3
11/08	10 AM - 1 PM	Rehearsal	3
11/08	1-2:30 PM	Executive Team Meeting	1.5
11/09	6:30-9 PM	Rehearsal	2.5
11/10	5-5:30 PM	SM Check In Meeting	0.5
11/10	8-9 PM	Rehearsal Feedback Meeting	1
11/11	1-2 PM	HQP Meeting	1
11/11	6-8:30 PM	Rehearsal	2.5
11/14	12-2 PM	Sound Q2Q	2
11/14	2-3 PM	Production Meeting	1
11/14	5-7:30 PM	Rehearsal	2.5
11/14	7:30-9:30 PM	Lighting Q2Q	2
11/15	10-11 AM	Scenic Walkthrough	1
11/15	1-2:30 PM	Executive Team Meeting	1.5
11/15	3-5:30 PM	Rehearsal	2.5
11/16	5-9:30 PM	Full Run	4.5
11/17	6:30-9:30 PM	Filming	3
11/18	5-9:30 PM	Filming	4.5
11/19	6:30-9:30 PM	Filming	3
11/21	1-5 PM	Filming	4
<b>TOTAL</b>			<b>104</b>

## B. Actor Packet

This appendix contains the Actor Packet that was distributed to the actors.

# Alice in Wonderland

Book by Lewis Carroll  
Dramatized by William Glennon

## Performance Streams

Thursday, November 26th, 2020 (7 PM)

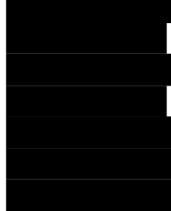
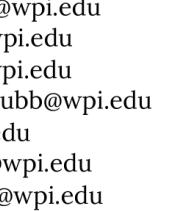
Friday, November 27th, 2020 (7 PM)

Saturday, November 28th, 2020 (7 PM)

Specific information on Tech Preview and Q2Q will be announced later.

Strike will be atypical due to COVID restrictions.

## Executive Staff / Important Aliases

Director	Despoina Giapoudzi		dgiapoudzi@wpi.edu
Assistant Director	Jane Cohen		jmcohen@wpi.edu
Producer	Caitlin Enright		cenright@wpi.edu
Production Manager	Isabella Ferrari		ilferrari@wpi.edu
Co-Stage Manager	John Hoang Do		hsdo@wpi.edu
Co-Stage Manager	Anish Nakahara		anakahara@wpi.edu
Squad Liaison	Kaitlyn Morrison		ktmorrison@wpi.edu
Exec Alias			gr-alice-exec@wpi.edu
SM Alias			gr-alice-sm@wpi.edu
Cast Alias			gr-alice-cast@wpi.edu
Production Alias			gr-alice-all@wpi.edu

## Consent Agreement

During auditions, all auditionees were asked to sign a consent agreement. It is reiterated here: "By auditioning, I understand that I accept the role that I am given and will be respectful to all members of the production. If I am cast, I understand that I have an obligation to this production for the duration of production week (Nov. 14 - Nov. 22)."

## Cast of Characters

Alice	Caroline Major		cbmajor@wpi.edu
Wonderlandian 1, Knave of hearts, Wonderlandian 9, Mouse, Mock turtle, March Hare	Adam Ferrarotti		atferrarotti@wpi.edu
Wonderlandian 2, Queen of Heart, King of Hearts, "Actor 2" pg 5	Olivia Lattanzi		ollattanzi@wpi.edu
Wonderlandian 3, Cook, Frog footman, Playing card 2	Jeff Collard		jicollard@wpi.edu
Wonderlandian 4, Puppeteer for jury, Cheshire cat, Gryphon	Tovah Lockwood		tblockwood@wpi.edu
Wonderlandian 5, Mad Hatter, "Actor 1" pg 5	Mason Kaye		mkaye@wpi.edu
Wonderlandian 6, Duchess, Wonderlandian 12, Puppeteer for jury, Wonderlandian 13, Dormouse	Katie Doucette		kedoucette@wpi.edu
Wonderlandian 7, Puppeteer for jury, Fish footman, 7 of hearts, Wonderlandian 10	Charlie Snow		cesnow@wpi.edu
Wonderlandian 8, White Rabbit, Third Actor pg 7	Collin Touchette		catouchette@wpi.edu

## Scene Breakdown

Scene	Page #s	Title	Lines	Called
1	5-13	Intro, Down The Rabbit Hole	ACTOR: Imagine. - ALICE: It must be in my system.	All
2	13-15	The Pool of Tears	ALICE: I must run. - ALICE: ..when I haven't finished.	Caroline, Adam
3	15-16	The Rabbit Needs Gloves	RABBIT: Mary Ann! - ALICE: It's like a game without rules.	Collin, Caroline
4	16-20	Running in Place	ALICE: Everything's so curious,... - ALICE: May I come in?	Caroline, Charlie, Jeff, Adam
51q	20-24	Pig and Pepper	DUCHESS: Speak roughly.. -ALICE: ...PIG!	Caroline, Katie, Jeff, Tovah
6	24-25	We're All Mad Here	RABBIT: There you are! - ALICE: ...about ten minutes.	Caroline, Collin, Tovah <i>All towards end</i>
7	26-31	A Mad Tea-Party	ALL: Now? - ALICE: To the croquet game. Faster!	<i>All at the beginning</i> Caroline, Mason, Adam, Katie
8	31-35	Croquet with the Queen	TWO: Make way.. - QUEEN: ...players take heed!	Caroline, Jeff, Charlie, Olivia, Collin, Adam
9	35-37	Off With Everyone's Head! -WAIT, TARTS!	CAT: You said you wanted... - QUEEN: Off we go!	Caroline, Tovah, Katie, Jeff, Charlie, Olivia, Collin, Adam <i>(rehearse with next scene)</i>
10	37-40	Turtle Story	GRYPHON: Come along. - MOCK TURTLE: ...beaut-i-ful soup.	Caroline, Tovah, Adam <i>Collin towards end (don't call on first rehearsal)</i>
11	41-44	Trial of Tart Thief	RABBIT: Silence in the court! - ALICE: Next witness, please.	Collin, Olivia, Adam, Caroline, Mason, Tovah, Katie, Charlie
12	44-48	Alice's Evidence	ALICE: State your... - ALICE: Just like a daydream.	All

## Rehearsal Schedule

<b>Date</b>	<b>Time</b>	<b>Location</b>	<b>Scene/s</b>	<b>Called</b>
10/21 - 10/25	SMs' Office Hours	Digital	1 or 2 scenes	At least one meeting per cast member
Mon. 10/26	5:30 - 6:30 PM	LT	6	Caroline, Collin, Tovah
	6:30 - 7:30 PM	LT	8	Caroline, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	LT	4	Caroline, Charlie, Jeff, Adam
Wed. 10/28	2:30 - 3:30 PM	LT	2	Caroline, Adam
	3:30 - 4 PM	LT	3	Collin, Caroline
	4 - 5 PM	LT	5	Caroline, Katie, Tovah
	5 - 6 PM	LT	7	Caroline, Mason, Adam, Katie
Fri. 10/30	6:30 - 7 PM	Digital	TBD	Everyone
	7 - 7:30 PM	Digital	2, 3	Caroline, Collin, Adam
	7:30 - 8 PM	Digital	4	Caroline, Jeff, Charlie, Adam
Sat. 10/31	5 - 5:30 PM	Digital	5	Caroline, Tovah, Jeff, Katie
	5:30 - 6 PM	Digital	6	Caroline, Collin, Tovah
	6 - 6:30 PM	Digital	7	Caroline, Adam, Mason, Katie
	6:30 - 7 PM	Digital	8	Caroline, Adam, Collin, Charlie, Olivia, Jeff
Sun. 11/1 Off-book day for all except Alice	3 - 3:30 PM	LT	9, 10	Tovah, Caroline, Katie, Olivia, Adam, Collin
	3:30 - 4 PM	LT	11	Caroline, Olivia, Collin, Mason, Adam
	4 - 4:30 PM	LT	12	Caroline, Collin, Olivia, Jeff, Adam
	4:30 - 5:30 PM	LT	1	Everyone
Mon. 11/2	5:30 - 6:30 PM	LT	6	Caroline, Collin, Tovah
	6:30 - 7:30 PM	LT	8	Caroline, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	LT	4	Caroline, Charlie, Jeff, Adam

Date	Time	Location	Scene/s	Called
Wed. 11/4	3 - 3:30 PM	LT	2	Caroline, Adam
	3:30 - 4 PM	LT	3	Collin, Caroline
	4:30 - 5 PM	LT	6	Caroline, Collin, Tovah
	5 - 6 PM	LT	7	Caroline, Mason, Adam, Katie
Sat. 11/7	5 -5:30 PM	LT	5	Caroline, Katie, Jeff, Tovah
	5:30-6:30 PM	LT	12	Everyone
	6:30 - 7 PM	LT	11	Collin, Olivia, Adam, Caroline, Mason, Tovah, Katie, Charlie
	7 - 7:30 PM	LT	9	Caroline, Tovah, Katie, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	LT	10	Caroline, Tovah, Adam, Collin
Sun. 11/8	10-11:30 AM	LT	1	Everyone
	11:30-1 PM	LT	Transitions	Everyone
Mon. 11/9	6:30 - 9 PM	LT	Act I run	Everyone
Wed. 11/11	6 - 8:30 PM	Zoom	Act II run	Everyone
Sat. 11/14	5 - 7:30 PM	LT	Act I run	Everyone
Sun. 11/15	3-5:30 PM	LT	Act II run	Everyone
Mon. 11/16	5 - 9:30 PM	LT	Dress rehearsal	Everyone
Tues. 11/17	6:30 - 9:30 PM	LT	Filming Act I	Everyone
Wed. 11/18	5 - 9:30 PM	LT	Filming Act I	Everyone
Thurs. 11/19	6:30 - 9:30 PM	LT	Filming Act II	Everyone
<b>This filming was rescheduled. Please sleep and do homework :)</b>				
Sat. 11/21	1-5 PM	LT	Filming Atc II	Everyone
Sun. 11/22	TBD	LT	Make-up day	TBD

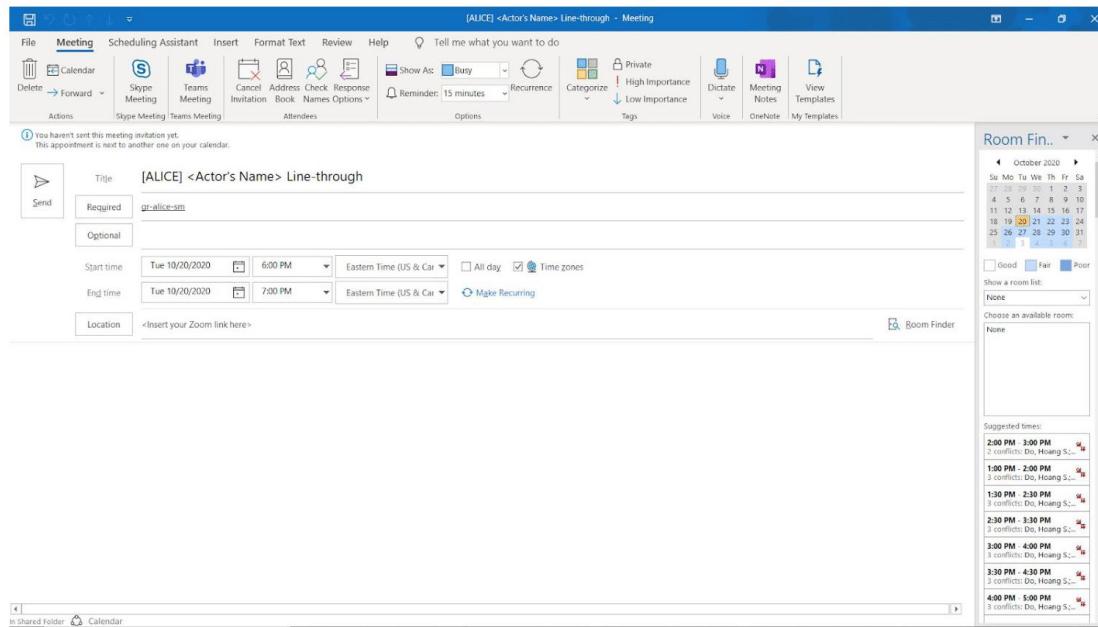
\*: Tentative

## Stage Managers' Office Hours

These are the hours that we are available to help you with your character and lines. However, please make sure to **send [gr-alice-sm@wpi.edu](mailto:gr-alice-sm@wpi.edu) an Outlook invite at least 24hr beforehand**. If none of the listed time slots works for you, please email us and we can arrange for another time.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Ash	8am - 10:30am	8am - 10:30am	7pm - 9pm	7pm - 9pm	7pm - 9pm	NOT 2-3pm	NOT 1-2:30pm
John	1pm - 4pm	1pm - 4pm	10am - 1pm	1pm - 4pm	1pm - 4pm	12pm - 4pm	12pm - 4pm

**Note:** Use the template below for your Outlook invite.



## General Information for Cast

To make the best use of our time, John and Ash have scheduled rehearsals carefully. To make this production the best it can be, we must all concentrate our efforts and focus our attention at each and every rehearsal.

Attend every rehearsal for which you are called. Even if you do not have a line, your presence is important. Rehearsal locations will be communicated to you well ahead of time by John and Ash. When you are called for rehearsal, please plan to arrive at least 10 minutes early. Bring a pencil! You are also encouraged to bring work that you can do while you are not on stage.

Be vigilant about rehearsals. Always assume you do have rehearsal until you have checked for sure that you don't. If you are not sure about a rehearsal, email, Slack, or text John or Ash. Also note: errors could be made in who's in what scene and so forth, so inform us if something seems wrong.

**We will have two types of rehearsals: in-person and virtual.** In-person rehearsals will be used primarily for blocking and character work with the director and assistant director. The virtual rehearsals will be held on Zoom and more for line running.

REPEAT: **Contact John or Ash if you have concerns.**

Script: You own your script! Write on it, treasure it, keep it.

**In-person Rehearsals ARE NOT open rehearsals:** Due to COVID-19 safety protocols, you are not to come to rehearsals you are not called to. It is very sad :(

Personal Health: It is important that you take care of yourself and communicate, when possible, to the rehearsal exec when you are having a difficult time. Take care of your human <3

**Off-book:** **November 1st** will be the very last day scripts are allowed. John and Ash are here to help you with this. They have by-appointment office hours. Use them!

REPEAT AGAIN: **Contact Ash or John if you have any questions/comments/concerns.**

We are all very excited to get underway and are looking forward to a fantastic production period and performance!

## Expectations from Rehearsal Exec

1. Be respectful of yourself, your fellow actors, and crew members. When things get challenging, don't degrade yourself, the script, or anyone else working on the production.
2. Check your email AT LEAST twice a day. Make sure your slack notifications are on.
3. Thoroughly read any sheets, schedules, emails, and other messages communicated to you.
4. We understand life happens and things come up. Talk to Ash and John ASAP if you can no longer attend a rehearsal. At least 24 hours notice, and we will reschedule.
5. Take your work seriously.
6. Questions and feedback are always welcomed. Let us know if you're struggling!
7. If you are not actively involved in a scene, be respectful. Use the time to work on your own character work/lines! This includes line-throughs on Zoom. Additionally, please mute yourself on Zoom when you are not speaking.
8. Work hard on memorization outside of rehearsal so we can focus on character work, chemistry, and staging inside of rehearsal. If you need additional help, please refer to the SMs' "office hours" on the rehearsal schedule page.
9. Remember your health. You come first in any and all circumstances. Please communicate with the production staff if you are feeling poorly in any way. They are here to help you.
10. Remember also that you are a student at WPI first and foremost. Go to class, do the work, ask for help. The production is not an excuse to fall behind on your work!
11. Develop and concentrate on your own character. This also means no giving others notes.
12. Do more to help than you think you should.
13. Be patient. If you have an idea, it is very welcome! We just ask you to wait your turn.
14. If someone's hand is on the bathroom door, save your comments.
15. We are here to have fun!

---

Please sign below to acknowledge that you have read and agreed with all the expectations and statements mentioned in the [Alice in Wonderland - Actor Packet](#).

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Signature

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Date

## C. Cue List

This appendix contains a list of all the cues in the show

Cue Type	Cue No.	Page	Line/Action	Note
<b>ACT 1</b>				
L	100	5	<i>Top of Show</i>	
A/S	000	5	<i>Top of Show</i>	Call "Places"
A/G	000	5	<i>Top of Show</i>	
L	105	6	<i>Ghost Light turned off</i>	
L	110	7	"Blow it <b>away</b> "	
L	112	8	"Ready? <b>Ready.</b> "	
A/S	100	9	"Late for what?"	
A/G	100	9	" <b>And if I'm late</b> for the Queen's croquet game she'll chop off my head!"	
L	113	9-10	<i>When the RABBIT starts hopping around</i>	Followed by 113.1-113.3
L	115	10	" <b>Ahem!</b> "	
L	120	10	" <b>There she goes!</b> "	
L	125	11	"She's almost there. <b>THUMP!</b> "	
A/S	105	11	"I'm much too big."	
A/G	105	11	"..., <b>I don't really think</b> shutting up like a telescope ..."	
L	130	12	"... like a telescope is all that <b>impossible.</b> "	
S	100	12	"Very nice. Very nice, <b>indeed.</b> "	
S	200	12	"" <b>Eat Me!</b> " Oh, I do love currant <b>cake.</b> "	
A/S	110	12	"Well I never! A bit of currant cake ..."	
A/G	110	12	"It's getting <b>curiouser and curiouser.</b> Indeed it is."	
S	300	13	"... or where I'm going or how to get <b>there!</b> "	
A/S	115	13	"I must run. I don't know ..."	
A/G	115	13	<i>ALICE slips and falls down to her knees</i>	
L	135	13	"Why, it's <b>salt water!</b> "	
A/S	120	15	"Who? The Duchess?"	
A/G	120	15	" <b>One can't go</b> about chopping people's heads off."	
A/S	125	16	"Which way? Which way indeed!"	
L	140	16	" <b>On the dot!</b> "	
A/G	125	16	" <b>I'm Alice, I think.</b> "	
L	142	16	" <b>It's like a game without rules.</b> "	
L	143	16	"Everything's so curious, and getting <b>curiouser all the time.</b> "	

A/S	130	17	"Not yet. We've got to run. Quickly!"	
A/G	130	18	"But, I do mind. Faster!"	
A/S	135	18	"Stop!"	
A/G	135	18	"Time for knocks on the door."	
A/S	140	19	"If you run that way, you can't see where you're going!"	
A/G	140	20	"She's doing just fine, isn't she?"	
L	145	20	"May I come in?"	
S	400	20	"May I come in?"	
S	500	20	"Living backwards, that's what does it."	
S	600	23	"They might have said "good-bye.""	
A/S	145	23	"... There, there! ..."	
L	165	24	"I do believe he somewhat resembles a PIG"	
A/G	145	24	"I do believe he somewhat resembles a PIG"	
L	166	24	"Tell me what happened to the baby?"	
A/S	150	25	"Good, I'll see you there."	
L	170	25	"... They're both mad, you know."	
A/G	150	25	"Well, I expect the only thing to do ..."	
L	180	25	"Thank you, ten."	Turn on house light before going to this cue

## ACT 2

L	185	26	"Now!"	Turns off house light after this cue
L	186	29	"It goes on, you know, like this: ..."	
L	187	29	"Twinkle, twinkle, twinkle, ..."	
A/S	200	30	"Listen to her!"	
A/G	200	31	"For one thing you can't say mouse's, you have to say mice."	
L	190	31	"Learn the proper way."	
A/S	205	31	"Oh, there you are! Really, Mary Ann!"	
A/G	205	31	"Hurry!"	
L	195	31	"To the croquet game! Faster!"	
A/S	210	32	"Hilarious."	
A/G	210	33	"If I stay bowed, I'd never see them."	
S	700	33	"What's the sense of coming here if I can't see them."	Sound before Light
L	201	33	"What's the sense of coming here if I can't see them."	Sound before Light
A/S	215	34	"She'll want to know."	

A/G	215	34	"The Queen will probably have her beheaded."	
L	204	35	"Croquet! Time for the Croquet Game!"	
A/S	220	35	<i>When the croquet game begins</i>	
A/G	220	35	<i>When ALICE starts playing the croquet game</i>	
L	205	35	<i>When CAT enters</i>	
A/S	225	35	"Did you hear about the Duchess?"	
A/G	225	36	"Who?"	
L	210	36	"The Duchess."	
A/S	230	36	"There you are! My dear child."	
L	211	36	"Just a rumor."	
A/G	230	36	"Maybe the Mock Turtle will tell you his story."	
L	212	36	<i>When CAT exits</i>	
A/S	235	37	"I've got to bake some tarts."	
A/G	235	37	"Why don't you go visit the Mock Turtle?"	
L	213	37	"Splendid! My favorite."	
A/S	240	37	"Come along. We've got to run."	
A/G	240	37	"I've never heard of "normal.!""	
L	214	38	<i>When MOCK TURTLE starts crying</i>	
L	215	38	<i>When MOCK TURTLE comes out from the scrim</i>	
A/S	245	40	"We haven't got all day, you know."	
A/G	245	40	"Oh, yes! But why must there be a trial?"	
L	230	40	"Oh, yes! But why must there be a trial?"	
A/S	250	40	"Hurry up! The trial's about to begin!"	
A/G	250	40	"Soup of the evening, beautiful soup."	
L	235	41	"Here, your Majesty."	
A/S	255	41	"Call the first witness!"	
A/G	255	42	"Well, she's liable to be a headless ..."	
A/S	260	43	"Mary Ann, I suppose, is home doing the dishes."	
A/G	260	44	"Call the next witness!"	
A/S	265	47	"... all on a summer day."	
A/G	265	47	"Such as wonderous place."	
L	255	47	<i>When ACTOR 1 physically cue the booth</i>	
L	265	48	<i>Ghost Light turned on</i>	Turn on house light before this cue
S	800	48	<i>Bow</i>	Bow music

END OF SHOW

## D. Rehearsal Script

This appendix contains the script that I used to take notes during the rehearsals

ALICE

@ Props: we may need 10 colored dots to assign props to sets  
@ Props: reduce noise on pots/pans (clamps)  
@ Director: is there noise off the stage?  
@ Actors/Director: don't stand in between path & field  
@ Lighting: ghost light at beginning/end  
@ Filming: During the H/W runs, can we try cameras to see angle & all that  
@ Director: move to the front too quick/together, maybe delay  
second  
@ Scene: more curtain on the E side?  
@ Rehearsal Exec: blocking meeting

### CHARACTERS

ALICE	Mac	* WGA 1	WGA 9
WHITE RABBIT	Veronica/Meredith	WGA 2	
THE MOUSE	Gerald	WGA 3	
FISH FOOTMAN	Lexi	WGA 4	
FROG FOOTMAN		WGA 5	
THE DUCHESS		WGA 6	WGA 12 WGA 13
THE COOK	Reggie	WGA 7	WGA 10
THE CHESHIRE CAT	Mac Forrest	WGA 8	
MARCH HARE		JURY 1	
DORMOUSE		JURY 2	
THE HATTER		JURY 3	
KING OF HEARTS			
QUEEN OF HEARTS			
KNAVE OF HEARTS			
THE GRYPHON			
MOCK TURTLE			
TWO PLAYING CARDS			

① ②  
1 2

The production requires props, not scenery, and can be played against a neutral background or lighted cyc.

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Jeff	Olivia	Tovah	Charlie
Kate	Mason	Adam	
Collin			

@ SQUAD: ~~sent~~: a chair behind NE I begin.

first, strike ghost light.

**SCENE:** *The ACTORS enter through the house as the lights dim. As they walk down the aisles, they are talking with each other about their predicament. Anxious to do "Alice in Wonderland," they have found they lack an Alice. They have all opted for the other parts it seems. The audience hears snatches of their exchanges.*

**ACTOR:** Imagine. Without the White Rabbit, yes. We could skip that part. The Mock Turtle, you bet. Cut that scene. But no Alice? Impossible.

**ACTOR:** Why didn't you agree to be Alice?

**ACTOR:** Because.

**ACTOR:** Because why?

**ACTOR:** Same reason as you. I like my own part.

**ACTOR:** Well, it's not "The Mad Hatter in Wonderland" or "The Queen of Hearts in Wonderland." It's "Alice in Wonderland." (Etc.)

**ONE** (*LEADER, now at front of house near apron*). Now, now, now. We've got a little stumbling block, true, but we've been in worse pickles.

**TWO** (*ACTORS are now sitting on apron, leaning on it, standing on edge of stage, etc.*)

**ONE**. Well, let's see.

**TWO**. You can't do "Alice in Wonderland" without an Alice. So let's give up. (*ACTOR with highest number*

*suddenly discovers the slit in curtain. He's curious and slips through.)*

**ONE!** Perhaps someone's reconsidered. That's a possibility. Let's count off again.

**TWO!** We've counted off and counted off and counted off and we're still in the same pickle. It's not a possibility.

**FIVE!** Actually we're in a theatre.

**SIX!** Good place for a story.

**TWO!** We're in a pickle in a theatre and there isn't going to be a story. Face it.

**ONE!** Now, now. Let's hear it! Count off! I'll start things rolling. One! *(And he names the part he's going to play.)*

**TWO** (unhappy). Two. *(And his part. The roll call continues until all the parts have been named with the exception of the ACTOR who went in back of curtain.)* See? We may as well pack up and go home. No Alice, and that's that.

**SEVEN!** No Wonderland.

**EIGHT!** Bother.

**ONE!** Aren't we missing a part?

**TWO.** Of course! Alice! How many times must you be told?

**ONE!** No, someone else...

Collin  
Bring costumes out

*(ACTOR returns from behind curtain. He is excited.)*

**ACTOR!** Listen!

**ONE.** Oh, yes, there he is. And you're going to be...uh...

**ACTOR!** Listen. There's a girl. *(Giggles.)* A girl. Just behind this thing. *(Curtain.)* And she's sitting there doing nothing.

**ONE.** Nothing?

**ACTOR.** Well, daydreaming, maybe.

**ONE!** That sounds promising.

**ACTOR.** And she's young and pretty and just perfect for  
you-know-who. (*A murmur.*)

**TWO!** But she's not one of us.

**ACTOR.** Well, she could be, couldn't she?

**TWO!** But she won't know what to do.

**ACTOR.** That's never stopped you.

**ONE!** Now, now, now. Mustn't bicker.

**ACTOR.** Come on. See for yourself.

**FIVE!** We could help her, you know, along the way. We  
know what to do. Sort of.

**ONE!** She can certainly help us.

**ACTOR!** Let's give it a go! Shall we?

**ONE.** Well, I see no reason why we can't at least *look* at  
her.

**FOUR!** No reason at all. So let's look.

**TWO!** How do we get rid of this thing? (*Curtain.*)

**ONE.** Blow it away.

(*ALL take in deep breaths and blow. The curtain rises.*  
*ALICE is seated center, daydreaming. They seem to like*  
*her. Quietly they tiptoe from the house to the stage,*  
*passing far right and left. As they move, ALICE speaks*  
*and ALL freeze.*)

See full behind scrim  
or shadow?

**ALICE:** What a lazy day. With nothing to do. Perhaps I  
should have followed my sister when she left. "Come  
along. Back to the house and I'll fix you some tea.  
Don't you want some tea, Alice?" (*ALL heads turn*  
*quickly to her. They are amazed.*) "Not yet, dear sister.  
I'm going to stay here a for a while. By the stream. In  
the sunshine. I'll have my tea later, thank you." (*She*

sighs. They look at each other, bright-eyed.) Oh, I do wish something unusual would happen. (ALL snort softly and move quietly to set up necessary props.) Something very unusual.

*Tovsh  
Katie*  
**ACTOR.** Unusual!

**ACTOR** (as they place stools around ALICE). And fun.

**ACTOR.** Can't wait!

**ONE.** Ready?

**ACTOR.** Ready.

Alice walks out, normal  
light (don't see behind)

Rabbit puts  
on accessory

(ONE mounts a stool at UL, raises his arm with extended finger and then drops finger as a signal to begin. ALICE doesn't quite hear the following but senses something.)

**FIVE.** The White Rabbit hurries for fear he'll be late...

**EIGHT.** Imagine his fate if he makes the Queen wait!

**SIX.** Down in the ground where the hole goes so deep...

**THREE.** The tumble is liable to put you to sleep. (ALL giggle.)

**THIRTEEN.** You'll fall at a speed that will make your ears sing.

**ONE.** Past curious whatchamacallits and things,

**EIGHT.** Past orange marmalade in a jar on the shelf,

**TEN.** Past mirrors that smile when you smile at yourself. (ALL giggle.)

**SIX.** Past odd little doors and a window or two,

**FIVE.** Perhaps you'll encounter a picture of you!

**THIRTEEN.** Down deeper and deeper and deeper you'll go,

**SIX.** Down deep in the rabbit hole, head over toe;

**THREE.** You'll fall to a place so unusually gay,

**EIGHT.** It's terribly likely you'll hear yourself say:

**ONE** It's bewitching, beloved, beyootiful and...

**ALL**. Grand,

**ONE** So wondrously wonderful, your...

**ALL**. Wonderland!

**THREE** So becoming, befuddled, beguiling and...

**ALL**. Grand,

**ONE** So wondrously wonderful, your...

**ALL**. Wonderland! (*They cup hands over faces, open hands and call softly.*) Alice! (*ALICE looks about as if she's almost heard them.*) Alice! (*She smiles.*)

(*WHITE RABBIT has donned ears, a waistcoat and has a watch. He now leaps from behind the GROUP.*)

**ONE**. Now. *everyone sits down, leaves for signs*

**RABBIT** (*hops DL*). Oh my ears and whiskers, I'll be late!

**ALICE**. Sitting on a wooded bank, one can occasionally expect a white rabbit to scamper by. Curious though, when the white rabbit is wearing a waistcoat, carrying a watch and is able to speak. Late? Late for what?

**RABBIT**. Now where's the hole? I must find the hole! It will never do to keep the Duchess waiting.

**ACTOR**. That's my part!

**ACTOR**. Sh!

**RABBIT**. Oh, my dear little paws and fur, I can't find the hole! If I'm late getting home, I'll be late for the Duchess, and if I'm late for the Duchess, I'll be late for the Queen's croquet game. And if I'm late for the Queen's croquet game she'll chop off my head!

(*The OTHERS have formed a human "rabbit hole" at left, with signs identifying it as such. One says "Rabbit*

Katie  
Maren

Jeff + Olivia grab signs

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*Hole," the other, "Enter Here." They get these props from the wings—or perhaps have carried them on.)*

**TWO** (holding sign "Enter Here"). Ahem!

Shadow  
Also see in front

**BIT.** Bless my whiskers. Here's the hole! (He enters  
the "hole.")

**THREE.** Do you think she'll follow?

**ALICE.** I think I'll follow. (Rises and crosses to hole.)

**ONE.** I think she'll follow.

**ALICE.** Odd. I never noticed this rabbit hole before. (The  
OTHERS form a tunnel above the hole.) Very curious.  
(Reading signs.) "Rabbit Hole." "Enter Here." Well...  
I'm not exactly a rabbit, but...(She enters.)

**SIX.** There she goes!

*(The "tunnel" moves, with ALICE inside it, to center,  
where it becomes the circular wall of the hole through  
which ALICE is falling. The actors face ALICE in a  
tight circle, their arms over their heads.)*

**THREE.** Down deeper and deeper and deeper she'll go.

**ONE.** Down deep in the rabbit hole, head over toe.

**ALICE** (rising and swaying, as though she is falling as  
the OTHERS kneel). I must be nearly to the center of  
the earth. (They rise again and she drops out of sight.)

**TEN.** She'll fall at a speed that'll make her ears sing...

**TWO.** Past curious whatchamacallits and things...

**ALICE** (rising). I keep falling past the most curious things...

**SIX.** Past orange marmalade in a jar on the shelf...

**NINE.** Past mirrors that smile when you smile at yourself.

**ALICE** (rising). A mirror smiled back at me. Nothing  
curious there, but if I keep falling this way, I shall  
surely land on the other side of the world where people

Door : Olivia (maybe Charlie)

Rose : Jeff

have to walk on their heads, and that will be extremely curious.

**ONE!** Is she nearly there?

**ACTOR.** Almost!

**ALICE** (rising). I wonder what Dinah, my cat, would think of all this. Such a fall, I dare say, would probably cause her hair to stand on end. What's the White Rabbit going to be late for? The Duchess? A croquet game?

**RABBIT.** The White Rabbit hurries for fear he'll be late. Imagine his fate if he makes the Queen wait!

**ALL.** She's almost there. **THUMP!** ("Hole" splits apart. *The ACTORS scatter about.*)

**ALICE** (on the floor). Didn't hurt at all. When I get home I'm going to fall down the stairs just to show how brave I am.

**ALL.** Oh?

**ALICE**. Three stairs to the landing. (She rises, looks about and crosses DR). Well, I wonder where I am now. And where's the White Rabbit, I wonder...

**ALL** (overlapping her). Wonderland...Wonderland... (They are forming a door at center. See Production Note #1.)

**ALICE** (overlapping). I wonder where this goes. (On hands and knees, looking through tiny doorway.) Why, there's a garden! (SEVERAL behind doorway hold up roses.) A lovely garden...with fountains! (ACTOR runs to left of door and squirts water.) But I shall never be able to go through this little doorway. I'm much too big.

**ALL.** Tsk, tsk, tsk.

**ALICE.** Oh, dear, what a pity I can't just shut up like a telescope. Considering what's happened so far today, I don't really think shutting up like a telescope is all that

End shadow,

(X) (X) (X)

Resumes shadow

impossible. (*She leans on a crate upon which has been placed a little bottle and a sign "Drink Me."*) "Drink Me." Hmmm. Wonder if I should. I seem to be wondering quite a bit today. I wonder...

ALL (*overlapping*). Wonderland! Wonderland!

ALICE (*overlapping*). I wonder... Well, it isn't marked "poison" and that's a good sign. It's a sensible rule to avoid anything marked "poison." Yes. Hmmm.

ALL. Hmmm!

ALICE (*rises*). Just a little bit. (*She drinks*.) Mmmmm. Tastes like a mixture of cherry tarts, plum pudding and buttered biscuits.

ALL. Mmmmm!

ALICE (*drinks*). Very nice. Very nice, indeed. (*Slide whistle. The door grows larger as ALICE "shrinks."*) Well, here goes the telescope again! Mustn't shut up too far or it might be like a candle going out. And I don't want to go out. Then I'd never get through to that lovely garden. (*The bottle is replaced by a piece of cake with sign "Eat Me."*) "Eat Me!" Oh, I do love currant cake. (*She eats some of the cake and begins to grow as the door grows smaller.*) Well, I never! A bit of currant cake and I'm back to normal size, or maybe even bi-

© Prop; need soaked handkerchief

*her eyes and then wrings them out.)* And where's the White Rabbit? How rude of him to vanish. He must have known I was following him. How very rude. Besides, I don't know where I am or where I'm going or how to get there! (*She "shrinks" again; the door grows.*) I'm...I'm...I'm shutting up again! I'm shrinking! And I didn't eat a bite or drink a drop. It must be in my system.

*Maxon + Charlie: blue silk*  
(*A long piece of blue silk is taken from the costume of one of the actors. FIVE ACTORS sit on stools placed in a semicircle around two stools and make waves with the long piece of silk, and the other props are taken off.*)



**ALICE.** I must run. I don't know where or why, but I must run! (*She does, until she "slips" and falls into the pool of tears. She is on her knees behind stool at right, with stomach on stool and making swimming gestures with arms. She tastes water.*) Why, it's salt water!

(*ONE, wearing mouse ears, "swims" toward her and leans over a stool, "swimming."*)

**ALICE.** Excuse me.

**MOUSE!** Why? What'd you do?

**ALICE.** I didn't *do* anything.

**MOUSE.** Then what do you want to be excused for?

**ALICE.** I don't want to be excused for anything, really.

**MOUSE.** In that case, I would advise you not to say "Excuse me." (*He starts away.*)

**ALICE.** Please don't swim away.

**MOUSE.** I can't swim in one place.

Ends shadow

Page 1

Scene 2

ALIC

mo

MOU

ALIC

MOU

mi

ALIC

MOU

ALIC

MOU

I

I

Caroline

MOUSE  
BOF

Adam

to cry a pool this size.

ALICE I must tell Dinah.

MOU

ALIC

MOU

un

ALIC

ab

MOU

un

ALIC

ab

MOU

un

ALIC

on

MOU

Need stool

② How many stools? 1-2

Spray bottle

+ chairs

Silk fabric

need blue silk

Swimming vs lighting

13ft x 6in

③ Alice: project more

④ Make-up: waterproof from spray bottle

⑤ Squid: droplets of water in LT.

ALICE I beg your pardon.

MOUSE (up again). Pardon granted.

ALICE Good. Now how do we get out of here?

MOUSE Try swimming to shore.

ALICE What'll I find there?

MOUSE Depends on which shore you swim to. (Giggles.)

ALICE Well, I'm looking for a white rabbit.

MOUSE Why?

ALICE I followed him and poof! he vanished.

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**MOUSE.** A likely story.

**ALICE.** I believe he was on his way to a croquet game.

**MOUSE.** That so.

**ALICE.** You think I should attend the croquet game, too?

**MOUSE.** Did she invite you?

**ALICE.** Who?

**MOUSE.** The Queen.

**ALICE.** No. But I have a feeling that's where I'm going.

**MOUSE.** Better see the Duchess first.

**ALICE.** Where can I find her?

**MOUSE.** Where she lives, of course. But don't say I told you. I don't care to have *my* head chopped off.

**ALICE.** Neither do I.

**MOUSE.** Well, that's what she'll do, you know.

**ALICE.** Who? The Duchess?

**MOUSE.** No, the Queen. She's uncommonly fond of beheading people.

**ALICE.** That's very...rude.

**MOUSE.** Try telling *her* that.

**ALICE.** One can't go about chopping people's heads off.

It just isn't done.

**MOUSE.** Just isn't done! (*He swims away and the pool of tears follows him. All stools and props are struck.*)

**ALICE.** Wait! I've several questions I want to ask you.

*It's impolite to swim away when I haven't finished...*

(RABBIT appears at right.)

**RABBIT.** Mary Ann! What are you doing in the tub with your clothes on?

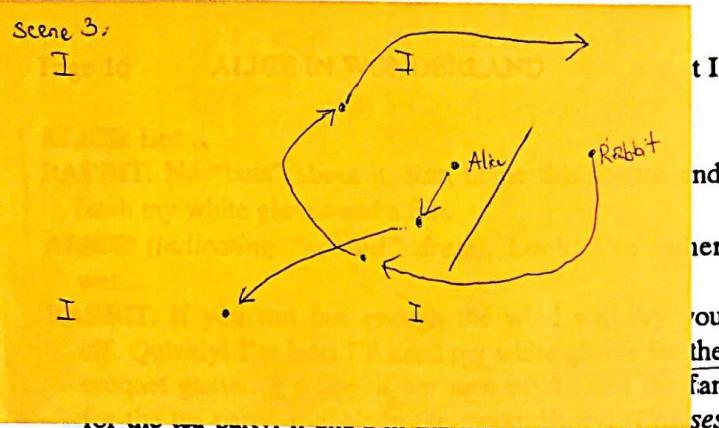
**ALICE.** Mary Ann!?

**RABBIT.** Don't call me "Mary Ann." I'm not Mary Ann. You're Mary Ann.

Mason, Charlie, Toteh  
leave w/ Mouse.

Shadow resumes  
for rabbit.

TURNS OFF when he's  
out



Watch out  
for this  
transition  
blocking

t I  
nd  
er  
ou  
the  
fan  
ses

→ to the Camera

to left.)

ALICE. Which way?

RABBIT (turns). Which way? Which way indeed! No idle questions! Off with you! (Looks at his watch.) Oh, my wrinkly nose and pointed ears! Look at the time. (Starts off at left.) I'll meet you there promptly. (Turns.) On the dot! (He is gone.)

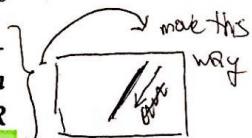
ALICE. I'm not Mary Ann. I'm Alice, I think. And I haven't the faintest idea where home is, his home or mine. Perhaps if I run far enough, I'll find one of them, though it wouldn't surprise me very much if I didn't. (She smiles.) It's like a game without rules.

Shadow/False cue

Ends

As ALICE runs in place, facing left, SEVEN, THIRTEEN and TWELVE run from left to right, one at a time, carrying signs: A TREE, A BUSH, ANOTHER

Olivia + Jeff



props - signages (tree/bush/cotout)  
@ Rabbit: lightly when looking at the watch  
lower hand,?

@ props/costume: what kind of pocket watch

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**FISH** ("acting" grand, but with a twinkle). You see this handsomely engraved invitation, I suppose?

**ALICE**. Yes, I do.

**FISH**. Well, it's not for you. So stop your whining.

**ALICE**. I beg your pardon.

**FISH**. That will do no good whatsoever. I'm not in a position to grant pardons.

**ALICE**. The very idea.

**FISH**. That's it! The very idea! You seem rather bright but your hair wants cutting.

**ALICE**. Personal comments are not in very good taste.

**FISH**. And good taste is just what we'll have when the tarts are ready.

**ALICE**. What tarts?

**FISH** (he hops to other side of her, making fish noises). I know you know the invitation is for the Duchess to attend the croquet game and have a tart with the Queen afterwards.

**ALICE**. It is?

**FISH**. The Queen of Hearts, she made some tarts, all on a summer day! And so forth.

**ALICE**. Yes, I've heard that before.

**FISH**. Of course you have...I just said it! If you'd cut your hair you'd hear better. That's only common sense.

**ALICE**. Has anyone stolen the tarts?

**FISH**. Not yet. We've got to run. Quickly!

**ALICE**. Why?

**FISH**. To stay in the same place!

(They run in place toward left. **THIRTEEN**, **SEVEN** and **TWELVE** enter right, running. **TWELVE** carries fancy tops for ~~the~~ on which placards were placed in house,

*which are soon to become the double doors to the DUCHESS' house.)*

**ALICE** I don't want to stay in the same place, if you don't mind.

**FISH** But, I do mind. Faster! (*THIRTEEN and SEVEN break and run to fetch "doors." They construct the doors at upper right.*)

**ALICE** We don't seem to be getting anywhere.

**FISH** Faster! Faster!

**ALICE** (*losing ground and backing to DR*). I do wish we could have a little rest.

**FISH** (*stops running and ALICE catches up to him DL*). Stop!

**ALIC** @Charlie : fish walk & fish noise  
all @Jeff : frog walk & frog noise

**FISH** @Director: who's the other half of the door?

**ALIC** all @Adam : make door creak

**FISH**

**ALIC**

**FISH**

O

"

**FISH**

C

Jeff enters

*(FROG steps through doors as they are opened.)*

**FROG**. The Frog Footman, servant to the Duchess, at your service.

**FISH**. The Queen invites the Duchess to a game of croquet and dearly hopes she can make it or else.

Act I

Scene 4 1

A L I C E I N W O N D E R L A N D

FROG. I see. (Sighs.)

ALICE. Bless you.

FISH (to FROG) for a haircut.

FROG. It's not I.

FISH. I know it smiles but she's

FROG (to ALICE) scream. She's

ALICE. I didn't scream and I'm not waiting for a haircut.

FISH. Why do you need a haircut?

ALICE. I don't need a haircut.

FISH. See? She makes no sense at all.

FROG. None whatsoever.

ALICE. I think you're trying to confuse me.

FROG. The Duchess is very sensitive to confusion. (To FISH.) I'll give her the invitation and pray I don't get hit with a pot.

ALICE. The Duchess might throw a pot at you?

FROG. Of course not. But the cook will. (FROG, in a series of mechanical motions takes the invitation from the FISH. Then he motions FISH out of the way. The door opens, he waves at ALICE and disappears. All through the preceding, he makes frog noises.)

leaves  
fish steps to give way

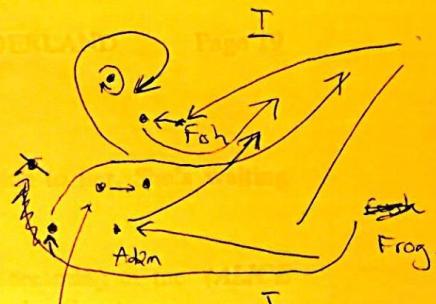
ALICE. A strange household, I'd say.

FISH. Please don't expect me to stay. She'll need cherries for the tarts. (He starts to run backwards.)

ALICE. If you run that way, you can't see where you're going!

FISH. I know. Makes for surprises. (He continues backwards.)

ALICE. Perhaps this is where I'm supposed to meet the White Rabbit on the dot.



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(She goes to door. ONE [LEADER] enters and goes to FISH.)

ONE (loud whisper). She's doing just fine, isn't she? And having fun, too.

FISH (still on the run). Wait'll she meets the Duchess.

ONE. And her cook! (They exit.)

ALICE (pantomimes knocking the way FISH did). May I come in?

Shadow

(Lights flash and horrible vocal sounds are heard as ACTORS set scene for DUCHESS' house. See Production Note #2.)

Stove is behind  
scrim

DUCHESS (singing).

Speak roughly to your little boy,

And beat him when he sneezes;

I - @ Makeup: mask w/ smile for Cast.

COOK - @ Prop. S pots/pans.

W - " : towel next to baby for pickup .

DUCHESS - @ Director: when should Scrim/silhouette/etc. ?

ALICE - @ Squad: is screaming ~~and~~ allowed?

hit - @ sound: record the scream

behind  
scrim  
COOK +  
DUCHESS  
come out

DUCHESS

B

le

ing? (She bounces the baby mercilessly.) There! That ought to do it! PIG!

ALICE. I don't like to interfere...

Act I

ALICE DUCHESS

DUCHESS

Dan

Pour

And

ALICE. Bl

DUCHESS

that's a f

ALICE. The

you. (DU

sneeze is a

COOK, DUC

COOK (together). Do tell.

ALICE (trying to be pleasant). There may be too much pepper in the soup. (COOK, insulted, shrieks and runs out with a metallic crash to punctuate her ~~exit~~ ALICE watches her go then notices the CAT on the coat rack. He chuckles and grins.) Gracious! What an unusual pussycat. Are you smiling, Kitty? (CAT chuckles.)

DUCHESS. It's not a smile, it's more of a grin. PIG!

ALICE. Pig? Please, are you addressing the cat or the baby or me?

DUCHESS (for an answer, tosses the BABY in the air).  
Pig! Pig! Piggy! Pig! Pig!

ALICE. Oh. Please don't think me forward, but is there a reason for the cat to grin like that?

DUCHESS. Certainly. He's a Cheshire Cat and that's why.

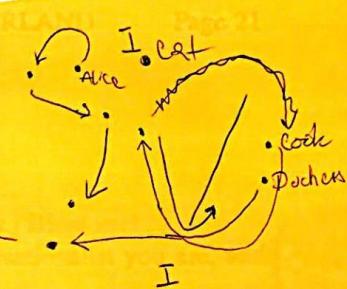
ALICE. Really?

DUCHESS. I said it, so it's so.

ALICE. Dinah doesn't grin.

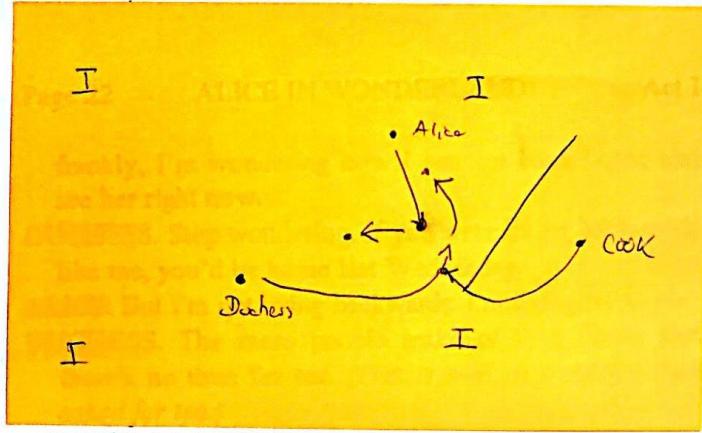
DUCHESS. That's her problem.

ALICE. But Dinah's a cat, too, my cat, my dear little kittypuss. (Another horrible crash off at right.) And



out again

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ALICE. I didn't ask for tea.

DUCHESS. I expect I'll need white gloves and a fan.

ALICE. Oh, yes, that's right. I wonder, Your Highness, if you could tell me how to get to the Queen's croquet game?

DUCHESS. Certainly. I could tell you. But then I could choose not to tell you. You see my position?

(COOK ~~hurries~~, *rushes to stove and bangs pots and pans mercilessly.*)

ALICE. Do you think the Queen will object to my company?

DUCHESS. Nothing to fret about even if she does. She'll only behead you.

ALICE (*crossing to DUCHESS*). Only?

DUCHESS. Tell you what. We'll make a game of it! After she has you beheaded, I'll box her ears. There, now, won't that be fun?

ALICE. No.

DUCHESS. There are two things I can't abide, and the other one is rudeness.

ALICE. Forgive me, I don't wish to seem rude, nor do I wish to be beheaded.

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**DUCHESS** (leaping up). Run! We've got to run! Quickly! Run! (COOK, holding pots and pans, and DUCHESS, holding baby, run to apron. ALICE follows after being given a couple of pots to carry.) Faster! Faster! No talking or singing or arithmetic! Run! (As ALICE loses ground, COOK and DUCHESS stop and resume positions.)

ALICE (panting). I don't believe we got anywhere.

**DUCHESS**. Of course not!

ALICE. We're in exactly the same place.

**DUCHESS**. Thank heavens!

ALICE. But so is the cat and he didn't run. He didn't even get up.

**DUCHESS** (leaping up and tossing baby to ALICE). Here! I must ready myself for the Queen's croquet game! (As DUCHESS runs out L, COOK searches wildly for something to hit her with. After DUCHESS has passed, COOK swings at the air with a pot, then throws it after her, picks up another pot and runs off L. CAT vanishes behind his curtain.)

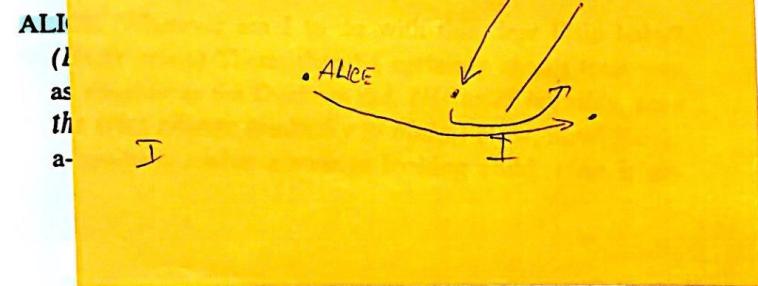
ALICE. Well, I never! They might have said "good-bye."

(CAT reappears by opening the curtain in front of his

stall. COOK and DUCHESS run in and crowd around

ALICE and say "Good-bye" and then disappear off R.

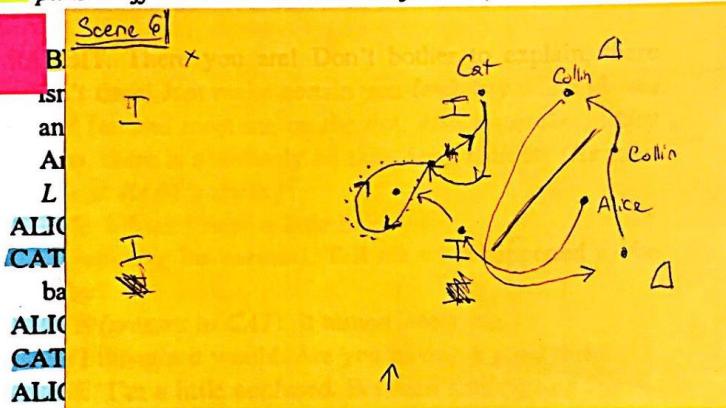
CAT (in the stall) says "Good-bye."



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*snapping its dress.) I do believe he somewhat resembles a... (Oinks are quite discernible as such.)... PIG!*

(SEVEN runs on from L, attaches dog leash to PIG and pulls it off L as RABBIT runs on from R)



rabbit exit  
and change

ing sort of.

CAT: What's a dog do when he's happy?

CAT: @ Tovsh: look at cat's movement

CAT: Collin: rabbit's

CAT: @ Tovsh: work on Purring

CAT: @ All: react to like content mover

CAT: @ Collin: watch out for scrin

CAT: @ Tovsh: Hyperactive

CAT: @ All: pig vs. fig diction

no

ALICE: You, I...

CAT: the

ALICE: You, I...

CAT: the

ALICE: You, I...

CAT: Are you going to play croquet with the Queen?

ALICE: I think so.

**CAT.** Good. I'll see you there. Or perhaps you'll see me there. You never know.

**ALICE.** It's all one and the same. That's the rule.

**CAT.** You're catching on. start exiting

**ALICE.** I'm trying.

**CAT.** By the way, did you say the baby changed into a fig?

**ALICE.** No, I said "pig."

**CAT.** I knew it was one or the other. (*Looking up.*) In that direction lives a Hatter and (*Looking down.*) in that direction lives a March Hare. Maybe one of them can help you. They're both mad, you know. (*He vanishes.*)

**ALICE.** Well, I expect the only thing to do now is...run!  
Faster and faster!

(As *ALICE* runs in place, the kitchen set is struck and the tea party is set up. See Production Note #3. Before the scene change is completed, *ALICE* stops running and speaks.)

**ALICE.** Oh dear! I'm so tired, I've just got to sit down for a while.

(*THIRTEEN* places stool behind her; she sits.)

**ALL** (*they are lined up along tea party table. Each says one word.*) And—how—long—pray—tell—do—you—intend—to—rest?

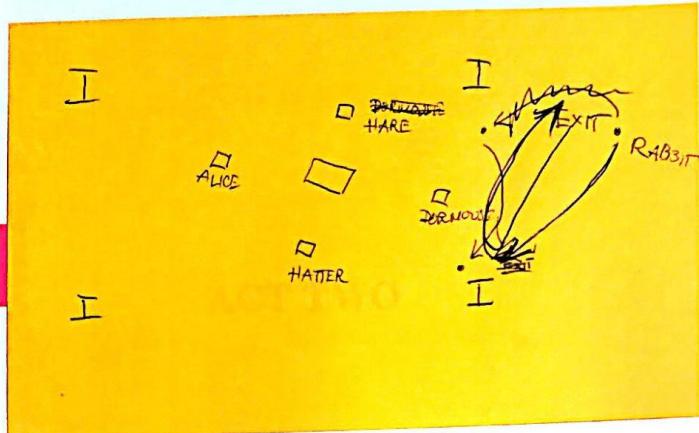
**ALICE.** Oh, I'd say about ten minutes. (*The ACTORS sigh and pose with folded arms to wait as the curtain falls.*)

To take leaves and  
changes out

Adam cues both

END OF ACT ONE

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AT @ Director: may want to use spray again in S7. Have to see  
 who  
 @ Cobine Hair: make sure hat doesn't fall off when head  
 leaning forward and back  
 AL @ Scenic: Send us photo of table if you have it.  
 AL

ALICE. well, now! I must have run especially fast...it  
 seems I got to a tea party!

HATTER (singing very fast and with practically no tune).

Tea and crumpets  
 Love 'em hot and cold  
 Gongs and trumpets  
 Take 'em young or old.  
 Tea and crumpets  
 Love 'em cold or hot,  
 Gongs and trumpets  
 Throw 'em in the pot.  
 Oh, fiddle, fiddle, fiddle  
 And a fiddle-dee-dee

Pass the bread and butter  
And the marmalade to me!

**HARE** (applauding). That's very nice, except for the tune  
and words.

**HATTER**. Thank you! Thank you! Encore!

(Singing.)

Tea and crumpets...

(Sees ALICE approaching the table. Speaks.)

Look! Look!

(HATTER and HARE rise and motion her away.)

**HATTER** and **HARE**. No room! No room! No room!

**DORMOUSE**. No rooooommm... (They push his head down.)

**ALICE**. Of course there's room. There's plenty of room.

Look at all the places. I'll sit here. (She sits on arm-chair at head of table.)

**HARE** (sitting). Have some ice cream.

**ALICE**. I...I don't see any ice cream.

**HARE**. There isn't any. (Laughs hysterically.)

**ALICE**. Then it wasn't very polite of you to offer me  
some.

**HARE**. And it wasn't very polite of you to sit down with-  
out being asked! (HATTER laughs hysterically.)

**ALICE**. The idea! Besides, I didn't know it was your table.

It's set for so many places.

**HARE**. Easy come, easy went.

**HATTER** (gasps). Your hair wants cutting.

**ALICE**. People here don't seem to realize that personal  
remarks are rude.

**HATTER**. I can give you a haircut and the Dormouse a  
shave in less time than it takes to say "Three thistles  
threw their thistle-down through thirty thick thermome-  
ters." (HATTER takes a shaving brush from his hat and  
dips it in the icing of a cake and starts to brush it on

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*DORMOUSE. DORMOUSE grabs brush and licks icing from it. Then he starts to tie a napkin around ALICE's neck. She throws it on the table. HARE sharpens knives.)*

**ALICE.** I don't want a haircut, thank you!

**DORMOUSE.** You're welcome, I'm sure. (*HATTER and HARE sit.*)

**HATTER.** Why is a thistle like a thermometer? (*Looking at his watch.*) Quickly! (*HARE moves his head back and forth making clock sounds.*)

**ALICE.** Oh, good! Riddles! I love riddles!

**HARE.** I love riddles!

**ALICE.** Now let's see.

**HARE.** Now let's see.

**ALICE.** Why is a thistle like a thermometer?

**HARE.** We just had that riddle. Think up a new one.

**ALICE.** I'm trying to find the answer to *his* riddle.

**HARE** (*panic stricken*). Where did you lose it?

**ALICE.** I didn't lose it. I haven't found it yet.

**HARE** (*frantic*). Look in all the teacups.

**DORMOUSE.** No room! (*They push his head down.*)

**HATTER.** Stop talking in riddles and have some more tea.

**ALICE.** I can't have more when I haven't had any.

**HATTER.** Full already?

**ALICE** (*playing the game*). No. More tea, please.

**HARE.** Splendid! (*ALICE extends her cup. HARE pours tea in HATTER's cup, DORMOUSE's mouth, and his own cup. When his cup is "filled," he drinks it and ALICE holds her cup under the still-tipped teapot.*)

**HATTER** (*gasps, runs around the table and kneels at ALICE's chair as HARE rises and stands over her.*)

Have you thought of the answer yet?

**ALICE.** I'm afraid I don't know very much about thistles or thermometers. Tell me, what's the answer?

**HATTER.** I don't know. (To **HARE.**) Do you?

**HARE.** Haven't the faintest idea.

**DORMOUSE.** Me, either. (**HARE** and **HATTER**, thinking this statement is the answer, clap and scream and resume positions.)

**ALICE.** Really! Wasting time making up riddles that don't have any answers! (ALL move down one place, including **ALICE**.)

**HARE.** Everybody got a clean cup except the three of us.

**HATTER.** Last March, just before he went mad (Points to **HARE** who giggles.) I was performing at a great concert given by the Queen. I have a superb singing voice, you know. I was singing a lovely song: (As **HATTER** sings, **HARE** strums on **DORMOUSE**'s hands and makes "harp" sounds as he does.)

Twinkle, twinkle, little bat,  
How I wonder what you're at.  
(Speaks.) Perhaps you know it?

**ALICE.** Sounds familiar.

**HATTER.** It goes on, you know, like this: (Sings.)

Up above the world you fly  
Like a tea tray in the sky.  
Twinkle, twinkle, twinkle...

(**HARE** and **DORMOUSE** join in the "twinkles," each saying it as fast as he can. **HATTER** ends it by shouting one last "TWINKLE." Speaks.)

I vote the Dormouse tells us a story!

**HARE.** I second and third the motion!

**HATTER.** Motion passed.

**ALICE.** That would be nice.

**HARE.** He's asleep. Hold your breath and count up to zero! (They wake **DORMOUSE** and lift him on his stool.)

**DORMOUSE.** Once upon a time there were three little sisters whose names were Elsie, Lacie and Tillie.

**ALICE.** Where did they live?

**HARE and HATTER.** Shh!

**DORMOUSE.** Stop interrupting! They lived, if you must know, at the bottom of a well. In fact, they lived happily ever after. (*He sits, sleeps.*)

**ALICE (after a moment).** Is that all there is to the story?

**HATTER.** Of course not! That's the way all his stories begin. (*They stand DORMOUSE on the stool again.*)

**DORMOUSE.** After they lived happily ever after, all sorts of terrible things happened. Elsie and Tillie caught nasty colds and Lacie pricked her finger with a pin. (*HATTER and HARE cry loudly, but tears soon turn to cheers and applause.*)

**HATTER.** That's the best story I ever heard.

**HARE.** I'm glad it didn't get too complicated.

**DORMOUSE.** Here's another story. (*Overcome with ecstasy, HATTER and HARE fairly faint behind table. DORMOUSE narrates as though they were still sitting on stools.*) Once upon a time there were three sisters whose names were Elsie, Lacie and Tillie and they lived at the bottom of a well.

**HATTER.** Uh oh! Sounds like a good one.

**HARE.** They keep getting better.

**DORMOUSE.** And they took to drawing things. (*Joins them behind table.*)

**HARE and HATTER.** Drawing things.

**ALICE.** What for example?

**DORMOUSE.** Water, for example! They lived at the bottom of a well and they drew water!

**ALICE.** Oh, I see. A joke! A rather mild joke, actually.

**HATTER.** Listen to her! (*They do.*)

ALICE. Tell the truth I don't think the Dormouse's stories are...well, what shall I say? (*The THREE scream horribly. DORMOUSE faints into arms of HATTER.*)

HATTER. For one thing you can't say mouse's, you have to say mice. It's the *Dormice* stories. Learn the proper way.

(*RABBIT enters R.*)

**RABBIT.** Oh, there you are! Really, Mary Ann! The croquet game is scheduled to begin any moment now. Luckily I found you on the dot. My white gloves, please. (*HARE takes them out of teapot and hands them to ALICE who gives them to RABBIT.*) Good girl! Now, my fan? (*HATTER takes fan off his hat, passes it to ALICE, who gives it to RABBIT.*) Splendid! I'm going to recommend you for promotion. I'll even put in a good word with the Queen! It's the beginning of a great career! Just keep your head about you.

**HARE, DORMOUSE and HATTER.** Hurry! *grab chairs and leave*  
**RABBIT.** To the croquet game!

**ALICE.** To the croquet game! Faster!

*(They run off L and the scene is set for the game. TWO OF HEARTS and SEVEN OF HEARTS take positions at opposite ends of picket fence. See Production Note #4.)*

*Music starts*

**TWO.** Make way for her majesty, the Queen of... *Music cuts.*

**SEVEN.** Wait a minute! Are all the roses red?

**TWO.** The red ones are.

**SEVEN** (spying white rose DR). Look!

**TWO.** Where?

**SEVEN.** There! A white rose! She'll cut off our heads!

Short shadow  
Bob & Jung

(ALICE runs on alone from L and stands behind fence.)

**TWO.** Get the paint!

**SEVEN.** Where is it? (They begin a frantic search for the paint, ad libbing, "Where is the paint!" ALICE, seeing it behind the fence, picks it up and hands it to TWO. They cross to white rose.)

**TWO.** We haven't time to paint it properly.

**SEVEN.** Dip it in the paint can. She'll never notice.

**TWO.** Don't we hope. (They dip the white rose in the can as ALICE crosses to them.)

**ALICE.** Uh... (They nearly faint with fright.)

**TWO.** You startled us!

**SEVEN.** I nearly dropped the can!

**TWO.** Look, we haven't time for conversations.

**ALICE.** I was just wondering, why can't you leave the white rose the way it is?

**TWO.** We're fond of our heads, that's why!

**SEVEN.** It's the only head I have, see.

**ALICE.** What's that got to do with the white rose?

**TWO.** Everything!

**SEVEN.** Quickly, the paint. Dip the rose. Don't get any on your hands. And don't spill any. She'll spot it in a minute.

**ALICE.** You mean the Queen?

**SEVEN.** Who else?

**ALICE.** Wouldn't it be funny if she sniffed it and got red paint all over her nose?

**TWO.** Hilarious. (They put white rose in can and pull out previously placed red rose.)

**SEVEN.** There. (TWO takes paint can off R and they resume positions to announce the QUEEN.)

**TWO.** Make way for their majesties, the King and Queen of Hearts! Bow! And stay that way!

**ALICE.** If I stay bowed, I'd never see them. What's the sense of coming here if I can't see them?

*(Music rises. KING, QUEEN and KNAVE enter L, followed by RABBIT. KNAVE carries a crown on a velvet pillow. They parade about and finally stop. All moves are done in quick mechanical steps. Music out.)*

**QUEEN** (looking at **ALICE**). Who are you?

**ALICE.** If it pleases Your Majesties, I'm Alice.

**QUEEN**. It doesn't please me. Nothing pleases me! I'm in a constant state of displeasure. I like it that way. (**TWO** and **SEVEN** clap hands and make p-p-p-p-p vocal sound.) Who are they? (They quake with fear.)

**ALICE.** I'm sure I don't know.

**QUEEN.** Why not?

**ALICE.** Perhaps it's none of my business.

**QUEEN** (enraged). Are you being impertinent? (**RABBIT** crosses to between them.)

**ALICE.** No, Your Majesty, I'm being Alice.

**RABBIT** (feeling her forehead). She has a fever.

**QUEEN.** Well, I know a quick cure for a fever. (**ALL** put fingers in ears as **QUEEN** shouts.) OFF WITH HER HEAD!!

**ALICE.** You wouldn't dare. (**ALL** gasp.)

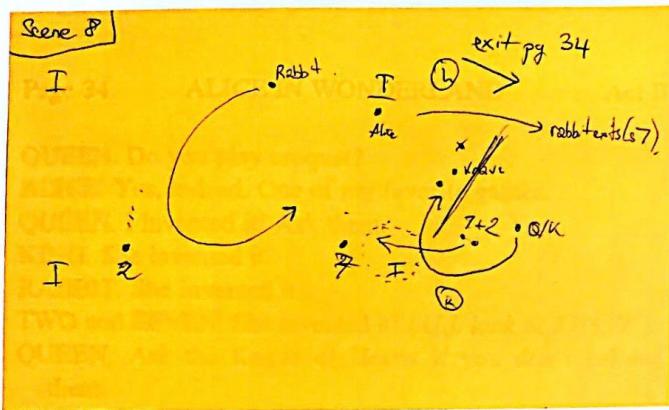
**QUEEN** (this is too much). WHAAA-A-A-A-T??!!

**KING.** Please, dear, she's just a little girl.

**QUEEN.** She'll be a headless little girl if she doesn't mind her manners.

**KING.** Mind your manners. Do you mind?

**ALICE.** I don't mind. (**ALL** sigh.)



**KNAVE.** Oh yes, she invented it.

Figure out Pg behind screen (pg 24)

@ All: Find character music

②  $\text{div12} : \text{King} = \text{left}, \text{Queen} = \text{right}$

P. Collier

@Charlie: no back to camera.

© All actual, grasp, not word

???

**RABBIT.** Be sure and tell her the Duchess is in prison.

ALICE. What for?

**RABBIT:** She'll want to know.

ALICE. No, I mean, why is the Duchess in prison?

**RABBIT.** She was late arriving. That was bad enough, but then she went and boxed the Queen's ears, which was worse.

**ALICE** I can imagine

**RABBIT** The Queen will probably have her beheaded.

**ALICE (mock serious).** I'm rather surprised there's any-one left

exist or referee?

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(KING, QUEEN, KNAVE, TWO and SEVEN enter. L TWO, SEVEN and QUEEN carry flamingos, exaggerated stuffed toys. KNAVE has a similar hedgehog. They ALL repeat everything the QUEEN says.)

QUEEN. Croquet! Time for the Croquet Game! On the double! Obey the rules! Wickets and mallets and players take heed!

Oliver: Fla  
Adam: & Fla + Hedgehog  
Fla  
Jeff: Stuffed toy

- Jeff + Charlie: arrange the stuffed animal, then pose
- Adam: place hedgehog down, kick/hit the hedgehog to start the game
- The short shadow to see 2 our CAT going out
- Keling is ok

(from behind picket fence where he has been hiding.)

CAT. You said you wanted something unusual to happen, remember? Is this unusual enough?

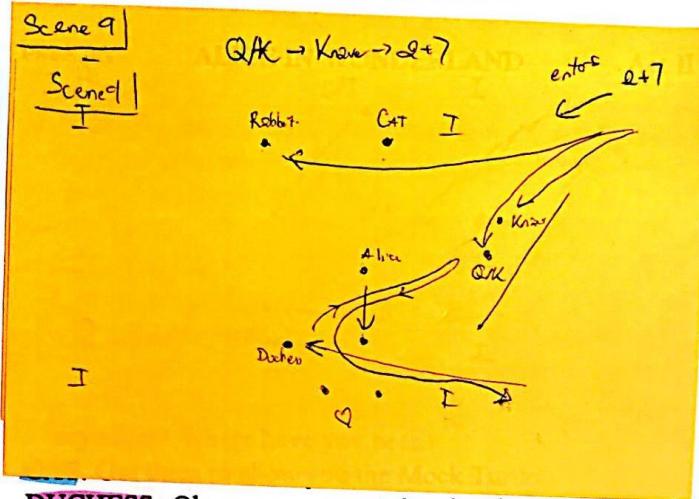
ALICE (crossing to him). It's almost too unusual. I've never experienced such a croquet game. I can't quite believe the Queen invented it. She doesn't seem acquainted with any rules at all.

CAT. She isn't. She dismissed them long ago, even before she became acquainted with them.

ALICE. Did you hear about the Duchess?

CAT. Her head gone?

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**DUCHESS.** Oh, yes, you mustn't miss that. Most people feel it's the high point of the trip.

**ALICE.** I thought you were under arrest for boxing the Queen's ears.

**DUCHESS.** Just a rumor.

**CAT.** Maybe the Mock Turtle will tell *you* his story. He's never told me. I don't think he's ever told anyone, come to think of it. (Gasps.) Uh oh. Here comes the Queen!

**LICE.** Oh, dear!

↑ Queen clears throat

**DUCHESS.** What's the matter?

**ALICE.** The Queen's coming.

**DUCHESS.** So I heard.

**ALICE.** Well, aren't you frightened?

**DUCHESS.** Not a bit. Not one little bit.

**QUEEN** (off left). OFF WITH HER HEAD!!!

**DUCHESS.** Changed my mind. Ta ta. (*Afraid, DUCHESS runs off UL*)

**CAT.** As I was saying, I'm sure you'll find the Mock Turtle very interesting. (*He vanishes.*)

(QUEEN, KING, KNAVE, TWO, SEVEN, RABBIT and the DUCHESS enter from L in a body.) *ALICE blocking ?*

QUEEN. Off with his head!

OTHERS. Off with his head!

QUEEN. Off with everyone's head!

OTHERS. Off with everyone's head!

QUEEN. Stop! (They ALL stop.) Go! (They march around a bit and stop.) I've got to bake some tarts. The reason being it's a summer's day.

KNAVE. Good. I love tarts.

QUEEN. It's quite doubtful if you'll get any. (To ALICE.) You!

ALICE. Me, Your Majesty?

QUEEN. Why don't you go visit the Mock Turtle? Fetch the Gryphon. He'll lead the way. *(TWO and SEVEN)*

*Adom exits*

KING. What kind of tarts are you going to make, dear?

QUEEN. Indeed I am!

KING. Splendid! My favorite.

(GRYPHON enters R.)

RABBIT. Here's the Gryphon. To lead the way. (ALICE crosses to GRYPHON.)

QUEEN. Light the oven! Time for tarts! Off we go! (They exit L.)

GRYPHON. Come along. We've got to run.

ALICE. I knew we would. I'm getting used to it. In fact, I'm getting used to everything. It all seems quite normal now.

GRYPHON. I've never heard of "normal." What's that?

ALICE. I've forgotten.

Shadow plays, see wing with handle (GRYPHON lets, end shadow)

Page 3 Scene 10

**GRYPHON**

**ALICE**

Shadow TURTLE

Kate  
& Charlie  
big cube

**GRYPHON**

old

**ALICE**

What's his great sorrow?

**GRYPHON.** Hasn't got one. Just his fancy. Like the Queen. She fancies having everyone beheaded. People are taking to fancies more and more these days. Have you noticed?

**ICE.** No, but I shall, first chance I get.

**GRYPHON.** Come on. (They walk to the **MOCK TURTLE**.)

You got a visitor. A young lady, see? (**MOCK TURTLE** sobs.) She wants to hear your history. (He sobs louder.) Of course, if you don't feel up to it, maybe some other time. (**GRYPHON** starts away.)

**MOCK TURTLE.** Wait! She shall hear my history. All of it. Sit down, both of you, and please don't utter one word until I've finished. (They sit. **MOCK TURTLE** sobs.)

**ALICE.** How can he finish if he never starts?

**GRYPHON** and **MOCK TURTLE.** Shh!

**MOCK TURTLE** (with great effort). Once, long ago, when everything was different, I was not a Mock Turtle. I was real. (**MOCK TURTLE** sobs as **GRYPHON** shrieks.)

**ALICE.** Well, I want to thank you for that interesting history.

**GRYPHON** and **MOCK TURTLE.** Shh!

**MOCK TURTLE.** We all went to school when we were little. We went to school every day. We called it day-school.

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ALICE. That's not terribly unusual, you know. I go to school every day, too!

MOCK TURTLE. Do you study "extras"?

ALICE. French and music. They're extra.

MOCK TURTLE. We studied washing. Do you?

ALICE. No.

MOCK TURTLE. Doesn't sound like much of a school you've got there. How about teachers? My teacher was an old crab. Do you have an old crab for a teacher?

ALICE. Depends on her mood.

MOCK TURTLE. Odd. Tell me, have you spent much time under the sea?

ALICE. Not a great deal.

MOCK TURTLE. You've never met a lobster?

ALICE. No, but I do like them.

MOCK TURTLE. Yes, they can be most amusing, especially during the Lobster Quadrille.

ALICE. What's the Lobster Quadrille?

MOCK TURTLE. A dance, of course. We'll do it for you!

If you insist.

ALICE. I insist. (GRYPHON and MOCK TURTLE begin a lugubrious dance. Singing.)

Will you walk a little faster?

Said a whiting to a snail...

ALICE. What's a whiting?

GRYPHON. A small fish.

MOCK TURTLE. There's a porpoise close behind us, and he's treading on my tail. See how eagerly the lobsters and the turtles all advance! They are waiting on the shingle. Will you come and join the dance?

GRYPHON. Will you, won't you, will you, won't you, will you join the dance? (They sit.)

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**MOCK TURTLE.** Well now, you must tell us *your* history.

ALICE. My history? All of it?

**MOCK TURTLE.** No. Just begin at the beginning, go through to the end, then stop.

ALICE. Well,

**MOCK TURTLE.** We haven't got all day, you know. The trial will probably begin any moment now.

ALICE. The trial? What trial?

**GRYPHON** and **MOCK TURTLE**. "The Queen of Hearts, she made some tarts, All on a summer day...and so forth."

**ALICE.** Oh, yes! But why must there be a trial?

**GRYPHON.** To find the culprit, I expect. Besides, it's the rule. Better sing it now, quickly, before we have to go.

**MOCK TURTLE.** All right.

(Singing.)

Soup, beautiful soup, so rich and green,  
Who for dainties would not stoop...

(RABBIT enters R) hops behind screen,  $R \rightarrow L$

**RABBIT.** Hurry up! The trial's about to begin!

**GRYPHON.** Come on!

**RABBIT.** On to the trial! Hurry! The trial's about to begin! Follow me! (*RABBIT* and *GRYPHON* run off R.)

**MOCK TURTLE (to ALICE).** Better walk a little faster.

ALICE: I enjoyed hearing your history.

MOCK TURTLE (bows). Yours was pretty good, too.

Nice and brief

**Nice and  
(Singing )**

Soup of the evening, beaut-i-ful soup.

*(As he exits, ALICE turns and runs in place and the setting changes to the trial scene. See Production Note #5. After setup, ALL ad lib until RABBIT shouts.)*

**RABBIT.** Silence in the court! Silence in the court!

*(Silence and ALICE joins the scene, enjoying it all.)*

**RABBIT.** Ready, Your Majesties!

**QUEEN.** Where's the prisoner?

**KNAVE.** Here, Your Majesty.

**QUEEN.** Where's the jury?

*(Six hand puppets present themselves in jury box. SEVEN, FOUR and TWELVE are the puppeteers.)*

Start shadow

**KING.** Herald! We are ready! The accusation, Herald!

Read it! (Pause.) HERALD!

**RABBIT.** My name isn't Harold.

**KING.** I know that! You're the Herald of the Court, so read the accusation!

**RABBIT.** I've got to blow my trumpet first. (JURY laughs.)

**RABBIT** blows trumpet and unrolls a scroll from which he reads.)

“The Queen of Hearts, she made some tarts,

All on a summer day.

The Knave of Hearts (**KNAVE** moans.)

He stole those tarts,

And took them quite away!”

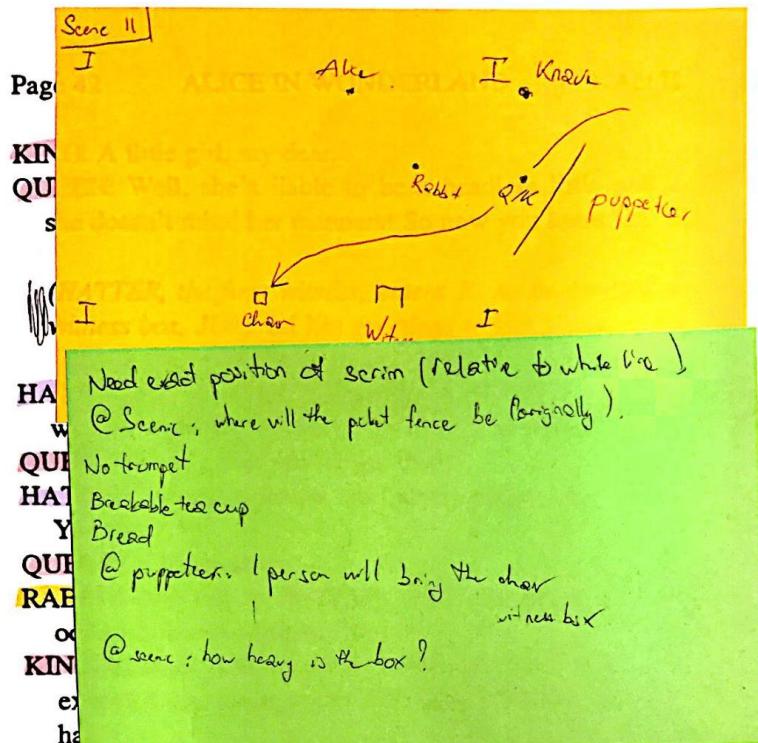
**KING.** Call the first witness!

**RABBIT.** Call the first witness!

**ALICE** (having fun). First witness, if you please!

**QUEEN.** Who is she?

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HATTER. Why? You want to buy it? I'm a hatter, you know. Or should or shouldn't.

QUEEN. What do you mean by that?

HATTER. I make hats.

QUEEN. Aha! (JURY laughs.)

HATTER. I make them to sell. So I can't take off my hat unless you buy it.

KING. Just give your evidence. And remember; if you shake, it's a sure sign you're guilty!

QUEEN. Did you see the prisoner steal my tarts?

HATTER. Who's the prisoner?

RABBIT. He is. The Knave of Hearts. (KNAVE bows.)

QUEEN. Well?

HATTER. No, Your Majesty, I didn't see him steal your tarts.

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QUEEN. Aha! (*JURY laughs.*) Why not?

HATTER. I was having my tea. (*He takes a bite out of the cup.*)

ALICE. He's absolutely right, you know. (*ALL gasp.*)

QUEEN. She's liable to be a headless little girl, as someone once remarked.

ALICE. I've never attended a trial before, but it seems to me this one isn't going quite as it should. (*To HATTER.*) You're sure you didn't see anyone steal the Queen's tarts?

HATTER. How could I? I'm always at a tea party.

ALICE. There.

KING (*looking around*). Where?

ALICE. I mean, there, he doesn't know anything about the tarts. ~~not memorized yet~~

RABBIT. She's trying to confuse everything! Besides, you're supposed to be home doing the dishes, Mary Ann.

ALICE. I'm not Mary Ann. (*ONE OF THE JURORS bites finger of RABBIT who squeals and scampers away.*)

QUEEN. Aha! (*JURY laughs.*) An impostor! If you're not Mary Ann, where is she?

ALICE. Mary Ann, I suppose, is home doing the dishes. Or getting a haircut. Now then, the Hatter knows nothing about the stolen tarts, so he's quite innocent and free to go. (*ALL gasp, mock shock.*)

HATTER. Thank you.

ALICE. Give my regards to the March Hare and the Dormouse, won't you?

HATTER. What about Elsie, Lacie and Tillie?

ALICE. Them, too.

QUEEN. Just remove his hat and head outside.

**HATTER** (as he runs off). If you can catch me, which you can't! (He's gone.)

**KING**. Call the next witness!

**RABBIT**. Call the next witness!

**ALICE**. Next witness, please.

(COOK enters R, banging pots and pans. KNAVE runs L, RABBIT runs R, and JURY vanishes. When COOK is in the stand she taps lightly on one pot and the trial resumes.)

**ALICE**. State your...

**RABBIT** (taking over). State your name, your address...

**COOK**. Wow! Wow! Wow!

**RABBIT**. State your name, your address...

**COOK** (raising pot). Save your breath.

**RABBIT** (tugging on QUEEN's skirt). Uh, I think perhaps one of Your Majesties should question this witness.

**COOK**. Don't give a hoot who questions me. Won't do any good.

**KING**. Now see here, my good woman...

**COOK**. Not me. FIGS!!! (JURY laughs.)

**RABBIT**. What were the tarts made of? You're a cook and you should know.

**COOK**. Mostly pepper.

**KING**. Members of the jury, consider your verdict.

**RABBIT**. Not yet! Not yet! Not nearly yet!

**ALICE**. If the tarts were stolen, what are they doing there?

**KING**. Stop confusing the jury! (JURY giggles.)

**QUEEN**. We'd get a lot more done around here if we chopped off everyone's head. And that's a fact.

**ALICE** (to KNAVE). Did you steal the tarts?

Act II

Scene 12

ALICE IN WONDERLAND

Page 45

**KNAVE**

Hear

**ALICE**

tarts

that

**QUEEN**

**ALICE**

der

don'

**RABBIT**

ALICE. Yes, but they don't twinkle.

QUEEN. I hate that poem, especially when it's sung.

ALICE. The point is: the poor Knave didn't steal the tarts just because the poem says so.

COOK. He doesn't twinkle, either. Needs more pepper!

(Starts out, turns back at exit.) Everybody needs more pepper. (She gestures as though tossing pepper. ALL sneeze. COOK exits and her exit is followed by an off-stage crash.)

**RABBIT**. One more witness!

**KING**. Call the last witness!

**RABBIT**. I call...Alice!

ALICE. Here!

**RABBIT**. Take the stand!

ALICE. All right! (She does.)

**RABBIT**. State your name, address, occupation and complete history.

ALICE. I think my name is Alice.

QUEEN. Aha! (JURY giggles.)

ALICE. And I used to live in a lovely white house. At least I did when I got up this morning. And I have a dear little kitty called Dinah.

**KING** (to JURY). Make a note of that! (They laugh.)

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ALICE. I suppose you might say my occupation is day-dreaming. I do a great deal of it. And I think it would be great fun if we'd pass those tarts about and perhaps someone could make some tea.

**RABBIT.** She wants to destroy the evidence.

**KING.** Consider your verdict.

ALICE. I'm awfully hungry.

**RABBIT.** She's guilty! She's guilty! She practically admitted it!

**ALICE.** But I'm not on trial. The Knave of Hearts is. Do let's have a tart. I'm sure they're delicious.

**QUEEN.** Of course they are.

ALICE. Are they cherry?

QUEEN: Yes! Give the girl a tart

**RABBIT.** But, Your Majesty...

**QUEEN.** Give her a tart or heads will roll! Give me one, too! (*RABBIT* passes tarts around.)

**RABBIT.** Here, Mary Ann. Try one.

ALICE. Thank you, little Dormouse.

**RABBIT.** I'm not the Dormouse!

ALICE: And I'm not Mary Ann.

**RABBIT.** *Non-sense!*

ALICE. Oh, I agree, it's sheer nonsense. Wondrous nonsense!

**QUEEN** (*chanting*). Don't turn your nose up at nonsense, don't!

**PIRBY** We won't! (Repeated seven times in all, fast.)

**ALICE** If you turn your nose up at nonsense here,

**QUEEN** You'll miss all the fun!

ALICE. The fun will be done!

QUEEN: Before you get going, the race will be won!

QUEEN. Before you get going, the race will be won!  
ALICE. And nobody cares for a gloomy, doomy world.

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JURY. Ouch, ouch, ouch, ouch. Ouch, ouch, ouch, ouch.

Ouch, ouch, ouch, ouch, (Pause.) OUCH!

QUEEN. It's the new rule: Never turn your nose up at nonsense! Not till bats twinkle. The Knave is free and that's the rule, too. (ALL cheer.)

KNAVE. How nice! I've been guilty every other time, you know.

ALICE. You've been on trial before?

KNAVE. Only when she makes some tarts, which is every afternoon. "The Queen of Hearts, she made some tarts, all on a summer day."

ALICE. But in winter...

KNAVE. Winter? It's always summer here.

ALICE. It is?

ALL. Yes. That's the rule.

ALICE. I should have guessed. Such a wondrous place. (She sits on floor as at opening.) I'll not soon forget it. Everyone will say I was daydreaming. Except Dinah. She'll believe me. I'll tell her how I followed a little White Rabbit who calls me Mary Ann, and then swam with a Mouse in a pool of tears. My own! Does sound a bit like a daydream. Never mind. Dinah will love it. The Hatter and the March Hare and that tea party that just goes on and on. Oh, yes, and the Duchess's baby who turned into a pig—that'll make Dinah laugh. Or at least smile. Like the Cheshire Cat. So much to remember. The Gryphon and the Mock Turtle and that very strange croquet game. Oh, and the trial, which I think I won, but you can't be too certain about anything in... in...funny, I don't even know what this place is called.

ALL (softly). Wonderland!

ALICE. Of course. Wonderland. (ALL sigh.) Nice. (She smiles and shuts her eyes.)

Stop shadow!  
(my change) too!!

Action:

Actor snaps at the  
booth

House / flood stage  
Need to see behind scrim

**ONE** (still gently). Isn't it incredible? We actually found a girl named Alice! Not necessary, of course, but a little added touch.

**TWO**! She seemed to enjoy everything, too.

**THREE**. So cooperative.

**FOUR**. And so, well, nice.

**ALICE** (as though awakening). I *did* enjoy everything. Absolutely everything. (ALL chuckle.) I hope *everyone* gets a turn?

**ONE**. Possibly.

**ALICE**. Wonderland won't be too difficult for them to find, will it?

**ONE**. Like finding your nose in the dark. (ALL elaborately extend an arm, squeeze their eyes shut, and slowly bring a pointed finger to their noses.) See?

**ALL** (eyes popped open and big smiles). Easy!

**ALICE**. Then, all you have to do is pretend?

**ALL**. That's it. (The ACTORS begin backing towards the exits on stage and there is soft laughter.)

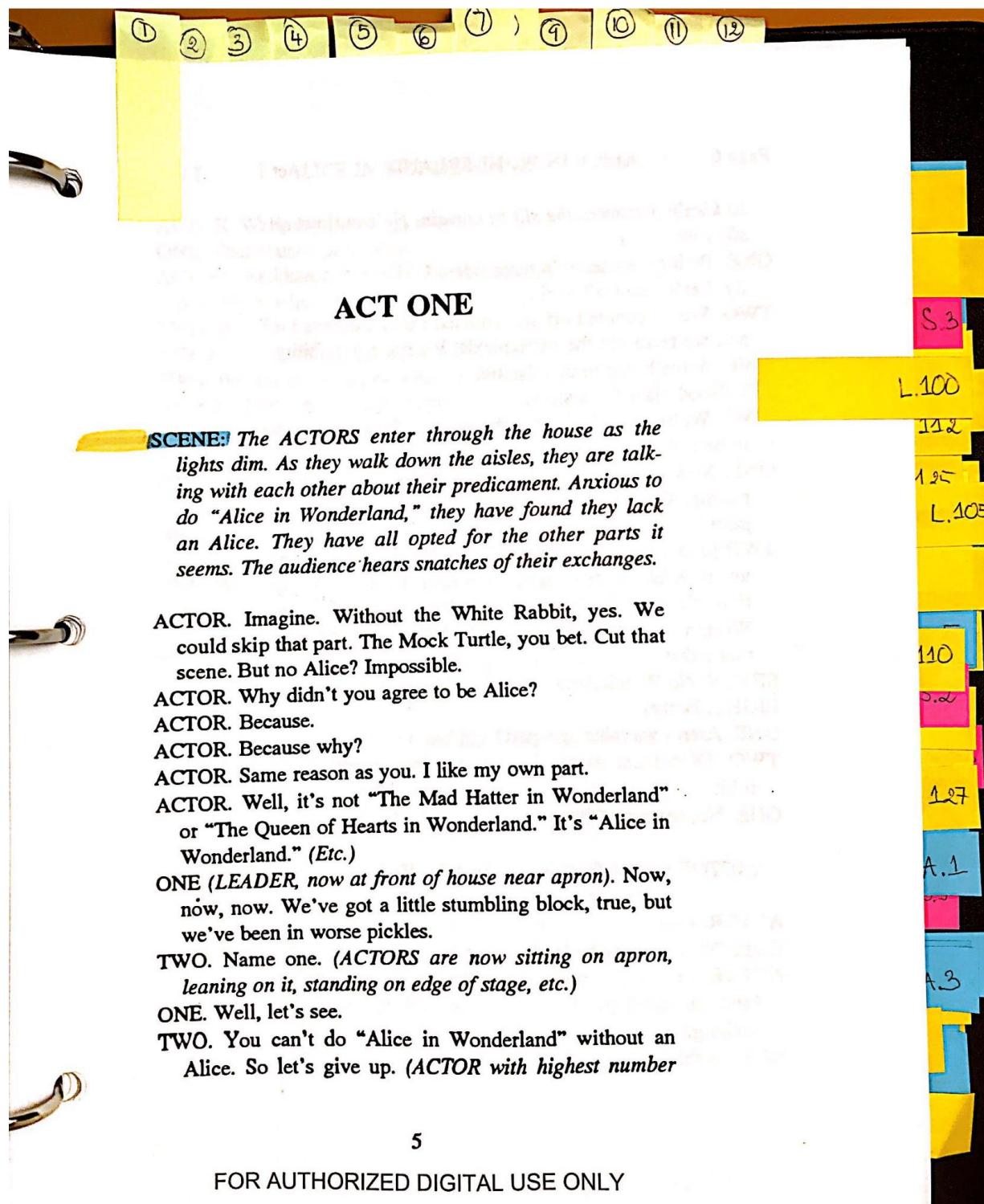
**ALICE**. Just like a daydream. (The ACTORS exit quietly and quickly. ALICE yawns and sighs happily.) An unusual daydream. (Smile, small laugh.)

Adam brings the  
ghost light out  
and turns on

CURTAIN

## E. Cue Script

This appendix contains the script that I used to call the cues for the show



105  
groat light off

*suddenly discovers the slit in curtain. He's curious and slips through.)*

ONE. Perhaps someone's reconsidered. That's a possibility. Let's count off again.

TWO. We've counted off and counted off and counted off and we're still in the same pickle. It's not a possibility.

FIVE. Actually we're in a theatre.

SIX. Good place for a story.

TWO. We're in a pickle in a theatre and there isn't going to be a story. Face it.

ONE. Now, now. Let's hear it! Count off! I'll start things rolling. One! *(And he names the part he's going to play.)*

TWO *(unhappy)*. Two. *(And his part. The roll call continues until all the parts have been named with the exception of the ACTOR who went in back of curtain.)* See? We may as well pack up and go home. No Alice, and that's that.

SEVEN. No Wonderland.

EIGHT. Bother.

ONE. Aren't we missing a part?

TWO. Of course! Alice! How many times must you be told?

ONE. No, someone else...

*(ACTOR returns from behind curtain. He is excited.)*

ACTOR. Listen!

ONE. Oh, yes, there he is. And you're going to be...uh...

ACTOR. Listen. There's a girl. *(Giggles.)* A girl. Just behind this thing. *(Curtain.)* And she's sitting there doing nothing.

ONE. Nothing?

② ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | ⑪ | ⑫

Act I

ALICE IN WONDERLAND Page 7

ACTOR. Well, daydreaming, maybe.

ONE. That sounds promising.

ACTOR. And she's young and pretty and just perfect for  
you-know-who. (A murmur.)

TWO. But she's not one of us.

ACTOR. Well, she could be, couldn't she?

TWO. But she won't know what to do.

ACTOR. That's never stopped you.

ONE. Now, now, now. Mustn't bicker.

ACTOR. Come on. See for yourself.

FIVE. We could help her, you know, along the way. We  
know what to do. Sort of.

ONE. She can certainly help us.

ACTOR. Let's give it a go! Shall we?

ONE. Well, I see no reason why we can't at least *look* at  
her.

FOUR. No reason at all. So let's look.

TWO. How do we get rid of this thing? (Curtain.)

ONE. Blow it away.

(*ALL take in deep breaths and blow. The curtain rises.*  
*ALICE is seated center, daydreaming. They seem to like*  
*her. Quietly they tiptoe from the house to the stage,*  
*passing far right and left. As they move, ALICE speaks*  
*and ALL freeze.*)

ALICE. What a lazy day. With nothing to do. Perhaps I  
should have followed my sister when she left. "Come  
along. Back to the house and I'll fix you some tea.  
Don't you want some tea, Alice?" (ALL heads turn  
quickly to her. They are amazed.) "Not yet, dear sister.  
I'm going to stay here a for a while. By the stream. In  
the sunshine. I'll have my tea later, thank you." (She

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sighs. *They look at each other, bright-eyed.*) Oh, I do wish something unusual would happen. (ALL snort softly and move quietly to set up necessary props.) Something very unusual.

ACTOR. Unusual!

ACTOR (as they place stools around ALICE). And fun.

ACTOR. Can't wait!

ONE. Ready?

112 ACTOR. Ready.

(ONE mounts a stool at UL, raises his arm with extended finger and then drops finger as a signal to begin. ALICE doesn't quite hear the following but senses something.)

FIVE. The White Rabbit hurries for fear he'll be late...

EIGHT. Imagine his fate if he makes the Queen wait!

SIX. Down in the ground where the hole goes so deep...

THREE. The tumble is liable to put you to sleep. (ALL giggle.)

THIRTEEN. You'll fall at a speed that will make your ears sing,

ONE. Past curious whatchamacallits and things,

EIGHT. Past orange marmalade in a jar on the shelf,

TEN. Past mirrors that smile when you smile at yourself.

(ALL giggle.)

SIX. Past odd little doors and a window or two,

FIVE. Perhaps you'll encounter a picture of you!

THIRTEEN. Down deeper and deeper and deeper you'll go,

SIX. Down deep in the rabbit hole, head over toe;

THREE. You'll fall to a place so unusually gay,

EIGHT. It's terribly likely you'll hear yourself say:

② ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | ⑪ | ⑫

Act I

ALICE IN WONDERLAND Page 9

ONE. It's bewitching, beloved, beyootiful and...

ALL. Grand,

ONE. So wondrously wonderful, your...

ALL. Wonderland!

THREE. So becoming, befuddled, beguiling and...

ALL. Grand,

ONE. So wondrously wonderful, your...

ALL. Wonderland! (They cup hands over faces, open hands and call softly.) Alice! (ALICE looks about as if she's almost heard them.) Alice! (She smiles.)

(WHITE RABBIT has donned ears, a waistcoat and has a watch. He now leaps from behind the GROUP.)

ONE. Now.

RABBIT (hops DL). Oh my ears and whiskers, I'll be late!

ALICE. Sitting on a wooded bank, one can occasionally expect a white rabbit to scamper by. Curious though, when the white rabbit is wearing a waistcoat, carrying a watch and is able to speak. Late? Late for what?

RABBIT. Now where's the hole? I must find the hole! It will never do to keep the Duchess waiting.

ACTOR. That's my part! X

ACTOR. Sh!

RABBIT. Oh, my dear little paws and fur, I can't find the hole! If I'm late getting home, I'll be late for the Duchess, and if I'm late for the Duchess, I'll be late for the Queen's croquet game. And if I'm late for the Queen's croquet game she'll chop off my head!

(The OTHERS have formed a human "rabbit hole" at left, with signs identifying it as such. One says "Rabbit

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113.1-113.3

*Hole," the other, "Enter Here." They get these props from the wings—or perhaps have carried them on.)*

TWO (holding sign "Enter Here"). Ahem!

RABBIT. Bless my whiskers. Here's the hole! (He enters the "hole.")

THREE. Do you think she'll follow?

ALICE. I think I'll follow. (Rises and crosses to hole.)

ONE. I think she'll follow.

ALICE. Odd. I never noticed this rabbit hole before. (The OTHERS form a tunnel above the hole.) Very curious. (Reading signs.) "Rabbit Hole." "Enter Here." Well... I'm not exactly a rabbit, but...(She enters.)

IX. There she goes!

(The "tunnel" moves, with ALICE inside it, to center, where it becomes the circular wall of the hole through which ALICE is falling. The actors face ALICE in a tight circle, their arms over their heads.)

THREE. Down deeper and deeper and deeper she'll go.

ONE. Down deep in the rabbit hole, head over toe.

ALICE (rising and swaying, as though she is falling as the OTHERS kneel). I must be nearly to the center of the earth. (They rise again and she drops out of sight.)

TEN. She'll fall at a speed that'll make her ears sing...

TWO. Past curious whatchamacallits and things...

ALICE (rising). I keep falling past the most curious things...

SIX. Past orange marmalade in a jar on the shelf...

NINE. Past mirrors that smile when you smile at yourself.

ALICE (rising). A mirror smiled back at me. Nothing curious there, but if I keep falling this way, I shall surely land on the other side of the world where people

have to walk on their heads, and that will be extremely curious.

NE. Is she nearly there?

CTOR. Almost!

ALICE (rising). I wonder what Dinah, my cat, would think of all this. Such a fall, I dare say, would probably cause her hair to stand on end. What's the White Rabbit going to be late for? The Duchess? A croquet game?

RABBIT. The White Rabbit hurries for fear he'll be late.

Imagine his fate if he makes the Queen wait!

ALL. She's almost there. THUMP! ("Hole" splits apart. The ACTORS scatter about.)

ALICE (on the floor). Didn't hurt at all. When I get home I'm going to fall down the stairs just to show how brave I am.

ALL. Oh?

ALICE. Three stairs to the landing. (She rises, looks about and crosses DR). Well, I wonder where I am now. And where's the White Rabbit, I wonder...

ALL (overlapping her). Wonderland...Wonderland... (They are forming a door at center. See Production Note #1.)

ALICE (overlapping). I wonder where this goes. (On hands and knees, looking through tiny doorway.) Why, there's a garden! (SEVERAL behind doorway hold up roses.) A lovely garden...with fountains! (ACTOR runs to left of door and squirts water.) But I shall never be able to go through this little doorway. I'm much too big.

ALL. Tsk, tsk, tsk.

ALICE. Oh, dear, what a pity I can't just shut up like a telescope. Considering what's happened so far today, I don't really think shutting up like a telescope is all that

Bd

impossible. (She leans on a crate upon which has been placed a little bottle and a sign "Drink Me.") "Drink Me." Hmmm. Wonder if I should. I seem to be wondering quite a bit today. I wonder...

ALL (overlapping). Wonderland! Wonderland!

ALICE (overlapping). I wonder... Well, it isn't marked "poison" and that's a good sign. It's a sensible rule to avoid anything marked "poison." Yes. Hmmm.

ALL. Hmmm!

ALICE (rises). Just a little bit. (She drinks.) Mmmm. Tastes like a mixture of cherry tarts, plum pudding and buttered biscuits.

S.1

LL. Mmmmmmm!

LICE (drinks). Very nice. Very nice, indeed! (Slide whistle. The door grows larger as ALICE "shrinks.") Well, here goes the telescope again! Mustn't shut up too far or it might be like a candle going out. And I don't want to go out. Then I'd never get through to that lovely garden. (The bottle is replaced by a piece of cake with sign "Eat Me.") "Eat Me!" Oh, I do love currant cake. (She eats some of the cake and begins to grow as the door grows smaller.) Well, I never! A bit of currant cake and I'm back to normal size, or maybe even bigger. (She checks the opening.) Yes, bigger. Now I shall never get through to the garden. Never, never, never. (She cries.) First, I'm as tall as a house, and then I'm as small as a mouse. It's getting curioser and curioser. Indeed it is. I must stop crying though, especially since I can't remember why I started. Oh, yes! The dear garden with flowers, (Garden appears.) and fountains, (Fountain appears and squirts water, and shrugs.) I shall never see. (She cries again. TWO ACTORS hand her water-soaked handkerchiefs with which she wipes)

S.2

② ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | ⑪ | ⑫

A

ALICE IN WONDERLAND

Page 13

*(ner eyes and then wrings them out.) And where's the White Rabbit? How rude of him to vanish. He must have known I was following him. How very rude. Besides, I don't know where I am or where I'm going or how to get **there!** (She "shrinks" again; the door grows.) I'm...I'm...I'm shutting up again! I'm shrinking! And I didn't eat a bite or drink a drop. It must be in my system.*

*(A long piece of blue silk is taken from the costume of one of the actors. FIVE ACTORS sit on stools placed in a semicircle around two stools and make waves with the long piece of silk, and the other props are taken off.)*

ALICE. **I** must run! I don't know where or why, but I must run! *(She does, until she "slips" and falls into the pool of tears. She is on her knees behind stool at right, with stomach on stool and making swimming gestures with arms. She tastes water.) Why, it's salt water!*

*(ONE, wearing mouse ears, "swims" toward her and leans over a stool, "swimming.")*

ALICE. Excuse me.

MOUSE. Why? What'd you do?

ALICE. I didn't *do* anything.

MOUSE. Then what do you want to be excused for?

ALICE. I don't want to be excused for anything, really.

MOUSE. In that case, I would advise you not to say "Excuse me." *(He starts away.)*

ALICE. Please don't swim away.

MOUSE. I can't swim in one place.

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A.8

S.3

S.3

S.4

170

A.7

A.5

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S.5

ALICE (*noticing him for the first time*). Why, you're a mouse.

MOUSE. No comment.

ALICE. Can you tell me where I am?

MOUSE. You ought to know. They're your tears, not mine.

ALICE. My tears? (*Looks around*.) Amazing.

MOUSE. Big tears, I'd say. You must be quite blubbery.

ALICE. Don't mice cry?

MOUSE. Not this much. It would take me a hundred years to cry a pool this size.

ALICE. I must tell Dinah.

MOUSE. Who's Dinah?

ALICE. Dinah's my dear little cat.

MOUSE. A cat! (*He gasps, holds nose and "dives" under.*)

ALICE. Oh, I'm sorry. I don't suppose we should talk about cats.

MOUSE (*coming up, gasping for breath*). I wasn't.

ALICE. But Dinah's such a sweet pet. I'm sure you'd take a great fancy to her. She purrs (*ALICE purrs.*) and washes her face with her paws, and she's such a great one for catching...uh oh...

MOUSE. She's a serpent! (*He "dives" again.*)

ALICE. I beg your pardon.

MOUSE (*up again*). Pardon granted.

ALICE. Good. Now how do we get out of here?

MOUSE. Try swimming to shore.

ALICE. What'll I find there?

MOUSE. Depends on which shore you swim to. (*Giggles.*)

ALICE. Well, I'm looking for a white rabbit.

MOUSE. Why?

ALICE. I followed him and poof! he vanished.

MOUSE. A likely story.

ALICE. I believe he was on his way to a croquet game.

MOUSE. That so.

ALICE. You think I should attend the croquet game, too?

MOUSE. Did she invite you?

ALICE. Who?

MOUSE. The Queen.

ALICE. No. But I have a feeling that's where I'm going.

MOUSE. Better see the Duchess first.

ALICE. Where can I find her?

MOUSE. Where she lives, of course. But don't say I told you. I don't care to have *my* head chopped off.

ALICE. Neither do I.

MOUSE. Well, that's what she'll do, you know.

ALICE. Who? The Duchess?

MOUSE. No, the Queen. She's uncommonly fond of beheading people.

ALICE. That's very...rude.

MOUSE. Try telling *her* that.

ALICE. One can't go about chopping people's heads off.

It just isn't done.

MOUSE. Just isn't done! (*He swims away and the pool of tears follows him. All stools and props are struck.*)

ALICE. Wait! I've several questions I want to ask you. It's impolite to swim away when I haven't finished...

(RABBIT appears at right.)

RABBIT. Mary Ann! What are you doing in the tub with your clothes on?

ALICE. Mary Ann!?

RABBIT. Don't call me "Mary Ann." I'm not Mary Ann. You're Mary Ann.

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ALICE. But...

RABBIT. No "buts" about it. Run home this instant and fetch my white gloves and a fan.

ALICE (*indicating "soaked" dress*). Look, I'm rather wet...

RABBIT. If you run fast enough the wind will dry you off. Quickly! I'm late! I'll need my white gloves for the croquet game...it's one of her new rules...and the fan for the tea party, if she's in the mood. Hurry! (*Crosses to left*.)

ALICE. Which way?

RABBIT (*turns*). Which way? Which way indeed! No idle questions! Off with you! (*Looks at his watch*.) Oh, my wrinkly nose and pointed ears! Look at the time. (*Starts off at left*.) I'll meet you there promptly. (*Turns*.) On the dot! (*He is gone*.)

ALICE. I'm not Mary Ann. I'm Alice, I think. And I haven't the faintest idea where home is, his home or mine. Perhaps if I run far enough, I'll find one of them, though it wouldn't surprise me very much if I didn't. (*She smiles*.) It's like a game without rules. 

(As ALICE runs in place, facing left, SEVEN, THIRTEEN and TWELVE run from left to right, one at a time, carrying signs: A TREE, A BUSH, ANOTHER TREE.)

ALICE (*after watching signs*). Everything's so curious,  and getting curiouser all the time.

(She "loses" ground, and TEN runs on from left as FISH FOOTMAN. They run toward each other and stop at center.)

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FISH (*"acting" grand, but with a twinkle*). You see this handsomely engraved invitation, I suppose?

ALICE. Yes, I do.

FISH. Well, it's not for you. So stop your whining.

ALICE. I beg your pardon.

FISH. That will do no good whatsoever. I'm not in a position to grant pardons.

ALICE. The very idea.

FISH. That's it! The very idea! You seem rather bright but your hair wants cutting.

ALICE. Personal comments are not in very good taste.

FISH. And good taste is just what we'll have when the tarts are ready.

ALICE. What tarts?

FISH (*he hops to other side of her, making fish noises*). I know you know the invitation is for the Duchess to attend the croquet game and have a tart with the Queen afterwards.

ALICE. It is?

FISH. The Queen of Hearts, she made some tarts, all on a summer day! And so forth.

ALICE. Yes, I've heard that before.

FISH. Of course you have... I just said it! If you'd cut your hair you'd hear better. That's only common sense.

ALICE. Has anyone stolen the tarts?

FISH. Not yet. We've got to run. Quickly!

ALICE. Why?

FISH. To stay in the same place!

*(They run in place toward left. THIRTEEN, SEVEN and TWELVE enter right, running. TWELVE carries fancy tops for easels on which placards were placed in house,*

*which are soon to become the double doors to the DUCHESS' house.)*

ALICE. I don't want to stay in the same place, if you don't mind.

FISH. *But, I do mind. Faster! (THIRTEEN and SEVEN break and run to fetch "doors." They construct the doors at upper right.)*

ALICE. We don't seem to be getting anywhere.

FISH. Faster! Faster!

ALICE (*losing ground and backing to DR*). I do wish we could have a little rest.

FISH (*stops running and ALICE catches up to him DL*).  
*Stop!*

ALICE (*looking about*). We don't seem to have moved at all. We're in exactly the same place.

SH. Would you have it otherwise?

ALICE. Well, in my country, when we run fast we generally get somewhere.

FISH. *Time for knocks on the door.*

ALICE. *What door?* 

FISH. There. (*He goes to door, pantomimes three knocks on door. THIRTEEN and SEVEN, behind doors, say X "Knock" each time FISH pantomimes a knock.*)

FISH. Hark ye! Hark ye! Open ye! An invitation from the Queen.

*(FROG steps through doors as they are opened.)*

FROG. The Frog Footman, servant to the Duchess, at your service.

FISH. The Queen invites the Duchess to a game of croquet and dearly hopes she can make it or else.

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FROG. I see. (Sneezes.)

ALICE. Bless you.

FISH (to FROG). Pay no attention to her. She's waiting for a haircut.

FROG. It's not her turn.

FISH. I know it, but she kept screaming at me. (ALICE smiles but sobers when they look at her.)

FROG (to ALICE). The Duchess is not fond of people who scream. She's highly sensitive to screaming.

ALICE. I didn't scream and I'm not waiting for a haircut.

FISH. Why do you need a haircut?

ALICE. I don't need a haircut.

FISH. See? She makes no sense at all.

FROG. None whatsoever.

ALICE. I think you're trying to confuse me.

FROG. The Duchess is very sensitive to confusion. (To FISH.) I'll give her the invitation and pray I don't get hit with a pot.

ALICE. The Duchess might throw a pot at you?

FROG. Of course not. But the cook will. (FROG, in a series of mechanical motions takes the invitation from the FISH. Then he motions FISH out of the way. The door opens, he waves at ALICE and disappears. All through the preceding, he makes frog noises.)

ALICE. A strange household, I'd say.

FISH. Please don't expect me to stay. She'll need cherries for the tarts. (He starts to run backwards.)

ALICE. If you run that way, you can't see where you're going!

FISH. I know. Makes for surprises. (He continues backwards.)

ALICE. Perhaps this is where I'm supposed to meet the White Rabbit on the dot.

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S.6

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S.5

(She goes to door. ONE [LEADER] enters and goes to FISH.)

ONE (loud whisper). She's doing just fine, isn't she? And having fun, too.

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FISH (still on the run). Wait'll she meets the Duchess.

NE. And her cook! (They exit.) ~~X~~

S.4

ALICE (pantomimes knocking the way FISH did). May I come in?

(Lights flash and horrible vocal sounds are heard as ACTORS set scene for DUCHESS' house. See Production Note #2.)

DUCHESS (singing).

Speak roughly to your little boy,  
And beat him when he sneezes;  
He only does it to annoy,  
Because he knows it teases.

COOK (rushes to DUCHESS and joins in). Wow! Wow!  
Wow! (She returns to stove.)

DUCHESS. I know a million verses to that song and I hate 'em all. (She sneezes.)

ALICE. Bless you. (COOK places a pot over her head, hits it with another, and sinks behind the stove.) Well, I never!

S.5

DUCHESS. Living backwards, that's what does it. (The BABY cries violently. It is VOICE of an ACTOR off left.) What's the matter with you? Want a good bouncing? (She bounces the baby mercilessly.) There! That ought to do it! PIG!

ALICE. I don't like to interfere...

DUCHESS. Piggy pig pig!

Dance me a jig!

Pour on molasses,

And call it a wig! (Sneezes.)

ALICE. Bless you! (ALICE sneezes.) Bless me!

DUCHESS. What a terrible conversationalist you are, and that's a fact. Try the soup.

ALICE. The soup? Oh, all right. (COOK sneezes.) Bless you. (DUCHESS snorts.) Blessing people after they sneeze is a form of good manners.

COOK, DUCHESS, CAT (together). Do tell.

ALICE (*trying to be pleasant*). There may be too much pepper in the soup. (COOK, insulted, shrieks and runs out with a metallic crash to punctuate her exit. ALICE watches her go then notices the CAT on the coat rack. He chuckles and grins.) Gracious! What an unusual pussycat. Are you smiling, Kitty? (CAT chuckles.)

DUCHESS. It's not a smile, it's more of a grin. PIG!

ALICE. Pig? Please, are you addressing the cat or the baby or me?

DUCHESS (*for an answer, tosses the BABY in the air*).  
Pig! Pig! Piggy! Pig! Pig!

ALICE. Oh. Please don't think me forward, but is there a reason for the cat to grin like that?

DUCHESS. Certainly. He's a Cheshire Cat and that's why.

ALICE. Really?

DUCHESS. I said it, so it's so.

ALICE. Dinah doesn't grin.

DUCHESS. That's her problem.

ALICE. But Dinah's a cat, too, my cat, my dear little kittypuss. (Another horrible crash off at right.) And

frankly, I'm wondering how I can get back home and see her right now.

DUCHESS. Stop wondering. If you were living backwards like me, you'd be home last Wednesday.

ALICE. But I'm not living backwards. I'm living forwards.

DUCHESS. The mess people make of their lives. But there's no time for tea. (*This is said as if ALICE had asked for tea.*)

ALICE. I didn't ask for tea.

DUCHESS. I expect I'll need white gloves and a fan.

ALICE. Oh, yes, that's right. I wonder, Your Highness, if you could tell me how to get to the Queen's croquet game?

DUCHESS. Certainly. I could tell you. But then I could choose not to tell you. You see my position?

(*COOK enters, rushes to stove and bangs pots and pans mercilessly.*)

ALICE. Do you think the Queen will object to my company?

DUCHESS. Nothing to fret about even if she does. She'll only behead you.

ALICE (*crossing to DUCHESS*). Only?

DUCHESS. Tell you what. We'll make a game of it! After she has you beheaded, I'll box her ears. There, now, won't that be fun?

ALICE. No.

DUCHESS. There are two things I can't abide, and the other one is rudeness.

ALICE. Forgive me, I don't wish to seem rude, nor do I wish to be beheaded.

DUCHESS (*leaping up*). Run! We've got to run! Quickly! Run! (*COOK, holding pots and pans, and DUCHESS, holding baby, run to apron. ALICE follows after being given a couple of pots to carry.*) Faster! Faster! No talking or singing or arithmetic! Run! (*As ALICE loses ground, COOK and DUCHESS stop and resume positions.*)

ALICE (*panting*). I don't believe we got anywhere.

DUCHESS. Of course not!

ALICE. We're in exactly the same place.

DUCHESS. Thank heavens!

ALICE. But so is the cat and he didn't run. He didn't even get up.

DUCHESS (*leaping up and tossing baby to ALICE*). Here! I must ready myself for the Queen's croquet game! (*As DUCHESS runs out L, COOK searches wildly for something to hit her with. After DUCHESS has passed, COOK swings at the air with a pot, then throws it after her, picks up another pot and runs off L. CAT vanishes behind his curtain.*)

ALICE. Well, I never! They might have said "good-bye!"

(*CAT reappears by opening the curtain in front of his shelf. COOK and DUCHESS run on and crowd around ALICE and say "Bye-bye" and then disappear off R, COOK chasing the DUCHESS.*)

ALICE. Whatever am I to do with this dear little baby? *(BABY cries.)* There, there! I certainly shan't treat you as roughly as the Duchess did. (*He cries horribly, then the cries change gradually to oinks.*) Now, now! Rock-a-bye-baby...what a strange looking child. (*She is un-*

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snapping its dress.) I do believe he somewhat resembles a... (Oinks are quite discernible as such.)...PIG!

(SEVEN runs on from L, attaches dog leash to PIG and pulls it off L as RABBIT runs on from R.)

RABBIT. There you are! Don't bother to explain, there isn't time! Just make certain you fetch my white gloves and fan and meet me on the dot. And remember, Mary Ann, there is absolutely no time for a haircut! (He exits L with BABY's dress.)

ALICE. I think I need a little help.

CAT (opening his curtain). Tell me what happened to the baby?

ALICE (crosses to CAT). It turned into a pig.

CAT. I thought it would. Are you having a good time?

ALICE. I'm a little confused. Between smiling and frowning sort of.

CAT. What's a dog do when he's happy?

ALICE. Wags his tail.

CAT. And when he's angry?

ALICE. He growls.

CAT. Now you take me. I wag my tail when I'm angry and growl when I'm happy.

ALICE. I call that purring.

CAT. Call it what you like. It's all part of the nice mad-ness.

ALICE. I am having a good time. It's all so...unusual.

CAT. That's what you said you wanted, you know—something unusual to happen.

ALICE. Yes, I did. You heard that?

CAT. Are you going to play croquet with the Queen?

ALICE. I think so.

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CAT. Good. I'll see you there. Or perhaps you'll see me there. You never know.

ALICE. It's all one and the same. That's the rule.

CAT. You're catching on.

ALICE. I'm trying.

CAT. By the way, did you say the baby changed into a fig?

ALICE. No, I said "pig."

CAT. I knew it was one or the other. (*Looking up.*) In that direction lives a Hatter and (*Looking down.*) in that direction lives a March Hare. Maybe one of them can help you. **They're both mad, you know.** (*He vanishes.*)

ALICE. **Well, I expect** the only thing to do now is...run!  
Faster and faster!

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(As ALICE runs in place, the kitchen set is struck and the tea party is set up. See Production Note #3. Before the scene change is completed, ALICE stops running and speaks.)

ALICE. Oh dear! I'm so tired, I've just got to sit down for a while.

(THIRTEEN places stool behind her; she sits.)

ALL (*they are lined up along tea party table. Each says one word.*) And—how—long—pray—tell—do—you—intend—to—rest?

ALICE. Oh, I'd say about ten minutes. (*The ACTORS sigh and pose with folded arms to wait as the curtain falls.*)

END OF ACT ONE

HOUSE

180

185  
house

## ACT TWO

*AT RISE: The stage is set exactly as it was at the end of Act One. The ACTORS lean toward ALICE, sitting on stool, and speak in unison.*

ALL. Now?

ALICE. Now.

*(THIRTEEN, now the DORMOUSE, retrieves stool and the set change is completed. As HATTER, MARCH HARE and DORMOUSE take their places at the table, ALICE speaks.)*

ALICE. Well, now! I must have run especially fast...it seems I got to a tea party!

HATTER *(singing very fast and with practically no tune).*

Tea and crumpets  
Love 'em hot and cold  
Gongs and trumpets  
Take 'em young or old.  
Tea and crumpets  
Love 'em cold or hot,  
Gongs and trumpets  
Throw 'em in the pot.  
Oh, fiddle, fiddle, fiddle  
And a fiddle-dee-dee

Pass the bread and butter  
And the marmalade to me!

HARE (*applauding*). That's very nice, except for the tune  
and words.

HATTER. Thank you! Thank you! Encore!  
(*Singing*.)

Tea and crumpets...

(*Sees ALICE approaching the table. Speaks*.)

Look! Look!

(*HATTER and HARE rise and motion her away*.)

HATTER and HARE. No room! No room! No room!

DORMOUSE. No roooommm... (*They push his head down*.)

ALICE. Of course there's room. There's plenty of room.  
Look at all the places. I'll sit here. (*She sits on armchair at head of table*.)

HARE (*sitting*). Have some ice cream.

ALICE. I... I don't see any ice cream.

HARE. There isn't any. (*Laughs hysterically*.)

ALICE. Then it wasn't very polite of you to offer me  
some.

HARE. And it wasn't very polite of you to sit down with-  
out being asked! (*HATTER laughs hysterically*.)

ALICE. The idea! Besides, I didn't know it was your table.  
It's set for so many places.

HARE. Easy come, easy went.

HATTER (*gasp*s). Your hair wants cutting.

ALICE. People here don't seem to realize that personal  
remarks are rude.

HATTER. I can give you a haircut and the Dormouse a  
shave in less time than it takes to say "Three thistles  
threw their thistle-down through thirty thick thermome-  
ters." (*HATTER takes a shaving brush from his hat and*  
*dips it in the icing of a cake and starts to brush it on*

DORMOUSE. DORMOUSE grabs brush and licks icing from it. Then he starts to tie a napkin around ALICE's neck. She throws it on the table. HARE sharpens knives.)

ALICE. I don't want a haircut, thank you!

DORMOUSE. You're welcome, I'm sure. (HATTER and HARE sit.)

HATTER. Why is a thistle like a thermometer? (Looking at his watch.) Quickly! (HARE moves his head back and forth making clock sounds.)

ALICE. Oh, good! Riddles! I love riddles!

HARE. I love riddles!

ALICE. Now let's see.

HARE. Now let's see.

ALICE. Why is a thistle like a thermometer?

HARE. We just had that riddle. Think up a new one.

ALICE. I'm trying to find the answer to his riddle.

HARE (panic stricken). Where did you lose it?

ALICE. I didn't lose it. I haven't found it yet.

HARE (frantic). Look in all the teacups.

DORMOUSE. No room! (They push his head down.)

HATTER. Stop talking in riddles and have some more tea.

ALICE. I can't have more when I haven't had any.

HATTER. Full already?

ALICE (playing the game). No. More tea, please.

HARE. Splendid! (ALICE extends her cup. HARE pours tea in HATTER's cup, DORMOUSE's mouth, and his own cup. When his cup is "filled," he drinks it and ALICE holds her cup under the still-tipped teapot.)

HATTER (gasps, runs around the table and kneels at ALICE's chair as HARE rises and stands over her).

Have you thought of the answer yet?

ALICE. I'm afraid I don't know very much about thistles or thermometers. Tell me, what's the answer?

HATTER. I don't know. (To HARE.) Do you?

HARE. Haven't the faintest idea.

DORMOUSE. Me, either. (HARE and HATTER, thinking this statement is the answer, clap and scream and resume positions.)

ALICE. Really! Wasting time making up riddles that don't have any answers! (ALL move down one place, including ALICE.)

HARE. Everybody got a clean cup except the three of us.

HATTER. Last March, just before he went mad (Points to HARE who giggles.) I was performing at a great concert given by the Queen. I have a superb singing voice, you know. I was singing a lovely song: (As HATTER sings, HARE strums on DORMOUSE's hands and makes "harp" sounds as he does.)

Twinkle, twinkle, little bat,  
How I wonder what you're at.  
(Speaks.) Perhaps you know it?

ALICE. Sounds familiar.

HATTER. It goes on, you know, like this: (Sings.)

Up above the world you fly  
Like a tea tray in the sky.

Twinkle, twinkle, twinkle...

(HARE and DORMOUSE join in the "twinkles," each saying it as fast as he can. HATTER ends it by shouting one last "TWINKLE." Speaks.)

I vote the Dormouse tells us a story!

HARE. I second and third the motion!

HATTER. Motion passed.

ALICE. That would be nice.

HARE. He's asleep. Hold your breath and count up to zero! (They wake DORMOUSE and lift him on his stool.)

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L. 186

L. 187

DORMOUSE Once upon a time there were three little sisters whose names were Elsie, Lacie and Tillie.

ALICE Where did they live?

HARE and HATTER Shh!

DORMOUSE Stop interrupting! They lived, if you must know, at the bottom of a well. In fact, they lived happily ever after. (*He sits, sleeps.*)

ALICE (*after a moment*). Is that all there is to the story?

HATTER Of course not! That's the way all his stories begin. (*They stand DORMOUSE on the stool again.*)

DORMOUSE After they lived happily ever after, all sorts of terrible things happened. Elsie and Tillie caught nasty colds and Lacie pricked her finger with a pin. (*HATTER and HARE cry loudly, but tears soon turn to cheers and applause.*)

HATTER That's the best story I ever heard.

HARE I'm glad it didn't get too complicated.

DORMOUSE Here's another story. (*Overcome with ecstasy, HATTER and HARE fairly faint behind table.*

*DORMOUSE narrates as though they were still sitting on stools.*) Once upon a time there were three sisters whose names were Elsie, Lacie and Tillie and they lived at the bottom of a well.

HATTER Uh oh! Sounds like a good one.

HARE They keep getting better.

DORMOUSE And they took to drawing things. (*Joins them behind table.*)

HARE and HATTER Drawing things.

ALICE What for example?

DORMOUSE Water, for example! They lived at the bottom of a well and they drew water!

ALICE Oh, I see. A joke! A rather mild joke, actually.

HATTER Listen to her! (*They do.*)

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ALICE. Tell the truth I don't think the Dormouse's stories are...well, what shall I say? (*The THREE scream horribly.*) DORMOUSE faints into arms of HATTER)

HATTER. For one thing you can't say mouse's, you have to say mice. It's the Dormice stories. Learn the proper way.

(RABBIT enters R.)

RABBIT. Oh, there you are! Really, Mary Ann! The croquet game is scheduled to begin any moment now. Luckily I found you on the dot. My white gloves, please. (*HARE takes them out of teapot and hands them to ALICE who gives them to RABBIT.*) Good girl! Now, my fan. (*HATTER takes fan off his hat, passes it to ALICE, who gives it to RABBIT.*) Splendid! I'm going to recommend you for promotion. I'll even put in a good word with the Queen! It's the beginning of a great career! Just keep your head about you.

HARE, DORMOUSE and HATTER. Hurry!

RABBIT. To the croquet game!

ALICE. To the croquet game! Faster!

(They run off L and the scene is set for the game. TWO OF HEARTS and SEVEN OF HEARTS take positions at opposite ends of picket fence. See Production Note #4.)

TWO. Make way for her majesty, the Queen of...

SEVEN. Wait a minute! Are all the roses red?

TWO. The red ones are.

SEVEN (spying white rose DR). Look!

TWO. Where?

SEVEN. There! A white rose! She'll cut off our heads!

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*(ALICE runs on alone from L and stands behind fence.)*

TWO. Get the paint!

SEVEN. Where is it? *(They begin a frantic search for the paint, ad libbing, "Where is the paint!" ALICE, seeing it behind the fence, picks it up and hands it to TWO. They cross to white rose.)*

TWO. We haven't time to paint it properly.

SEVEN. Dip it in the paint can. She'll never notice.

TWO. Don't we hope. *(They dip the white rose in the can as ALICE crosses to them.)*

ALICE. Uh...*(They nearly faint with fright.)*

TWO. You startled us!

SEVEN. I nearly dropped the can!

TWO. Look, we haven't time for conversations.

ALICE. I was just wondering, why can't you leave the white rose the way it is?

TWO. We're fond of our heads, that's why!

SEVEN. It's the only head I have, see.

ALICE. What's that got to do with the white rose?

TWO. Everything!

SEVEN. Quickly, the paint. Dip the rose. Don't get any on your hands. And don't spill any. She'll spot it in a minute.

ALICE. You mean the Queen?

SEVEN. Who else?

ALICE. Wouldn't it be funny if she sniffed it and got red paint all over her nose?

TWO. *Hilarious!* *(They put white rose in can and pull out previously placed red rose.)*

SEVEN. There. *(TWO takes paint can off R and they resume positions to announce the QUEEN.)*

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TWO. Make way for their majesties, the King and Queen of Hearts! Bow! And stay that way!

ALICE. If I stay bowed, I'd never see them. What's the sense of coming here if I can't see them? 

(Music rises. KING, QUEEN and KNAVE enter L, followed by RABBIT. KNAVE carries a crown on a velvet pillow. They parade about and finally stop. All moves are done in quick mechanical steps. Music out.)  X

QUEEN (looking at ALICE). Who are you?

ALICE. If it pleases Your Majesties, I'm Alice.

QUEEN. It doesn't please me. Nothing pleases me! I'm in a constant state of displeasure. I like it that way. (TWO and SEVEN clap hands and make p-p-p-p-p vocal sound.) Who are they? (They quake with fear.)

ALICE. I'm sure I don't know.

QUEEN. Why not?

ALICE. Perhaps it's none of my business.

QUEEN (enraged). Are you being impertinent? (RABBIT crosses to between them.)

ALICE. No, Your Majesty, I'm being Alice.

RABBIT (feeling her forehead). She has a fever.

QUEEN. Well, I know a quick cure for a fever. (ALL put fingers in ears as QUEEN shouts.) OFF WITH HER HEAD!!

ALICE. You wouldn't dare. (ALL gasp.)

QUEEN (this is too much). WHAAA-A-A-A-T??!!

KING. Please, dear, she's just a little girl.

QUEEN. She'll be a headless little girl if she doesn't mind her manners.

KING. Mind your manners. Do you mind?

ALICE. I don't mind. (ALL sigh.)

⑨ ⑩ ⑪ ⑫



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QUEEN. Do you play croquet?

ALICE. Yes, indeed. One of my favorite games.

QUEEN. I invented it! Ask them.

KING. She invented it.

RABBIT. She invented it.

TWO and SEVEN. She invented it! (ALL look at KNAVE.)

QUEEN. Ask the Knave of Hearts if you don't believe them.

KNAVE. Oh yes, she invented it.

RABBIT. And where would we be without it? (QUEEN claps hands. ALL move about, reciting multiplication tables very rapidly.)

QUEEN. Cease! (They do.) Prepare for the croquet game!

(ALL but ALICE huddle together in a mass which moves about as one body, while they make "beep-beep" sounds. Soon the RABBIT jumps out of the body and the others exit L.)

RABBIT. Have you seen Mary Ann?

ALICE. No. Have you?

RABBIT. Be sure and tell her the Duchess is in prison.

ALICE. What for?

RABBIT. She'll want to know.

ALICE. No, I mean, why is the Duchess in prison?

RABBIT. She was late arriving. That was bad enough, but then she went and boxed the Queen's ears, which was worse.

ALICE. I can imagine.

RABBIT. The Queen will probably have her beheaded.

ALICE (mock serious). I'm rather surprised there's any-one left.

(KING, QUEEN, KNAVE, TWO and SEVEN enter L. TWO, SEVEN and QUEEN carry flamingos, exaggerated stuffed toys. KNAVE has a similar hedgehog. They ALL repeat everything the QUEEN says.)

QUEEN. Croquet! Time for the Croquet Game! On the double! Obey the rules! Wickets and mallets and players take heed!

(The game commences. TWO and SEVEN become the wickets. QUEEN makes several efforts to hit hedgehog with flamingo, but fails. She strikes TWO with flamingo, thinking he has stolen hedgehog. It in no conceivable way should resemble a croquet game. Finally, ALICE picks up hedgehog, runs left with it, and OTHERS line up across stage. The line behaves like a bullwhip with ALICE holding handle. ALICE passes hedgehog down the line. Eventually ALICE holds all three flamingos and the hedgehog. The OTHERS take them from her and exit L. Vocal beeps through all the preceding except bullwhip business. After their exit, CAT appears from behind picket fence where he has been hiding.)

CAT. You said you wanted something unusual to happen, remember? Is this unusual enough?

ALICE (crossing to him). It's almost too unusual. I've never experienced such a croquet game. I can't quite believe the Queen invented it. She doesn't seem acquainted with any rules at all.

CAT. She isn't. She dismissed them long ago, even before she became acquainted with them.

ALICE. Did you hear about the Duchess?

CAT. Her head gone?

L. 204

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ALICE. No, but almost. She boxed the Queen's ears. Imagine! (Pause.) Don't you think we'd better do something about her?

CAT. Who?

ALICE. The Duchess.

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(DUCHESS enters R.)

DUCHESS. There you are! My dear child. I've looked everywhere! Where have you been?

T. Get them to show you the Mock Turtle.

CHESS. Oh, yes, you mustn't miss that. Most people feel it's the high point of the trip.

ALICE. I thought you were under arrest for boxing the Queen's ears.

211 CHESS. Just a rumor.

CAT. Maybe the Mock Turtle will tell you his story. He's never told me. I don't think he's ever told anyone, come to think of it. (Gasps.) Uh oh. Here comes the Queen!

ALICE. Oh, dear!

DUCHESS. What's the matter?

ALICE. The Queen's coming.

DUCHESS. So I heard.

ALICE. Well, aren't you frightened?

DUCHESS. Not a bit. Not one little bit.

QUEEN (off left). OFF WITH HER HEAD!!!

DUCHESS. Changed my mind. Ta ta. (Afraid, DUCHESS runs off UL.)

CAT. As I was saying, I'm sure you'll find the Mock Turtle very interesting. (He vanishes.)

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(QUEEN, KING, KNAVE, TWO, SEVEN, RABBIT and the DUCHESS enter from L in a body.)

QUEEN. Off with his head!

OTHERS. Off with his head!

QUEEN. Off with everyone's head!

OTHERS. Off with everyone's head!

QUEEN. Stop! (They ALL stop.) Go! (They march around a bit and stop.) I've got to bake some tarts. The reason being it's a summer's day.

KNAVE. Good. I love tarts.

QUEEN. It's quite doubtful if you'll get any. (To ALICE.) You!

ALICE. Me, Your Majesty?

QUEEN. Why don't you go visit the Mock Turtle? Fetch the Gryphon. He'll lead the way. (TWO and SEVEN exit R.)

KING. What kind of tarts are you going to make, dear?

QUEEN. Indeed I am!

KING. Splendid! My favorite.

(GRYPHON enters R.)

RABBIT. Here's the Gryphon. To lead the way. (ALICE crosses to GRYPHON.)

QUEEN. Light the oven! Time for tarts! Off we go! (They exit L.)

GRYPHON. Come along. We've got to run.

ALICE. I knew we would. I'm getting used to it. In fact, I'm getting used to everything. It all seems quite normal now.

GRYPHON. I've never heard of "normal." What's that?

ALICE. I've forgotten.

GRYPHON. Start running.  
ALICE. What else.

*(Three crates are set DL. MOCK TURTLE enters, sobbing.)*

GRYPHON *(stops running)*. Listen! That's he! That's the old duffer himself.

ALICE. Such deep-felt sobs! My heart aches for him. What's his great sorrow?

GRYPHON. Hasn't got one. Just his fancy. Like the Queen. She fancies having everyone beheaded. People are taking to fancies more and more these days. Have you noticed?

ALICE. No, but I shall, first chance I get.

GRYPHON. Come on. *(They walk to the MOCK TURTLE.)* You got a visitor. A young lady, see? *(MOCK TURTLE sobs.)* She wants to hear your history. *(He sobs louder.)* Of course, if you don't feel up to it, maybe some other time. *(GRYPHON starts away.)*

MOCK TURTLE. Wait! She shall hear my history. All of it. Sit down, both of you, and please don't utter one word until I've finished. *(They sit. MOCK TURTLE sobs.)*

ALICE. How can he finish if he never starts?

GRYPHON and MOCK TURTLE. Shh!

MOCK TURTLE *(with great effort)*. Once, long ago, when everything was different, I was not a Mock Turtle. I was real. *(MOCK TURTLE sobs as GRYPHON shrieks.)*

ALICE. Well, I want to thank you for that interesting history.

GRYPHON and MOCK TURTLE. Shh!

MOCK TURTLE. We all went to school when we were little. We went to school every day. We called it day-school.

ALICE. That's not terribly unusual, you know. I go to school every day, too!

MOCK TURTLE. Do you study "extras"?

ALICE. French and music. They're extra.

MOCK TURTLE. We studied washing. Do you?

ALICE. No.

MOCK TURTLE. Doesn't sound like much of a school you've got there. How about teachers? My teacher was an old crab. Do you have an old crab for a teacher?

ALICE. Depends on her mood.

MOCK TURTLE. Odd. Tell me, have you spent much time under the sea?

ALICE. Not a great deal.

MOCK TURTLE. You've never met a lobster?

ALICE. No, but I do like them.

MOCK TURTLE. Yes, they can be most amusing, especially during the Lobster Quadrille.

ALICE. What's the Lobster Quadrille?

MOCK TURTLE. A dance, of course. We'll do it for you! If you insist.

ALICE. I insist. (GRYPHON and MOCK TURTLE begin a lugubrious dance. Singing.)

Will you walk a little faster?

Said a whiting to a snail...

ALICE. What's a whiting?

GRYPHON. A small fish.

MOCK TURTLE. There's a porpoise close behind us, and he's treading on my tail. See how eagerly the lobsters and the turtles all advance! They are waiting on the shingle. Will you come and join the dance?

GRYPHON. Will you, won't you, will you, won't you, will you join the dance? (They sit.)

MOCK TURTLE. Well now, you must tell us *your* history.

ALICE. *My* history? All of it?

MOCK TURTLE. No. Just begin at the beginning, go through to the end, then stop.

ALICE. Well.

MOCK TURTLE. *We haven't got all day*, you know. The trial will probably begin any moment now.

ALICE. The trial? What trial?

GRYPHON and MOCK TURTLE. "The Queen of Hearts, she made some tarts, All on a summer day...and so forth."

ALICE. *Oh, yes!* But why must there be *a trial*?

GRYPHON. To find the culprit, I expect. Besides, it's the rule. Better sing it now, quickly, before we have to go.

MOCK TURTLE. All right.

(Singing.)

    Soup, beautiful soup, so rich and green,  
    Who for dainties would not stoop...

(RABBIT enters R.)

RABBIT. *Hurry up!* The trial's about to begin!

GRYPHON. Come on!

RABBIT. On to the trial! Hurry! The trial's about to begin! Follow me! (RABBIT and GRYPHON run off R.)

MOCK TURTLE (to ALICE). Better walk a little faster.

ALICE. I enjoyed hearing your history.

MOCK TURTLE (bows). Yours was pretty good, too.

Nice and brief.

(Singing.)

*Soup of the evening, beaut-i-ful soup.*

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*(As he exits, ALICE turns and runs in place and the setting changes to the trial scene. See Production Note #5. After setup, ALL ad lib until RABBIT shouts.)*

RABBIT. Silence in the court! Silence in the court!

*(Silence and ALICE joins the scene, enjoying it all.)*

RABBIT. Ready, Your Majesties!

QUEEN. Where's the prisoner?

KNAVE. Here, Your Majesty.

QUEEN. Where's the jury?

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*(Six hand puppets present themselves in jury box.  
SEVEN, FOUR and TWELVE are the puppeteers.)*

KING. Herald! We are ready! The accusation, Herald!

Read it! (Pause.) HERALD!

RABBIT. My name isn't Harold.

KING. I know that! You're the Herald of the Court, so  
read the accusation!

RABBIT. I've got to blow my trumpet first. (JURY laughs.)

RABBIT blows trumpet and unrolls a scroll from which  
he reads.)

“The Queen of Hearts, she made some tarts,  
All on a summer day.  
The Knave of Hearts (KNAVE moans.)  
He stole those tarts,  
And took them quite away!”

KING. Call the first witness!

RABBIT. Call the first witness!

ALICE (having fun). First witness, if you please!

QUEEN. Who is she?

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KING. A little girl, my dear.

QUEEN. Well, she's liable to be a headless little girl if she doesn't mind her manners! So now you know!

(*HATTER, the first witness, enters R. As he crosses to witness box, JURY ad libs greetings to him.*)

HATTER (*holding a teacup and a slice of bread*). First witness reporting for duty. (*He is very nervous.*)

QUEEN. What's that you've got there?

HATTER. A cup of bread and butter, and a piece of tea, Your Majesty.

QUEEN. A likely story.

RABBIT (*crossing to HATTER*). State your name, address, occupation and complete history.

KING (*kindly*). And try not to be nervous or I'll have you executed on the spot. (*JURY laughs.*) Take off your hat!

HATTER. Why? You want to buy it? I'm a hatter, you know. Or should or shouldn't.

QUEEN. What do you mean by that?

HATTER. I make hats.

QUEEN. Aha! (*JURY laughs.*)

HATTER. I make them to sell. So I can't take off my hat unless you buy it.

KING. Just give your evidence. And remember; if you shake, it's a sure sign you're guilty!

QUEEN. Did you see the prisoner steal my tarts?

HATTER. Who's the prisoner?

RABBIT. He is. The Knave of Hearts. (*KNAVE bows.*)

QUEEN. Well?

HATTER. No, Your Majesty, I didn't see him steal your tarts.

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QUEEN. Aha! (*JURY laughs.*) Why not?

HATTER. I was having my tea. (*He takes a bite out of the cup.*)

ALICE. He's absolutely right, you know. (*ALL gasp.*)

QUEEN. She's liable to be a headless little girl, as someone once remarked.

ALICE. I've never attended a trial before, but it seems to me this one isn't going quite as it should. (*To HATTER*) You're sure you didn't see anyone steal the Queen's tarts?

HATTER. How could I? I'm always at a tea party.

ALICE. There.

KING (*looking around*). Where?

ALICE. I mean, there, he doesn't know anything about the tarts.

RABBIT. She's trying to confuse everything! Besides, you're supposed to be home doing the dishes, Mary Ann.

ALICE. I'm not Mary Ann. (*ONE OF THE JURORS bites finger of RABBIT who squeals and scampers away.*)

QUEEN. Aha! (*JURY laughs.*) An impostor! If you're not Mary Ann, where is she?

ALICE. Mary Ann, I suppose, is home doing the dishes. Or getting a haircut. Now then, the Hatter knows nothing about the stolen tarts, so he's quite innocent and free to go. (*ALL gasp, mock shock.*)

HATTER. Thank you.

ALICE. Give my regards to the March Hare and the Dormouse, won't you? <sup>x</sup>

HATTER. What about Elsie, Lacie and Tillie?

ALICE. Them, too.

QUEEN. Just remove his hat and head outside.

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ITTER (as he runs off). If you can catch me, which you can't! (He's gone.)

KING. Call the next witness!

RABBIT. Call the next witness!

ALICE. Next witness, please.

(COOK enters R, banging pots and pans. KNAVE runs L, RABBIT runs R, and JURY vanishes. When COOK is in the stand she taps lightly on one pot and the trial resumes.)

ALICE. State your...

RABBIT (taking over). State your name, your address...

COOK. Wow! Wow! Wow!

RABBIT. State your name, your address...

COOK (raising pot). Save your breath.

RABBIT (tugging on QUEEN's skirt). Uh, I think perhaps one of Your Majesties should question this witness.

COOK. Don't give a hoot who questions me. Won't do any good.

KING. Now see here, my good woman...

COOK. Not me. FIGS!!! (JURY laughs.)

RABBIT. What were the tarts made of? You're a cook and you should know.

COOK. Mostly pepper.

KING. Members of the jury, consider your verdict.

RABBIT. Not yet! Not yet! Not nearly yet!

ALICE. If the tarts were stolen, what are they doing there?

KING. Stop confusing the jury! (JURY giggles.)

QUEEN. We'd get a lot more done around here if we chopped off everyone's head. And that's a fact.

ALICE (to KNAVE). Did you steal the tarts?

KNAVE. I must have. The poem says so. "The Knave of Hearts, he stole the tarts..."

ALICE. Well, just because the poem says you stole the tarts doesn't necessarily make it true. I've heard poems that are not quite the truth. (ALL *gasp.*)

QUEEN. Name one!

ALICE. All right. "Twinkle, twinkle little bat, how I wonder what you're at!" Now, then, we all know that bats don't twinkle.

RABBIT. They squeak.

ALICE. Yes, but they don't twinkle.

QUEEN. I hate that poem, especially when it's sung.

ALICE. The point is: the poor Knave didn't steal the tarts just because the poem says so.

COOK. He doesn't twinkle, either. Needs more pepper!

(Starts out, turns back at exit.) Everybody needs more pepper. (She gestures as though tossing pepper. ALL sneeze. COOK exits and her exit is followed by an off-stage crash.)

RABBIT. One more witness!

KING. Call the last witness!

RABBIT. I call...Alice!

ALICE. Here!

RABBIT. Take the stand!

ALICE. All right! (She does.)

RABBIT. State your name, address, occupation and complete history.

ALICE. I think my name is Alice.

QUEEN. Aha! (JURY giggles.)

ALICE. And I used to live in a lovely white house. At least I did when I got up this morning. And I have a dear little kitty called Dinah.

KING (to JURY). Make a note of that! (They laugh.)

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ALICE. I suppose you might say my occupation is day-dreaming. I do a great deal of it. And I think it would be great fun if we'd pass those tarts about and perhaps someone could make some tea.

RABBIT. She wants to destroy the evidence.

KING. Consider your verdict.

ALICE. I'm awfully hungry.

RABBIT. She's guilty! She's guilty! She practically admitted it!

ALICE. But I'm not on trial. The Knave of Hearts is. Do let's have a tart. I'm sure they're delicious.

QUEEN. Of course they are.

ALICE. Are they cherry?

QUEEN. Yes! Give the girl a tart.

RABBIT. But, Your Majesty...

QUEEN. Give her a tart or heads will roll! Give me one, too! (RABBIT passes tarts around.)

RABBIT. Here, Mary Ann. Try one.

ALICE. Thank you, little Dormouse.

RABBIT. I'm not the Dormouse!

ALICE. And I'm not Mary Ann.

RABBIT. Nonsense!

ALICE. Oh, I agree, it's sheer nonsense. Wondrous nonsense!

QUEEN (*chanting*). Don't turn your nose up at nonsense, don't!

JURY. We won't! (Repeated seven times in all, fast.)

ALICE. If you turn your nose up at nonsense here...

QUEEN. You'll miss all the fun!

ALICE. The fun will be done!

QUEEN. Before you get going, the race will be won!

ALICE. And nobody cares for a gloomy, doomy grouch!

JURY. Ouch, ouch, ouch, ouch. Ouch, ouch, ouch, ouch.  
Ouch, ouch, ouch, ouch, (Pause.) OUCH!

QUEEN. It's the new rule: Never turn your nose up at  
nonsense! Not till bats twinkle. The Knave is free and  
that's the rule, too. (ALL cheer.)

KNAVE. How nice! I've been guilty every other time, you  
know.

ALICE. You've been on trial before?

KNAVE. Only when she makes some tarts, which is every  
afternoon. "The Queen of Hearts, she made some tarts,  
all on a summer day."

ALICE. But in winter...

KNAVE. Winter? It's always summer here.

ALICE. It is?

ALL. Yes. That's the rule.

ALICE. I should have guessed. Such a wondrous place,  
(She sits on floor as at opening.) I'll not soon forget it.  
Everyone will say I was daydreaming. Except Dinah.  
She'll believe me. I'll tell her how I followed a little  
White Rabbit who calls me Mary Ann, and then swam  
with a Mouse in a pool of tears. My own! Does sound a  
bit like a daydream. Never mind. Dinah will love it.  
The Hatter and the March Hare and that tea party that  
just goes on and on. Oh, yes, and the Duchess's baby  
who turned into a pig—that'll make Dinah laugh. Or at  
least smile. Like the Cheshire Cat. So much to remember.  
The Gryphon and the Mock Turtle and that very  
strange croquet game. Oh, and the trial, which I think I  
won, but you can't be too certain about anything in...  
in...funny, I don't even know what this place is called.

ALL (softly). Wonderland!

ALICE. Of course. Wonderland. (ALL sigh.) Nice. (She  
smiles and shuts her eyes.)

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5.8

House

ONE (*still gently*). Isn't it incredible? We actually found a girl named Alice! Not necessary, of course, but a little added touch.

TWO. She seemed to enjoy everything, too.

THREE. So cooperative.

FOUR. And so, well, nice.

ALICE (*as though awakening*). I *did* enjoy everything. Absolutely everything. (*ALL chuckle*.) I hope everyone gets a turn?

ONE. Possibly.

ALICE. Wonderland won't be too difficult for them to find, will it?

ONE. Like finding your nose in the dark. (*ALL elaborately extend an arm, squeeze their eyes shut, and slowly bring a pointed finger to their noses*.) See?

ALL (*eyes popped open and big smiles*). Easy!

ALICE. Then, all you have to do is pretend?

ALL. That's it. (*The ACTORS begin backing towards the exits on stage and there is soft laughter*.)

ALICE. Just like a daydream. (*The ACTORS exit quietly and quickly. ALICE yawns and sighs happily*.) An unusual daydream. (*Smile, small laugh*.)

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**[CURTAIN]**

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## F. COVID Production Plan

This appendix contains the COVID Production Plan that outlines how the production can work to ensure COVID safety.

*Note: This document has been prepared following guidelines outlined by the "Terms of Use: COVID-19" document provided by the HUA Drama/Theatre department. All WPI and Drama/Theatre guidelines supersede Alice in Wonderland production practices.*

*Execution of this plan will occur in collaboration with Drama/Theatre employees. The primary author of this document is Producer Caitlin Enright after extensive conversations with many individuals involved with WPI theatre including the Producer of the A term production of Love/Sick.*

Last Updates: 11/6/2020

1. **Covid Person(s) of Contact:** The primary "designated person" overseeing execution of the CPP will be Producer Caitlin Enright ([cenright@wpi.edu](mailto:cenright@wpi.edu) 845-405-3889), with assistance from Production Manager Bella Ferrari ([lferrari@wpi.edu](mailto:lferrari@wpi.edu) 617-955-7564). The Squad Liaison assigned by Drama/Theatre is Kaitlyn Morrison ([ktmorrison@wpi.edu](mailto:ktmorrison@wpi.edu) 781-243-0198)
2. **Digital Contact Sheet:** Our Digital Contact Sheet can be found [here](#). It includes a column that designates someone as 'on-campus' (getting weekly testing) or 'remote.' All new production members, including actors, will be added to the digital contact sheet as soon as possible. So far, only one member of the production is remote. They have a designer role which does not require them to be on campus. If something did come up, they have an on-campus counterpart who is getting tested to do work on campus if necessary.
3. **Space Requests:** We would like to request the following spaces:
  - a. Little Theatre: We are using the LT as a performance space, such that all runs of the show including live streaming will occur in the LT. Crew work (lighting, scenic carpentry, and scenic art) will occur in this space. We plan to use this space from the start of B-Term until the show is struck.
  - b. Little Theatre Green Room: Soft tech (Props, Costumes, Hair & Makeup) will be stored in this space, such that the LTGR would be used as a green room during the filming period. We would also utilize the LTGR's washer/dryer for sanitizing costumes. We plan to use this space ~3 weeks prior to filming.
  - c. Riley Commons: We are in the process of requesting access to Riley Commons for filming week. If approved, this would serve as a place for actors to wait while not filming and remain socially distanced.
  - d. Shop/Studio: Scenic Carpentry has minimal building as part of their design, but studio equipment will be needed to complete some building. Early scenic calls would be held in this space. Scenic Art/Set Dressing would also need access to any paint supplies stored in this space. We plan to use this space from the start of B term until hard tech work is completed.
  - e. Alden Hall Green Room: Due to issues/uncertainty with 25Live, we would like to reserve AHGR for rehearsals. Ideally, we would love to book larger classrooms for easier social distancing, but we aren't sure if that's feasible. We plan to use this space until rehearsals are completed.

- f. **Props and Costumes Closet:** We will not have an exact list until after casting, but our Lead Costumes and Props Coordinator is the current VP of Props and Costumes, so clear communication and accurate contact tracing is expected. This person also held the same role for the A term show so they are very experienced in how to do so safely. We plan to use this space 1-2 times prior to filming, and once more during strike.
- 4. **Overview of Social Distancing on the Production:** Individuals will follow WPI social distancing guidelines at all times. All designs have taken into account ensuring that 1 person would be able to complete a task.
  - a. **Blocking:** Individual blocking for each scene can be provided upon request, but social distancing will be adhered to in all scenes.
- 5. **Performances:** The show will be streamed, pre-recorded.
  - a. **During Filming:** There will not be a live audience. During filming, only the necessary actors, exec team members, and camera operators will be present in the space.
  - b. **Tickets:** Individuals will reserve tickets for free on Ticketleap and receive a link to the stream. The Drama/Theatre Department will coordinate tickets through this platform as is typical for a Masque Production.
  - c. **Streaming:** Masque will be creating a YouTube Channel that can host the stream using an unlisted link. This is permitted by [Dramatic Publishing's FAQ page](#). [More info from the Masque Officers to come]
  - d. **Rights:** We have obtained production, streaming, and recording rights for "Alice in Wonderland (Glennon)" for a total of 3 performances beginning 11/26/2020, and ending 11/28/2020 by Dramatic Publishing. Despoina Giapoudzi as DT Faculty was responsible for obtaining the rights.
- 6. **Little Theatre Green Room:** As mentioned in point #3, we plan to use the LTGR as a "green room", but actors would only use the green room to get ready for filming and after filming is over. Actors/production staff will not hang out in the green room during the show if possible. As stated above, we are looking into Riley Commons to serve as a waiting space.
- 7. **Cast Breakdown:**  
This show is framed as a 'play within a play' so the cast breakdown is quite complicated. It is included below for reference. The most important thing to note is that there are 9 actors in total and they will each be playing multiple small interconnected roles. At no point will characters switch roles in a way that causes them to share costumes, props, etc.

Alice	Caroline Major
Wonderlandian 1,	
Knave of hearts, Wonderlandian 9, Mouse,	Adam Ferrarotti
Mock turtle,	
March Hare	
Wonderlandian 2, Queen of Heart,	Olivia Lattanzi
King of Hearts,	
"Actor 2" pg 5	

Wonderlandian 3, Cook, Frog footman, Playing card 2	Jeff Collard
Wonderlandian 4, Puppeteer for jury, Cheshire cat, Gryphon	Tovah Lockwood
Wonderlandian 5, Mad Hatter, "Actor 1" pg 5	Mason Kaye
Wonderlandian 6, Duchess, Wonderlandian 12, Puppeteer for jury, Wonderlandian 13, Dormouse	Katie Doucette
Wonderlandian 7, Puppeteer for jury, Fish footman, 7 of hearts, Wonderlandian 10	Charlie Snow
Wonderlandian 8, White Rabbit, Third Actor pg 7	Collin Touchette

#### 8. Scene Breakdown:

Scene	Pages	Title	Start-End	Actors
1	5-13	Intro, Down The Rabbit Hole	ACTOR: Imagine. - ALICE: It must be in my system.	All
2	13-15	The Pool of Tears	ALICE: I must run. - ALICE: ..when I haven't finished.	Alice, Mouse
3	15-16	The Rabbit Needs Gloves	RABBIT: Mary Ann! - ALICE: It's like a game without rules.	Rabbit, Alice
4	16-20	Running in Place	ALICE: Everything's so curious,... - ALICE: May I come in?	Alice, Fish, Frog, One
5	20-24	Pig and Pepper	DUCHESS: Speak roughly.. -ALICE: ...PIG!	Alice, Duchess, Cook, Cat

6	24-25	We're All Mad Here	RABBIT: There you are! - ALICE: ...about ten minutes.	Alice, Rabbit, Cat <i>All towards end (rehearse last two lines along with next two at a later rehearsal)</i>
7	26-31	A Mad Tea-Party	ALL: Now? - ALICE: To the croquet game. Faster!	<i>All at the beginning (rehearse first two lines along with previous two at a later rehearsal)</i> Alice, Hatter, Hare, Dormouse
8	31-35	Croquet with the Queen	TWO: Make way.. - QUEEN: ...players take heed!	Alice, Two of Hearts, Seven of Hearts, Queen/King, Rabbit, Knave
9	35-37	Off With Everyone's Head! -WAIT, TARTS!	CAT: You said you wanted... - QUEEN: Off we go!	Alice, Cat, Duchess, Two of Hearts, Seven of Hearts, Queen/King, Rabbit, Knave <i>Gryphon towards end (rehearse along with next scene)</i>
10	37-40	Turtle Story	GRYPHON: Come along. - MOCK TURTLE: ...beaut-i-ful soup.	Alice, Gryphon, Mock Turtle <i>Rabbit towards end (don't call on first rehearsal)</i>
11	41-44	Trial of Tart Thief	RABBIT: Silence in the court! - ALICE: Next witness, please.	Rabbit, Queen/King, Knave, Alice, Hatter, Jury
12	44-48	Alice's Evidence	ALICE: State your... - ALICE: Just like a daydream.	All

**9. Requested Production Schedule:**

- a. Production meetings will occur as needed, (likely weekly) when production-wide relevant information needs to be distributed. They will occur via Zoom, and all production members are expected to attend.
  - b. Executive team meetings will occur as needed, minimally once per week. They will occur via Zoom, and all executive team members are expected to attend.
  - c. Auditions, pre-recorded, should be submitted by October 12th by 6pm. Callbacks, conducted both synchronously through Zoom and asynchronously will take place on October 13th and 14th. Rehearsal exec (Despoina Giapoudzi, Jane Choen, John Hoang Do, Anish Nakahara) will be coordinating audition and callback information. [this has already occurred]
  - d. **Rehearsal Information:** *Please refer to the 'Rehearsal Information' Section that can be found below*
  - e. **Crew Calls:** *Due to the complex nature of recurring events, a "crew call" section has been provided in the Notes Below.*
  - f. **Tech Preview:** We will not have a formal Tech Preview for this show. Some tech elements may be previewed over Zoom to actors as necessary.
  - g. **Q2Q:** We will not have a formal Q2Q for this show. The filming of each scene will include time to adjust technical elements as needed. Possible options for Q2Q will be having department by department time blocks to run through related cues or having departments be 'on call' or watching over zoom. [Specifics to be determined closer to filming week]
  - h. **Dress Rehearsals:** Dress Rehearsals will occur during the week of filming in a similar manner.
  - i. **Filming:** Filming will take place in the LT during the week of November 16th. Only the required parties will attend in person. This includes all actors, both stage managers, both camera operators and one director.
  - j. **Performance:** We plan to livestream on November 26th, 27th, and 28th. See point 5 above.
  - k. **Strike:** Although the details of Strike will be figured out closer to the end of the production, the general framework is as follows: Strike will consist of a series of calls for each department over multiple days (possibly up to a week). Prior to Strike, the Squad Liaison, Kaitlyn Morrison will hold a virtual strike meeting. In this meeting she will set the expectations for each department and make sure they have all the tools needed to completely strike their work. After each call, a member of the Exec Team and/or Squad will make sure everything has been cleaned up properly. Like all other calls, people attending strike calls will need to sign up ahead of time, sign in and out using the contact tracing system, and follow all other COVID protocols.
- 10. Booth:** One of our Stage Managers John Hoang Do will be our designated "booth person" during dress rehearsals and runs. He will be operating both the sound and lighting boards during dress rehearsals and filming. This ensures that the 1 person limit for the Booth can be maintained.

**11. In the Event of a WPI Lockdown:** In the event that filming cannot be completed on campus, the production will move to an entirely digital platform. We will attempt to preserve and adapt as many production positions as possible to preserve the original vision of the show. This would likely take the form of a zoom play or a radio play.

**12. Crew Calls**

- a. The Producer and SQUAD have created show-specific procedures for booking and using spaces, holding crew calls, and tracking crew member attendance.
  - i. By Sunday at noon of each week, the Producer is to submit a detailed space request to [gr-ahgr@wpi.edu](mailto:gr-ahgr@wpi.edu) for D/T approval. An example is provided below.
  - ii. "Approved Crew" included anyone who is only working on this production in the role of general crew member or in a department unrelated to the crew(s) they wish to be involved in.
    1. To be approved, they must fill out the [Production Interest Form](#)
    2. Their information must be added to the Digital Contact Sheet under the tab "Crew." Only the Producer is able to edit this tab to ensure that the executive board is aware of all individuals who are working on the production.
    3. Approved crew members are added to the relevant outlook alias, where they will receive information about upcoming crew calls.
  - iii. Any individual planning to attend a crew call must sign up using the Crew Call Attendance Sheet. This sheet includes the space capacity of the primary location used by the department for crew calls to ensure that the space capacity is not exceeded. Crew call attendance is "locked" the night before a call is to occur to ensure that crewheads are aware of the number of individuals to expect in advance. *An example is provided below.*
  - iv. Within 24 hours of a crew call, a crewhead must submit a [Work Report](#) summarizing the call, including equipment interacted with, attendees, and work completed.
  - v. All Production-related guidelines and procedures are in addition to those outlined and conducted by Drama/Theatre.

**b. Images**

- i. **Example Space Request submitted by Producer**

We will follow a similar space request procedure as Love/Sick shown below.

Department	Date	Start Time	End Time	Location(s)	Attendees	Work to Complete	Equipment	Additional Notes
Scenic Art	Monday	4:00 PM	7:00 PM	LT	Colin Touchette David Hodge Lauren Epperson (Optional) Michael Korp (Optional) Jenny Ochron (Optional) Approved Crew	Finish drawing/outlining mural on the LT walls	Painter, ladder, scaffolding	
	Wednesday	6:00 PM	9:00 PM	LT, Studio	—	Begin painting walls	Paint supplies, paint, drop cloths, ladder, scaffolding	
	Saturday	2:00 PM	5:00 PM	LT, Studio	—	Continue painting walls	Paint supplies, drop cloths, ladder, scaffolding	
Lighting	Monday	5:30 PM	8:00 PM	LT	Jeff Collard Kate Rovasovich Alex Jozitis Nick Nardino (Optional) Jenna Charron (Optional) Charlie Snell (Optional) Approved Crew	Continue hanging/cabling lights	Cables, te-line, ladders, lights, scuff, gaff tape, work gloves, orange extension cord	
	Tuesday	5:30 PM	10:30 PM	LT	—	Continue hanging/cabling lights including DMX cabling and setiders	Cables, te-line, ladders, lights, scuff, gaff tape, work gloves, orange extension cord	
	Wednesday	2:30 PM	8:30 PM	LT	—	—	Cables, te-line, ladders, lights, scuff, gaff tape, work gloves, orange extension cord	<b>Booth access needed</b>
Lighting	Saturday	10:00 AM	1:00 PM	LT	—	Fixture/Clean up of work completed so far	Cables, te-line, ladders, lights, scuff, gaff tape, work gloves, orange extension cord	
	Sunday	10:00 AM	1:00 PM	LT	—	Fixture/Clean up of work completed so far	Cables, te-line, ladders, lights, scuff, gaff tape, work gloves, orange extension cord	
	Sunday	5:30 PM	7:00 PM	LT	Mitchell Jacobs	Copy sound files onto sound computer and assess the space	Sound Computer	<b>Booth access needed</b>
Hair & Makeup	Monday	4:00 PM	4:15 PM	LTGR	Joeyann Petrie	Assess costumes available in the LTR	Hair and Makeup supplies	
	Wednesday	9:00 AM	9:30 AM	PAC	Catherine Massello Reagan Hagar	Assess costumes available in the PAC	N/A	

ii. **Example Crew Call Attendance Sheet**

We will follow a similar crew attendance procedure as Love/Sick shown

—below.

### 13. Notes per Department

a. Lighting

- i. [Lighting Final Design](#)
  - ii. Lighting-Specific Coronavirus Procedures (Created by Prior Master Electricians with Faculty Member Patrick Crowe)
    - 1. All parties attending calls **must** fill out the attendance form when first arriving at the call and leaving- no work may be completed without this
    - 2. Lighting crew will be kept small and regulated with respect to who is coming to each call
    - 3. Lighting Calls are allowed to use both ladders and scaffolding (aka- scaf)
      - a. Ground support can bring lights to scaf people, but must be wearing gloves and must do so quickly and efficiently

- b. The same point as previous also stands true for ladder work
  - c. There must only be one person on the scaf at a time, no exceptions for roommates or other circumstances where people live with one another
  - d. No one can hold the ladder while someone is going up, if a party is not confident with climbing an unsupported ladder, they are not to go on it
  - 4. All equipment (wrenches, etc) must be sanitized, however parties do not need to sanitize lights if they are only handled while wearing a facemask and gloves with the gloves wiped with hand sanitizer
  - 5. One pair of gloves and one wrench will be assigned to each person upon arrival to calls. The gloves and wrench will be put in separate ziplock bags with their user's name written in sharpie on the outside of the bag
  - 6. Gloves and wrenches must be sanitized before and after each use
- b. Scenic**
- i. [Scenic Final Design](#)
  - ii. Scenic Carpentry
    - 1. Studio Procedures
      - a. The Master Carpenters Joseph Salvato and Minh Anh Kieu, and the Assistant Master Carpenter, Charlie Snow, will follow all safety guidelines outlined by Drama/Theatre.
      - b. Each MC will be assigned a drill, safety glasses, and any other relevant equipment at the start of a studio call. This ensures that tools are only handled by one individual. These tools will be sanitized at the end of every call.
      - c. In the case of large equipment pieces, such as a chop saw or table saw, any area that is handled by a crew member will be wiped down with a cleaning wipe.
    - ii. Set Dressing/ Scenic Art
      - 1. Furniture
        - a. Furniture pieces for this production will NOT be rented from Austin Furniture or any other retailer that has been used by Masque in the past.
        - b. The expected furniture pieces for the design include a table and mismatched chairs. The table is expected to be taken from the scenic studio in Alden and the chairs will be a collection from various places. Since the chairs are wood, they can be easily wiped down and sanitized.
        - c. Furniture pieces will be wiped down and sanitized by Master Carpenters prior to actors interacting with any

pieces. Actors will be responsible for sanitizing their assigned furniture pieces before and after use.

**c. Sound**

- i. [Sound Final Design](#)
- ii. Note: there are small sections of 'singing' or 'sing-song-y' lines in the show. Based on the Sound Design, these sections will be addressed in one of two ways
  1. Actors pre-record the lines in which they sing. The recordings will be used as sound cues
    - a. There are three sections of the show that require singing to be prerecorded. Each section will be sung by a different actor
      - i. Each actor will record their section individually
      - ii. Actors will be wearing masks at all times during the recording session
    - b. The recording sessions will take place in the Alden Hall Green Room (AHGR)
      - i. Nobody besides the actor will be in the AHGR
      - ii. The Sound Engineer will be waiting nearby in Alden
    - c. There will be good ventilation during the sessions
      - i. There are a lot of windows in the AHGR and they will be opened during the recording sessions
      - ii. Between sessions, the doors will be opened
      - iii. A box fan will be turned on between sessions by the actors when leaving to improve ventilation
      - iv. There will be a down time of 30 minutes between recording sessions to allow the room to air out
    - d. The microphone will be sanitized
      - i. The Sound Engineer will use his personal microphone set up
      - ii. He will set up the microphone before the first recording session
      - iii. Actors will not touch the microphone besides wiping it down with a cleaning wipe at the end of their session
      - iv. After all sessions are complete, the Sound Engineer will place the microphone set up in a plastic bag and 'quarantine' the equipment for 72 hours
  2. Actors can speak the lines in rhythm of song but not actually sing

**d. Props and Costumes**

- i. [Final Props Design](#)
- ii. [Final Costumes Design](#)
- iii. [Borrowing from P&C Guidelines](#)

iv. Props General Procedures

1. Each prop will be assigned to an actor. Only that actor may physically interact with the prop.
  - a. Two or more copies of the same props may be purchased if the script suggests that actors would touch the same prop
2. Whenever possible, items will be purchased through an online retailer by the Props Coordinator.
3. Actors will be responsible for "setting" their props before a scene, and for removing them from the stage after filming. Actors will wipe down/sanitize their props prior to returning them to LTGR.

v. Costumes General Procedures

1. Gloves will be incorporated into the costumes in some way to avoid actors touching common surfaces. However, actors will still need to abide by hand hygiene guidelines (ie not touching your face and your mask without sanitizing after)
2. Whenever possible, items will be purchased through an online retailer by the Costumes Coordinator.
3. Taking Measurements
  - a. The Costume Department will send out instructions to actors on how to properly take their own measurements. Actors will have access to the measurement spreadsheet to input their measurements afterwards.
4. Borrowing Costumes
  - a. All costumes borrowed by actors should be washed before being brought to the LTGR. These personal pieces should only be handled by the actors they belong to if possible.
5. Trying on Purchased/Closet Items
  - a. All pieces that actors try on will be washed after they've tried them on. If the item is not new ("new" as in recently shipped from a retailer in secure packaging), the item will also be washed prior to the actor trying on the piece.
6. Washing After Dress Rehearsals/Performances
  - a. All costume pieces (that are washable) must be washed after each use. If a piece is owned by an actor and they would prefer to wash it themselves, they will be allowed to bring it home to wash as long as they run it by the Costume Department and SMs. The Costumes Master will make a list of items that can or cannot be washed.
    - i. For items that can be washed, they can go in the LTGR washer/dryer. The costume coordinators will make additional lists of which items can be washed in the same loads. [Will follow up with coordinators]

- ii. Any items that cannot be washed conventionally will be sprayed with 70% Isopropyl Alcohol following CDC disinfection guidelines.

7. General Rules

- a. The only people that should handle costume pieces are the actors they belong to and the Costume Department.
- b. No costume pieces should be shared by actors.

e. Hair and Makeup

i. [Final Hair and Makeup Design](#)

ii. General Procedures

- 1. The Hair & Makeup Artist may create video tutorials to guide actors through their individual hair and makeup designs. They are also considering collecting already made tutorials from youtube and distributing them to actors according to their design.
  - a. Actors will be expected to do their own hair and makeup using these video tutorials.
  - b. The Hair & Makeup may set up Zoom calls to consult with and coach actors through the application of hair and makeup.
- 2. Makeup containers/applicators will not be shared between actors
  - a. Items already owned by actors will be used whenever possible
  - b. Sample sizes of makeup and hair products may be distributed through small, disposable containers (akin to contact lens cases) with disposable applicators in ziplock bags. Any "sample size" item that is provided to actors will not be returned.
- 3. Actors will wear masks at all times, including during filming. They have been included in the Hair and Makeup Design.

f. Publicity

i. [Initial Graphics Design](#)

ii. General Procedures

- 1. If the Publicity Department pursues table-sitting to advertise the production, they will be following WPI table-sitting guidelines. Only one member of the production will sit behind the table during a time-slot, and they will prioritize QR codes and other methods of contactless advertisement.
- 2. The Department will be focusing on digital campaigns whenever possible, including Social Media like Facebook and Instagram as well as Techsync. They have or will contact relevant staff members to advertise digitally on campus, such as on the Foisie screen.

3. Programs will be distributed to audience members through a digital platform. A small number of programs may be printed solely for production use.
4. Digitally designed tickets will be distributed via email to add to the "show experience" for audience members.

**g. House**

- i. [Initial House Design Ideas](#)
- ii. General Procedures
  1. The House Design will primarily focus on developing a digital medium that will be shown in the hour before the stream begins.
  2. The House Department will work with the executive board and the Drama/Theatre Office employees to coordinate ticked through TicketLeap. All tickets will be digital.

**14. Rehearsal Schedule:**

- a. The readthrough will take place virtually over zoom on 10/20/20
- b. Rehearsals will take place both in person and over zoom starting in B Term
  - i. Zoom rehearsals will be used to run lines
  - ii. In person rehearsals will focus on blocking
- c. Only one Stage Manager will attend each in person material - the other Stage Manager will 'attend' virtually over zoom
- d. Some scenes only require all of the actors for the first couple or last couple of lines. In these cases, the rehearsals will be done with only the core actors for that scene and the group lines will be addressed at a separate rehearsal where all actors would already be attending.
- e. For smaller rehearsals, AHGR will be used if available.
- f. For full cast rehearsals, the Stage Managers work with Ali Reed to reserve on campus spaces. They are planning on reserving SL 411, SL 402, SL 305 or SL 104 (in that order of priority) to abide by space capacity limits when the LT is being used for crew calls.
  - i. For full cast rehearsals in SL classrooms, the directors and Stage Managers will move the rolling tables out of the way to create a large enough rehearsing space. At the end of the rehearsal, they will be sure to move them back to their original location and sanitize them.
- g. All actors will be wearing disposable gloves during in person rehearsals. This is to protect actors from touching shared surfaces during rehearsals. They will be discarded at the end of rehearsals and actors will immediately sanitize their hands.
- h. The rehearsal schedule is found below for reference.

<b>Date</b>	<b>Time</b>	<b>Location</b>	<b>Scene/s</b>	<b>Called</b>
10/21 - 10/25	SMs' Office Hours	Digital	1 or 2 scenes	At least one meeting per cast member

Mon. 10/26	5:30 - 6:30 PM	SL 411	6	Caroline, Collin, Tovah
	6:30 - 7:30 PM	SL 411	8	Caroline, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	SL 411	4	Caroline, Charlie, Jeff, Adam
Wed. 10/28	2:30 - 3:30 PM	SL 411	2	Caroline, Adam
	3:30 - 4 PM	SL 411	3	Collin, Caroline
	4 - 5 PM	SL 411	5	Caroline, Katie, Tovah
	5 - 6 PM	SL 411	7	Caroline, Mason, Adam, Katie
Fri. 10/30	6:30 - 7 PM	Digital	1	Everyone
	7 - 7:30 PM	Digital	2, 3	Caroline, Collin, Adam
	7:30 - 8 PM	Digital	4	Caroline, Jeff, Charlie, Adam
Sat. 10/31	5 - 5:30 PM	Digital	5	Caroline, Tovah, Jeff, Katie
	5:30 - 6 PM	Digital	6	Caroline, Collin, Tovah
	6 - 6:30 PM	Digital	7	Caroline, Adam, Mason, Katie
	6:30 - 7 PM	Digital	8	Caroline, Adam, Collin, Charlie, Olivia, Jeff
Sun. 11/1 Off-book day for all except Alice	3 - 3:30 PM	Digital	9, 10	Tovah, Caroline, Katie, Olivia, Adam, Collin
	3:30 - 4 PM	Digital	11	Caroline, Olivia, Collin, Mason, Adam
	4 - 4:30 PM	Digital	12	Caroline, Collin, Olivia, Jeff, Adam
Mon. 11/2	5:30 - 6:30 PM	SL 411	6	Caroline, Collin, Tovah
	6:30 - 7:30 PM	SL 411	8	Caroline, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	SL 411	4	Caroline, Charlie, Jeff, Adam

Date	Time	Location	Scene/s	Called
Wed. 11/4	2:30 - 3:30 PM	SL 411	2	Caroline, Adam

	3:30 - 4 PM	SL 411	3	Collin, Caroline
	4 - 5 PM	SL 411	5	Caroline, Katie, Tovah, <del>Jeff</del>
	5 - 6 PM	SL 411	7	Caroline, Mason, Adam, Katie
Sat. 11/7	5 - 6:30 PM	LT*	1	Everyone
	6:30 - 7 PM	LT*	11	Collin, Olivia, Adam, Caroline, Mason, Tovah, Katie, Charlie
	7 - 7:30 PM	LT*	9	Caroline, Tovah, Katie, Jeff, Charlie, Olivia, Collin, Adam
	7:30 - 8 PM	LT*	10	Caroline, Tovah, Adam, Collin
Sun. 11/8	TBD	LT*	TBD	Everyone
Mon. 11/9	6:30 - 9 PM	LT*	Act I run	Everyone, Caroline*
Wed. 11/11	6 - 8:30 PM	LT*	Act II run	Everyone, Caroline*
Sat. 11/14	5 - 7:30 PM	LT*	Act I run	Everyone
Sun. 11/15	5 - 8 (Jeff TBC) Or 4:30-7 (Charlie TBC, John skips chapter)	LT*	Act II run	Everyone
Mon. 11/16	5 - 10 PM	LT	Dress rehearsal	Everyone
Tues. 11/17	5 - 10 PM	LT	Act I run	Everyone
Wed. 11/18	5 - 10 PM	LT	Film Act I	Everyone
Thurs. 11/19	5 - 10 PM	LT	Act II run	Everyone
Fri. 11/20	5 - 10 PM	LT	Film Act II	Everyone
Sat. 11/21	TBD	LT	Make-up day	TBD
Sun. 11/22	TBD	LT	Make-up day	TBD

\*: Tentative

## G. Props and Costume List

This appendix contains a list of the properties used and their locations during the show

Item	Actor	Location
Ghost Light	Adam	Center/Stairwell
Electrical Cord	Adam	East Bank
Rabbit Costume	Collin	RiCo
Rabbit Hole #1	Jeff	RiCo
Rabbit Hole #2	Olivia	RiCo
Rabbit Hole #3	Katie	RiCo
Door Cutout	Olivia	Behind scrim
Rose #1	Jeff	Behind scrim
Spray Bottle	Tovah	RiCo
Tray #1 + Drink Me bottle	Mason	RiCo
Tray #2 + Eat Me cake	Mason	RiCo
Soaked towel #1	Collin	RiCo
Soaked towel #2	Katie	RiCo
Mouse Costume	Adam	RiCo
Mountain Cutout	Jeff	RiCo
Tree Cutout	Olivia	RiCo
Fish Costume	Charlie	RiCo
Frog Costume	Jeff	RiCo
Chef Table	Jeff	Behind scrim
Apron	Jeff	Behind scrim
Pots + Pans + Ladle	Jeff	Behind scrim
Chef Costume	Jeff	Vestibule
Duchess Costume	Katie	RiCo
Cat Costume	Tovah	RiCo
Pig baby	Katie	RiCo
Fake bundle	Caroline	Behind scrim
Preset Tea table	Olivia	Stairwell
Chair #1	Katie	Vestibule

Chair #2	Mason	Vestibule
Chair #3	Adam	RiCo
Chair #4	Jeff	Stairwell
Teapot with gloves	Adam	Preset
Tea cup #1	Adam	Preset
Tea cup #2	Mason	Preset
Tea cup #3	Katie	Preset
Tea cup #4	Caroline	Preset
Dormouse Costume	Katie	RiCo
Hatter Costume	Mason	RiCo
Hare Costume	Adam	RiCo
Rabbit Costume	Collin	RiCo
Two	Jeff	RiCo
Seven	Charlie	RiCo
White Rose	Jeff	NE I beam
Paint Can	Charlie	Preset
Red Rose	Jeff	Preset
Queen	Olivia	RiCo
Knave	Adam	RiCo
Cat	Tovah	RiCo
Duchess	Katie	RiCo
Gryphon	Tovah	Vestibule
Picket Fence	Jeff	NE I beam
Puppets		RiCo
Edible teacup	Mason	RiCo
Bread	Mason	RiCo
Mock Turtle	Adam	Vestibule

## H. Rehearsal Reports

The next appendices are the rehearsal reports from the rehearsals conducted

### H.1. Rehearsal Report 1

#### Alice in Wonderland

##### Rehearsal Report

Filled out by: Anish Nakahara and John Hoang Do

Date and time	Rehearsal #	Location
10/26/20, 5:30-8 PM	1	Little Theatre

**Incidents:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, John Do, Anish Nakahara, Caroline Major, Collin Touchette, Adam Ferrarotti, Olivia Lattanzi, Tovah Lockwood, Charlie Snow, Jeff Collard

**Absences:** None

**Next rehearsal:** 10/28/20

<b>Summary</b>	Rehearsed scenes 6, 8, and 4 as well as worked on character physicality for characters in those scenes
<b>Staging</b>	
<b>Sound</b>	
<b>Lighting</b>	
<b>Scenic</b>	Can you spike where the set and scrim will be?
<b>Props</b>	Can we get a distance thermometer or make a fake one? It does not need to function. (If one cannot be easily acquired/made then scrap the idea; it is not critical)
<b>Costumes</b>	Tovah feels that her character might wear a skirt. Thoughts?
<b>Hair &amp; makeup</b>	
<b>Publicity</b>	
<b>Production</b>	
<b>Other</b>	

## H.2. Rehearsal Report 2

# Alice in Wonderland

Rehearsal Report  
Filled out by: John Do

Date and time	Rehearsal #	Location
10/28/2020 2:33 PM	2	LT

### Incidents:

**Attendance:** Despoina Giapoudzi, Jane Cohen, John Do, Caroline Major, Adam Ferrarotti, Collin Touchette, Jeff Collard, Tovah Lockwood, Katie Doucette, Mason Kaye

**Absences:** Ash Nakahara (excused)

**Next rehearsal:** 10/29/2020

<b>Summary</b>	Scenes 2, 3, 5, 7 Worked on physicality Blockings are determined
<b>Staging</b>	Nothing yet :)
<b>Sound</b>	Pg 20: Do we have the sounds for the “horrible vocal sounds” and baby crying?
<b>Lighting</b>	Nothing yet :)
<b>Scenic</b>	Do you have the size of the table?
<b>Props</b>	What kind of pocket watch does the Rabbit have? Can you send us a rough size please?
<b>Costumes</b>	What kind of pocket watch does the Rabbit have? Can you send us a rough size please?
<b>Hair &amp; makeup</b>	For the Cheshire Cat (Tovah), can her mask have the cat grin/smile on it? Can Alice’s makeup be waterproof, as she will be sprayed with water from a spray bottle? Can you have a way to make sure the Hatter’s hat stay on their head during head movement?
<b>Publicity</b>	N/A
<b>Production</b>	Nothing yet :)

<b>Other</b>	<p>@SQUAD we used four black chairs, actors used gloves to handle the chairs, and we sanitized at the end of rehearsal</p> <p>@SQUAD There will be droplets of water in the LT from the spray bottle, is that approved?</p>
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### H.3. Rehearsal Report 3

## Alice in Wonderland

### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
10/30/20, 7pm-8pm	3	Zoom

**Incidents:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow

**Absences:** None

**Next rehearsal:** 10/31/20

<b>Summary</b>	Scenes 2, 3, and 4 lines were run
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	We'll be working on when we want the scrim to be transparent/opaque/etc. on Tuesday (11/03). Just a heads up.
<b>Scenic</b>	None
<b>Props</b>	We will get you the props list ASAP. When would we be able to use the props? Would Nov 8 be a good date for most of them? Also, how do we feel about a props table (possibly in RiCo) with actor sections for the full runs and the show?
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	Have some candy and get spooky :)

#### H.4. Rehearsal Report 4

## Alice in Wonderland

Rehearsal Report  
Filled out by Anish Nakahara

Date and time	Rehearsal #	Location
10/31/20, 5pm-7pm	4	Zoom

**Incidents:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Tovah Lockwood, Mason Kaye, Jeff Collard, Olivia Lattanzi, Katie Doucette

**Absences:** None

**Next rehearsal:** 11/1/20

<b>Summary</b>	Scenes 5, 6, 7, and 8 lines were run
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic</b>	None
<b>Props</b>	Despoina has added rags to the prop list for scene 1 when Alice is crying (page 12-13)
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.5. Rehearsal Report 5

### Alice in Wonderland

#### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
11/1/20, 3pm-5:30pm	5	Little Theatre

**Incidents:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Tovah Lockwood, Mason Kaye, Jeff Collard, Olivia Lattanzi, Katie Doucette

**Absences:** None

**Next rehearsal:** 11/2/20

<b>Summary</b>	Scenes 9-12 and 1 were staged
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic</b>	None
<b>Props</b>	How many “Enter here” signs will there be and what are their dimensions? (pages 9-10) We will need some flowers for scene 1 when the garden is mentioned. We will need the “soaked” handkerchief on page 12
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	Mason’s hair didn’t look too in their face but we also aren’t doing full-out movement yet.
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.6. Rehearsal Report 6

### Alice in Wonderland

#### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
11/2/20, 5:30pm-8pm	6	Little Theatre

**Incidences:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Olivia Lattanzi

**Absences:** Tovah (excused)

**Next rehearsal:** 11/4/20

<b>Summary</b>	Scenes 8, and 4 were rehearsed, and act 1 blocking was clarified
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	We are making a draft of a cue list for the scrim lighting. The basic blocking of all the scenes is completed. We should schedule a meeting between the MEs and rehearsal execs to figure out the focusing and basic cues. Which week do you want this to happen?
<b>Scenic</b>	Can you send us the photo of the space after you've hung the black curtains? We would want the NE exit to be covered by the black curtain as well. Is that part of the plan? If not, please also run it through SQUAD to be approved.
<b>Props</b>	Do you know how many stuffed animals/toys you are planning to get?
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.7. Rehearsal Report 7

# Alice in Wonderland

Rehearsal Report  
Filled out by: John Do

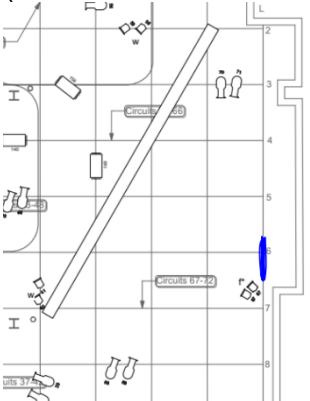
Date and time	Rehearsal #	Location
11/04 3 - 6 PM	7	LT

**Incidences:** None

**Attendance:** Jane Cohen, John Do, Caroline Major, Adam Ferrarotti, Collin Touchette, Tovah Lockwood, Katie Doucette, Mason Kaye

**Absences:** Despoina Giapoudzi (excused), Anish Nakahara (excused)

**Next rehearsal:** 11/07

<b>Summary</b>	Ensuring actors are off-book Polishing scenes 2, 3, 6, 7
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	Where are the 2 additional floor fixtures? (Besides the two at the protruded wall next to the NE entrance)
<b>Scenic</b>	<p>When will you move the furniture pieces to the LT? We (SMs) want to spike the location of the furniture pieces.</p> <p>Can you spike on the LT floor where the mushrooms will be?</p> <p>Depending on where the two additional floor light fixtures will be, we think the curtain can still be hung directly in front of the NE entrance. (the blue area shown in the photo below)</p>  <p>Can scenic art or SQUAD paint over the non-black splotches on the North and East walls? (unless this is part of the design)</p>

<b>Props</b>	Can we have most of the props ready in the LT on 11/08?
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	<p>@Filming crew: When can you attend rehearsals? Will 11/09 and 11/11 work?</p> <p>@SQUAD: We can spike the furniture right?</p>

## H.8. Rehearsal Report 8

### Alice in Wonderland

Rehearsal Report  
Filled out by Anish Nakahara

Date and time	Rehearsal #	Location
11/7/20, 5pm-8pm	8	Little Theatre

**Incidences:** Tovah scraped her knee; an incident report was written and is outside the binder for review

**Attendance:** Despoina Giapoudzi (virtual), Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Katie Doucette, Mason Kaye, Tovah Lockwood, Olivia Lattanzi

**Absences:**

**Next rehearsal:** 11/8/20

<b>Summary</b>	Scenes 5, 12, 11, 9, 10 run
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic</b>	None
<b>Props</b>	None
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	On Monday can you bring the cameras? We don't wanna film but we'd like to have them in the correct places to check for staging.
<b>Other</b>	None

## H.9. Rehearsal Report 9

### Alice in Wonderland

Rehearsal Report  
Filled out by Anish Nakahara

Date and time	Rehearsal #	Location
11/7/20, 5pm-8pm	9	Little Theatre

**Incidences:** None

**Attendance:** Despoina Giapoudzi (virtual), Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Katie Doucette, Tovah Lockwood, Olivia Lattanzi

**Absences:** Mason Kaye (unaccounted for)

**Next rehearsal:** 11/9/20

<b>Summary</b>	Scene 1 and scene transitions run
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	When setting up the lights behind the scrim, can you make sure there's a bit of room to pass behind the light while it's opaque so that some people can cross backstage without being seen? Where is the new location for ground fixtures? When can shadow play sample cue be ready?
<b>Scenic</b>	Are the locations of the cards and some of the mushrooms negotiable? They are in front of where the actors are entering/exiting. (Yes - JC) Is there a way to get more curtain coverage on the east bank side of the scrim so that the backstage isn't as visible?
<b>Props</b>	How many props are there for the tea party scene? Are there trays for the tea party props?
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.10. Rehearsal Report 10

### Alice in Wonderland

#### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
11/8/20, 6:30pm-9pm	10	Little Theatre

**Incidences:** None

**Attendance:** Despoina Giapoudzi (virtual), Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow (virtual), Jeff Collard, Katie Doucette, Tovah Lockwood, Olivia Lattanzi, Mason Kaye

**Absences:** None

**Next rehearsal:** 11/11/20

<b>Summary</b>	Act 1 stumble
<b>Staging</b>	Revamp for social distancing
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic (Art)</b>	Can we get more curtain on the east scrim side? Are the location of some of the mushrooms and the card negotiable? They are blocking where the actors enter and exit. (Yes - JC) Art: how is the rose garden in act 2 happening? Are we having the vine on the I-beam?
<b>Props</b>	How do we sanitize the cutouts and anything fabric? Can SMs set props if they are wearing gloves and picking up the items with an alcohol wipe? Can Ash bring in some stuffed animals so that we don't have to reuse the pig for the croquet game? Blue cloth is happening yes or no? Can we have a piece of tape securing the bottle to the tray? Can we superglue some of the teacups, saucers, and teapots to each other? Was the cloth acting as the water cut? And if so, can all changes be communicated to exec?
<b>Costumes</b>	How do we sanitize the costumes? Can we put the costumes on a costume rack in the vestibule/backstage? Can we use costumes on the Saturday and Sunday runs?

<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	<p>Rehearsal exec needs to discuss how to place props in a socially distant way.</p> <p>Actors need to remain spaced out when waiting to go on stage. This may mean waiting in the seating banks longer.</p>

## H.11. Rehearsal Report 11

### Alice in Wonderland

#### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
11/11/20, 6pm-8:30pm	11	Zoom

**Incidents:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Katie Doucette, Tovah Lockwood, Olivia Lattanzi, Mason Kaye

**Absences:** None

**Next rehearsal:** 11/14/20

<b>Summary</b>	Act 2 line through
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic (Art)</b>	None
<b>Props</b>	We are not going to use the blue cloth for the ocean of tears
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	None
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.12. Rehearsal Report 12

### Alice in Wonderland

#### Rehearsal Report

Filled out by Anish Nakahara, John Do

Date and time	Rehearsal #	Location
11/11/20, 5pm-7:30pm	12	Little Theatre

**Incidences:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Katie Doucette, Tovah Lockwood, Olivia Lattanzi, Mason Kaye

**Absences:** None

**Next rehearsal:** 11/15/20

<b>Summary</b>	Act 1 reblocking and stumble through
<b>Staging</b>	None
<b>Sound</b>	Recording of a rehearsal is up in the drive. Please let us know if there are any issues
<b>Lighting</b>	None
<b>Scenic (Art)</b>	None
<b>Props</b>	Can the "Drink Me" bottle be velcroed to the tray? Can we have an ETA on the rest of the props? (Signs, cutouts, "Eat/Drink Me" tags, pig bundle that Caroline holds)
<b>Costumes</b>	Can we use an apron for the chef from the P&C closet? (Any style is fine)
<b>Hair &amp; makeup</b>	Do you want them to leave the masks in the makeup kits in the space, to take them home and wear them to call, or a mix? (Specifically, anyone who may have multiple masks)
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## H.13. Rehearsal Report 13

### Alice in Wonderland

Rehearsal Report  
Filled out by Anish Nakahara

Date and time	Rehearsal #	Location
11/15/20, 3pm-5:30pm	13	Little Theatre

**Incidences:** None

**Attendance:** Despoina Giapoudzi, Jane Cohen, Anish Nakahara, John Do, Adam Ferrarotti, Caroline Major, Collin Touchette, Charlie Snow, Jeff Collard, Katie Doucette, Tovah Lockwood, Olivia Lattanzi, Mason Kaye

**Absences:** None

**Next rehearsal:** 11/16/20

<b>Summary</b>	Act 2 reblocking and stumble through
<b>Staging</b>	None
<b>Sound</b>	None
<b>Lighting</b>	None
<b>Scenic (Art)</b>	None
<b>Props</b>	Is the red cloth in the LTGR with safety pins the pig bundle double?
<b>Costumes</b>	None
<b>Hair &amp; makeup</b>	Update us when the makeup kits are all sorted out (again, sorry about that)
<b>Publicity</b>	None
<b>Production</b>	None
<b>Other</b>	None

## I. Preshow Checklist

This appendix contains the preshow checklist that I used to make sure that Filming Day can happen smoothly

M/W	T/R	S	Action	Location	M	T	W	R	F	S	Who?
4:30 PM	5:00 PM	12:00 PM	EAT	RiCo							
5:00 PM	6:30 PM	1:00 PM	Unlock the space	Green Room							Squad
5:00 PM	6:30 PM	1:00 PM	LT Sign In	Space							
5:00 PM	6:30 PM	1:00 PM	Gaff the doors and card reader	Space							Ash
5:00 PM	6:30 PM	1:00 PM	pee	bathroom							
5:00 PM	6:30 PM	1:00 PM	Set P&C in place	LTGR/RiCo							Ash
5:15 PM	6:45 PM	1:15 PM	Check scenic elements	Space							Ash
5:30 PM	7:00 PM	1:30 PM	Set up and distribute comms	Booth							John
5:30 PM	7:00 PM	1:30 PM	Check camera cue and setup	Space							Despoina
5:45 PM	7:15 PM	1:45 PM	Check sound cues	Booth							John
5:45 PM	7:15 PM	1:45 PM	Check lighting cues	Booth							John
5:45 PM	7:15 PM	1:45 PM	Unlock emergency door	Stairs							Squad
6:00 PM	7:30 PM	2:00 PM	Sweep the stage	Space							
6:00 PM	7:30 PM	2:00 PM	Warmups	Space							Directors
6:20 PM	7:50 PM	2:20 PM	Weather Warning	Space							
6:20 PM	7:50 PM	2:20 PM	Stairwell lights turned off	Stairs							John
6:25 PM	7:55 PM	2:25 PM	Lock the booth	Booth							John

## J. Role and Responsibilities of a CSM

This appendix contains a list of the responsibilities that were discussed and agreed upon during the initial executive meetings

- Call cues during show nights/full run, etc.
  - Also acts as board operator due to COVID limitation
- Schedule rehearsals
  - Communicate schedule to the whole production
  - Work with the producer to book rehearsal spaces
- Create rehearsal reports
  - Communicate with the tech departments what the directors/actors need
  - Clarify questions about tech for the cast and directors during rehearsal
  - Ensure safety and follow safety protocol during rehearsal
- Run auditions/callbacks
  - Created and distributed audition form
  - Scheduled auditions and callbacks
  - Sent emails about the process
  - Clarified changes about show switching
- Deal with actor conflicts/issues
  - Look out for the cast wellbeing (mentally and physically)
- Master Note Taker
  - Take note of blockings
  - Take note of props/costumes/scenic elements that the actors interact with
- Maintain COVID policies during rehearsals, along with Director and AD
  - Ensure actors and directors check in and out to the LT
  - Ensure tables, chairs, and props are sanitized after rehearsal
- Help actors learn lines
  - Use office hours to help actors run lines and check blockings
- Run Q2Qs
- Be able to be a stand in at rehearsal
  - In case an actor is absent
- Create Actor Packet
  - Communicate expectations from exec to the actors upon joining the production
- Communicate with the cast
  - Outlook invite to rehearsals
  - Slack message reminder for rehearsal
  - Contact the cast to remind them to reply to tech department emails

## K. Audition Form

This appendix contains the Audition Form that was distributed for the casting process

### Alice in Wonderland Audition Form

Thank you for your interest in auditioning for Alice in Wonderland! We will accept audition submissions from Monday, Oct 5 (10 AM) to Monday, Oct 12 (7 PM).

Before filling out this form, please send an email to [gr-animal-farm-sm@wpi.edu](mailto:gr-animal-farm-sm@wpi.edu) with your B-term class schedule (up to November 21), and include any other activities that would conflict with scheduling rehearsals, both regular and one-off occurrences. The last section of this form will ask for your audition video submission, so please have that ready before filling out the form.

Callbacks are scheduled for Tuesday, October 13, and Wednesday, October 14. You will receive an email by Tuesday, October 13 regarding callbacks. There will be two formats for callbacks: Synchronous (live over Zoom), and Asynchronous (submit your callback video). Instructions will be included in the email on October 13.

If you have any questions, please send them to [gr-animal-farm-exec@wpi.edu](mailto:gr-animal-farm-exec@wpi.edu).

\* Required

1. Have you sent your B term schedule to [gr-animal-farm-sm@wpi.edu](mailto:gr-animal-farm-sm@wpi.edu)? \*

*Mark only one oval.*

Yes!

No, but I will!!

2. Have you filled out the callbacks when2meet?  
(<https://www.when2meet.com/?10059259-r3KWI>) \*

*Mark only one oval.*

- Of course!! (Synchronous Callback)  
 No, but I'm on it! (Synchronous Callback)  
 I'm planning to participate in asynchronous callbacks (video submission)  
 Other: \_\_\_\_\_

3. By auditioning, I understand that I have the choice to accept or decline the role(s) that I am offered and will be respectful to all members of the production. In addition, I understand that this show is an academic commitment (even if I am not taking it for credit). If I am cast, I understand that I have an obligation to this production for the duration of production week (Nov 15 - 21). \*

*Mark only one oval.*

- Yes  
 No

#### Alice in Wonderland Audition Form

4. What is your name? \*

\_\_\_\_\_

5. What pronouns do you use? \*

\_\_\_\_\_

6. What is your WPI email? \*

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7. What is your Gmail? \*

Or an email that you can access Google Drive with

---

8. What is your phone number? \*

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9. Are you participating in Alice in Wonderland for academic credit? \*

*Mark only one oval.*

ISU 1/6

ISU 1/3

HUA Practicum

No

Other: \_\_\_\_\_

10. On a Hamlet-meter what size of roles are you comfortable with?

*Check all that apply.*

- Hamlet (gimme all the lines!)
- Unnecessary early death
- Yorick the skull (non-speaking)

Other:  \_\_\_\_\_

11. Please describe your previous acting experience, if any \*

If you don't have any, don't worry! We all start somewhere!

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### Alice in Wonderland Audition Form

12. Are you comfortable with ... \*

*Check all that apply.*

- Portraying an animal
- Loud noise
- Singing on stage (please note that the singing does not have to be good)
- The discussion of execution
- Speaking with a British accent
- Prop knives (not as weapons)
- None of the above

13. Anything else you would like us to know?

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14. Why is a raven like a writing desk? \*

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Alice in  
Wonderland  
Audition  
Form

Please prepare and record a short monologue (1-2 minutes). Start your video with: "Hi my name is [NAME] and I will be performing [TITLE OF MONOLOGUE] by [PLAYWRIGHT].

Some monologue samples are available here:  
<https://drive.google.com/drive/folders/1CzqnRxicV4wQLRDU3v9LyLaoglrxJlHJ?usp=sharing>

15. Please upload your audition video here

Files submitted:

16. If you'd rather provide a link to an online version of your audition video, please type it in this question, along with any information we may need to access if it is password-protected.

---

17. Have you submitted your audition video? \*

*Mark only one oval.*

YES!!!

---

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Google Forms

## L. Commentary on Antigone

This appendix contains my commentary on the play Antigone by Sophocles.

Greek tragedy is one of the earliest forms of theatre. These plays are inspired by stories from Greek mythology, and often deal with the concept of morality. Indeed, Antigone by Sophocles is no exception.

Written in 442 BC, the play Antigone explores the main theme of Family versus the State. In the play, Antigone defied the decree by Creon to bury her brother, Polynices. The decree arose because of Polynices position during the Thebes' civil war. As the new king, Creon decided to publicly shame Polynices by not allowing the burial ritual to be conducted for him, though Polynices is part of his family. According to Greek mythology, a dead person would not be able to proceed to the underworld without the completion of the burial ritual. This belief becomes the motive for Antigone to bury her brother. The theme of Family and State was emphasized further when Ismene was found to know Antigone plan of defying the decree, and when Creon's son, Haemon, persuaded the king to spare Antigone.

However, it is important to realize that there is no obvious right or wrong in the motives of the characters, but rather just their actions and consequences. Looking at the setting from the perspective of Antigone, it is understandable to see that she views the action of conducting the burial ritual for her brother as a moral action, and the decree by Creon as immoral. Yet, looking at the situation from Creon's perspective, one can see his rationale to justify his actions. He had just become a king for such a short time, after a dreadful war, and was faced with a decision about Eteocles and Polynices. As a ruler, Creon was to ensure peace and order of the state, and thus, guiding his reason for the decree.

Besides the overarching theme, this play also contains several features that should be considered when producing this play: the Chorus, the tragedy, and the setting.

The Chorus is one of the most noticeable features of Greek tragedy theatre. This group of actors serve several functions:

- To provide context for the actions and connect them to other myths: In Antigone, the chorus of old Theban men first appears to give context to the play by talking about the Seven against Thebes story. Later in the play, they also connect the situation of Antigone to the myth of great women who suffered.
- To comment on the actions: In Antigone, the most famous section of the Chorus is the Ode to Man, where the Chorus praises the accomplishments that humanity has achieved. In the list of achievements, it is noteworthy that all of them are about how humanity has conquered nature, linking back to the theme of Family

versus State. Creon represents the man-made civilization while Antigone represents nature through her innate feelings towards family.

- To drive the actions in the play: This last function of the Chorus was seen through the action of the Chorus asking Creon to listen to Tiresias' advice to appease the gods.

True to its name, the tragedy element in Antigone is apparent at the end, when Creon enters with his son's corpse and the news of the deaths of Antigone and his wife Eurydice. To further portray Creon's suffering, Sophocles added the detail of having the servants help Creon inside. It is tragedy as Creon was doing what he believed was right, and even when he decided to change his mind to appease the gods, the consequences were painful for him. To end the play, the Chorus appears to convey the message that this punishment from the gods will eventually bring wisdom. This element about wisdom from tragedy is quite common among Greek tragedies that should be preserved in a modern production.

The last element is the setting and other stage directions. As a contrast to more modern plays, Antigone did not contain much stage directions as Greek tragedy theatre usually follows the same format. However, there is a trend of adapting plays to a modern context, such as West Side Story is a modern version of Romeo and Juliet, and Hadestown is an industrial version of the Greek mythology. Moreover, during the pandemic, Greek tragedy is one of the genres that directors have tried to draw parallel to the current situation. For instance, the Theatre of War Productions put on the play Oedipus the King via Zoom to address the topic of trauma. Indeed, Antigone has received many revivals including the 2012 production by National Theatre, with the setting being in a war bunker.

Looking at this production from a director perspective, since the theme is recurring throughout the time, it is possible to adapt the play to a modern context, even during the time of pandemic. The setting for the play could be changed to a modern day, but not present day, when a bio-chemical war has just occurred. This setting maintains the context of conflict and war while making the play more relatable. Moreover, the bio-chemical war will provide a reason for the actors to wear masks on stage without breaking the fourth-wall, maintaining the illusion of a play happening on stage rather than people living through COVID-19. The physical setting of the place can be in a meeting room of a war bunker, where Creon would be a nation leader. To de-densify the stage, projection could be used for some actors of the Chorus to attend this meeting through teleconference. For some of the actors of the Chorus, they may even wear Hazmat suits into the space so that they do not have to wear a mask.

However, if WPI decided to put on this play, I would strongly recommend a long preparation time as the show is quite complex. Learning from my experience in Alice in Wonderland, at least a semester should be spent on preparing for this show during the pandemic.

## M. Play List

This appendix contains a list of plays that I have been exposed to leading up to this practicum

Scripts that I have read:

- All My Sons by Arthur Miller
- A Streetcar Named Desire by Tennessee Williams
- Inherit the Wind by Jerome Lawrence and Robert E. Lee
- August: Osage County by Tracy Letts
- A Raisin in the Sun by Lorraine Hansbury
- Fences by August Wilson
- Race by David Mamet
- Clybourne Park by Bruce Norris
- Waiting for Lefty by Clifford Odets
- I Don't Have to Show You No Stinking Badges by Luis Valdez
- Who's Afraid of Virginia Woolf? By Edward Albee
- Proof by David Auburn
- Casa Valentina by Harvey Fierstein
- 1984 by Duncan Macmillan and Robert Icke
- Other plays from Forms in Modern Drama D'19
- Pippin by Stephen Schwartz and Roger O. Hirson
- Translations by Brian Friel
- Animal Farm by Ian Wooldridge

Productions that I have seen:

- The Woman in Black by Stephen Mallatratt
- The Sound of Music by Howard Lindsay and Russel Crouse
- Cats by T. S. Eliot
- Rent by Jonathan Larson
- The Pillowman by Martin McDonagh
- The Father by Florian Zeller, translated by Christopher Hampton
- Fun Home by Lisa Kron and Jeanine Tesori
- Wicked by Winnie Holzman
- Tootsie by David Yazbek and Robert Horn
- The Lion King by Irene Mecchi and Roger Allers
- The Play that Goes Wrong by Henry Lewis, Henry Shields, and Jonathan Sayer
- Sherlock's Last Case by Charles Marowitz
- The Niceties by Eleanor Burgess
- Tango by Joel Tan
- Les Miserables by Alain Boublil and Claude-Michel Schönberg
- West Side Story by Arthur Laurents
- Hadestown by Anaïs Mitchell

- Beetlejuice by Anthony King and Scott Brown
- Evita by Tim Rice
- Hairspray by Mark O'Donnell and Thomas Meehan
- Phantom of the Opera by Andrew Lloyd Webber and Richard Stilgoe

Productions that I have worked on:

- Pippin by Bob Fosse and Roger O. Hirson
- Improbable Fiction by Alan Ayckbourn
- Proof by David Auburn
- A Gentleman's Guide to Love and Murder by Robert L. Freedman
- Rhinoceros by Eugène Ionesco
- Mamma Mia! by Catherine Johnson
- Black Comedy by Peter Shaffer
- Breaking the Code by Hugh Whitemore
- Carrie by Lawrence D. Cohen
- Julius Caesar by William Shakespeare
- When We Were Young and Unafraid by Sarah Treem
- Alice in Wonderland by William Glennon