

THE WIZ

2024

ALL SCHOOL MUSICAL

AUDITION

PACKET

TUES. NOV. 12 - DANCE

WED. NOV. 13 - VOCAL

THUR. NOV. 14 - CALLBACKS

FRI. NOV 15 - CAST LIST

PREPARING FOR YOUR SINGING AUDITION

- #1 - REMEMBER YOU ARE THE VERY BEST YOU. WE WANT TO SEE & HEAR YOU - NOT A COPY OF THE BROADWAY CAST.
- #2 - READ THROUGH THIS ENTIRE PACKET.
- #3 - VOCALS - USE THE WARM UP VIDEO EVERYDAY & WORK TO FIND A MUSICAL THEATRE SONG THAT BEST SHOWCASES YOU & YOUR VOICE.
- #4 - PICK A SECTION OF MUSIC (32 BARS IS USUALLY A VERSE & CHORUS) THAT YOU ENJOY / SOUND AMAZING / FEEL POWERFUL)
 - IF YOU DON'T KNOW WHAT TO SING - BE READY TO SING AN EPIC VERSION OF HAPPY BIRTHDAY.
- #5 - YOU MUST HAVE AN ACCOMPANIMENT / KAROKE TRACK. WE SHOULD ONLY HEAR YOUR FABULOUS VOICE
- #6 - WORK TO REALLY SHOW CHARACTER IN THE AUDITION WHILE SINGING. YOU DON'T NEED TO DANCE - BUT SELL THE CHARACTER. LIVE DREAMS & HAVE FUN.

PREPARING FOR YOUR DANCE AUDITION

- #1 - WE CARE MORE ABOUT YOUR POSITIVE ATTITUDE & ENERGY THAN YOUR TRIPLE TURN & SKY HIGH KICKS.
- #2 - THERE WILL BE EASY PARTS & HARD PARTS. SHOW US THE BEST YOU CAN DO.
- #3 - IF YOU'RE NOT NORMALLY A DANCER, THROW ON SOME JUST DANCE OR A DANCE TUTORIAL ON YOUTUBE & START LEARNING FOR FUN. TIKTOK DANCES ARE FUN, BUT DON'T REALLY MOVE AS MUCH.
- #4 - BRING YOUR BEST SMILE & A JOY FILLED SPIRIT!

SONG SUGGESTIONS - NOT REQUIREMENTS

DOROTHY

- BLESS THE LORD (GODSPELL)
- SHE USED TO BE MINE (WAITRESS)
- STRANGER TO THE RAIN (CHILDREN OF EDEN)
- WAITING FOR LIFE (ONCE ON THIS ISLAND)

AUNT EM -

- LISTEN (DREAMGIRLS)
- THESE ARE MY CHILDREN (FAME)
- CHILDREN OF EDEN (CHILDREN OF EDEN)

ADDAPERLE -

- LIVIN' IT UP ON TOP (HADESTOWN)
- I DIDN'T PLAN IT (WAITRESS)
- MAMA WILL PROVIDE (ONCE ON THIS ISLAND)

GUINDA

- I'M HERE (COLOR PURPLE)
- AIN'T IT GOOD (CHILDREN OF EDEN)
- ASTONISHING (LITTLE WOMEN)

EVILENE

- AND I AM TELLING YOU (DREAM GIRLS)
- BIG, BLONDE, & BEAUTIFUL (HAIRSPRAY)
- PUSH THE BUTTON (COLOR PURPLE)
- BETTER (KIMBERLY AKIMBO)

WIZ

- I KNOW WHERE I'VE BEEN (HAIRSPRAY)
- ALAS FOR YOU (GOSPEL)
- SIMPLE JOYS (PIPPIN)

SCARECROW

- SIGNED, SEALED, DELIVERED (MOTOWN)
- BENJAMIN CALYPSO (JOSEPH ... DREAMCOAT)

LION

- I COULD BE THAT GUY (SISTER ACT)
- WHAT IS IT ABOUT HER (WILD PARTY)
- WHAT'D I MISS (HAMILTON)

TIN MAN

- I CAN'T STAND STILL (FOOTLOOSE)
- NEVER GETTIN' RID OF ME (WAITRESS)

ENSEMBLE

* ANY MUSICAL THEATRE SONG OR EPIC HAPPY BIRTHDAY!

CALLBACKS!!

* AUDITION SIDES WILL
BE USED FOR CALLBACKS

* YOU WILL BE ASKED TO SING
FROM THE SHOW IF YOU
ARE CALLED BACK FOR A
CHARACTER

* SHOW US YOU

* MAKE BIG CHARACTER CHOICES

CALLBACK SONGS

DOROTHY - HOME

AUNT EM - FEELING WE ONCE HAD

ADDAPERLE - HE'S THE WIZ

SCARECROW - BORN ON THE DAY BEFORE YESTERDAY

TIN MAN - SLIDE SOME OIL TO ME

LION - MEAN OLE LION

WIZ - MEET THE WIZARD

EVILLENE - DON'T NOBODY BRING ME NO BAD NEWS

GLINDA - BELIEVE IN YOURSELF

DOROTHY & AUNT EM

Overture.

S.R., we see a small, rather ramshackle little farm house in Kansas. U.S. there is a clothesline, and AUNT EM is unpinning various items of clothing. She keeps an eye on the dark and brooding sky as she drops the clothes in a basket. Both AUNT EM and UNCLE HENRY are in their late thirties, perhaps, but life has not been easy for them so far, and promises little else.

A small mongrel dog, TOTO, runs across from S.L. to S.R., barking playfully. AUNT EM gives the dog a glance and shakes her head. Closely behind the dog comes a girl of thirteen or fourteen, dressed in her best Sunday dress. Her name is DOROTHY, and she's as bright and alive as can be. Somehow, it would seem she's built a life of her own on this dreary farm, and would probably rather remain a child as long as possible instead of accepting the responsibilities of adulthood.

START

DOROTHY. (Running on from D.L. to D.R.) Toto! Toto, you come back here!

AUNT EM. (About to ask for help with the wash.) Dorothy . . .

DOROTHY. Toto! You hear me?

AUNT EM. (A little more sharply.) Dorothy, I been needin' help all afternoon!

DOROTHY. (Crossing to R. of AUNT EM.) Soon as I get Toto, Aunt Em. (She spies him O.S.) Toto! (Runs Off R., above porch. AUNT EM rolls her eyes as UNCLE HENRY crosses behind her.)

UNCLE HENRY. (Entering from L-2.) You an' Dorothy at it again, Emily?

AUNT EM. Lord, I don't believe that child!

UNCLE HENRY. (He exits as DOROTHY returns with TOTO. As he crosses above her.) You'd better hurry up, a big storm is heading this way. (Exits R-2.)

DOROTHY. (Entering D.S.R. with TOTO.) Now what was it you wanted me to do?

AUNT EM. (*Picks up basket of laundry.*) I did it m' self!

DOROTHY. (*Crosses to L. of c.*) Oh.

AUNT EM. (*Testy; crossing to below storm cellar.*) I wanted a hand with these here clothes before the storm blew 'em all away!

DOROTHY. I'm sorry, Aunt Em. I didn't . . .

AUNT EM. (*Stops. UNCLE HENRY enters U.S. house, looks, exits L-2.*) . . . think. No, you never do, child. Now we're fixin' for a twister an' you're playin' (*DOROTHY sits c.*) games with that dog. And in your Sunday dress, too! (*Putting basket just R. of storm cellar doors.*) Serve you right if you both blew away!

DOROTHY. (*Still seated on ground, L. of c.*) I imagine it would.

AUNT EM. (*Turning to her.*) What was that?

DOROTHY. Aw, I'm not much help around here for you and Uncle Henry. Always daydreaming and stuff. I bet it would be a big load off your back if I did blow away, wouldn't it?

AUNT EM. (*After a moment of seriousness, puts DOROTHY on.*) I imagine it would.

MUSIC #2: "THE FEELING WE ONCE HAD"

DOROTHY. (*Hurt.*) It would?

AUNT EM. Dorothy . . . you know how much your Uncle Henry and I love you, don't you? (*On the line, she moves s.l. to DOROTHY, up of her and to DOROTHY's left.*)

**PUT YOUR ARMS AROUND ME, CHILD
LIKE WHEN YOU BUMPED YOUR SHIN
THEN YOU'LL KNOW I LOVE YOU NOW
AS I LOVED YOU THEN**

(*Kneels, right knee down.*)

**THOUGH YOU MAY BE TRYING SOMETIMES
AND I'LL NEED YOU AND YOU'RE NOT THERE**

(*Turns DOROTHY's face to her.*)

I MAY GET MAD AND TURN YOU AWAY

(*Puts DOROTHY's head on her shoulder.*)

BUT I STILL CARE.

(*DOROTHY puts head down on AUNT EM's left thigh.*)

**BUT YOU SHOULDN'T ASK FOR MORE
THAN CAN COME FROM ME**

(*AUNT EM gets DOROTHY's eye contact.*)

END

ADDAPERLE

ACT I

THE WIZ

15

~~THIRD MUNCHKIN. (Down and left of porch.) Does she ever!~~

~~ADDAPERLE. (Turning to him.) You better cool it, or I'll turn you into something.~~

~~THIRD MUNCHKIN. (Crossing to S.L. of ADDAPERLE.) Addaperle, this child here, she done gone and set her house down on your sister, Evvamene.~~

~~ADDAPERLE. (Crossing D.S. of him, and to the base of the feet.) Ohhhhh! (Covers face, moment of grief . . . not too serious.)~~

~~FIRST MUNCHKIN. That is old Evvamene, ain't it?~~

ADDAPERLE. (Cries.) Yes! (Partial recovery.) I'd know those tacky panty hose of hers anywhere! (Total recovery . . . crossing D.S.) That means there's only three witches left in Oz. Me, The Good Witch of the North. (She laughs. MUNCHKINS fold hands and smile.) My sister, Glinda, The Good Witch of the South . . . MUNCHKINS big grin.) You ought to see her act, honey (MUNCHKINS nod. . . ADDAPERLE laughs.) And then there's Evvillene . . .

MUNCHKINS. Evvillene!! (They bless themselves two times, clasp hands, bow heads, most-holy.)

ADDAPERLE. (Blessing self . . . just in case.) . . . The Wicked Witch of the West. You better watch out for her. She's a real downer. (MUNCHKINS nod yes. ADDAPERLE crosses to DOROTHY. MUNCHKIN #4 crosses U.S. of ADDAPERLE and DOROTHY to D.R.) Now, let's get down to business, honey. What's your name, child?

DOROTHY. Well, my name is . . .

ADDAPERLE. Wait! Don't tell me. I'll ask my magic slate.

(She moves U.S. of DOROTHY, puts down her magic bag, and pulls out a small blackboard, with a piece of chalk attached. She hands slate to the D.R. MUNCHKIN #4 who holds it up for all to see.)

DOROTHY. Your what?

ADDAPERLE. My magic slate. Now, I ain't gonna touch this slate . . . (She crosses U.S. of DOROTHY to C. . . . going to do her act.) but on it, the name of this child shall be written. (Big preparation.) And that name is . . . (2 Orchestra Sounds.) Shirley!!

DOROTHY. No.

ADDAPERLE. (Still hanging in.) Denise!!

DOROTHY. No.

ADDAPERLE. (Starting to collapse.) Starletta?

DOROTHY. (Now amused at this lady.) No.

ADDAPERLE. (Starting to cross U.S. of DOROTHY.) Urylee?

DOROTHY. No.

ADDAPERLE. (*Crosses back to over DOROTHY's right shoulder.*)
Mary Bethune?

DOROTHY. No.

ADDAPERLE. (*Crossing to magic slate.*) Mitzi?

DOROTHY. No . . . My name is . . .

ADDAPERLE. (*Grabbing slate from MUNCHKIN #4, and handing it to DOROTHY, a bit annoyed.*) Then write your name on this magic slate. (*Then, turning to the MUNCHKINS.*) Well, you can't win 'em all. (*DOROTHY, having written her name on the slate, hands it back to ADDAPERLE. ADDAPERLE, smiling sweetly at DOROTHY, pushes her face toward the MUNCHKINS S.L., and then pretends magic. DOROTHY does a "What's going on?" look to the MUNCHKINS, who cover their eyes with their fingers.*)

Ibbiddy, Dibbidy, an' more of the same . . .

Now I'm beginning to see the name . . .

(*Three chords from orchestra.*)

Dorothy!! (*At the name DOROTHY, the MUNCHKINS uncover their eyes.*)

DOROTHY. You call that magic?

ADDAPERLE. Listen, child, I'm doing the best I can. (*Crosses to her bag, returns slate.*)

DOROTHY. (*Tempo up, crosses below ADDAPERLE to D.R.*) Then could you help me get home to Kansas? (*MUNCHKIN #4 places ADDAPERLE's magic bag on her own S.R. side. Crosses to D.C.*) Kansas? Oh, I don't think so. That comes under the heading of transporting a minor across state lines. (*MUNCHKINS all nod "Yes."*) Maybe you better go see the Wiz!

END

MUSIC #5: "HE'S THE WIZ"

(*On the vamp, MUNCHKINS #4 & 5 bring DOROTHY to D.C., ADDAPERLE moves to DOROTHY's S.R. side to start number.*)

FIRST MUNCHKIN. Yeah, we'll have to go see the Wiz.

SECOND MUNCHKIN. But he could do it!

THIRD MUNCHKIN. Dorothy'll have to go see the Wiz!

DOROTHY. Who?

ADDAPERLE. (*And the MUNCHKINS.*)

SWEET THING, LET ME TELL YOU 'BOUT
THE WORLD AND THE WAY THINGS ARE—A
YOU'VE COME FROM A DIFFERENT PLACE

SCARECROW

22

THE WIZ

ACT I

WHAT AM I DOING HERE?

(Sinking to the floor, using pole for support.)

I WISH I WAS HOME.

(Collapses on deck, head toward S.L. ROAD SPINS out to dress stage.)

ACT ONE

SCENE 2

A cornfield. The next instant.

THREE CROWS enter from R-1, cawing loudly, and fluttering around DOROTHY. Frightened, she runs to R.L., shooing them away as she goes. They proceed to eat tidbits from each of the four YELLOW BRICK ROAD members, who are spaced D.R., U.R. against the large wall, U.C. against the small wall, and D.L.

A SCARECROW perched high on a pole rolls in from R.2. and stops U.R.C., just U.S. of the bridge joining the two walls.

DOROTHY has not seen him yet.

SCARECROW. Psst!!

DOROTHY. (Looking around, sees him, and rejects what she thinks she has heard.) No, I know scarecrows can't talk.

SCARECROW. (Calling to DOROTHY.) Hey, honey! (DOROTHY looks around, eye contact.) You got any spare change?

DOROTHY. What?

SCARECROW. I said, you got any spare change? Some loose bread? Anything, till I get my head together?

DOROTHY. (Crossing to L. of C.) Now what would a scarecrow do with money?

SCARECROW. Well, I've been savin' up to buy me some brains.

DOROTHY. That's silly. You can't buy brains.

SCARECROW. (A double-take.) You can't??

DOROTHY. (Sitting L. of C.) No?

SCARECROW. Well, how about that?

DOROTHY. What do you want brains for? Isn't it any fun being a scarecrow?

START

SCARECROW. Well, I *thought* it would be. But after fifteen minutes up on this pole, I knew I wasn't going anyplace!

DOROTHY. (*Getting up.*) Scarecrow, how would you like to get down off that pole? (*Crows carry on.*)

SCARECROW. (*Beaming.*) I thought you'd never ask! (*As DOROTHY crosses to the S.L. side of the SCARECROW unit under the bridge.*) Just pull on that vine down there. (*DOROTHY does so, and the SCARECROW is released, tumbling down onto the bridge, and then down to the stage floor. He is unable, for the moment, to maintain his balance, and is floppy, does three splits, spins around on his buns, falls face down, gets up, and finally strikes a pose D.L.C. He has been laughing all the time. As the SCARECROW has gone through the above, the THREE CROWS have cawed, and moved far S.L., finally settling U.C.*) Man, it sure feels good to stand on my own two feet again! (*He takes one step toward DOROTHY, and falls flat on his face. DOROTHY tries to pick him up, but he's all limp. She is S.R. of him.*)

DOROTHY. I guess you haven't had it easy, have you?

SCARECROW. Honey, you know it!

MUSIC #7: "I WAS BORN ON THE DAY
BEFORE YESTERDAY"

SCARECROW. (*Up on his elbows. The Crows still U.S., picking at ROAD.*)

(WOO WOO WOO
WOO WOO WOO)

(*DOROTHY spins him around to a sitting pose.*)

I WAS BORN ON THE DAY BEFORE YESTERDAY

I HAD HOLES IN MY SHOES, I WAS CRYING THE
BLUES

(*On "BLUES" left knee up.*)

AND I DIDN'T HAVE NO PLACE TO STAY

(*On "NO PLACE" right knee up. On "STAY," Crows pick him up.*)

BUT SOMEHOW I KNOW

I KNOW, I'M GONNA MAKE IT THIS TIME

YES, SOMEHOW I KNOW

I KNOW I'M GONNA MAKE IT THIS TIME, YEAAA

THROUGH THE BOTTOM OF MY SHOES
I'M GONNA LEAVE 'EM BY THE ROADSIDE
AND QUIT CRYING THE BLUES

'CAUSE I KNOW (I KNOW)
I KNOW I'M GONNA MAKE IT THIS TIME
YES, SOMEHOW I KNOW (I KNOW)
I KNOW I'M GONNA MAKE IT THIS TIME.

(WOO WOO WOO)
GONNA SING ONE,
(WOO WOO WOO)
SO YOU ALL CAN HEAR IT
(WOO WOO WOO)
GONNA LIFT MY HEAD UP
(WOO WOO WOO)
CAN YOU FEEL MY SPIRIT?
CAN YOU FEEL MY SPIRIT?
(WOO WOO WOO)

(SCARECROW does somersault toward D.R.C., ending up in a pose on button of number. DOROTHY is D.C. At applause crest, she starts to leave, crossing toward the L-1 exit. SCARECROW calling after her, and she reaches D.L.C.)

Say, girl, what's your name?

DOROTHY. *(Turning back.)* Dorothy.

SCARECROW. Where you headed for?

DOROTHY. *(Pointing toward S.L.)* To Emerald City. *(Crossing S.R. toward him.)* There's this great big powerful Wiz, and they say he can do miracles. *(Crossing to C.)* So he's gonna get me back to Kansas. *(SCARECROW struggles to get up. DOROTHY crosses back to him, and tries to help him up. An idea hits her.)* Hey, you know what?

SCARECROW. *(Still half prone, propped up on his elbows.)* Of course not. I don't know anything.

DOROTHY. Maybe he could get you some brains.

SCARECROW. *(This gets him up.)* Brains? You mean that?

DOROTHY. Yeah!

SCARECROW. *(Running U.S. to tell CROWS. CROWS scatter, cawing.)* I'm gonna get my brains!!! I'm gonna get my brains!!!
(SCARECROW crosses back to S.R. side of DOROTHY, suddenly poised and suave.) I hope my hat can handle it!!

END

TINMAN. Come on, honey!
 AND LET ME LUBRICATE MY MIND
 AND LET ME LUBRICATE
 LET ME LUBRICATE MY MIND
 MY MIND!

(The number ends with the three of them D.L.C. DOROTHY is to the R. of the TINMAN, SCARECROW to the L. TINMAN, in gratitude, kisses DOROTHY'S hand.)

SCARECROW. *(Reaches across TINMAN and grabs DOROTHY'S hand, pulls her toward the L-1 exit.)* Come on, Dorothy, we gotta be going.

DOROTHY. *(Pulls her hand free, and returns to TINMAN.)* Wait a minute. How did you ever get that way?

TINMAN. Well, I wasn't always made outta tin, you know.

DOROTHY. No?

TINMAN. No! I used to be a real flesh and blood woodchopper, 'til one day a wicked old witch put a spell on my axe.

(During the preceding line, the SCARECROW has become interested and crossed in to L. of DOROTHY. At the news of a "spell on his axe," the YELLOW BRICK ROAD panics, and trembling, passes the axe D.S. from one MEMBER to the next, then turns U.S.)

DOROTHY. A spell!

TINMAN. *(Seeing the YELLOW BRICK ROAD coming unglued crosses to the D.S.-most member and . . .)* Yeah! And she really did some number . . . *[Gets the axe.]* Let me tell you. *(Returns to S.L. side of DOROTHY to continue story.)* I mean, one day when I was choppin' down a tree . . . *(The YELLOW BRICK ROAD turns back in to listen.)* that axe slipped *(Slaps thigh with axe, straightens leg.)* and cut off my left leg.

SCARECROW. *(Holding onto DOROTHY in fear.)* MMMM!! Ain't that somethin'?

TINMAN. *(Quick pick-up.)* Yeah. I thought so. So I went to this here Tinsmith I knew, and I said: "Hey, man . . . do you think you could fix me up with a tin leg?" *(Addressing tinsmith as though he were D.C., in audience.)* Well, he did. *(Laugh.)* And the next day I'm back choppin', doin' my thing, and damn, if that old axe don't slip . . . *(Slaps right thigh with axe, straightens leg.)* and cut off my right leg! So I go back to the tinsmith and get me another leg.

SCARECROW. (*Crossing on line below TINMAN and to his left.*) Now at no time did it dawn on you to get yourself a new axe?

TINMAN. (*Lifts the axe in a threat to the SCARECROW. DOROTHY restrains him, TINMAN relaxes, smiles to SCARECROW that the threat was unintentional.*) Well, before I knew what was happening, bit by bit . . . (*TINMAN taps his head twice, then his chest twice.*) I was all tin. And that's the way it all come about.

DOROTHY. (*Crosses in, touches him.*) You poor man.

TINMAN. Well, you can't have everything.

SCARECROW. (*Step in toward TINMAN.*) An' that's the truth!

(*As TINMAN turns toward SCARECROW, DOROTHY crosses U.S. to get the oil can, and then returns to the S.R. side of the TINMAN.*)

TINMAN. (*Raising his right hand in a vow.*) God's honest truth!

SCARECROW. Cross your heart!

TINMAN. (*Starts to cross heart with right hand, then stops.*) No . . . I can't do that.

SCARECROW. (*Crossing D.S. of TINMAN, grabs DOROTHY's right hand, pulling her across to D.R.C.*) I knew it. You was jivin' us all along. C'mon, Dorothy.

TINMAN. (*Following them, with great urgency.*) No, no! Wait, wait! (*DOROTHY and SCARECROW stop.*) I can't cross my heart, (*TINMAN crosses L. to L. of C.*) 'cause I don't have no heart.

DOROTHY. (*Crosses down to his R.*) You don't have a heart?

TINMAN. (*Turning to DOROTHY.*) Well, it didn't come with the suit. (*SCARECROW crosses in.*) You know, nowadays . . . (*TINMAN crosses D.S. and to his L.*) it isn't enough just being (*Pose, lean on axe.*) good looking.

DOROTHY. (*Holds a momentary conference with SCARECROW, then:*) Then come with us to the Emerald City . . . (*On the words "Emerald City," the YELLOW BRICK ROAD reforms facing U.S., on a diagonal S.L.*) . . . and see the Wiz. They say he can do most anything for anybody.

TINMAN. Yeah? (*Spins counter-clockwise, and laughs.*) Just show me the way.

END

MUSIC #10. "PLEASE ON DOWN THE ROAD" (Reprise)

DOROTHY, SCARECROW, YELLOW BRICK ROAD.
PICK YOUR RIGHT FOOT UP
WHEN YOUR LEFT ONE'S DOWN

~~(YELLOW BRICK ROAD crosses U.R., facing D.S. and are D.S. of the tree. SCARECROW asks TINMAN.) Do he scare you?~~

~~TINMAN. (Crossing in to about two feet from SCARECROW.) No way, man, no way.~~

~~(The LION, noticing their disrespectful attitude, runs over and throws SCARECROW to D.L.C., on his belly, and swats the TINMAN in the side, knocking him to the S.R. portal leg, and hurting his hand. DOROTHY, in an attempt to protect her friends, takes a roundhouse punch at the LION, actually hitting him in the chest, and decks him. As he lands and falls flat, and starts sitting up, DOROTHY advances on him, but not past his feet.)~~

START

LION. (At C.S. where he has landed.) Don't hit me no more!!

TINMAN. (A step in toward C.) Will you dig that?

LION. (On all fours, crawls U.S. and slightly S.L.) Don't you know you could hurt a person (To SCARECROW.) that way?

SCARECROW. (Breaking up, and rolling S.L.) And you call yourself the king of the jungle? (TINMAN also laughs.)

LION. (Rises, advancing on SCARECROW whose laugh dies with LION's approach.) You don't see no other cat begging for the gig, do you? (LION growls, SCARECROW jumps in fear, scaring LION.)

TINMAN. (Crossing to R. of LION.) Man, you've got a yellow streak a mile wide!

LION. (Highly indignant, and very grand.) It is not!! It's my mane. I just had it touched up this morning. (On "touched," LION crosses to R. of C., moving D.S. of DOROTHY as he passes her.)

DOROTHY. (At S.L. of LION.) You coward!! Goin' around roarin' at people. (LION pulls away S.R. a bit.) You ought to be ashamed . . . (DOROTHY spans LION.)

LION. (Growl . . . DOROTHY doesn't budge.) I am. DOROTHY turns S.L.) But it's not my fault. (DOROTHY moves away L. to TINMAN, and both of them and SCARECROW turn away S.L. having nothing to do with the LION.) No, wait!! (LION moves S.L., D.S. of the group finally ending up D.L.C.) I was an only cub. Daddy left home when I was born, and Momma was such a strong lady. It was either "do this" or "don't do that" . . . "you call them paws clean?" . . . (DOROTHY, TINMAN, and SCARECROW now interested, move in to the S.R. side of the LION. The SCARECROW stays a bit U.S. of LION.) "Lick behind your ears, child, or you don't get no dessert." And all I ever got was a bunch of schizophrenic phrenias . . .

SCARECROW. (*Crossing U.S. of LION and to his L.*) Wow!! (*LION jumps.*) Where'd you get all them big words from?

LION. My owl.

TINMAN. (*S.R. of LION.*) What owl??

LION. (*Pulling a mimed pill box out of his left trouser pocket.*) I've been seeing a high-priced owl for three years now.

DOROTHY. An owl?

LION. Yes, an owl. (*Popping pills like mad.*) An hour each time. You don't realize what kind of bread that runs into.

SCARECROW. And this here . . . uh . . . owl. What's he say in the answer to your disgraceful self?

LION. Owls don't give answers. They just ask questions. Like Who? Who? (*SCARECROW crosses U.S. of group to the S.R. side of TINMAN, perplexed.*) So at heart . . . (*LION crosses D.S. a bit.*) . . . I'll never be anything but a big ole scaredy-cat. (*LION starts to cry.*)

TINMAN. (*Very sympathetic, crosses in to LION . . .*) Awww! (. . . *TINMAN puts his left arm over LION's shoulder . . . LION screams and jumps S.L.*) It could be worse. At least you got a heart. (*DOROTHY turns out in thought.*)

SCARECROW. And at least you got a brain. Even if it is making him a pretty mixed-up cat.

LION. (*Crossing S.L. a bit, lots of self-pity.*) What good's a heart? What good's a brain? If you ain't got no courage?

DOROTHY. (*She crosses in to LION, D.S. of TINMAN and SCARECROW.*) You know, maybe . . . (*DOROTHY takes LION a bit further D.L., so he won't be embarrassed by the others.*) . . . just maybe, if you came with us and saw the great Wiz, he could give you some courage . . . just like that. (*Snaps fingers.*)

LION. (*Like an aside.*) In only one session? (*DOROTHY nods "yes," TINMAN and SCARECROW do one shake of hands . . . LION crosses S.R., until he is S.R. of TINMAN and SCARECROW, turns back to them.*) Gentlemen . . . (*Crosses left to between DOROTHY and TINMAN.*) Little Momma, of course . . . (*To all.*) may I fill out your foursome?

END

~~MUSIC #12: "EASE ON DOWN THE ROAD" (Reprise)~~

~~DOROTHY, TINMAN, SCARECROW
COME ON
EASE ON DOWN, EASE ON DOWN THE ROAD
COME ON
EASE ON DOWN, EASE ON DOWN THE ROAD~~

D.L., and to the opening in the c. of the scrim. TINMAN to the S.R. side of the gate, DOROTHY S.L. side, and SCARECROW S.L. of DOROTHY.

TINMAN. (Crossing to the gate.) Dorothy! We're here! I don't believe Emerald City.

SCARECROW. Man, we finally made it through!

DOROTHY. Now all we got to do is find the Wiz.

TINMAN. (Crossing S.L. to L. of SCARECROW.) And the LION. (The LION enters, sullenly, being prodded by the FIRST MOUSE.)

FIRST MOUSE. C'mon, move it along there, buddy! (LION crosses to C. and then U.S. to between SCARECROW and DOROTHY.)

DOROTHY. There you are.

LION. (Very grand.) Wait 'til my owl hears about this.

TINMAN. What happened?

LION. I don't believe it. Me, the King of the Kingdom, being busted by a mouse!

FIRST MOUSE. (Really wants to chew somebody, crosses to TINMAN, who is on the S.L. side of the group.) Look, I wanna tell ya, your cat there was really flying!

TINMAN. We're sorry, officer. Very sorry.

FIRST MOUSE. Well, just make sure he never goes in that poppy field again. Y'hear?

TINMAN. We'll do our best, sir. Thank you. (SCARECROW looks at MOUSE, then crosses to the S.R. side of DOROTHY. FIRST MOUSE turns and exits, hopping and squeaking all the way. TINMAN crosses U.S. to S.L. side of the LION.) Man, what did you get into?

LION. Myself. (To DOROTHY.) Little Momma, I almost found that rainbow!

ROYAL GATEKEEPER. (Entering from the Gate U.C., between the LION and TINMAN. He is haughty, officious, and arrogant.) Excuse me. But would you mind carrying on in front of another city? (LION crosses S.R. to R. of DOROTHY.)

SCARECROW. (Crosses D.S. to level with GATEKEEPER.) Who are you?

GATEKEEPER. I am the Royal Gatekeeper. (Examining TINMAN.) And we don't allow any . . . (GATEKEEPER hits TINMAN's chest two times with his key.) trash here in the Big Green Apple.

DOROTHY. (Crossing D.S. of SCARECROW to GATEKEEPER.) But we gotta see the Wiz!

GATEKEEPER. You must be mad! (Crossing away S.L., D.S. of TINMAN.) The Wiz never sees anyone . . . (Turning counter-clockwise and back in D.S. of TINMAN and to S.L. of

START

DOROTHY.) . . . anywhere, or at any time. On the other hand, if you'd care to make it worth my while . . .

TINMAN. Oh, sure. Is it worth it to keep your . . . (TINMAN takes a swipe at GATEKEEPER with his axe.) kneebone connected to your shinbone? (TINMAN takes another swipe with axe, and backs the GATEKEEPER all the way to D.R.)

GATEKEEPER. (All elegance stripped away, becomes funky and "down-home.") Alright!! Now don't get no attitude!!

TINMAN. (Crossing back to Gate, and to the S.L. end of the group, threatening the scrim with his axe.) You better let us in, or I'm gonna chop down this gate.

GATEKEEPER. (Starts to cross in to group, pulling four pairs of green eyeglass frames from inside of the cape he is wearing.) Oh, very well. But first you have to put on these green glasses. (He hands them out, giving the three pairs to the LION, DOROTHY and SCARECROW, and the last pair to TINMAN who will put them on upon receipt.)

SCARECROW. Why? (Takes glasses.)

GATEKEEPER. Why? Because that's the rule, that's why. Now begone. (SCARECROW, DOROTHY, and LION exit in that order, through gate, and then turn to S.R., exiting R-2, before the gate scrim flies out.)

TINMAN. (Who has lagged behind, still miffed at the GATEKEEPER.) I ought to chop down this old gate anyway!

GATEKEEPER. I said: Begone!! (TINMAN exits through gate, also turns S.R., and exits R-2.) Well, there goes the neighborhood. (GATEKEEPER also follows the others through the gate, and exits R-2.)

END

MUSIC #16: "EMERALD CITY BALLET"

(As the scene opens through the scrim, and the scrim finally rises, we see the futuristic Emerald City in all its glory. The CITIZENS are exquisitely and exotically dressed, all with green glasses as part of their headdresses. They are Beautiful People, very much aware of it, and as such are haughty and proud. Their ballet says just this. The following dialogue takes place during the dance by Emerald City Citizens.)

CITIZENS.
Ah...
Please.

IT WILL WHISTLE ON THE WIND
AS IT EMANATES FROM ME
IT'S A STRONG AND TRUE VIBRATION,
YOU CAN FEEL IT ON YOUR SKIN

(WIZ crosses D.C.)

NOW COME AND TAKE MY HAND
AND WE WILL DANCE UPON THE WIND

(FOUR FRIENDS run to S. of WIZ to D.R.)

NA NA NA NA

(WIZ crosses U.C. to the platform where he is also underlit with red, making him look as though he is standing in a bed of fire.)

SO YOU WANTED TO MEET THE WIZARD!!

(On the musical button, he sits on the tongue, and the smoke dies away.)

WIZ. (Rising.) Alright. Who are you?

DOROTHY. Please, Mr. Wiz. (DOROTHY crosses toward the WIZ.)

LION. (Whispers.) Dorothy!!

DOROTHY. (Signals to LION that it's okay.) My name is Dorothy, and this is the Scarecrow, and the Tinman, and the Lion. (As each is mentioned, they react: The TINMAN steps in, the SCARECROW waves, and the LION curtseys.)

WIZ. And what do you all want? (They all advance on the WIZ, each answering simultaneously, so we hear nothing but a garble of:)

DOROTHY. You see, I want to get back to Kansas . . .

LION. Courage, that's what I came after, courage . . .

SCARECROW. You have a set of used brains lying around . . .

WIZ. (Cutting them off.) Quiet!! (They all scurry back to D.R., and you can hear a pin drop.) That's better. (Crosses D.S.) Now, I will listen to your problems one at a time, beginning with you! (He is now D.C., and singles out DOROTHY.) Come here! (LION sinks to all fours, the others recoil. DOROTHY musters up her courage, and comes to the WIZ, who slowly turns toward her. The LION follows, but at a safe distance. TINMAN is next to SCARECROW, O.S. side.) Well??

DOROTHY. (She expects that the WIZ will help.) Oh, please, Mr. Wiz, you just gotta help me get back to Kansas.

WIZ. I don't gotta do anything. (WIZ crosses away S.L., LION crosses in another step.) The great Wiz does as he pleases . . . (WIZ turns back in—very forcefully.) and no more!!

DOROTHY. (Crosses in a step to WIZ.) Oh, no, sir. You don't gotta do nothing at all. But would you?

WIZ. (For the first time, the WIZ has noticed DOROTHY's shoes.) Tell me . . . (He steps in . . . LION growls.) Where did you get such a marvelous pair of silver pumps?

DOROTHY. From the Good Witch of the North.

WIZ. Ah, Addaperle. (A friend. The WIZ tries this tack.) How would you like to . . . uh . . . (Crossing u.s. of DOROTHY to her s.r. side, she turns to meet him.) trade them for a beautiful Emerald Wizard ring? (He holds out his right hand, which is adorned with two large Emerald rings.)

DOROTHY. (Almost caught.) Ohhhhh. (Then remembering.) Oh, I can't. I gotta keep them on 'til I get home. I made a promise.

WIZ. (Very loud, a step in as he says:) Break it!!

DOROTHY. (Retreating s.l. three steps.) But I was taught never to break a promise.

WIZ. (Annoyed, crosses s.l. toward DOROTHY, but again trying a softer approach to draw her in.) You know, I can understand . . . (DOROTHY backs around and d.s. of WIZ retreating toward her FRIENDS s.r.) why a child like you . . . (WIZ follows after DOROTHY, but sees she is terrified, so opens up toward s.l. to spin his magic.) wanting to go to . . . Brazil . . . Mozambique . . . Harlem. (SUBSTITUTE: in L.A.—COMPTON, WIZ turns to DOROTHY.) But Kansas? Did I hear you correctly? Get back to Kansas?

DOROTHY. (Crosses l. toward WIZ.) Yessir!

WIZ. (Again, very loud, and advancing on DOROTHY, driving her back s.r. toward LION.) And what's wrong with it here?

DOROTHY. (A bit cowed.) Nothin'.

WIZ. Does my fantastic Emerald City displease you?

DOROTHY. Oh, no sir. I think it's the most beautiful place I've ever seen. (Starts her defense, which is listing all the things the WIZ has run away from, and cannot bear to hear. He backs away toward s.l., and DOROTHY keeps advancing on him, backing all the way to the L-2 portal.) But there's my home. And there's Aunt Em, and Uncle Henry, and Toto, and I can't just forget about them, can I?

WIZ. (Again, very loud.) You may do whatever you want. (DOROTHY backs away.) Besides, what is home . . . (WIZ advances on DOROTHY, with both of them crossing d.s. of LION who is at c., and all the way to d.r., where DOROTHY bumps into, and is held protectively by SCARECROW.) but a place you leave anyway . . . full of broken furniture, faded memories, and shattered dreams . . . Why not forget it? (LION growls, advancing on the WIZ's back, and WIZ suddenly whirls on him.) Lion!! (LION, caught in the act, does mime of playing the violin, and sashays s.l. on his

END

NO BAD NEWS
NO BAD NEWS
NO BAD NEWS
DON'T NOBODY BRING ME NO BAD NEWS
BECAUSE I'LL MAKE YOU AN OFFER CHILD

(Throne is moved by WINKIES to D.R.)

THAT YOU CANNOT REFUSE
'CAUSE DON'T NOBODY BRING ME
(Throne is now moved to U.C.)

DON'T NOBODY BRING ME
DON'T NOBODY BRING ME
DON'T NOBODY BRING ME
DON'T NOBODY BRING ME
DON'T NOBODY BRING ME
DON'T NOBODY BRING ME
NO BAD NEWS!!

(Orchestra chord.)

'Cause I ain't goin' for it!! *(Musical button. All but four of the WINKIES leave. Three of the four who stay behind will move the throne during the rest of the scene. The fourth is the LORD HIGH UNDERLING, who is U.R. in the shadows.)* Now where is that Lord High Underling?

START

LORD HIGH UNDERLING. *(Very obsequious, he crosses to the S.R. side of the throne.)* You summoned me, oh Beautiful Mistress?

EVILLENE. Well, what's the situation with Dorothy?

LORD HIGH UNDERLING. I should have news from the front at any moment now. Good news. *(He laughs.)*

EVILLENE. *(For the first time, she notices he is standing as he speaks to her.)* On your knees when you speak to me. *(He instantly drops to his knees, grovelling. EVILLENE starts pulling up her skirt.)* Now kiss my . . . *(A red-booted foot pops out from under EVILLENE's skirt.)* foot! *(He kisses it once. The smell is awful, and he recoils in disgust.)* Oooo! One more time. A little higher, and about an inch to the right. *(He kisses her foot again, and again . . . and as he does, the WINKIES behind the throne pull EVILLENE and the throne toward L.C. EVILLENE is in an ecstasy all her own.)* It's so good to be a liberated woman.

(Two WINKIES drag in a terrified MESSENGER, flinging him on his knees toward EVILLENE's throne. The LORD HIGH UNDERLING,

treated after his last interchange with EVILLENE, and blessing himself. Now, he crosses D.S. of the throne for:) Oh, no!

EVILLENE. Oh, yeah!!

LORD HIGH UNDERLING. Not the Winged Monkey!!

(He runs U.S. of the throne where he will help the remaining WINKIE move and finally strike the throne. EVILLENE does a black magic voodoo chant from D.R., which also has a choral backing by the PIT SINGERS. The lights change, and make her chamber even eerier. Finally, the LEADER OF THE WINGED MONKEYS leaps on stage, uttering a karate attack scream. He is an evil, surly fellow, not in awe of EVILLENE or anyone else for that matter. He is the "hit" man for the syndicate. During EVILLENE's chant, the remaining WINKIE and the LORD HIGH UNDERLING have moved the throne in circular movements, as though it has been levitating as a result of the chant. The throne must be U.L. for the MONKEY's entrance, and stopped moving. The MONKEY enters from L-1, doing karate attack exercises, and screaming all the way. He ends with a violent punch and scream, composes himself, and gets into a MONKEY crouch, with one hand on the deck.)

MONKEY. Okay, baby! I'm here. But it's not because of you. It's because of that dumb chant.

EVILLENE. *(Crossing U.S. of MONKEY heading for her throne.)* Don't you come signifying to me, you little ape, or I'll put a spell on your . . . coconuts. *(The MONKEY, just in case, does a flying leap and roll to D.R. EVILLENE sits on her throne U.L.C.)*

MONKEY. So what are you going to lay on me and the gang this time?

EVILLENE. Something right up your alley. *(The MONKEY moves in to sit just beneath and S.R. of EVILLENE in three moves across stage.)* A couple of cats who need straightening out.

MONKEY. Gottcha!! Who?

EVILLENE. A scarecrow, a Tinman, a Lion, and a little . . . *(Rolled R.)* . . . brat named Dorothy. *(Spits in hate.)*

MONKEY. *(Gets up, spins, laughs hysterically.)* A scarecrow, a Tinman, a Lion, and a little brat named Dorothy. *(Laughs again.)* You don't get along with nobody, do you?

EVILLENE. Oh, shut up! *(MONKEY leaps back to c.)* And do as I command, and bring them here. *(MONKEY starts to prepare for the task. He hyperventilates, and summons up all his hatred.)* When I

get my hands on Dorothy's silver slippers . . . all of Oz will kiss my feet! (*The remaining WINKIE and the LORD HIGH UNDERLING drag the throne off L-1. EVILLENÉ laughs through the exit.*)

END

ACT TWO

SCENE 2

MUSIC #22: "FUNKY MONKEYS"

(*This dance depicts the treachery of the WINGED MONKEYS as a mob, and the capture and kidnapping of DOROTHY and her FRIENDS. During dance.*)

EVILLENÉ. All of Oz will be mine!

(*Near end of dance. LION enters R-1 with DOROTHY in arms. SCARECROW and TIN MAN enter R-1. Friends captured.*)

ACT TWO

SCENE 3

EVILLENÉ's Palace, about a week later.

Misery continues, as we see THREE WINKIES crossing from S.L. to S.R., carrying huge sacks full of a heavy but unknown substance. The LORD HIGH UNDERLING is whipping them as they pass.

Finally, when all the WINKIES have disappeared S.R., the LION enters R-2 carrying two water buckets.

LORD HIGH UNDERLING. (*Attacking LION with his whip.*) You, too, Lion. Move along there.

(*The LION exits L-2, followed by the LORD HIGH UNDERLING. As soon as he is off, DOROTHY backs on from R-1. She wears an apron, and has obviously been doing heavy domestic work.*)

ADDAPERLE. You sure know how to get down.

GLINDA. Well, it may be so, but it's costing me a fortune to do it. Now come over here, Darlin' . . . *(On last line, GLINDA takes ADDAPERLE toward D.L. to meet some of her friends. GLINDA is U.S. of ADDAPERLE. DOROTHY runs after GLINDA and pulling her away from ADDAPERLE:)*

DOROTHY. Miss Glinda! My name's Dorothy . . . *(Pulls GLINDA toward R.C.)* and these are my friends . . .

GLINDA. *(Breaks away S.L. to L. of C.)* I know all about you.

DOROTHY. You do?

GLINDA. Oh, I been watchin' you on my crystal ball, hoppin' around from one witch to another . . . hittin' 'em with houses, and washin' 'em down the drain . . .

DOROTHY. *(A step S.R. to D.S. of LION.)* Yeah. Nobody knows the trouble I've seen.

GLINDA. Well, relax, child. *(GLINDA crosses U.S. of DOROTHY, and around her to the S.R. side. In passing, she chucks the LION under the chin and says . . .)* Hi, Pussycat!! *(Big grin from LION.)*

DOROTHY. Then you'll help me get home again?

GLINDA. Why, honey, you got your silver slippers. They'll take you home in no time. Don't you ever talk to your feet?

END

During the last three lines, ADDAPERLE has singled out one of GLINDA's ESCORTS, and is inspecting him, noting a perfect body, well-groomed mustache and beard.)

DOROTHY. . . .

MUSIC #10: "BELIEVE IN YOURSELF"

GLINDA. Well, Addaperle . . . Addaperle . . . *(Sees what ADDAPERLE is up to, a mild remark.)* Addaperle! *(ADDAPERLE stops the flirting, pays attention to GLINDA . . . little embarrassed laugh.)* You could have told her the secret right off!

ADDAPERLE. *(Crossing D.S.)* Well, of course I could have. But look at all the people I'd have put out of work.

DOROTHY. Miss Glinda, please tell me the secret.

GLINDA.

BELIEVE WHAT YOU FEEL AND KNOW YOU'RE RIGHT
BECAUSE THE TIME WILL COME AROUND
WHEN YOU SAY IT'S YOURS

(Crosses with DOROTHY to D.L.C.)