

**NODA Pantomimes Presents**

**THE WIZARD OF OZ**

**BY**

**JOHN MORLEY**



This script is published by

NODA LTD  
15 The Metro Centre  
Peterborough PE2 7UH  
Telephone: 01733 374790  
Fax: 01733 237286  
Email: [info@noda.org.uk](mailto:info@noda.org.uk)  
[www.noda.org.uk](http://www.noda.org.uk)

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

#### CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid : if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION, a registered charity devoted to the encouragement of amateur theatre.

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made. [www.noda.org.uk](http://www.noda.org.uk) E-mail: [info@noda.org.uk](mailto:info@noda.org.uk)



# THE WIZARD OF OZ

DOROTHY

THE MAYOR (OR MAYORESS) OF THE MUNCHKINS

THE NICE WITCH OF THE NORTH

THE WICKED WITCH OF THE WEST

THE SUPER WITCH OF THE SOUTH

THE COWARDLY LION

THE SCARECROW

THE TINMAN

THE GREEN GUARDIAN OF THE GATES

THE THREE MALICIOUS MONKEYS

THE MUNCHKIN MAIDEN

THE WIZARD OF OZ

CHORUS OF MUNCHKINS AND EMERALDERS

The Three Monkeys and the Munchkin Maiden being probably from the Chorus.

IMPORTANT NOTE: ALMOST ALL THE ABOVE PARTS CAN BE PLAYED BY FEMALES, AND INDEED USUALLY ARE.



# THE WIZARD OF OZ

## SCENES

### ACT ONE

Scene 1 MUNCHKIN SQUARE IN THE LAND OF OZ

Scene 2 THE FIELD OF POPPIES

Scene 3 THE GATES TO THE EMERALD CITY

### INTERVAL

### ACT TWO

Scene 1 THE WIZARD'S PALACE IN THE EMERALD CITY

Scene 2 THE YELLOW BRICK ROAD TO THE CASTLE

Scene 3 IN THE CASTLE OF THE WICKED WITCH OF THE WEST

Scene 4 A CORRIDOR IN THE CASTLE

Scene 5 THE WIZARD'S PALACE AGAIN

This musical is easily staged:-

Act One Scene 2, and Act Two, Scenes 2 and 4 can be played in Tabs. The four main scenes are simple, please see Scenery Economy Notes at the end of the script.

There is no change of costume for Principals - nor the Chorus, whose big and eccentrically shaped red Munchkin overcoats easily hide their green Emerald costumes which are the basic costumes -see costume notes.

This script is based on the recent "house full" Amateur Production at Windsor and Slough about which the local press said "The Wizard of Oz is the wizard of a show - highly successful" and I hope very much that you and your audience will enjoy yourselves as much as the cast and audience of that show did.

JOHN MORLEY

## CAST DESCRIPTIONS

### THE CHORUS

When **MUNCHKINS**, the style is not straightforward musical comedy chorus, but the style is that of eccentric and excitable children of all ages and shapes and sizes. They are Goblins of all ages living in a fantasy land called Oz, so the playing should be stylised and odd. You will be having your own ideas on how to present the Munchkins. They maybe walk with small steps, feet turned out, a bit like penguins. They wear curious red hats and very long red overcoats, easily put over the Emeralder costumes - see costume notes - and this helps them to look odd and to move oddly, as in the famous movie.

When **EMERALDERS**, they are more mature and disciplined, somewhat like "green toy soldiers plus their wives and relatives", and are like a military chorus in a Ruritanian musical - even though they wear entirely green clothes due to the story. They have a special and odd "Emeralder Salute".

### THE PRINCIPALS

**DOROTHY** is frank, friendly, emotional, intelligent and is a born organiser. She is aged between 15 - 25 and perhaps (this idea is optional) her acting and singing can be based on the Judy Garland definitive interpretation, as this is exactly as Dorothy is in the book that Frank Baum wrote in 1900.

**The SCARECROW** is cheerful, not too good at controlling his arm and leg movements, and is a bit gormless as he has no brain. Male or female, any age.

**The TINMAN** is sensible, with a romantic and strongly emotional streak because he longs to have a heart. He eventually does get his ambition, he marries his Munchkin dream girl. So he is ultra-romantic as a person though he looks and moves like a mild version of a robot. This means that he can easily address the audience directly with almost all his dialogue, and this is a very valid point in this particular musical play. Male, or could be female, any age.



**The LION** is a comical coward. He bites his "nails" and turns in his toes when scared (which is often) and wipes his eyes with his tail when he cries. Male or female, any age.

**The WICKED WITCH OF THE WEST** is cruel, sarcastic and bitter. Each time she speaks her catchphrase ("Good, good, very good indeed") she delivers it with relish. She should be prepared for defiant calls from the audience during some of her speeches and her occasional "Shut yer traps" or "Be silent you fools" will be useful. Female, any age.

**THE MAYOR (OR MAYORESS) OF THE MUNCHKINS.** He's decidedly eccentric, with quite a bit of Harpo Marx about him, maybe. Anyway, he is crazy and fussy and fidgety and it is correct to play this part "over the top" as this way he registers with the audience as the daft goblin that he is in both the film and the original 1900 book. But he is in charge of the other Munchkins. This part can easily be "The Mayoress", so - extravert and excitable, male or female, any age.

**THE NICE WITCH OF THE NORTH.** She is in fact mistaken by Dorothy for her real life "Aunt Em", so she is motherly, kind and a bit vague in the Fairy Godmother style but she needs urgency as well as charm and fun in her performance. Female, any age.

**The GREEN GUARDIAN OF THE GATES.** He is like a Guards Officer in a Ruritanian musical - comically aggressive, but he can be kindly. He pronounces his "Rs" as "Ws". Male, or "bossy female" - if female, she is stern but wears an attractive green military coat with skirt. Important note: it's a good plan for him or her to speak almost every line of dialogue directly to the audience, and this point is "in character" anyway. Any age.

**GLINDA, THE SUPER WITCH OF THE SOUTH** is like a hockey playing, jolly, helpful elder sister - in fact, her wand is a decorated hockey stick (see costume notes) and there is plenty of comedy mileage to be got out of swiping the air with this "wand". Her first entrance is after a noisy production number, so she needs to "play it big" and almost overact her gawkiness at this first entrance. Female, any age.

**THE WIZARD OF OZ** speaks impressively, deeply and frighteningly (if possible into an offstage mike) but once he has been found out and revealed as a confidence trickster, he is clearly shattered by this, and

much flustered. He is in fact a kindly soul, but remember that he once worked as a Fairground and Circus showman, so he is NOT insipid and nervous. If played as a nervous little man, his scenes don't "work" - he is a Circus Showman, and behaves accordingly. Any age, 40-60.

**THE THREE MALICIOUS MONKEYS.** They are important as "conflict" in the plot, so are aggressive and spiteful. They have no dialogue but plenty of monkey sounding grunts. Females.

**THE MUNCHKIN MAIDEN** is a small part, almost no dialogue, but she is pretty and clearly the Munchkin girl that the Tinman would fall in love with!

**THE MUNCHKINS.** As you know, they need stylisation of some sort, and this stylisation has to be retained in all their scenes. In the famous film, they were clearly potty, and it is fun for the Chorus to play them that way. They were twittery and spoke with squeaky high pitched voices, and the younger ones jumped about a good deal. So whatever you and your cast decide in the way of eccentric, extravert, squeaky goblins will be right, and will be correctly reproducing the original conception of the story as written in 1900. In the last scene of the show, the chorus appear once more as Munchkins and have to remember their odd movements and squeakings that they had used in Act One.

**THE EMERALDERS.** They are also eccentric, but militarily so. They're a military collection of soldiers and their wives and children - a total contrast to the Munchkins who are fantasy goblins.

The songs that the Chorus sing - whether as Munchkins or Emeralders - are all up tempo , so let the Chorus sway about to these up tempo tunes, let there be plenty of jogging and jumping about and swaying to these tunes! It's a very lively story, this one, and a lot of fun for the cast.

## SUGGESTED MUSICAL NUMBERS

### ACT ONE

1. ZI P-A-DEE-DOO-DAH or MAYOR and MUNCHKINS  
GIVE ME THE SIMPLE  
LIFE
2. I'M ALWAYS CHASING DOROTHY and  
RAINBOWS MUNCHKINS
3. LITTLE BROWN JUG NICE WITCH of NORTH,  
[Parody] DOROTHY and  
MUNCHKINS
4. SING AS WE GO DOROTHY, THREE  
FRIENDS AND  
ECCENTRIC  
MUNCHKINS
5. SLEEPY TIME GAL DOROTHY'S THREE  
[Optional] [To lengthen  
frontcloth scene-may not be  
needed] FRIENDS
6. SING AS WE GO DOROTHY, THREE  
FRIENDS and NICE  
WITCH
7. (A) GREEN GROW THE GREEN GUARDIAN of the  
RUSHES O! (Main chorus - GATES and EMERALDERS  
32 bars maximum needed)
7. (B) GREEN DOOR GUARDIAN and  
EMERALDERS
8. SONG NO.2 [short reprise DOROTHY, THREE  
of eight bars it is really the FRIENDS, GREEN  
'Interval Curtain Music'] GUARDIAN and  
EMERALDERS

### INTERVAL

ACT TWO

- |   |   |
|---|---|
| 9. RAZZLE DAZZLE  | GUARDIAN and EMERALDERS   |
| 10. SING AS WE GO   | DOROTHY, THREE FRIENDS and EMERALDERS                                   |
| 11. OOOO-OOOO, I WANNA BE LIKE YOU  | DOROTHY, THREE FRIENDS and THREE MALICIOUS MONKEYS                      |
| 12. HOLDING OUT FOR A HERO or A BRAND NEW DAY or DON'T FENCE ME IN or TAP YOUR TROUBLES AWAY or PUT ON A HAPPY FACE | THE EMERALDERS  |
| 13. SONG NO.3 [short reprise]   | DOROTHY, THREE FRIENDS and EMERALDERS                                   |
| 14. THE OLD SOFT SHOE   | GLINDA, DOROTHY and THREE FRIENDS                                       |
| 15. RAZZLE DAZZLE [short reprise]   | GUARDIAN and EMERALDERS   |
| 16. OH YOU BEAUTIFUL DOLL or WEDDING OF THE PAINTED DOLL  | DOROTHY, NICE WITCH, WIZARD, TINMAN, his MUNCHKIN MAIDEN and EMERALDERS |
| 17. (A) SONG NO.2 [reprise]   | ALL - THE FINALE  |
| (B)After first curtain, up tempo SONG NO.3 is played; cast get audience to clap in time.                            | ALL   |

There are several reprises so there are, in fact, twelve songs.

It's tempting to add musical numbers to this script, and perhaps compose special ones for The Lion, The Scarecrow and The Tinman - this sort of idea.

But (good though some of them are) some professional productions of this story are very slow indeed, and this is usually due to too many songs.

For this particular adventure story Pace in Production is very important, as you will appreciate, and you will find that two minutes is ample for the length of a song - even for a production number. This is due to the influence of television.

Remember that most songs in a musical need their final notes altering and lengthening, so that the held note will earn the singers the required applause after each song.

You are, of course, welcome to alter the choice of song, but please be sure to obtain permission from :-

The Performing Right Society  
29/33 Berners Street  
London, W1A 4AA

for all music used in your production. If a parody is used, always give the Performing Right Society the original title of the song.

Sheet music for this script can be purchased from NODA Pantomimes.

# THE WIZARD OF OZ

## ACT ONE

### SCENE 1

#### MUNCHKIN SQUARE IN THE LAND OF OZ.

See scenery notes at end of script.

Wings of cut-outs of brightly coloured enormous flowers and leaves that convey the "storey book" atmosphere.

The backcloth (or an upstage cut out) show more of these very big and vivid flowers, grass, ferns etc. and rising out of these flowers etc. is a **Farmhouse** that is at a decidedly crooked angle, to show that it has been blown down to Oz by a whirlwind.

The building is "American folklore farmhouse" style, probably white with white weather-boarding and is exactly like the farmhouse in the musical "Oklahoma", which is the correct location for this story (Kansas - Oklahoma) and the correct date, (1900). A door and windows with Victorian draped curtains are painted on and either the door is practical (no hinges, it can easily be slid off into the wings by stage staff) or Dorothy can merely step round from behind this cut out for her first entrance from the farmhouse, and the door isn't practical.

Sticking out from the base of this house we see two cut-outs that represent two long, spindley legs (striped stockings of a vivid colour are painted on the legs so that the audience can clearly see them) and on the cut-out feet of these two legs are two **real** silver shoes that Dorothy wears later.

Also on the upstage scenery, and maybe at the wing, are the eccentric Munchkin houses - beehive shaped with Goblin-style windows and shutters and doors and chimneys - none of these things are practical.

Near the one wing, upstage, is a cut-out of a rock or huge flower. This cut-out will later be pulled off into the wings to reveal the Scarecrow - see script.

## CURTAIN UP

*The Mayor of the Munchkins and the Munchkins are singing and dancing*

"GIVE ME THE SIMPLE LIFE" or "ZIPPEE DEE DOO DAH" (Disney)

## SHORT PRODUCTION ROUTINE

**THE MAYOR**

*[After the song, with many fussy and eccentric gestures]* Oh Munchkins, isn't it good to be able to sing again after all these years?

**ALL**

*[Nodding heads over and over again, speaking with squeaky and eccentric voices]* Sing again after all these years!

**THE MAYOR**

*[Jumping in the air]* I'm so happy!

**ALL**

*[They all jump in the air]* I'm so happy!

*One female Munchkin steps forward and taps his shoulder.*

**THE MAYOR**

What is it?

**1st MUNCHKIN**

*[Urgently]* **House!**

**MAYOR**

What house, where?

**1st MUNCHKIN**

**That house, there!** *[Dramatically points to the upstage farmhouse]*

*All turn round, see it, and register amazement by holding up their hands so that we can see their palms.*

**ALL**

*[Very long, drawn out, sound]* Ooooooooooooo!

**THE MAYOR** You're right, it is a house. [Apprehensively to the others] But it isn't one of ours, is it?

**ALL** [*Shaking heads many times, and again a long, drawn out, sound*] Noooooo!

**THE MAYOR** I know Munchkin houses are funny to look at, but this one is ridiculous!

**ALL** [*Nodding heads over and over*] Ridiculous!

**THE MAYOR** And it wasn't here this morning, so where's it come from?

**2nd MUNCHKIN** Investigate!

**THE MAYOR** [*Panic*] What?

**2nd MUNCHKIN** Investigate!

**MAYOR** You mean, actually go up to that funny looking place and **touch** it?

**2nd MUN** **Yes!** [*She nods to the others, encouraging them*]

**ALL** [*Nodding heads over and over*] Yes!

**MAYOR** [*Bravely*] I'll do it! [*He runs upstage to the house then stops*] I won't do it! [*Runs back to the front of the stage again*]

**3rd MUN** **Do it!** [*She nods to the others, encouraging them*]

**ALL** **Do it!** [*They nod several times, as usual*]

**MAYOR** I'm not sure.....

*He bites his nails in fright, and stares at the upstage house and there is a loud offstage **CRASH!***

**MAYOR** [*Terrified*] Wazzat?



**ALL** [Hands up again in fright, same way as before]  
Ooooooooooooo!

*A few bars of "I'm Always Chasing Rainbows" are played as Dorothy enters from the house door, or from around the back of the house cut-out.*

**ALL** [Far louder and with a higher note now, seeing her with wonder] Ooooooooo!

**DOROTHY** [Smiles in a friendly way] Hullo people! [Puzzled, gazing about] But where am I?

**MAYOR** Where am you? [Takes off his hat with a fussy bow] **This** is Munchkin Square in the Land of Oz!

**DOROTHY** But where is Oz?

**MAYOR** Over the rainbow! [To others] Isn't it everyone?

**ALL** [Nodding plenty of times] Over the rainbow!

**DOROTHY** [Pleased] "Over the rainbow"? That's the place I've always tried to find in my dreams and now it seems I have found it! [she sings]

"I'M ALWAYS CHASING RAINBOWS"

*She sings solo then after a few bars the Munchkins join her - cut the introductory verse*

**MAYOR** [After the song, with his greatly fussy bow] Welcome to the Land of Oz!

**DOROTHY** [Amused, doing a comedy bow back to him] Thank you! And who are you?

**MAYOR** I'm the Mayor of the Munchkins [gestures to them, fussily waving both arms as he points with both hands in all directions] **These** are the Munchkins!

**DOROTHY** [*Friendly nod to them*] Hullo!

**ALL** [*Nodding over and over*] Hullo!

**MAYOR** Now I've told you about **us**, you tell us about you. [*Points at her, fussily*]

**DOROTHY** [*Confused*] I'm Dorothy. I'm a girl from a farm in Kansas - that's a place in America.

**MAYOR** You're a "**girl**"? [*to all*] She's called a "girl"!

**ALL** [*To each other with their squeaky voices*] She's called a girl!

**MAYOR** Well - "**girl**" - what are you doing in Munchkin Square, and why did you bring your house with you?

**DOROTHY** [*More confusion, hand to her forehead*] The reason's a bit scary! Uncle Henry and Aunt Em and the farm hands, they **all** called out to me to go down the cyclone cellar **but I didn't go!**

**MAYOR** What's a cyclone cellar?

**DOROTHY** It's got food and water in it. If a cyclone arrives in Kansas, you all run down into the cellar until the terrible wind has gone.

**MAYOR** [*Patting his chest*] I get terrible wind.

**DOROTHY** Oh far worse wind than you get [*to everyone*] a cyclone is a **whirlwind!**

**ALL** [*Impressed*] A **whirlwind!** [*They nod heads several times, exchanging impressed looks*]

**DOROTHY** It uproots trees and buildings!

ALL [Impressed nods to each other] Trees and buildings!

DOROTHY I thought I was safe in the farmhouse [terrified] but the wind blew the house **up in the air!** And it finally landed down here in - what was this place called?

MAYOR and ALL Oz!

DOROTHY [In wonderment] Oz ... do you think the cyclone has **harmed** the house? It crash landed with such a terrible crash, I think I got knocked out!

MAYOR You stay here, and I'll inspect. I'm the brave one round here.

*He straightens his collar, preparing himself efficiently, and runs up to the house, gazes at all of it then suddenly calls out, pointing to the base of the house.*

MAYOR [Excited] LOOK! A woman's body squashed under the house and [very pleased jumps in the air] WHOOOPEEE! I recognise those legs! They belong to the horrible old hag!

*He points to where, clearly sticking out from the base of the house, are two legs and feet and on them are two silver shoes.*

*All stare at them.*

DOROTHY [confused] **What** horrible old hag?

MAYOR [More fussy excitement] The house must have fallen out of the sky and **landed on the Evil Witch of the East!** [He demonstrates its journey through the air and its landing] Wheeeee - eeeeeee - eeeeeee - KER - PLONK!

ALL [Same gesture and same noises] Wheeeeeee  
MUNCHKINS - eeeeeee - eeeeeee - KER - PLONK!

**MAYOR** [*Runs back to Dorothy and shakes her hand several times, and heartily, like a pump handle*] You're a hero! Your house has killed the Evil Witch of the East!

**MUNCHKINS** [*Cheering and waving their right arm some of them jump up and down in the air several times*]  
HOORAY!

*The Nice Witch of the North enters smiling, and waving her wand.*

**DOROTHY** [*Greatly surprised*] Aunt Em! What are you doing here, dressed up as a witch?

**NICE WITCH** [*Amused*] **Aunt Em?** I'm not Aunt Em, my dear!

**DOROTHY** What do you mean? You're my Aunt Em!

**NICE WITCH** [*laughs*] I'm afraid I've never even heard of her! [*explaining*] I'm the Nice Witch of the North! [*to the others*] Aren't I, everybody?

**MUNCHKINS** [*Many times nodding heads*] The Nice Witch of the North!

**DOROTHY** [*Frowning, confused*] But you look **exactly** like my dear Aunt Em! I don't understand

**NICE WITCH** What I don't understand is why everyone was cheering. What's been happening, Mr. Mayor?

**MAYOR** [*Points*] Dorothy's farm has got blown here from America and when it landed, it landed **on top of the Evil Witch of the East!!!**

**NICE WITCH** [*Looks at the house and the legs*] Good Gracious! Those legs are her legs alright! [*To Dorothy*] Oh it's **wonderful** to meet you dear! [*Waving her wand enthusiastically*] You're welcome, most

noble Sorceress, to the land of the Munchkins.

**DOROTHY**

*[Surprised]* I'm not a sorceress, I'm Dorothy!

**NICE WITCH**

But you **must** be a sorceress! You've guided your magic house so cleverly that it landed **spot on** - BANG -right on top of the Evil Witch of the East! *[To the Munchkins]* We're all very grateful - because she was **horrible**, wasn't she?

**MAYOR &  
MUNCHKINS:**

*[Plenty of head nodding]* Horrible!

**NICE WITCH**

She made **slaves** of the Munchkins but now we're all **free**, aren't we?

**MAYOR &  
MUNCHKINS**

*[Nodding heads, high pitched voices, some jumping in the air again]* **Freeeeeeee!**

**DOROTHY**

Well I'm very glad I've killed an **evil** witch, but I don't understand — I thought **all** witches were evil?

**NICE WITCH**

*[Laughs]* Oh no my dear! For instance, here in the Land of Oz there are **four** Witches! The Nice Witch of the North -

**MAYOR**

*[Points to her]* That's her!

**NICE WITCH**

The Evil Witch of the East -

**MAYOR**

*[Runs up to the legs sticking out from the farmhouse and points at them]* That's her!

**NICE WITCH**

The Super Witch of the South -

**MAYOR**

She's super but she lives miles away -

**NICE WITCH**

And the **Wicked Witch of the West.**

*Dramatic chord. All the Munchkins grab each other in terror.*

**ALL MUNCH** [Overawed] The Wicked Witch of the West!

**DOROTHY** But my Aunt Em - the lady that looks like you - told me that witches were all dead years ago!

**NICE WITCH** I'm afraid **not** my dear. And just who is this "Aunt Em"?

**DOROTHY** She's my Aunt and she and I live in America with my Uncle Henry.

**NICE WITCH** But if they live with you, why aren't they in that house over there?

**DOROTHY** They were safe in the cyclone cellar when the storm arrived.

**NICE WITCH** I see.

**MAYOR** I'd like to be safe in a cyclone cellar when the Wicked Witch of the West arrives!

**DOROTHY** Does that mean that the Wicked Witch of the West is the nastiest of them all?

**NICE WITCH** Correct. But for the moment - [*she waves her wand encouragingly*] - shout Hooray!

**ALL** Hooray! [*some jumping in the air*]

**NICE WITCH** And Bravo!

**ALL** Bravo! [*some jumping in the air again*]

**NICE WITCH** 'Cos the Evil Witch of the **East** is dead!

*All sing happily LITTLE BROWN YUG [parody]*

Ha Ha Ha,  
Hee Hee Hee,  
The Witch is dead

And so (*ff* shout) 'Yippee!!!!'  
How we laughed  
And how we cheered  
When we knew she'd disappeared.

*After one chorus*

### **SHORT SQUARE DANCE ROUTINE**

**MAYOR**

[*After it*] Follow me Munchkins! Let's go and celebrate! [*Beckons to them*]

**ALL**

[*Gabbling*] Go and celebrate! Hooray! Hooray!  
Eat and drink and be merry! Hooray! We'll have a good time!

*The Mayor is exiting and noisily gabbling they follow him off, leaving Dorothy and the Nice Witch.*

**NICE WITCH**

[*Watching them go, as they all gabble to each other*]  
No wonder they're happy! The Evil Witch of the East ruled over them with a rod of iron and now [*she whirls her wand round her head several times, calling out*] YIPPEEEEE! She's **gone!** Aren't you happy?

**DOROTHY**

No, I'm not! [*Anguished, pacing about*] Because what about everyone back home? Uncle Henry, Aunt Em, and my friends down in the village! They'll be so **worried** about me! They'll be wondering where on earth I've gone!

**NICE WITCH**

[*Vaguely*] Oh I know dear, I know...

**DOROTHY**

You're the **Nice** Witch, so you must help me to get home! **Please!**

**NICE WITCH**

I can't dear. I can do some things but I can't do that.

**DOROTHY**

[*Desperately*] But you must! I've **got** to get home!

**NICE WITCH** [*Gesture of helplessness*] My dear, I'm afraid you're stuck. You'll have to stay here for ever and ever.

**DOROTHY** [*Horrified*] Oh no!

*Dorothy starts to cry and wipes her eyes.*

**NICE WITCH** [*Clicks fingers*] Just a minute! If you want to get back home, you must go to the most powerful person in the Land of Oz.

**DOROTHY** Who's that?

**NICE WITCH** [*Dramatically*] The **Wizard** of Oz!

*Dramatic chord.*

**DOROTHY** The Wizard of Oz? Will he help me?

**NICE WITCH** He might.

**DOROTHY** [*Determined*] Then I must go to him **at once**. Where does he live?

**NICE WITCH** His palace is in the Emerald City. It's a long journey, through a country that is full of very nasty magic **indeed**.

**DOROTHY** [*Scared*] I've got no magic to protect me - I'm just a girl that lives on a farm!

**NICE WITCH** Luckily I can help you there. I can give you a kiss.

**DOROTHY** [*Surprised*] But how will a kiss help?

**NICE WITCH** No one ever dares harm a person who has been kissed by the Nice Witch of the North. Bend your head, dear.



*Dorothy does. Strange percussion or music effects as the Nice Witch kisses her forehead.*

**NICE WITCH**

There. [*Laughs*] You probably thought that was rather an ordinary kiss, but it has strong magic, that kiss has. It works **wonders**.

**DOROTHY**

It'll protect me on my way to the Wizard?

**NICE WITCH**

Yes - and I'll tell you what else might protect you! The Evil Witch of the East was always very proud of her Silver Shoes. Come over here dear, because the Silver Shoes belong to **you** now.

*They go to the sticking out legs and stare at the shoes on them, as the Nice Witch continues:*

I don't know **why** she was proud of them, and I don't know what's so important about them, but I think I should wear them dear. [*She is removing them from the legs*] They've got some magic connected with them but what the magic is, none of us know.

**DOROTHY**

So I've got your magic kiss **and** the magic shoes! I feel better equipped for the journey now!

*The Nice Witch hands them to Dorothy who takes off her own shoes and puts one silver shoe on as the Nice Witch continues*

**NICE WITCH**

And **what** a journey! This is Munchkin Square and it's here that the Yellow Brick Road starts. [*Points to offstage*] It goes all the way to the Emerald City then on to the Castle of the Wicked Witch of the West - it's an awfully long way - I hope the silver shoes are going to be comfortable!

**DOROTHY**

[*About to put one on*] What was her shoe size?

**NICE WITCH** 16. I remember talking to her one day and thinking "What fantastic feet".

**DOROTHY** 16??? They'll be like boats! [*Puts one on*] Oh ! it fits perfectly! That's odd!

**NICE WITCH** Well I did tell you they're magic. How about the other?

**DOROTHY** Fits perfectly.

**NICE WITCH** Run about a bit.

*Dorothy does, gallumping around the stage, testing the shoes noisily.*

**NICE WITCH** [*Watching her*] No pain?

**DOROTHY** No.

**NICE WITCH** I'm surprised. **Everything** about that woman was a pain.

**DOROTHY** [*Jumping up and down a lot to test them*] They're fine!

**NICE WITCH** Then I think that's all I can do for you dear. Let's sum up. [*Counts on her fingers*] You're going to ask the great Wizard how to get home to your Loved Ones - right?

**DOROTHY** Right.

**NICE WITCH** So you've got to reach his Palace in the Emerald City right?

**DOROTHY** Right.

**NICE WITCH** And the way to the Emerald City is along the Yellow Brick Road that starts from here - right?

**DOROTHY**

Right.

**NICE WITCH**

[*Emotionally*] I've really enjoyed meeting you, Dorothy dear. You saved me and the Munchkins from the Evil Witch of the East, that's why!

*She is at the wings stage left. She stands up on her tip toes and starts to move sideways, right across the stage, more like a fairy than a witch, and as she goes she calls out, waving her wand:-*

Have no fear as you set forth!  
Whenever danger's near  
I, the Nice Witch of the North  
Will watch over you my dear!

*She exits.*

**DOROTHY**

[*To audience*] If only everyone else was helpful like that! If they were, I'd soon be back home!

*During this speech there are percussion effects as an upstage cut-out of giant flowers (or a rock) is pulled off into the wings, thus revealing the Scarecrow standing in a "T shaped" scarecrow position with arms horizontal.*

[*Not seeing this to audience*] As it is I've got to walk for miles before I reach the Wizard's Palace - and I'll be alone! [*To audience*] What was that noise? It's a what? A **crow**? [*She looks up to the sky*] What crow? What? [*suddenly sees him and jumps*] AAAH! A scarecrow! That's odd, I never noticed it before!

*The Scarecrow turns it's head jerkily and winks at her.*

**DOROTHY** And that's even odder it just **winked** at me!

*She goes to the Scarecrow and presses down his horizontal right arm like a lever - percussion ratchet*

*noises -at which, his horizontal left arm shoots upwards. She quickly steps back and checks*

That's not right.

*She presses down his left arm and up goes the right percussion effects -she quickly steps back and checks.*

Still not right ...

*She now stands by his left side and he suddenly lifts up his left arm and hits her under the chin - BONK from percussion.*

OW! [*Determined*] I'll fix this if it's the last thing I do.

*She straightens his arm and he giggles.*

**SCARECROW** That tickles. [*His gormless laugh*] Ha ha ha!

**DOROTHY** So you talk?

**SCARECROW** Of course I talk, I'm a scarecrow! You can't just wave your arms about if you want to scare the birds away! You've got to use your voice! [*He shouts in the air*] Hey, you, Sparrows, getartoffit! And you, you crummy old crow, hop it! And the larks get up to some larks I can tell you! But worst of all - far the worst of all -

**DOROTHY** [*Sympathising*] Pigeons?

**SCARECROW** Yes, how did you guess? And if you're rude to them they don't half reply in an effective way.

**DOROTHY** Can't you dodge?

**SCARECROW** How can I dodge when I've got this pole stuck up my back?

**DOROTHY** Like me to remove it?

**SCARECROW** I'd be greatly obliged. I've been up the pole for years! [*His laugh*] Ha ha ha!

*She stands beside him and makes out she is lifting him off the pole. At once he falls forward in a heap. [Although he needn't have been attached to the pole, we now see it sticking out of the groundrow behind him.]*

**DOROTHY** Oh dear! [*She lifts him upright again*] There now, you're free.

**SCARECROW** Fabulous!

*He steps forward confidently and then buckles downwards and falls on the floor, his legs and arms sprawled -percussion crashes during this.*

**DOROTHY** Whoops! Can't you stand up without the pole?

**SCARECROW** [*On the floor*] I've never tried

**DOROTHY** Well I'll stand . you up and then you must persevere.

**SCARECROW** Whose he?

**DOROTHY** Whose who?

**SCARECROW** Percy Vere.

**DOROTHY** [*Stands him up after a struggle, puffing and panting*] Percy Vere? Why are you so stupid today?

**SCARECROW** I'm stupid every day.

**DOROTHY** [*Laughs*] Of course you're not! Try stretching.