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**The Poorhouse Theatre's**  
**ALICE IN**  
**WONDERLAND**

by

**Jon Jory**

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# The Poorhouse Theatre's ALICE IN WONDERLAND

by Jon Jory

## CHARACTERS

**2 Female / 12 Any Gender**

SANDY: *Business Manager (female); Also plays the WHITE RABBIT*

LYLA: *Stage Manager (female)*

TWELVE APPRENTICES

**SET:** *None*

**PLAYING TIME:** *28 to 32 minutes*

## PLAYWRIGHT'S PRODUCTION NOTES

*The Apprentices play every role except Sandy, Lyla, and the White Rabbit. These roles are Alice 1, Alice 2, Executioner, Caterpillar (1 speaking, 2 more for the legs), Duchess, Cheshire Cat, Mad Hatter, March Hare, Door Mouse, Queen of Hearts, King, The Jury (3). There are also several lines simply said by Apprentices as apprentices.*

*I have not said which apprentice plays which roles because the director knows their actors and I do not. These decisions are many, but not mine to make. Frankly, any role including King, Queen, Mad Hatter, etc., can, in my mind, be played by either sex and any race. This is the Poorhouse Theatre and they pay no attention to such things.*

*All the costumes and props should be wildly simple and look handmade – that's the point.*

*Regarding SOUND: A couple of easy cues which could also be made by the apprentices live.*

*Enjoy yourself!*

The Poorhouse Theatre's  
ALICE IN WONDERLAND  
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SETTING: *We have a bare stage except for one wooden chair tipped over on the stage and a piece of white paper face down elsewhere.*

AT RISE: *Leaning against something somewhere – perhaps a proscenium if you have one handy – is SANDY PANDA, the Business Manager of the Poorhouse Theatre and she's upset. She has an account book in her hand. She wears some form of business attire.*

SANDY

No, no, no, no, no! (*Pounds on whatever she's leaning against*) No, no, no!

*LYLA, the Stage Manager enters.*

LYLA

You okay, boss lady?

SANDY

The Poorhouse Theatre is broke, busted, plowed under!

LYLA

Well, hey, don't take it personal. All the theatres are broke. Heck, the Poorhouse Theatre was always broke. I remember the time when you sent the whole staff out to see if they could find loose change in their cars.

SANDY

I had to sell the sets, the costumes, the props, my computer, six pencils and all the chairs.

LYLA

Well, closing with that musical version of *King Lear* might have been questionable.

SANDY

We got laughs.

LYLA

When his beard fell off. King Lear just wasn't a popular choice in a pandemic.

SANDY

The last night only four people turned up.

LYLA

And they thought it was a band.

SANDY

I had to let the actors go.

LYLA

It was sad when they left in that old Subaru singing “There’s No Business like Show Business.”

SANDY

And just when we were in rehearsal for *Alice in Wonderland* – fantastic sets, glorious costumes.

LYLA

Well, you won \$20,000 with that scratch off.

SANDY

Sold it all. What do we have now? One chair and a piece of paper. I even had to sell the Artistic Director.

LYLA

How much did you get?

SANDY

Nothing really, he went off with a traveling circus.

LYLA

He was nasty. But hey, remember we’re the Poorhouse Theatre, we started with a hundred bucks.

SANDY

I traded the Technical Director for a cheeseburger and Head of Publicity for the fries. (*Hitting herself*) I’m a terrible person!

LYLA

Well, none of us are perfect. How much have you got on you?

SANDY

The thirty bucks I got for the green room furniture.

LYLA

The seventy dollars I’ve been saving to get a master’s degree in criminology.

SANDY

Well, Lyla Bergschaft, you were a great Stage Manager, the shows always ran like a well-oiled machine and everybody hated you.

LYLA

Efficiency is not adorable. What about we take the hundred dollars and still do *Alice in Wonderland*?

SANDY

With all those costumes and sets?

LYLA

So, it'll be a little handmade.

SANDY

But putting fantasy on stage is expensive.

LYLA

So it'll be the fantasy of a theatre company that's broke.

SANDY

We could do that?

LYLA

Hey, we've still got a chair and a hundred bucks.

SANDY

I love *Alice in Wonderland*! My dad read it to me when I had measles.

LYLA

My dad read me *War and Peace*, it was the only thing that put me to sleep.

SANDY

I recited *The Jabberwocky* in third grade and won a chocolate chip cookie.

LYLA

*(Impressed)*

Third grade?

*SANDY Leaps up and begins to recite. At first she is like a petrified beginner. No gestures, hands at sides, almost a monotone.*

SANDY

*Tw'as brillig and the slithy toves  
Did gyre and gimble in the wabe  
All mimsy were in the borogroves  
And the momraths out grabe*

*In the next verse she adds some stiff  
gestures, maybe three, but her feet are  
still planted.*

SANDY (Cont'd)

*Beware the Jabberwocky, my son!  
The jaws that bite, the claws that catch  
Beware the jub-jub bird and shun  
The frumious bandersnatch.*

*In the third verse her gestures are still  
wooden, but there are more of them.*

SANDY (Cont'd)

*He took his vorpal blade in my hand  
Longtime the manxome foe he sought  
So rested he by the tum-tum tree  
And stood a while in thought.*

*In verse four her vocals become a bit more  
dramatic and she begins to move as the  
Jabberwocky.*

SANDY (Cont'd)

*And as in uffish thought he stood  
The Jabberwocky with eyes of flame  
Came whiffling through the tulgy wood  
And burbled as it came*

*Fifth verse she lets it all out physically  
and vocally.*

SANDY (Cont'd)

*One, two! One, two! And through and through  
The vorpal blade went snicker-snack  
He left it dead and with its head  
He went galumping back.*

*Sixth verse is done in one place, but with  
wild dramatic gestures.*

SANDY (*Cont'd*)  
*And hast thou slain the Jabberwock,  
Come to my arms my beamish boy!*

(*Big celebration*)

*Oh frabjous day! Callook! Callay!  
He chortled in his joy.*

*She drops to her knees and speaks in a  
stage whisper with little tiny gestures.*

SANDY (*Cont'd*)  
*Tw'as brillig and the slithy toves  
Did gyre and gimble in the wabe  
All mimsy were in the borogroves  
And the momraths out grabe*

*She dies a violent death.*

LYLA  
Wow. (*Applauds*) That must have rocked them in third grade.

SANDY  
The teacher was astounded.

LYLA  
I'll bet she was. You know what though, that's not from *Alice in Wonderland*.

SANDY  
(*Shocked*)  
It isn't?

LYLA  
It's from *Alice through the Looking Glass*. Same author though.

SANDY  
So I shouldn't do it in our production?

LYLA  
Oh, maybe not.

*She has a whistle on a cord around her  
neck and blows it; shouts...*

LYLA (*Cont'd*)  
Apprentices!!



*APPRENTICES race on from everywhere. Eight women and four men. They stand in a line. You might graciously call them a motley crew.*

LYLA (*Cont'd*)

Apprentices never quit.

APPRENTICES

We never quit!!

LYLA

They're masochists.

SANDY

But we don't have a director.

LYLA

Strangely enough I've always wanted to direct. When do we open?

SANDY

Now.

LYLA

Now?!

SANDY

I forgot about it after everybody left. Take a look – (*Points out*) The audience is out there.

LYLA

*(To SANDY; Wild-eyed)*

They can't be out there, we haven't rehearsed! (*Turns to look*) Oh, hi.

*SANDY and LYLA wave wearily.*

LYLA (*Cont'd*)

Ummmm. Talk among yourselves, we'll be right with you. (*To SANDY*) Are you out of your mind? Why do I ask? Ummmm. (*Turns to the APPRENTICES*) Anybody ever done improv? (*Four of the ten apprentices raise hands*) Okay, we'll call that a quorum. You know *Alice in Wonderland*, right?

APPRENTICES

*Twas brillig in the slithey toves  
Did gyre and gimbel in the wabe...*

LYLA

*(Grimly)*

No, that's *Alice through the Looking Glass*.

APPRENTICES

Darn!

LYLA

So who wants to be Alice?

*ALICE, an APPRENTICE steps forward and speaks sweetly.*

ALICE

I'll be Alice. I'm really cute in a kind of pre-feminist way. I have a blue dress and a white blouse and a ribbon in my hair and I can do a sort-of, more-or-less, pretty much English accent.

APPRENTICES

We want to audition!

ALICE

*(A roar)*

Put a lid on it! I'm cute so forget it!

APPRENTICES

No fair.

ALICE

Knock it off! *(To LYLA)* Let's do this thing.

LYLA

*(To SANDY)*

Whattaya say, boss lady?

SANDY

I love *Alice in Wonderland*.

LYLA

Going to black!

*LIGHT GOES TO BLACK for a count of three. LIGHTS UP. APPRENTICES have exited, except for ALICE and another girl apprentice who sits on stage reading "Good Night Moon".*

ALICE

*(An attempt)*

What are you reading, sister dearest?

ANN

Well, sister dearest, it's called *Good Night Moon* and it's very badly authored. There are hardly any words in it.

ALICE

Well, I am bored, bored, bored, sitting here on the boring grass under a boring tree by a boring creek. (*WHITE RABBIT played by SANDY with rabbit ears on enters*) It's a deliciously white rabbit.

WHITE RABBIT

Rabbit ears \$1.40, *Good Night Moon* used from Amazon \$3.00. (*Exits*)

ALICE

He's gone down a rabbit hole. It's a very large rabbit hole. Oh deary dear, I'm falling! (*Spins slowly in place; Her sister exits*) I'm falling. What an odd sensation. Well, after a fall of this magnitude I shall think nothing of tumbling downstairs. Gracious goodness! I feel as though I shall fall quite through the earth. (*Plops down on the ground*) Well, here I am – wherever "here" is.

*The WHITE RABBIT crosses back the other way.*

WHITE RABBIT

Oh, my ears and whiskers, how late it's getting! (*Exits*)

ALICE

I've seen that rabbit somewhere before.

*An APPRENTICE races in and lies on the floor holding out a tiny door with an outstretched hand. The WHITE RABBIT pops in.*

WHITE RABBIT

Tiny door, seventy-five cents.

ALICE

And here...

*WHITE RABBIT races on, places tiny bottle by tiny door.*

WHITE RABBIT

Tiny bottle, one dollar.

*The WHITE RABBIT races off.*

ALICE

A tiny bottle! Let me see, it says, "Drink me," on the label. *(Tries a little)* A bit of a mixed-up flavor – cherry tart, lemon custard, pineapple, roast turkey, toffee, and hot buttered toast.

*Another APPRENTICE rushes on.*

APPRENTICE

Great gollywogs, you've gotten awfully small!

ALICE

Have I?

APPRENTICE

Three and a quarter inches I'd say.

ALICE

Then how tall are you?

APPRENTICE

None of your business. *(Rushes off)*

ALICE

Oh dear, I've left the key to the little door on the table. The table is ever so high now that I'm so small. *(Turns)* Where's the table?

*The WHITE RABBIT pops in.*

WHITE RABBIT

We can't afford a table. Here's a piece of cake.

*The WHITE RABBIT pops out.*

ALICE

The cake has "eat me" written on the frosting.

*An APPRENTICE rushes on, holds a key in the air. ALICE eats a bit of cake.*

ALICE *(Cont'd)*

How tall am I?

APPRENTICE

About nine feet high.

ALICE

*(Takes the key; drinks from the tiny bottle)*

Now how tall?

APPRENTICE

Three inches.

ALICE

Just right for the little door.

*ALICE mimes opening a door. The  
WHITE RABBIT hurries across.*

WHITE RABBIT

Oh, the Duchess, the Duchess! Won't she be savage if I've kept her waiting.

*The WHITE RABBIT drops a white glove  
in front of ALICE then exits.*

ALICE

Well, here I go.

*Two APPRENTICES rush on and form a  
swinging door. ALICE pushes through it.  
Door people race off. Three  
APPRENTICES rush on wearing yellow  
gloves. One stands in front, two behind  
creating a caterpillar with six arms.*

ALICE *(Cont'd)*

Oh! Hello.

CATERPILLAR

Helloooooo.

ALICE

And who are you?

CATERPILLAR

A caterpillar Maximus, of course. And whooo are you?

ALICE

I hardly know at present.

CATERPILLAR

What do you meeeeean?

ALICE

I'm not myself you see.

CATERPILLAR

I don't see.

ALICE

You, of course, are a giant caterpillar, but I've been so many sizes the day is quite confusing.

CATERPILLAR

Shhh! I've something important to say to you.

ALICE

Well what???

CATERPILLAR

Keep your temper, nobody else wants it.

ALICE

You'd be in a temper too if you'd gone from three inches high to nine feet and back again.

CATERPILLAR

Well, what size do you want to be?

ALICE

Oh, I'm not particular as to size, only one doesn't like changing so often you know.

CATERPILLAR

*(Waving many arms)*

I don't know!

ALICE

Well, three inches is a wretched height to be.

CATERPILLAR

It is a very good height indeed!

ALICE

But you see, I'm not used to it.

*An APPRENTICE rushes on with a simply drawn picture of a mushroom on a piece of paper.*

CATERPILLAR

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

*The CATERPILLAR begins to exit –  
sideways of course.*

ALICE

But which is which?

CATERPILLAR

Truer words were never spoken. *(Exits)*

ALICE

Well...

*ALICE reaches out and tears off a corner  
of the mushroom picture held by the  
APPRENTICE and eats it – seemingly.  
SFX: Sound of a gong. LIGHTS OUT.  
SFX: Sound of a second gong. LIGHTS  
UP.*

ALICE *(Cont'd)*

I do believe I'm a perfect size.

*The other nine APPRENTICES rush from  
here and there, screech to a halt, point at  
ALICE and say...*

APPRENTICES

She's the perfect size!

*They rush off. The WHITE RABBIT  
enters writing in a notebook.*

WHITE RABBIT

Poster board and art supplies, \$18.50.

ALICE

Hello.

*The WHITE RABBIT turns to her and  
throws up his hands.*

WHITE RABBIT

It's a financial nightmare! *(Exits)*

*The DUCHESS in some raggedy form of a gown enters wearing a plastic crown.*

ALICE  
Oh. And who are you?

DUCHESS  
I'm the Duchess, you little twit.

ALICE  
The Duchess of what?

DUCHESS  
Exactly. I'm the Duchess of What. My father was the Duke of When.

*An APPRENTICE appears with a picture of the head of the Cheshire Cat held up on a long pole.*

ALICE  
I'm Alice.

DUCHESS  
As if anyone cared a bit.

ALICE  
Might you tell me why your cat grins like that?

DUCHESS  
Because anyone knows it's a Cheshire Cat.

ALICE  
I didn't know cats could grin.

DUCHESS  
They all can and most of them do.

ALICE  
I didn't know.

DUCHESS  
You don't know much and that's a fact! (*Calling*) Send in the executioner!

ALICE  
The executioner, why?



DUCHESS

If everyone minded their own business the world would go round a deal faster than it does.

ALICE

But that would quite confuse night and day.

*An APPRENTICE enters wearing a black hood and carrying a toy axe.*

ALICE (*Cont'd*)

You see the earth takes twenty-four hours to turn round on its axis.

DUCHESS

Talking of axes, chop off her head.

ALICE

It's only a cardboard axe, your highness.

DUCHESS

The management of this theatre is as cheap as chips. I must go and play croquet with the Queen.

*The DUCHESS and EXECUTIONER exit skipping. An APPRENTICE enters wearing a cat mask and a feather duster for a tail.*

ALICE

Excuse me, Cheshire Cat, would you tell me please which way I go from here?

CHESHIRE CAT

Where do you wish to get to?

ALICE

I don't much care where.

CHESHIRE CAT

Then it doesn't matter which way you go.

ALICE

So long as I get somewhere.

CHESHIRE CAT

Somewhere is in every direction. (*Pointing*) That way lives a hatter. (*Pointing*) And that way a March Hare. They're both quite mad. We're all mad here. (*Points to audience*) They are the maddest of all. You're mad as a badger.

ALICE

I quite beg your pardon.

CHESHIRE CAT

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

ALICE

I am quite tired of changing sizes and being insulted by an imaginary cat!

*ALICE stalks off, passing ALICE 2 dressed exactly the same as the first.*

CHESHIRE CAT

Whoooo are you?

ALICE 2

I'm Alice too.

CHESHIRE CAT

Do you mean you are Alice 2... *(Holds up two fingers)* Or are you Alice-in-addition?

ALICE 2

I am Alice-the-better-actress.

*ALICE races on and stops about six inches from ALICE 2.*

ALICE

You aren't.

ALICE 2

I am.

ALICE

You aren't.

ALICE 2

I am.

ALICE

Your mother sucks raw eggs!

*ALICE races off.*

CHESHIRE CAT

Did you play croquet with the Queen today?

ALICE 2

I haven't been invited.

CHESHIRE CAT

Then I'll see you there. *(Exits)*

ALICE 2

*(Turning in circles)*

Why the cat has quite vanished!

*An APPRENTICE appears with two large red lips on a pole.*

ALICE 2 *(Cont'd)*

Dear me, I've often seen a cat without a grin, but I've never seen a grin without a cat.

*The MARCH HARE, defined only by large brown ears attached to a hat, and perhaps a rabbit nose enters. The MAD HATTER wearing a top hat and a monocle enters. The DOOR MOUSE wearing big pointed ears enters. They sit on the floor leaving a space for ALICE.*

ALICE 2 *(Cont'd)*

Oh, there you are, may I sit down?

ALL

There aren't any chairs.

*LYLA the Stage Manager rushes on and picks up the chair.*

LYLA

Sorry, should have struck that. *(Rushes off)*

MAD HATTER, DOOR MOUSE & MARCH HARE

Sit!

MARCH HARE

Do have some wine.

ALICE 2

Well, I don't see any wine.

MAD HATTER

That's because there isn't any.

*All but ALICE 2 laugh uproariously.*

MAD HATTER

Why is a raven like a writing desk?

ALICE 2

Oh, I think I know that!

MARCH HARE

You think you do or you know you do?

ALL

Say what you mean?

ALICE 2

Well, I mean what I say. That's the same thing you know?

MAD HATTER

Not a bit. You might as well say that, "I see what I eat," is the same thing as "I eat what I say."

MARCH HARE

Or that "I like what I get" is the same thing as "I get what I like."

DOOR MOUSE

*(Waking up)*

Or that "I breathe when I sleep" is the same thing as "I sleep when I breathe."

*(A brief pause)*

MAD HATTER

The Door Mouse is asleep again.

DOOR MOUSE

*(Eyes shut)*

Just what I was going to remark myself.

*(Brief pause)*

MAD HATTER

I was at the great concert given by the Queen of Hearts and I had to sing:

*Twinkle, twinkle little bat  
How I wonder where you're at  
Up above the world you fly  
Like a tea tray in the sky.*

DOOR MOUSE

*(Soulfully)*

I had a tea tray once.

MAD HATTER

But just at that point the Queen jumped up and shouted, "Off with his head!"

ALICE 2

How dreadfully savage!

*There is a brief pause. The DOOR  
MOUSE wakes up.*

MAD HATTER

Let's all say words that begin with a "m".

DOOR MOUSE

*(Rapidly)*

Mouse traps, moon, memory, and muchness. Did you ever see a painting of a muchness?

ALICE 2

I don't think so.

MAD HATTER

Then you shouldn't talk!

ALICE 2

This is the stupidest tea party I ever saw in my life.

*The MAD HATTER, MARCH HARE, and  
DOOR MOUSE all suddenly rush away  
to different exits.*

ALICE 2 *(Cont'd)*

Whatever could be next?

*The WHITE RABBIT enters with a  
trumpet and blows a flourish. The KING  
and QUEEN OF HEARTS enter with  
cardboard signs around their necks  
saying who they are. The WHITE  
RABBIT rushes off saying...*

WHITE RABBIT

We can't possibly afford this trumpet.

THE QUEEN OF HEARTS

*(Pointing at ALICE 2)*

I am the Queen of Hearts, but whoooo are you?

ALICE 2

Well, I seem to be Alice.

THE QUEEN OF HEARTS

No one asked you to be Alice.

ALICE 2

Well, no, but...

QUEEN OF HEARTS

Off with her head!

KING OF HEARTS

Do consider, my dear, that she's only a child.

QUEEN OF HEARTS

A child? A child?? *(Ordinary voice)* Well, can you play croquet?

ALICE 2

A little.

QUEEN OF HEARTS

A little is a great deal. *(Thundering)* Get to your places!!

*All the APPRENTICES not currently on stage rush on and become croquet hoops.*

*The WHITE RABBIT rushes on giving the KING and QUEEN yard flamingos which they use as mallets.*

WHITE RABBIT

These flamingos are very expensive.

*We hear the CHESHIRE CAT in a voice over.*

CHESHIRE CAT

Well, how are you getting on?

ALICE 2

The Cheshire Cat! How glad I am to see you! Or not see you as the case may be. Now I shall have someone to talk to.

CHESHIRE CAT

Is it croquet or k-crow?

ALICE 2

They don't play at all fairly. They quarrel so dreadfully and seem to have no rules or, if they do, no one attends to them.

CHESHIRE CAT

How do you like the Queen?

ALICE 2

Not at all, she's so extremely...

KING OF HEARTS

*(Playing nearby)*

Who on earth are you talking to?

ALICE 2

The Cheshire Cat. Invisible at the moment.

KING OF HEARTS

I don't like the look of it all. However it may kiss my hand if it likes.

CHESHIRE CAT

Actually I'd rather not.

KING OF HEARTS

And I don't care to be stared at.

ALICE 2

But a cat may look at a King.

QUEEN OF HEARTS

*(Moving to them)*

Who dares to be invisible?

ALICE 2

The Cheshire Cat, your majesty.

QUEEN OF HEARTS

Off with his head!

KING OF HEARTS

I'll fetch the executioner myself.

*He exits. The QUEEN OF HEARTS goes back to croquet.*

ALICE 2

How odd to use flamingos as mallets.

WHITE RABBIT

*(Exits writing in his expense book)*

\$21.50 for flamingos.

*EXECUTIONER races in. He wears a black hood, but otherwise only a swimsuit. He carries a broomstick with a cardboard blade.*

EXECUTIONER

*(Spinning around)*

Whom do I execute? Point 'em out. Point 'em out!

KING OF HEARTS

The dreadfully disappearing Cheshire Cat.

EXECUTIONER

What cat? Where cat? Who cat?

*An APPRENTICE enters with a cat mask attached to a pole.*

KING OF HEARTS

See there! His head is floating in the air.

QUEEN OF HEARTS

The cat's afloat without a boat!

EXECUTIONER

Glorious majesties, you cannot cut off a head unless there is a body from which to cut it off.

QUEEN OF HEARTS

Don't be argumentative!

EXECUTIONER

I have never had to do such a thing before and will not do it after... or something.

KING OF HEARTS

But see here, anything that has a head could be beheaded.

QUEEN OF HEARTS

If something isn't done about this in less than no time, I'll have all of you beheaded twice!

*Applause from all involved in croquet.*



KING OF HEARTS

I say, let's sleep on it.

*Everyone except ALICE 2 fall down asleep. The DUCHESS enters and crosses to ALICE 2.*

DUCHESS

*(Looking around)*

I can't tell you just now what the moral of all this is, but I shall remember it yesterday.

ALICE 2

Perhaps it hasn't one.

DUCHESS

Oh, everything has a moral if you can find it.

*The QUEEN OF HEARTS, who has risen, taps the DUCHESS on the shoulder.*

DUCHESS, *(Cont'd)*

Ah, your royal majesty!

QUEEN OF HEARTS

No more of this, that or the other, the trial is about to begin!

ALICE 2

What trial is it?

QUEEN OF HEARTS

I haven't the faintest idea.

*The KING OF HEARTS sits in the single chair, the QUEEN OF HEARTS stands behind him. Further away, three APPRENTICES now stand shoulder to shoulder. They are the jury.*

DUCHESS

*(Pointing things out to ALICE 2)*

The King plays the King, the Queen plays the Queen and whoever they are, are the jury.

*The WHITE RABBIT enters and blows a blast on the trumpet. Unused APPRENTICES leave the stage.*

WHITE RABBIT

*The Queen of Hearts, she made some tarts  
All on a summer day  
The Knave of Tarts, he stole those tarts  
And took them quite away.*

QUEEN OF HEARTS

Bring the rascal.

*The KNAVE... or Jack of Hearts... enters  
waving. He stands apart. He is defined by  
a cardboard hanging around his neck  
looking like a playing card.*

KING OF HEARTS

*(To the jury)*

Consider your verdict!

WHITE RABBIT

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

KING OF HEARTS

Call the first witness.

WHITE RABBIT

First witless!

*The MAD HATTER enters with a teacup in  
one hand and a piece of bread and butter in  
the other.*

MAD HATTER

Beg pardon, Majesty, hadn't quite finished my tea when I was sent for.

*The MARCH HARE and DOOR MOUSE  
enter.*

KING OF HEARTS

You ought to have finished. When did you begin?

MAD HATTER

Fourteenth of March!

MARCH HARE

Fifteenth.

DOOR MOUSE

Sixteenth.

KING OF HEARTS

*(To JURY)*

Write that down!

*The JURY writes it in the air.*

KING OF HEARTS *(Cont'd)*

Take off your hat.

MAD HATTER

Oh it isn't mine. I keep them to sell.

QUEEN OF HEARTS

They should have been sold. Off with his head!

MAD HATTER

I'm a poor man, your majesty, and I hadn't begun my tea until a week ago and what with the bread and butter getting so thin – and the twinkling of the tea.

KING OF HEARTS

The twinkling of the what?

MAD HATTER

It began with the tea.

KING OF HEARTS

Of course, "twinkling" begins with a "t". Do you take me for a dunce? Absent yourself!

**This is Not the End of the Play**  
**Ending Intentionally Omitted for Security Purposes**