

ALICE IN WONDERLAND Audition Information

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Available Roles

LEWIS CARROLL / WHITE RABBIT	ALICE
WHITE QUEEN	HUMPTY DUMPTY (Rod and Hand puppet)
GRYPHON	MOCK TURTLE
MAD HATTER	MARCH HARE
DORMOUSE (Hand Puppet)	FROG FOOTMAN (Marionette-style puppet)
DUCHESS	CHESHIRE CAT (undetermined puppet style)
KING OF HEARTS*	QUEEN OF HEARTS
KNAVE OF HEARTS*	CATERPILLAR
TWO OF SPADES*	FIVE OF SPADES*
SEVEN OF SPADES*	TWEEDLE DUM
TWEEDLE DEE	(Precast - RED QUEEN)

*These roles will be cast based on readings of other character's sides.

Character Demographics

MCCT is open to casting any community member (regardless of age, race, gender expression, or other demographic feature) in a role so long as the actor is comfortable portraying the publicized character demographics listed below.

LEWIS CARROLL / WHITE RABBIT - Man, reads older than Alice
ALICE - Girl/woman, reads younger than Carroll
WHITE QUEEN - Woman
DUCHESS - Woman
KING OF HEARTS* - Man, reads of similar age to QUEEN OF HEARTS
QUEEN OF HEARTS - Woman, reads of similar age to KING OF HEARTS
TWEEDLE DEE/TWEEDLE DUM - Preference for similar demographics between the two, but otherwise nondescript
RED QUEEN - Woman (precast)

Nondescript character demographics:

GRYPHON	MOCK TURTLE
MAD HATTER	MARCH HARE
KNAVE OF HEARTS*	CATERPILLAR
TWO OF SPADES*	FIVE OF SPADES*
SEVEN OF SPADES*	

Puppets (Nondescript actor demographics):

HUMPTY DUMPTY (Rod and Hand puppet)
DORMOUSE (Hand Puppet)
FROG FOOTMAN (Rod puppet)
CHESHIRE CAT (Hand puppet style)

Responsibilities of Actors

As MCCT is a community theatre, we do at times ask more of our actors than is common in other theaters. If an actor is asked to spend money, the actor has the option of being reimbursed by the production for their out of pocket expenses.

- In addition to working to learn lines and blocking outside of rehearsal as needed, Actors will be asked to assist with Load in and Strike as they are able & available.
- Actors may be asked to source some basic costume pieces (black pants, black or white shirt, basic shoes, etc.).
- Puppeteers may be asked to manage their puppet prior to load in day by taking the puppet home and to rehearsal in order for the actor to practice.

Scheduling

Location will be MCPL Downtown Library as available.

Content of rehearsals subject to change based on actor conflicts.

At the agreement of the MCCT Board and the actors, a performance may be added on Thursday September 18th.

July						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
20 1-4 pm Read Through +Bobby	21 6-9 pm Character Work	22 6-9 pm Character Work	23 6-9 pm Scene 1	24 6-9 pm Scene 1	25 Dark	26 Dark
27 1-4 pm Scene 2	28 6-9 pm Scene 2	29 6-9 pm Scene 3	30 6-9 pm Scene 3	31 6-9 pm Scene 1,2,3	1 Dark	2 Dark

August						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3 1-4 pm Scene 4	4 6-9 pm Scene 4	5 6-9 pm Scene 5	6 6-9 pm Scene 5	7 6-9 pm Scene 4,5	8 Dark	9 Dark
10 1-4 pm Scene 1,2,3,4 Off Book 1-4	11 6-9 pm Scene 6	12 6-9 pm Scene 6	13 6-9 pm Scene 1-6	14 6-9 pm Scene 1-6 (cont.)	15 Dark	16 Dark
17 1-4 pm Scene 7	18 6-9 pm Scene 7	19 6-9 pm Scene 8	20 6-9 pm Scene 8	21 6-9 pm Scene 7, 8	22 Dark	23 Dark
24 1-4 pm Actor's Choice	25 6-9 pm Run Off Book All	26 6-9 pm Run	27 6-9 pm Run	28 Dark	29 Dark	30 Dark

September

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31	1	2	3	4	5	6
Dark	Labor Day Dark	6-9 pm Run	6-9 pm Run	6-9 pm Run	6-8 pm Speed Read Through	Dark
7 Alice @ TJP Load in	8 Alice @ TJP Dry Tech	9 Alice @ TJP Actor Tech	10 Alice @ TJP Actor Tech	11 Alice @ TJP Preview	12 Alice @ TJP Performance	13 Alice @ TJP Performance
14 Alice @ TJP Performance Strike	15 Actors Dark	16 Alice @ TJP Re-Tech?	17 Alice @ TJP Re-Tech?	18 Alice @ TJP Performance?	19 Alice @ TJP Performance	20 Alice @ TJP (7:30) Performance
21 Alice @ TJP Performance Strike	22	23	24	25	26	27

General Audition - All Actors

Perform following monologue, either memorized or read (print outs will be available):

1. Straight (completely serious)
2. In a character style
3. Method of your choice (optional)

Director's Note: You may perform the monologue (straight and character) in a setting and character demographics of your choice. Officially, this scene is pulled from ALICE speaking to CARROLL before entering Wonderland, but it need not be performed that way for the monologue portion of the audition.

"I always pretend I'm two people too. It's lots of fun, isn't it? Sometimes when I'm all alone I walk up to the looking glass and talk to the other Alice. She's so silly, that Alice; she can't do anything by herself. She just mocks me all the time. When I laugh, she laughs, when I point my finger at her, she points her finger at me, and when I stick my tongue out at her she sticks her tongue out at me! Kitty has a twin too, haven't you darling? Don't you wish sometimes you could go into looking-glass house? See! There's the room you can see through the glass; it's just the same as our living-room here, only the things go the other way. I can see all of it—all but the bit just behind the fireplace. Oh! I do wish I could see that bit! I want so much to know if they've a fire there. You never can tell, you know, unless our fire smokes. Then smoke comes up in that room too—but that may be just to make it look as if they had a fire—just to pretend they had. The books are something like our books, only the words go the wrong way. Won't there ever be any way of our getting through, uncle?"

Puppeteer Auditions

If you have a puppet to bring to showcase your skills, please feel free to bring it regardless of puppet style. The puppet styles for this production can be altered to fit the skill set of available puppeteers. We will try to have a stand in puppet for auditions.

Alice Audition

Actors auditioning for ALICE will be asked to read with some of the slides, including:

HATTER & MARCH HARE

GRYPHON & MOCK TURTLE

QUEEN OF HEARTS & WHITE RABBIT

HUMPTY DUMPTY

DORMOUSE

CHESHIRE CAT

CATERPILLAR

WHITE QUEEN

DUCHESS

FROG FOOTMAN

Tweedle Dee and Tweedle Dum

DEE What shall I repeat to her?

DUM The “Walrus and the Carpenter” is the longest. *[Gives his brother an affectionate hug.]*

DEE The moon was shining sulkily.

DUM The sea was wet as wet could be—

DEE O Oysters, come and walk with us The Walrus did beseech—

DUM *[Looks at DEE.]* A pleasant walk, a pleasant talk, Along the briny beach—

DEE *[Looks at DUM.]* The eldest Oyster winked his eye And shook his heavy head—

DUM *[Looks at DEE.]* Meaning to say he did not choose To leave the oyster bed.

DEE But four young Oysters hurried up And yet another four—

DUM And thick and fast they came at last, And more, and more, and more—

DEE The Walrus and the Carpenter Walked on a mile or so,

DUM And then they rested on a rock Conveniently low,

DEE And all the little Oysters stood And waited in a row.

DUM “A loaf of bread,” the Walrus said, “Is what we chiefly need.

DEE Now if you’re ready, Oysters dear, We can begin to feed.”

DUM “But not on us!” the Oysters cried, Turning a little blue.

DEE “The night is fine,” the Walrus said, “Do you admire the view?”

DUM The Carpenter said nothing but “Cut us another slice. I wish you were not quite so deaf— I’ve had to ask you twice!”

DEE “It seems a shame,” the Walrus said, “To play them such a trick, After we’ve brought them out so far, And made them trot so quick!”

DUM “O, Oysters,” said the Carpenter, “You’ve had a pleasant run!

DEE Shall we be trotting home again?"

DUM But answer came there none—

DEE And this was scarcely odd, because

DUM They'd eaten every—

DEE *[Interrupts in a passion, pointing to a white rattle on the ground.]* Do you see that?

ALICE It's only a rattle—

DUM *[Stamps wildly and tears his hair.]* I knew it was! It's spoilt of course. My nice new rattle!
[To DEE.] You agree to have a battle? *[He collects sauce pans and pots.]*

DEE *[Picks up a sauce pan.]* I suppose so. Let's fight till dinner. *[They go out hand in hand.]*

Hatter & March Hare

HATTER Why is a raven like a writing-desk?

ALICE Come, we shall have some fun now! I'm glad you've begun asking riddles—I believe I can guess that.

MARCH HARE So you mean that you think you can find out the answer to it?

ALICE Exactly so.

MARCH HARE Then you should say what you mean.

ALICE I do; at least—at least I mean what I say—that's the same thing, you know.

HATTER Not the same thing a bit! Why, you might just as well say that "I see what I eat" is the same thing as, "I eat what I see!"

MARCH HARE You might just as well say that "I like what I get," is the same thing as "I get what I like."

DORMOUSE You might just as well say that "I breathe when I sleep" is the same thing as "I sleep when I breathe."

HATTER It is the same thing with you. *[Takes out his watch, looks at it uneasily, shakes it, holds it to his ear.]* What day of the month is it?

ALICE The fourth.

HATTER Two days wrong. I told you butter wouldn't suit the works!

MARCH HARE It was the best butter.

HATTER Yes, but some crumbs must have got in as well; you shouldn't have put it in with the bread-knife—

MARCH HARE *[Takes the watch, looks at it gloomily, dips it into his cup of tea and looks at it again but doesn't know what else to say.]* It was the best butter, you know.

ALICE What a funny watch! It tells the day of the month, and doesn't tell what o'clock it is.

HATTER Why should it? Does your watch tell you what year it is?

ALICE Of course not, but that's because it stays the same year for such a long time together.

HATTER Which is just the case with mine.

ALICE I don't quite understand you. What you said had no sort of meaning in it and yet it was certainly English.

HATTER [*Pouring some hot tea on the DORMOUSE'S nose.*] The Dormouse is asleep again.

DORMOUSE Of course, of course, just what I was going to remark myself.

HATTER Have you guessed the riddle yet?

ALICE No, I give it up, what's the answer?

HATTER I haven't the slightest idea.

MARCH HARE Nor I.

Dormouse

DORMOUSE Once upon a time there were three little sisters, and their names were Elsie, Lacie, and Tillie and they lived at the bottom of a well—

ALICE What did they live on?

DORMOUSE They lived on treacle.

ALICE They couldn't have done that, you know, they'd have been ill.

DORMOUSE So they were, very ill.

ALICE But why did they live at the bottom of a well?

MARCH HARE Take some more tea.

ALICE I've had nothing yet, so I can't take more.

HATTER You mean, you can't take less; it's very easy to take more than nothing.

ALICE Nobody asked your opinion.

HATTER Who's making personal remarks now?

ALICE [*Helps herself to tea and bread and butter.*] Why did they live at the bottom of a well?

DORMOUSE [*Takes a minute or two to think.*] It was a treacle-well.

ALICE There's no such thing!

HATTER and **MARCH HARE** Sh! Sh!

DORMOUSE If you can't be civil, you'd better finish the story for yourself.

ALICE [*Very humbly.*] No, please go on. I won't interrupt you again. I dare say there may be one.

DORMOUSE One, indeed! And so these three little sisters—they were learning to draw, you know—

ALICE What did they draw?

DORMOUSE Treacle.

White Queen

ALICE Am I addressing the White Queen?

WHITE QUEEN Well, yes, if you call that a-dressing. It isn't my notion of the thing, at all.

ALICE If your Majesty will only tell me the right way to begin, I'll do it as well as I can.

WHITE QUEEN But I don't want it done at all. I've been a-dressing myself for the last two hours.

ALICE Every single thing's crooked, and you're all over pins; may I put your shawl straight for you?

WHITE QUEEN I don't know what's the matter with it! It's out of temper. I've pinned it here, and I've pinned it there, but there's no pleasing it.

ALICE It can't go straight, you know, if you pin it all on one side, and dear me, what a state your hair is in!

WHITE QUEEN The brush has got entangled in it! And I lost the comb yesterday.

ALICE *[Takes out the brush and arranges the QUEEN'S hair.]* You look better now! But really you should have a lady's maid!

WHITE QUEEN I'm sure I'll take you with pleasure. Two pence a week and jam every other day.

ALICE *[Who cannot help laughing.]* I don't want you to hire me—and I don't care for jam.

WHITE QUEEN It's very good jam.

ALICE Well, I don't want any today, at any rate.

WHITE QUEEN You couldn't have it if you did want it. The rule is, jam tomorrow and jam yesterday—but never jam today.

ALICE It must come sometimes to "jam today."

WHITE QUEEN No, it can't, it's jam every other day; today isn't any other day, you know.

ALICE I don't understand you, it's dreadfully confusing!

WHITE QUEEN That's the effect of living backwards, it always makes one a little giddy at first—

ALICE Living backwards! I never heard of such a thing!

WHITE QUEEN But there's one great advantage in it—that one's memory works both ways.

ALICE I'm sure mine only works one way. I can't remember things before they happen.

WHITE QUEEN It's a poor sort of memory that only works backwards.

ALICE What sort of things do you remember best?

Gryphon & Mock Turtle

MOCK TURTLE I'll tell it her. Sit down both of you, and don't speak a word till I've finished.

ALICE I don't see how you can ever finish, if you don't begin.

MOCK TURTLE Once, I was a real Turtle. *[A long silence is broken only by the exclamations, "Hjckrrh," of the GRYPHON and the heavy sobbing of the MOCK TURTLE.]*

MOCK TURTLE When we were little, we went to school in the sea. The master was an old Turtle— we used to call him tortoise—

ALICE Why did you call him Tortoise, if he wasn't one?

MOCK TURTLE We called him Tortoise because he taught us; really you are very dull.

GRYPHON You ought to be ashamed of yourself for asking such a simple question. Drive on, old fellow! Don't be all day about it!

MOCK TURTLE Yes, we went to school in the sea, tho' you mayn't believe it—

ALICE I never said I didn't.

MOCK TURTLE You did.

GRYPHON Hold your tongue!

MOCK TURTLE We had the best of educations—in fact, we went to school every day.

ALICE I've been to a day school too; you needn't be so proud as all that.

MOCK TURTLE With extras?

ALICE Yes, we learned French and music.

MOCK TURTLE And washing?

ALICE Certainly not!

MOCK TURTLE Ah! Then yours wasn't a really good school. Now at ours they had at the end of the bill, French, music, and washing—extra.

ALICE You couldn't have wanted it much; living at the bottom of the sea.

MOCK TURTLE I couldn't afford to learn it, I only took the regular course.

ALICE What was that?

MOCK TURTLE Reeling and writhing, of course, to begin with, and then the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision.

ALICE I never heard of Uglification. What is it?

GRYPHON Never heard of uglifying! You know what to beautify is, I suppose?

ALICE Yes, it means—to—make—anything—prettier.

GRYPHON Well then, if you don't know what to uglify is, you are a simpleton.

Cheshire Cat

ALICE If I don't take this child away with me, they're sure to kill it in a day or two. Cheshire Cat, would you tell me please, which way I ought to walk from here?

CAT That depends a good deal on where you want to get to.

ALICE I don't much care where—

CAT Then it doesn't matter which way you walk.

ALICE So long as I get somewhere.

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

ALICE Please, will you tell me what sort of people live about here?

CAT All mad people.

ALICE But I don't want to go among mad people.

CAT Oh, you can't help that; we're all mad here. I'm mad. He's mad. He's dreaming now, and what do you think he's dreaming about?

ALICE [*Goes to the FROG to scrutinize his face.*] Nobody could guess that.

CAT Why, about you! And if he left off dreaming about you, where do you suppose you'd be?

ALICE Where I am now, of course.

CAT Not you. You'd be nowhere. Why, you're only a sort of thing in his dream; and you're mad too.

ALICE How do you know I'm mad?

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

ALICE How do you know that you're mad?

CAT To begin with, a dog's not mad. You grant that?

ALICE I suppose so.

CAT Well then, you see a dog growls when it's angry, and wags its tail when it's pleased. Now I growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad.

ALICE I call it purring, not growling.

CAT Call it what you like. Do you play croquet with the Queen today?

ALICE I should like it very much, but I haven't been invited yet.

CAT You'll see me there. *[Vanishes.]*

Duchess

DUCHESS *[Runs in and tucks her arm affectionately into ALICE'S.]* You can't think how glad I am to see you again, you dear old thing!

ALICE Oh!

DUCHESS You're thinking about something, my dear, and that makes you forget to talk. I can't tell you just now what the moral of that is, but I shall remember it in a bit.

ALICE Perhaps it hasn't one.

DUCHESS Tut, tut, child! Everything's got a moral, if only you can find it. *[Squeezes closely, digs her chin into ALICE'S shoulder, and roughly drags ALICE along for a walk.]*

ALICE The game's going on rather better now.

DUCHESS 'Tis so, and the moral of that is—"Oh, 'tis love, 'tis love, that makes the world go round!"

ALICE Somebody said, that it's done by everybody minding their own business.

DUCHESS Ah, well! It means much the same thing, and the moral of that is—"Take care of the sense, and the sounds will take care of themselves."

ALICE How fond you are of finding morals in things.

DUCHESS I daresay you're wondering why I don't put my arm round your waist. The reason is, that I'm doubtful about the temper of your flamingo. Shall I try the experiment?

ALICE He might bite.

DUCHESS Very true; flamingoes and mustard both bite. And the moral of that is—"Birds of a feather flock together."

ALICE Only mustard isn't a bird.

DUCHESS Right, as usual; what a clear way you have of putting things.

ALICE It's a mineral, I think.

DUCHESS Of course it is; there's a large mustard mine near here. And the moral of that is—"The more there is of mine, the less there is of yours."

ALICE Oh! I know, it's a vegetable. It doesn't look like one, but it is.

DUCHESS I quite agree with you, and the moral of that is—"Be what you would seem to be;" or, if you'd like it put more simply, "Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise."

ALICE I think I should understand that better if I had it written down, but I can't quite follow it as you say it.

Caterpillar

CATERPILLAR Who are you?

ALICE I—I hardly know, sir, just at present. The Queen frightened me so and I've had an awfully funny fall down a tunnel or a sort of well. At least I know who I was when I got up this morning, but I think I must have been changed several times since then.

CATERPILLAR What do you mean by that? Explain yourself.

ALICE I can't explain myself, I'm afraid, Sir, because I'm not myself, you see. Being so many different sizes in a day is very confusing.

CATERPILLAR You! Who are you?

ALICE I think you ought to tell me who you are, first.

CATERPILLAR Why? *[As ALICE turns away.]* Come back. I've something important to say. *[ALICE comes back.]* Keep your temper.

ALICE Is that all?

CATERPILLAR No. *[Beat]* So you think you're changed, do you?

ALICE I'm afraid I am, Sir; I don't keep the same size.

CATERPILLAR What size do you want to be?

ALICE I don't know. At least I've never been so small as a caterpillar.

CATERPILLAR *[Rears angrily.]* It is a very good height indeed.

ALICE But I'm not used to it; I wish you wouldn't all be so easily offended.

CATERPILLAR You'll get used to it in time.

ALICE Are you too big or am I too small?

CATERPILLAR *[Looks at her sleepily, yawns, shakes himself, slides down from the mushroom and crawls slowly away.]* One side will make you grow taller, and the other side will make you grow shorter.

ALICE One side of what? The other side of what?

CATERPILLAR Of the mushroom.

Queen of Hearts & White Rabbit

KING *[To the jury.]* That's very important.

WHITE RABBIT Unimportant, your Majesty means, of course.

KING Unimportant, of course I meant. Important—unimportant—unimportant —important. Consider your verdict!

[Some of the jury write "important" and some write "unimportant."]

WHITE RABBIT There's more evidence to come yet, please your Majesty; this paper has just been picked up.

QUEEN What's in it?

WHITE RABBIT *[Fumbles with a huge envelope.]* I haven't opened it yet, but it seems to be a letter, written by the prisoner to—to somebody.

KING It must have been that unless it was written to nobody, which isn't usual, you know.

ALICE Who is it directed to?

WHITE RABBIT It isn't directed at all; in fact, there's nothing written on the outside. *[Takes out a tiny piece of paper.]* It isn't a letter at all; it's a set of verses.

QUEEN Are they in the prisoner's handwriting? *[The jury brightens up.]*

WHITE RABBIT *[Looks at the KNAVE'S hand. KNAVE hides his hand; the chains rattle.]* No, they're not, and that's the queerest thing about it. *[The jury looks puzzled.]*

KING He must have imitated somebody else's hand!

KNAVE Please, your Majesty, I didn't write it and they can't prove I did; there's no name signed at the end.

KING If you didn't sign it that only makes the matter worse. You must have meant some mischief, or else you'd have signed your name like an honest man. *[At this there is a general clapping of hands.]*

QUEEN That proves his guilt.

ALICE It proves nothing of the sort! Why, you don't even know what they're about.

KING Read them!

WHITE RABBIT [*Puts on his monocle.*] Where shall I begin, please your Majesty?

KING Begin at the beginning and go on till you come to the end, then stop.

WHITE RABBIT

“They told me you had been to her, And mentioned me to him;
She gave me a good character, But said I could not swim.
“I gave her one, they gave him two, You gave us three or more;
They all returned from him to you, Though they were mine before.
“My notion was that you had been (Before she had this fit)
An obstacle that came between Him, and ourselves, and it.
“Don’t let him know she liked him best, For this must ever be
A secret, kept from all the rest, Between yourself and me.”

KING That’s the most important piece of evidence we’ve heard yet; so now let the jury—

ALICE If anyone of them can explain it, I’ll give him sixpence. I don’t believe there’s an atom of meaning in it.

JURY She doesn’t believe there’s an atom of meaning in it.

KING If there’s no meaning in it, that saves a world of trouble, you know, as we needn’t try to find any. And yet I don’t know. [*Spreads out the verses on his knee and studies them.*] I seem to see some meaning after all. “Said I could not swim.” You can’t swim, can you?

Frog Footman

FROG There's no sort of use in knocking, and that for two reasons: first, because I'm on the same side of the door as you are; secondly, because they're making such a noise inside, no one could possibly hear you.

ALICE Please then, how am I to get in?

FROG There might be some sense in your knocking if we had the door between us. For instance, if you were inside, you might knock, and I could let you out, you know.

ALICE How am I to get in?

FROG I shall sit here, till tomorrow. *[The door opens and a large plate skims out straight at the FROG'S head; it grazes his nose and breaks into pieces. FROG acts as if nothing had happened.]* Or next day, maybe.

ALICE How am I to get in?

FROG Are you to get in at all? That's the first question, you know.

ALICE It's really dreadful the way all you creatures argue. It's enough to drive one crazy.

FROG I shall sit here, on and off, for days and days.

ALICE But what am I to do?

FROG Anything you like. *[He begins to whistle.]*

ALICE Where's the servant whose business it is to answer the door?

FROG Which door?

ALICE This door, of course! *[The FROG looks at the door, and rubs his thumb on it to see if the paint will come off.]*

FROG To answer the door? What's it been asking for?

ALICE I don't know what you mean.

FROG I speaks English, doesn't I? Or are you deaf? What did it ask you?

Humpty Dumpty

HUMPTY DUMPTY [*Sits on the wall.*] Don't stand chattering to yourself like that, but tell me your name and your business.

ALICE My name is Alice, but—

HUMPTY DUMPTY It's a stupid name enough, what does it mean?

ALICE Must a name mean something?

HUMPTY DUMPTY Of course it must; my name means the shape I am—and a good, handsome shape it is, too. With a name like yours, you might be any shape, almost.

ALICE You're Humpty Dumpty! Just like an egg.

HUMPTY DUMPTY It's very provoking, to be called an egg—very.

ALICE I said you looked like an egg, Sir, and some eggs are very pretty, you know.

HUMPTY DUMPTY Some people have no more sense than a baby.

ALICE Why do you sit here all alone?

HUMPTY DUMPTY Why, because there's nobody with me. Did you think I didn't know the answer to that? Ask another.

ALICE Don't you think you'd be safer down on the ground? That wall's so very narrow.

HUMPTY DUMPTY What tremendously easy riddles you ask! Of course I don't think so. Take a good look at me! I'm one that has spoken to a king, I am; to show you I'm not proud, you may shake hands with me! [*He leans forward to offer ALICE his hand but she is too small to reach it.*] However, this conversation is going on a little too fast; let's go back to the last remark but one.

ALICE I'm afraid I can't remember it.

HUMPTY DUMPTY In that case we start fresh, and it's my turn to choose a subject.

ALICE You talk about it just as if it were a game.

HUMPTY DUMPTY So here's a question for you. How old did you say you were?

ALICE Seven years and six months.

HUMPTY DUMPTY Wrong! You never said a word about it. Now if you'd asked my advice, I'd have said, "Leave off at seven—but—"

ALICE I never ask advice about growing.

HUMPTY DUMPTY Too proud?

ALICE What a beautiful belt you've got on. At least, a beautiful cravat, I should have said—no, a belt, I mean—I beg your pardon. If only I knew which was neck and which was waist.

HUMPTY DUMPTY It is a—most—provoking—thing, when a person doesn't know a cravat from a belt.