

PROMPT BOOK & VOCAL PARTS

Presented by the Royal Shakespeare Company

# THE WIZARD OF OZ

by L. Frank Baum

*With Music and Lyrics of the  
MGM motion picture score by*

**Harold Arlen and E.Y. Harburg**

*Background Music by*

**Herbert Stothart**

*Book Adaptation by*

**John Kane**

*from the motion picture screenplay*

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## Cast of Characters

Dorothy Gale

Aunt Em (Emily Gale) .....(Glinda, the Good Witch of the North)

Uncle Henry (Henry Gale) .....(Emerald City Guard)

Zeke (farmhand) .....(Cowardly Lion)

Hickory (farmhand) .....(Tinman)

Hunk (farmhand) .....(Scarecrow)

Miss Almira Gulch .....(The Wicked Witch of the West)

Professor Chester Marvel .....(The Wizard of Oz)

Munchkins:

Citizens of Munchkinland (Chorus)

Mayor Fiddler

Coroner Braggart

Barrister 2 School Teachers

3 City Fathers 3 Tots

3 Tough Guys

(Glinda)

(West Witch)

(Scarecrow)

Three Crows (men)

Three Trees (girls)

(Tinman)

(Lion)

Poppies & Snowmen (Chorus)

Ozians (Chorus)

Beauticians

Polishers

Manicurists

2 Oz Men

2 Oz Women

(The Wizard of Oz)

Winkies (Male Chorus)

Winkie General

Nikko (Commander of the Monkeys)

Jitterbug (Lead Dancer)

Jitterbugs & Ghosts (Chorus)

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### ACT ONE

Scene 1: .....	The Kansas Prairie
Scene 2: .....	The Rainbow
Scene 3: .....	Kansas
Scene 4: .....	Gypsy Caravan
Scene 5: .....	The Twister
Scene 6: .....	Munchkinland
Scene 7: .....	The Wicked Witch
Scene 8: .....	Scarecrow — The Cornfield
Scene 9: .....	Crows in Cornfield
Scene 10: .....	Tinman with Apple Trees in Front of His Cottage
Scene 11: .....	Want To Play Ball?
Scene 12: .....	The Lion — Wild Forest
Scene 13: .....	Poppies

### ACT TWO

Scene 1: .....	Outside the Gates of the Emerald City
Scene 2: .....	The Town Square, Emerald City
Scene 3: .....	The Wizard's Chamber
Scene 4: .....	The Gates of the Emerald City (Butterfly Net)
Scene 5: .....	The Witch's Castle (Winkies)
Scene 6: .....	The Haunted Forest
Scene 7: .....	Flying Monkeys
Scene 8: .....	The Witch's Castle
Scene 9: .....	Main Gate of the Witch's Castle (Stripping the Winkies)
Scene 10: .....	The Witch's Chamber (The Rescue)
Scene 11: .....	The Wizard's Chamber (Humbug)
Scene 12: .....	Balloon
Scene 13: .....	Farewell to Oz
Scene 14: .....	The Kansas Prairie (Home!)

# ACT ONE — SCENE 1

The Kansas prairie.

No. 1

## Opening

See p. 99

(Orchestra with Girls Chorus)

*The curtain rises on a scene showing a small dirt road amidst the wide open spaces of the Kansas prairie. A line of telegraph poles stretches into infinity. The sky is vast. Somewhere off-stage a small dog barks which is the cue for DOROTHY GALE, a small girl in a checked dress to run breathlessly on-stage.*

No. 2

## Trouble In School

See p. 99

### Dorothy's Entrance

(Orchestra)

DOROTHY stops stage center and puts a hand to her chest.

DOROTHY. Oh Jeepers! My heart's thumping so loud I can't hardly breathe. (*She looks around*) Toto. Toto. (*She sees THE DOG off-stage and crouches down beckoning to him.*) No need to be scared anymore. She ain't followin' us. I won't let her touch you nohow. Toto! Toto!

*Suddenly the little MUTT scampers on stage and leaps into DOROTHY's arms.*

DOROTHY. There you go. Did she hurt you? She tried to, didn't she? Oh, Toto. (*DOROTHY hugs him to her and looks back in the direction she came from*) She must be the meanest old woman that ever was. (*Dorothy holds him up and looks into his face.*) Let's go tell Uncle Henry and Auntie Em. They'll take care of her.

DOROTHY puts TOTO down and continues along the road.

DOROTHY. Come on, Toto.

No. 3

## More Trouble See p. 99

### Scene Change

(Orchestra)

*As DOROTHY runs, the stage revolves and from either side two trucks enter, one containing a portion of white picket fence and swing gate, in front of which is a small agricultural rake on wheels: The other houses a chicken incubator. The sound of week old chicks fills the stage. AUNT EM and UNCLE HENRY are transferring the chicks from the incubator to a box with a blanket draped inside it.*

DOROTHY. Aunt Em! Aunt Em! (*The TWO ADULTS go on working*) Aunt Em!

AUNT EM. Fifty-seven, fifty-eight—

DOROTHY. Just listen to what Miss Gulch did to Toto! She —

AUNT EM. Dorothy, please! We're trying to count! Fifty-eight —

DOROTHY. Oh, but Aunt Em, she hit him —

UNCLE HENRY. Don't bother us now honey. You see, this old incubator's gone bad and we're likely to lose a lot of our chicks.

DOROTHY. Oh, — oh, the poor little things. (DOROTHY reaches into the box and lifts out a chicken which she strokes during the next speech.) Oh, but Aunt Em, Miss Gulch hit Toto right over the back with a rake just because she says he gets in her garden and chases her nasty old cat every day.

AUNT EM. Seventy. Dorothy, please! (AUNT EM sees the chick in DOROTHY'S hands takes it from her and replaces it in the box.)

DOROTHY. But he doesn't do it every day — just once or twice a week. And he can't catch her old cat, anyway. And now she says she's going to get the —

AUNT EM. Dorothy! We're busy! (AUNT EM places the final chickens in her outstretched apron and hurries off-stage.)

DOROTHY. Uncle Henry. Can't you do something?

UNCLE HENRY. I'm doing something right now honey, so just keep out of our hair. (UNCLE HENRY lifts up the box and exits after his wife. The noise of the chicks fades and is replaced by a squeaking noise.)

DOROTHY. Oh — all right.

DOROTHY turns to see the three farmhands ZEKE (LION), HICKORY (TINMAN), and HUNK (SCARECROW) entering shoving a small wagon with three wheels. It contains various items of farm equipment including the remains of a scarecrow. ZEKE propels the fourth wheel along the ground.

HICKORY. Who was the genius suggested we move the wagon before the wheel was on?

HUNK. It ain't so heavy with one less. That makes sense, don't it?

HICKORY. Sense or no sense, when I lift up the axle you two shove her on.

Dorothy crosses to the FARMHANDS as HICKORY takes hold of the edge of the wagon and lifts. ZEKE ignores HICKORY'S action and studies the wheel with a frown.

DOROTHY. Zeke, Hickory ... know what Miss Gulch did to Toto?

ZEKE. I swear they made this new wheel smaller than the other three.

DOROTHY. She tried to kill him.

HICKORY. Bigger or smaller, get it on here 'fore my arms are pulled clean out their sockets. I ain't a statue, you know. I ain't made of iron.

ZEKE. Okay, okay.

*HUNK takes the axle as ZEKE lifts the wheel into place.*

DOROTHY. Why won't anyone listen — don't you care about Toto?

*Suddenly HUNK spins away flapping his hand vigorously.*

HUNK. Ow! You got my finger!

*ZEKE and HICKORY chuckle while HUNK moves away sucking his finger. Dorothy, clutching TOTO, crosses to HUNK. HICKORY and ZEKE get the wheel in place and hammer on the fixing ring.*

DOROTHY. What am I going to do about Miss Gulch, Hunk?  
Just because Toto chases her old cat.

HUNK. Now look it, Dorothy, you ain't using your head about Miss Gulch.  
Ain't you got no brains?

DOROTHY. Sure I have brains!

HUNK. Well, why don't you use them? When you come home,  
don't go by Miss Gulch's place — then Toto won't get  
in her garden and you won't get in no trouble. See?

*UNCLE HENRY re-enters with the empty box which he leans against the side of the incubator.*

UNCLE HENRY. Quit just standing there and clear that junk outta the wagon.  
We got a parcel of lumber to haul from town before the weather turns.

HUNK. Will do, Mr. Gale.

*HUNK turns back to the wagon where he joins HICKORY already starting the empty it. ZEKE crosses to Dorothy wiping the axle grease from his hands.*

DOROTHY. Zeke, what am I going to do?

ZEKE. Well for a start, Kid, don't let that old Gulch heifer try and buffalo you. She ain't nothing to be afraid of. You got to stand up to her, that's all, with a little courage, a little grit.

*Behind Dorothy, HICKORY has unearthed a large metal funnel and HUNK holds the ruined scarecrow. The scarecrow head is a small stuffed canvas bag painted with a face wearing a garish smile. A small cross-piece supports the rags of an ancient garment.*

DOROTHY. I'm not afraid of her.

ZEKE. That's what I wanted to hear. Walk with your head up, your chest out and the next time she squawks, you just stroll right up to her and spit in her eye. That's what I'd do.

DOROTHY. Would you really?

*Unseen behind DOROTHY and ZEKE, HUNK and HICKORY approach on tip-toe.*

ZEKE. Sure I would. Through this life you gotta walk tall, shoot straight and then you got no reason to be scared of nothing and nobody.

*HICKORY roars through the metal funnel on one side of ZEKE'S head while HUNK suddenly brandishes the face of the scarecrow at eye level on the other. With a scream of terror, ZEKE leaps away, clutching his heart.*

DOROTHY. Oh! Zeke! Are you alright?

*HICKORY and HUNK collapse with laughter.*

ZEKE. What you trying to do? Kill a guy?

DOROTHY. (To HICKORY and HUNK) How can you be so cruel?

HICKORY. It's just a rib, Dorothy.

DOROTHY. Can't you see how white he is? You really scared him.

ZEKE. Who was scared?

HUNK. You were scared. If you was a jack rabbit, you'd be in the next county by now.

*Just as it looks as if a quarrel is about to break out, AUNT EM enters with a plate of cookies.*

AUNT EM. Here, here, what's all this jabber-wapping when there's work to be done?  
I know three shiftless farm hands that'll be out of a job before they know it!

HICKORY. Well, we was just having a little fun, Mrs. Gale.

AUNT EM. A farm's no place for fun. You want fun, go join a circus.

Hickory. Might just do that. *(Flexes his muscles.)* Be a Strong Man, see the world.

AUNT EM. Well, don't start posing for it now. Here, here.  
*(Holds out the plate.)* Can't work on an empty stomach. Have some cookies.

HUNK. Gosh, Mrs. Gale.

AUNT EM. Just baked.

HICKORY. Thanks.

HUNK. Swell. *(Sits down on the wagon.)*

AUNT EM. You don't have to sit down to eat them. *(HUNK gets to his feet again)*  
Get the wagon hitched up and Zeke you go feed those hogs  
before they worry themselves into anemia!

ZEKE. Yes, Ma'am.

*ZEKE goes off in one direction, while HUNK and HICKORY wheel the wagon  
off the way it came. AUNT EM starts to exit. DOROTHY starts after her.*

DOROTHY. Auntie Em, really — do you know what Miss Gulch said  
she was going to do to Toto? She said she was going to —

AUNT EM. Dorothy, dear, stop imagining things.  
You always get yourself into a fret over nothing.

DOROTHY. Well —

AUNT EM. Now, you just help us out today and find yourself  
a place where you won't get into any trouble.

*AUNT EM exits leaving DOROTHY and TOTO alone on the stage.*

DOROTHY. Some place where there isn't any trouble.

# ACT ONE — SCENE 2

The rainbow.

*DOROTHY crosses to the farm rake by the picket fence and gazes into the distance.*

DOROTHY. I wonder if there is such a place, Toto? There must be. (DOROTHY places TOTO on the seat of the rake. *Music in.*) Not a place you can get to by a boat or a train. It's far, far away-behind the moon — beyond the rain — (*sings*)

No. 4

## "Over The Rainbow"

*See p. 100*

(Dorothy)

DOROTHY. When all the world is a hopeless jumble,  
And the raindrops tumble all around,  
Heaven opens a magic lane.  
When all the clouds darken up the skyway,  
There's a rainbow highway to be found.  
Leading from your window pane,  
To a place behind the sun,  
Just a step beyond the rain.  
Somewhere, over the rainbow, way up high.  
There's a land that I heard of once in a lullaby.  
Somewhere, over the rainbow, skies are blue  
And the dreams that you dare to dream really do come true.  
Someday, I'll wish upon a star and wake up where  
The clouds are far behind me.  
Where troubles melt like lemon drops,  
Away above the chimney tops,  
That's where you'll find me.  
Somewhere, over the rainbow, bluebirds fly,  
Birds fly over the rainbow  
Why then-Oh, why can't I?....  
If happy little bluebirds fly beyond the rainbow  
Why, oh, why can't I?

*At the conclusion of the song, DOROTHY lifts TOTO from the rake seat, hugs him and exits forlornly.*

No. 5

## Miss Gulch

*See p. 102*

### Scene Change

(Orchestra)

*The music takes on a sinister note as the stage revolves.*

# ACT ONE — SCENE 3

Kansas.

MISS GULCH *astride her trusty bicycle clatters on-stage.*

*SHE circles the stage peering out into the audience intently, looking for culprits.*

*SHE suddenly spots UNCLE HENRY off-stage and screeches to a halt.*

MISS GULCH. Henry, Gale. Is that you skulking by the barn?

UNCLE HENRY *enters.*

UNCLE HENRY. I never skulked in my life Miss Gulch. And I ain't about to start now.

MISS GULCH *dismounts and leans her bicycle against the picket fence.*

UNCLE HENRY *holds open the gate for her. SHE passes through.*

MISS GULCH. I want to see you and your wife right away about Dorothy.

UNCLE HENRY. Dorothy? Why, what has Dorothy done?

MISS GULCH. What's she done? I'm all but lame from the bite on my leg!

UNCLE HENRY. You mean she bit you?

MISS GULCH. No, her dog!

UNCLE HENRY. Oh, she bit her dog, eh?

AUNT EM. *(Entering)* Afternoon Miss Gulch. I just made a fresh batch of cookies if you've a mind to sit awhile.

MISS GULCH. I'm afraid I have no appetite Mrs. Gale. Indeed I'm so shaken by the ferocious attack of your niece's vicious dog, I may never eat again.

UNCLE HENRY. If you don't eat, you'll waste away. And I'd hate to see you dwindle.

MISS GULCH *gives UNCLE HENRY a beady look while AUNT EM calls off.*

AUNT EM. Dorothy could you bring Toto out here a minute?

*(Turns back to MISS GULCH)* I'm sure if Dorothy's upset you in any way she'll be only too glad to apologize as best she can.

MISS GULCH. It's gone beyond apologizes, Mrs. Gale.  
I have laid an official complaint with the County Sheriff.



UNCLE HENRY. Was he sober?

MISS GULCH *gives* UNCLE HENRY *another look*  
*as DOROTHY enters carrying TOTO.*

AUNT EM. Dorothy, Miss Gulch here seems very upset.

MISS GULCH. That dog's a menace to the community.

DOROTHY. That's not true.

MISS GULCH. As an act of public service, young woman,  
I'm taking that dog to the Sheriff and make ~~sure~~ he's destroyed.

DOROTHY. Destroyed? Toto? Oh, you can't! You mustn't! Uncle Henry! Auntie Em!  
You won't let her, will you?

UNCLE HENRY. Of course, we won't. Will we Em?

AUNT EM *says nothing.*

DOROTHY. Oh, please, Aunt Em! Toto didn't mean to. He didn't know he was doing  
anything wrong. I'm the one that ought to be punished. You can send me to bed  
without supper —

AUNT EM. You hear how sorry the child is.  
Surely if she promises to give your place a wide berth ...

MISS GULCH. If you don't hand the dog over now, I'll bring a damage suit that'll  
take your whole farm! There's a law protecting folks against dogs that bite!

AUNT EM. How would it be if she keeps him tied up? He's really gentle  
— with gentle folk that is.

MISS GULCH. Well, that's for the Sheriff to decide. (*Produces a document*  
*which she hands to UNCLE HENRY*) Here's his order allowing me to take him.  
Unless you want to go against the law.

UNCLE HENRY *studies the document.*

UNCLE HENRY. Uh, yes —

AUNT EM. What's it say, Henry?

UNCLE HENRY. Just what she says. You gotta hand him over, Dorothy.

DOROTHY. No, I won't let you take him.

*ZEKE, attracted by DOROTHY'S cries, enters carrying the hog pail.*

AUNT EM. We can't go against the law, Dorothy. I'm afraid poor Toto will have to go.

MISS GULCH. Now you're seeing reason.

DOROTHY. No!

*DOROTHY hugs TOTO to her. HUNK and HICKORY enter.*

*HUNK carries a bridle. MISS GULCH turns and removes a basket from her bicycle.*

MISS GULCH. Here's what I'm taking him in, so he can't attack me again.

*DOROTHY backs away towards HUNK and HICKORY.*

DOROTHY. No, no, no! I won't let you take him! You go away! Ooh, I'll bite you myself!

AUNT EM. Dorothy!

DOROTHY. Oh, you wicked old witch! Uncle Henry, Auntie Em, don't let 'em take Toto! Don't let her take him — please!

*DOROTHY clutches TOTO to her, turns and runs.*

MISS GULCH. Stop her!

*HICKORY steps in front of DOROTHY and catches her gently.*

HICKORY. It's no use running, Dorothy.

DOROTHY. Hickory, I thought you were my friend.

HUNK. He is your friend. We all are.

ZEKE. You can't fight the law, honey. Some things are bigger than all of us.

UNCLE HENRY. Let me have him, Dorothy.

DOROTHY. Oh please, please ...

*UNCLE HENRY gently takes TOTO from her. HICKORY tries to comfort her but DOROTHY breaks away from him sobbing angrily.*

AUNT EM. Put him in the basket, Henry.

MISS GULCH. That's more like it.

UNCLE HENRY *puts TOTO in the basket. DOROTHY starts forward.*

DOROTHY. Don't, Uncle Henry.

MISS GULCH. That's more like it.

AUNT EM *catches DOROTHY and holds her back.*

DOROTHY. Oh, Toto!

DOROTHY *turns and sobs in AUNT EM's arms.*

AUNT EM. Almira Gulch, just because you own half the county doesn't mean you have the power to run the rest of us! For twenty-three years I've been dying to tell you what I thought of you! And now... Well, being a Christian woman, I can't say it!

UNCLE HENRY. Well I can. So if you don't want to hear it, you better pedal your carcass offa my land.

MISS GULCH. I don't take kindly to that kind of talk, Henry Gale. *(Climbs aboard her cycle.)*  
Just remember, I have friends in high places. *(Starts to pedal off with dignity.)*

UNCLE HENRY. Then why don't you climb on your broomstick and go visit 'em.

MISS GULCH *looks back angrily, loses her balance and wobbles off, narrowly avoiding the wings. ZEKE and HUNK hoot with laughter.*  
UNCLE HENRY *turns to them.*

UNCLE HENRY. You got the horse hitched to that wagon yet?

HUNK. Nearly done, Mr. Gale.

UNCLE HENRY. Nearly ain't good enough. You git it done right now.  
Skies getting darker every minute. Goddammit! *(Stomps angrily off-stage.)*

AUNT EM. *(To DOROTHY)* Come inside, honey.

DOROTHY. I'm not going anywhere with you. *(Breaks away angrily.)*  
If you really loved me, you wouldn't've let Toto go.

AUNT EM. She had an order from the Sheriff, Dorothy.  
What did you expect us to do? Wave a wand and make it disappear?

DOROTHY. You still could've tried at least. *(With a snort of impatience AUNT EM stomps off.*  
DOROTHY *crosses to HUNK*) You stood there like you was stuffed or something.

HUNK. I just couldn't think of anything. I'm ... I'm sorry. (HUNK exits.)

DOROTHY. (To ZEKE) One mean old woman and you were scared of her.

ZEKE. It weren't my place to interfere. (Starts to exit.)

DOROTHY. (To HICKORY) And you're worse of all.

You stopped Toto getting away. I just ... just hate you.

HICKORY. Oh don't say that, Dorothy. You make me feel terrible inside,  
like me heart was all tore out.

DOROTHY. I don't care. I never want to see any of you again, ever, ever, ever.

HICKORY exits sadly.

DOROTHY. Toto was the only friend I had in the world. Now I got no-one to talk to,  
no-one to play with. And I'll never see him again as long as I live.

Barking is heard off-stage. DOROTHY looks round.

DOROTHY. Toto?

TOTO scampers onstage. DOROTHY catches him and hugs him to her.

DOROTHY. Toto, darling! Oh, you came back! You got away from that horrible woman,  
you wonderful dog. (Looks anxiously off-stage.) But she'll be coming back for you  
any minute. We've got to get away! We've got to run away!  
We need food for me and a bone for you and then we've got to get  
far, far away from here. And we're never, ever comin' back.

DOROTHY hugs TOTO to her and runs off-stage.

MISS GULCH is heard calling off-stage.

MISS GULCH. Here doggie, doggie. (MISS GULCH enters pushing her bicycle.)  
Where is the dratted animal! Here doggie-doggie (etc.)

UNCLE HENRY enters.

UNCLE HENRY. I asked you to get off my land, Miss Gulch.

MISS GULCH. I did, but the dog got away.

UNCLE HENRY. He can't have enjoyed your company much.

MISS GULCH. Where the little girl is, that's where I'll find the dog.  
Kindly bring her out here.

UNCLE HENRY. You never give up, do you? (*Calls off-stage*) Dorothy! Dorothy!

AUNT EM *enters looking anxious.*

AUNT EM. She ain't in the house Henry and that fresh batch of cookies is missing.  
My picture from the mantle, that's gone too.

MISS GULCH. Sounds like you've a runaway on your hands. (*Mounts her bicycle.*)  
If she's on the road, I'll find her. And then I'll take that dog back for good.

UNCLE HENRY. If you're so anxious to have it, you should have looked after it better.

MISS GULCH. Don't blame me. The catch on the basket's faulty. (*Starts to cycle off.*)  
That's the last time I buy anything from a charity bazaar.

## No. 7

## Incidental Scene Change (Orchestra)

*See p. 102*

MISS GULCH *exits*. UNCLE HENRY *puts his arm around*  
AUNT EM *and they exit towards the house.*

# ACT ONE — SCENE 4

Gypsy caravan.

*The stage revolves and the farm trucks slide off as a painted gypsy caravan comes to the front of the stage. The lettering on the caravan reads, "Professor Marvel, acclaimed by the crowned heads of Europe. Let him read in the his Crystal your Past, Present and Future. Also Juggling and Sleight-of-hand."*

*The PROFESSOR is sitting on the steps of the wagon toasting a sausage on a stick over a little fire. He hums softly to himself and raises the sausage with a hammy gesture and examines it.*

PROFESSOR. (Declaiming) If were done, it were best it be done...  
(Pause) equally on both sides.

*The PROFESSOR turns the sausage round and puts it back over the fire.  
TOTO and DOROTHY enter with a basket covered with a small checkered cloth.*

PROFESSOR. Well, well, well! House guests, huh? Ha ha ha ha!

*DOROTHY approaches shyly.*

PROFESSOR. And who might you be? No, no, now don't tell me.  
(Covers his eyes with his hands.) You're... traveling in disguise.  
No, that's not right. I... You're... you're going on a visit.  
No, I'm wrong. You're... you're running away.

DOROTHY. How did you guess?

PROFESSOR. Ha ha! Professor Marvel never guesses.  
He knows! Ha ha! Now, why are you running away?

DOROTHY. Why...

PROFESSOR. No, no, now don't tell me. They — they don't understand you at home.  
They don't appreciate you. You want to see other lands, big cities,  
big mountains, and big oceans. Ha ha!

DOROTHY. Why, it's just like you can read what was inside of me.

PROFESSOR. It is my trade, my calling. See what it says on the side of my conveyance.

*The PROFESSOR gestures with one hand allowing the stick with the sausage to droop dangerously near TOTO who suddenly snatches it.*

DOROTHY. Oh, Toto, that's not polite! We haven't been asked yet.

PROFESSOR. Ha,ha,ha. He's perfectly welcome! Ha ha! As one dog to another, huh?  
Ha ha ha! Here now, let's see. Where were we?

DOROTHY. Oh please, Professor, why can't we go with you and see all the  
Crowned Heads of Europe?

PROFESSOR. Do you know any? Oh, you mean the thing ... yes. Well, I ... I never  
do anything without consulting my crystal first. Here, sit right down here.

*The PROFESSOR rises and upturns a bucket setting it down next to the  
caravan steps. DOROTHY sits and the PROFESSOR takes the basket from her.*

PROFESSOR. That's it.

*The PROFESSOR places the basket on the ground to the far side of the steps,  
then reaches into the caravan and brings out a small turban and puts it on.*

PROFESSOR. Ha ha! Just make yourself comfortable while I conjure  
out of the air, out of thin air ...

*The PROFESSOR reaches behind DOROTHY's head and  
produces a small crystal ball. DOROTHY gasps.*

... this very genuine, magic, authentic crystal used by the priests of the Isis and  
Osiris in the days of the Pharaohs of Egypt, in which Cleopatra first saw the  
approach of Julius Caesar and Marc Anthony... and... and so on and so on. Now  
then you hold out your hands to help me look into the future. (DOROTHY does so  
and the PROFESSOR places the crystal on her hands.)

Now, you ... you'd better close your eyes, my child, for a moment ... in order to  
be better in tune with the infinite. (DOROTHY closes her eyes. The PROFESSOR dips into  
DOROTHY's basket)

We... we can't do these things without reaching out into the infinite. (Studies a  
photograph in a silver frame)

Yes, that's... that's all right. (Replaces the photograph in the basket.)

Now you can open them (DOROTHY does so.)

We'll gaze into the crystal. Ah, what's this I see? A house...with a picket fence.

DOROTHY. That's our farm!

PROFESSOR. Oh, yes. There's ... there's ... there's ... there's a woman. She's ... she's  
wearing a ... a ... polka-dot dress. Her face is careworn.

DOROTHY. That's Aunt Em.

PROFESSOR. Yes. Her ... her name is Emily.

DOROTHY. That's right. What's she doing?

PROFESSOR. Well, I ... I can't quite see. Why, she's crying.

DOROTHY. Oh.

PROFESSOR. Someone has hurt her. Someone has just about broken her heart.

DOROTHY. Why would anyone do that?

PROFESSOR. I don't know but it's ... it's someone she loves very much:  
someone she's been very kind to: someone she's taken care of in sickness.

DOROTHY. I had the measles once ... and she stayed right by me every minute.

PROFESSOR. Uh-huh.

DOROTHY. But that was when I was very small. She doesn't care about me at all now.  
And I don't care about her.

PROFESSOR. Oh well that's ... that's not what the crystal says.

DOROTHY. They were going to kill Toto and she did nothing to stop them.

PROFESSOR. I don't see any of that in the crystal. All I see is a woman  
who does the best she can and misses you something terrible.

DOROTHY. What's she doing now?

PROFESSOR. Yes, she's ... what's this? Why, she's ... she's putting her hand on her heart!  
She's.... she's dropping down on the bed!

DOROTHY. Oh, you ... you don't suppose she could really be sick, do you?  
(DOROTHY stands) Oh! Oh, I've got to go home right away!

*The stage begins to darken. The sound of the wind rises.*  
PROFESSOR MARVEL removes his turban.

PROFESSOR. But, what's this? I thought you were going along with me!

DOROTHY. Oh no! No, I have to get to her right away. Come on, Toto! Come on,  
come on! (Snatches up her basket) Goodbye, Professor Marvel, and thanks a lot!

PROFESSOR. Goodbye! Safe Journey! (Looks about and then turns up his jacket lapels shivering)  
Better get the horse under cover. There's a storm blowin' ... a whopper.  
(Stamps out the remains of his little fire and then looks up after the departing DOROTHY)  
Poor little kid. I hope she gets home all right.

## No. 8

## The Cyclone

(Orchestra)

See p. 102

*The stage starts to revolve.*



# ACT ONE — SCENE 5

The twister.

*The Cyclone music underscores this entire scene. Tumbleweeds cross the stage as the wind rises to a howl. ZEKE crosses the stage bowed against the wind. He stops and calls out "Dorothy!" As he does so, part of the wooden frame farm house revolves on-stage. It contains a porch, door, and a window frame with shutters. They bang in the wind. Simultaneously the entrance to the storm cellar enters from the wings. UNCLE HENRY enters from the opposite direction pushing HUNK in front of him.*

UNCLE HENRY. Hurry up and get them horses loose!  
Find Hickory! Hickory! Doggone it! Hickory!

ZEKE. It's a twister! A twister! (*Points out front.*) Thar she blows!

UNCLE HENRY. And heading straight for us.

HUNK. Last time one of them struck it tore the big barn clean outta the ground and left a cow sitting on the telegraph poles.

*HICKORY runs on-stage.*

HICKORY. I cut free the horses.

UNCLE HENRY. Good man.

*AUNT EM enters calling desperately.*

AUNT EM. Dorothy! Dorothy!

HICKORY. You ain't found her then.

AUNT EM. She's somewhere out in the storm! Dorothy! Dorothy!

HUNK. It's getting awful close, Mr. Gale.

UNCLE HENRY. Come on, everybody in the storm cellar!

*UNCLE HENRY puts his arm around AUNT EM.  
ZEKE hurries across to the storm doors and flings them open.*

AUNT EM. We can't leave her out here, Henry.

UNCLE HENRY. There's nothing else we can do, Em. 'Cept pray for all of us!

*The wind rises to a scream. The shutters bang loudly. The ADULTS hurry into the storm cellar slamming the doors shut behind them. A moment later, DOROTHY enters carrying TOTO and blinded by the dust whipped up by the wind.*

DOROTHY. Auntie Em! Auntie Em! (*Staggers blindly to the storm cellar doors and tries to open them. They're locked.*)

Auntie Em! (*Stamps on the doors but the wind drowns out the noise. Still carrying TOTO,*

DOROTHY crosses to the farm house. The screen door blows off as she approaches.)

Auntie Em! Where is everybody?

*DOROTHY enters the house, it revolves and we are in her bedroom.*

*As she crosses to the window, it suddenly swings open and hits her.*

*DOROTHY clutches her forehead with a groan, falls back upon the bed still holding TOTO.*

*The storm rises to a crescendo and the stage darkens to blackout as the house revolves faster. Suddenly a spotlight picks out a small replica of the house revolving as it rises high above the stage. Lights come up slowly on the bedroom as they dim on the spinning house. Projections should give the sense of the bedroom moving through space. DOROTHY sits up groggily on the bed which like the rest of the furniture in the room, begins to rock as though it has a life of its own.*

DOROTHY. What happened? Where am I? (*Looks about her.*) Why is it all moving?

*Spotlights pick out various objects and people as they giddily circle the bedroom. First a chicken coop with a couple of chickens sitting on top. Then an uprooted tree and a telegraph pole. A cow passes apparently floating on its back. It moos loudly.*

DOROTHY. Look, Toto, a flying cow. Everything's flying.

*An old lady in a rocking chair passes by knitting. She waves at DOROTHY. DOROTHY returns the greeting.*

DOROTHY. Even we're flying.

*TWO MEN in a rowboat pass by and raise their hats. DOROTHY rises and runs to the window.*

DOROTHY. We must be inside the twister. Oh, Toto.

*(DOROTHY hurries forward to the bed where she picks up TOTO and hugs him for comfort.)*

Toto, look! (*DOROTHY points as MISS GULCH hurtles on-stage on her bicycle.*)

It's Miss Gulch. She's after you even up here. (*As DOROTHY watches, strobe lighting helps the transformation of MISS GULCH into the WICKED WITCH OF THE WEST.*)

MISS GULCH. Ah ha ha ha ha ha ha ha ha ha!!!

*DOROTHY falls back on the bed in a faint. Thunder roars and lightning flashes as MISS GULCH flies off on her broomstick. The music swells to a crescendo and the lights fade to blackout. A spotlight picks out the spinning house again high above the stage. It starts to descend. The music stops abruptly, the spotlight goes out and in the blackout we hear a loud thump. Then there is a silent pause and the music segues.*

# ACT ONE — SCENE 6

## Munchkinland.

*In the blackout, the bedroom set and the suspended house have been removed. Another spot at the side of the stage picks out the porch door and entrance to the farm house.*

**No. 9**

## Munchkinland

See p. 102

### Incidental

(Orchestra with Girls Chorus)

*The door opens slowly and DOROTHY, carrying TOTO, looks out. She tests the ground with her foot. As she moves forward, the lights come up on-stage, and we discover the vividly colorful Munchkin Civic Center in the Land of Oz. DOROTHY looks about her — the scene is enchanting.*

DOROTHY. Toto — I have a feeling we're not in Kansas anymore. (Moves center stage.)  
We must be over the rainbow! (A great shining globe descends from the flies.)  
Now I — I know we're not in Kansas.

*The globe reaches stage level and revolves. Inside is GLINDA, THE WITCH OF THE NORTH (AUNT EM) complete with crown and magic wand.*

GLINDA. Are you a good witch, or a bad witch?

DOROTHY. Who, me? I — I'm not a witch at all. I'm Dorothy Gale, from Kansas.

GLINDA. Oh! Well, is that the witch? (Points to TOTO.)

DOROTHY. Who, Toto? Toto's my dog.

GLINDA. Well, I'm a little muddled. The Munchkins called me because a new witch has just dropped a house on the Wicked Witch of the East and there's the house, and here you are, and those legs ... (Music in.)

**No. 10**

## I'm Not A Witch

See p. 103

### Incidental

(Orchestra)

GLINDA. (Over music) ... are all that's left of the Wicked Witch of the East.

*A spotlight picks out a pair of legs wearing ruby slippers and striped socks. DOROTHY gasps in horror.*

GLINDA. And so, what the Munchkins want to know is,  
are you a good witch or a bad witch?

DOROTHY. But I've already told you, I'm not a witch at all. Witches are old and ugly.  
*(High pitched giggles are heard)* What was that?

GLINDA. The Munchkins. They're laughing because I'm a witch.  
 I'm Glinda, The Witch of the North.

DOROTHY. You are! I beg your pardon!  
 But I've never heard of a beautiful witch before.

GLINDA. Only bad witches are ugly.

*More laughter and reaction from the unseen MUNCHKINS.*

GLINDA. The Munchkins are happy because you have freed them  
 from the Wicked Witch of the East.

DOROTHY. Oh. But — if you please, what are Munchkins?

GLINDA. The little people who live in this land. And blue is their favorite color.  
 This is Munchkinland, and you are their national heroine, my dear.  
 It's all right — you may all come out and thank her.

## No. 11

## Munchkin Musical Sequence and "Ding Dong! The Witch Is Dead"

*See p. 103*

*(Glinda, Dorothy and Munchkins—including several solos:  
 Mayor, Barrister, Coroner, Three Tots, Three Tough Kids, Three City Fathers,  
 Two School Teachers and a Braggart)*

*As GLINDA begins to sing, the inhabitants of the city step nervously  
 out of hiding until the stage is thronged by MUNCHKINS.*

GLINDA. Come out, come out, wherever you are  
 And meet the young lady, who fell from a star.  
 She fell from the sky, she fell very far,  
 And Kansas, she says, is the name of the star.

MUNCHKINS. Kansas, she says, is the name of the star.

GLINDA. She brings you good news. Or haven't you heard?  
 When she fell out of Kansas a miracle occurred.

DOROTHY. *(spoken in rhythm)*

It really was no miracle. What happen was just this.  
*(sung)* The wind began to switch, the house began to pitch,  
 And suddenly the hinges started to unhitch.  
 Just then the witch, to satisfy an itch,  
 Went flying on her broomstick, thumbing for a hitch.

A MUNCHKIN BRAGGART.

And Oh, what happened then was rich.

SEVERAL MUNCHKINS.

The house began to pitch.  
The kitchen took a slitch.  
It landed on the Wicked Witch  
In the middle of a ditch  
Which was not a healthy sitchuation  
For the Wicked Witch.

ALL MUNCHKINS.

The house began to pitch.  
The kitchen took a slitch.  
It landed on the Wicked Witch  
In the middle of a ditch  
Which was not a healthy sitchuation  
For the Wicked Witch,  
Who began to twitch,  
And what was reduced to just a stitch  
Of what was once the Wicked Witch.

TWO MUNCHKINS, *school teachers, step forward.*  
ONE of them presents a bouquet to DOROTHY.

MUNCHKIN NO. 1. (*spoken in rhythm*)

We thank you very sweetly, for doing it so neatly.

MUNCHKIN NO. 2. (*spoken in rhythm*)

You've killed her so completely  
That we thank you very sweetly.

GLINDA. (*spoken over music*)

Let the joyous news be spread,  
The wicked old witch at last is dead.

MUNCHKINS. (*Cheering*) HOORAH!

ALL MUNCHKINS. (*sung*)

Ding Dong! The Witch is dead,  
Which old witch, the wicked witch.  
Ding Dong! The Wicked Witch is dead.  
Wake up, you sleepy head,  
Rub your eyes, get out of bed.  
Wake up, the Wicked Witch is dead.  
She's gone where the goblins go,  
Below, below, below, yo ho,  
Let's open up and sing,  
And ring the bells out.

WOMEN. Sing it high.

MEN. Sing it low.

ALL MUNCHKINS.

Let them know the wicked witch is dead.

*Amidst all this rejoicing, an OFFICIAL DELEGATION from the city pushes its way through the crowd to DOROTHY. THREE HERALDS with trumpets lead the way followed by the MAYOR, a BARRISTER clutching a legal document and three of the CITY FATHERS. They approach DOROTHY with dignity. At the same time, the MUNCHKIN CORONER crosses to the farm-house and examines the remains of the WITCH OF THE EAST.*

MAYOR. *(spoken in rhythm)*

As Mayor of the Munchkin City,  
In the county of the Land of Oz,  
I welcome you most regally.

BARRISTER. But we've got to verify it legally,  
To see

MAYOR. To see?

BARRISTER. If she...

MAYOR. If she?

BARRISTER. If she is morally, ethic'ly,

CITY FATHER NO. 1.  
Spiritually, physically,

CITY FATHER NO. 2.  
Positively, absolutely,

ALL CITY FATHERS.  
Undeniably, and reliably dead.

*THE DELEGATION all turn towards the CORONER who straightens up, unravels a scroll and delivers his verdict.*

CORONER. *(sung)*

As coroner I must aver,  
I thoroughly examined her,  
And she's not only merely dead,  
She's really most sincerely dead.

MAYOR. *(spoken over music)* Friends, this is a day of independence  
for all the Munchkins and their descendants.

BARRISTER. If any!

MAYOR. Yes, let the joyous news be spread. The wicked old witch at last is dead!

MUNCHKINS. *(Cheering)* Hooray!

*(sung)* Ding Dong! The witch is dead  
Which old witch? The wicked witch.  
Ding Dong! The wicked witch is dead.

Wake up, you sleepy head,  
Rub your eyes, get out of bed.  
Wake up, the Wicked Witch is dead.

She's gone where the goblins go,  
Below, below, below, yo ho,  
Let's open up and sing,  
And ring the bells out.

Ding Dong! The Merry-O  
Sing it high, sing it low  
Let them know the wicked witch is dead.

Dance.

THREE LITTLE BEAUTIES *wobble forward on points and present a bouquet.*

THREE TOTS. We represent the Lullaby League,  
The Lullaby League, the Lullaby League,  
And in the name of the Lullaby League  
We wish to welcome you to Munchkinland.

THREE LITTLE THUGS *chewing on clay pipes clog dance forward.*  
*They present lollipops.*

THREE TOUGH KIDS.  
We represent the Lollypop Guild,  
The Lollypop Guild, the Lollypop Guild,  
And in the name of the Lollypop Guild,  
We wish to welcome you the Munchkinland.

ONE OF THE TOUGHS *hands a lollypop to DOROTHY,*  
*who accepts it graciously. The remaining MUNCHKINS swarm around.*

MUNCHKINS. We welcome you to Munchkinland  
Tra la la la la la,  
Tra la la, tra la la,  
Tra la la la la la la.

MAYOR. (*spoken in rhythm*)  
From now on you'll be history

BARRISTER. You'll be hist...

CITY FATHER. You'll be hist...

MAYOR. You'll be history.

GROUP. And we will glorify your name

MAYOR. You will be a bust...

BARRISTER. Be a bust...

CITY FATHER. Be a bust...

GROUP. In the hall of fame!

MUNCHKINS. Tra la la la la la,  
Tra la la, tra la la,  
Tra la la la la la la.

Tra la la la la la,  
Tra la la, tra la la,  
Tra la la la la la la.

Tra la la la la la,  
Tra la la, tra la la,  
Tra la la la la là ...

*In the midst of the rejoicing, there is a sudden explosion.  
Music segues.*



# ACT ONE — SCENE 7

Wicked Witch.

No. 12

**Incidental**  
Witch Appears  
(Orchestra)

See p. 110

*The explosion turns out to be the arrival in Munchkinland of the WICKED WITCH OF THE WEST clutching her broomstick. The MUNCHKINS draw back in alarm. The WITCH circles them grinning wickedly and widening the space she has about her. Music out for dialogue.*

DOROTHY. I thought you said she was dead.

GLINDA. That was her sister — the Wicked Witch of the East.  
This is the Wicked Witch of the West. And she's worse than the other one was.

*The WICKED WITCH OF THE WEST suddenly points her broomstick at GLINDA.*

WEST WITCH. Where's my sister?

GLINDA. Yonder she lies.

*GLINDA points with her wand.*

WEST WITCH. Where?

GLINDA. There.

*The WEST WITCH looks at the house.*

WEST WITCH. Alright, who's the smart aleck that turned her into a house? Was it you, Glinda?

GLINDA. Not the house. Under the house.

WEST WITCH. Under the house?

DOROTHY. It's my fault. I'm so sorry. My house dropped on her.

WEST WITCH. You dropped your house on my sister?  
How could anyone be so unbelievably clumsy?

GLINDA. (*Pointing to the legs*) Look closer?

No. 12a

**Incidental**  
(Orchestra)

See p. 110

*The WITCH OF THE WEST approaches the house and suddenly sees the legs and the ruby slippers. She screams in anguish. Music out.*

WEST WITCH. Aaargh!

*DOROTHY steps back in alarm. Some of the MUNCHKINS, equally afraid, crowd round her. It is at this moment that DOROTHY'S shoes are substituted by the ruby slippers.*

GLINDA. You recognized her then.

WEST WITCH. Of course I recognized her. Who else would wear ruby slippers with those socks? *(Brightens as a thought occurs)*  
The Ruby Slippers! *(Turns on DOROTHY)*  
Little girl, you have done me a service. I shall don the ruby slippers which will make my powers greater than ever.

## No. 12b

## Incidental

See p. 110

### Slippers (Orchestra)

*The WEST WITCH turns towards the ruby slippers in time to see them and the legs wearing them vanish.*

WEST WITCH. The ruby slippers! They're gone! The slippers!  
*(To GLINDA)* What have you done with them?

GLINDA. See for yourself. Step forward, Dorothy.

*The crowd parts and DOROTHY steps forward wearing the ruby slippers as much to her surprise as EVERYONE ELSE'S. Music out.*

WEST WITCH. Give them back to me or I'll —

GLINDA. It's too late! There they are, and there they'll stay!

*The WEST WITCH advances hypnotically across the stage towards DOROTHY.*

WEST WITCH. Give me back those slippers! I'm the only one that knows how to use them. They're of no use to you. Give them back to me. Give them back!

*DOROTHY seems on the point of obeying the WEST WITCH when GLINDA brings her wand down between DOROTHY and the WITCH and breaks the spell.*

GLINDA. Keep tight inside of them. Their magic must be very powerful or she wouldn't want them so badly.

WEST WITCH. You stay out of this, Glinda, or I'll fix you as well!

GLINDA. Oh fiddle-faddle! You have no power while I'm here.  
Be gone, before somebody drops a house on you, too!

## No. 12c

## Incidental

See p. 110

### (Orchestra)

WEST WITCH. Very well, I'll bide my time and as for you, my fine lady, it's true I can't attend to you here and now as I'd like. But after a suitable period of mourning, I will have those slippers and my revenge too. *(Dabs her eyes with her handkerchief and sobs, then points at DOROTHY and turns on her.)* So best try to stay out of my way. Just try! I'll get you eventually, my pretty ... *(Prepares to vanish)* And your little dog, too!

## No.12d

## Incidental

See p. 110

### Witch Disappears

*(Orchestra)*

*Chuckling in anticipation, the WEST WITCH throws up her hands and vanishes with a shriek in an explosion and pillar of smoke. The MUNCHKINS throw themselves onto the ground in terror. The smoke clears.*

GLINDA. It's all right. You can get up. She's gone.

## No. 13

## Leaving Munchkinland

See p. 110

### Underscore

*(Orchestra)*

*Some MUNCHKINS get to their feet cautiously.*

GLINDA. It's all right. You can get up. *(The OTHERS get to their feet as GLINDA sniffs the air)* Pooh — what a smell of sulphur! *(Turns to DOROTHY)* I'm afraid you've made rather a bad enemy of the Wicked Witch of the West. The sooner you get out of Oz altogether, the safer you'll sleep, my dear.

DOROTHY. Oh, I'd give anything to get out of Oz altogether. My Auntie Em is missing me. She may even be ill. But — which is the way back to Kansas? I can't go the way I came.

GLINDA. No, that's true. The only person who might know would be the great and wonderful Wizard of Oz himself! *(GLINDA'S globe starts to descend from the flies)*

DOROTHY. The Wizard of Oz? Is he good, or is he wicked?

GLINDA. Oh, very good, but very mysterious. He lives in the Emerald City, and that's a long journey from here. Did you bring your broomstick with you?

DOROTHY. No, I'm afraid I didn't.

GLINDA. Well, then, you'll have to walk. The Munchkins will see you safely to the border of Munchkinland. And remember, never let those ruby slippers off your feet for a moment, or you will be at the mercy of the Wicked Witch of the West.

DOROTHY. But — how do I start for the Emerald City?

GLINDA. It's always best to start at the beginning — and all you do is follow the Yellow Brick Road.

DOROTHY. But — what happens if I —

GLINDA. Just follow the Yellow Brick Road.

*GLINDA exits in her globe back up into the flies.*

MUNCHKINS. Goodbye. Goodbye (etc.)

DOROTHY. My! People come and go quickly here! Follow the Yellow Brick Road.

## No. 14

## "Yellow Brick Road"

*See p. 111*

(Munchkins—including solos: Mayor, Coroner and a Fiddler)

DOROTHY. (*over music*) Follow the Yellow Brick Road?

MAYOR. Follow the Yellow Brick Road.

BARRISTER. Follow the Yellow Brick Road.

WOMAN. Follow the Yellow Brick Road.

BARRISTER. Follow the Yellow Brick Road.

*The MAYOR points at DOROTHY'S feet. MUNCHKINS crouch and peel away the turf around Dorothy's feet. The Yellow Brick Road is revealed. The MUNCHKINS peel more and more of the turf away revealing the Yellow Brick Road in a spiral.*

MAYOR. Follow the Yellow Brick Road.

CORONER. Follow the Yellow Brick Road.

MUNCHKINS. Follow, follow, follow, follow, follow the Yellow Brick Road.

*Four bars Orchestra.*

Follow the Yellow Brick, follow the ...

FIDDLER. Yellow Brick, follow the Yellow Brick Road.

*Four bars Orchestra.*

MUNCHKINS. You're off the see the Wizard  
The wonderful Wizard of Oz  
You'll find he is a whiz of a Wiz',  
If ever a Wiz' there was.  
If ever, oh ever, a Wiz' there was,  
The Wizard of Oz is one because  
Because, because, because, because, because,...  
Because of the wonderful things he does...

You're off the see the Wizard,  
The wonderful Wizard of Oz.

*DOROTHY dances off with TOTO.*

MUNCHKINS. Goodbye! Goodbye! (etc.)

*The MUNCHKINS joyfully dance off. Blackout.  
Music continues for scene change.*

# ACT ONE — SCENE 8

Scarecrow — the cornfield.

*The lights come up on stage revealing a crossroads on the Yellow Brick Road. A picket fence on one side of the road surrounds a cornfield. High on a pole in the middle of the field is a SCARECROW. DOROTHY walks down the road past the scarecrow and stops at the crossroads. Music out.*

DOROTHY. Follow the Yellow Brick Road? Follow the Yellow Brick? *(Looks about her)*  
Well now, which way do we go?

*Behind DOROTHY, the SCARECROW points to the left)*

SCARECROW. Pardon me. That way is a very nice way. *(Freezes as DOROTHY turns.)*

DOROTHY. Who said that? *(Looks about her. TOTO barks)*

DOROTHY. Don't be silly, Toto. Scarecrows don't talk.

*DOROTHY turns away again. The SCARECROW points in the other direction.*

SCARECROW. It's pleasant down that way, too.

*DOROTHY turns back to the SCARECROW.*

DOROTHY. That's funny. Wasn't he pointing the other way?

SCARECROW. Of course, people do go both ways!

*The SCARECROW crosses his arms and points in both directions.*

DOROTHY. Why, you did say something, didn't you?

*(SCARECROW crosses and recrosses his arms)* Are you doing that on purpose, or can't you make up your mind?

SCARECROW. I haven't got a brain, only straw. So I ain't got a mind to make up.

DOROTHY. Well, how can you talk if you haven't got a brain?

SCARECROW. I don't know. But some people without brains  
do an awful lot of talking, don't they?

DOROTHY. Yes, I guess you're right. *(Climbs the fence and approaches)* Can't you get down?

SCARECROW. Down? No, you see, I've got a pole stuck up my back.

*The SCARECROW gestures behind him.*

*DOROTHY moves round the back of the pole.*

DOROTHY. Is there any way I can help you? *(Studies the problem)*

SCARECROW. Well, of course, I'm not very bright about doing things,  
but if you'll just bend the nail down in back maybe I'll just slip off.

DOROTHY. I'll certainly try. (*Reaches up behind the pole*) It's an awful stiff nail.

## No. 15

## Scarecrow Fall

(Orchestra)

*Suddenly DOROTHY moves back holding a bent nail.  
The SCARECROW slips to the ground. Music out as his feet hit the floor.  
The SCARECROW staggers forward, trips over the fence and lands  
on the ground spilling a vast amount of straw out of his open front.*

SCARECROW. Ohhh! Whoops! There goes some more of me again! (*Reaches for it.*)

DOROTHY. Oh. Does it hurt you?

SCARECROW. Oh, no. I just keep picking it up and putting it back in again.

*The SCARECROW shoves the straw back  
into his insides and tries to get up again.*

DOROTHY. Let me help you. (*Helps the SCARECROW get to his feet*)

SCARECROW. My! It's good to be free!

*The SCARECROW'S legs buckle under him,  
he whirls round and falls back against the fence.*

DOROTHY. Oh! Ohhh!

*The SCARECROW sits up as DOROTHY crouches beside him.*

SCARECROW. Did I scare you?

DOROTHY. No, no. I — I just thought you hurt yourself.

SCARECROW. But I didn't scare you?

DOROTHY. No, of course not.

SCARECROW. I didn't think so.

# ACT ONE — SCENE 9

Crows in cornfield.

THREE CROWS *enter and start eating corn.*

SCARECROW. You see, I can't even scare a crow.

THIRD CROW. Howdy Neighbor!

SCARECROW. They come from miles around just to eat in my field.

FIRST CROW. Howdy, Scarecrow.

SCARECROW. And laugh in my face.

**No. 16**

**"If I Only Had a Brain"**

*See p. 112*

(Scarecrow, Dorothy & Three Crows)

*The THREE CROWS laugh heartily.*

SCARECROW. You see?

(*sung*) Said a scarecrow swingin' on a pole  
To a blackbird sitting on a fence...  
Oh the lord give me a soul but...  
Forgot to give me commonsense.

CROWS. Said the blackbird "Well, well, well ...  
What in thunder would you do with commonsense?"

SCARECROW. Said the scarecrow, "T'would be pleasin'.  
Just to reason out the reason,  
Of the whichness and the whyness and the whence.  
If I had an ounce of commonsense"

CROWS. (*Spoken in rhythm*)  
Why shucks.

SCARECROW. I could while away the hours  
Conferrin' with the flowers  
Consultin' with the rain  
And my head I'd be scratchin'  
While my thoughts were busy hatchin'  
If I only had a brain.  
  
I'd unravel every riddle  
For any individ'le  
In trouble or in pain.

DOROTHY. With the thoughts you'll be thinkin'  
You could be another Lincoln

SCARECROW. If I only had a brain.  
Oh, I could tell you why  
The ocean's near the shore

DOROTHY. You could think of things  
You never thunk before

SCARECROW. And then I'd sit —  
And think some more.

CROWS. Caw, Caw.

SCARECROW. I would not be just a nuffin'  
My head all full of stuffin'  
My heart all full of pain...  
I would dance and be merry  
Life would be a ding-a-derry  
If I only had a brain!

Oh, I could tell you why  
The ocean's near the shore.  
I could think of things  
I never thunk before.

DOROTHY. And then he'd sit and think some more.

SCARECROW. Gosh, it would be awful pleasin'  
To reason out the reason  
For things I can't explain.  
  
Then perhaps I'd deserve ya  
And be even worthy erve ya  
If I only had a brain.

### Dance

SCARECROW. (*spoken i rhythm*)  
If I only had a brain!

*At the conclusion, the SCARECROW falls exhausted to the ground and the CROWS return to their corner.*

DOROTHY. That was wonderful. Why, if our scarecrow back in  
Kansas could do that, the crows'd be scared to pieces!

SCARECROW. They would?

DOROTHY. Oh, yes.



*The CROWS chuckle and settle down to eat again.*

SCARECROW. Where is Kansas?

DOROTHY. That's where I live. And I want to get back there so badly,  
I'm going all the way to Emerald City to get the Wizard of Oz to help me.

SCARECROW. You're going to see the Wizard?

DOROTHY. Um-hmm.

SCARECROW. Do you think if I went with you this Wizard would give me some brains?

DOROTHY. I couldn't say. But even if he didn't, you'd be no worse off than you are now.

SCARECROW. Yes, that's true.

DOROTHY. But maybe you'd better not. I've got a Witch mad at me,  
and you might get into trouble.

SCARECROW. Witch? Huh! I'm not afraid of a Witch! I'm not afraid of anything ...  
oh, except a lighted match.

DOROTHY. I don't blame you for that.

SCARECROW. But I'd face a whole box full of them for the chance of getting some brains.  
Look — I won't be any trouble, because I don't eat a thing, and I won't try to  
manage things, because I can't think. Won't you take me with you?

DOROTHY. Of course I will!

SCARECROW. Hooray!

CROWS. Caw!

SCARECROW. I'm going to get me a brain! Let's go!

CROWS. Caw!

*The SCARECROW takes a few steps when his legs collapse again  
and DOROTHY has to dart forward to catch him.*

DOROTHY. You're not starting out very well.

SCARECROW. Oh, I'll try! Really, I will.

DOROTHY. To Oz!

SCARECROW. To Oz!

No. 17

**“We’re Off to see the Wizard”**

*See p. 116*

**Duet**

(Dorothy & Scarecrow)

DOROTHY & SCARECROW.

We’re off to see the Wizard  
The wonderful Wizard of Oz  
We hear he is a whiz of a Wiz’  
If ever a wiz’ there was.

DOROTHY. If ever on ever a Wiz’ there was.  
The Wizard of Oz is one because

SCARECROW. Because, because, because, because, because...

DOROTHY. Because of the wonderful things he does.

BOTH. We’re off to see the Wizard,  
The wonderful Wizard of Oz.

*DOROTHY and the SCARECROW dance off, with TOTO following.  
The CROWS wave languidly farewell.*

SECOND CROW. G’bye Scarecrow!

FIRST CROW. I’m going to miss that old haybag.

THIRD CROW. I never cared for him.

FIRST CROW. How’s that?

THIRD CROW. Too much of a stuffed shirt.

*Hooting with laughter, the three CROWS lope off.  
Music continues for the scene change.*

# ACT ONE — SCENE 10

Tinman with Apple Trees in front of his cottage.

*During the light change, the stage revolves and three large APPLE TREES come center stage laden with bright red apples. The TINMAN, standing in front of his ruined cottage, is hidden from them. DOROTHY, TOTO, and the SCARECROW enter in conversation. Music fades out.*

SCARECROW. You're hungry? But I thought only crows got hungry.

DOROTHY. All living things need to eat.

SCARECROW. I don't need to eat. *(Suddenly worried)* Does that mean I'm not alive?

DOROTHY. Oh, no, Scarecrow. You're the liveliest friend I ever had.

SCARECROW. Why thank you. Just for that you can eat as much of my hay as you like.  
And then you won't be hungry anymore. *(Takes a great handful out of his jacket.)*

DOROTHY. Oh, no, scarecrow. I couldn't do that.

SCARECROW. You don't have to worry about me. So long as I keep my legs well stuffed, I can walk to Emerald City no matter what shape I'm in up top.

DOROTHY. It's a very kind offer but I don't eat hay.

SCARECROW. Oh, well perhaps it's just as well. *(Stuffs the straw back into himself.)* A little mother field-mouse has a nest in here and she wouldn't like to be disturbed.

DOROTHY suddenly sees the APPLE TREES.

DOROTHY. Oh, look Scarecrow, apples!

SCARECROW. Apples, what's apples?

DOROTHY. In the trees.

SCARECROW. You mean all those little red birds hanging upside down by one leg?

DOROTHY. They're not birds. They're something you eat and they're delicious.

*DOROTHY runs forward and picks an apple from a low branch.  
The TREE takes the apple back and slaps her wrist.*

DOROTHY. Ouch!

FIRST TREE. What do you think you're doing?

DOROTHY. We've been walking a long ways and I was hungry and — did you say something?

*The FIRST TREE gestures to the other two.*

FIRST TREE. She was hungry!

SECOND TREE. She was hungry!

THIRD TREE. How would you like it have someone come along  
and pick something off of you?

DOROTHY. I'm sorry! I keep forgetting I'm not in Kansas.

SCARECROW. Come along, Dorothy — you don't want any of those apples. Yuck!

FIRST TREE. Are you hinting my apples aren't what they ought to be?

SCARECROW. Oh, no! It's just that she doesn't like little green worms!

FIRST TREE. Worms! *(To the other TREES)* Did he say we had worms?

SECOND TREE. That's what it sounded like to me.

SCARECROW. *(Whispered to DOROTHY)* I'll show you how to get apples.  
*(Louder)* Sure you got worms, worms, caterpillars  
and probably a whole bunch of wood lice too.

THIRD TREE. How dare you! Let's give it to him, girls!

## No. 18

## Apple Throwing

See p. 116

*(Orchestra)*

*The TREES throw handfuls of apples at the SCARECROW.*

FIRST TREE. Take that, and that!

SECOND TREE. Base slanderer!

SCARECROW. Look out Dorothy

*The SCARECROW runs about the stage catching and collecting the apples.*

THIRD TREE. How do you like them apples?

SCARECROW. We like them just fine.

*The SCARECROW approaches DOROTHY with a handful.*

FIRST TREE. I've suddenly twigged.

SECOND TREE. So have I. They've made saps of us all.

THIRD TREE. I think it's time we boughed out.

*The THREE TREES move away upstage and turn their backs on the proceedings.  
Their movement reveals the TINMAN, motionlessly holding an axe raised,  
in front of his ruined cottage. DOROTHY starts forward.  
The TINMAN is covered in rust. Music out.*

DOROTHY. Why, it's a man! A man made of out tin!

SCARECROW. What?

DOROTHY. Yes. Oh — look!

*DOROTHY and the SCARECROW examine the TINMAN closely.  
Through rusted jaws, he speaks.*

TINMAN. Oil can! Oil Can!

DOROTHY. Did you say something?

TINMAN. Oil can!

DOROTHY. He said oil can.

SCARECROW. Oil can what?

DOROTHY. Oil can?

*DOROTHY looks around for it and eventually sees it on the ground.  
She picks it up.*

TINMAN. Ahhh.

DOROTHY. Here it is. Where do you want to be oiled first?

TINMAN. My mouth — my mouth!

SCARECROW. He said his mouth! The other side!

DOROTHY. Yes — there.

TINMAN. Me...e....me...e...M-m-my, my, my, my goodness, I can talk again!  
Oh — oil my arms, please — oil my elbows. Oh! Oh!

*DOROTHY and the SCARECROW take turns  
oiling the TINMAN and exercising his stiff limbs.*

DOROTHY. Here.

*DOROTHY and the SCARECROW oil the TINMAN's arm holding  
the axe and it falls to HIS side with a clank.*

TINMAN. Oh!

DOROTHY. Did that hurt?

TINMAN. No, it feels wonderful. I've held that axe up for ages.

DOROTHY. Oh goodness! How did you ever get like this?

TINMAN. Well, when I was flesh and blood like you, I fell in love with a Munchkin maiden whose mother hated me. So to stop me from marrying her daughter she hired the Wicked Witch of the West to put an evil spell on my axe. When I tried to chop down a tree it chopped off my leg instead.

SCARECROW. It chopped your leg off?

DOROTHY. That's terrible.

TINMAN. But by good fortune I knew of a wonderful tinsmith and he made me a new leg almost as good as the old one. So back I went to work and you know what happened?

DOROTHY. Something terrible I bet.

TINMAN. I swung my axe again and dang me if it didn't take off the other leg.

SCARECROW. You shoulda got a new axe.

TINMAN. I guess you're right. But I got me a new leg instead. And back I went to work.

SCARECROW. You sure were persistent.

TINMAN. This time I chopped off both my arms.

DOROTHY. Oh my.

SCARECROW. I can see how you coulda chopped off one arm but how did you manage to chop off the other one?

TINMAN. I told you. The axe was enchanted.

SCARECROW. Of course. See Dorothy, if I had a brain I coulda worked that out for myself.

TINMAN. I sometimes wish I hadn't got a new pair of arms from the tinsmith 'cause the last time I swung the axe was worst time of all.

SCARECROW. I don't want to hear this.

*The SCARECROW covers his ears.*

DOROTHY. What happened?

TINMAN. I split myself right down the middle.

DOROTHY. Oh, you poor thing.

TINMAN. So the tinsmith gave me a new head and body, but on the way home I got caught in a terrible rainstorm and rusted solid.

SCARECROW. It just wasn't your day, was it?

TINMAN. I've been here ever since.

DOROTHY. Well, you're perfect now.

*The TINMAN turns his head sharply towards DOROTHY and it sticks.*

TINMAN. My — my neck, my — my neck. (DOROTHY and the SCARECROW oil his neck)  
Perfect? Just bang on my chest if you think I'm perfect. Go ahead — bang on it!

*The SCARECROW gives it a thump and we hear a gong sound.*

SCARECROW. Beautiful! What an echo!

TINMAN. It's empty. The tinsmith forgot to give me a heart.

DOROTHY & SCARECROW. No heart!

TINMAN. No heart!

DOROTHY. Oh!

TINMAN. All hollow. And as long as I have no heart,  
I can never love my Munchkin maiden.

*The TINMAN gulps and starts to cry.*

DOROTHY. Oh, please don't cry, Tinman. You'll rust again.

TINMAN. I used to carve her name on every tree.

*The TREES turn back again, rubbing their rumps.*

FIRST TREE. You can say that again.

*The TREES march forward and sing in harmony.*

## No. 19

## Tinman/Trees

*See p. 117*

### "If I Only Had a Heart"

(Tinman, Dorothy & Three Trees)

TREES. Said a Tinman rattling his jibs  
To a Strawman sad and weary eyed ...

TINMAN. Oh the smith gave me tin ribs,  
But forgot to put a heart inside.

TREES. Then he banged his hollow chest and cried ...

TINMAN. When a man's an empty kettle  
He should be on his mettle  
And yet I'm torn apart.  
Just because I'm presumin'  
That I could be kind-a-human,  
If I only had a heart.

I'd be tender, I'd be gentle,  
And awful sentimental  
Regarding love and art,  
I'd be friends with the sparrows  
And the boy that shoots the arrows,  
If I only had a heart.

Picture me- a balcony,  
Above a voice sings low

TREES. (*spoken in rhythm*)

Wherefore art thou, Romeo?

TINMAN. I hear a beat

DOROTHY. How sweet!

TINMAN. Just to register emotion,  
Jealousy, devotion,  
And really feel the part.  
I could stay young and chipper,  
And I'd lock it with a zipper  
If I only had a heart.

### Dance.

*The TINMAN dances with the TREES during which he pumps his elbows, causing the funnel on his head to whistle and emit steam. After the dance:*

TINMAN. Oh, I may be presuming  
That I could be kind-a-human.  
I'd be friends with the sparrows  
And the boy that shoots the arrows,

DOROTHY. You could stay young and chipper

TINMAN. And I'd lock it with a zipper  
If I only

DOROTHY. If you only

TREES. If you only

ALL. Had a heart.

*The TINMAN starts to collapse.*

DOROTHY. Are you all right?

TINMAN. I'm afraid I'm a little rusty yet. (*Wobbles uncertainly*) Oh-oh.

*The SCARECROW applies the oil can.*

DOROTHY. Perhaps you can visit the tinsmith again  
and ask him to give you a new heart.

TINMAN. Oh, no. He went out of business long time ago.

TINMAN & SCARECROW. Ran out of tin.

DOROTHY. Then why don't you come with us to the Emerald City  
and ask the Wizard of Oz for a heart?

TINMAN. Suppose the Wizard wouldn't give me one when we got there?

DOROTHY. Oh, but he will! He must! We've come such a long way already.



# ACT ONE — SCENE 11

Want to play ball?

No. 20

Witch On Roof

See p. 119

(Orchestra)

*There is a sudden explosion and cloud of smoke. There stands the WICKED WITCH OF THE WEST. Music underscores dialogue to her exit.*

WEST WITCH. You call that long? Why, you've only just begun!

TINMAN. You! You're the one who put the spell on my axe.

WEST WITCH. It certainly chopped you down to size, didn't it!  
And now you're helping the little lady along, are you, my fine gentlemen?  
(*With sudden vehemence*) Well, stay away from her or I'll stuff a mattress  
with you, Scarecrow! And you Tinman! I'll use you for a bee-hive!

SCARECROW. I'm not afraid of you!

WEST WITCH. That just proves you don't have a brain. Allow me to educate you.  
(*Gestures in the air*) Here, Scarecrow! Want to play ball? (*Tosses a fireball at him.*)

SCARECROW. Oh! (*With a shriek of laughter, she throws another. It seems to strike the SCARECROW and his chest begins to emit smoke*) Oh! Lookout! Oh, I'm on fire! Fire! Help! (*Falls to the ground as the TINMAN thumps his chest and puts out the fire.*)

WEST WITCH. Just remember, Scarecrow, helping that girl reach  
the Emerald City could be your last burning ambition.

*There is another explosion as the WITCH vanishes. Music out with her exit.  
DOROTHY and the TINMAN help the SCARECROW to his feet.*

SCARECROW. I'm still not scared of her. I'll see you get safely to the Wizard now,  
whether I get a brain or not! Stuff a mattress with me- hah!

TINMAN. I'll see you reach the Wizard, whether I get a heart or not.  
Bee-hive, bah! Let her try and make a bee-hive out of me!

DOROTHY. Oh, you're the best friends anybody ever had. And it's funny ...  
but I feel as if I'd known you all the time. But I couldn't have, could I?

SCARECROW. I don't see how. You weren't around when I was  
stuffed and sewn together, were you?

TINMAN. And I was standing over there rusting for the longest time.

DOROTHY. I wish I could remember but it really doesn't matter.  
We know each other now, don't we?

SCARECROW. That's right.

TINMAN. We do.

SCARECROW. To Oz?

TINMAN. To Oz!

## No. 21 "We're Off to See the Wizard"

See p. 120

### Trio

(Dorothy, Scarecrow & Tinman)

DOROTHY, TINMAN & SCARECROW.  
We're off to see the Wizard  
The wonderful Wizard of Oz  
We hear- he is a whiz of a Wiz'  
If ever a whiz there was  
If ever-oh ever a Wiz' there was  
The Wizard of Oz is one because

SCARECROW. Because,

TINMAN. Because,

SCARECROW. Because,

TINMAN. Because,

SCARECROW & TINMAN.  
Because,

DOROTHY. Because of the wonderful things he does,

ALL THREE. We're off to see the Wizard  
The wonderful Wizard of Oz!

*Arm in arm THE THREE FRIENDS dance off. The TREES shuffle forward  
and watch them go. The stage darkens. Music vamps under dialogue.*

FIRST TREE. They're branching out for the wild forest.

THIRD TREE. I wouldn't be seen dead in that wild forest.

SECOND TREE. If I grew there, I'd be petrified.

*The TREES exit. Music segues.*

# ACT ONE — SCENE 12

The Lion — Wild forest.

*The lighting is dim; there is a sense of thick vegetation. The roar of lions and the screams of monkeys and tropical birds fill the air. Clumps of tropical vegetation set at regular intervals across the stage conceal three small trampolines for the LION'S entrance. DOROTHY and the OTHERS enter tentatively.*

No. 22

## Lions, Tigers, & Bears

See p. 121

(Dorothy, Scarecrow & Tinman)

DOROTHY. (*over music*) I don't like this forest! It's — it's dark and creepy!

SCARECROW. Of course, I'm not very bright, but I think  
it'll get darker before it gets lighter.

DOROTHY. Do — do you suppose we'll meet any wild animals?

TINMAN. Mmmm — we might.

DOROTHY. Oh —

SCARECROW. Animals that — that eat straw?

TINMAN. A — some — but mostly, lions, and tigers, and bears.

DOROTHY. Lions!

SCARECROW. And tigers!

TINMAN. And bears!

DOROTHY. Oh! Lions and tigers and bears! Oh my!

(*sp. in rhythm*) Lions and Tigers and Bears! Oh my!

ALL. Lions and Tigers and Bears!

DOROTHY. Oh my!

ALL. Lions and Tigers and Bears!

DOROTHY. Oh my!

ALL. Lions and Tigers and Bears!

DOROTHY. Oh my!

ALL. Lions and Tigers and Bears! Oh my!

DOROTHY. Oh my!

ALL. Lions and Tigers and Bears! Oh my!

DOROTHY. Oh my!

*Near at hand we suddenly hear a loud ferocious roar. THE THREE FRIENDS stop dead in their tracks. There is another roar and the LION (ZEKE) bounds on stage by way of the trampolines and lands on the road blocking their way. General screaming as the LION leaps on. Music Out.*

DOROTHY. Oh look!

SCARECROW. Oh!

*The TINMAN and the SCARECROW collide and collapse to the ground as the LION assumes a threatening pose.*

LION. Hah! Put 'em up! Put 'em up! Which one of you first? I'll fight you both together if you want. I'll fight ya' with one paw tied behind my back! I'll fight ya' standin' on one foot! I'll fight ya' with my eyes closed!  
(Turns suddenly on the TINMAN who holds up his axe in front of the LION.)  
Oh, pullin' an axe on me, eh? Sneakin' up on me, eh? Why!

TINMAN. Here — here. Go way and let us alone.

LION. Oh, scared, huh! Afraid, huh? Hah! How long can you stay fresh in that can?  
(Chortles at his own wit.) Come on, get up and fight, you shivering junk yard!  
(Turns to the SCARECROW) Put your hands up, you lop-sided bag of hay!

SCARECROW. That's getting personal, Lion.

TINMAN. Yes, get up and teach him a lesson.

SCARECROW. Well — what's wrong — with you teachin' him?

TINMAN. I — well — well, I hardly know him.

*TOTO in DOROTHY'S arms suddenly barks, causing the LION to spin round in alarm.*

LION. Well, I'll get you anyway, Pee-Wee.

*The LION leaps towards DOROTHY with a roar. DOROTHY slaps him on the nose and he bursts into tears. The TINMAN and SCARECROW get to their feet.*

DOROTHY. Oh, shame on you!

LION. What did you do that for? I didn't bite him.

DOROTHY. No, but you tried to. It's bad enough picking on a straw man, but when you go around picking on poor little dogs ...

LION. Well, you didn't have to go and hit me, did you? Is my nose bleedin'?

DOROTHY. Well, of course not. My goodness, what a fuss you're making. Naturally when you go around picking on things weaker than you are — why you're nothing but a great big coward!

LION. You're right, I am a coward! I haven't got any courage at all. I even scare myself. Look at the circles under my eyes. I haven't slept in weeks.

TINMAN. Why don't you try counting sheep?

LION. That doesn't do any good — I'm afraid of 'em.

SCARECROW. Oh, that's too bad. Why don't you come along with us?  
We're on our way to see the Wizard now. To get him a heart.

TINMAN. And him a brain.

DOROTHY. I'm sure he could give you some courage.

LION. Well, wouldn't you feel degraded to be seen in the  
company of a cowardly lion? I would.

DOROTHY. No, of course not.

LION. Gee, that — that's awfully nice of you. My life has been simply unbearable.  
Even my family's disowned me. When I was just a little cub, my father  
took me to the top of a high mountain and waved his paw around and said  
"One day, son, all this will be yours." Oh, I was terrified.

SCARECROW. Why's that?

LION. I'm scared of heights. (*Cries again.*)

DOROTHY. Oh, well, it's all right now. The Wizard'll fix everything.

LION. At least you'll be safe if I come with you.

TINMAN. How's that?

LION. No self-respecting wild animal will come anywhere near me.

## No. 23

## "If I Only Had the Nerve"

See p. 121

(Lion with Dorothy, Scarecrow & Tinman)

LION. (*Spoken in rhythm*)

Said a lion, poor neurotic lion,  
To a Miss who listened to him rave,  
Oh! The lord made me a lion,  
But the Lord forgot to make me brave.

(*Sung*) Then his tail began to curl and wave.

Life is sad, believe me, missy  
When you're born to be a sissy,  
Without the vim and verve  
But I could change my habits,  
Never more be scared of rabbits  
If I only had the nerve.

I'm afraid there's no denyin'  
I'm just a dandy-lion,  
A fate I don't deserve

(LION.) But I could show my prowess,  
Be a lion not a mowess,  
If I only had the nerve.

DOROTHY, SCARECROW & TINMAN.  
Oh, you'd be in your stride,  
A king down to the core

DOROTHY. You could roar the way  
You never roared before,

LION. And then I'd rrrwoof,  
And roar some more.  
I would show the dinosaurs,  
Who's king around the fores',  
A king they better serve.  
Why with my regal beezer  
I could be another Caesar  
If I only had the nerve.  
I'd be brave as a blizzard.

TINMAN. I'd be gentle as a lizard.

SCARECROW. I'd be clever as a gizzard.

DOROTHY. If the Wizard is a wizard who will serve.

SCARECROW. Then I'm sure to get a brain —

TINMAN. A heart —

DOROTHY. A home —

LION. The nerve.

## No. 23 "We're Off to See the Wizard"

*See p. 124*

### Quartet

(Dorothy, Scarecrow, Tinman & Lion)

DOROTHY, SCARECROW, TINMAN & LION.

Oh, we're off to see the Wizard  
The wonderful Wizard of Oz.  
We hear he is a whiz of a Wiz'  
If ever a whiz there was...

If ever, oh ever, a Wiz' there was  
The Wizard of Oz is one because,  
Because, because, because, because, because,  
Because of the wonderful things he does.

We're off to see the Wizard  
The wonderful Wizard of Oz!

# ACT ONE — SCENE 13

## Poppies.

*As DOROTHY, SCARECROW, TINMAN and LION dance off, a great white cloth descends. They reappear as giant figures silhouetted against the cloth, then dance away from the light source and so seem to grow smaller and smaller. When THE FOUR FRIENDS are close behind the cloth, a projection of the WICKED WITCH looms above them, looking down at their little dancing figures. Music segues.*

## No. 24

## Poppies

See p. 124

(Glinda, Dorothy, Scarecrow, Tinman, Lion  
and Chorus: Girls/Poppikins, Boys/Snowmen)

*Music continues under dialogue.*

WEST WITCH. There is nothing so depressing as boundless optimism. Happily it is totally misplaced. Now, shall I squash them out like the interfering bugs they are, or shall I be witty and creative? The bug alternative is attractive but messy. So witty and creative wins the day. A-hah! Something with poison in it, I think. With poison in it, but attractive to the eye — and soothing to the smell! Poppies! Poppies! Poppies!

*The screen begins to fill with huge red poppies and soothing siren music is heard.*

WEST WITCH. This lethal lullaby will put them to sleep forever. And then the Ruby Slippers will be ... *(The Witch suddenly leans forward so her mouth and eyes fill the whole screen. She screams the last word.)*  
... MINE!!!!

*Blackout as the cloth is whisked away.*

*When the lights come up the stage is covered with POPPIKINS.*

*Suggested staging for Poppies: A dozen actors wear cloaks which are in fact circular; on the outside green and covered with poppies but inside white and covered with snowflake designs. When first seen they are stretched face down on stage forming a human carpet of Poppies. When snow begins to fall they will turn the cloaks inside out and reveal the white sparkling innards.*

DOROTHY and OTHERS enter.

DOROTHY. This Yellow Brick Road seems to go on forever.

SCARECROW. If you're tired Dorothy, we can take a short-cut.

TINMAN. The road curves round this Poppy field.  
We can cut through and pick up on the other side.

SCARECROW. Let's go.

*The FRIENDS start to wade through the Poppies.*

DOROTHY. I've never seen such beautiful Poppies.

LION. I think Poppies are my favorite flower.

DOROTHY. (*Dreamily*) The smell is so wonderful. And the singing ...

LION. I can hear it too. It sounds just like the heavenly semaphores.

DOROTHY *suddenly stops and clutches her forehead.*

DOROTHY. Oh-oh — what's happening? What is it? (*Reels*)  
I can't walk anymore. I'm so ... (*Yawns and stretches*) ... sleepy.  
(*Sits down amongst the POPPIES.*)

SCARECROW. Here, give us your hands and we'll pull you along.

DOROTHY. Oh, no, please. I have to rest for just a minute. (*Puts TOTO down beside her.*)  
You lay there, Toto. We can have a little sleep together.

SCARECROW. Oh, you can't rest now. We've got to go on.

DOROTHY *curls up for sleep.*

LION. Come to think of it, forty winks wouldn't be a bad idea.

*The LION flops inelegantly to the ground.*

SCARECROW. Don't you start too!

TINMAN. It's the poppies. That's what's doing it. (*Starts to weep.*)

SCARECROW. Don't cry — you'll rust yourself again! This is a spell, this is!

TINMAN. It's the Wicked Witch! What'll we do? Help! Help!

*The TINMAN rusts up again.*

SCARECROW. It's no use screaming at a time like this.

Nobody will hear you! Help! Help! Help! Help!

*The globe containing GLINDA is lowered from the flies.*

GLINDA. I hear you, Scarecrow. And though I can't undo the magic of the Wicked Witch, perhaps a little magic of my own will save the day.

*GLINDA waves her wand and it starts to snow. The golden globe, with GLINDA inside again, rises into the flies. Gradually the POPPIES are transformed into white snow-flakes.*

SCARECROW. It's snowing!

DOROTHY *starts to wake up.*

DOROTHY. Oh, oh.

*The LION sits bolt upright.*



LION. Ah-ah. Unusual weather we're having, ain't it?

*The SCARECROW notices the rusted TINMAN.*

SCARECROW. Oh, no, he's rusted again! Give me the oil can, quick!

DOROTHY. I don't have the oil can.

LION. I just realized something.

SCARECROW. What?

LION. I'm sitting on it.

*The LION reaches under himself and brings out the oil can.  
The SCARECROW takes it and starts to oil the TINMAN.*

LION. Boy, those poppies are powerful stuff. I didn't feel a thing.

*The TINMAN comes alive and turns to DOROTHY.  
DOROTHY starts to shiver and hugs TOTO for warmth.  
The LION gets to his feet.*

TINMAN. Dorothy, you're awake.

*GLINDA enters upstage. THE FOUR FRIENDS turn towards her.*

GLINDA. My white magic has done its work. *(Waves her wand and the snow stops.)*  
Journey's end is now in sight. *(Waves her wand again. Clouds part,  
light fills the stage and the Emerald City appears in the distance.)*

DOROTHY. The Emerald City! Oh, we're almost there at last! At last!

GLINDA. *(Sings)*

You're out of the woods,  
You're out of the dark,  
You're out of the night.  
Step into the sun,  
Step into the light.  
Keep straight ahead  
For the most glorious place  
On the face of the earth or the sky.  
Hold onto your breath,  
Hold onto your heart,  
Hold onto your hope.

GIRLS CHORUS.

You're out of the woods,  
You're out of the dark,  
You're out of the night.  
Step into the sun,  
Step into the light.

*The music continues under dialogue.*

DOROTHY. It's beautiful, isn't it? Just like I knew it would be. He really must be a wonderful Wizard to live in a city like that!

SCARECROW. Well, come on, then.

TINMAN. What are you waiting for?

LION. On to Oz!

DOROTHY. To Oz!

ALL. To Oz!

*The song leads into a reprise of "We're off to see the Wizard".  
THE FOUR FRIENDS circle the stage and then turn towards  
Emerald City as the curtain falls on the End of Act One.*

DOROTHY. We're off to see the Wizard

SCARECROW. We're off to see the Wizard

TINMAN. We're off to see the Wizard

LION. We're off to see the Wizard

ALL FOUR. The wonderful Wizard of Oz!

ENSEMBLE. Ah, ah!

*END OF ACT ONE.*

# ACT TWO — SCENE 1

Outside the gates of the Emerald City.

**No. 26-I**                      **Entr'acte — part one**                      *See p. 131*  
(Orchestra)

**No. 26-II**                      **Entr'acte — part two**                      *See p. 131*  
and "Optimistic Voices"  
(Orchestra with offstage Girls Chorus)

GIRLS CHORUS. (*Offstage*)

You're out of the woods,  
You're out of the dark,  
You're out of the night.

Step into the sun,  
Step into the light.

Keep straight ahead  
For the most glorious place  
On the face of the earth or the sky.

Hold onto your breath,  
Hold onto your heart,  
Hold onto your hope.

March up to the gate  
And bid it open, open!

*OUR FOUR TRAVELERS are discovered with their backs to the audience, gazing up at the Walls of Emerald City in which are set a pair of great gates. Music continues under the dialogue.*

DOROTHY. Have you ever seen anywhere so beautiful?

SCARECROW. The walls are so high.

*The LION clutches his brow and staggers.*

LION. I'm getting giddy just looking at 'em.

*DOROTHY turns and supports the LION.*

TINMAN. Ring the bell, Scarecrow. Let them know we're here.

SCARECROW. Okay. (*The SCARECROW crosses to the bell pull.*) Here goes.

*The SCARECROW pulls the bell, and somewhere a long way off, it jangles loudly. Music out. Almost immediately a trap window in the gate, close to the Lion's position, bangs open. The city GUARD (UNCLE HENRY) looks out.*

GUARD. Who rang that bell?

LION. (*Clutching his heart*) Don't do that!

TINMAN & DOROTHY. We did.

GUARD. Can't you read?

SCARECROW. Read what?

GUARD. The notice!

DOROTHY, TINMAN, LION & SCARECROW. What notice?

GUARD. It's on the door — as plain the nose on my face!

(*The GUARD looks for the notice.*) It's a — oh, — oh ...

(*The GUARD moves back from the window and looks off.*) Just a minute.

*The GUARD disappears for a moment and then slaps a large notice on the outside of the door. After he slams the window shut, THE FOUR FRIENDS read the notice.*

DOROTHY. (*Reads*) Bell out of order — please knock.

*DOROTHY steps up to the door, and raising the large knocker, knocks.  
Again the window shoots open.*

GUARD. Well, that's more like it. Now, state your business.

ALL. We want to see the Wizard.

GUARD. Oh, — oh — the Wizard? A — but nobody can see the great Oz!  
Nobody's ever seen the great Oz! Even I've never seen him!

DOROTHY. Well then, how do you know there is one?

Guard. Because, because, because, because, because — he's — um, because,  
— well ... if there wasn't a Wizard ... um ... why would you be here?

DOROTHY. Oh — oh, please. Please Sir. I've got to see the Wizard.  
The Good Witch of the North sent me.

GUARD. Prove it!

SCARECROW. She's wearing the ruby slippers she gave her!

## No. 27

## Guard Entrance

See p. 131

(Orchestra)

GUARD. Uh ... (*Stretches out and looks down at DOROTHY's feet*) So she is!  
Well, bust my buttons! Why didn't you say that in the first place?  
That's a horse of a different color! (*The window slams shut.*)

*The LION looks around fearfully.*

LION. Who's he calling a horse? (*Putting up his dukes.*) If he wasn't on the other side of that door ... (*There is the sound of locks turning.*)

SCARECROW. He's coming out!

LION. (*Courage failing*) .... he'd be on this side.

*A pass door in the gates open and the GUARD steps out. Music out.*

GUARD. Welcome to the Emerald City!

DOROTHY. Thank you.

*The GUARD shakes hands with EVERYONE.*

GUARD. Have you come far?

DOROTHY. Oh just the longest of ways.

GUARD. Believe me, every step is worth it. Have you any idea just how wonderful this place really is?

*Music vamp starts.*

SCARECROW. I've been trying to imagine it, but I haven't got a brain.

TINMAN. They said I'd fall in love with it... if I had a heart.

LION. It's the one place I don't need courage,  
'cause there's nuthin' there is scare me. Is there?

## No. 28

## Merry Old Land Of Oz

*See p. 132*

(Dorothy, Scarecrow, Tinman, Lion, Guard & Ozians:  
Chorus including Beauticians, Polishers and Manicurists)

DOROTHY. There's a garden spot I'm told,  
Where it's never too hot and it's never too cold,

SCARECROW. Where you're never too young,  
And you're never too old.

TINMAN. Where you're never too thin or tall,

LION. And you're never, never, never,  
Too, too, too, anything at all.

GUARD. It's all true.  
Oh, we're not too mad  
And we're not too sane,  
And we don't compare and we don't complain.  
All we do is just sit tight,  
'cause it's all so, so, so, downright right!

*The gates open, and the GUARD and FOUR FRIENDS pass into the City.*

# ACT TWO — SCENE 2

The Town Square, Emerald City.

*As GUARD, DOROTHY, SCARECROW, TINMAN and LION enter, the EMERALD CITY INHABITANTS throng about them. Music continues.*

GUARD. Ha-ha-ha!  
Ho-ho ho!  
And a couple of Tra-la-las  
That's how we laugh the day away  
In the merry old land of Oz.  
  
Buzz- buzz-buzz!  
Chirp-chirp-chirp!  
And a couple of La-di-das...  
That's how the crickets crick all day  
In the merry old land of Oz.  
  
We get up at twelve and start to work at one,  
Take an hour for lunch and then at two we're done.

DOROTHY, TINMAN, LION & SCARECROW.  
Jolly good fun!

GUARD. Ha-ha-ha!  
Ho-ho ho!  
And a couple of Tra-la-las  
That's how we laugh the day away  
In the merry old land of Oz.

GUARD, DOROTHY, SCARECROW, TINMAN, & LION.  
Ha-ha-ha!  
Ho-ho ho!  
And a couple of Tra-la-las  
That's how we laugh the day away  
With a ho-ho-ho!  
Ha-ha-ha!  
In the merry old land of Oz.

*Music continues under dialogue.*

DOROTHY. It's everything you said it was and more.

SCARECROW. When do we get to see the Wizard?

TINMAN. Will you take us to him?

LION. Is he scary?

GUARD. The Wizard? The Wizard? I — I — well, yes of course.  
But first I'll take you to a little place where you can tidy up a bit — what?

DOROTHY. Oh, thank you.

DOROTHY, SCARECROW, TINMAN, LION *And* GUARD *exit*.

### Dance

*An army of BEAUTICIANS and MAINTENANCE MEN march on stage. At end of the Dance, MAINTENANCE MEN bring SCARECROW on to the BEAUTICIANS.*

ALL GIRLS. (*spoken in rhythm*)

Here we rush  
With soap and brush  
To make you clean and fair

*The female BEAUTICIANS first set about adding new straw and brushing the SCARECROW's clothing.*

GIRLS (BEAUTICIANS).

Pat, pat, here  
Pat, pat, there,  
And a couple of brand new straws,  
That's how we keep you young and fair,  
In the merry old land of Oz.

*TINMAN and DOROTHY reenter. BEAUTICIANS now turn their attention to DOROTHY while a second group set about cleaning the TINMAN.*

MEN. (POLISHERS).

Rub, rub, here,  
Rub, rub, there,  
Whether you're tin or brass,  
That's how we keep you in repair,  
In the merry old land of Oz.

*The FIRST GROUP attends DOROTHY. A GIRL holds a mirror for her.*

GIRLS (BEAUTICIANS).

We can make dimple smile out of a frown.

DOROTHY. Can you even dye my eyes to match my gown?

GIRL (*Nodding, spoken*) Uh-huh!

DOROTHY. (*Spoken*) Jolly old town!

*LION & GUARD reenter.*

*Meanwhile, SECOND GROUP has moved on to manicure the LION.*

GIRLS (MANICURISTS).

Clip, clip, here,  
Clip, clip, there,  
We give the roughest claws-

LION. That certain air  
Of *savoir faire*  
In the merry old land of Oz.

*The ATTENDANTS finish their work.*

SCARECROW. Ha-ha-ha

TINMAN. Ho-ho-ho

DOROTHY. Ho-ho-ho-ho

ALL FOUR. Ho, that's how we laugh the day away  
In the merry old land of Oz.

GUARD. We get up at twelve and start to work at one

DOROTHY, SCARECROW, TINMAN, LION & GUARD.  
Take an hour for lunch and then at two we're done.

ALL. Jolly good fun!

TUTTI ENSEMBLE.

Ha-ha- ha! Ho-ho-ho!  
Ho-ho-ho-ho-ho!  
That's how we laugh the day away,  
In the merry old land of Oz.  
That's how we laugh the day away,  
With a-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha,  
A-ah-ha-ha!  
In the merry old land,  
Merry old land,  
Merry old, merry old,  
Merry old land of Oz!

*Music segues on applause.*

## No. 29 Reprise: Merry Old Land of Oz

*See p. 136*

(Dorothy, Scarecrow, Tinman, Lion, Guard & Ozians)

ALL. That's how we laugh the day away  
With a ah-ha-ha,  
a-ah-ha-ha,  
a-ah-ha-ha,  
a-ah-ha-ha,  
a-ah-ha-ha,  
a-ah-ha-ha,  
a-ah....

*Explosion, and the roar of the WITCH'S broomstick overhead.*

*The OZIANs shrink back with a gasp. DOROTHY and the OTHERS look skyward.*



LION. Who's her? Who's her?

DOROTHY. It's the Witch! She's followed us here!

SCARECROW. What's she doing with all that smoke?

TINMAN. She's writing with it.

LION. What's it say? What's it say?

DOROTHY. *(Reads)* Surrender Dorothy.

*With a crackle of triumph, the WITCH and broomstick roar off. Music out.*

OZ MAN. Dorothy? Who's Dorothy?

OZ WOMAN. The Wizard will explain it!

SECOND MAN. To the Wizard!

SECOND WOMAN. To the Wizard!

ALL. To the Wizard! *(Etc.)*

*The CROWD mills around and starts to move off in the direction of the WIZARD. DOROTHY & FRIENDS join the throng. Suddenly the GUARD appears and halts their progress. The GUARD holds his halberd in a threatening posture.*

GUARD. Here — here! Everything is all right. Stop that now — just —  
*(The CROWD slows down)* Every — it's all right! Everything is all right!  
The Great and Powerful Oz has got matters well in hand — I hope —  
and so you can all go home! And there's nothing to worry about!  
*(Doubtfully, the CROWD starts to disperse)* Get out of here now — go on!  
*(The stage empties, except for DOROTHY & FRIENDS.)* Go on home, and I — I ...  
*(DOROTHY steps up to him.)* Didn't you hear me? I said, "Go home!"

DOROTHY. That's what I'm trying to do, sir.

That's why we have to see the Wizard right away. All four of us.

GUARD. Orders are — Nobody can see the Great Oz! Not nobody — not nohow!

DOROTHY. Oh, but — but please. Please!

TINMAN. You said you'd take us to him.

LION. And I got a permanent just for the occasion.

Guard. Not nobody — not nohow!

SCARECROW. You just gotta make him see, Dorothy.

GUARD. Dorothy? Did you say "Dorothy"? The Witch's Dorothy?

SCARECROW. In person.

GUARD. Well, — that makes a difference.

All of you wait here — I'll announce you at once!

*The GUARD exits.*

## No. 29a

## Guard Exit

*See p. 136*

(Orchestra)

SCARECROW. Did you hear that? He'll announce us at once!

I've as good as got my brain!

TINMAN. I can fairly hear my heart beating!

DOROTHY. I'll be home in time for supper!

LION. In another hour, I'll be King of the Forest. Long live the King!

## No. 30

## "If I Were King of the Forest"

*See p. 137*

(Lion with Dorothy, Scarecrow and Tinman)

LION. If I were King of the Forest,  
Not Queen, not Duke, not Prince ...  
My regal robes of the Forest,  
Would be satin, not cotton, not chintz.  
  
I'd command each thing,  
Be it fish or fowl...  
With a woof and a woof  
And a royal growl—woof.  
  
As I'd click my heel  
All the trees would kneel,  
And the mountains bow,  
And the bulls kowtow...  
And the sparrow would take wing.  
'Fl, 'fl were King!  
  
Each rabbit would show respect to me,  
The chipmunks genuflect to me.  
Though my tail would lash  
I would show compash  
For every underling.  
'Fl, 'fl were King!  
Just King!

*Orchestra "Coronation Ceremony".*

DOROTHY, SCARECROW & TINMAN.

Monarch of all you survey ...

LION. (*Cadenza*)

Mo-na-a-a-a-a-arch : Ah, shucks.

ALL FOUR. Of all I/you survey!

*Music continues under spoken recitative.*

DOROTHY. Your Majesty, if you were King, you wouldn't be afraid of anything?

LION. Not nobody, not nohow!

TINMAN. Not even a rhinoceros?

LION. Imposserous!

DOROTHY. How about a hippopotamus?

LION. Why, I'd thrash him from top to bottomous!

DOROTHY. Supposin' you met an elephant?

LION. I'd wrap him up in cellophant!

SCARECROW. What if it were a brontosaurus?

LION. I'd show him who was King of the Fores'!

ALL. How?

LION. How?

Courage!

What makes a King out of a slave?

Courage!

What makes the flag on the mast wave?

Courage!

What makes the elephant charge his tusk

In the misty mist,

Or the dusky dusk?

What makes the muskrat guard his musk?

Courage!

What makes the sphinx the seventh wonder?

Courage!

What makes the dawn come up like thunder?

Courage!

What makes the Hottentot so hot?

What puts the "ape" in apricot?

What have they got that I ain't got?

ALL. Courage!

LION. (*With a sheepish grin*) You can say that again. (*Take*) Huh?

DOROTHY, SCARECROW & TINMAN.

For courage is the thing of things

LION. With courage, I'd be King of Kings

ALL FOUR. And the whole year 'round  
I'd/you'd be hailed and crowned  
By ev'ry living thing.

LION. 'fi

DOROTHY, SCARECROW, TINMAN.

'fhe

LION. 'fi

DOROTHY, SCARECROW, TINMAN.

'fhe

ALL FOUR. 'fi/'fhe were King!

*Music segues after applause.*

## No. 30a

## Guard Entrance

*See p. 140*

(Orchestra)

*The GUARD reenters.*

GUARD. Go home! The Wizard says go away!

ALL. Go away?

DOROTHY. Oh, but surely...

GUARD. He is deaf to all appeals. The Wizard has spoken.

## No. 30b

## Guard Exit

*See p. 140*

(Orchestra)

*The GUARD exits. DOROTHY begins to weep.*

SCARECROW. Looks like we came a long way for nothing.

DOROTHY. Oh, and I was so happy! I thought I was on my way home.

TINMAN. Don't cry, Dorothy. We'll get you to the Wizard somehow.

SCARECROW. We certainly will.

SCARECROW, TINMAN & LION crowd round DOROTHY.  
*Behind them unseen, the GUARD sidles back on-stage.*

DOROTHY. Auntie Em was so good to me, and I never appreciated it.  
Running away — and hurting her feelings. *(Starts to sob)* Professor Marvel  
said she was sick. And she may be dying, and it's — it's all my fault.

*Behind DOROTHY, the GUARD takes out  
a large handkerchief and begins to sob silently.*

DOROTHY. I'll never forgive myself! Never — never — never!

*Tears and wails burst forth from the GUARD as he staggers forward.*

GUARD. Please don't cry anymore. I'll get you to the Wizard somehow.

*Beckons to THE FOUR FRIENDS.*

DOROTHY. Oh, thank you.

GUARD. That's alright. I knew an Aunt Em myself once! This way. Follow me.

**No. 31**

## **At the Great Door to the Wizard's Chamber**

*See p. 140*

*(Orchestra)*

*The GUARD exits. THE FOUR FRIENDS start to follow but the Wizard's music begins and the LION stops them.*

LION. Wait a minute, fellows. I was just thinkin' —

I really don't want to see the Wizard this much. I better wait for you outside.

*The LION turns to go but TINMAN and SCARECROW prevent him.*

*The LION plays with his own tail nervously.*

TINMAN. What's the matter? The Wizard's going to give you some courage.

LION. I'd be too scared to ask him for it.

DOROTHY. Oh, come on Lion, we'll be scared together.

*THE FOUR start forward again. The LION reacts nervously.*

LION. Ohhh!

SCARECROW. What happened?

LION. Somebody pulled my tail!

SCARECROW. Oh, you did it yourself!

LION. I — oh — I'm such a butterpaws.

*The GUARD is heard from off stage, his voice echoing)*

GUARD. This way, this way, step right up. The Great Oz awaits you.

LION. Tell me when it's over.

*The LION puts hands over his face.*

*Music: Big fanfare for scene change as*

*THE FOUR FRIENDS enter the chamber.*

# ACT TWO — SCENE 3

The Wizard's chamber.

No. 31a

## Magic Smoke Chords

See p. 140

(Orchestra)

*It is a huge room with a small curtained booth to one side of it.  
On the opposite side of the stage is a huge stained glass window.  
In the center is a construction billowing forth smoke and flame  
through which the great head of Oz manifests itself.  
THE TRAVELERS enter with trepidation.*

LION. (*Peeping through his fingers*) Oh, look at that, look at that,  
oohhhhh — I want to go home.

OZ. (*The loud echoing voice of OZ-PROFESSOR MARVEL*) I am Oz, the great and powerful.  
Who are you? Who are you? (*The Oz machine belches more smoke and flame.*  
THE FOUR FRIENDS are struck dumb. OZ repeats himself more fiercely)  
Who are you? Who are you?

DOROTHY. I — if you please, I — I am Dorothy ... the small and meek.  
We've come to ask you ...

OZ. Silence!

DOROTHY. Ohh — Jiminy Crickets!

OZ. The Great and Powerful Oz knows why you have come. Step forward, Tinman!

TINMAN. Ohhhh!

*With his knees knocking, the TINMAN steps forward.*

OZ. You dare to come to me for a heart, do you? You clinking, clanking, clattering  
collection of caliginous junk!

TINMAN. Ohhhh — yes ... yes, sir, — Y-Yes, Your Honor. You see,  
a while back we were walking down the Yellow Brick Road, and ...

OZ. Quiet!

TINMAN. Ohhhh!

*The TINMAN runs back to join his COMPANIONS.*

OZ. And you Scarecrow, have the effrontery to ask for a brain — you billowing bail  
of bovine fodder!

*The SCARECROW totters forward on rubbery legs.*

SCARECROW. Yes — yes, your Honor — I mean, Your Excellency —  
I-I-I mean — Your Wizardry!

OZ. Enough! Uhhh — and you Lion ...

*The LION staggers forward trying to speak.*

OZ. (A mighty roar) Well?

*The LION faints. DOROTHY runs to him and tries to revive him.*

DOROTHY. Oh-oh-oh! (Looks up angrily at OZ.) You ought to be ashamed of yourself — frightening him like that, when he came to you for help!

OZ. Silence whippersnapper! The beneficent Oz has every intention of granting your requests!

*The LION sits bolt upright.*

LION. What's that? What'd he say?

DOROTHY. Are you alright?

LION. Just a little deaf. (Sticking a claw in one ear and waggling it) What'd he say?

*DOROTHY helps him to his feet.*

DOROTHY. He's going to help us after all.

LION. He is?

OZ. But first, you must prove yourselves worthy by performing a very small task.

SCARECROW. A small task? Is that all?

TINMAN. You name it and it's half done.

OZ. Bring me the broomstick of the Witch of the West.

TINMAN. B-B-B-But if we do that, we'll have to kill her to get it!

OZ. Bring me her broomstick and I'll grant your requests. Now, go!

*Forgetting his fear, the LION shuffles forward.*

LION. But — but what if she kills us first?

*Music starts.*

OZ. I said ... (The loudest roar of all) .... GO!

## No. 32

## Lion's Running Exit

*See p. 140*

(Orchestra)

LION. Don't worry! I'm already gone!

*LION runs from the chamber as lights fade.*

# ACT TWO — SCENE 4

The gates of the Emerald City (Butterfly net).

No.33

## Guard Entrance

See p. 140

(Orchestra)

*The small pass gate is unlocked and the GUARD steps out followed by DOROTHY and TOTO.*

GUARD. I wish you'd given up this crazy scheme.  
I never shoulda let you see the Wizard.

DOROTHY. But I'm glad you did. How else can I get back to Kansas?

*SCARECROW, carrying a blunderbuss, and the TINMAN with his axe, step out through the gate.*

SCARECROW. You don't have to worry about us.

TINMAN. We're not going after the witch empty-handed.

*The LION staggers through the door carrying a large can of fly-spray and a huge butterfly net.*

LION. You can say that again.

SCARECROW. Which way to her castle?

GUARD. No one knows for sure.

TINMAN. You mean no one's ever gone there?

GUARD. Oh yes. Plenty folk have gone there. But no one's ever come back.

LION. Oh, boy!

*DOROTHY gazes at the ground.*

DOROTHY. There's no Yellow Brick Road to follow now.

GUARD. There's no road at all to the land of the Winkies.

LION. Winkies, what's Winkies?

GUARD. Once they were people very like us, the Wicked Witch made them her slaves. I hope the same thing doesn't happen to you.

DOROTHY. Oh, so do I.

GUARD. Keep going to the West where the sun sets.

DOROTHY. Is that the best way to find the Wicked Witch?

GUARD. You won't have to find her, Dorothy. When she knows you're in the land of the Winkies, she'll find you! Good luck.



*The GUARD salutes formally and steps back inside.  
The door slams shut and is bolted.*

SCARECROW. Sometimes it's a good thing not to have a brain.  
I haven't the wit to be scared.

TINMAN. And I haven't the heart to fail.

LION. And I haven't ... said goodbye to the Wizard.

*The LION turns to exit when the TINMAN and SCARECROW grab him.*

TINMAN. How can you desert Dorothy now?

LION. Well I could stay here. That's one way of doing it.

SCARECROW. Shame on you. You're even more of a coward than I thought.

LION. It's easy for you to speak. You're made of straw  
and you're made of tin. But I am only weak flesh.

SCARECROW. Very weak.

TINMAN. Verging on flabby.

DOROTHY. It's alright, Lion. You can stay here if you'd like.

LION. I'd like. Oh how I'd like. But if you really need me, I'll tag along, I guess.

*SCARECROW and TINMAN shake the LION's hand)*

SCARECROW. That's more like it.

TINMAN. Stout fellow.

SCARECROW. Ready to go, Dorothy?

*SCARECROW offers DOROTHY his arm. She takes it.  
The TINMAN offers his other arm and DOROTHY links her other arm.*

TINMAN. Best foot forward.

## No. 34

## March of the Winkies

*See p. 141*

*(Male Chorus: Winkies)*

*SCARECROW, DOROTHY and TINMAN  
start to move off leaving the LION behind.*

LION. *(Considering his feet)* Decisions, decisions.

DOROTHY. *(Calling over her shoulder)* Come on, Lion!

*DOROTHY and the OTHERS exit.*

LION. I'm comin'! I'm comin'! *(Starts to shuffle off)*  
The Scarecrow's not the only one needs a new brain.

*The LION exits shaking his head.*

# ACT TWO — SCENE 5

The Witch's castle (Winkies).

*A long line of WINKIES enters and marches along the front of the stage singing their marching dirge. They exit off the other side. At their very tail, the WITCH enters pulling the petals off a large poppy.*

WITCH. I hate her. I hate her not. I hate her. I hate her not.

*(In a frenzy she rips off the remaining petals)* I hate, hate, hate, hate, hate, hate her.  
*(Crumples up the rest of the poppy)* Now I understand why the poppies failed me. Fate ordained that Oz himself should deliver the mellifluous little baggage into my territory. But how to bring her here before me? *(Clapping her hands)*  
 Winkies! Winkies, come forth.

*The line of WINKIES march back on with their GENERAL at their head. They stop before the WITCH and march on the spot singing loudly. The WITCH puts her hands over her ears.*

WINKIES. Yoo-hee-hoo! Yo-ho!  
 Yoo-hee-hoo! Yo-ho!  
 Yoo-hee-hoo! Yo-ho! *(Repeat ad libitum)*

WITCH. Enough! Silence! *(The WINKIES continue singing)* Quiet!!!

*The WINKIES immediately stop singing and come to attention.*

WITCH. Why do you always sing that loathsome dirge?

GENERAL. Since you put your foot through our drum, how else can we keep in step.

WITCH. What does it mean anyway?

GENERAL. You mean ... *(Sings)*  
 Yoo-hee-hoo! Yo-ho!

**No. 34a**

**Winkies Exit**

*See p. 141*

*(Male Chorus: Winkies)*

*The WINKIE GENERAL starts singing the Yoo-hee-hoo song, the song is taken up by the other WINKIES and they march out. The WITCH sighs deeply.*

WITCH. Next time I enslave a whole nation, I must check out their intelligence first.  
*(Calls offstage)* Nikko! Nikko! Where is the Commander of my Aerobatic Apes?

NIKKO, *the leader of the FLYING MONKEYS, leaps on-stage.*

WITCH. There you are, my simian minion. I have an important task for you. My enemies are about to enter the Haunted Forest. I want you to rouse your men and snatch the sickening little girl and her equally nauseating little dog. (NIKKO *gibbers.*) Exhausted? What do you mean you're exhausted? (NIKKO *informs her.*) Alright, alright. I'll conjure up a spell to take the fight out of her. Now which of my creepy-crawly creations shall I send to plague her. The Flibberty-gibbert? No! The Fly-by-night? No! Aha, I have it. The Jitter-bug! (NIKKO *recoils in horror gibbering*) Well may you gibber. There is no more infectious bug in my book of spells. Once bitten, they can never stop dancing till they drop. And when they do, you shall be there to scoop up the little brat and the little brute and bring 'em both to me. No go! Do my bidding!

**No. 34b**

## Monkeys Exit

*See p. 141*

(Orchestra)

NIKKO *hurts out.*

WITCH. Fly! Fly! Fly! Soon those darling little red slippers will grace my dainty feet.

*The WITCH lifts her dress and holds out an enormous foot. After a moment's thought she sets off in the direction of the WINKIES mumbling to herself.*

I wonder if any of those Winkies do shoe repairing?

**No. 35**

## The Haunted Forest

*See p. 141*

(Orchestra)

# ACT TWO — SCENE 6

The haunted forest.

*Dusk has fallen. DOROTHY, SCARECROW, TINMAN and LION weave their way through a tangle of tress. A signpost awaits them near the front of the stage. Music continues under dialogue.*

LION. Does anyone know where any of us are?

SCARECROW. We passed a notice a while back.

TINMAN. You mean the one that said, "Welcome to the Haunted Forest"?

SCARECROW. No, no. The one that said, "If you've got this far, you're lost!"

DOROTHY. Here's another notice.

TINMAN. I hope it says something a little more reassuring.

*Music out.*

ALL. (Reading) "I'd turn back if I were you."

*The LION does so immediately and is stopped by the OTHERS.*

LION. Fine. Ohhh, noooo. Ohhh-no!

*Ghostly Figures flit through the trees behind them.  
Owls hoot and bats twitter.*

DOROTHY. I believe there're spooks around here.

TINMAN. That's ridiculous! Spooks! That's silly.

LION. But don't you believe in spooks?

TINMAN. No, why only fools....

*Music starts. Suddenly the TINMAN is lifted into the air as if by imaginary hands. He calls out in alarm.  
The OTHERS rush forward to help him.*

DOROTHY. Tinman!

TINMAN. Ohhhh!

*The TINMAN yells in panic as he is dropped with a mighty clatter.  
SCARECROW and DOROTHY rush forward.  
The LION stays where he is and closes his eyes tight.*

SCARECROW. Oh — are you — are you alright!?

*The TINMAN sits up dizzily and shakes his head to clear it.*

LION. I do believe in spooks. I do believe in spooks. — I do — I do — I do believe in spooks. I do believe in spooks! I do — I do — I do — I do — I do — I do!

*As the LION continues to chant, the JITTERBUG enters and flits from tree to tree getting ever nearer. DOROTHY senses its presence.*

DOROTHY. So do I!

*The JITTERBUG gives a wolf whistle followed by a high-pitched cackle.*

## No. 36

## "Jitterbug"

See p. 142

(Dorothy, Scarecrow, Tinman, Lion and SATB Chorus: Jitterbugs)

DOROTHY. (*Spoken in rhythm*)

Did you just hear what I heard!

SCARECROW. That noise don't come from an ordinary bird.

DOROTHY. It may be just a cricket or a critter in the trees.

TINMAN. It's giving me the jitters in the joints around the knees.

LION. I think I see a shadow and it's fuzzy and it's furry.

SCARECROW. I haven't got a brain but I think I ought to worry.

TINMAN. I haven't got a heart but I feel a palpitation.

LION. As Monarch of the Forest, I don't like the sitchyashun.

DOROTHY. Are you gonna stand around and let him fill us full of horror?

LION. I'd like to roar him down, but I think I lost my roarer.

*The JITTERBUG becomes more active, dancing from tree to tree.*

SCARECROW. It's a Whosis.

LION. It's a Whosis?

TINMAN. It's a Whatsis.

LION. It's a Whatsis?

SCARECROW. Who's that?

TINMAN. Who's there?

LION. Who's where?

ALL. Beware!

DOROTHY. (*Sung*)

Who's that hiding in the treetops?

It's that rascal, the Jitterbug.

Should you catch him buzzing round you,

Keep away from the Jitterbug.

Oh the bees in the breeze

And the bats in the trees

Have a terrible, horrible buzz.

But the bees in the breeze

And the bats in the trees

Couldn't do what the Jitterbug does.

So, just be careful of that rascal.

Keep away from the Jitterbug.

The Jitterbug!

SCARECROW, TINMAN & LION.

Oh the bees in the breeze  
And the bats in the trees  
Have a terrible, horrible buzz.  
But the bees in the breeze  
And the bats in the trees  
Couldn't do what the Jitterbug does.  
So, just be careful of that rascal.  
Keep away from the Jitterbug.

SCARECROW, TINMAN, DOROTHY & LION.

The Jitterbug.  
The Jitterbug.  
The Jitterbug.

### Dance

DOROTHY, SCARECROW, TINMAN & LION.

Oh, the jitter!  
Oh, the bug!  
Oh, the Jitterbug do-wa, do-wa, do-wa, do-wa!

*The JITTERBUG puts his influence on DOROTHY  
and she slowly begins a dance which will become increasingly frenetic.*

ALL FOUR. In a twitter. In the throes...  
Oh the critter's got me dancing  
On a thousand toes.  
That she blows!

*The JITTERBUG turns his attention to the OTHERS. All the COMPANIONS are  
dancing now. The JITTERBUG seems to multiply so that the Haunted Forest is full  
of them. Even the GHOSTS we've glimpsed earlier are dancing.*

CHORUS (JITTERBUGS).

Di-it, di-did-it, di-did-it, di-did-it,  
Di-did-it, di-did-it, di-dit.  
Di-did-it, di-did-it, di-did-it, di-did-it,  
Di-did-it, di-did-it, di-dit.  
Di-it, di-did-it, di-did-it, di-did-it,  
Di-did-it, di-did-it, di-dit.  
Di-did-it, di-did-it, di-did-it, di-did-it,  
Di-did-it, di-did-it, di-it.

Who's that hi-hi-hiding  
In the tree-hee-hee tops?  
It's that rascal, the Jitterbug,  
Jitterbug, Jitterbug.  
Should you ca-ya-yach him  
Buzzing rou-rou-round you,

(CHORUS.) Keep away from the Jitterbug,  
 Jitterbug, Jitterbug.  
 Oh the Bees-breeze-Bats-trees  
 Have a terrible, horrible buzz.  
 Couldn't do what the Jitterbug does,  
 Do what the Jitterbug,  
 Do what the Jitterbug, does.  
 So be careful of that rascal,  
 Keep away from the Jitterbug,  
 The Jitterbug, the Jitterbug,  
 Jitterbug, Jitterbug,  
 Look out for that bug!

*The stage is alive with dancing figures becoming more and more desperate.  
 The music crescendos to a climax and the ENTIRE ONSTAGE COMPANY  
 collapses with exhaustion.*

## No. 37

## Reprise: Jitterbug

See p. 147

(SATB Chorus: Jitterbugs)

*There is a moment's pause (to allow for applause),  
 then the JITTERBUG starts up again.*

CHORUS (JITTERBUGS).

Di-it, di-did-it, di-did-it, di-did-it,  
 Di-did-it, di-did-it, di-dit.  
 Di-did-it, di-did-it, di-did-it, di-did-it,  
 Di-did-it, di-did-it, di-dit.  
 Di-it, di-did-it, di-did-it, di-did-it,  
 Di-did-it, di-did-it, di-dit.  
 Di-did-it, di-did-it, di-did-it, di-did-it,  
 Di-did-it, di-did-it, di-it.

SCARECROW. Oh, no. Here we go again.

TINMAN. I'm suffering from metal fatigue.

LION. I wanna sit this one out.

DOROTHY. Please, leave us alone.

*Like a master of the revels, the JITTERBUG stands on a tree stump above  
 the enforced revelers. Suddenly he blows a whistle and hollers skyward.*

JITTERBUG. Come and get 'em!

*Music continues under.*

LION. Who? What?

*The sound of the approaching MONKEYS is heard.*

# ACT TWO — SCENE 7

## Flying Monkeys.

*The stage grows dark. The DANCERS dance on as the music continues.*

DOROTHY. What's happening?

LION. Look at the size of them birds!

DOROTHY. They're not birds, they're monkeys!

ALL. Flying monkeys!

*The sound of the MONKEYS is deafening as the first of them swoop down from the skies. The MONKEYS torment the TINMAN and the LION. SCARECROW runs behind a clump of bushes and is brought down.*

TINMAN. Go 'way now!

SCARECROW. Help! Help!

*NIKKO and his SECOND IN COMMAND grab DOROTHY and TOTO.*

DOROTHY. Oh— oh — oh!

LION. They're getting away with Dorothy!

*NIKKO and the OTHERS lift DOROTHY and TOTO into the air. From behind the bushes, great wads of straw are thrown in the air followed by the bottom half of the SCARECROW which lands some way off downstage.*

DOROTHY. Help me! Help me!

LION. Get away from me, you pesky apes!

*As DOROTHY and TOTO vanish, so do the other MONKEYS. Music out. The TINMAN And the LION get to their feet.*

TINMAN. Fine job we did of protecting Dorothy.

SCARECROW. Help! Help!

*The top half of the SCARECROW appears from behind the bushes.*



TINMAN. What happened to you?

SCARECROW. They tore my legs off, and they threw them over there!  
Then they tore my arm off and they threw it over there!

TINMAN. Scarecrow — that's you all over.

LION. Time you pulled yourself together.

SCARECROW. I would, but I can't reach my legs.

LION. I'll get 'em.

*The LION picks up the SCARECROW'S legs.*

TINMAN. And then we'll go find Dorothy!

SCARECROW. That's right. And the lion will lead us.

LION. Yeah. *(Take)* Me?

TINMAN. Yes, you.

LION. I-I-I-I — I'm gonna lead us against the forces of evil?

SCARECROW. That's right.

LION. All right, I'll do it for Dorothy — Wicked Witch or no Wicked Witch  
— guards or no guards — I'll tear 'em apart. Ruff! Ruff!  
I may not come out alive, but I'll go down fightin'.  
Ruff! There's only one thing I want you fellows to do.

TINMAN & SCARECROW. What's that?

LION. Talk me out of it.

*The LION buries his face on the TINMAN'S chest and sobs.*

**No. 38**

**The Witch's Castle** *See p. 147*  
**Scene Change**  
(Orchestra)

# ACT TWO — SCENE 8

The Witch's castle.

*A great studded door leads to the main corridor of the castle. In the back wall is a large open window showing bleak crags and the night beyond. A huge crystal ball, some four feet in diameter, is on a throne. A table contains the WITCH'S magic equipment including a large hour glass with blood red sand and the basket we have seen Miss Gulch with back in Kansas. Under this table sits a wooden bucket full of water. The door slams open and the WICKED WITCH drags DOROTHY into the room by her wrist. NIKKO follows holding TOTO. Music fades out under dialogue.*

WEST WITCH. This way my dear. *(Flings DOROTHY down by the side of the throne)*  
I trust you had a pleasant flight. It's so kind of you to visit me in my loneliness.  
*(Turning to NIKKO.)* Gimme the dog.

*NIKKO shuffles over with TOTO. The WITCH grabs him.*

DOROTHY. What are you going to do with Toto?

WITCH. *(Holding TOTO aloft)* Tonight we feast on deviled dog.

DOROTHY. NO!

WITCH. *(Giggling)* It's alright, my dear. Just my little joke.  
*(Looks into TOTO's eyes)* He'll look even more revolting with an  
apple in his mouth. *(Hands TOTO to NIKKO.)* Here, put him in the basket.

*NIKKO takes TOTO over and places him in the basket on the table.  
Then NIKKO lifts the basket and hooks it over one arm.*

DOROTHY. Where are you taking him? Why can't he stay with me?

WITCH. Because the raging, roaring river is some way off. Is he a water breed?

DOROTHY. I don't think so.

WITCH. He soon will be 'cause that's where we're going to  
drop him if you don't hand over the slippers.

DOROTHY. But the Good Witch of the North told me not to.

WEST WITCH. Very well. *(To NIKKO)* Throw that basket in the  
deepest point of the river and drown him.

DOROTHY. No! No-no, please! You can have the slippers yourself!  
I don't want them — just give me back Toto!

WEST WITCH. That's a good little girl, I knew you'd see reason!

## No. 39

### Incidental Toto's Escape (Orchestra)

See p. 147

*The WITCH reaches for the slippers. They give off violent sparks.  
The WITCH draws back with a scream, sucking her fingers. Music continues.*

WEST WITCH. Ohhh! Ohhh!

*DOROTHY darts forward and snatches the basket from NIKKO.*

DOROTHY. Run Toto ... (*Lifts the basket lid and shoos TOTO off-stage*)  
... as far away as you can.

WEST WITCH. (*To NIKKO*) Catch him, you fool!

*NIKKO pursues TOTO off-stage.*

DOROTHY. Run, Toto — run!

*NIKKO appears in the doorway jumping up and down with frustration.  
DOROTHY turns back triumphantly.*

DOROTHY. He got away! He got away from you!

WEST WITCH. Which is more than you will ever do.

*Music out. The WITCH sucks her fingertips again.*

Fool that I am. I should have remembered —  
those slippers will never come off, as long as you're alive!

## No. 40

### Incidental Hour Glass (Orchestra)

See p. 147

*The WITCH crosses and picks up the large hour glass.*

WEST WITCH. You see this? (*Turns the glass upside down and slams it down in front of DOROTHY*)  
That's how much longer you've got to be alive! And it isn't long, my pretty —

just long enough for me to devise an unpleasant but wildly entertaining death for you! Of course, there is one route of escape. (*Crosses to the window.*) It's a long way down and the rocks are sharp. So if you do decide to go this way, be a darling and leave the ruby slippers on the window sill. It'll save us from having to take 'em off your corpse. (*Crosses to the door, chuckling.*)

DOROTHY. How can anyone be so nasty, mean, and cruel?

WEST WITCH. Lots and lots of practice.

*The WITCH and NIKKO exit slamming the door behind them.  
DOROTHY runs to it and hammers on the panels as we hear  
massive bolts being shot into place. DOROTHY's hands drop feebly  
to her side. She turns and leans weakly against the door sobbing.*

DOROTHY. Oh, I'm frightened. I'm frightened, Auntie Em, — I'm so frightened!

*The room darkens and the huge crystal begins to glow.  
We see AUNTIE EM's worried face within the crystal.*

AUNT EM. Dorothy — Dorothy — where are you? It's me — it's Auntie Em.  
(*DOROTHY runs to the crystal and kneels beside it*) We're trying to find you.  
Where are you?

DOROTHY. I — I'm here in Oz, Auntie Em! I'm locked up in the Witch's castle ...  
and I'm trying to get home to you, Auntie Em!  
Oh, Auntie Em, don't go away! I'm frightened!

AUNT EM. Dorothy!

*The vision starts to fade.*

DOROTHY. Come back! Come back! Auntie Em!

*AUNTIE EM's face is replaced by the mocking face of the WEST WITCH.*

WEST WITCH. Auntie Em — Auntie Em — come back!  
I'll give you Auntie Em, my pretty!

*The WITCH shrieks with laughter and  
DOROTHY collapses, sobbing with despair.*

# ACT TWO — SCENE 9

Main gate of the Witch's castle (Stripping the Winkies)

*A huge gateway, fringed with a portcullis, leads to the castle courtyard.  
A large rock, down stage right, acts as cover for the THREE FRIENDS who enter on tip-toe and conceal themselves behind it. The LION points at the gate.*

LION. What's that? What's that?

SCARECROW. That's the castle of the Wicked Witch!

LION. Dorothy's in that awful place!

TINMAN. Oh, I hate to think of her in there. We've got to get her out somehow!

SCARECROW. Don't cry now. We haven't got the oilcan with us,  
and you've been squeaking enough as it is.

TINMAN. But they say it's got a thousand rooms.  
How are we ever gonna find out which one Dorothy's in?

*Familiar barking is heard and TOTO runs through the gate.*

LION. It's Toto!

*The THREE FRIENDS run to TOTO and the LION picks him up.*

TINMAN. Here, Toto.

SCARECROW. He'll lead us to Dorothy.

TINMAN. But we still got to get into the castle.

LION. Do-do you think it'll be polite — dropping in like this?

SCARECROW. Look out!

No. 40a

Reprise: Winkies March

See p. 148

(Winkies)

*The WINKIES are heard singing. The FRIENDS duck back behind the rock.  
The WINKIES enter and perform a drill singing their song.*

LION. Who's them? Who's them?

TINMAN. Shhh!

WINKIES. Yoo-hee-hoo! Yo-ho!  
Yoo-hee-hoo! Yo-ho!  
Yoo-hee-hoo! Yo-ho!

*The WINKIES march off right. The FRIENDS step out and move center stage watching the departing WINKIES.*

SCARECROW. I think I've got a plan how to get in there.

LION. Fine. (To TOTO) He's got a plan.

*From the left of the stage THREE WINKIES enter stealthily and cross till they are directly behind the FRIENDS.*

SCARECROW. It might not work ...

LION. (To TOTO) It might not work.

SCARECROW. But it's got a chance.

LION. (To TOTO) It's got a chance.

SCARECROW. Only thing is, it's very, very dangerous. What do you say?

LION. I say ... Anyone else got a plan?

TINMAN. Let's hear the Scarecrow's.

SCARECROW. First we've got to get hold of three Winkie uniforms.

*The LION is suddenly aware of the WINKIES breathing down their necks.*

LION. F-f-fellahs ...

TINMAN. Where are we going to find three Winkie uniforms?

LION. F-f-fellahs...

SCARECROW. I don't know but the whole plan depends on it.

TINMAN. Three Winkie uniforms.

LION. F-f-fellahs, we d-d-d-don't have to look far.

TINMAN. How come?

LION. They're right behind us.

*The FRIENDS turn, see the WINKIES, yell in surprise and run off behind the downstage rock pursued by the WINKIES. There is a sound of a struggle. The LION's tail appears above the rock. WINKIE hats are thrown in the air. The struggle trails off as the WINKIE army is heard returning. The GENERAL enters at the head of the WINKIE column.*

## No. 41

## Winkies March with Friends & Reprise: Over The Rainbow (Winkies)

See p. 148

*The WINKIES march singing their tune straight across the stage and through the castle entrance. The last three WINKIES are SCARECROW, TINMAN and the LION whose tail sticks out the back of his Winkie disguise. Music continues directly into the next scene.*

# ACT TWO — SCENE 10

The Witch's chambers (The rescue).

*DOROTHY is crouched watching the hour glass.*

DOROTHY. Someday I'll wish upon a star  
And wake up where the clouds are far behind me  
Where troubles melt like lemon drops  
Away above the chimney tops  
That's where you'll find me.  
Some where over the rainbow  
Blue birds fly...

*DOROTHY turns her attention to the hour glass. Music continues.*

DOROTHY. The sand's almost run out and then the witch'll come for me.  
(Calls out) Witch of the North, won't you help me now?  
Please help me. Won't anybody help me?

*Music out as there is a bang on the door. Fearing it is the  
WITCH returning, DOROTHY backs away fearfully.*

DOROTHY. No!

SCARECROW. (Off) Dorothy, are you in there?

LION. (Off) It's us! Are you alright?

*DOROTHY runs to the door.*

DOROTHY. Yes, yes, I'm fine but the witch's locked me in!

TINMAN. (Off) Stand back while I break it open!

*DOROTHY backs away as blows rain down outside the door.*

DOROTHY. Oh, hurry! Please, hurry! The hour glass is almost empty!

*The door crashes to the ground and the FRIENDS enter, throwing off their  
uniforms, preceded by TOTO. DOROTHY runs and picks him up*

DOROTHY. Oh — oh — oh, Toto! Toto! Oh — I knew you'd come!

SCARECROW. Hurry, we've got no time to lose!

TINMAN. We can't take her out the way we came.

SCARECROW. What about the window?

DOROTHY. The cliff is sheer.

LION. Don't worry. You hang on to my tail and I'll hang on with my claws.

DOROTHY. Oh, you're wonderful, all of you.

LION. I just hope my courage holds out.

ALL. We hope your tail holds out!

LION. To the window!

## No. 42

## Incidental Witch Returns (Orchestra)

See p. 149

*The FOUR FRIENDS run towards the window. There is a sudden explosion and the WITCH appears standing on the window sill, clutching her broom.*

WEST WITCH. Going so soon?

*The FOUR FRIENDS turn to run, but the WINKIES enter and surround them. The WITCH scuttles down from the window.*

WEST WITCH. We won't hear of it. Will we, Winkies?

LION. I think we've outstayed our welcome.

WEST WITCH. Ring around the rosy! A pocket full of spears! The sands of time have run out for all of you. The last to go will see the first three before her! And your mangy little mutt, too! (*Swings round with her broom.*) Eenie Meenie Minie Mo. Who shall be the first to go! Lion? Girl? Tinman? No! (*Holds out her broom. The end of it burst into flames.*) My broom has chosen ... Scarecrow!!

## No. 42a

## Witchmelt (Orchestra)

See p. 149

*Music continues under until the WITCH's disappearance. The WITCH advances on SCARECROW, who backs away in terror.*

SCARECROW. No! No! No! No! No! Help!

WEST WITCH. What's the matter? Don't you want to be my old flame?

DOROTHY. Leave him alone. Can't you see he's terrified?

WITCH. I'll get round to you eventually, Miss Mouth.  
Meanwhile, watch your little friend go up in smoke.

*The SCARECROW drops to his knees begging.*

SCARECROW. No, please ...

WEST WITCH. Too late Scarecrow! You're all burned up!

*The WITCH advances with the broom on the SCARECROW.*

DOROTHY. No ...

*The WITCH stops and turns towards DOROTHY.*

WEST WITCH. What?



DOROTHY. I won't let you!

*DOROTHY suddenly snatches up the water bucket from under the table and throws it at the Witch's broom. It douses the WITCH as well. She starts to scream, smolder, and shrink.*

WEST WITCH. Ohhh! You cursed brat! Look what you've done! I'm melting! Melting! Oh, what a world! What a world! Who would have thought a good little girl like you could destroy my beautiful wickedness? Ohhh-ohh!

*Nothing remains but the WITCH's cloak, hat and broom.  
The GENERAL of the Winkies starts forward in astonishment. Music out.*

GENERAL. She's — she's dead. You've killed her.

DOROTHY. I didn't mean to kill her — really I didn't.  
It's — It's just that she was going to set him on fire!

GENERAL. Hail to Dorothy! The Wicked Witch is dead!

*The WINKIES drop to one knee.*

WINKIES. Hail! Hail to Dorothy! The Wicked Witch is dead!

GENERAL. You are now our Queen.

DOROTHY. Oh, that's very kind of you. But I have to get back to Kansas.  
*(Picks up the broom.)* The witch's broom! May we have it?

GENERAL. Please. Take it with you!

DOROTHY. Oh, thank you so much! *(To her FRIENDS)*  
Now we can go back to the Wizard and tell him the Wicked Witch is dead!

WINKIES. The Wicked Witch is dead!

## No. 43 Reprise: Ding Dong! The Witch Is Dead

*See p. 150*

*(Winkies)*

*The WINKIES perform their version of "Ding Dong! The Witch Is Dead" while the OTHERS wave farewell and exit.*

WINKIES. Ding dong! The witch is dead.  
Which old witch? The Wicked Witch.  
Ding Dong! The Wicked Witch is dead.  
She's gone where the goblins go,  
Below, below, below, yo-ho!  
Let's open up and sing,  
And ring the bells out.  
Ding dong! The merry-o  
Sing it high, sing it low,  
Let them know the Wicked Witch is...

*Blackout. Drums continue for scene changes.*

# ACT TWO — SCENE 11

The Wizard's chamber (humbug).

No. 44

## Magic Smoke Chords

See p. 150

[Optional number]

(Orchestra)

*The flames are billowing as DOROTHY, TINMAN, LION and SCARECROW enter with more confidence than previously.*

OZ. Step forward if you dare. (DOROTHY *advances with the broom*)  
Can I believe my eyes? Why have you come back?

DOROTHY. Please, sir. We've done what you told us. We've brought you t  
he broomstick of the Wicked Witch of the West. We melted her.

OZ. Oh, you liquidated her, eh? (*Laughs at his own joke*) Very resourceful!

DOROTHY. Yes, sir. So we'd like you to keep your promise to us, — if you please, sir.

OZ. Not so fast! Not so fast! I'll have to give the matter a little thought!  
Go away, and come back tomorrow!

DOROTHY. Tomorrow? Oh, but I want to go home now!

TINMAN. You've had plenty of time already!

LION. Yeah!

*The WIZARD'S machine roars.*

OZ. Do not arouse the wrath of the Great and Powerful Oz!  
I said come back tomorrow!

DOROTHY. If you were really great and powerful, you'd keep your promises!

OZ. Do you presume to criticize the Great Oz? (*Machine roars*)  
You ungrateful creatures! (*Machine roars*)  
Think yourselves lucky that I'm giving you an  
audience tomorrow, instead of twenty years from now!

*The machine roars again. From behind the curtained booth,  
there is movement and the sound of TOTO barking.*

DOROTHY. Toto?

DOROTHY *moves towards the booth. The barking and movement continue.*

OZ. The Great Oz has spoken! Now go!

DOROTHY. Toto, come out of there!

OZ. I said go!

DOROTHY *draws back the curtain and we discover a small man (MARVEL) manipulating levers and speaking into a microphone.*

OZ. Oh! *(Tries to close the curtains again.)*

Pay no attention to that man behind the curtain.

The Great and Powerful Oz — *(Gives up)* — has spoken —

DOROTHY. Who are you?

OZ. Well, I-I — I am the Great and Powerful — Wizard of Oz.

DOROTHY. You are?

OZ. Uh —

DOROTHY. I don't believe you!

OZ. No, I'm afraid it's true. There's no other Wizard except me.

SCARECROW. You humbug!

LION. Yeah!

OZ. Yes — that's exactly so — I'm a humbug.

DOROTHY. Oh ... you're a very bad man!

OZ. Oh, no, my dear. I-I'm a very good man. I'm just a very bad wizard.

SCARECROW. What about the heart you promised Tinman?

OZ. Well, I —

TINMAN & LION. And Scarecrow's brain?

OZ. Why, anybody can have a brain. That's a very mediocre commodity. Back where I come from we have Universities — where men go to become great thinkers. And when they come out, they think

deep thoughts, and with no more brains than you have.  
But — they have one thing you haven't got — a diploma!

## No. 45      Graduation Exercises — Scarecrow

See p. 150

(Orchestra)

*The WIZARD brings out a rolled parchment from an inside pocket.*

OZ.    Therefore, by virtue of the authority vested in me by the Universitatus Committeatum e pluribus unum, I hereby confer upon you the Honorary Degree of T.H.D. (*Gives the parchment roll to the SCARECROW.*)

SCARECROW. T.H.D?

OZ.    Yeah — that — that's Dr. of Thinkology.

*Music out.*

SCARECROW. The sum of the square roots of any two sides of an isosceles triangle is equal to the square root of the remaining side. Oh joy! Rapture! I've got a brain! How can I ever thank you enough?

OZ.    Well, you can't. (*To the LION*) As for you, my fine friend, you are under the unfortunate delusion that simply because you run away from danger you have no courage! You are confusing courage with wisdom. Back where I come from we have men who are called heroes. Once a year, they take their fortitude out of the mothballs and parade it down the main street of the city. And they have no more courage than you have. But — they have one thing you haven't got! A medal!

## No. 45a      Graduation Exercises — Lion

See p. 150

(Orchestra)

*From the booth behind him, the WIZARD brings out a big black sack and reaches into it.*

OZ.    Therefore, for meritorious conduct, extraordinary valor, conspicuous bravery against wicked witches, I award you the Triple Cross. (*Pins it on the LION*). You are now a member of the Legion of Courage!

*Music out.*

LION. Oh-oh, shucks, folks. — I'm speechless!

OZ. (*To the TINMAN*) As for you, my galvanized friend, you want a heart! You don' know how lucky you are not to have one. Hearts will never be practical until they can be made unbreakable.

TINMAN. But I — I still want one.

OZ. Back where I come from there are men who do nothing all day but good deeds. They are called phil ... er ... phil ... er ... er ... good-deed-doers and their hearts are no bigger than yours, but they have one thing you haven't got. A testimonial!

## No. 45b      Graduation Exercises — Tinman

See p. 150

(Orchestra)

*The WIZARD reaches into the bag again  
and brings out a heart-shaped watch on a chain.*

OZ. Therefore, in consideration of your kindness, I take pleasure at this time in presenting you with a small token of our esteem and affection.  
(Hangs it round the TINMAN's neck.) And remember, my sentimental friend, that a heart is not judged by how much you love, but by how much you are loved by others.

*Music out.*

TINMAN. Oh, oh, it ticks! Look! Listen to my heart, it ticks!

## No. 45c

## Incidental

See p. 150

### March

(Orchestra)

*Music out for dialogue to continue.*

LION. Read ... read what my medal says.

DOROTHY. Awarded for Courage!

LION. Ain't it the truth! Ain't it the truth!

DOROTHY. Oh, they're all so wonderful.

SCARECROW. Hey, what about Dorothy?

TINMAN. Yes, what about Dorothy?

LION. Yeah.

OZ. Ah ...

LION. Dorothy next.

OZ. Yes, Dorothy.

DOROTHY. Oh, I don't think there's anything in there for me.

OZ. Well, you force me into a cataclysmic decision.  
The only way to get Dorothy back to Kansas is for me to take her myself!

DOROTHY. Oh, will you? Could you? But are you clever enough wizard to manage it?

OZ. Child, you cut me to the quick! I'm an old Kansas man myself.  
Premier balloonist par excellence to the Miracle Wonderland Carnival Company.  
Until one day, while performing spectacular feats of the stratospheric skill  
never before attempted by civilized man, the balloon failed to return to the fair.

DOROTHY. It did?

LION. Frightened were you?

OZ. Frightened? You are talking to a man who has laughed in the face of death,  
sneered at doom, and chuckled at catastrophe. I was petrified.  
Then suddenly the wind changed ...

## No. 45d

## Balloon Descent

*See p. 150*

(Orchestra)

*Music continues under dialogue until the balloon lands.*

OZ. ... and then the balloon floated down in the heart of this noble city,  
where I was instantly acclaimed Oz, the First Wizard Deluxe!

SCARECROW. Deluxe — from the French, pertaining to luxury.

OZ. Well, there were a few luxuries went with the job, but I took it anyway,  
retaining the balloon against the advent of a quick getaway.  
And the balloon is ready for the flight, and in that conveyance,  
my dear Dorothy, you and I will return to the land of E Pluribus Unum.  
Step this way.

## No. 46

## Balloon Ascension No. 1

*See p. 150*

(Orchestra)

# ACT TWO – SCENE 12

## Balloon.

*The TOWNSPEOPLE return, bringing with them the basket of a huge hot air balloon, the bulk of which is out of sight above the stage. The GUARD holds a rope attached to the balloon. OZ climbs into the basket and addresses the public. Music out for the dialogue.*

OZ. Citizens of Oz, I, your Wizard per ardua ad alta, am about to embark upon a hazardous and technically unexplainable journey into the outer stratosphere. *(The CROWD cheers.)*  
To confer, converse and otherwise hon-nob with my brother wizards. *(Cheer.)* And I hereby decree that until that time, if any, that I return, the Scarecrow, by virtue of his highly superior brains, shall rule in my stead, assisted by the Tinman, by virtue of his magnificent heart, and the Lion, by virtue of his courage! Obey them as you would me.

No. 46a

## Incidental

See p. 150

### March

*(Orchestra)*

*Again the CROWD cheers.*

OZ. Thank you my friends. And now I think it's time to cast off.  
Climb aboard, Dorothy. Climb aboard.

GUARD. Climb aboard, Missy, while the wind's in your favor.

DOROTHY. Where's Toto? I can't go without him.  
*(Somewhere in the CROWD, a little dog barks) Toto!*

GUARD. Don't worry! I'll get him for you!

No. 46b

## Balloon Ascension No. 2

See p. 150

*(Orchestra)*

*The GUARD lets go of the rope and enters the CROWD.  
The balloon starts to rise. Music continues under dialogue.*

OZ. Don't let go the rope.

GUARD. What?

OZ. This is highly irregular procedure.

TINMAN. The balloon's going up.

SCARECROW. *(Snatching at the rope.)* Help! Help!

DOROTHY. Oh, don't go, Professor!

GUARD. Here's your dog. (*The GUARD hands TOTO to DOROTHY.*)

OZ. This is absolutely unprecedented.

DOROTHY. Please, Professor, you can't go without me.

OZ. Too late, my dear.

DOROTHY. You have to come back.

OZ. I can't come back. I don't know how it works.  
(*Waves his hat.*) Goodbye folks.

CROWD. Goodbye! Goodbye! Goodbye!

OZ. That idiot guard just ruined my exit.

*OZ and the basket disappear into the flies. Music out.  
The CROWD including the GUARD start to disperse.*

DOROTHY. Oh, now I'll never get home.

## No. 47

## Incidental Scene Change (Orchestra)

*See p. 150*

*Music continues under dialogue until GLINDA's globe lands.*

LION. Then stay with us Dorothy.

TINMAN. We don't want you to go.

DOROTHY. I have to get back to Kansas.

SCARECROW. Don't you love us, Dorothy?

DOROTHY. You know I do. But there's a place and people I love more. And now ...  
(*Sobs*) ... now it's further away than the furthest dream.



# ACT TWO – SCENE 13

## Farewell to Oz.

DOROTHY. Oh Scarecrow, I'll never see Kansas again as long as I live.  
Never, never, never.

*GLINDA'S globe starts to descend.*

GLINDA. Never is a very, very long time, Dorothy.

*GLINDA steps out of her globe. Music out.*

DOROTHY. Oh, please, will you help me? Can you help me?

GLINDA. You don't need to be helped any longer.  
You've always had the power to go back to Kansas.

DOROTHY. I have?

SCARECROW. Then why didn't you tell her sooner?

GLINDA. Because she wouldn't have believed me. She had to learn it for herself.

TINMAN. What have you learned, Dorothy?

DOROTHY. Well, I ... I think that it ... that it isn't enough just to want to see  
Uncle Henry and Auntie Em. And it's that ... if I ever go looking for  
my heart's desire again, I won't look any further than my own back yard,  
because if it isn't there, I never really lost it to begin with. Is that right?

GLINDA. That's all it is!

SCARECROW. But that's so easy, I should have thought of it for you.

TINMAN. I should have felt it in my heart.

LION. Me too, If I'd had the courage of my convictions.

GLINDA. No, she had to find it out for herself.  
Now those magic slippers will take you home in two seconds.

DOROTHY. Toto, too?

GLINDA. Toto, too.

*DOROTHY turns back to the LION, the SCARECROW, and the TINMAN.*

DOROTHY. Oh, it's going to be so hard to say goodbye. I love you all so much.  
Goodbye, Tinman. (TINMAN sniffs.) Oh, don't cry. You rust so dreadfully.  
Here, here's your oilcan. (Hands it to TINMAN.) Goodbye.

TINMAN. Now I know I've got a heart, cause it's breaking.

DOROTHY. Goodbye Lion. I know it isn't right, but I'm gonna miss  
the way you used to holler for help before you found your courage.

LION. When you go, I think I'm going to do a little more hollering.

*The LION dabs his eyes with his tail and sobs loudly.*

DOROTHY. Dear Scarecrow, you were my first friend here.  
I think maybe I'll miss you most of all.

SCARECROW. Havin' a brain don't make partin' any easier.  
Goodbye Dorothy. I'll think about you always.

GLINDA. Are you ready now?

DOROTHY. Oh, yes, please ... before I change my mind and stay forever.

## No. 48

## Incidental

*See p. 150*

### Underscore

(Orchestra)

*The lights dim to a spotlight on DOROTHY holding TOTO.*

GLINDA. Then close your eyes and tap your heels together three times. And think to  
yourself, over and over, there's no place like home, there's no place like home ...

*GLINDA starts to exit.*

DOROTHY. There's no place like home.

*DOROTHY closes her eyes and taps her heels.  
We hear GLINDA'S voice in the darkness.*

GLINDA. One

DOROTHY. There's no place like home. *(Another tap.)*

GLINDA. Two

DOROTHY. There's no place like home. *(Third tap.)*

GLINDA. Goodbye Dorothy!!

*Blackout followed by a reverse of the swirling cyclone effect seen in the first act.  
The music swells in a crescendo to a climax, and then abruptly, there is silence.*

# ACT TWO – SCENE 14

The Kansas prairie (Home!)

*We hear the sound of the breeze sighing over the prairie. The sun begins to rise, and we see the vast spaces of the Kansas prairie. We hear TOTO whimpering and discover DOROTHY huddled and still at the edge of the stage with TOTO by her. From a long way off, we hear UNCLE HENRY'S voice.*

UNCLE HENRY. Dorothy, Dorothy...

*Carrying a lantern, UNCLE HENRY enters followed by PROFESSOR MARVEL.*

PROFESSOR MARVEL. Little girl! Little girl!  
I'd hate to think of the kid out all night in the storm.

UNCLE HENRY. We'd best get into town and notify the sheriff.

*As HENRY and MARVEL turn to go back, TOTO whimpers again.*

PROFESSOR. Wait.

*HENRY and MARVEL turn back.*

UNCLE HENRY. Toto.

*The TWO MEN start forward.*

PROFESSOR. There she is.

UNCLE HENRY. Dorothy.

*The TWO MEN hurry over to her.  
UNCLE HENRY lifts her and cradles her in his arms.*

Dorothy ...

*DOROTHY continues to mumble "No place like home."  
The PROFESSOR examines DOROTHY'S head, UNCLE HENRY calling off.*

Zeke, Hunk, Hickory. She's over here! Tell Emmie and bid her bring a blanket.

PROFESSOR. She's got a lump on her head like an ostrich egg but the skin ain't broken.

*DOROTHY opens her eyes and sees the PROFESSOR.*

DOROTHY. Hello, Oz.

PROFESSOR. Oz? My first name's Chester, but you can call me whatever you like.

DOROTHY. Uncle Henry. You were the guard.

UNCLE HENRY. I'm guarding you now, Honey. I'll see you come to no more harm.

*ZEKE hurries onstage, followed by HICKORY.*

ZEKE. Is she all right?

UNCLE HENRY. There was a minute there when I thought she'd left us.

DOROTHY. But I did leave you, Uncle Henry.

That's just the trouble. And I tried to get back for days and days.

PROFESSOR. Sounds like a bad dream.

DOROTHY. It wasn't a dream.

ZEKE. Sure it wasn't. Remember me, your old pal Zeke.

DOROTHY. Lion.

ZEKE. No, it ain't. And this here's Hickory.

HICKORY. You couldn't forget my face, could you?

DOROTHY. Of course not. But where's Scarecrow?

UNCLE HENRY. Scarecrow?

HICKORY. Who the heck's Scarecrow?

*HUNK runs on with the blanket.*

HUNK. Here's the blanket you called for. How is she?

*HUNK kneels and starts to wrap DOROTHY.  
She reaches out for him groggily.*

UNCLE HENRY. She'll be fine.

DOROTHY. (To HUNK) You've lost all your stuffing.

HUNK. Stuffing?

DOROTHY. What'll happen to the field mouse you had in your stomach?

HUNK. I had more than a field mouse. You gave me a whole sack of kittens in there.

*AUNT EM enters.*

AUNT EM. Dorothy!

DOROTHY. Auntie Em!

*AUNT EM runs and hugs DOROTHY.*

AUNT EM. Oh, Dorothy. You're safe and well.

DOROTHY. Thanks to you, Auntie Em. You showed me how to use the slippers.

AUNT EM. I won't use the slipper on you, honey. You haven't done anything wrong.

DOROTHY. (*Breaking away impatiently*) No, no. You don't understand. This was a real, truly live place. And I remember that some of it wasn't very nice, but most of it was beautiful, and you were all there. (*Turns to EACH OF THEM.*) You kept rusting up, and you kept pulling your own tail, and ... and you were a humbug.

PROFESSOR. Well now, let's not get personal.

MARVEL *chuckles and the OTHERS join in with relief.*

DOROTHY. Doesn't anyone believe me? (*AUNT EM gives DOROTHY another hug.*)

AUNT EM. Of course we believe you, Dorothy. But now we've got to get you into bed.

DOROTHY. Has the house come back? It fell on the witch, you know.

HUNK. Storm passed right by it.

HICKORY. And it wasn't a house fell on Miss Gulch.

ZEKE. It was a telegraph pole.

UNCLE HENRY. We won't be hearing from that old biddy till her leg gets out of plaster.

DOROTHY. Then Toto's safe. (*Picks him up.*)

## No. 49

## Finale Act II

*See p. 150*

(Orchestra)

DOROTHY. You here that, Toto? We're both safe. And we're going home.  
 (*Looks around her.*) Home! And you're all here. And I'm never going to leave here ever, ever again, because I love you all. And ... oh, Auntie Em, there really is no place like home!!

DOROTHY and AUNT EM *embrace once more as the curtain falls.*

## No. 50

## Bows & Playout Music

*See p. 150*

(Orchestra)

THE END

# VOCAL PARTS

## No. 1

### Opening

(Orchestra with offstage Girls Chorus)

**Grandioso** ( $\text{♩} = 108$ )

Orch.

**GIRLS CHORUS**

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

**Moderate two** ( $\text{♩} = 120$ )

6 [8-13] 7 [14-20] 21 Orch. 22

**meno mosso**

23 24 25 Ooh, \_\_\_\_\_

26 27 28 29 30 31

ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

**Grandioso** ( $\text{♩} = 108$ ) **Moderate two** ( $\text{♩} = 84$ )

32 33 11 8 3

[34-44] [45-52] [53-55]

## No. 2

### Trouble In School Dorothy's Entrance

(Orchestra)

## No. 3

### More Trouble Scene Change

(Orchestra)

## No. 4

## "Over the Rainbow"

(Dorothy)

Cue: DOROTHY: I wonder if there is such a place, Toto? There must be.

Moderate four (♩=92)

Colla voce  
DOROTHY

When all the world is a hope-less jum-ble, And the



rain - drops tum-ble all a - round,

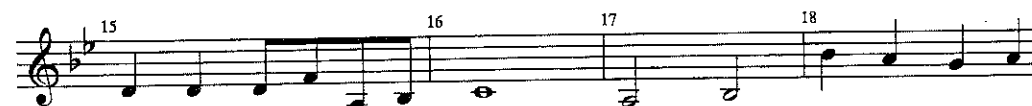
Heav - en



o - pens a mag - ic lane.



When all the clouds dark-en up the sky-way, There's a



rain-bow high-way to be found,

Lead - ing

from your win-dow



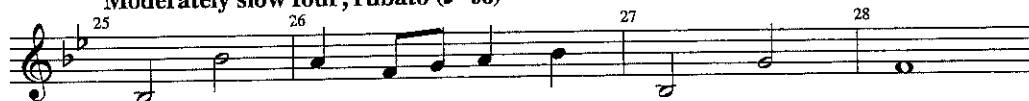
pane,

To a place be-hind the sun,



Just a step be-yond the rain.

Moderately slow four, rubato (♩=96)



Some-where o - ver the rain-bow Way up high,

## - 2 - "Over the Rainbow"



There's a land that I heard of Once in a lul-la-by.

**Slightly faster tempo** (♩=108)



Some-where o-ver the rain-bow Skies are blue,



And the dreams that you dare to dream real-ly do come true. Some-



- day I'll wish up-on a star And wake up where the clouds are far be-



- hind me.\_\_\_\_\_ Where trou-bles melt like lem-on drops A-



- way, a-bove the chim-ney tops, That's where you'll find me.

**a tempo, poco rubato** (♩=96)



Some-where o-ver the rain-bow blue-birds fly, Birds fly



o-ver the rain-bow, Why then, oh why, can't I?...



If hap-py lit-tle blue-birds fly be-



- yond the rain-bow, Why, oh why, can't I?\_\_\_\_\_

*Segue*



## No. 5

Miss Gulch  
Scene Change

(Orchestra)

[Note: There is no musical number six.]

## No. 7

Incidental  
Scene Change

(Orchestra)

## No. 8

## The Cyclone

(Orchestra)

## No. 9

Munchkinland  
Incidental

(Orchestra with Girls Chorus)

*Cue: (A spotlight picks up, at the side of the stage, the porch door and entrance to the farm house.  
Music in. The door opens slowly and DOROTHY, carrying TOTO, looks out.)*

Moderato, not too slow ( $\text{♩} = 96$ )

[exquisit rubato]

3 [1-3] Orch. 4 5 6 7

GIRLS CHORUS  
"heavenly voices"

8' 9 10 11

Ah

12 13 14 15 16  $\text{♩} = 96$

Ah, ah, ah, ah.

double time ( $\text{♩} = 96$ )

17 Orch. 18 19 20  $\text{♩} = 96$

8<sup>va</sup>

"eerie voices" 21 22 rall.

Ah.

6 Orch. 29  $\text{♩} = 84$

"quaint mischief" ( $\text{♩} = 84$ )  
DOROTHY: Toto—I have a feeling  
we're not in Kansas anymore.

23-28]

poco rit. 30 31 unis. a tempo 32 33 34

Ah, ah.

35 36 37 rall. 38 ( $\text{♩} = 132$ )

Ah, ah.

## - 2 - Munchkinland Incidental

Orch. 39 *voice last time*

40 41 42

Ah, \_\_\_\_\_

43 44 45 46 Orch.

ah, \_\_\_\_\_ ah. \_\_\_\_\_

47 *rall.* (♩ = 96) 48 49 50 *unis.*

Ah, \_\_\_\_\_

51 52 53 54

ah. \_\_\_\_\_

## No. 10

## I'm Not a Witch

## Incidental

(Orchestra)

Cue: GLINDA: ...and there's the house, and here you are,  
and those legs (*music in, dialogue continues*)

(*tacet until cue*) 15 *repeat till ready* 2 *rall.* Orch. 18 19 GLINDA

Orch. [16-17] Cue to sing: GLINDA: It's all right—  
you may come out and thank her. Come

*Attacca*

## No. 11

Munchkin Musical Sequence  
and "Ding Dong! The Witch Is Dead!"

(Glinda, Dorothy and Munchkins—including several solo:  
Mayor, Barrister, Coroner, Three Tots, Three Tough Kids,  
Three City Fathers, Two School Teachers and a Braggart.)

Cue: (*Attacca from No. 10 I'm Not a Witch*)

Moderately (♩ = 52)

2 GLINDA 3 4 5 6 7 *ten.*

out, come out, where - ev - er you are, And meet the young la-dy who

*Più mosso*

8 9 10 Orch. 11 12 13

fell from a star. She

WIR - Vocal Parts

**Tempo I°**  
[GLINDA]

fell from the sky, She fell ve - ry far, And Kan - sas, she

**Poco più mosso**  
MUNCHKINS

says, is the name of the star. Kan - sas, she says, is the

Orch.

name of the star.

**GLINDA Poco rubato**  
*colla voce*

She brings you good news, or have - n't you heard? When she fell out of

**Allegro (♩=138)**  
DOROTHY

Kan - sas a mir - a - cle oc - curred. It

real - ly was no mir - a - cle, What hap - pened was just this: The

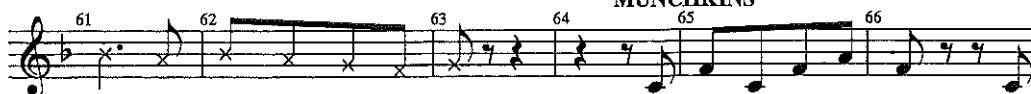
**con spirito (♩=144)**

wind be - gan to switch, the house to pitch. And sud - den - ly the

hing - es start - ed to un - hitch. Just then the Witch, to sat - is - fy an

**MUNCHKIN BRAGGART**

itch, Went fly - ing on her broom - stick, thumb - ing for a hitch. And

SEVERAL  
MUNCHKINS

oh, what hap-pened next was rich. The house be-gan to pitch, the



kitch-en took a slitch. It land-ed on the Wick-ed Witch, in the mid-dle of a



ditch, Which— was not a health-y sit - u - a - tion for a wick-ed



witch The house be-gan to pitch, The kitch-en took a slitch, It



land-ed on the Wick-ed Witch in the mid-dle of a ditch, Which— was not a



health-y sit - u - a - tion for a wick-ed witch, Who— be-gan to



twitch, and was re-duced to just a stitch of what was once the Wick-ed



Witch!

We

Moderate four, colla voce (♩ = ca. 120)

TEACHER #2



thank you ve - ry sweet-ly, for do - ing it so neat - ly. You've

104 [TEACHER #2] 105 [106-107]

killed her so com-plete-ly, that we thank you ve-ry sweet-ly.

**Moderate two** ( $\text{♩} = 120$ )  
(MUNCHKINS all cheer!)

Orch. 108 109 110 111 112 ALL MUNCHKINS

Ding dong! The

113 114 115 116 117

Witch is dead. Which old Witch? The Wick-ed Witch. Ding dong! The Wick-ed Witch is

118 119 120 121 122

dead. Wake up, you sleep-y head, Rub your eyes, get

123 124 125 126 127

out of bed. Wake up, the Wick-ed Witch is dead. She's

128 129 130 131 132

gone where the gob-lins go, Be - low, be - low, be-low, yo - ho, Let's

133 134 135 136 137

o-pen up and sing, And ring the bells out. Ding dong! The mer-ry-o,

WOMEN 138 MEN 139 ALL MUNCHKINS 140 141 142 143

Sing it high, Sing it low. Let them know the Wick-ed Witch is dead.

Dance 10 8 162 rall. 163 MAYOR

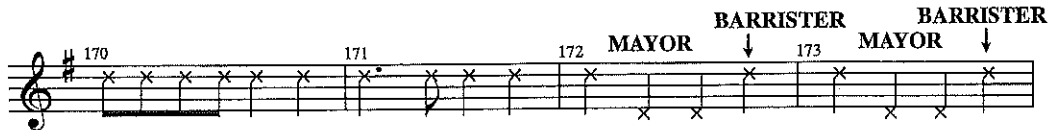
[144-153] [154-161] Orch. As



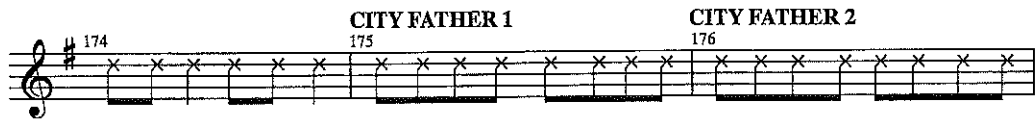
May - or of the Munch - kin Ci - ty, In the Coun - ty of the Land of



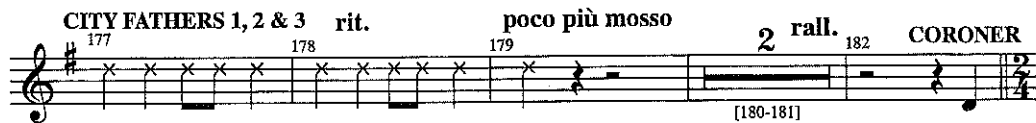
Oz, I wel - come you most re - gal - ly. But we've



got to ver - i - fy it le - gal - ly, To see, To see? if she... If she? is



mor - al - ly, eth - ic' - ly, Spir - it - ual - ly, phys - ic - al - ly, Pos - i - tive - ly, ab - so - lute - ly,



Un - de - ni - a - bly and re - li - a - bly dead.

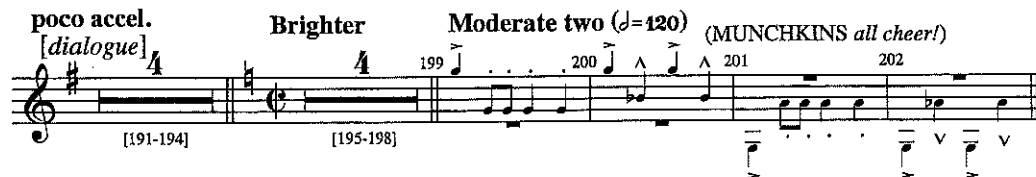
As



Cor - o - ner, I must a - ver, I thor - ough - ly ex - am - ined her, And



she's not on - ly mere - ly dead, She's real - ly most sin - cere - ly dead.



Ding dong! The Witch is dead. Which old Witch? The Wick - ed Witch.

## [ALL MUNCHKINS]



Ding dong! The Wick - ed Witch is dead.\_\_\_\_\_



Wake up, you sleep-y head, Rub your eyes, get out of bed.



Wake up, the Wick-ed Witch is dead.\_\_\_\_\_ She's gone where the



gob-lins go, Be - low, be - low, be-low, yo - ho, Let's o - pen up and



sing, And ring the bells out. Ding dong! The mer-ry - o, Sing it high,



Sing it low. Let them know the Wick-ed Witch is dead.\_\_\_\_\_

Dance

Orch.

rall e dim.

THREE TOTS



[235-251]

We

Steady two ( $\text{♩} = 84$ )



re - pre - sent the Lul - la - by League, The Lul - la - by League, The



Lul - la - by League. And in the name of the Lul - la - by League,\_\_\_\_\_



We wish to wel-come you to Munch-kin-land.



We re-pre-sent the



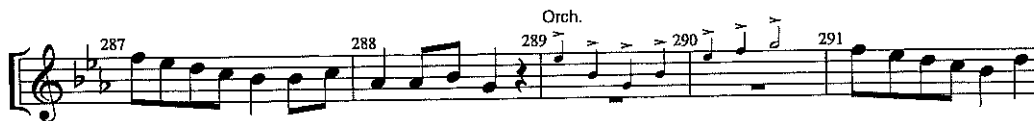
Lol-li-pop Guild, The Lol-li-pop Guild, The Lol-li-pop Guild. And



in the name of the Lol-li-pop Guild, We wish to wel-come you to



Munch-kin land. We wel-come you to Munch-kin-land, Tra-



-la-la-la-la-la, Tra-la-la, tra-la-la.

Tra-la-la-la-la-la-



-la. From now on, you'll be his - to - ry, You'll be



hist... You'll be hist... You'll be his - to-ry. And we will glo-ri - fy your name.



**a tempo**  
**MAYOR** **BARRISTER** **CITY FATHER** **GROUP**

You will be a bust... Be a bust... Be a bust... In the Hall of Fame!

**accel. poco a poco**  
**ALL MUNCHKINS**

Tra-la-la-la-la, Tra-la-la, tra-la-la. Tra-la-la-la-la-la-la.

**allarg.**

Tra-la-la-la-la, Tra-la-la, tra-la-la. Tra-la-la-la-la-la...

**No. 12****Incidental**  
**Witch Appears**

(Orchestra)

**No. 12a****Incidental**

(Orchestra)

**No. 12b****Incidental**  
**Slippers**

(Orchestra)

**No. 12c****Incidental**

(Orchestra)

**No. 12d****Incidental**  
**Witch Disappears**

(Orchestra)

**No. 13****Leaving Munchkinland**  
**Underscore**

(Orchestra)

## No. 14

## "Yellow Brick Road"

(Munchkins—including solo:  
Mayor, Coroner and a Fiddler)

*Cue:* DOROTHY: My! People come and go so  
quickly here! Follow the Yellow Brick Road. (*Music in.*)

DOROTHY: Follow  
the Yellow Brick Road?

MAYOR: Follow the  
Yellow Brick Road.

BARRISTER:  
Follow the Yellow  
Brick Road.

WOMAN: Follow the  
Yellow Brick Road.

**Tempo, marcia moderato (♩=120)**  
BARRISTER: Follow  
the Yellow Brick Road.

37 [MUNCHKINS] 38 39 40

Wiz-ard of Oz is one be-cause, Be - cause, be-cause, be - cause, be-cause, be- (be - coz)

41 42 43 44 45

MUNCHKINS:  
Goodbye! Goodbye!

46 47 48 49

You're off to see the Wiz-ard, The Won-der-ful Wiz-ard of

50 51 52 53 54

Oz. Scene Change  
[blackout] (voices tacet al fine)

## No. 15

## Scarecrow Fall

(Orchestra)

## No. 16

## "If I Only Had a Brain"

(Scarecrow, Dorothy &amp; Three Crows)

Cue: SCARECROW: And laugh in my face. (Music in—CROWS laugh heartily.)

Medium swing ( $\text{♩} = 126$ )  $\text{♩} = \text{♩}^3$  SCARECROW

1 2 3

Orch. Said a Scare - crow, swing - in' on a

4 5 6

pole, To a Black - bird sit - tin' on a fence...

7 8 9 10

[SCARECROW] Lord gave me a soul but, For - got to give me com-mon sense."

THREE CROWS [MEN]

Ooh. Said the

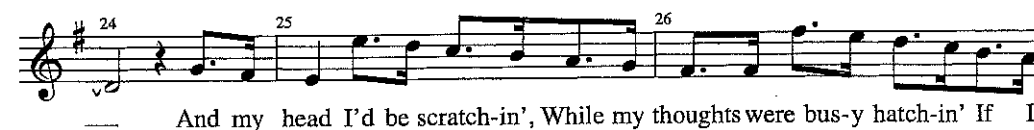
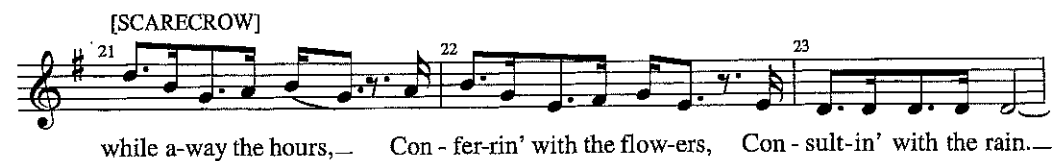
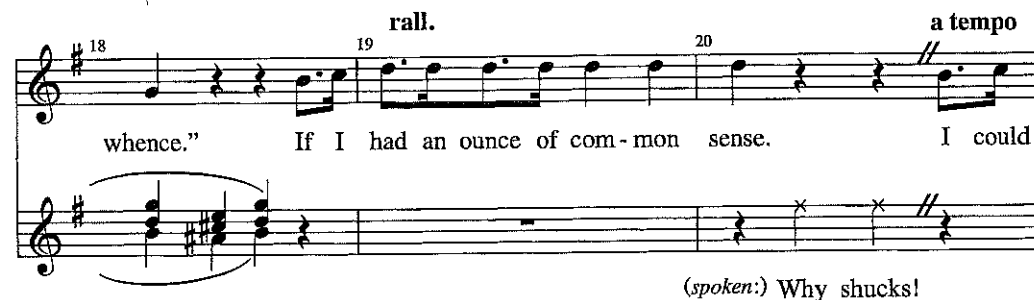
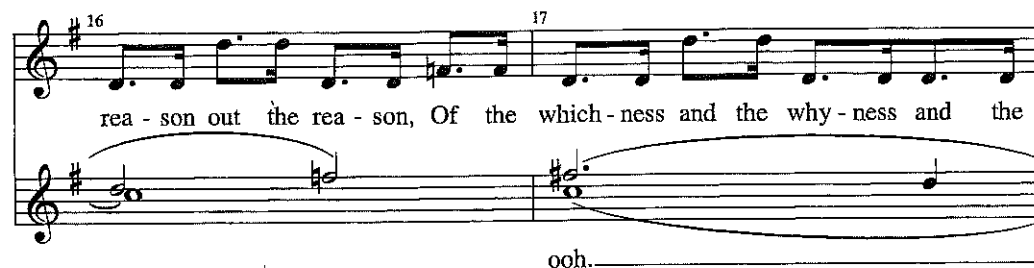
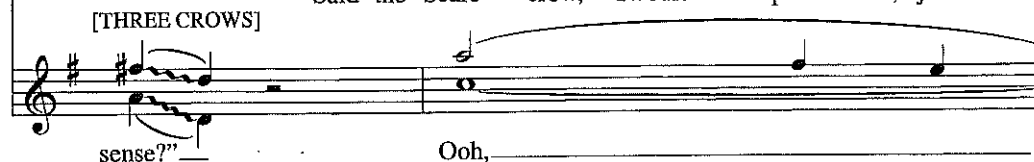
## - 2 - "If I Only Had a Brain"



Black-bird, "Well, well, well...— What in thund-er would you do with com-mon



Said the Scare - crow, "'Twould be pleas - in', just to



[SCARECROW] 27 28 29

on - ly had a brain. I'd un - rav - el ev' - ry rid - dle, For

30 31 32 DOROTHY

an - y in - di - vid' - le, In trou - ble or in pain. With the

33 34 35 SCARECROW

thoughts you'd be think - in' You could be an - oth - er Lin - coln. If I on - ly had a brain. —

36 [SCARECROW] 37 38 The

Oh, I could tell you why

[THREE CROWS]

Caw, caw,

39 40 41 DOROTHY

o - cean's near the shore. You could think of things You nev - er think be -

caw, caw, Caw,

42 43 44 SCARECROW

fore. And then I'd sit — And think some more. I would

caw. Caw caw.

[SCARECROW] 45 46

not be just a nuf - fin' My head all full of stuf - fin', My

[SCARECROW] 47 heart all full of pain. I would dance and be mer-ry Life would

[THREE CROWS] 48 49

(whistle) \_\_\_\_\_

[SCARECROW] 50 be a ding - a - der - ry, If I on - ly had a brain! Oh,

51 52

53 I \_\_\_\_\_ could tell you why The o - cean's near the

54 55

56 shore. I could think of things I nev - er thunk be - fore. And then he'd

57 58 DOROTHY

59 sit — and think some more. Gosh, it would be aw - ful pleas - in', To

60 61 SCARECROW

62 rea - son out the rea - son For things I can't ex - plain. Then per -

63 64

65 rall. a tempo

66 haps I'd de - serve ya, And be ev - en worth - y erve ya, If I on - ly had a brain.

67

Dance 68 Orch. (spoken:) 71

69 70 If I on - ly had a brain.

71

# No. 17 "We're Off to See the Wizard"

## Duet

(Dorothy & Scarecrow)

Cue: SCARECROW: Oh, I'll try! Really, I will. DOROTHY: To Oz! SCARECROW: To Oz!

**Marcia moderato** (♩=120)

**DOROTHY & SCARECROW**

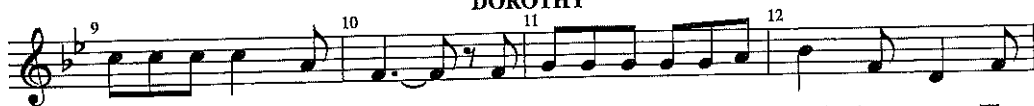


We're off to see the Wiz-ard, — The



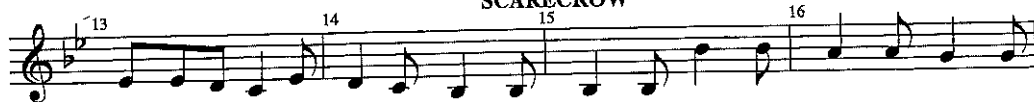
Won-der-ful Wiz-ard of Oz. — We hear he is a whiz of a Wiz', If

**DOROTHY**



ev-er a Wiz' there was. — If ev-er, oh ev-er, a Wiz' there was, The

**SCARECROW**



Wiz-ard of Oz is one be-cause, Be - cause, be-cause, be - cause, be -

**DOROTHY**



cause. — Be - cause of the won-der - ful things he does.

**DOROTHY & SCARECROW**



We're off to see the



Wiz-ard, — The Won-der - ful Wiz - ard of Oz. —

**Scene Change**  
(voices tacet al fine)



# No. 18

## Apple Throwing

(Orchestra)

## No. 19

# Tinman/Trees

## "If I Only Had a Heart"

(Tinman, Dorothy & Three Trees)

Cue: FIRST TREE: You can say that again.

**Moderato** (♩=126) 

**THREE TREES**  
[GIRLS]

1 Orch. 2 3

Said a Tin - man, rat - tling his

**TINMAN**

4 5 6

jibs, — To a Straw-man, sad and wear - y eyed.... "Oh, the

**TINMAN**

7 8 9

Smith gave me tin ribs — but, For - got to put a heart in -

**THREE TREES**

Ooh, — ooh. —

10 11 12 **rall.**

side." — When a

— Then he banged his hol - low chest and cried: —

**[TINMAN] a tempo**

13 14

man's an emp - ty ket - tle, He should be on his met - tle, And

15 16 17

yet, I'm torn a - part. — Just be - cause I'm pre - sum - in' That I

18 19 20

could be kind - a hum - an, If I on - ly had a heart. I'd be



[TINMAN]

ten - der, I'd be gen-tle, And aw - ful sen - ti-men-tal Re -

gard-ing love and art. I'd be friends with the spar-rows, And the

boy that shoots the ar - rows, If I on - ly had a heart. Pic - ture

[TINMAN]

me, a bal-co - ny, A - bove a voice sings low:

**THREE TREES**

Ooh. "Where-fore

**DOROTHY TINMAN**

I hear a beat— How sweet! Just to

art thou, Ro - me - o?"

[TINMAN]

reg - is - ter e - mo - tion, Jeal - ous - y, de - vo - tion, And

real-ly feel the part. I would stay young and chip-per, And I'd

lock it with a zip - per, If I on - ly had a heart.

- 3 - Tinman/Trees "If I Only Had a Heart"

**Dance** 4 **16** **Gavotte** 2 **4**

[45-48] [49-64] [65-66] [67-70]

[71-72] [73-76] [77-84]

Orch. 85 TINMAN 88

Oh, I

89 may be pre-sum - in' That I could be kind - a hum - an. I'd be

91 friends with the spar - rows And the boy that shoots the ar - rows. You could

93 TINMAN 94

stay young and chip - per. And I'd lock it with a zip - per. If I

DOROTHY

95 If you on - ly

TIN. on - ly

96 had a heart.

TIN. DOR.

THREE TREES

If you on - ly had a heart.

98 99 100

No. 20

Witch On Roof

(Orchestra)

# No. 21 "We're Off to See the Wizard"

## Trio

(Dorothy, Scarecrow & Tinman)

Cue: SCARECROW: That's right. TINMAN: We do. SCARECROW: To Oz? TINMAN: To Oz!

**Marcia moderato** **DOROTHY, SCARECROW & TINMAN**

1 *Orch.* 2 3 We're off to see the

4 5 6 Wiz - ard, The Won - der - ful Wiz - ard of Oz. We

7 8 9 hear he is a whiz of a Wiz', If ev - er a Wiz' there

10 11 12 was. If ev - er, oh ev - er, a Wiz' there was, The

13 14 15 **SCARECROW** **TINMAN** **SCARECROW** Wiz - ard of Oz is one be - cause, Be - cause, be - cause, be -

16 17 18 **TINMAN** **SCARECROW & TINMAN** **DOROTHY** - cause, be - cause, be - cause. Be -

19 20 21 *Orch.* - cause of the won - der - ful things he does.

22 23 24 25 **DOROTHY, SCARECROW & TINMAN** We're off to see the Wiz - ard, The Won - der - ful Wiz - ard of

26 27 28 29 30 *vamp under dialogue* 31 Oz.

Segue

## No. 22

## Lions, Tigers and Bears

(Dorothy, Scarecrow &amp; Tinman)

Cue: (Segue from No. 21 "We're Off to See the Wizard" Trio—THREE TREES exit.)

Scene Change

Misterioso,

grotesque,

L'istesso tempo (♩=120)

L'istesso tempo (♩=120)

Cue to continue:

DOROTHY: Oh!

Lions, Tigers and

Bears! Oh, my!

Very steady

DOROTHY

DOROTHY, SCARECROW &amp; TINMAN

Li - ons, Ti - gers and Bears! Oh, my! Li - ons, Ti - gers and

accel. poco a poco

DOROTHY

ALL THREE

DOROTHY

Bears! Oh, my! Li - ons, Ti - gers and Bears! Oh, my!

ALL THREE

DOROTHY ALL THREE

DOROTHY

Li - ons, Ti - gers and Bears! Oh, my! Li - ons, Ti - gers and Bears! Oh, my!

ALL THREE

DOROTHY

Slower

2

Li - ons, Ti - gers and Bears! Oh, my!

(41-42)

## No. 23

## "If I Only Had the Nerve"

(Lion with Dorothy, Scarecrow &amp; Tinman)

Cue: LION: No self-respecting wild animal will come anywhere near me.

LION  
(spoken:)

Colla voce

Said a Li - on, poor neu - rot - ic Li - on, To a

Miss who lis - tened to him rave, — "Oh, the Lord made me a

6 [LION] 7 8 (sung:)

Li - on but, The Lord for-got to make me brave."— Then his

9 rall. 10 //

tail be - gan to curl and wave. Life is

Easy swing (♩=126) 11 12

sad, be-lieve me, Mis-sy,— When you're born to be a sis-sy, With-

13 14

out the vim and verve. But I

15 16

could change my hab - its, Nev - er-more be scared of Rab - bits, If I

17 18

on - ly had the nerve. I'm a -

19 20

- fraid there's no de - ny - in', I'm just a Dan - dy - li - on, A

21 22

fate I don't de-serve. But I

23 24

could show my prow - ess, Be a Li - on, not a Mow - ess, If I

DOROTHY  
SCARECROW  
TINMAN 27

25 26 27

on - ly had the nerve. Oh, you'd be in your

**DOROTHY**  
(spoken:)

stride, A King down to the core. You could

**LION**

roar the way you nev - er roared be - fore. And then I'd

Rrrwoof! And roar some more. I would

show the Di - no - saur - us, Who's King a - round the for - es', A

King they bet - ter serve. — Why, with my re - gal beez - er I could

be an - oth - er Cae - sar, If I on - ly had the nerve.

**TINMAN**

I'd be brave as a Bliz - zard. I'd be

**SCARECROW** **DOROTHY**

gen - tle as a Liz - ard. I'd be clev - er as a Giz - zard. If the

**SCARECROW**

Wiz - ard is a Wiz - ard who will serve. Then I'm sure to get a

**TINMAN** **DOROTHY** **LION**

brain— a heart— a home— the nerve.

Segue on applause

# No. 23a "We're Off to See the Wizard"

## Quartet

(Dorothy, Scarecrow, Tinman & Lion)

Cue: (Segue on applause for No. 23 "If I Only Had the Nerve")

**Bright two**  
DOROTHY, SCARECROW,  
TINMAN & LION

We're off to see the Wiz-ard, The Won-der-ful Wiz-ard of  
Oz. We hear he is a whiz of a Wiz', If ev-er a Wiz' there  
was. If ev-er, oh ev-er, a Wiz' there was, The Wiz-ard of Oz is  
one be-cause, Be - cause, be-cause, be - cause, be-cause, be - cause.  
Be - cause of the won-der-ful things he does.  
We're off to see the Wiz-ard, The Won-der-ful Wiz-ard of  
Oz.

Attacca

## No. 24

## Poppies

(Glinda, Dorothy, Scarecrow, Tinman, Lion  
and Chorus: Girls/Poppikins, Boys/Snowmen)

Cue: (Attacca from No. 23a "We're Off to See the Wizard" Quartet)

Cue to continue: WITCH:

...Poppies! Poppies! Poppies! New tempo ( $\text{♩} = 84$ )

(etc.)

Fast four ( $\text{♩} = 168$ )  
[dialogue] 9  
Orch. 10  
repeat ad lib. 11 12

- 2 - Poppies

**GIRLS CHORUS** [Poppikins]

Musical notation for measures 13-16 of 'The Rose Tree'. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). Measures 13 and 14 are marked with a '13' and '14' above the staff. Measures 15 and 16 are marked with a '15' and '16' above the staff. The melody consists of eighth and sixteenth notes, with a final measure (16) ending on a whole note. The lyrics 'Ah, \_\_\_\_\_' are written below the staff, aligned with measure 16.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the first system, and 'ah.' is written below the second system. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte).

21 *unison* 22 23 24

Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_

25 26 27 [☺] 28 [☺] [blackout]

Ah, \_\_\_\_\_ ah. \_\_\_\_\_

(♩ = 120) 13 44 45  
 Cue to continue: SCARECROW: Tempo, Steady two (♩ = 84)  
 Let's go!  
 [30-42] Orch. 5

[GIRLS CHORUS]

A musical score for a girls' chorus, measures 46-49. The music is in 4/4 time, key of B-flat major (two flats). Measure 46 starts with a forte (f) dynamic and a half note G4. Measure 47 has a half note A4. Measure 48 has a half note Bb4. Measure 49 has a half note C5. The melody is simple and melodic. Below the staff, the vocal line is indicated with the text "Ah,".

DOROTHY: I've never seen such beautiful Poppies (*etc.*)

50 *p* 51 52 53

ah.

58 59 60 61

ah.



- 3 - Poppies

[GIRLS CHORUS]

62 63 64 65

Ah, \_\_\_\_\_

Cue to continue: SCARECROW:  
Help! Help! Help! Help!

66 67 68 69

ah. \_\_\_\_\_

Moderato (♩=132)      Steady two (♩=84)      (SNOWMEN enter.)

6      76 <sup>8va</sup> 77 78 79

[70-75]

BOYS CHORUS [Snowmen]      SCARECROW: It's snowing! (dialogue continues)

80 <sup>mf</sup> 81 82 83

Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

84 85 86 87

Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

88 89 90 91

\_\_\_\_\_ ooh, \_\_\_\_\_

92 93 94 95

\_\_\_\_\_ ooh, \_\_\_\_\_

96 97 98 99

\_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

100 101 102 103

\_\_\_\_\_ Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

104 105 106 107

\_\_\_\_\_ \_\_\_\_\_

108 **GIRLS** 109 110 111

La la la la la, la la la la la, la la la la la.

[BOYS]

Ooh, ooh.

112 113 114 115

La la la la la, la la la la la.

Ooh,

116 117 118 119

La la la la la. La la la, la la la, la la

ooh,—

120 121 122 123

la, la la la, la la la.

ooh, ooh.

124 125 126 127

La la la la la, la la la la la, la la la la la.

Ooh, ooh.

**Meno mosso**  
(GLINDA enters) 8

128 [GIRLS] 129

La la la la la, la la la...

[BOYS]

8

[130-137]

DOROTHY: The Emerald City! Oh, a tempo ( $\text{♩} = 84$ )  
we're almost there at last! At last! [in four]

2 rall. 2 145

[138-139] [140-141] Orch.

[in two]

GLINDA

146 147 148 149

You're out of the woods, You're out of the dark, You're out of the night.

150 [GLINDA] 151 152

Step in - to the sun, Step in - to the light.

[GIRLS]

Ah,

[BOYS]

Ah,

153 154 155

Keep straight a - head for the most

ah...

ah.

156 157 158 159

glo - ri - ous place On the face of the earth or the

Ah, Ah, ah,

160 161 162

sky. Hold on - to your

ah. Ah.

163 164 165

breath, Hold on - to your heart, Hold on - to your hope.

**Più mosso**  
**GIRLS unison**

You're out of the woods, You're out of the dark, You're out of the night.

Step in - to the sun, Step in - to the light.

**Orch.** **rall.**

**DOROTHY**

[173-176] We're

**a tempo (♩ = 120)**

**[DOROTHY]**

off to see the Wiz-ard, \_\_\_\_\_

**SCARECROW**

We're off to see the Wiz-ard, \_\_\_\_\_

**TINMAN**

We're off to see the Wiz-ard, \_\_\_\_\_

**LION**

We're off to see the Wiz-ard, \_\_\_\_\_

**DOROTHY, SCARECROW,  
 TINMAN & LION**

**L'istesso (♩ = 120)**

The won-der-ful Wiz-ard of Oz! \_\_\_\_\_

**GIRLS**

Ah, \_\_\_\_\_ ah! \_\_\_\_\_

**BOYS**

Ah, \_\_\_\_\_ ah! \_\_\_\_\_

[Note: There is no musical number twenty-five.]

*End of Act One*

act two

## No. 26-I

## Entr'acte – part one

(Orchestra)

## No. 26-II

Entr'acte – part two  
and “Optimistic Voices”

(Orchestra with offstage Girls Chorus)

Cue: (Attacca from No. 26-I Entr'acte – part one.)

Moderate two ( $\text{♩} = 96$ )

Orch.

64 65 66 67 68 69 70 71 accel

*a tempo*

**GIRLS CHORUS**

*sf*

You're out of, the woods, You're out of the dark, You're out of the night.——

72 73 74 75 76 77 78 79

Step in-to the sun, Step in-to the light.——

80 81 82 83

Keep straight a-head for, the most glo-ri-ous place On the

84 85 86 87

face of the earth or the sky.——

88 89 90 91

Hold on to your breath, Hold on to your heart, Hold on to your hope.——

92 93 94 95

March up to the gate And bid it o-pen,——

Maestoso, meno mosso ( $\text{♩} = 76$ )

96 97 111 112

o-pen!——

[98-108] [109-111]

## No. 27

## Guard Entrance

(Orchestra)

## No. 28 "The Merry Old Land of Oz"

(Dorothy, Scarecrow, Tinman, Lion, Emerald City Guard and Ozians—  
Chorus: Girls/Beauticians/Manicurists & Boys/Polishers/Maintenance Men)

Cue: GUARD: Have you any idea just how wonderful this place really is? (*music vamp in*)  
SCARECROW: I've been trying to imagine it... (*etc.*)

*Cue to sing:* LION: ...there's nuthin' there to scare me. Is there?

*vamp (voice last time)*  
**DOROTHY** *Colla voce* ( $\text{♩} = \text{ca. } 60$ )

1 2 3  
There's a gar-den spot I'm told Where it's nev-er too hot and it's

**SCARECROW** **TINMAN**

4 5 6  
nev-er too cold, Where you're nev-er too young, and you're nev-er too old. Where you're

**LION** (*spoken:*)

7 8 9  
nev-er too thin or tall. And you're nev-er, nev-er, nev-er too,

*Tempo* ( $\text{♩} = 96$ ) **GUARD** (*sung:*)

10 11 12  
too, too an-y-thing at all. Oh, we're

13 14 15  
not too mad, And we're not too sane. And we don't com-pare... and we

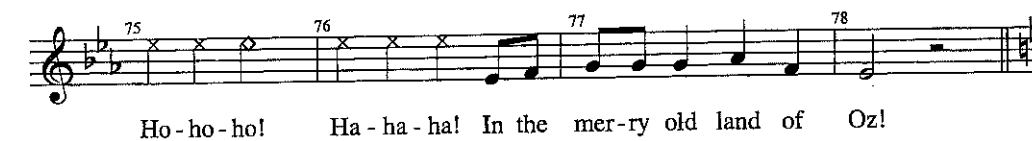
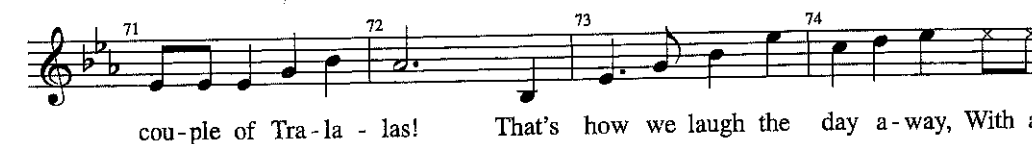
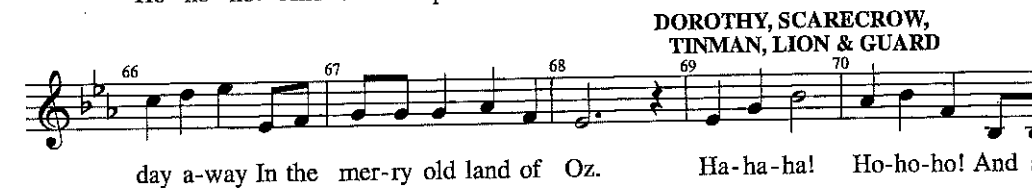
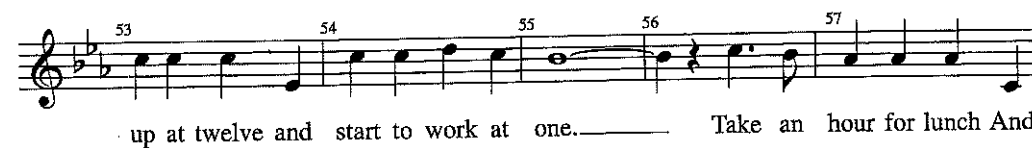
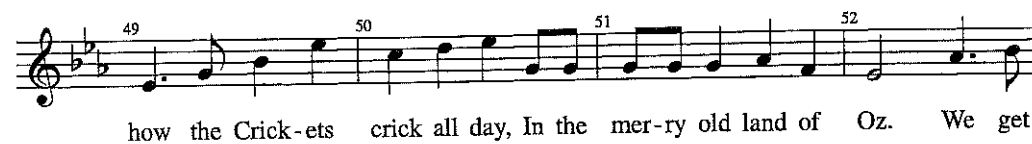
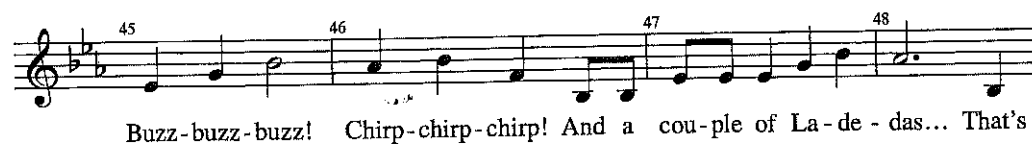
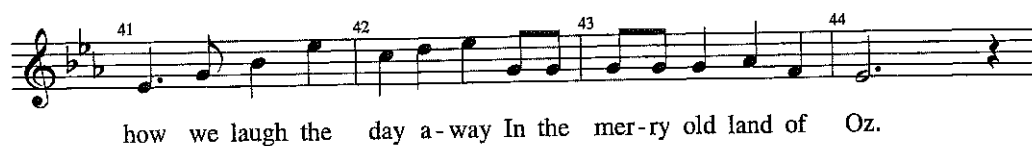
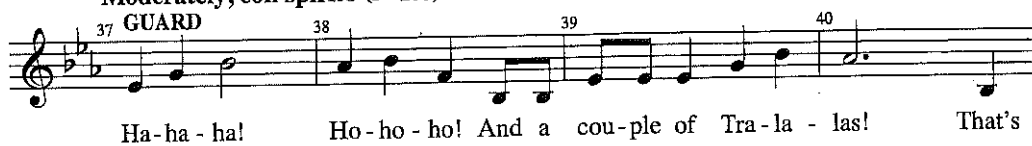
16 *poco rit.* 17 *colla voce* 18  
don't com-plain. All we do is just sit tight. 'Cause it's

19 *a tempo* 20 21 22  
all so, so, so down-right right!

**Scene Change** **Maestoso** ( $\text{♩} = 112$ )  
( $\text{♩} = \text{ca. } 60$ ) 8 31 32 33  
[23-30] Orch.

34 35 36  
3 3 3

- 2 - "The Merry Old Land of Oz"

Moderately, con spirito ( $\text{♩} = 120$ )



## Tap Dance

meno mosso (♩ = ca. 96) poco accel.

[Dialogue] 16 21 36 23 3

[79-94] [95-115] [116-151] [152-174] [175-177]

## Renovation Sequence

a tempo

Orch. 178 179 180 181

## ALL GIRLS

182 183 184 185

Here we rush with soap and brush To make you clean and fair.

## GIRLS [Beauticians]

186 187 188 189

Pat, pat here, Pat, pat there, And a cou-ple of brand new straws. That's

190 191 192 193

Orch.

how we keep you young and fair In the mer-ry old land of Oz.

194 195 196 197

## BOYS [Polishers]

198 199 200 201

Rub. rub here, Rub, rub there, And wheth-er you're tin or brass, That's

202 203 204 205

how we keep you in re - pair In the mer-ry old land of Oz.

206 207 208 209

Orch.

GIRLS [Beauticians]

We can

## DOROTHY

(spoken:)

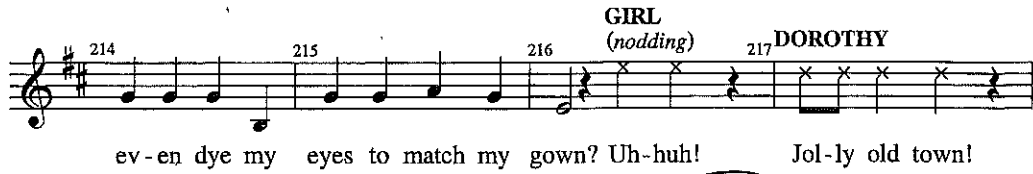
210 211 212 213

make a dim - ple smile out of a frown. Can you

WIR - Chorus Vocal

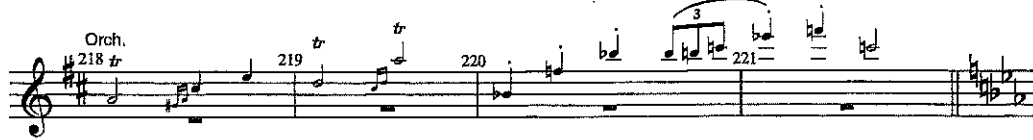
WIR - Vocal Parts

**GIRL**  
(nodding) **DOROTHY**

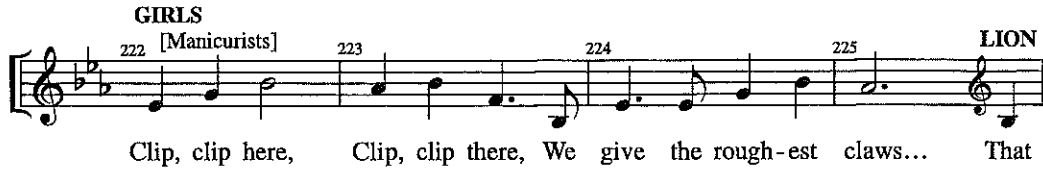


ev-en dye my eyes to match my gown? Uh-huh! Jol-ly old town!

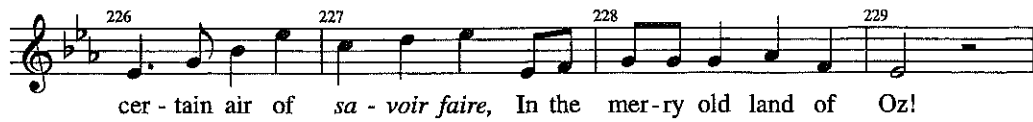
Orch.



**GIRLS**  
[Manicurists] **LION**



Clip, clip here, Clip, clip there, We give the rough-est claws... That



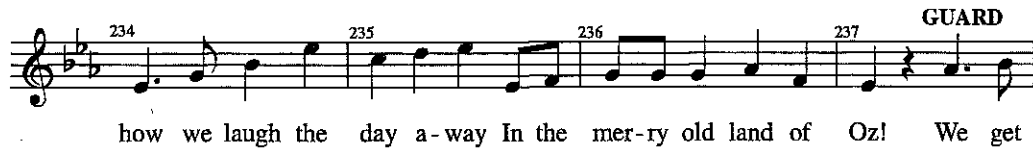
cer-tain air of sa-voir faire, In the mer-ry old land of Oz!

**SCARECROW** **TINMAN** **DOROTHY** **DOR., SC., TIN., LION & GUARD**



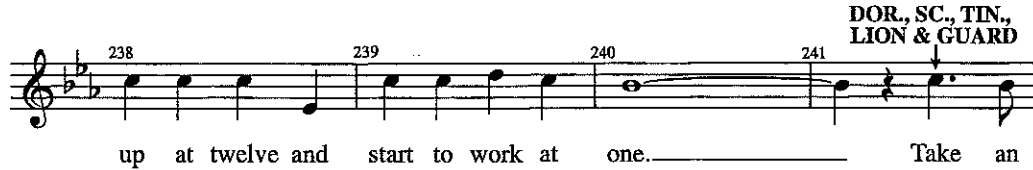
Ha-ha-ha! Ho-ho-ho! Ho-ho-ho-ho, ho! That's

**GUARD**



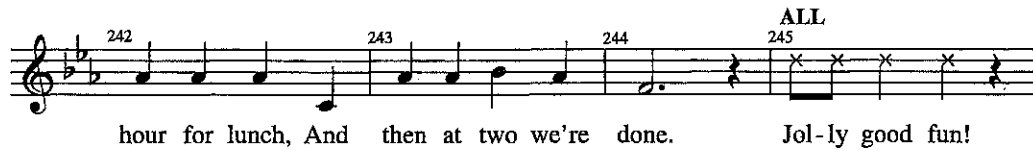
how we laugh the day a-way In the mer-ry old land of Oz! We get

**DOR., SC., TIN., LION & GUARD**



up at twelve and start to work at one. Take an

**ALL**

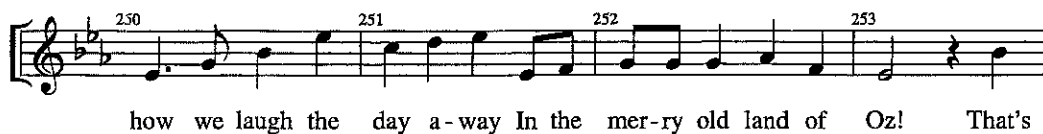


hour for lunch, And then at two we're done. Jol-ly good fun!

**TUTTI ENSEMBLE**



Ha-ha-ha! Ho-ho-ho! Ho-ho-ho-ho, ho! That's



how we laugh the day a-way In the mer-ry old land of Oz! That's

254 [TUTTI] 255 256

how we laugh the day a - way With a ah - ha - ha, A -

257 258 259

ah - ha - ha, A - ah - ha - ha, A - ah - ha - ha, A -

260 261 262 263

ah - ha - ha, A - ah - ha - ha, A - ah - ha - ha, A - ah - ha - ha! In the

264 265 266 267

mer-ry old land, mer-ry old land, Mer-ry old, mer-ry old, mer-ry old land of

268 269 270 271

Oz! \_\_\_\_\_

Applause—segue

## No. 29 Reprise: The Merry Old Land of Oz

(Dorothy, Scarecrow, Tinman, Lion, Guard &amp; Ozians)

Cue: (Segue on applause for No. 28 "The Merry Old Land of Oz.")

L'istesso tempo ( $\text{♩} = 120$ )

Orch. TUTTI ENSEMBLE

254 255

That's how we laugh the day a-way, With a

1 2 3 4

ah - ha - ha, A - ah - ha - ha, A - ah - ha - ha, A - ah - ha - ha, A -

[Dialogue]

( $\text{♩} = 200$ ) 4

5 6 7

ah - ha - ha, A - ah - ha - ha, A...—

[8-11]

No. 29a

Guard Exit

(Orchestra)

# No. 30 "If I Were King of the Forest"

(Lion with Dorothy, Scarecrow & Tinman)

Cue: LION: "Long live the King!"

**Fanfare (♩=86)**

1 Orch.

*allarg.* *lunga* LION (spoken:) *colla voce*

5 If I were King of the for-est, — Not

8 Queen, not Duke, not Prince... (sung:) 10 My re-gal robes of the

11 for-est.... 12 Would be sat-in, not cot-ton, not chintz. 13 I'd com-

14 mand each thing, be it fish or fowl... With a woof, and a woof, and a

LION: (spoken) Woof!

17 roy-al growl. As I'd click my heel, all the trees would kneel, And the

20 moun-tains bow, And the Bulls kow-tow... And the Spar-rows would take

*a tempo* (♩=112)

23 wing. 'FI, — 'fi — were King! — Each

[LION]

28 29 30 31 32 33 34 35 36 37 38 39 40 41

Rab-bit would show re - spect — to me. — The Chip-monks gen - u -  
 - flect — to me. — Though my tail would lash, — I would show com-pash, For  
 ev' - ry un - der - ling. — 'FI, — 'fi—  
 — were King, — just King!

*poco allarg.* *Maestoso* (♩ = 108)

**Coronation Ceremony**  
**Grandioso** (♩ = 96)

42-45 Orch.

**DOROTHY, SCARECROW & TINMAN**

50 51 52 53

Mon - arch of all you sur - vey...

**Cadenza**  
**LION**

LION: (*spoken in caesura*) Ah, shucks! **ALL FOUR** a tempo

54 55 56 57

Mah-ah-ah-ah-ah-ah-ah-ah - ah-narch, Of all { I } sur - vey! —  
 { you }

**Recitative**

DOROTHY: Your Majesty, if you were King, you wouldn't be afraid of anything?

LION: Not nobody, nohow!

TINMAN: Not even a Rhinoceros?

58 59 60

Orch.

LION: Impossorous!

DOROTHY: How about a Hippopotomus?

LION: Why, I'd thrash him from top to bottomous!

61 62 63

## - 3 - "If I Were King of the Forest"

DOROTHY: Supposin' you met an Elephant? LION: I'd wrap him up in Cellophane! SCARECROW: What if it were a Brontosaurus?

LION: I'd show him who was King of the Forest! ALL: How! LION: How? Courage! What makes a King out of a slave? Courage!

(LION:) What makes the flag on the mast to wave? Courage! What makes the Elephant charge his tusk, In the misty mist,

or the dusky dusk? What makes the Muskrat guard his musk? Courage! What makes the Sphinx the seventh wonder? Courage!

What makes the dawn come up like thunder? Courage! What makes the Hottentot so hot?

What puts the "ape" in apricot? What have they got that I ain't got? ALL: Courage! LION: (with a sheepish grin) You can say that again ... Huh?

**a tempo** (♩ = 112) DOROTHY, SCARECROW & TINMAN LION

For cour - age is the thing — of things, With

**ALL FOUR**

cour - age, I'd be King — of Kings. — And the whole year 'round — { I'd } be

hailed and crowned by ev' - ry liv - ing thing.

**LION** 93 *poco allarg.*

92 *'fi,* *- 'fi,* *'fi* *were*

**SCARECROW, TINMAN  
& DOROTHY**

*'Fhe,* *'fhe,* *'fhe* *were*

**a tempo**

95 *King!*

96 *SC., TIN.*

97 *DOR.*

98 *King!*

**No. 30a****Guard Entrance**

(Orchestra)

**No. 30b****Guard Exit**

(Orchestra)

**No. 31****At the Great Door  
to Wizard's Chamber**

(Orchestra)

**No. 31a****Magic Smoke Chords**

(Orchestra)

**No. 32****Lion's Running Exit**

(Orchestra)

**No. 33****Guard Entrance**

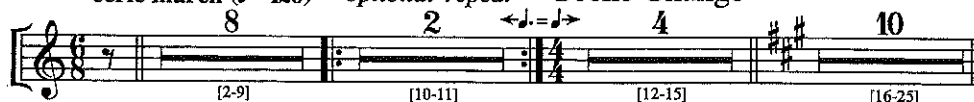
(Orchestra)

## No. 34

## March of the Winkies

(Male Chorus: Winkies)

Cue: TINMAN: Best foot forward. (Music in.)

Medium two,  
eerie march (♩=120) optional repeat Scene Change

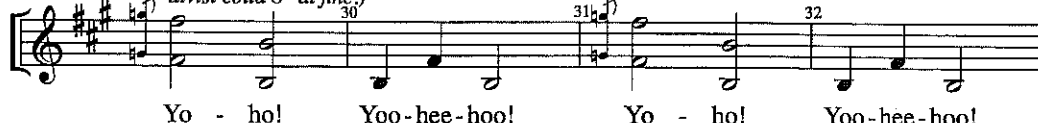
Cue to continue: WITCH:

Winkies! Winkies, come forth!

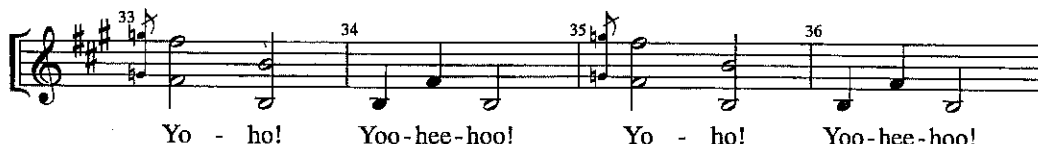


Yoo - hee - hoo!

(Alternate measures only—optional)

29 *divisi colla 8<sup>va</sup> al fine.*

Yo - ho! Yoo-hee-hoo! Yo - ho! Yoo-hee-hoo!



Yo - ho! Yoo-hee-hoo! Yo - ho! Yoo-hee-hoo!



Yo - ho! Yoo-hee-hoo! Yo - ho! Yoo-hee-hoo! Yo - ho!

Stop on cue:

WITCH: Quiet!!

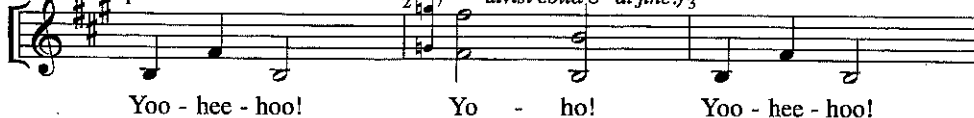
## No. 34a

## Winkies Exit

(Male Chorus: Winkies)

Cue: WINKIE GENERAL: It's an old Winkie Marching Song meaning roughly—(sings :)

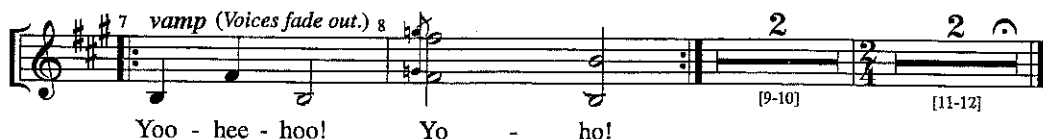
(Alternate measures only—optional)

*divisi colla 8<sup>va</sup> al fine.*

Yoo - hee - hoo! Yo - ho! Yoo - hee - hoo!



Yo - ho! Yoo - hee - hoo! Yo - ho!



Yoo - hee - hoo! Yo - ho!

## No. 34b

## Monkeys Exit

(Orchestra)

## No. 35

## The Haunted Forest

(Orchestra)



## No. 36

## "Jitterbug"

(Dorothy, Scarecrow, Tinman, Lion and SATB Chorus: Jitterbugs)

Cue: LION: But don't you believe in spooks?

TINMAN: No. Why only folks... (Music in.)

**DOROTHY**

(♩=132) 6 7 8 rall. 9 10

[1-6] Orch. Did

**Steady two (♩=108)**

**SCARECROW**

you just hear what I just heard? That noise don't come from an

**DOROTHY**

or-di-nar-y bird. It may be just a Crick-et or a

**TINMAN**

**LION**

Crit-ter in the trees. It's giv-ing me the jit-ters in the joints a-round the knees. I

**SCARECROW**

think I see a sha-dow and it's fuz-zy and it's fur-ry. I have-n't got a brain, but I

**TINMAN**

**LION**

think I ought to wor-ry. I have-n't got a heart, but I feel a pal-pi-ta-tion. As

**poco rall.**

**DOROTHY**

Mon-arch of the For-est, I don't like this sit-u-a-tion. Are you

**LION**

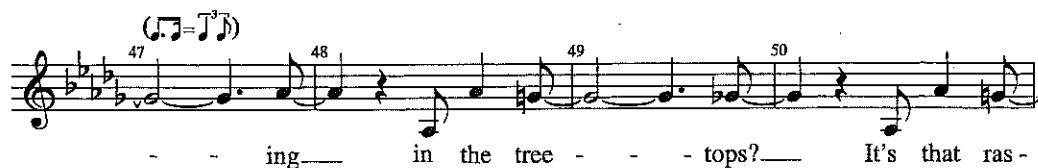
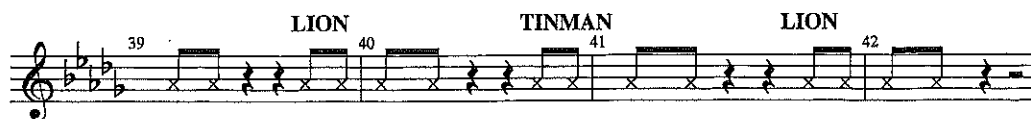
gon-na stand a-round and let him fill us full of hor-ror? I'd

like to roar him down, but I think I lost my roar-er.

- 2 - "Jitterbug"

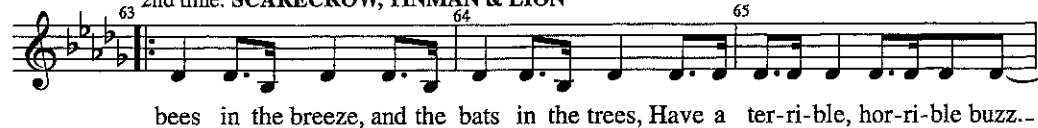
## Bright swing (♩=112)

SCARECROW



1st time: DOROTHY

2nd time: SCARECROW, TINMAN &amp; LION



[1st time: DOR.  
2nd time: SC., TIN. & LION]

- 3 - "Jitterbug"

69 70 71

do what the Jit - ter - bug does. So, — just — be care - - - ful —

72 73 74

— of that ras - - - cal, — Keep a - way —

75 76 77 78

from — the Jit - ter - bug. The

1. SCARECROW,  
TINMAN & LION

2. ALL FOUR

79 79-A 80

Jit - ter - bug. Oh, the Jit - ter - bug, the

81 82 83 84

Jit - ter - bug. the Jit - ter - bug.

Dance  
Più mosso

34 40 8 8

[85-118] [119-158] [159-166] [167-174]

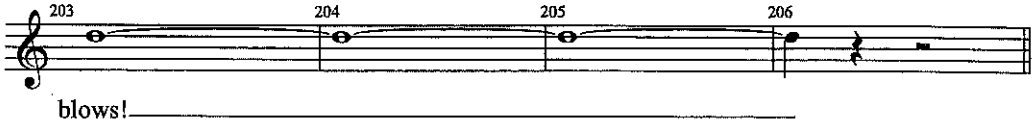
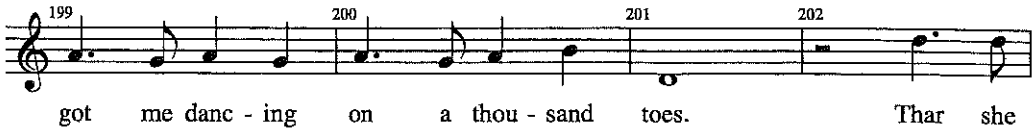
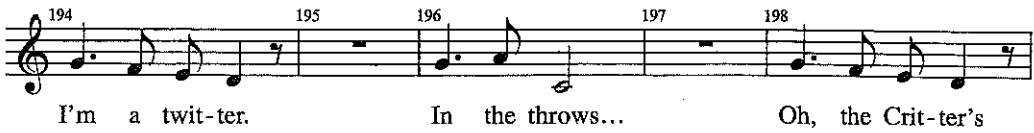
DOROTHY, SCARECROW,  
TINMAN & LION

185 186 187 188 189

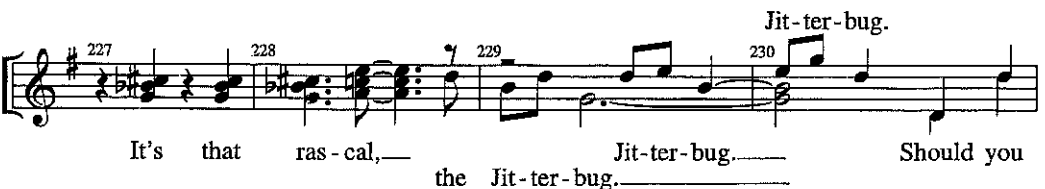
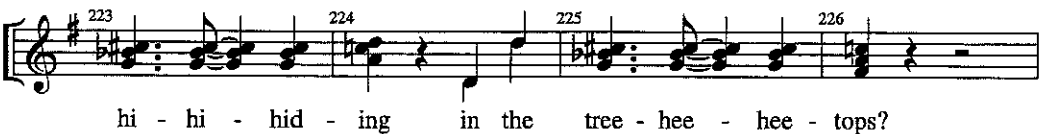
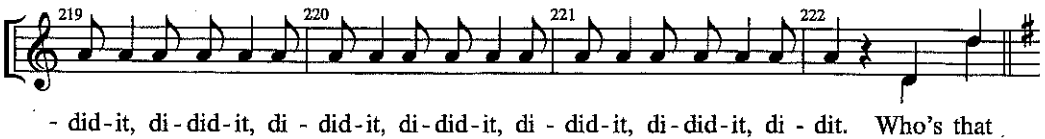
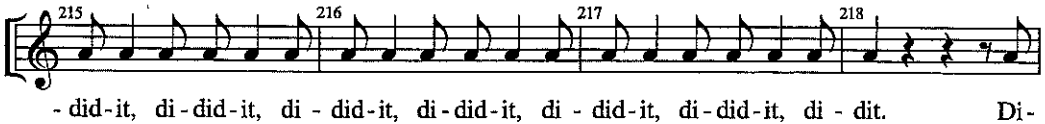
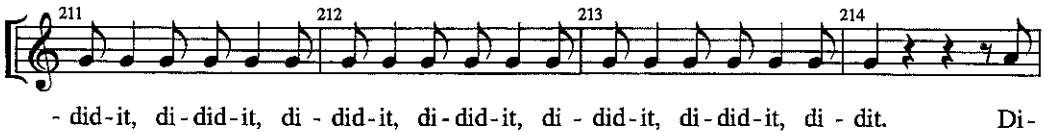
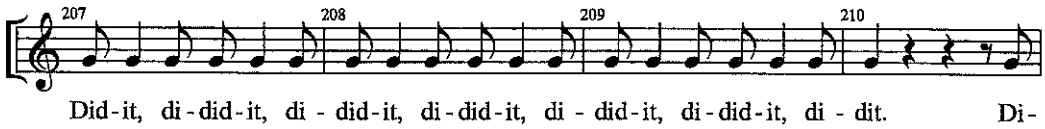
Oh, the Jit-ter! Oh, the Bug!

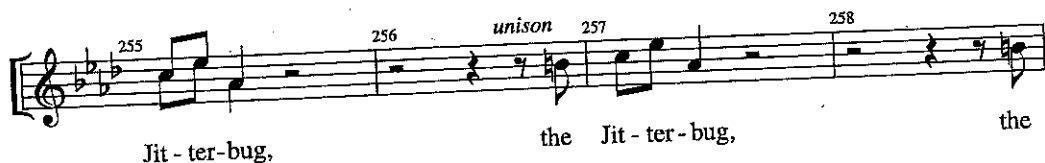
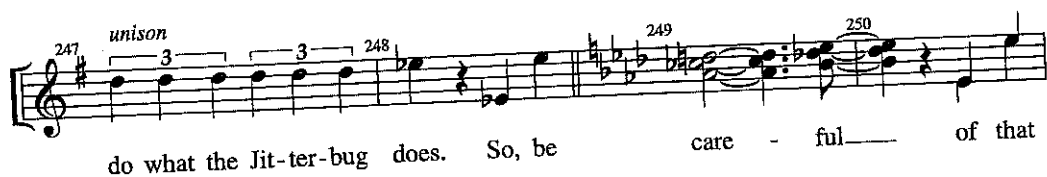
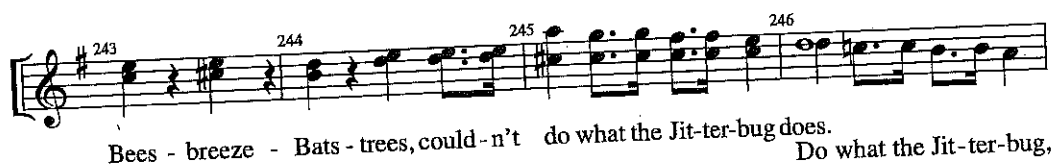
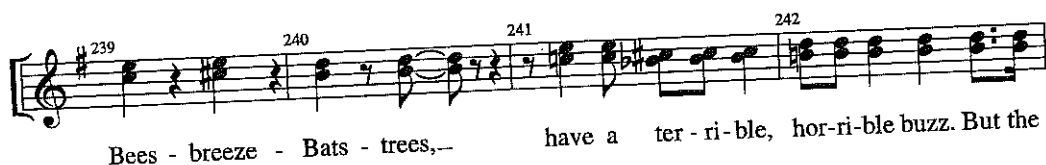
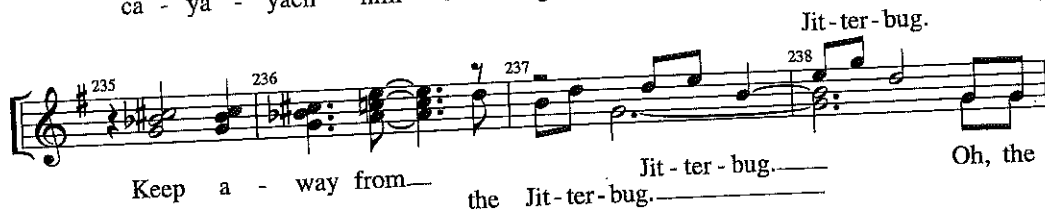
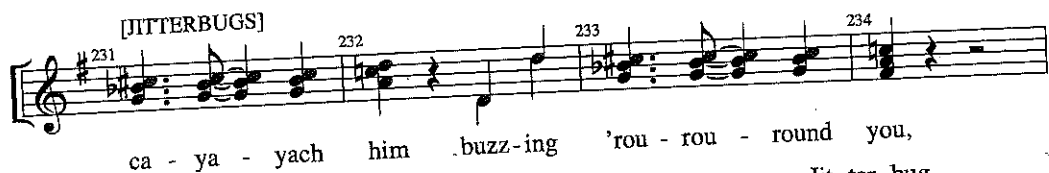
190 191 192 193

Oh, the Jit-ter - bug, — do - wa, — do - wa, do - wa, do - wa!



**JITTERBUGS** [SATB Chorus] (*Optional divisi colla 8<sup>va</sup> thru first quarter of bar 222.*)





## No. 37

## Reprise: Jitterbug

(SATB Chorus: Jitterbugs)

*Cue: (Segue on applause for No. 36 "Jitterbug.")*

**L'istesso (♩=120)** **JITTERBUGS** (Optional divisi colla 8<sup>va</sup> thru bar 16.)  
[SATB Chorus]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Di - did-it, di-did-it, di - did-it, di-did-it, di -  
- did - it, di - did - it, di - dit. Di - did-it, di - did - it, di -  
- did-it, di - did-it, di - did-it, di - did-it, di - dit. Di -  
- did-it, di - did-it, di - did-it, di - did-it, di - did-it, di -  
- dit. Di - did-it, di-did-it, di - did-it, di-did-it, di -  
did-it, di-did-it, di - dit.

[17-20] [21-37]

## No. 38

## The Witch's Castle

### Scene Change

(Orchestra)

## No. 39

## Incidental Toto's Escape

(Orchestra)

# No. 40

## Incidental Hour Glass

(Orchestra)

## No. 40a

# Reprise: Winkies March

(Winkies)

Cue: LION: Do—do you think it'll be polite—dropping in like this? SCARECROW: Look out!

(♩=120)  
Orch. 3 3 WINKIES 28 (Alternate measures only—optional divisi colla 8<sup>va</sup> thru bar 41.)

Yoo - hee - hoo! Yo - ho!

Yoo - hee - hoo! Yo - ho! Yoo - hee - hoo!

Yo - ho! Yoo - hee - hoo! Yo - ho!

Yoo-hee-hoo! Yo - ho! Yoo-hee-hoo! Yo - ho!

Yoo - hee - hoo! Yo - ho! [42-43] [44-45] Segue

## No. 41

# Winkies March with Friends & Reprise: Over the Rainbow

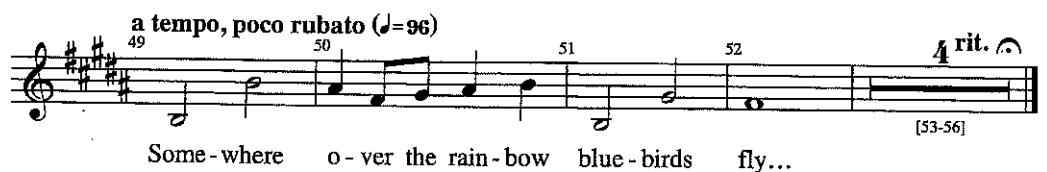
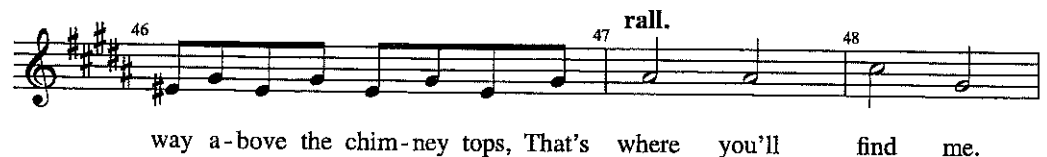
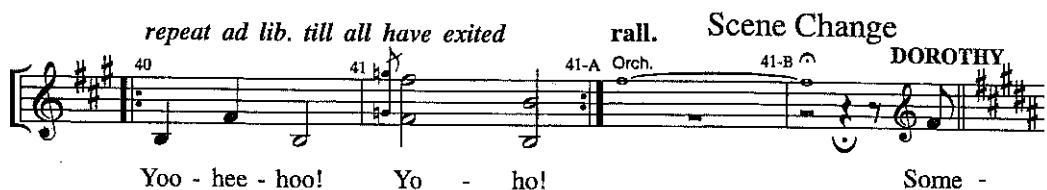
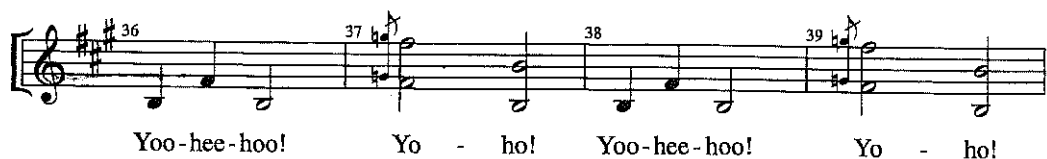
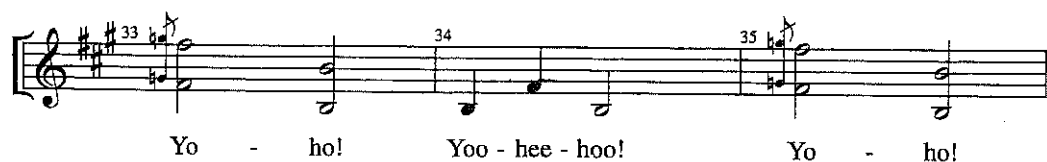
(Winkies [including Scarecrow, Tinman & Lion] and Dorothy)

Cue: (Segue from No. 40a Reprise: Winkies March.)

(♩=120) WINKIES 28 [INCL. SC., TIN. & LION] 29 (Alternate measures only—optional divisi colla 8<sup>va</sup> thru bar 41.)

Timp. Yoo - hee - hoo! Yo - ho!

Yoo - hee - hoo! Yo - ho! Yoo - hee - hoo!



**No. 42**

**Incidental  
Witch Returns**

(Orchestra)

**No. 42a**

**Witchmelt**

(Orchestra)

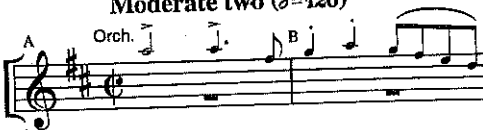


# No. 43 Reprise: Ding Dong! The Witch Is Dead

(Winkies)

Cue: DOROTHY: ...tell him the Wicked Witch is dead! (*Music in.*)  
WINKIES: The Wicked Witch is dead!

**Moderate two** (♩=120)

Orch.  **WINKIES**

Ding dong! The Witch is dead.

Which old Witch? The Wick-ed Witch. Ding dong! The Wick-ed Witch is

dead. She's gone where the gob-lins go, Be -

-low, be - low, be - low, yo - ho, Let's o - pen up and

sing, And ring the bells out. Ding dong! The mer-ry - o,

Sing it high, sing it low. Let them know the

[blackout] **Scene Change**

Wick - ed Witch is...

**Nos. 44, 45, 45a, 45b, 45c, 45d, 46, 46a, 46b, 47, 48, 49, 50**

(Orchestra—Voices Tacet)

*The End*