

4 **ALICE:** What a thick black cloud that is! And I do believe it's got wings!  
**TWEEDLEDUM:** It's the Jabberwock!  
**TWEEDLEDEE:** The Jabberwock!  
**ALICE:** The Jabber-what?  
5 **TWEEDLEDUM:** It's coming for us all!  
**TWEEDLEDEE:** Run! Run!  
**TWEEDLEDUM:** The Jabberwock!  
**TWEEDLEDEE:** The Jabberwock is near! (Terrified, **TWEEDLEDUM** and  
**TWEEDLEDEE** rush OFF screaming.)  
10 **ALICE:** Jabberwock? (SOUND EFFECT: BOOMING SQUAWK. **ALICE** runs  
OFF after them.)

End of Scene Seven

Scene Eight—The Jabberwock!

Four CHORUS MEMBERS ENTER. They recite out the poem as they recite  
it.  
**CHORUS MEMBER #1:** Jabberwocky!  
15 **CHORUS MEMBER #2:** Jabberwocky!  
**CHORUS MEMBER #3:** 'Twas brillig, and the slithy toves  
**CHORUS MEMBER #4:** Did gyre and gimble in the wabe:  
**CHORUS MEMBER #1:** All mimsy were the borogoves,  
**CHORUS MEMBER #2:** And the mome raths outgrabe.  
20 **CHORUS MEMBER #3:** Beware the Jabberwock, my son!  
**CHORUS MEMBER #4:** The jaws that bite, the claws that catch!  
**CHORUS MEMBER #1:** Beware the Jubjub bird, and shun  
**CHORUS MEMBER #2:** The frumious Bandersnatch!  
**CHORUS MEMBER #3:** He took his vorpal sword in hand:  
25 **CHORUS MEMBER #4:** Long time the manxome foe he sought—  
**CHORUS MEMBER #1:** So rested he by the Tumtum tree,  
**CHORUS MEMBER #2:** And stood awhile in thought  
**CHORUS MEMBER #3:** And, as in uffish thought he stood,  
**CHORUS MEMBER #4:** The Jabberwock with eyes of flame,  
30 **CHORUS MEMBER #1:** Came whiffing through the tulgey wood,  
**CHORUS MEMBER #2:** And burbled as it came!  
**CHORUS MEMBER #3:** One, two!  
**CHORUS MEMBER #4:** One, two!  
**CHORUS MEMBER #1:** And through and through  
35 **CHORUS MEMBER #2:** The vorpal blade went snicker-snack!

20

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**CHORUS MEMBER #3:** He left it dead, and with its head  
**CHORUS MEMBER #4:** He went galumphing back.  
**CHORUS MEMBER #1:** And hast though slain the Jabberwock?  
**CHORUS MEMBER #2:** Come to my arms, my beamish boy!  
5 **CHORUS MEMBER #3:** O frabjous day!  
**CHORUS MEMBER #4:** Callooh!  
**CHORUS MEMBER #1:** Callay!  
**CHORUS MEMBER #2:** He chuckled in his joy.  
**CHORUS MEMBER #3:** 'Twas brillig, and the slithy toves  
10 **CHORUS MEMBER #4:** Did gyre and gimble in the wabe:  
**CHORUS MEMBER #1:** All mimsy were the borogoves,  
**CHORUS MEMBER #2:** And the mome raths outgrabe.  
**CHORUS MEMBER #3:** Jabberwocky!  
**CHORUS MEMBER #4:** Jabberwocky! **CHORUS** clears OFF as the poem  
15 concludes, taking the tree OFF with them. **KING OF HEARTS** awakes  
and EXITS. SOUND EFFECT: DRAMATIC SWELLING MUSIC plays as  
**HUMPTY-DUMPTY** makes a grand, ceremonial entrance—very diva-  
like—perched on his wall. [See PRODUCTION NOTES.]  
End of Scene Eight

Scene Nine—Humpty-Dumpty and His Wall

**ALICE** rushes ON, sees **HUMPTY-DUMPTY** and turns out to the  
20 AUDIENCE.  
**ALICE:** That dude looks just like an egg.  
**HUMPTY-DUMPTY:** I heard that.  
**ALICE:** You can't deny the resemblance.  
**HUMPTY-DUMPTY:** It's very provoking to be called an egg... very.  
25 **ALICE:** I said you look like an egg, sir, and some eggs are very pretty,  
you know.  
**HUMPTY-DUMPTY:** Some people have no more sense than a baby.  
**ALICE:** I didn't mean to—  
**HUMPTY-DUMPTY:** Stop chattering to yourself and tell me your name  
30 and business.  
**ALICE:** My name is Alice.  
**HUMPTY-DUMPTY:** It's a stupid name. What does it mean?  
**ALICE:** Must a name mean something?  
**HUMPTY-DUMPTY:** Of course it must. My name means the shape I  
35 am, and a good handsome shape it is, too. With a name like yours  
you might be any shape.  
**ALICE:** Why do you sit here all alone?

21

1 **HUMPTY-DUMPTY:** Because there's nobody with me.  
**ALICE:** Don't you think you'd be safer down on the ground? That wall's pretty narrow.  
**HUMPTY-DUMPTY:** What tremendously easy riddles you ask! Why,  
5 if I ever did fall off—which there's no chance of—but if I did, the king has promised me, the king has promised, with his very own mouth, to... to...  
**ALICE:** To send all his horses and all his men.  
**HUMPTY-DUMPTY:** How did you know that?  
10 **ALICE:** It's in a book.  
**HUMPTY-DUMPTY:** In a book?  
**ALICE:** *(Recites.)* "Humpty-Dumpty sat on a wall,  
Humpty-Dumpty had a great fall,  
All the king's horses and all the king's men  
15 Couldn't put Humpty-Dumpty together again."  
**HUMPTY-DUMPTY:** Yes, all his horses and all his men. They'd pick me up again in a minute, they would!  
**ALICE:** What a beautiful belt you've got on! Or is it a scarf?  
**HUMPTY-DUMPTY:** It is a most provoking thing when a person doesn't  
20 know a scarf from a belt.  
**ALICE:** But you're such an odd shape, it could be either one.  
**HUMPTY-DUMPTY:** It's a scarf, child, and a beautiful one, as you say.  
It was a present from the king and queen.  
**ALICE:** Was it really?  
25 **HUMPTY-DUMPTY:** We're close. Real tight. They gave it to me.  
*(Gloats.)* They gave it to me for an un-birthday present.  
**ALICE:** I beg your pardon?  
**HUMPTY-DUMPTY:** I'm not offended.  
**ALICE:** What's an un-birthday present?  
30 **HUMPTY-DUMPTY:** A present given to you when it isn't your birthday, of course.  
**ALICE:** I like birthday presents the most.  
**HUMPTY-DUMPTY:** You don't know what you're talking about. How many days are there in a year?  
35 **ALICE:** Three hundred sixty-five.  
**HUMPTY-DUMPTY:** And how many birthdays have you?  
**ALICE:** One.  
**HUMPTY-DUMPTY:** Thus, there are three hundred sixty-four days you might get un-birthday presents.  
40 **ALICE:** Right.

1 **HUMPTY-DUMPTY:** And only one for birthday presents. There's glory for you!  
**ALICE:** I don't know what you mean by "glory."  
**HUMPTY-DUMPTY:** Of course, you don't 'til I tell you. I meant, "there's  
5 a nice knock-down argument for you."  
**ALICE:** But that's not what "glory" means.  
**HUMPTY-DUMPTY:** When I use a word, it means just what I choose it to mean, neither more nor less.  
**ALICE:** You decide?  
10 **HUMPTY-DUMPTY:** One must master one's words, or they will master you. They've a temper, some of them, particularly verbs. They're the proudest. Adjectives you can do anything with, but not verbs. However, I can manage the whole lot of them! Impenetrability! That's what I say!  
15 **ALICE:** What's "impenetrability" mean?  
**HUMPTY-DUMPTY:** "Impenetrability" is when you've had enough of a subject, and it would be just as well if you'd mention what you mean to do next, as I suppose you don't mean to stop here all the rest of your life.  
20 **ALICE:** That's a lot to make a word mean.  
**HUMPTY-DUMPTY:** When I make a word do a lot of work, I pay it extra.  
**ALICE:** You pay your words?  
**HUMPTY-DUMPTY:** A fair wage. You should see them on payday—a very excitable bunch. I know all words, and thusly I can explain  
25 all poems ever invented—and a good many that haven't been invented yet.  
**ALICE:** It's impossible to know all words.  
**HUMPTY-DUMPTY:** Many are good friends of mine, or at least acquaintances.  
30 **ALICE:** I bet I could stump you.  
**HUMPTY-DUMPTY:** Do you dare challenge me?  
**ALICE:** *(Pulls out her phone.)* I bet I can find a word online that you don't know.  
**HUMPTY-DUMPTY:** Online?  
35 **ALICE:** Oh, but wait! My phone doesn't work.  
**HUMPTY-DUMPTY:** Phone?  
**ALICE:** My smart phone.  
**HUMPTY-DUMPTY:** Smart phone? What's so smart about it?  
**ALICE:** If it were charged, I could access the Internet.  
40 **HUMPTY-DUMPTY:** Internet?

1 **ALICE:** Yeah, you know, the Internet.  
**HUMPTY-DUMPTY:** I dare say, you've indeed stumped me. You're a  
crafty one. I see you have your own army of words.  
**ALICE:** But I haven't even—  
5 **HUMPTY-DUMPTY:** Please, don't boast. You played your words—your  
strange, strange words—very well. Now, good-bye.  
**ALICE:** Good-bye?  
**HUMPTY-DUMPTY:** Are we not done here?  
**ALICE:** I was hoping you could point me in the direction—  
10 **HUMPTY-DUMPTY:** I cannot.  
**ALICE:** But I haven't finished.  
**HUMPTY-DUMPTY:** I do not point. It's very rude to point.  
**ALICE:** If you could just tell me where the garden—  
**HUMPTY-DUMPTY:** I cannot and will not. Now, it's time for you and  
15 your bizarre words to be going.  
**ALICE:** Okay then, if you say so. *(Extends her hand to shake.)* 'Til we  
meet again.  
**HUMPTY-DUMPTY:** *(With contempt.)* I shouldn't know you again if we  
did meet. You're so exactly like other people.  
20 **ALICE:** You mean my face?  
**HUMPTY-DUMPTY:** That's the primary complaint. Your face is the  
same as everybody has—the two eyes, nose in the middle, mouth  
under. Ho-hum. Now, if you had the two eyes on the same side of  
the nose, for instance, or the mouth at the top, then, possibly, I'd  
25 remember you.  
**ALICE:** It wouldn't look nice.  
**HUMPTY-DUMPTY:** That's not the point. You see, that's your problem.  
You don't understand. *(Senses something is wrong.)* What's that?  
Did you feel that?  
30 **ALICE:** Feel what?  
**HUMPTY-DUMPTY:** Slippage.  
**ALICE:** Slippage?  
**HUMPTY-DUMPTY:** I suddenly feel unsettled. Unhinged. I'm slipping!  
**ALICE:** Slipping?  
35 **HUMPTY-DUMPTY:** I'm slipping! I'm slipping! Call the king! Call the  
king! *(Falls behind the wall, out of sight.)* Ahhhh!  
**ALICE:** Are you all right? *(An actual egg falls from above, going splat*  
**CENTER STAGE.** *[See PRODUCTION NOTES.]* Oh, no, that's not  
good. *(CHORUS ENSEMBLE ENTERS as the KING'S MEN, riding on*  
40 *their horses, which should be mimed. As they do, they repeat the*

1 line "All the king's horses and all the king's men" as they clean up  
the egg and help HUMPTY-DUMPTY OFF in an orderly, business-like  
fashion. ALICE watches in shock. The CHORUS also takes the wall  
OFF as the CHESHIRE CAT APPEARS behind ALICE in a SPOTLIGHT.)

End of Scene Nine

Scene Ten—The Cheshire Cat Returns

5 **CHESHIRE CAT:** How are you getting on?  
**ALICE:** I'll never find this garden.  
**CHESHIRE CAT:** But you've come so far.  
**ALICE:** I just want to go home.  
**CHESHIRE CAT:** You can't go home without finding the garden.  
10 **ALICE:** I'll backtrack. I'll retrace my steps.  
**CHESHIRE CAT:** What good will that do?  
**ALICE:** I'll leave the way I came.  
**CHESHIRE CAT:** Leave? But you just arrived.  
**ALICE:** I feel like I've spent half my life in this place.  
15 **CHESHIRE CAT:** The minutes do make slower here.  
**ALICE:** All the more reason for me to be going.  
**CHESHIRE CAT:** You'll find the going is harder than the coming.  
**ALICE:** Then won't you help me find the garden?  
**CHESHIRE CAT:** You're not  
20 **ALICE:** But which way?  
**CHESHIRE CAT:** Listen, you can hear it.  
**ALICE:** The garden?  
**CHESHIRE CAT:** Listen for it.  
**ALICE:** I don't hear anything.  
25 **CHESHIRE CAT:** The flowers in the garden. You can hear them.  
**ALICE:** Hear them?  
**CHESHIRE CAT:** Laughing.  
**ALICE:** That's ridiculous.  
**CHESHIRE CAT:** Perhaps you should stop saying that.  
30 **ALICE:** But flowers can't laugh.  
**CHESHIRE CAT:** You prefer your flowers to be sad?  
**ALICE:** Flowers don't have emotions.  
**CHESHIRE CAT:** Oh, no? You haven't spent much time in gardens.  
**ALICE:** If my phone worked, I'd prove it.  
35 **CHESHIRE CAT:** Maybe it's time for you to put your phone away and  
take note of the world you live in.