

NODA PANTOMIMES PRESENT

*THE WIZARD OF OZ –
THE PANTO*

BY

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Some random PRODUCTION IDEAS that may be of assistance.

THE WITCHES, dress them in specific colours Black (West) White (South) and Pale Blue (North), with light-weight broomsticks to match that they carry all the time rather in the manner of a fairy's wand. Keep the 'good' ones pretty and attractive.

DOROTHY is never without Toto, (except for the one scene) Ideally she should be about 10 years old and he should be a real cuddly (though well trained) little dog. But he could be a stuffed toy and she of more mature years. If a toy is used then at one point have him attached to an invisible thread so that Dorothy can leave him and then call so that he follows her off.

BAZIL the BUNNY can easily become the star of the show if you are not careful, or you could cut him out completely if you do not feel your audience would appreciate him. To make the most of the gag there needs to be access to the hutch from underneath or behind. (you could have a large hutch pre-set and not actually bring one on, just a real rabbit), It is the ever increasing rattling of the lid and the box as a whole that gives Bazil his (somewhat vicious) nature, not to mention his treatment of Scarecrow but this is only really possible if there is someone actually in there. This also gives opportunity for Bazil to appear at the finale in the form of the biggest person you can get into a rabbit costume and out of the hutch - who could even be followed by several little Bazils, the smallest bodies you can safely allow on a stage. Suit the hutch to your theatre and the business to your hutch. (It could always be 'Gilbert the Guinea Pig' if it's a guinea pig costume that is available - or even 'Freddie the Frog' etc. but keep it to something that could conceivably be kept as a pet in a box or hutch. And if it is practical accompany the business with sound effects - crunching - swallowing - a burp! (which causes shock)

SCARECROW should be very loose limbed and have lolloping walk and TINMAN carries axe all the time. The WIZARD effects will depend on how technical your group is but an amplified voice is almost essential (with a slight echo if possible). Then projected or lit screen or panel with psychedelic effects or slide or film, smoke, glitter, whatever you can think of (or afford) to give magic and spectacle. AUNT EM can always make more references to local events or locations if opportunity presents itself. There are two rules when talking to the audience, one is NEVER talk at the same time as anybody else; and the other, if you don't have a natural gift for it - don't. But don't worry, some of the best 'ad libs' in history have been well rehearsed.

The DIRECTIONS given are really only for guidance and can be readily ignored, so long as moves are kept logical, come back the way you went and don't walk right into someone you are fervently looking for. In the 'Road' scenes, entrances and exits should be progressive either L. to R. or R. to L. throughout the show to give a sense of going somewhere. In general directions should be carried out at the same time as the dialogue. Don't have the one waiting for the other, and add a few BARS OF MUSIC to cover entrances and exits if necessary.

Logically there should be no change in costumes but as this is Pantomime Aunt Em can appear in as many different incredible outfits as you can muster. The Prince and Margarett can also have changes without logical reason.

(recommended)

MUSICAL ITEMS

OVERTURE

- | | |
|------------------|---------------|
| 1. MUNCHKINLAND | CHORUS |
| 2. CONCERTED | COMPANY |
| 3. TRIO | THE WITCHES |
| 4. SOLO | MARGARETTE |
| 5. WOODLANDERS | CHORUS |
| 6. COMEDY DUET | TINMAN & LION |
| 7. SEXTET | PRINCIPALS |
| 8. CONCERTED | COMPANY |
| 9. SOLO | AUNT EM |
| 10. EMERALD CITY | CHORUS |
| 11. ACT FINALE | COMPANY |

INTERVAL

ENTR'ACTE

- | | |
|---------------------|------------------------------|
| 12. OPENING CHORUS | WITCH OF THE WEST (& CHORUS) |
| 13. TRIO | SCARECROW, LION, TINMAN |
| 14. SCENE FINALE | CONCERTED |
| 15. SOLO/DUET | SELECTED |
| 16. CONCERTED | COMPANY |
| 17. SOLO | DOROTHY |
| 18. SCENE FINALE | COMPANY |
| 19. COMMUNITY SONG | AUNT EM & SCARECROW |
| 20. WALKDOWN FINALE | COMPANY |

PLAYOUT MUSIC

S C E N E S

Scene One

MUNCHKINLAND

A full stage set of wings and back-cloth of an unnatural world of strange large flowers and funny little houses.

Scene Two

ON THE YELLOW ROAD

Front-cloth OR Curtains with 'T' piece stand.

Scene Three

IN THE FOREST

Full-stage set of forest back-cloth and wings.

Scene Four

ON THE ROAD

Scene Two without stand but with gate or wall wing.

Scene five

THE EMERALD CITY

Full stage palace set that is predominantly green. with curtained alcove for Wizard effect.

INTERVAL

Scene Six

GOING WEST

A full stage desert set. Yellow/blue back-cloth, ground-row of rocks.

Scene Seven

WHICH-A-WAY

A front-cloth or curtains scene.

Scene Eight.

BACK IN THE EMERALD CITY

As scene 5.

Scene Nine

JUST WAITING

EITHER continue on Emerald City set OR closed curtains.

Scene Ten

THE EMERALD CITY WEDDING

Scene eight with added decorations for traditional walkdown.

*** CHARACTERS ***

PRINCE EMERALD	PRINCIPAL BOY (played by a girl). The traditional royal person but with plenty of spirit and lots of personality.
PRINCESS MARGARETTE	PRINCIPAL GIRL, Pretty and feminine. But not the demure and dreamy type as she works with the 'funnies' quite a bit.
AUNT EM	DAME (Played by a man). Comedian, the traditionally robust part and central character who talks to the audience and generally links things together, needs to ad lib to some extent.
DOROTHY	A GIRL of (apparently) about 10 years old. Full of a childlike wonder and mystery but can still be a spirited and determined young lady.
SCARECROW	LIGHT COMEDIAN, Likeable and easy going. Has no brain (and apparently no bones to speak of) - is nobody's fool, but everyone's friend.
LION	Tries to be fierce and frightening, but this is not altogether convincing as he is really just a lovable old softie and a complete coward.
TINMAN	A rather formal gentleman, high on manners, low on ethics.
THE WIZARD	Must have impressive delivery as Wizard but also be a rather indecisive and bumbling Silas Peabody.
WITCH of the WEST	The EVIL SPIRIT. Is strong, dominant, impressive, and fun to hate.
WITCH of the SOUTH	The (mature) GOOD SPIRIT. Gentle and a little vague, but not without authority still.
WITCH of the NORTH	The (younger) GOOD SPIRIT. Scatter-brained, enthusiastic, feminine.
CHAMBERLAIN	Master of ceremonies to the Prince, A pedantic, precise - snob.
ODD WOODLANDER	'Way-out' Character. Funny walk, illogical, weird. (one entrance only)
GATE KEEPER	Crisp and articulate. Talks like a machine gun. (one scene only)
MUNCHKINS 1-2-3-4	Eccentric bouncy characters. As all Munchkins are. (one scene only)
CHORUS	As MUNCHKINS, WOODLANDERS, CITYITES and MINIONS (Singers, Dancers, Juveniles as required)

WIZARD OF OZ - THE PANTOMIME!ACT ONE

Scene One

MUNCHKINLAND

A full stage set of wings and back-cloth of an unnatural world of strange large flowers and funny little houses.

There is a covered box or stand permanently set in front of tabs (say L.) for Basil's hutch.

The MUNCHKINS are on. They are a happy, rather gnomelike, race of people; save one MARGARETTE, who is prettier than the others and sits sadly alone.

MUSIC NO 1. MUNCHKINS

A happy, if erratic and somewhat wild number.

During the second chorus MUNCHKIN-1 rushes on.

MUNCH-1 Stop stop stop.

THEY stop surprised, except one who continues.

MUNCH-1 The Witch is coming. The wicked Witch Of The East is coming this way.

There is a LOUD DISCORD, the last MUNCHKIN stops dancing, there is near panic as MUNCHKINS cross to exit in different directions. But THEY STOP as DRUM ROLL (and wind noise) crescendo starts.

MUNCH-1 Listen. What's that?

THEY ALL look round then up out front and point.

MUNCH-1 Up there.

MUNCH-2 Is it a bird?

MUNCH-3 Is it a plane?

MUNCH-4 Is it the Witch?

MUNCH-1 No. It's a house!

MUNCHs It's a what??

MUNCH-1 LOOK OUT!!

THEY ALL duck and back R. as if something had flown over them to 'CRASH' OFF L. There is a PIERCING SCREAM off L.

NOTE. If technically practical FLASH L. and one L. wing is withdrawn to show flat of angled corner of house with feet (with silver shoes on) protruding underneath.

MUNCH-1 I said it was a house.

MUNCH-3 Where did it come from?

MUNCH-2 And who screamed?

MUNCH-1 Let's be brave.

THEY are creeping tentatively L.

MUNCH-1 Look out!! The door's opening.

THEY scurry back R. and U.L. and hide in wings as DOROTHY cautiously ENTERS L. MUNCHKINS creep on when her back is turned but dive for cover as she turns toward them.

DOROTHY Hello. Is anyone there? (turns) Hello. (turns).

SHE spots them, and as she continues speaking they creep from hiding and come round her.

DOROTHY My name is Dorothy. - And I have just arrived. - In my house. It was the wind, it blew and blew and then just dropped me. Look it's over here. (moves L.) There it is. Oh, no. I'm afraid I've squashed someone flat.

Hushed whispers of 'It's the witch'. 'That's who screamed'.

MUNCH-1 Are you sure she is dead?

DOROTHY Very dead I am afraid.

MUNCH-1 Absolutely positively certain sure?

DOROTHY Absolutely.

MUNCHKINS suddenly come to life and cheer and jump for joy.

MUNCH-1 The Witch is dead, absolutely positively certain certain dead.

Another CHEER. Then sudden SILENCE.

There is a MOAN from off L.

MUNCH-1 What was that?

The MOAN is repeated.

MUNCH-1 I thought so. She's not dead!

MUNCHKINS scream and EXIT hurriedly.

DOROTHY No. (to aud) I'd know that voice anywhere. That's not a Witch. That's my Aunt Em. She was in the kitchen feeding little Basil.

MUNCHKINS creep back on.

DOROTHY You'll like her. She's nice. Everybody likes Auntie Em.

AUNT EM enters L. mob cap akimbo, flour on face and wooden cooking spoon in hand.

AUNT EM (local transport) was never as bad as that.

MUNCHKINS look scream and exit. Except MARGARETTE.

AUNT EM (to aud.) You can't do that, we lock the doors once you are in. Ooo, I'm all of a tizwaz, I've just had a very moving experience. (to Dorothy) What happened? And where are we? ? (local area)

DOROTHY I don't know. But they are ever such funny people.

AUNT EM It is !

DOROTHY I think we are a little further away than that.

MARGARETTE Please forgive them, but we don't meet many people. And you did arrive rather suddenly. Where are you from?

AUNT EM (suddenly) Basil!!

MARGARETTE (politely) Basil? Is that anywhere near Sidney in Australia?

AUNT EM I've forgotten my Basil. (to aud) Excuse me a moment.

AUNT EM crosses to house (L.) and returns with hutch.

AUNT EM I'd forgotten all about my little Basil. Basil the Bunny. Say hello to little Basil.

MARGARETTE Hello little Basil.

AUNT EM (to aud) Say hello to little Basil. (response) Yes well we will work on that later.

AUNT EM crosses D.L. to stand and puts hutch on it.

AUNT EM There, little Basil watch from there while mummy gets on with the plot. (puts food in top of hutch) Hungry little Basil. (to someone in front row) Keep your eye on him for me will you? shout 'Basil' if it moves. Ever so loud. Now where were we? (looks off to house and reacts violently) Oh Dorothy, how could you, look, you have parked the house right on top of a traffic warden. (then) And I've always wanted to do that.

DOROTHY (to Margarete) Oh yes, I am sorry about the - um - those feet.

During this the MUNCHKINS are creeping back on obviously amazed at the appearance of the visitors, especially Aunt Em.

MARGARETTE No, that is the best thing that has happened to us. At last, at last I'm free.

MUNCH-1 I say that as she killed the wicked Witch Of The East we should make her our queen.

MUNCHKINS cheer and agree.

MUNCH-2 We will make you KING if you would rather.

MUNCH-1 Don't be silly, she can't be a king. - She is not old enough.

MUNCHKINS nod wisely.

MUNCH-3 What about the other one for a Queen? (Aunt Em)

AUNT EM Let's not confuse the issue.

DOROTHY Thank you all very much, it is very kind of you, but all we really want to do is to get back home.

As Aunt Em continues talking a strange WHIRLING or TRILLING noise is heard; quietly at first. LIGHTS change or build. When the MUNCHKINS hear it they are pleased. 'It's the Witch Of The North' - 'Goody' - 'It's the Witch' THEY are looking off R.

AUNT EM Yes, it may not be much, in fact it's nothing at all, but at least it's mine - well, mine and the Abbey National's. Well their's really. But as the old song says - 'there's no place like home'. And it's true, there in no place like - why is nobody listening to me?

Hearing the mention of 'Witch' DOROTHY is scared but MARGARETTE calms her, there is nothing to worry about. The SOUND is much louder and the LIGHTS brighter. Cries of warning from off U.R. MUNCHKINS excitedly move U.R. and then scatter as WITCH OF THE NORTH, astride her broomstick, runs across U.R. to U.L. THEY scatter again as SHE reappears and scurries round the stage finally managing to control her broomstick and bring it to a halt C.

NORTH (a little breathless) Ooo, I'm getting better aren't I? I didn't actually hit anybody this time did I? That's good. It always seems such a dangerous way to travel to me. But then who am I to argue with tradition.

SHE gets off the broomstick and gives it to a MUNCHKIN who puts it to one side.

- NORTH Park my 'broom-broom' will you dear? One of these days I shall get the hang of it. (coming to the point) So the wicked Witch Of The East is dead. Lovely lovely lovely. And where is the Dorothy child who did this wonderful thing? (turns and comes face to face with Aunt Em) Oh, you are bigger than I expected you to be.
- AUNT EM I'm not Dorothy, I'm Aunt Em.
- NORTH Are you really - never mind. (turns and sees her) Ah, there you are. With the Princess. Come along child, you are not afraid of me are you? No one else is.
- DOROTHY (approaching) Aren't you a witch, and aren't witches evil?
- NORTH Not all of us. I'm a good witch. Well, I am trying to be, but there is so much to remember isn't there?.
- AUNT EM I've never heard of a good witch before.
- NORTH Oh yes. Here in Oz, that's where we are, in the land of Oz, there are four witches. Oo, there's only three now isn't there? Lovely lovely lovely. There is the Witch Of The North, that's me, then the Witch Of The South and the Witch Of The West. (she points but gets the directions wrong) And in the middle is the glittering Emerald City. (crossing to Margarett) where the Emerald Prince lives. and where you should be your highness.
- DOROTHY Are they good witches or bad witches?
- NORTH (to Dorothy) Glinda, that's the Witch Of The South, she's a very good witch; getting a bit passed it now mind you, but in her day one of the best. But the Witch Of The West -
- MUNCHKINS shake and cower at the mere mention of her name.
- NORTH Ooo, nasty, very nasty. And powerful with it.
- MUNCH-1 Tell her about the Wizard.
- MUNCHKINS beam and nod with pride.
- DOROTHY (to Margarett) A wizard too?
- AUNT EM Is he good or bad?
- MARGARETTE We are not sure but he is very powerful, so powerful that even the Prince has to ask permission to speak to him. The prince, ah. (sighs)
- MUNCHKINS ALL repeat 'the prince, ah' and sigh.
- AUNT EM Was it something they ate ?
- NORTH No, Princess Margarett is the Prince's sweetheart but the wicked Witch Of The East was jealous of their love and transported her right out here and would not let her return.
- MUNCHKINS and MARGARETTE 'ah' and sigh.

AUNT EM And what about us? We must be getting home. Billy will be expecting his oats tonight. (explaining to aud.) Billy is our goat, he will be hungry. Really. (to Witch) Can't you help?

WITCH Of The NORTH sighs and shakes her head. AUNT EM looks to MUNCHKINS who only sigh and shake. To MARGARETTE who does likewise.

AUNT EM If you can't beat them join them. (sighs)

DOROTHY (suddenly) The wizard! The wonderful Wizard Of Oz. If he is as powerful as you say he will be able to help us.

DOROTHY expects congratulations - but no.

MUNCH-1 Oz is so far.

MARGARETTE And there are so many dangers on the way.

NORTH And who knows what the Witch Of The West will be up to now that her favourite sister is so - flat.

DOROTHY looks round but ALL are despondent.

DOROTHY Well I'm going. I don't care how far it is, or how dangerous I'm going to the Emerald City to ask this Wizard of Oz. Which way do I go?

MUNCHKINS are very impressed.

MUNCH-1 Aren't Dorothies brave people?

MARGARETTE So are Princesses, I'll come with you.

MUNCHKINS are even more impressed. THEY ALL look at AUNT EM.

AUNT EM I'll stay here and mind the house.

DOROTHY (reprovingly) Aunt Em.

AUNT EM looks in turn at MARGARETTE, WITCH Of The NORTH and MUNCHKINS each repeat 'Aunt Em' finally SHE looks at audience who should respond 'Aunt Em'

AUNT EM (crossing to Dorothy) Just testing. Which way did they say?

NORTH (suddenly) What about the shoes?

DOROTHY Shoes?!

NORTH The silver shoes on the Witch Of The East. You have taken them haven't you?

DOROTHY No.

NORTH But you must. (to L.) Yes, there they are. Oo, I say, you did squash her flat didn't you? Lovely, lovely, lovely. (C.)

DOROTHY Will you get them for me Auntie?

AUNT EM Wouldn't it be easier to go round to the Oxfam shop?

DOROTHY Oh. Auntie.

AUNT EM crosses (exits) L and returns with shoes during -

DOROTHY Why should I take the shoes?

NORTH Do you know for the life of me I cannot remember, but I am sure it is important; you take them with you my dear.

DOROTHY Right, ready your highness? Which way do we go and how long will it take?

MUNCH-1 It's a whole journey away and it will take you twice as long.

NORTH Just follow this yellow road my dear, it will always lead you to where you want to go.

MUSIC NO 2. CONCERTED

A happy march rhythm number showing DOROTHY, AUNT EM and MARGARETTE setting off and the MUNCHKINS bidding them farewell. Just before the end DOROTHY stops them. 'Toto, my little dog Toto. SHE runs off L. and returns with TOTO. 'I'd forgotten all about him' The number ends as the THREE exit L. with the OTHERS waving goodbye.

NORTH There they go.

THEY ALL freeze as DRUM-ROLL crescendo starts. 'Oh no' - 'It can't be' - 'It is!' - 'Oooooo' There is a scurrying exit of MUNCHKINS. The sound builds to a climax and with an evil cackle (and flash if possible) the evil WITCH Of The WEST enters L.

NORTH I wish I could make an entrance like that.

WEST What's this I hear? Witch of the East dead. I don't believe it.

NORTH It's quite true. (indicating) There she is, or what is left of her.

WEST Oh, poor sister, what a terrible sight.

NORTH Well, nobody's feet are very pretty are they?

WEST Someone will pay for this. Who is responsible? Was it you? No, you wouldn't know where to begin.

NORTH I would know how to begin! It's finishing that I always find difficult.

WEST Mark my words. There will be nothing but trouble from me from now on. For everyone!!

As the WITCH Of The WEST sweeps round to include the audience in this threat she comes face to face with WITCH Of The SOUTH who has entered R. astride her broomstick.

SOUTH (profoundly) All will be well now that I am here. (dismounts)

WEST You will need all your powers if you are going to protect the people of Oz from the fury of my wrath. Nobody will be safe. (to aud.) Nobody!

SOUTH Don't be so arrogant. They are not afraid of you.

WEST (to aud.) Oh yes they are!

THEY encourage the audience to respond.

SOUTH Do stop blustering so, You know you have no real power outside your own Land Of The West.

WEST But what power I have I shall use, you mark my words!

SOUTH We shall see.

WEST We shall.

NORTH (not to be left out) Yes we shall.

MUSIC NO 3. TRIO - WITCHES

A not too dramatic song with a competitive element if possible.

WEST Be warned, you have not seen the last of me for today. (to aud.) And neither have you.

WITCH Of The WEST sweeps out L. (with another flash)

SOUTH We shall have to keep our eye on her.

NORTH Yes Glinda we must.

SOUTH Come along now.

With great dignity WITCH Of The SOUTH mounts her broomstick (R.C.) and glides off R.

SOUTH (off R. as if swooping) Come along, do not delay.

WITCH Of The NORTH collects her broomstick from where the Munchkin had left it, stands astride it and tries hard to remember the correct spell. Fails. Dismounts and put broomstick over her shoulder.

NORTH I think I'll walk. (exits)

CURTAIN

-----end of scene-----

Scene Two

ON THE YELLOW ROAD

Front-cloth of sky and hills OR Curtains.
SCARECROW stands very still L. supported by
'T' piece. AUNT EM enters R.

AUNT EM What a boring road, it goes on and on and on. I wonder if it is called Coronation Street. And it's even got more yellow on it than (local parking problem) (to the same aud) How's Basil getting on? Is he hungry yet? You are watching him aren't you? That's good, don't forget, 'Basil'. Don't worry about the rest of the show you just watch Basil. Dad will tell you what's going on - it will keep him awake. (look round) There is nobody about. Haven't seen a soul since we left. Don't think anyone ever comes this way.

SCARECROW shakes his head. AUNT EM stops - thinks - 'did he move?' - looks - SCARECROW is quite still - looks away - SCARECROW shakes his head again. BUSINESS of SCARECROW moving when AUNT EM is not looking. SHE looks he is in a different position, SHE looks again, he has changed again. SHE tries turning suddenly but HE is always still just in time. SHE asks the audience etc.

AUNT EM (looking straight at him) Did - you - move?

SCARECROW gives three nods. SHE jumps.

AUNT EM I've never heard of a scarecrow that moves before.

SCARECROW (mimes - 'Can I help it if you haven't been around')

AUNT EM If you can move why do you stay here.

SCARECROW (mimes - 'Because I am hooked up to this pole')

AUNT EM Do you want me to unhook you?

SCARECROW (mimes - 'That would be nice')

AUNT EM struggles then manages to unhook him with the result that HE collapses on top of her. BUSINESS: being what he is SCARECROW has great difficulty in standing up straight, SHE helps him and finally HE is more or less stable.

AUNT EM Are you alright now?

SCARECROW (nods and proves it by walking about in his boneless fashion.)

AUNT EM Yes, well I shouldn't do that too much round (local night spot) if I were you. (calling off R.) Come along Dorothy or we will never get there. (to Scarecrow) Well, it's been nice meeting you but I must get on. Bye for now. (crosses L.)

SCARECROW Bye for now.

AUNT EM takes a few more steps then turns.

AUNT EM Who said that?

SHE and SCARECROW walk round each other looking for who spoke.

AUNT EM Funny, I could have sworn - ah well, Bye again. (moves L.)

SCARECROW Bye again.

AUNT EM starts - turns - frowns - goes to SCARECROW.

AUNT EM (deliberately) Was - that - you?

SCARECROW (beams happily and nods - nods - nods)

AUNT EM (angrily) Why didn't you tell me you could talk?

SCARECROW (mocking her anger) Because you didn't ask me. (then) Besides I didn't know I could talk, I've never had anybody to talk to before. You don't know what you can do 'til you try do you? I wonder what else I can do. I wonder if I can - fly.

HE tries, HE flaps his arms and leaps across stage only to collapse in a heap R. at the feet of DOROTHY and MARGARETTE who enter at that moment. DOROTHY is wearing the silver shoes and carries TOTO.

SCARECROW (brightly) No, I can't fly.

THEY help him up and dust him down. HE practices his walk again which is a little less unco-ordinated. The GIRLS find him very amusing.

MARGARETTE What's your name?

SCARECROW Don't know. No one has ever called me anything before.

DOROTHY I think you should be called - 'Mr. Scarey', because you are a scarecrow.

SCARECROW That's nice. 'Mr Scarey-because-I'm-a-scarecrow', that's a long name but I like it.

SCARECROW walks round repeating quietly 'Mr Scarey-because-I'm-a-scarecrow'.

AUNT EM (to L.) Well he seems happy enough now. Come on we must get on or we will miss '.' (Current soap opera) and don't get left behind this time Dorothy.

DOROTHY I was changing my shoes, These are much more comfortable. (the silver ones) Besides it wasn't me, it was Toto. He got tired of being carried so we had to sit down and have a little rest. (exit L.)

AUNT EM can't quite work this out and follows her out. MARGARETTE is about to follow when

SCARECROW Don't be too sad, I'm sure you will be happy soon.

MARGARETTE How did you know I was sad?

SCARECROW Don't know. Perhaps it is because I am sad too.

MARGARETTE Why are you sad?

SCARECROW Don't know. Why are you sad?

MARGARETTE Because the one I love is far away and I don't know whether I shall ever see him again.

SCARECROW That seems like a very good reason to me. Tell me.

MUSIC NO 4. MARGARETTE

A song of lost love. SCARECROW sits and listens.

MARGARETTE I'm trying to get to the Emerald City to find my Prince.

SCARECROW I wish I was clever enough to help you. But I am not. You see, when they made me they forgot to give me any brains. You don't know where I can get some do you? I'd like to be clever.

MARGARETTE Don't worry about not being clever, you are very kind and that's what matters. And I think you are sweet.

MARGARETTE gives SCARECROW a kiss which causes him so much pleasure and embarrassment that HE collapses and SHE has great difficulty in keeping him on his feet. WITCH Of The WEST enters L. SHE casts spell on them and MARGARETTE freezes into immobility. SCARECROW stays still trying to work out why.

WEST (to aud) Shhhh. My goodey-goodey sisters must not know that I am still here. But I am determined to wreak my revenge on that Dorothy child. She must learn that she cannot go around dropping houses on people. Especially sisters of mine. I'll start on these two.

(casting spell on Scarecrow) Izzey Wizzey I demand,
Your brain will do as I command!
You know this Dorothy child?

SCARECROW nods.

WEST You will lead her into danger.

SCARECROW nods then shakes as she looks away.

WEST Beyond the wood yonder is a field of beautiful poppies, you will take her there.

SCARECROW nods, that sounds nice.

WEST They will make her sleep.

SCARECROW looks puzzled.

WEST Sleep!

SCARECROW sleeps

WEST Not now!

SCARECROW wakes.

WEST Your brain is mine. You will obey my every word.

SCARECROW nods.

WEST (moves away from him) My plans are laid, a clever plot.

Aren't I clever? -

SCARECROW No you're not!

WITCH Of The WEST cannot work out who spoke and with a 'Cha' and a snap of the fingers at MARGARETTE, who comes to life, WITCH Of The WEST exits L.

MARGARETTE My poor friend, she took control of your -

SCARECROW shakes head.

MARGARETTE Of course she didn't. You haven't got a brain have you?.

SCARECROW happily shakes head again.

MARGARETTE I've just thought. I think there is someone who is clever enough to help you. How would you like to come to the Emerald City with us?

SCARECROW nods enthusiastically.

MARGARETTE That's it. I'll find a sweetheart -

SCARECROW And I will find a brain.

MUSIC NO 4a. MARGARETTE & SCARECROW

To a short reprise of No 3 they exit happily L.

-----end of scene-----

Scene Three

IN THE FOREST

Full-stage set of forest back-cloth and wings.

MUSIC NO 5. WOODLANDERS

A happy square-dance type number OR dance sequence of animals or such to set the scene.

End of number LION enters and roars, those near him react in fear and run off. HE has to repeat this two or three times before the stage is clear - the last, and smallest, Woodlander has to have a special roar before he is aware of the Lions presence and leaves.

LION (as he struts about banging his chest) Who is the king of the forest? I am. Who makes everybody scatter? I do.

TINMAN has entered.

TINMAN And who bores everybody with his boasting? You do. Listen, strangers.

LION Let's hide and then jump out and frighten them.

TINMAN I think today is going to be a real fun day.

TINMAN and LION withdraw U.L. as AUNT EM and SCARECROW enter R.

SCARECROW (happily walking round the stage) Look at all the trees.

AUNT EM (patriotically) In eighty three, they plant a tree,
In eighty four they plant some more,
In eighty five they watch them thrive.

SCARECROW In eighty six, what a caper,
They chop them down and make some paper.

AUNT EM And in eighty seven they shove it all through my letter box. Now, you know why we came into the forest.

SCARECROW Oh, it's a forest is it? That's why all the trees are here.

AUNT EM How is it that you are so stupid?

SCARECROW I told you, I haven't got any brains. - What's your excuse?

AUNT EM We came to try to find something to eat. Let's have a look round, there must be a Pizza Hut (or similar) around somewhere. There's one everywhere else.

LION emerges and roars. HE then comes to just behind them.

AUNT EM (referring to the roar) Your tummy's rumbling.

1/3-14

SCARECROW My tummy doesn't rumble.

AUNT EM Doesn't it?

SCARECROW No. It's all straw, it sort of - rustles.

LION roars again.

AUNT EM It's rustling louder now.

THEY turn and see LION. SCARECROW isn't sure what to do but he sees AUNT EM scream and run away so HE does the same in the other direction. LION, pleased with the reaction, bangs his chest and roars again. MARGARETTE enters R.

MARGARETTE Whatever is the matter?

LION roars at her, she screams and joins the others U.C. As LION advances on them THEY back D.L. TINMAN enters and joins Lion.

TINMAN Very well done old chap. They are a funny looking bunch. Do it again. Then I'll chop them all up.

LION roars at MARGARETTE again who runs across R. HE then circles AUNT EM and SCARECROW growling as they back R. HE then gives a sudden roar which causes SCARECROW to leap into AUNT EM's arms. DOROTHY has entered R. to C. during this. She carries TOTO.

TINMAN Look, here is another, littler, one. Not so much to chop.

AUNT EM I've got a feeling they don't like us very much.

AUNT EM puts SCARECROW down. LION circles and growls at DOROTHY who backs R.

DOROTHY (uncertain but not afraid) Don't you growl at me like that you nasty lion.

TINMAN What about her little doggie?

LION looks, nods, then growls straight at Toto. That does it, DOROTHY is cross, SHE turns, gives Toto to Margarett and faces LION arms akimbo.

DOROTHY How dare you frighten my little Toto?!

LION growls straight at her but DOROTHY does not flinch. LION tries again louder and closer. HE starts a real roar but her little arm comes out straight and punches him on the snout. The OTHERS are horrified at such audacity but their horror turns to amazement as the roar turns into a wail and then a whimper as LION crosses to TINMAN like a hurt child.

TINMAN Big cry baby.

LION crosses D.L.

DOROTHY (C.) You are a great big bully that's what you are.

LION (flinches expecting to be hit again) You hurt my nose.

MARGARETTE, AUNT EM and SCARECROW
come C.

AUNT EM Serves you right.

SCARECROW Lions may be fierce and strong -

MARGARETTE But they shouldn't go about frightening people.

DOROTHY Especially little dogs. Bully. (takes Toto back)

LION (between snivels) No, I am not a bully - honestly. In fact - in fact I'm not brave at all. (howls)

DOROTHY crosses toward him.

LION (flinches) That's my trouble. To tell the truth - I'm - I'm a - I'm a coward. Nothing but a terrible coward.

SCARECROW I think he is a very good coward.

MARGARETTE Why do you keep chasing people then?

LION I thought, if I made a lot of noise and pretended to be fierce I would become brave. But it didn't work. I'm such a coward I even frighten myself sometimes.

OTHERS 'Ah!' AUNT EM steps forward and conducts audience to 'Ah', the steps back.

TINMAN It's the same with me. I don't want to be cruel all the time but I can't help it. You see, when they made me they forgot to give me a heart.

OTHERS 'Ah!' AUNT EM steps forward again and conducts audience to 'Ah!' then steps back.

LION His 'ahs' were bigger than mine.

AUNT EM There is no answer to that. Carry on.

TINMAN It's jolly awkward sometimes not having a heart I can tell you.

MUSIC NO 6. SEXTET

TINMAN starts then THEY all sing a light hearted number about being kind to each other or having a heart. During it the HUTCH moves and AUNT EM stops the proceedings to feed Bazil. 'Must be kind to Rabbits too'

At end of number

TINMAN You haven't got a spare heart on you have you?

LION Or any courage that you don't need?

The OTHERS shake their heads sadly.

TINMAN It's no good old chap, nobody is clever enough to help us. We will just have to stay as we are.

SCARECROW If I was as clever as that Wizard chap that we are going to see I would be able to help them. But I am not. So I can't.

DOROTHY Scarey, you've got it.

SCARECROW Should I give it back?

DOROTHY You two gentlemen are going to come along with us to see the Wizard. If anyone can help you he can.

MARGARETTE What a good idea.

They start to sing No 2. but are interrupted by WOODLANDER who enters very very cautiously. Continually looking round and walking with long bent-kneed steps. HE (SHE) doesn't see LION.

SCARECROW What's the matter with him?

AUNT EM I shudder to think.

TINMAN I'll kill him off shall I? Oo, I mustn't must I? I must try and remember not to kill people.

W'LANDER (to Aunt Em) Excuse me sir.

AUNT EM looks round to see to see who he is talking to. This makes WOODLANDER nervously look round and that makes the OTHERS all look round.

SCARECROW What are we looking for?

W'LANDER Have you seen a lion about?

SCARECROW About what?

W'LANDER About - so big.

SCARECROW I saw one about - (makes as if to indicate a height) a week ago.

W'LANDER No this one is bigger than that.

AUNT EM And they say the art of conversation is dead.

WOODLANDER looks round again. THEY ALL do likewise.

W'LANDER He is very fierce and he frightens us. (still nervously looking round)

SCARECROW What does this lion look like?

W'LANDER Like - erm - like him (Lion) over there. (reacts) Oh!! It is him over there. (his bent legs are visibly shaking) Oooh! I'm ever so frightened. (calling) Run for your lives the lion's about.

SCARECROW About what?

AUNT EM Not again.

DOROTHY But he won't hurt you. He is a nice friendly lion.

W'LANDER (calling) He won't hurt you he - (normal voice) he's a what?

MARGARETTE He is a nice friendly lion. (giving Lion a squeeze) Aren't you?

LION Oh, gosh.

W'LANDER If you are so friendly why have you been rushing about all over the place frightening us?

LION Gosh, I don't know.

MARGARETTE He won't frighten you any more. He is with us and we are all on our way to the Emerald City to see the Wizard.

DOROTHY But we are ever so hungry.

W'LANDER In that case you must come and eat with us. Anyone who can tame a wild lion like that deserves a banquet.

WOODLANDER starts to exits R. in the same nervous bent-kneed gait.

AUNT EM It' alright, you can walk properly now.

W'LANDER I am walking properly. This way please.

MARGARETTE, DOROTHY, LION and TINMAN follow him out copying his bow legged walk as best they can.

AUNT EM Can you walk like that?

SCARECROW No but I can walk like this.

SCARECROW performs as strange and loose limbed walk as possible.

AUNT EM I'll stick to the easy one.

THEY exit R. together AUNT EM (exaggerated Woodlander) and SCARECROW (latest Scarecrow).

As soon as they are out of sight HUTCH MOVES. SCARECROW returns and can't work out why they are shouting. AUNT EM follows him on in pain from having apparently ricked her back.

AUNT EM Don't just stand go and get something for Basil to eat. (into hutch) Don't you worry Basil, din-dins is on its way.

BUSINESS of feeding Basil. SCARECROW brings on some unlikely things for Basil to eat. (say) A lollipop, a chinese takeaway. (larger than life props) AUNT EM is getting more and more fraught and the hutch shaking increasingly. SCARECROW then tries a glass of beer - which AUNT EM keeps after telling him off. SCARECROW next runs on with and happily suggests one of the Juveniles. But she has a long prop lettuce leaf. One end of which is put into the hutch. THEY watch as the leaf is slowly pulled into the hutch until SCARECROW grabs the end and a tug-o-war ensues which Basil finally wins leaving the three of them on the floor. (Aunt Em underneath)

CHILD waves and runs off L. SCARECROW waves then, sitting on her, looks round wondering where Aunt Em is.

SCARECROW (to aud) Where has the ugly old battle-axe got to.

SCARECROW seems to fly into the air as AUNT EM erupts and gets up.

AUNT EM Ugly old battle axe!! Did you call me an 'ugly old battle axe'?

SCARECROW (dusting her down) No, no. I said a 'lovely - old battle axe'.

AUNT EM That's alright then.

SCARECROW As if I would call you 'ugly'. (exits R.)

AUNT EM (realises) He got away with that didn't he? He called me 'old' as well. (exits R.)

There is a SOUND as of a Witch descending by broomstick. WITCH Of The SOUTH enters D.L. The SOUND is repeated much louder, WITCH Of The SOUTH ducks instinctively. SOUND stops with CRASH off U.R. WITCH Of The NORTH enters U.R. with bent broom stick.

SOUTH When will you learn not to go so fast in a built up area?

NORTH I seem to have little control on what speed I go whatever the area.

SOUTH You are quite sure you heard the Witch Of The West somewhere around here? Only I had just got home and was having a nice cup of tea.

NORTH Oh yes. I had a little difficulty starting. (the broomstick) But I definitely heard her cackling. - I'm sorry about the tea.

SOUTH Thank you dear. Well, we had better find out what she has been up to I suppose.

WITCH Of The SOUTH takes a statuesque attitude and pinches the bridge of her nose and stays still. WITCH Of The NORTH takes the cue and copies her.

- SOUTH (relaxing after a moment) Well, what did you see?
- NORTH (apologetically) Nothing Glinda.
- SOUTH No - neither did I. Must be bad reception, all these trees you know. Come along let's -
- But there is an impressive CRASH (and FLASH) and WITCH Of The WEST enters suddenly D.L. WITCH Of The SOUTH starts.
- SOUTH Do you have to leap about so vigorously?
- WEST Old nerves not what they used to be eh? Come on old girl, why don't you admit that you are passed it?
- SOUTH I may not be as young as I was, But I am not - passed it.
- NORTH No she is not. And she is still a very good witch too.
- SOUTH (tolerantly) Thank you dear. (to Witch of the West) Why don't you go back to The Land Of The West where you belong?
- WEST My sister of the East has been killed by interfering strangers -
- NORTH (reacting without thought) Yes, wasn't that lovely - oh, sorry, do carry on.
- WEST And I am determined to have my revenge. Then I shall see about taking over your realm of the South. And the North.
- NORTH Oh dear.
- SOUTH (to North) It looks as if we shall have to get rid of her you know my dear.
- NORTH Lovely lovely lovely.
- WEST Get rid of me?! (laughs derisively) You will never get rid of me. (getting carried away) There is only one thing that can get rid -
- WITCH Of The WEST realises that she nearly let the cat out of the bag, the other TWO share a rueful glance.
- WEST And you will never find out what it is! In the meantime, be warned. Trouble - trouble - trouble!! (she sweeps out majestically D.L.)
- SOUTH Oh dear.
- NORTH You don't think another house will fall out of the sky and squash her flat too do you?
- SOUTH I don't think we should rely on it. (looks at her broomstick) Shall we walk for a change.

NORTH I should like that. I still find broomsticks rather - undignified.

SOUTH I know what you mean. And so uncomfortable.

NORTH (as they exit R. together) What do you think it is that is so fatal to her?

SOUTH Ah, if only we knew.

THEY are gone. DOROTHY, MARGARETTE, AUNT EM, SCARECROW, LION, TINMAN and the WOODLANDERS enter R. MARGARETTE one side of Tinman AUNT EM on the other.

W'LANDER Do you really have to leave us?

WLANDER Can't you (Margarette) stay?

MARGARETTE It is very kind of you but I must get to the Emerald City as quickly as I can. (sighs - dramatically wistful - romantic musical backing) You see there is a man there. The most handsome man in all the world, and I love him with all my heart. We were parted, meeting only in our dreams and I fear that we may never see each other again - I could not live if that should happen.

SHE is now sobbing onto TINMAN's shoulder. EVERYONE else except TINMAN is beginning to sob in sympathy.

AUNT EM (sobbing onto Tinman's other shoulder) I know how she feels. It all happened to me when I was young. I loved a man once. The most handsome man in all the world. I loved him with all my heart.

EVERYONE else except TINMAN is now howling and sobbing almost uncontrollably. TINMAN is rusting up, his movements, fewer and jerkier, now stop altogether.

AUNT EM But he left me. He went orf and joined a circus. And for years I have lived a lonely life. (has she finished?) A sad and lonely life. (she must have finished) A very sad and lonely life - - alone! (flatly to aud.) And if I ever lay my hands on him he won't know what hit him!

The group breaks up except TINMAN who stays transfixed.

DOROTHY (to Woodlanders) Toto and I are going to see the Wizard so that he can magic us home.

LION And I'm going to see him to get some courage.

SCARECROW And I'm going to get some - erm -

LION Brains.

SCARECROW Drains?!

LION Brains!!

SCARECROW (holding hand out) No it doesn't. (rain)

TINMAN (croakily) Oil can.

THEY group round TINMAN.

LION He's gone rusty again. All that crying did it. We will just have to loosen him up.

BUSINESS - SCARECROW, AUNT EM and LION try to loosen his stiff limbs. One of them lifts an arm up horizontal, it stays up, he pushes it down with the result that the other arm shoots up hitting whoever is standing on that side, who pushes it down again with reciprocal result. An arm is lifted vertical only to fall on their head as soon as their back is turned. Both arms are pushed down at the same time causing one foot to shoot up kicking one of them. etc.etc. Finally DOROTHY who has gone off returns with an oil can. She coughs politely, the others stand aside, she quickly oils the TINMAN's joints who relaxes and skips round the stage with relief.

SCARECROW He was right - oil can!!

MARGARETTE We had better get on our way before anything else happens.

DOROTHY Thank you for helping us - (cue line into:-)

MUSIC NO 7. CONCERTED

A bright number about travelling or good luck. End as the travellers exit L. or CURTAINS close on tableaux.

-----end of scene-----

Scene Four

ON THE ROAD

As scene Two. Without Scarecrow's stand but with gate or wall wing to indicate entrance to Emerald City brought on L. later in scene.

As DOROTHY, TINMAN, and LION enter R. HUTCH moves. LION who is standing nearest it is frightened and hides behind TINMAN.

LION What's happening?

DOROTHY That's only Bazil getting restless.

TINMAN (crossing to it with raised axe) I'll quieten him down shall I? (raises axe but realises just in time) Oo, I mustn't do it like that must I? I must try to remember, don't kill things. Especially live ones.

1/4-22

DOROTHY He will be hungry, we must find him something to eat.

LION Where is Aunt Em? (she should feed him)

TINMAN Yes, give him Aunt Em. He will enjoy eating her.

DOROTHY No he likes soft green things.

LION (to aud) Are there any soft green things out here?

DOROTHY (pointing off R.) Look there is a patch of lovely lettuces over there. Run over and get some.

LION On my own?

TINMAN I'll come with you old chap. (as they exit R.) And if those lettuces turn nasty I'll chop off their heads.

DOROTHY (R. to hutch) It's alright Bazil, dinner won't be long.

HUTCH stops moving. WITCH Of The WEST enters behind her to her R. she is invisible to Dorothy. WITCH Of The WEST makes a sign that compels DOROTHY to look off L.

DOROTHY Look at that field of poppies over there (L.) Toto. Aren't they lovely. Let's go pick some and take them with us.

WEST Yes go and pick them Dorothy, but you will take them nowhere! You will only sleep and sleep - then my sister will be revenged!

DOROTHY No I don't think I will. The others might worry.

WEST What!? You know you really want to go.

DOROTHY I don't know what to do.

Encourage audience reaction.

WEST Go.

DOROTHY Yes I think I will.

DOROTHY exits L.

WEST Her innocence is no match for me. (to aud) And neither are you!

She exits contemptuously L. HUTCH moves. LION with prop lettuce leaves of varying length, and TINMAN enter R. they feed Bazil, HUTCH stops.

TINMAN I wonder where the Dorothy child has got to.

LION There she is. (off L.) I think she has gone to pick some of those red flowers for us.

TINMAN That's alright then.

SCARECROW and MARGARETTE enter R.