

## **The Wizard of Oz:**

### **~~A Musical Comedy~~ A Dramatic Composition**

#### **in Three Acts**

By L. Frank Baum

#### **-:- "THE WIZARD OF OZ" -:- -:- ACT I,-:-**

*At the rise of the curtain farm hands discovered. House servants are busy performing their various duties. One man on a wheat rack, Servants cleaning pans, etc in front of the house. Several girls enter carrying apples. They pelt the man on the wheat stack. Farm wagon with horse enters. Suddenly old man reading paper, rises and points to the approaching cyclone. Connection on part of everyone. They all excitedly and frantically rush off stage. The cyclone effect is worked upon the gauze. The scene then changes. When the lights go up Chorus discovered all dressed in blue and posed about a Maypole. A Maypole dance follows. Then the entrance of the Wicked Witch. She drives them about the stage until someone calls her attention to the approaching cyclone. All rush about wildly. Lights gradually go out. When they go up again, a house similar to the farmhouse of the Kansas Scene is discovered E.*

*It is in a dilapidated condition.*

#### **-:- ACT I -:-**

*SCENE I:- Descriptive Tableau, showing Kansas Prairie Farm, the cyclone, ascent of the house with Dorothy, and transformation to*

*SCENE II:- The munchkin country - Land of Oz followed by the descent of the house crushing of the wicked witch, etc.*

*DISCOVERED: Chorus of Munchkins.*

**1st Girl**

Here's a catastrophe!

**2nd Girl**

What a dreadful storm.

**3rd Girl**

Never in the land of Oz has there been one like it.

**4th Girl**

I wonder from what unknown country the storm blew this house.

**5th**

Such a strange dwelling - so different from ours.

**6th Girl**

The same storm that brought this shouse has blown half of our home away.

*(Noise off stage, shouts, cries, etc. Voice off stage. Reuben's)*

**Reuben**

Bring her along.

**8th Girl**

What's that?

**9th Girl**

Somebody under arrest. A strange looking girl.

**1st Girl**

A witch, perhaps.

**2nd Girl**

The storm may have been her work.

*(Enter Reuben and Simon with Cynthia. R. #3. Cynthia suggests madness in her*

*costume and make-up.)*

**Reuben**

Here's an enchantress. Do any of you know her?

**All**

No!

**Girl**

*(To Cynthia)*

Who are you, and where do you come from?

**Cynthia**

My name is Cynthia, and I am a lady lunatic.

*(All recoil from her)*

**2nd Girl**

Does the asylum know you are out?

**Cynthia**

Fear nothing. I am not dangerous.

**Girl**

Your reason?

**Cynthia**

I've lost my reason.

**1st Girl**

She's a sorceress. To the river with her.

**Cynthia**

That's no way to treat a perfect lady lunatic.

**2nd Girl**

If you sink we'll believe you.

**Cynthia**

But I will not sink. I've been taking swimming lessons from a banker.

**1st Girl**

Swimming lessons from a banker?

**Cynthia**

Yes he ~~told~~ taught me how to float a loan.

**1st Girl**

To the river.

*(They advance to her. Witch of the North enters and halts them)*

**Witch**

*(Locusta)*

Halt! What would you do with this girl?

**1st Girl**

She's a sorceress, and her spells produced the recent cyclone.

**Witch**

Then you should thank her on your knees. The storm has made you free.

**All**

Free?

**Witch**

It dropped that house upon your cruel tyrant, the Wicked Witch. Her cruel spells and wicked enchantments have caused you endless misery. She hated love and happiness, and while she lived would not permit you to know them.

*(To Cynthia)*

If you are a member of the Sorceress' Union show your card.

**Cynthia**

I haven't one. I have never sorcered. I am only a sweet girl maniac. Listen, and I will tell you my story.

*(Crowd gather around her)*

I was once a saleslady in one of our largest department stores.

**1st Girl**

Ah, yes, I have seen your open face at an

opening sale of umbrellas that wouldn't open.

**Cynthia**

No, I was at the alligator counter in the animal department. I was engaged to a young musician named Niccolo Chopper who played the piccolo.

**1st Girl**

Poor girl!

**Cynthia**

He was so generous. As soon as our wedding day was fixed he gave me my alimony in advance.

**6th Girl**

Where is he now?

**Cynthia**

The Wicked Witch enchanted him. He never returned.

**2nd Girl**

How do you hope to find him?

**Cynthia**

By whistling his favorite tune. No matter what the witch may have made of him, if he hears the tune he will answer.

**1st Girl**

Did he play it often?

**Cynthia**

For hours at a time. You can't imagine how he objected to a change of air.

**1st Girl**

You doubtless learned to love it?

**Cynthia**

True. And on moonlight nights he would always play it in the vegetable garden back of my semi-Queen Anne suburban boarding house.

*Witch of the North exits.*

### **NICCOLO'S PICCOLO**

Not with the twinkling lute  
Sought he to press his suit  
Nor with the sighing flute  
Came he zum-zumming  
Nor on, the gay guitar  
Under the twilight star,  
Could he be heard afar  
Softly a strumming.

### **Chorus**

But, on the piercing piccolo, my highly-  
gifted Niccolo  
Could charm with much celerity, a  
melody divine.  
Defying fell malaria, He'd execute his  
aria  
With marvelous dexterity, each night at  
half past nine.

*(Whistling chorus)*

### **II.**

Not with a slide trombone, were his soft  
pleadings blown  
Lacking were they in tune, blatant and  
blaring  
Nor with the violin, sought he, my heart  
to win  
Playing that garden in, his love declaring.

*Chorus same as 1st verse.*

*Cynthia and Chorus, all exeunt at end of  
whistling refrain. [HANDWRITTEN:  
Using Piccolos]*

*Enter Witch of the North and Girl, L.2.*

### **Witch**

*Pointing to a house, R.2.*

Where did you say this house came from?

### **3d Girl**

From the skies, your highness.

**Witch**

A strange abode from some unknown  
land.

*Sir Dashemoff Daily, enters hurriedly,  
L.3.*

**Dash.**

News! Wonderful news!

**3d Girl**

Of whom?

*Crowd enters R.3.*

**Dash.**

Pastoria, the rightful king of Oz, has  
returned on the wings of the wind.

**3d Girl**

Are you sure of that, Sir Dashemoff?

**Dash.**

The cyclone blew Pastoria home again.  
Aided by General Riskitt he has started a  
revolution already.

**3d Girl**

Where's Pastoria going to find the money  
for his revolution?

**Dash.**

He's selling reserved seats for his own  
coronation.

**1st Girl**

How came King Pastoria to leave the  
land of Oz?

**Witch**

One day, years ago, a balloon brought to  
the Emerald City a mysterious man from  
a mysterious place they call the earth.

**1st Girl**

I've read about it in our children's books.

**Witch**

The stranger lured Pastoria into the

balloon and cut the ropes. It bore Pastoria through the clouds. The stranger remained and, because of his mystic arts, was crowned King of Oz.

*(Exit Witch)*

**Dash.**

If Pastoria gets his throne away from the Wizard of Oz, it will be hard luck for me. I'll have to grind out a new royal anthem.

*(Cheers off stage R.)*

**1st Girl**

Pastoria approaches.

*(Crowd retire up stage. Enter TIMOTHY, followed by RISKITT, L.3.E.)*

**Riskitt**

Halt! His Majesty would address the army.

*(Pastoria enters in motorman's coat and hat. He carries in one hand a large sceptre and a shawl strap. In the other a gilded hat box with crown inside.)*

**Pastoria**

*(C.)*

My faithful soldiers. As I gaze upon your faces it gives me great pleasure to know that you all may die for me.

*(Timothy cheers.)*

Men with faces like yours ought to die for somebody. - and I'm as good an excuse as you'll ever get.

*(Timothy cheers.)*

When you face the enemy, chanting your battle hymn, -- where's that battle hymn?

**Dash.**

All ready, sire.

*(Hands him paper.)*

**Pastoria**



This ought to make heroes of you all.

*(Chanting.)*

"When we were children we cried for  
Pastoria, -  
When we were young we sighed for  
Pastoria, -  
When we grew up we died for Pastoria. -  
Oria, oria, peerless Pastoria."

*(Aside)*

When we were children we cried for  
Pastoria! Now, wouldn't that wilt the  
feathers on Maud's new boa!

*(To Soldiers.)*

You shall restore me to my rights. As for  
the cheap swindler who has stolen my  
throne - The Wizard of Oz, --

**Riskitt**

Where will you find a greater scoundrel,  
a more contemptible being, than that  
Wizard of Oz?

**Pastoria**

Hear! Hear!

*(A pause.)*

No, - no! I mean, where?

*(Crowd snickers, quietly.)*

As for your pay, have no fear. As we  
approach the capitol I will dispose of  
reserved seats for my coronation at  
speculator's rates.

**Riskitt**

S-sh --! A customer approaches.

*(Pastoria and Riskitt quickly produce box  
office diagrams and bunches of tickets  
from their pockets as SOPHRONIA and  
PETER enter R.I.E. they rush upon them  
in the manner of ticket speculators.)*

**Riskitt**

Tickets for Pastoria's coronation?

*(Use sign, "Tickets bought from speculators,etc".)*

**Pastoria**

Two on the center aisle, four rows from the front.

**Simon**

He's a speculator.

**All**

Down with him.

*(All rush at Pastoria.)*

*(Enter CYNTHIA, R.3. Come down through crowd, C.)*

**Cynthia**

Wait. He may be my long-lost Niccolo.

**Pastoria**

I'm nobody but the King. For years I ruled the Land of Oz and was the best dressed little king that ever tied a four in hand. The people loved me then, and called me their Tony Pastoria.

**Cynthia**

I pray thee, play upon this piccolo.

*(Offering piccolo to Pastoria.)*

The wicked witch may have changed my sweetheart into you; How perfectly awful!

*(Shudders.)*

**Pastoria**

I'm not your sweetheart.

**Cynthia**

Then prove it by playing "The Carnival of Venice" with variations.

*(Offers piccolo)*

There was a bum note in the crescendo

that Niccolo could never avoid.

*(Retires up stage.)*

**Pastoria**

The idea! Open that box.

*(Points to hat box. Riskitt opens it.)*

What's the name in the crown of that crown?

**Riskitt**

*(Looking in crown.)*

Pastoria II.

*(Hands it to Pastoria)*

**Pastoria**

It was on my head when that confounded balloon carried me away. It fitted me then, and it fits me now.

*(Puts it on his head triumphantly. Movement of surprise in crowd.)*

**Cynthia**

What's the meaning of that queer costume?

**Pastoria**

When the cyclone picked me up I was working as a motorman in Kansas.

**Cynthia**

What's a motorman?

**Pastoria**

Well, a motorman is a fellow that takes life easy. He's a regular lady killer, and a sort of business agent for the Undertakers' Union. When I reached the earth I had to do something for a living.

**Cynthia**

Your Majesty had to work? Terrible!

**Pastoria**

Yes. Your Majesty had to eat. I grew so desperate I decided to stop at nothing, so

I became a motorman. It's a merry life,  
and all day long the jingling of the bells.  
A fellow- motorman tried to get me to go  
with him to Michigan and motor there.

**Cynthia**

Why?

**Pastoria**

He said the girls were more sociable. He  
used to sing a beautiful song about one of  
them.

**Cynthia**

Was it soulful?

**Pastoria**

Well, you can judge for yourself.

-- "IN MICHIGAN" --

**Pastoria and Chorus.**

I'm fond of the girls from Tennessee,  
For they are extremely coy,  
But there's another girl for me, she's the  
girl from Illinois.  
With the damsel fair from gay Delaware  
I'd giddily coquette.  
But the girl for me beyond compare, in  
old Michigan is met.

**Cho.**

In Michigan, In Michigan, I would that I  
were rich again.  
A ticket I'd buy, and away I'd fly  
To the far-off fields of Michigan.  
In Michigan, In Michigan, my tent I'd  
like to pitch again.  
I've a sweetheart true in Kalamazoo  
And that's what I've got in Michigan.

*II.*

The Georgia girl is a perfect peach,  
The Maine girl takes the bun  
Of the Oregon girl I love to preach  
For she second stands to none.  
Oh the Texas girl is a downright pearl,

And a dainty dream besides,  
 But the girl that can give them all a twirl,  
 In old Michigan resides.

**Cho.**

I've a sweetheart true in Kalamazoo,  
 I've a mother-in-law in Saginaw, etc.

*(and exit Chorus R. and L.)*

**Cynthia**

You are not like my Niccolo, and yet  
 seem to be he. If I could see you make  
 love to someone else -- my Niccolo  
 would never do that in my presence.

**Tryxie**

*(Outside L.2)*

Pasty! Pasty! Where are you, darling?

**Pastoria**

You'll have a chance, for here comes my  
 fiancée.

**Cynthia**

A woman!

**Pastoria**

Yes. She was a waitress in the railroad  
 station at Topeka. Her name is Tryxie.

**Cynthia**

Tryxie?

**Pastoria**

Yes. We were blown out of Kansas at the same time. When the cyclone struck town I was standing on the front platform of my car and had just yelled, "Hold fast for a sharp curve". As we sailed over the roofs a beautiful girl suddenly shot out of a neighboring cloud and hit my dashboard. She was carrying a plate of beans. She said she was going my way and before the cyclone dropped us through yonder chestnut trees we were engaged.

**Tryxie**

*(Entering, L.2. and going to Pastoria)*

Darling, I hope you won't think me gross, but I wish you would take me by the hand and lead me to a large porterhouse steak.

**Pastoria**

Girl, the stake that I am fighting for is not a porterhouse. I may be slain. Then what would lovey do if dovey died?

**Tryxie**

Why lovey would die too.

**Pastoria**

*(With arm about her.)*

Do you remember, I met you as a motorman.

**Tryxie**

I was struck by you at our first meeting.

**Pastoria**

You were carrying a book.

**Tryxie**

Roosevelt's Memoirs.

**Pastoria**

I ran over them without asking you.

**Tryxie**

Because you got the bell to go ahead.

**Pastoria**

Then I went ahead to get the belle.

**Tryxie**

You couldn't have offered me a palace then.

**Pastoria**

No. About all you could expect from a street car man is "a little room up front."

**Tryxie**

What were your prospects then?

**Pastoria**

Same as the conductors' - only fare.

**Tryxie**

And yet you loved me then.

**Pastoria**

I yearned for you.

**Tryxie**

And you love me now?

**Pastoria**

With all the heart a motorman is allowed to have.

**Tryxie**

Pasty, you are just too awful!

**Pastoria**

To resume -- how much does oo love oosey?

**Tryxie**

OO's OOsey?

**Pastoria**

OOS.

**Cynthia**

Enough. I am convinced. My Niccolo could never hand out such a tart line of

wedding march conversation.

**Tryxie**

Is this a lady detective?

**Pastoria**

No. This is a lady lunatic.

**Cynthia**

Yes; mad through with blighted love.  
Now will I to the vegetable garden where  
I last saw him.

*(Taking objects from basket on arm.)*

Here are young spring onions - they're for  
insomnia; here's celery for remembrance,  
- and here are March strawberries - for --  
a dollar a box!

"Oh, he never more will come,  
And I wonder where he's went.  
Hey nonney, hey nonney hey!"

*(Exit a la Ophelia, L.I.)*

**Tryxie**

Poor thing -how she loved him! Niccolo  
must have been very handsome.

**Pastoria**

Yes. I reminded her strongly of him.

**Tryxie**

But, she is a lunatic. That explains a lot  
of things.

**Pastoria**

Tryxie, you see what it is to lose a fond  
lover. Now suppose, suppose you were to  
lose me?

**Tryxie**

Pastoria, you know I never was lucky.

**Pastoria**

I know. But, what would you do?

**Tryxie**



Why, someone else, I suppose.

**Pastoria**

But tell me, what do you think of the country you're to reign over as my queen?

**Tryxie**

Oh, well enough as far as I've gone. But it was a bad time to leave Kansas.

**Pastoria**

Why?

**Tryxie**

Barnum's circus was billed for our town for the 13th, and next to a Boston cream puff I love a circus.

-- "WHEN THE CIRCUS COMES TO TOWN" --

**Tryxie and Pastoria**

*and exit, L.I.E.)*

*(Enter DOROTHY and IMOGEN (the cow) R.2.)*

**Dorothy**

Well, where am I at?

*(Xing L. and looking around.)*

Surely, this isn't Kansas?

*(To Cow)*

Imogen, we are lost, and we'll never see home again. How poor Father will miss us.

*(Cow nods)*

You were the only thing to prove he ran a dairy. Now he won't be able to mix up any more milk until I get back with the key to the plaster of Paris barrel. I wish we could run into another cyclone going the way we came from.

*(Cow weeps)*

What are you crying for?

*(Crying, herself.)*

Be brave, like me. Will somebody tell me the way back to Kansas.

*(Xing R. looking at house.)*

My! but our house is bent. Well, if the cyclone hasn't blown Carrie Barry's front door right on our porch. There's her name on the doorplate. Hello! what's this?

*(Takes folded paper from door. Reads it.)*

"To the Princess within." Here's a joke, Imogen.

*(Cow looks over her shoulder.)*

Why it's a love song from a perfect stranger.

*(Resumes reading.)*

*(Enter WITCH of the North, and SIR DASHEMOFF DAILY, L.2.)*

**Dashemoff**

*(Pointing to Dorothy.)*

There she is, your Highness.

**Witch**

Whence comes this maiden?

**Dash.**

I know not. I only know I love her.

**Dorothy**

*(Slapping Cow's nose.)*

Go away, Imogen! Where are your manners! Keep your nose out of my correspondence hereafter.

**Witch**

Her name?

*(Chorus begins to enter, R. and L.)*

**Dash.**

Caroline Barry. That's the name on the

doorplate of the cottage she arrived in.

**Dorothy**

*(Still reading)*

How sweet.

**Dash.**

Do you refer to my poor poem?

**Dorothy**

*(Surprised)*

Did you send me this, sir?

**Dash.**

I did. And may her Highness present me?

**Dorothy**

If her Highness pleases.

**Witch**

*(Xing to Dorothy)*

Little girl, this is Sir Dashemoff Daily,  
our Poet Laureate, And I am Locusta, the  
Witch of the North.

**Dorothy**

*(Recoiling)*

A witch?

**Witch**

Ah, don't be afraid - I'm not one of the  
black cat and broomstick kind.

**Dorothy**

Then tell me - am I far from Kansas?

**Witch**

Kansas? Where is Kansas?

**Dorothy**

Imogen, do you hear that? She'll ask us  
next where Topeka is.

**Witch**

Listen, ye Munchkins; this pretty stranger  
is under my special protection.

**Dash.**

*(To Dorothy)*

You are a lucky girl.

**Witch**

In proof of that I will bestow this magic  
ring upon her.

*(Putting ring on Dorothy's finger, who  
has Xed to her.)*

Whoever wears this ring may have two  
wishes gratified.

**Dorothy**

Then I wish Imogen and me back to  
Kansas?

*(Pause)*

What's the matter? Why don't we arrive?

**Witch**

I'm sorry, but my wishes have no power  
beyond the land in which they are  
granted. They can only aid you here.

**Dorothy**

But I want to go home. Tell me, what am  
I to do?

**Witch**

You must go to the wonderful Wizard of  
Oz. He alone has the power to transport  
you across the burning desert. As a  
member of the Witches' Union I have  
business elsewhere. When danger  
threatens, remember your ring.

*(Exits L.I.)*

**Dash.**

Now Mistress Barry ----

**Dorothy**

I'm not Mistress Barry. I'm Dorothy Gale.

**Dash.**

But, the name on the door?

**Dorothy**

Oh, that door belongs to the cottage of an old maid who lived just below our farm.

**Dash.**

But I've made my song to Mistress Barry, and if you are not she --

*(Turns away, disconsolate.)*

**Dorothy**

Oh, the song's not wasted. I like it very much. I wish I knew it. How odd -- I DO know it. Why, it's a miracle.

**Dash.**

No, it's the ring. Your first wish has been granted.

**Dorothy**

We'll see.

-- "CARRIE BARRY" --

*(Dorothy and Chorus, with Dashemoff. During song the Scarecrow is carried on by two farmers and set up at stile. At end of song Chorus exits R. and L.)*

I dare not call her Caroline, I think of her  
as Carrie,  
Her eyes like stars at twilight shine,  
And they have won this heart of mine.  
With glances none could parry.  
And when she smiles a smile divine,  
With cruelty I task her, The dainty maid  
knows I'm afraid  
To bravely up and ask her.

**Chorus**

Airy, fairy, Carrie Barry, will you marry  
me  
I'm as much in love with you as a many

can be.

Night and day for you alway, I pine, and  
pine, and pine,  
Airy, fairy, Carrie Barry, say you will be  
mine.

*II.*

Though yet untold this love of mine,  
This love will never vary. I'm longing for  
some little sign  
One spoken word, one written line.  
That I may hope and tarry.  
For truth it is that I opine, she looks upon  
me coldly.  
That's why I fear when she is near  
To turn and tell her boldly:

*Chorus:*

**Dorothy**

Is that what you think of Carrie Barry?

**Dash.**

That's what I think of Dorothy Gale.

**Dorothy**

I don't believe it.

**Dash.**

I'll tell you why you must.

*(Takes her hand as sound of hoofs is  
heard, off stage, rapidly approaching.)*

**Dorothy**

It's a runaway.

**Dash.**

No, it's General Riskitt.

*(Bus. of Riskitt entering L.3. in manner of  
a flying messenger.)*

**Riskitt**

Report to his Majesty at once.

**Dash.**

For what service?

**Riskitt**

His Majesty is writing a temperance  
poem and he's stuck for a rhyme to  
Saraparilla.

*(Exits L.2.E.)*

**Dash.**

*(To Dorothy)*

That's what I get for hiring out as a Poet  
Laureate. Excuse me till I find the rhyme.

*(Exits L.2.)*

**Dorothy**

Alone again. Well this is cheerful.  
Nothing in sight to talk to but this  
Scarecrow.

*(Xes L.)*

Well, as queer as he looks, I feel so  
lonely I wish he were alive.

*(COW enters and begins biting at  
Scarecrow's legs.)*

**Scarecrow**

Help! Help!

*(Dorothy screams.)*

Good morning.

*(Dorothy Xes up R.)*

Is this your cow?

**Dorothy**

Yes-es.

**Scarecrow**

Well, if you don't want me to lose a leg,  
call him off.

*(Dorothy motions to Cow and Cow exits  
R.3.)*

Thanks, awfully, for bringing me to life.  
Isn't this lovely weather for July?

**Dorothy**

The ring! Another wish wasted.

**Scarecrow**

Would you mind taking this golf ball out of my ear?

*(Dorothy goes to Scarecrow and looks for golf ball.)*

My ear is on the other side.

*(Dorothy removes golf ball and throws it down on stage.)*

That makes me one down.

**Dorothy**

You seem well posted.

**Scarecrow**

If I wasn't well posted I couldn't stand up.

**Dorothy**

I mean, you know what's in fashion.

**Scarecrow**

For a long time I've been just behind the stile.

*(Points to stile.)*

**Dorothy**

Don't you think you're smart!

**Scarecrow**

I don't think at all. I haven't any brains.

**Dorothy**

No brains?

**Scarecrow**

*(Tapping head)*

There is nothing there but a handful of excelsior covered with a dishrag. When the farmer was filling me with straw yesterday he said, "I guess I'll shake him". When I saw the size of his hand I knew it was on me. Then he jabbed this



pole into my back and said, "You're stuck". That put me up in the air, where I've been for the last twenty-four hours.

**Dorothy**

But you're alive now, and how are you going to earn your living without brains?

**Scarecrow**

I won't be lonely. Will you help me down?

**Dorothy**

Certainly.

**Scarecrow**

I'm getting a bad pain in my polar regions, from lack of exercise.

**Dorothy**

*(Helps him down from post. Bus.)*

Can't you walk?

**Scarecrow**

No. But I'll take steps to learn.

*(Walks awkwardly.)*

**Dorothy**

Oh, - but you're a loose character. What's your name?

**Scarecrow**

Haven't any.

**Dorothy**

No name? But, you've a family of some sort, haven't you?

*(COW enters.)*

**Scarecrow**

Judging from what I'm stuffed with I am related to Secretary Hay.

*(Bus. with Cow.)*

How about yourself? Who are you? - where did you drop from? Where are you

going, and why do you go there? Tell me all about it, while I see which way the wind blows.

*(Bus. with straws.)*

**Dorothy**

My name is Dorothy, and I am one of the Kansas Gales.

**Scarecrow**

That accounts for your breezy manner.

**Dorothy**

When I am at home I live in Kansas. Just now I am lost, and I am going to the Emerald City to ask the wonderful Wizard of Oz to help me.

**Scarecrow**

What, to get back to Kansas? Dottie, why trifle with your luck?

**Dorothy**

Behave. You are old enough to know better.

**Scarecrow**

No, I'm not! I was just born, and it will be three hundred and sixty-four days before I have a birthday.

*(Cows begins to nibble at Scarecrow's legs.)*

**Dorothy**

How long do you think you'll live?

**Scarecrow**

If I can escape that cow of yours, until I'm used to stuff a summer boarder's mattress. Do you think the Wizard would have a set of brains knocking around his place that would fit me?

**Dorothy**

He might.

**Scarecrow**

If I thought he could fix me up I'd go with you.

**Dorothy**

Come along. Even if he is out of your size you'll be no worse off than you are now.

*(Both start to go L.)*

**Scarecrow**

We're a nice looking couple. Suppose we're arrested for vagrancy?

**Dorothy**

You could give straw bail. Do you know, I can hardly believe that you have no brains? How careless the farmer was to leave them out.

**Scarecrow**

Wasn't he? I wouldn't treat a dog that way.

**- SCARECROW'S SONG -**

Though I appear a handsome man,  
I'm only stuffed with straw.  
'Tis difficult a man to plan without a  
single flaw.  
Though you may think my lovely head  
A store of law contains  
The farmer lack of skill displayed and  
quite forgot my brains.  
When brains are lacking in a head, it's  
usually the rule,  
That wisdom from the man has fled and  
he remains a fool.  
So, though my charms are very great, as I  
am well assured  
I'll never reach my full estate, 'till brains I  
have secured.

**CHORUS:**

A-las for the man who has little in his  
noodle that he knows  
He's under a man, and is called a rattle

pate, wherever he goes.  
 He always does the very thing he never  
 ought to do  
 He stumbles and he fumbles and is  
 aimless.  
 A lobster, is he, as anyone with half an  
 eye can see.  
 You can beat him sneer or jeer  
 for his wheels are out of gear  
 And it's plain he'll remain quite brainless.

*(Exeunt.)*

-:- *CHANGE TO*

**SCENE III:- The road through the forest.**

*DASHEMOFF enters R.I. SIR WILEY GYLE enters L.I. They enter backwards, and collide near C.*

**Dash**

Are you one of us?

**Gyle**

No. Are you?

**Dash.**

Would you like to join a revolution?

**Gyle**

That's my specialty. I'm Sir Wiley Gyle, at your services. Revolutions to order. Kings dethroned while you wait.

**Dash.**

Then join our plot to put Pastoria II on the throne again.

**Gyle**

*(Xing R.)*

What! has that fried oyster returned?

**Dash.**

*(Indicating proclamation.)*

There's the Wizard's proclamation against

him.

**Gyle**

*(Glancing at proclamation.)*

Help Pastoria? Not I. I'm next in line for that throne, my boy.

**Dash.**

But how are you going to overthrow the wizard?

**Gyle**

Ever since his balloon landed here the people have been in dread of his magic, and of him. He's made 'em think he has unearthly powers. But, I'll show 'em!

*(Xing L.)*

**Dash.**

Going to expose him?

**Gyle**

Expose him, or blow him up.

**Dash.**

Blow him up - what with?

**Gyle**

*(Showing a small bomb.)*

One of the bargain-sale bombs. - If I can ever get one to work.

**Dash.**

Anything the matter with that one?

**Gyle**

I'll bet it's no good. They had a bargain sale of infernal machines and bombs at one of our big stores last month; they'd bought out the stock of an anarchist factory. I got a hundred bombs for five ninety-eight, -- and not one of the darned things has worked yet.

**Dash.**

Won't they take 'em back?

**Gyle**

No. They won't exchange bargains.

*(Xing R.)*

I'm sure this one is no good, too.

*(Suddenly throws bomb on stage L. It bounces off stage L.)*

**Dash.**

*(Frightened)*

Don't take a chance like that!

**Gyle**

Every time I throw one of those bombs at the wizard I get arrested for playing baseball in the streets.

**Cynthia**

*(Enters, R.I. Xes to Gyle C.)*

I beg your pardon. Could you direct me to a small piece of toast?

**Gyle**

Toast?

**Cynthia**

Yes, toast. I am a sweet girl maniac, and to-day it is my fancy that I am a poached egg. If I could only find a piece of toast I'd rest myself on it.

**Dash.**

*(Aside to Gyle.)*

I've heard a young man named Niccolo was the cause of this.

**Gyle**

Jilted her?

**Dash.**

No. He was turned into somebody else by a witch, and she can't find him.

**Cynthia**

*(Offering piccolo to Gyle.)*

Prithee, play upon this.

**Gyle**

Listen, girl. Would you know your  
Niccolo if you met him?

**Cynthia**

Ah, you're not he, are you?

**Gyle**

No. But I think I can lead you to him.

**Cynthia**

Quickly, then.

**Gyle**

If Niccolo in his new form fails to  
recognize you, would you still yearn for  
him?

**Cynthia**

Aye! more than ever.

**Gyle**

Listen! your lost lover is here. The witch  
has turned him into a wizard, - the wizard  
of Oz, - and he rules the Emerald City.  
Nobody knows it but me. The wizard  
don't know it. Go to him when no one is  
about, and grab and gag him. And when  
you have got him far away say to him  
that Sir Wiley put you on.

*(Xing L.)*

Don't forget -- Sir Wiley.

*(Exits L.2.)*

**Cynthia**

Ye Gods! My Nick a wizard! If he should  
fail to recognize me, and turn me into a  
sponge cake - what would be my finish? I  
pray thee, come and plead the cause of  
crime. A lady lunatic.

*(Exits.)*

**Dash.**

*(Looking after her.)*

Her reason lost because she lost her lover.  
Would I go mad if I should lose my  
Dorothy? Perhaps, because I already love  
her madly. I know that, for I know what  
love is.

-- "THAT IS LOVE " --

*Dashemoff*

*And exit L.I.E.)*

*(Enter TIMOTHY, followed by RISKITT  
R.I.)*

**Riskitt**

Halt! Your precious monarch will make a  
final speech before the campaign opens.

**Pastoria**

*(Enters R.I. to Timothy)*

Before this awful war begins I want you  
to understand one thing. You are the  
soldiers of a free and glorious country; if  
you win victory you will be roasted. If  
you are defeated you will be roasted also.

**Timothy**

We understand.

**Pastoria**

Then you may take my final photograph  
for the illustrated papers.

*(Poses. Riskitt points camera at him. Lion  
is heard roaring off stage L.I. Everybody  
shows alarm.)*

**Riskitt**

What is it?

**Pastoria**

It sounds like dinner time in a menagerie.

*(Roaring sounds closer)*



*(Riskitt and Timothy rush off R.I.)*

Come back! Come back! you cowards --  
come back!

*(Lions enters. Bus.)*

*(Pastoria turns, sees him. Bus.  
frightened. Hides behind camera. Lion  
sees camera. Pauses.)*

Lie down, Bruno. Nice lion, good lion,  
sweet lion, dandelion, lie down.

*(Etc. ad lib. and Bus. Both.)*

*(Lion sits up on haunches. Poses.)*

Very well then, sit up, if you prefer.

*(Bus.)*

Do you mean that you want your picture  
taken?

*(Lion nods.)*

Something nice for the family album?

*(Lion nods.)*

Well, you can have an appointment next  
Wednesday afternoon.

*(Starts away. Bus. lion angry.)*

Or, right away, if you prefer it.

*(Lion resumes pose.)*

Now look pleasant, please.

*(Lion shakes head.)*

How am I going to make that beast look  
pleasant? Shall I tell him to watch for the  
little birdie? No, I have it.

*(To Lion.)*

Look for the nice little fat boy.

*(Lion turns head quickly toward  
Pastoria.)*

No, no! Not here. Right out there.

*(Bus. Lion looking into audience.)*

That's it. Don't move.

*(Lion slaps at mosquito on jaw.)*

Mosquitos, bothering you? Yes, there are more than usual this summer. 'Round the corner, in the next jungle there aren't any.

*(Bus. Lion displeased.)*

Now ready, again. Steady!

*(Bus.)*

That will be all, thank you. How do you like your photos done, - plenty of gloss, or domestic finish?

*(Lion nods.)*

All right. We'll do them both ways. You needn't call for the proof, I'll send them.

*(Bus. Lion waving paw. Knocks camera over, etc, Bus. ad lib and exit Lion R.I. Pastoria collapsed, and prostrate R.I. Riskitt enters, cautiously R. behind the leg of drop. Bus. as they discover and startle each other.)*

**Riskitt**

Is your Majesty alone?

**Pastoria**

Where is my army?

**Riskitt**

He's in the top of the tallest tree, and he won't come down.

**Pastoria**

Have they deserted my banner so soon?

**Riskitt**

Yes. Here's a notice just sent from police headquarters in the Emerald City.

*(Hands notice to Pastoria.)*

**Pastoria**

*(Reading)*

"To our beloved police: Wanted, for treason, a small creature with slate pencil

legs, an eye like a halibut, and a face like a cold flaxseed poultice, calling itself Pastoria II." After that description how can I escape?

**Riskitt**

We'll both need disguises.

**Pastoria**

And the sooner we get them the better. See to it at once.

*(Exit Riskitt.)*

**Tryxie**

*(Enter L.I.)*

I am so hungry I could eat a fifty cent table d'hote and think it was food.

**Pastoria**

Alas! that I should have chosen for a Queen one whose appetite is so stenuous.

**Tryxie**

Pasty, when you invited me to become your Queen did you think I lived on air?

**Pastoria**

I saw only your face - your lovely face.

**Tryxie**

Yes; but even the loveliest face has to be fed.

**Pastoria**

Another fond delusion shattered. Now I know that woman is but a hollow mockery. Come, let us on to my kingdom.

*(Exit Pastoria and Tryxie, L.I.)*

*(Dorothy and Scarecrow enter R.I.)*

**Dorothy**

Come along, I'll help you get a position. Now, what field have you been in?

**Scarecrow**

All of them. I began in the pasture lot,  
and was moved up to the potato patch.

**Dorothy**

Do you know beans?

**Scarecrow**

I should say I do. A bean vine grew up  
my right leg once.

*(Dorothy sits on ground and begins to eat  
cakes from basket.)*

What are you doing?

**Dorothy**

Eating.

**Scarecrow**

What do you do that for?

**Dorothy**

Because I'm hungry. Don't you ever eat?

**Scarecrow**

No. I'm stuffed full now. Pretty soon  
you'll be stuffed full and you won't be  
able to eat either.

**Dorothy**

I eat three or four times a day.

**Scarecrow**

Is it necessary?

**Dorothy**

Of course.

**Scarecrow**

How I pity you. You people of flesh must  
waste a lot of time trying to keep alive.

**Dorothy**

Haven't you any taste?

**Scarecrow**

I admire you.

**Dorothy**

You're a strange creature. That farmer might have taken more pains in your manufacture in more ways than one.

**Scarecrow**

Yes. Think of his starting me in life with so few advantages.

*(A groan heard back of drop.)*

**Dorothy**

What's that?

**Scarecrow**

It sounds like a caryatid horse passing a stable at dinner time.

**Dorothy**

It comes from behind these bushes. Dare you look and see what it is?

**Scarecrow**

I fear nothing, but a lighted match, or a cigarette smoker. If ever I bump up against either of those two -- peace to my ashes.

*(Pushes bushes aside.)*

I've got it.

*(Brings Tin-man out.)*

*(Tin-man stands, rigid, with fife in position for playing.)*

**Dorothy**

Is that a man, or a hardware store?

**Scarecrow**

He's been married tin years and this is his tin wedding.

**Dorothy**

Did you play, sir?

**Tin-man**

Did I play? I've been practicing that lovely tune for over a year.

**Dorothy**

Why do you stand so still?

**Tin-man**

I'm rusted.

**Dorothy**

Where?

**Tin-man**

In my joints.

**Dorothy**

Must you stay there forever?

**Tin-man**

Not if you will help me. Get the oil can from behind that stump and oil me up a bit and then I'll be oil right.

**Scarecrow**

I'll rush the can.

*(Gets oil can from behind out drop and begins to oil Tin-man's joints. Bus. ad lib.)*

**Tin-man**

What a blessed relief. Accept my thanks. Nick Chopper is at last himself again.

**Dorothy**

I'm so glad we heard you. What a dangerous position you were in.

**Tin-man**

Wasn't I? If a hold-up man had come along with a can opener he might have gone through me with ease.

*(To Scarecrow)*

Here, oil my neck a little more. It doesn't turn smoothly.

**Scarecrow**

*(Oiling Nick's neck.)*

Some of these tough joints ought to be

pulled.

**Tin-man**

*(To Dorothy)*

Your friend seems to be one of the light fingered gentry. I hope he's not as bad as he's painted.

**Dorothy**

What a horrid thing for you to say, after his helping you out of your trouble.

**Tin-man**

I beg your pardon, Miss; it's a long time since I've been in polite society and I'm still a bit rusty.

*(To Scarecrow)*

Much obliged for the grease. Ah, I was not always made of tin. Once I was made of flesh and blood, as you two are.

**Scarecrow**

*(Taking handful of straw from breast.)*

Cut me out, please.

**Dorothy**

How did it happen.

**Tin-man**

A pretty Munchkin girl loved me  
 devotedly. Often she came and held the  
 trees while I chopped them down, and  
 then gently lowered them to the ground.  
 But the wicked witch had forbidden any  
 love-making in her domains, and one day  
 Cynthia and I were caught holding hands.  
 She enchanted my axe so that it slipped  
 and cut off my leg. I went to the tinsmith  
 and had a new one made. Then, one by  
 one, I lost my arms, head, and body, but  
 the tinsmith replaced each missing  
 member. I kept on chopping wood,  
 though, and said nothing. I was happy,  
 notwithstanding, until I discovered that I  
 no longer loved Cynthia.

**Dorothy**

No longer loved her? Why?

**Tin-man**

The tinsmith had forgotten to give me a  
 heart.

**Scarecrow**

That probably came extra.

**Dorothy**

Come along with us to Oz, perhaps you  
 can get a heart.

**Tin-man**

Who is Oz - a butcher?

**Dorothy**

No, no! It's city, where a wonderful  
 wizard rules.

**Tin-man**

*(Sings, dancing to time.)*

"Oh, Cynthia, Cynthia, I've been thinking

-

What an awful thing it was -

To be without a heart, but now

I'll get it from the Wizard of Oz."



*(Break and bus. Scarecrow.)*

-- "**WHEN YOU LOVE, LOVE,  
LOVE.**" --

*Trio -- Tin-man, Dorothy, and Scarecrow,  
and exit.)*

Oh! Love's the thing, that poets sing  
Their sweetest lays regarding.  
And none say nay, to love's gay sway  
Which wounds when not rewarding.  
Naught can allure the heart so sure  
As one swift dart from Cupid  
And none, I know would dodge his blow,  
Unless exceeding stupid.  
For love's the thing, that poet's sing  
Their sweetest lays regarding,  
And all are gay, neath Cupid's sway  
All worldly cares discarding.

**Chorus**

When you love, love, love in mad  
delirium,  
When you love, love, love is quite sincere  
you come.  
there is nothing so divine there is nothing  
half so fine,  
As the gladness of your madness when  
you love, love, love.

*II.*

I've heard it said that Love is fed  
On gifts of costly treasure,  
But it's so nice, I'm sure the price,  
No lover cares to measure.  
All other things are quite forgot  
When once your heart is captured  
You guess if you're alive or not  
So madly you're enraptured.  
But though of love you gaily sing  
'Twill turn your heart quite stony,  
To end the whirl and find the girl  
Is seeking "Alimony."

- *CHANGE TO -SCENE IV-*

*SCENE:- The Poppy Field. The scene shows an extensive field of poppies, 30 or 40 young ladies dressed in costumes representing the poppy flower. They are so arranged that they practically fill the entire stage. Stage in total darkness at the beginning of this scene. Light effect is thrown upon the gauze drop. Gradually the lights are raised on the stage beginning red and gradually working up to a pale white light. All the girls stand with their heads bent forward so as to hide faces, their poppy heads alone showing. As they sing they sway their bodies and pantomime with their heads. (Chorus of Poppy flowers.)*

### **POPPY CHORUS.**

Should a wandering mortal lucklessly  
 appear in our field  
 Needlessly our sweet perfume inhaling  
 Each sense with joy regaling  
 Who can blame us if all our soporific  
 powers are revealed.  
 While unto our sway he gives way  
 And must helplessly yield.  
 For Death, like a breath comes to all soon  
 or late  
 And mortals are the sport of a  
 mischevious fate.  
 So welcome the peace that we bring to  
 mankind.  
 It is happiness to dream on, with care left  
 behind.  
 We are poppies in fairest splendour,  
 blooming fragrant alway.  
 Through the mosses and the grasses  
 looming  
 Fascinations rare assuming  
 We delight when alone, to pass the  
 moments are play  
 Every petal graciously nods  
 Our many charms to display.

*(After Chorus, DASHEMOFF enters,*

*hurriedly R.I.)*

**Dash.**

Oh, Dorothy! Dorothy!

**Dorothy**

Here I am. I'm so glad to meet you again.  
I've lost my way.

**Dash.**

These poppy fields are pathless.

**Dorothy**

The Tin-man punctured himself with a  
rusty nail, and I had to send for a plumber  
to solder up his wound.

**Dash.**

The Tin-man?

**Dorothy**

A new friend of mine.

**Dash.**

I found a rhyme for "Sarsaparilla", but  
now I can't find the king.

*(Enter PASTORIA, TRYXIE, COW and  
LION at back. Pastoria is dressed as a  
lion tamer, Tryxie as a bareback rider.  
Pastoria leads the Lion, Tryxie leads the  
Cow.)*

**Pastoria**

*(Coming down.)*

S-sh! the Wizard's police are after us and  
we are disguised as a one ring circus.

**Dash.**

*(To Dorothy)*

This is Pastoria II, the rightful king of  
Oz.

**Tryxie**

I am Signiorina Bouncerino, premiere  
equestrienne.

**Pastoria**

And I am Signor Gonzabo, premier lion tamer.

*(Striking pose with Lion.)*

Sit up, Bruno, Kiss your paw.

*(Bus. lion.)*

No, no! Kiss your paw to the ladies.

*(Bus. lion.)*

But come, we must not tarry here. On to the Emerald City.

*(Xes R. Poppies shake their heads. All characters yawn.)*

**Dorothy**

*(To Dash.)*

Are you sleepy?

**Dash.**

Very. It's the perfume of these flowers.

**Dorothy**

*(Yawning)*

Yes; they make opium of them, I've read.

*(Poppies shake their heads.)*

**Pastoria**

I feel like forty winks and a couple of naps.

*(Cow lies down.)*

**Tryxie**

*(Yawning)*

Not a bad idea. I think I'll use you as a sofa pillow. You're not much as a mattress, but you'd make an awful hit with me, served rare, with mashed potatoes.

*(Lies down L. with head on Cow's side.)*

**Pastoria**

*(Sleepily.)*

Bruno, kindly give me an imitation of a

folding bed.

*(Lion lies down.)*

Will somebody bring me my shaving  
water and a poached egg some time next  
week?

*(Lies with head on Lion. Falls asleep.  
Poppies shake their heads.)*

**Dorothy**

*(Drowsily)*

What does this mean? My head reels. My  
eyes must close. The perfume stifles me.  
There's danger in this sleep I'm sure.

*(Falls asleep.)*

*(Dashemoff retires up stage.) (Scarecrow  
and Tin-man enter from platform at  
back.)*

**Tin-man**

Where are you, Hay?

**Scarecrow**

*(Coming down.)*

Did the plumber fix you up all right?

**Tin-man**

Oh, yes. I'm now a soldered, but wiser  
man.

**Scarecrow**

Hello! I'm wounded too.

*(Shows tear in leg.)*

Got a few pins?

**Tin-man**

What for?

**Scarecrow**

*(Pointing to tear)*

I want to collect my rent.

*(Poppies shake heads.)*

*(All on stage yawn.)*

**Tin-man**

*(Looking around.)*

Asleep - all of them.

**Scarecrow**

Let's wake them up.

**Tin-man**

You can't. Before I turned to tin I didn't dare to cross these fields.

*(Poppies shake.)*

Their perfume brings an endless sleep.

**Scarecrow**

I don't feel sleepy.

**Tin-man**

Of course not. It's the brains that go to sleep, and you haven't got any.

**Scarecrow**

But we can't leave little Dottie here.

**Tin-man**

How can we wake her.

**Scarecrow**

I don't know, but we must.

**Tin-man**

Suppose we shake her?

**Scarecrow**

No; it isn't polite to shake a lady.

*(All characters asleep snore.)*

**Tin-man**

What will we do?

**Scarecrow**

I think she has a ring that will bring one of our leading witches to her aid.

**Tin-man**

*(Taking her hand.)*

Here it is.

**Scarecrow**

But we don't know how it works.

**Tin-man**

Who can tell us?

**Dorothy**

*(In sleep.)*

Oh, Locusta!

*(WITCH of the North enters L.3. coming to Dorothy.)*

**Witch**

Who calls me!

*(Sees Dorothy)*

The child to whom I promised my  
friendship. She and her companions in  
the deadly grasp of these treacherous  
blossoms. Heartless and poisonous  
flowers, dare you defy the power of the  
Witch of the North

*(Poppies raise their heads.)*

Defy me, who rules the North Wind and  
holds the Frost King as a willing subject?  
for this you shall die. For this shall I  
cloud the sunshine, which is your breath,  
and chill the warmth which gives you  
life.

*(Poppies raise heads.)*

Hail, winds of the frozen North! Come to  
my aid! Embrace these false blossoms,  
and wither them with your cold caresses!  
King of the Frost, you do I invoke in  
this, my hour of vengeance. Hurl your  
glittering atoms upon these cruel flowers

--

*(Poppies kneel.)*

Congel their sap of life, and set upon  
them the icy seal of your freezing kiss,

which kills as surely as does their own treacherous breath. Thus shall my enemies perish! Thus shall I restore to life these mortals who now sleep, and rescue the maiden I have sworn to protect!

*(Poppies shrink away, droop and fall to the ground, ~~as the snow descends and the scene change to Scene 5: Winter Scene.~~*  
*[HANDWRITTEN: The dimmer effect (elective) is worked on gauge, hung behind proscenium. Lights are lowered and when out scene changes to Poppy Field in Winter.]*

*Several snow boys and girls discovered at the back of platform. Snow Queen on high platform C. holding her hands out towards the audience. Snow falls from her hands. Characters are posed R. and L. with Dorothy in C. of stage. When lights have worked up to a light blue she slowly rises, turns and sees the Snow Queen and drops on her knee.*

*:- Curtain :-*

**:- "THE WIZARD OF OZ" :- :-**  
**ACT II :-**

*SCENE:- House and Stage all dark. THE PHANTOM MARCH. Change to Throne Scene. CHORUS discovered, THE WIZARD OF OZ enters C.*

**Bardo**

All hail to the wonderful Wizard of Oz.

*(All salaam.)*

**Wizard**

*(to Crowd)*

Friends, an attempt has been made to assassinate your King. As I was about to enter the Emerald City a pistol shot was fired and struck me in the chest. After this I must have a protector.



*(To Bardo)*

Have we a good chest protector?

**Sir Wiley Gyle**

*(Pointing to Guard L.)*

Here's a good man.

**Wizard**

*(To Guard)*

This way, if you please.

*(Guard approaches)*

What is your business?

**Guard**

To watch.

**Wizard**

Antyhing else?

**Guard**

To guard.

**Wizard**

Then you are a watch-guard?

**Guard**

I am.

**Wizard**

You are? Good. How much?

**Guard**

How much what, sire?

**Wizard**

To protect.

**Guard**

Three dollars a week.

**Wizard**

I can get a man with whiskers for four.

**Guard**

But think, sire, I would protect you  
against an army. Aye, a thousand. Aye,

ten thousand! If they came upon us I  
would run my sword through them, one  
by one.

*(Suiting action to word)*

**Wizard**

Good boy! And if it came to a  
show-down I'd help you run.

*(Goes to throne - to crowd)*

Friends, I'll begin my performance with  
the magic egg and handkerchief trick.

**Gyle**

*(Aside to others)*

Watch!

**Wizard**

*(Bus)*

I have here a tame egg and a fresh laid  
handkerchief. Now what I propose to do  
is to place the egg within the  
handkerchief and have it disappear, and  
re-appear in the mouth of some innocent  
spectator.

**Gyle**

Bah!

**Wizard**

I wish it to be understood that I have no  
confederate. And as I have no  
confederate will some gentleman please  
step forward and kindly assist me?

----Anyone at all ----no matter who.

*(Bus)*

Thank you, I'll take this gentleman.

*(Bus)*

Watch me closely now, for you'll find that  
my hands are quicker than your eyes. I  
place the egg within the handkerchief  
---so!

*(Bus)*

and with a few magic passes --- is gone.  
Presto! Change!

*(Bus)*

### **Gyle**

It's a fake -- fake -- fake. He's a faker!

### **Wizard**

Now for the marvels of marvels - my  
famous magic basket.

*(Bus)*

I have here a basket which contains  
nothing but gleamerin' blades which go  
round and round. To satisfy yourselves  
you can all step up and examine the  
inside of the basket.

*(Bus)*

Now, I'm pleased to know that you're all  
satisfied that the basket contains nothing  
but gleamerin' knives, and as I have no  
confederate will some gentleman kindly  
step forward and assist me? Anyone at  
all. You can select whoever you like.

*(Bus)*

Thank you, I'll take this gentleman.

*(Bus)*

Now he's in the basket. We immediately  
turn the basket over.

*(Bus)*

Then we secure the dangerous burning  
acid. Fire in the liquid.

*(Bus)*

The burning acid I pour all over the  
basket.

*(Bus)*

Don't be alarmed. I'm here. Then we  
secure the sword,--

*(Bus)*

The poison tipped sword, piercing the

basket through and through

*(Bus)*

Opening the basket, he's gone.

*(Bus)*

Closing the basket, and back to its original place and opening up the basket, and out he jumps, as lively and hearty as ever.

*(Bus)*

**Gyle**

That's nothing. I can do it. I can do it.

**Wizard**

You can?

**Gyle**

Yes, me or any other fraud.

**Wizard**

I have to laugh in my sleeve.

*(Ha ha's in his sleeve)*

*(To crowd)*

Laugh at him.

*(They laugh "HA".)*

Again!

*(They laugh again "Ha.")*

You see, they give you the ha-ha.

**Gyle**

*(To Crowd)*

Can't you see that he's no wizard? Just a plain human humbug! If I prove that, and save the country from a tyrant will you make me king?

**Guard**

Prove it.

**Gyle**

If he's a Wizard let him defy this bomb.

*(Throws bomb at Oz's feet. It bounces off stage - he throws a second with the same result)*

**Wizard**

*(Smilingly)*

I'm a regular bomb charmer. Merely by a glance of the eye I hypnotize the dynamite.

**Bardo**

*(Seizing Gyle)*

What shall we do with him?

**Wizard**

Throw him out of the palace. He's not worth taking seriously.

**Gyle**

*(Waving third bomb)*

Some day one of these will work.

**Wizard**

That's more than you'll do.

*(Two guards remove Gyle C.)*

Now, Bardo, the royal entertainment being over you may pass the royal hat.

*(Crowd starts)*

Here, come back. Don't run away.

*(Bus. Bardo passing hat. Crowd does not respond with contributions. Bardo returns)*

What's the matter, Bardo?

**Bardo**

They're very sorry, but they won't have anything to spare till pay-day.

**"PAY-DAY" SONG.**

*(Oz and full chorus)*

*(Chorus exits on the refrain. Bardo exits)*

*(Oz Xes R. and sits on throne chair)*

**Cynthia**

*(Enters C.)*

Ah, there sits my Niccolo, brooding over his love for me. Beneath that awful mask beats the heart of my own true lover.

*(Coming down C.)*

Good morrow, most noble king!

**Wizard**

Good morning, Carrie.

**Cynthia**

Will you come rowing me with in my garden?

**Wizard**

Row'n' in the garden? I'll have to disappoint you; I'm just going out for a walk on the lake.

**Cynthia**

'Tis a deep sea garden the soft shell crabs are all in bloom, and as we row we'll dredge for oyster plants. And we'll build us a beautiful house of tinted pearls and butterflies to wait on us - and June bugs---

**Wizard**

She's bug house.

**Cynthia**

Come with me to the bottom of the sea and be my king-fish.

**Wizard**

No, I'd sooner stay here and stick to my perch.

**Cynthia**

Ah, sneer if you will; you cannot turn me from my purpose. Think, my darling think---

*(Bus)*

**Wizard**

I think I'll think up here.

*(Jumping up on chair)*

**Cynthia**

My head is full of thoughts; they go  
round and round---

**Wizard**

Those are not thoughts - they are roller  
skates.

*(Aloud)*

The lady has hallucinations.

**Cynthia**

My brain is on fire.

**Wizard**

Yes, and I'm getting a little hot-headed  
myself.

*(Comes down from throne)*

**Cynthia**

*(Lovingly)*

Oh, Niccolo! Bewitched and transformed  
as you are, you must recognize your old  
sweetheart. Don't you remember we used  
to wander together.

**Wizard**

And now you're wandering alone. Dinny  
open the gate - open the gate.

**Bynthia**

But I have found you. Come, fly with me.

**Wizard**

I will as soon as my wings come back  
from the laundry.

**Cynthia**

Niccolo - Niccolo. Don't you remember  
your old sweetheart? Your little Cinnie,

whom you swore to love forever? Think  
Think! You were younger then and your  
hair was parted in the middle. And Nick,  
---you had another face.

**Wizard**

That's a hard one - that's a hard one. I beg  
pardon, but from childhood up this face  
grew on me. Now, see here, my good  
lady, we had better come to an  
understanding. Your ideas are all right in  
a way, but even at that you're wrong. You  
think you're speaking to the party that  
you are, but you're not - you're talking to  
me.

**Cynthia**

Do you spurn the heart I lay at your feet?  
Alas, alas! I am undone.

*(Bus)*

**Wizard**

You're all right behind.

**Cynthia**

Monster! If I cannot have my Nick I'll  
have revenge!

*(Fires pistol at Oz)*

*(Bell rings off stage)*

*(Oz takes large bullet from mouth, throws  
it on floor and exits R.)*

*(Bus. for Cynthia)*

He's made of asbestos. Would that all  
lovers were fireproof.

*CYNTHIA (Exit)*

*(Captain at Guard enters C. with  
Dorothy, Tin Woodman and Scarecrow)*

**Scarecrow**

Is this where the Wizard does his  
principal wizzing?

**Captain**

Can't you see it's his palace? Haven't you



got any brains?

**Scarecrow**

That's just what I came here to get.

**Dorothy**

*(To Captain)*

He'd like a few brains and I'd like a pass to Kansas.

**Capt.**

*(To Tin-man)*

And what do YOU want of the Wizard?

**Tin-man**

I'll take a heart.

**Capt.**

I'll announce you wants. But, be warned. Don't make light of aught in his presence.

**Scarecrow**

If I made light of anything they'd cancel my fire insurance.

**Dor.**

*(To Capt)*

We've come a long way to get the Wizard to help us. Do you think he can?

**Captain**

I cannot tell. He alone knows.

**Scarecrow**

Don't worry, Dottie. If you have to stay here we'll take care of you.

*(To Tin-man)*

You're in on that, Pie-plates?

**Tin-man**

That's right, Dottie. With all my heart - when I get it.

*(Flourish of trumpets heard off)*

**Capt.**

His Majesty approaches!

*(Flourish of trumpets and enter Oz, R followed by Bardo)*

**Tin-man**

Here comes the Wizard!

**Wizard**

*(Seeing Dottie)*

What! Strangers here!

**Scarecrow**

Yes; little Dottie.

**Wizard**

You all look a little Dottie.

**Dorothy**

Oh no, I'm Dorothy Gale. Are you the great Magician?

**Wizard**

Am I? Watch!

*(Bus. Thunder each time he makes a pass with his hands.)*

All done by the passes of the hand.

**Dor.**

Then you can send me back to Kansas with a pass.

**Wizard**

I am not a Congressman.

**Scarecrow**

*(Coming C.)*

Brains, please.

**Wizard**

How will you have your brains, plain or sizzled?

*(Bus. for Scarecrow)*

**Dorothy**

*(To Scarecrow)*

Have them scrambled, by all means.

**Tin-man**

Yes, have them strangled.

**Wizard**

How would you like a Russell Sage  
thinker with just a Dash of Hetty Green.

**Scarecrow**

You're the doctor.

**Wizard**

Bardo - my book, please.

*(Bus. and Oz reads from book)*

"One pound of Angustora Phosphorus  
plant-tissue lyonised with tincture of  
fundamental and double distilled extract  
of Graphohoneical essence." Now, as far  
as I've got, how does that suit you?

**Tin-man**

When you get it tuned up, play  
something.

**Wizard**

Tuned up?

**Tin-man**

Say, Wiz, never mind that blended brain;  
just mix him up a little of that straight  
Mark Hanna brand.

**Wizard**

Correct. How would you like to have a  
Mark Hanna brain?

*(Bus. for Scarecrow)*

**Tin-man**

That's it - take it.

**Scarecrow**

I'll take it.

**Wizard**

That's it. Take the best, it's the cheapest.

The other would make you daffy. Brains,  
the real genuine Mark Hanna grey matter.  
Now, for the ornaments. Would you like to  
have a dash of orange bitters?

*Bus*

**Tin-man**

Take all you can get.

**Scarecrow**

Take all I can get?

**Wizard**

That's right. This way, please.

*(Scarecrow goes towards him, warbling)*

Oho! So you're a warbler, eh?

**Scarecrow**

I'm so happy.

**Wizard**

Well, you'll be happier by the time I'm  
through with you. Now do you know  
where you want your brains?

*(Bus)*

On the roof. Correct. Over here, please.

*(Bus)*

We start in by making a small incision.

---

**Tin-man**

Say, Wiz, that's no watermelon.

**Wizard**

Certainly not. No watermelon.

*(Bus)*

Ah, I see he's troubled with a little hay  
fever -- and an over-abundance, too, at  
that. I'll remove---

*(Bus)*

Now, we'll see further.

*(Bus)*

Well, what have we here? In all my experiences in trephining I never saw anything to equal the likes of this.

*(Bus)*

And the further you go the better they get - a regular squirrel's nest.

*(Taking peanuts from Scarecrow's head and handing them to Tin-man and others)*

Search that. I don't think there's a blank among any of them. The real genuine article.

*(Bus)*

This feller is nutty.

*(Bus. to Scarecrow)*

The first thing you know you'll have rubber brains. Keep quiet if you can't keep still.

*(Bus)*

We'll start in---

*(With knife)*

at the frontal bone, passing along the seam of imagination, crossing over to the pocket containing paroties of thought---

*(To Bardo)*

The Gridoler----

*(Bus)*

Now----

*(Bus)*

Well, brains---

*(Bus)*

Steady - steady!

*(Bus. Scarecrow)*

Man dear, yer losin' yer senses. Couldn't you see?

*(Bus)*

The mucilage!

*(Bus)*

A few layers of the phrenological salve,  
and you're all right.

*(Bus)*

There you are. Your Mark Hanna roof is  
well shingled.

**Scarecrow**

*(Rising, coming down feeling his head)*

Oh, oh, how I love the poor workingman!

**Wizard**

How do you feel now?

**Scarecrow**

Like making speeches to the intelligent  
voter. I'll write one.

*(Retires up, produces pad and pencil and  
writes)*

**Tin-man**

*(Going to Oz.) (Bus)*

One heart haben.

**Wizard**

What size heart do you wear?

**Tin-man**

Six-seven eights.

**Dorothy**

Wouldn't you like to be considered a  
big-hearted man?

**Tin-man**

I couldn't afford it Dottie. I've got lots of  
tin, but I hate to part with it.

**Wizard**

Would you like to have your heart hot or  
cold?

**Tin-man**

Warm.

**Wizard**

Warm?

**Tin-man**

Luke?

**Wizard**

Here's one, left by a young lady named Sapho.

**Tin-man**

Then it's second handed. Very expensive?

**Wizard**

Well, it used to be a dear heart, but this being bargain day I'll give it to you cheap. A dollar thirty-eight.

**Tin-man**

*(Taking heart)*

There's a flaw in it. I'll give you sixty-eight.

**Wizard**

It's yours.

**Tin-man**

That's a bargain.

**Wizard**

Will you have it wrapped or sent?

**Tin-man**

I'll take it with me.

**Wizard**

Where will you have it?

**Tin-man**

*(Pointing to head)*

Don't put it in there.

**Wizard**

Certainly not.

**Tin-man**

Sink it in those.

*(Putting hand on breast)*

**Wizard**

What do you want, a sink, or a ---Bardo, my surgical instruments.

*(Bardo throws tools at foot of throne)*

**Tin-man**

Say, what are you? A plumber?

**Wizard**

No. I think I'm a tinsmith.

*(Bus)*

**Tin-man**

I think you're a---wait a minute.

*(Bus)*

**Wizard**

What's the matter? Nervous?

**Tin-man**

Just a little excited, that's all.

**Wizard**

I'll stop that.

*(Bus. with mallet)*

**Tin-man**

Wait a minute. There's no hurry about this.

**Wizard**

Oh, yes there is, there's others waiting.

**Tin-man**

Well, let them wait. I guess I'll call in to-morrow.

**Wizard**

Now, don't be heartless. Have a heart.

*(Bus)*



What's the matter with you?

**Tin-man**

Oh, Wizzie, ---nice little Wizzie -- will you do me a favor?

**Wizard**

Certainly I will - what's the matter? What are you shaking about?

**Tin-man**

Just a little case of nervous prosperity.

*(Bus. of Oz putting heart into Tin-man)*

**Wizard**

I'll fix that.

*(Bus)*

**Tin-man**

That didn't hurt. Shine!

**Wizard**

I'm going to put a little absinthe on your heart.

*(Bus. of putting absinthe on heart and putting it into Tin-man)*

There, your heart will beat in two minutes!

**Tin-man**

It's working already.

*(Bus. and going L.)*

**Wizard**

*(To Dorothy)*

Don't be alarmed. I suppose you want a pair of feet.

**Dorothy**

No, I want a pass to Kansas.

**Wizard**

I'm afraid my Kansas passes are all cancelled.

**Dorothy**

Must I stay forever in this awful country?

**Wizard**

How can you call anything awful after  
Topeka?

**Dorothy**

I'm so mad, I could cry.

*(Goes C. and cries)*

**Tin-man**

*(Going to her)*

Don't cry, Dottie. Look at what he did for  
me.

*(Showing heart - drops it)*

Don't step on it.

*(Bus. and exit Dottie R.L)*

Oh! Broke my brand new heart!

*(Exits R.L.)*

**Scarecrow**

*(Coming down)*

How's this for stampeding a Convention?  
"The time has come to cripple the money  
octopus. We'll pull his leg. No, we'll clip  
his wings, and you'll all be happy when  
you vote for me."

*(Exits R.)*

*(Enter Chorus)*

**Wizard**

*(Proudly)*

There go the most successful miracles I  
ever performed, and I'm going to give a  
ball to-night in honor of my triumph. The  
last one I attended was in Topeka.

**THE DANCE OF ALL NATIONS:**

*WIZARD - SCARECROW - Tin-man -  
DOROTHY - AND CHORUS.*

*(Exeunt)*

*(Bardo enters, followed by Pastoria, Tryxie, Cow and Lion. Bus)*

**Bardo**

Where is your license for this company?

**Tryxie**

We had a dramatic license, but we lost it.  
We're only a moral one ring circus.

**Bardo**

Is there all there is of you?

**Tryxie**

We had a stage-struck pig when we started.

**Bardo**

What happened to the stagestruck pig?

**Tryxie**

He was cured in the last town.

**Pastoria**

And we had a happy family, too, -- that lion and a lamb.

**Bardo**

Lost the lamb.

**Pastoria**

No. The lamb is still with us, - but beneath the surface.

*(Lion pats his stomach appreciatively)*

**Bardo**

I'll report your arrest to his wizziness.

*(Exits)*

**Tryxie**

*(To Pastoria)*

And if His Wizziness recognizes you, it's into the cart with Du Barry!

**Pastoria**

Ugh! Stop putting ice down my back.

**Tryxie**

Where is your army? Where is your revolution?

**Pastoria**

Be patient, my Empress of Biscuit Shooters. Feast your eyes upon that throne whereon you and I will sit together as soon as we get a chance to prove Oz a humbug.

**Tryxie**

But is Oz a humbug?

**Pastoria**

Is he? Well, I should say he issie, Ozzie, izzie. On the earth you came from his feats of magic were chestnuts at all the church fairs fifty years ago.

*(Scarecrow and Tin-man enter R.3)*

**Tin-man**

Say, Hay, is this the place?

**Scarecrow**

That's where we're at.

*(To Pastoria and Tryxie)*

Why so sad, comrades?

**Tryxie**

Why do our faces look pinched?

**Tin-man**

Yes. Who did it?

**Pastoria**

The myrmidons of the usurper. Even the show business isn't safe in this pea-green town.

**Scarecrow**

What show business?

**Pastoria**

Signor Gonzabo's only original one ring  
circus.

**Tin-man**

Where is it?

**Pastoria and Tryxie**

WE are it! Ta, ta.

*(They strike pose, Lion and Cow also.  
Chord. Bus of Cow nibbling at  
Scarecrow)*

**Scarecrow**

*(Bus)*

Have the animals been fed lately?

**Pastoria**

Why?

**Scarecrow**

*(Pointing to Cow)*

Because if that beast remains hungry I'm  
liable to join the menagerie against my  
will.

*(Bus. feeling cow's side)*

Oh, yes, she's been fed.

**Tryxie**

Why, she's perfectly amiable.

*(Xing to Cow - bus)*

Come here, and I'll introduce you.

**Scarecrow**

Thanks, we've met before.

**Cynthia**

*(Enters L.I carry an axe)*

Hold! Stand all apart.

*(All spread arms and legs)*

*(She points to Pastoria)*

I would speak with yonder wicked giant.  
It is my pleasure to think I am Jack-the-

Giant-Killer. Come with me to yonder  
bean stalk, 'Tis but a mile high and when  
thou hast reached the top I will cut it  
down. I fain would see thee tumble.

*(Bus for Lion at throne)*

**Pastoria**

Excuse me, I'm not good at tumbling.

**Cynthia**

Now that I look upon thee again I can  
believe that.

**Tryxie**

Will the Lady Lunatic kindly cut it short?

**Cynthia**

What are thou?

**Tryxie**

Oh, back to the padded cell with you.

**Cynthia**

*(To Pastoria)*

Have you brought home a new cook? I  
prithee wash the potatoes.

**Tryxie**

*(Starting towards Pastoria)*

Now, Pasty---

*(Cynthia seizes Tryxie by arm, pulls her  
L. then pushes Pastoria who falls R. near  
throne. Tryxie exits L.I.)*

**Cynthia**

*(Starting towards Pastoria)*

Abide thee there awhile

*(Turns, sees Scarecrow)*

Thou cream-faced loon!

*(Bus)*

Where getst thou that goose look?

*(Swings axe in front of Scarecrow's face)*

*(Scarecrow falls)*

*(Cynthia exits L.1.)*

*(Bus for Lion)*

*(Flourish of trumpets and enter Bardo  
R.1. Crowd enters L.)*

**Bardo**

His Majesty commands your presence at once.

**Pastoria**

*(Alarmed)*

What for?

**Bardo**

You're not to ask questions, but obey orders.

**Pastoria**

If I don't know, I don't go.

**Bardo**

Your circus will give a special performance by royal command.

**Pastoria**

*(Aside)*

Ah, I breathe again.

*(Bus)*

*(Pastoria, Bardo, Cow and Tim-man Lion  
and Scarecrow exit)*

*(Tryxie enters L.1)*

**1st Girl**

*(To Tryxie)*

Don't you belong to the circus?

**Tryxie**

No, indeed. Oh, yes, of course I do.

**1st Girl**

Do you have to act?

**Tryxie**

Oh, no, of course not. I don't have to act,  
but I love art.

**2nd Girl**

What is your speciality?

**Tryxie**

I'm a bare-faced equestrienne, and I sing  
serio comics.

**1st Girl**

Where are serio comics?

**Tryxie**

Haven't you ever heard one?

**1st Girl**

Never.

**Tryxie**

Some people are born lucky. Here's  
where your luck ends.

*SAMMY SONG (Tryxie and Chorus)*

*(Tryxie exits after song)*

*(Chorus sing refrain and exit)*

*(Confederate enters C. Bus. Pastoria and  
Tryxie enter C. Pastoria throws a large  
green cloth over Confederate's head -  
bus)*

**Pastoria**

Quick, quick, my queen! The knock-out  
drops!

*(Tryxie places bottle to Confederate's  
nose, Bus. Pastoria counting)*

1---- 2---- 6---- 8----- 10 ----out. The rest  
is easy. Disguised in this fellow's clothes,  
I shall take his place. When the time  
comes Oz will put me in the trunk, then  
he will close the lid, turn the thing over  
and open it, and when he tells the people  
to look again they will see this trunk  
empty. Then I will rise at the back and  
denounce him as a fraud.



**Tryxie**

And they'll make you King again.

**Pastoria**

*(Tenderly)*

Then I shall lead you to a palace.

**Tryxie**

I'd rather be led to a restaurant.

**Pastoria**

Queens don't talk that way.

**Tryxie**

But I'm not a Queen. Listen, Pasty, I dreamed last night that I was in Heaven, eating ice cream and sauer kraut.

**Pastoria**

Go back to bed. But first help me carry this man where I can secure his clothes.

*(Lifts Confederate on his shoulder)*

**Tryxie**

Is he heavy? He must have had his dinner. I could help you lift him if I had had mine.

*(They exit L.2)*

*(Sir Wiley enters with Guard and several girls)*

**Gyle**

The coast is clear. Come in - come in.  
 Don't be afraid. I'm not. Come in, and  
 look at his wonderful tricks. you haven't  
 changed your minds? You'll let me prove  
 to you that your ruler is no wizard? Then  
 watch me. Here's his wonderful egg trick.  
 See, a pocket in the handkerchief. And  
 see the magic basket. Place this inside,  
 turn it over so, --- and behold, the false  
 bottom. Stupid, people, he has made a  
 fool of you all for years. Rebel! Drive  
 him from Oz. ----and make Sir Wiley  
 your savior - king!

**Guard**

It shall be done.

**Others**

Down with the Wizard! Down with the  
 Wizard!

*(Exit Crowd)*

*(Gyle starts up stage, stops, looks  
 around)*

**Gyle**

Yes, I'll do it. His confederate has lived  
 long enough.

*(Begins to nail up bottom of basket.)*

One good turn deserved another. I will  
 nail it up. And tries to open it he will  
 have a picnic. A basket picnic. The  
 Wizard will wiz for the last time to-day.

*(Bus. Exit)*

**SPECIALTY.**

*(Scarecrow and Tin-man)*

*(Pastoria and Trixie enter after  
 Scarecrow and Tin-man exit. Pastoria  
 disguised as the confederate, and wears  
 long cloak)*

**Pastoria**

*(Cautiously)*

H'st - would you know your king?

**Tryxie**

No, I'm too hungry to see straight.

*(Enter entire court, Sir Wiley Gyle and Oz. Oz goes to throne)*

**Wizard**

Welcome, my faithful subjects, to our second daily exhibition.

**Gyle**

This is the last he'll ever give.

**Wizard**

We will proceed as usual with our marvelous magic basket.

**Gyle**

Now then Citizens, watch him. I will prove how you have been tricked for years by this imposter. Watch! Watch him! Watch him!

*(Ad lib scene)*

**Wizard**

You all know that the basket contains nothing but glimmering knives --if there's any doubt step forward and examine the basket.

*(Bus)*

You all know that I have no confederate. Now will some gentleman kindly step forward and assist me. Anyone at all. Anyone at all. I don't give a---- I don't care who it is.

*(Bus)*

Dinny!

*(Bus with Pastoria. Shoving him down towards basket. Bus of Guard offering to assist. Ignore him)*

Thank you - a little bit slow. I'll have to

take this man. What's the matter Dinny,  
have ye been indulgin'?

*(Forcing Pastoria into basket)*

in the basket. Now he's in the basket...  
We immediately turn the basket over.

*(Bus)*

**Gyle**

*(Chuckling)*

He, he!

**Wizard**

We take our time in turning the basket  
over.

*(Bus. Turns it over with assistance)*

*(Laughs)*

Now we secure the dangerous burnin'  
acid.

*(bus. Sees basket is nailed)*

**Gyle**

Go on! Go on!

**Wizard**

*(Aside)*

Somethin' doin'.

**Gyle**

Go on.

**Wizard**

Just a minute. I think one of the  
glimmering knives is broke.

**Gyle**

Watch the faker.

**Wizard**

*(At basket)*

*(To Pastoria inside)*

Dinny, you're late.

**Gyle**

Go on, don't stop.

**Wizard**

*As before*

Dinny, we're up against it.

**Gyle**

Go on, we're just dying to see you do the trick again.

**Wizard**

Yes, and Dinny will be dead if I DO do it again.

**Gyle**

Watch him, it's WONDERFUL. Go on, pour it, pour it, pour it.

**Wizard**

I refuse to reign and pour at the same time.

**Guard**

Do you refuse?

**Wizard**

Yes, I do.

**Guard**

Then drive him out of Oz!

**Chorus**

Down with him.

**Gyle**

Wait! Wait! He'll do it.

*(Bus)*

Go on! Go on!

**Wizard**

*(Bus with sword)*

Dinny, watch yourself! Watch yourself.

*(Drives sword into basket. Basket is turned up and Pastoria falls out. Commotion in crowd.)*

**Gyle**

This is not the Confederate. Who is this man?

**Pastoria**

I am Pastoria the Second.

**Gyle**

Pastoria in that dress?

**Pastoria**

It's the costume of the man who guarded that imposter's tricks. You all know me now. I am Pastoria II - returned to denounce that man and claim the throne!

*(Bus. Gyle.)*

**-- FINALE -- STAR OF MY NATIVE LAND.**

**-- "THE WIZARD OF OZ" -- --  
ACT III --**

*SCENE:- Edge of the domain of Oz.  
Draw bridge L.U.E. Large tree R. The roots of tree have turned upward and form a cage. The scene is a study in purple.*

*AT RISE:- SOLDIERS led by OFFICERS enter L.1 E. and X. Sentry is left at bridge Soldiers march off up R. Officer enter guard house over R. Cooks and Waitresses enter across bridge*

**COOKS' AND WAITRESSES'  
NUMBER.**

*(Officers enter from guard house R. at end of Number)*

**Officer**

Who are you, and where do you come from?

**1st Cook**

We are cooks and waitresses and maids

of all work.

**2nd Cook**

And we're looking for an intelligence office.

**Officer**

In your travels have you met any suspicious characters?

**Waitress**

Oh, everybody *WE* meet is suspicious.

**1st Cook**

Why the last people I worked for wouldn't believe that one mouse could steal a cold boiled ham.

**Officer**

I'm talking of escaped prisoners - enemies of King Pastoria. They broke out of the jail at Oz.

**Waitress**

When did they escape?

**Officer**

Yesterday. There's a big reward for them.

**2nd Cook**

What do they look like?

**Officer**

Read the royal proclamation over there.

*(Points to Bulletin board up L.C. with proclamation on it.)*

You'll find their full description.

*(Girls rush up to bulletin board)*

*(Officers exit down L.)*

*(Sentry faces up stage and watches girls)*

**1st Girl**

*(Mounting on stool beside bulletin)*

Oh, girls, it's a thousand gold pieces for the one who catches them.

*(Tin-man and Scarecrow enter down R. Music for entrance. Tin-man is disguised as a burlesque chauffeur. Scarecrow in costume of various light colored articles which might be stolen from a clothes' line. They see the group up stage and draw back to cover of guard house)*

**Tin-man**

Once across that bridge and we win. Do you think we've been missed at the prison?

**Scarecrow**

Missed? My boy, when we left that prison all the cells were in tiers.

**1st Cook**

*(Studying proclamation)*

From this description we ought to know this prisoner if we meet him.

*(Scarecrow and Tin-man listen)*

**Waitress**

What does he look like?

**1st cook**

*(Reading)*

"He has folding bed knees, and a face like a frightened buckwheat cake."

**Tin-man**

*(Aside to Scarecrow)*

That's you.

**Scarecrow**

*(Aside to Tin-man)*

Did you ever see a frightened buckwheat cake?



**Tin-man**

Yes; while the cream was being whipped.

**Scarecrow**

Come, Harold, it's over the river with us.

*(They go up to bridge. Sentry halts them)*

**Tin-man**

What's the matter?

**Sentry**

Don't you know.

**Scarecrow**

We haven't been told.

**Sentry**

That's it.

**Tin-man**

What's it?

**Sentry**

You're it.

**Scarecrow**

I've got it. This is a toll bridge and we can't go over until we've been told.

**Tin-man**

*(Sadly)*

Oh!

**Scarecrow**

'Tis a merry jest, but I see no change in you.

**Tin-man**

You see no change in me, because I'm broke.

*(Xing to Sentry)*

What's the toll?

**Sentry**

One fong.

**Scarecrow**

One fong? This must be Chinese money.

*(Tin-man Xes to c. Scarecrow Xes to Sentry)*

Do you charge for anybody under five.

**Sentry**

No.

**Scarecrow**

That fixes me. I'm just nine days' old.

**Sentry**

Nine days?

**Scarecrow**

Yes, but I'm large for my age. You may not believe it, but I was born just nine days ago.

**Sentry**

*(With evident suspicious)*

That don't go. And neither do you.

**Tin-man**

Can't you trust us for two measly fongs?

**Sentry**

Not unless you leave your auto for security.

**Tin-man**

I haven't got one.

**Sentry**

Haven't got an auto, with that hat?

**Tin-man**

Oh, every man who wears a sailor cap don't own a yacht.

*(Rejoins Scarecrow)*

**Sentry**

*(Goes C. to them)*

What are you fellers, anyway?

**Scarecrow**

MUST you know?

**Sentry**

Yes; or I'm likely to arrest you.

**Scarecrow**

I'm a smoke inspector in a painless dental parlor.

**Tin-man**

And I'm a switchman in a ladies' hair emporium.

**Sentry**

*(Distrustfully)*

You don't seem to be telling the truth.

*(Goes back to bridge)*

**Tin-man**

*(Aside to Scarecrow)*

If I could find Little Dottie and the others they might help us.

**Scarecrow**

Take a look for them.

*(Pushes Tin-man R.)*

I'll wait for you here.

*(Tin-man exits E. Scarecrow motions to him after he is off. Girls turn down stage)*

**1st Cook**

Better leave these runaway prisoners to the police and spend OUR time getting places.

**Waitress**

Shall we advertise first? Here are our ads, all ready for the want columns.

**Scarecrow**

*(Aside R.)*

Here's a chance to turn the toll.

*(Slapping forehead)*

This is where my brains come in.

*(Aloud, advancing C.)*

Excuse me, ladies, but why advertise?

**2nd Cook**

We all need positions.

**1st cook**

Here are the ads we are going to publish.

*(Hands paper to Scarecrow)*

**Scarecrow**

I know, you want everything - except work.

**Waitress**

You must have kept an agency.

**Scarecrow**

Right!

*(Reads)*

"A young German girl would like to give Russian lessons to a Swedish deaf mute in a refined Italian family."

*(Reads)*

"A neat and willing girl would like a position as a laundress in a family where the washing is sent out."

*(Reads)*

"A refined brunette will give good advice in exchange for a happy home."

*(Reads)*

"An epileptic French dressmaker would like employment. Fits guaranteed."

*(Reads)*

"A tired blonde will teach the rest cure to a wealthy aged couple. No objection to being adopted."

*(Reads)*

"An experienced worker would like to

work an inexperienced young married couple."

**1st Cook**

Don't know of a few families who want girls like these?

**Scarecrow**

I don't know of any that WANT them, but a good many may have to have them.

**1st Cook**

But you can surely place a first class cook like me.

**Scarecrow**

What's your specialty?

**1st Cook**

My pies are something to be remembered.

**Scarecrow**

Some pies can never be forgotten. I'll tell you about one.

**THE TRAVELLER AND THE PIE.**

**(Scarecrow and girls)**

One day a weary traveller walked down a village street,

Did he? I think he did.

He thought he stop and ask a lady for a bite to eat.

Did he? I think he did.

He knocked upon a door and said in accents so polite,

I'm very hungry and I hope you'll let me have a bite,

Oh, you shall have my pie the young wife answered in delight.

Did she? I think she did.

*Chorus.*

Oh, the weary, hungry traveller,

The hungry luckless traveller

He took one little bite and next minute

took to flight  
 Oh, the weary hungry luckless traveller.

*II.*

A travelling man once told his wife he on  
 the road must go.

Did he? I think he did.

And then he stayed in town and took a  
 lady to the show.

Did he? I think he did.

He did it out of charity,

His heart was very kind

But when the usher showed his seat

He was surprised to find

His wife, with another chap,

Was seated just behind.

Was she? Oh, joy!

*Chorus.*

Oh, the weary, hungry traveller,

The hungry luckless traveller,

She murmured "You're untrue"

But he answered "So are you."

Oh, the weary hungry luckless traveller.

*(At end of song girls exit)*

**Scarecrow**

There! They've gone and I'm still shy the  
 toll.

*(Tin-man enters R.)*

Find anybody?

**Tin-man**

No. Didn't find anything but a book.

*(Shows book)*

**Scarecrow**

What is the book?

**Tin-man**

"A Happy Home". In six parts.

**Scarecrow**

Who broke it up?

**Tin-man**

What's a happy home got to do with a flat?

**Tin-man**

The woman who owns this book can find out anything she wants to know.

*(Officer enters with Sentry who points to both. Officer watches them suspiciously)*

**Scarecrow**

I'd hate to be her husband.

**Tin-man**

*(Turning leaves)*

For example - Chapter 9 - how to fry eggs. Chapter 12, The married woman's pocket book.

**Scarecrow**

There's nothing in it. Go on.

**Tin-man**

Chapter 14. How to make ice water last.

**Scarecrow**

That's easy. Make everything else first. Brains.

**Tin-man**

Chapter 20. What to do when Baby swallows an alarm clock.

**Scarecrow**

*(Takes book)*

I might try to sell it for enough to pay this toll.

*(Turns L.)*

**Officer**

Who are you?

**Scarecrow**

We are book agents. I have here a book that no hungry man should be without.

**Officer**

No hungry man?

**Tin-man**

It has four plates and a canvas back.

**Officer**

I think you're two of the rebels names in that proclamation.

*(Pointing to proclamation)*

**Tin-man**

Not at all.

**Officer**

You tell your story with a straight front.

**Scarecrow**

A straight front? Excuse me, my figure is all my own.

**Officer**

I'll arrest you both on suspicion.

*(To Soldiers)*

Take them in.

*(Soldiers step to each side of Scarecrow and Tin-man)*

**Tin-man**

This is all a mistake.

**Officer**

To the cage with them.

*(Scarecrow is marched to steps of cage with Tin-man)*

**Scarecrow**

*(Struggling)*

Get me a handwriting expert; he can prove by my signature that I'm somebody else, and that I died last year.

*(They are put into cage or guardhouse. Sentry and soldiers exit C. Officer remains.)*

**Tin-man**



I say, this is wrong. We are not poll  
parrots.

**Scarecrow**

If I was a swearing man I'd say, "Dash it  
all; we're up in the air!"

**Tin-man**

What a glorious chance to study the  
language of the birds and monkeys.

**Officer**

It's certain we've caught two of the rebels.  
The others are not far off. Let no one pass  
that bridge.

*(Jingling of chains as drawbridge is let  
down. Enter Sentry and a file of soldiers,  
escorting The Wizard and Sir Wiley, who  
are dressed as convicts with ball and  
chain at ankles. Pastoria follows them  
dressed in royal purple robes, but with  
plasters across his face and one black  
eye)*

**Pastoria**

Halt! Let me enjoy their misery a  
moment longer.

*(To Wizard and Sir Wiley)*

My, but you look good.

**Wizard**

If I wasn't a stickler for the truth I'd say  
"Ditto."

**Pastoria**

*(To Officer)*

Have any of the other escaped prisoners  
been captured?

**Officer**

*(Pointing to cage)*

We've got the What-was-it, and the  
What-is-it in the cage.

**Pastoria**

*(Going to cage)*

Good! My joy increases.

**Scarecrow**

Isn't he easily pleased?

*(Pastoria returns to the Wizard)*

**Pastoria**

So you're a wizard, eh? Come, - let me show you a trick. How to make the dust fly. Ha, ha, ha, give them brooms, men. Give them brooms, and let them perform the trick.

*(Soldiers bring street brooms for Wizard and Sir Wiley Gyle)*

**Gyle**

*(Throwing down broom)*

I'm no housemaid. I don't want your broom!

**Pastoria**

Pick that up, or I'll have you flogged. Pick it up, Sir Wiley, pick it up! Pick it up!

*(Gyle picks up broom reluctantly)*

**Wizard**

Of the two evils he chooses the broom.

**Pastoria**

My, my but you look funny. Ha, ha, ha.

*(Enter Tryxie in riding habit)*

**Tryxie**

Why so merry, dear Pasty?

**Pastoria**

Look at my new street cleaning gang. Ha, ha, ha, Aren't they a sight for sore eyes?

**Tryxie**

I hate to see that old chap punished.

**Pastoria**

Why?

**Tryxie**

Because he gave me the best laugh of my life. It was he Pasty dear, it was he that---

*(Laughs)*

Oh, my, that nailed up the bottom of the Wizard's basket just before you got in it.

*(Sir Wiley laughs.)*

**Pastoria**

Bruno take that laughing hyena away. Put him to work on the sewer.

*(Soldiers exit across bridge with Sir Wiley and the Wizard. They carry the brooms on their shoulders)*

**Soldier**

Right face - forward - march!

*(Scarecrow and Tin-man wave their hands from cage to them as they exit and exit Officer)*

**Tryxie**

And now, Pasty, my boy.

**Pastoria**

Please cut the word "Pasty" out of your vocabulary. Remember if you please, that I am a King. His Majesty, Pastoria Rex.

**Tryxie**

*(Xing L.)*

That's all right for laying stones and opening expositions. But none of "Your Majesty" in mine, Pasty.

**Pastoria**

And don't you want to be a queen?

**Tryxie**

Pasty, you were one of the sweetest motormen I ever knew, but as a King you won't do at all.

*(Xes R.C.)*

**Pastoria**

Why not?

**Tryxie**

Your blue blood gives me the blues. For my part, I don't even know who my grandfather was, so I've nothing to be ashamed of.

**Pastoria**

Tryxie, if you desert me now my life will be as empty as a Summer resort at Christmas.

**Tryxie**

Can't help it. I'm not crocheting any worsted ties for you just now.

**Pastoria**

Won't you kiss and make up?

**Tryxie**

No.

**Pastoria**

Then don't kiss, just make up. You do that so well.

**Tryxie**

*(Stamping her foot)*

Brute!

**Pastoria**

To me, your King? Very well, we part here. I'll go back to my throne, and you can go back to your dairy kitchen, once more a biscuit shooter - and you might have been a queen.

**Tryxie**

That's nothing. If I had stayed at home I might have been head waitress at a lunch counter by this time.

*(Exits R.I.)*

**Tin-man**

My, but isn't she sassy! I'll bet she's a regular Must You.

**2nd Waitress**

For Goodness sake, what's a Must you?

**Tin-man**

I'm afraid to tell you, you might get the habit.

**2nd Waitress**

We'll try not to.

**Tin-man**

Well here's a yarn about one.

**MUST YOU?**

*Tin-man AND GIRL -*

*(Exit Girls)*

*(Enter Dashemoff and Dorothy R.2.)*

**Dash.**

Here we are at last. See, there's the drawbridge. This is the frontier of Pastoria's dominion. Once over that bridge and we'll be free from him, and in another day we'll be safe in the land of Galinda, the Good.

**Dorothy**

See, a big reward is offered for our capture. Pastoria is doing his best to get us again.

**Dash.**

They've caught Oz and Wiley Gyle and they're working on the street-cleaning chain gang. But come on, it's dangerous to linger.

**Dorothy**

I wish we could find our old friends the Scarecrow and the Tin-man and take them with us.

**Scarecrow***(At window in cage)*

Hi there somebody. I can't sleep in this room. The mice are stealing my filling.

**Dash.**

The Scarecrow!

**Dorothy***(Below window)*

What are you doing in there?

**Tin-man**

You can't do anything in here but time.

**Dash.***(To Dor.)*

And the Tin-man! Here's a fix.

**Dorothy**

We can't go away and leave them in prison.

**Scarecrow**

I'd like to put myself out to help you.

**Dash.**

Don't worry. We'll stand by you.

**Dor.**

How were you taken?

**Scarecrow**

After being well shaken.

**Dor.**

I'm awfully sorry. If we can't get you out we'll stay here and go back to Oz with you.

**Tin-man**

Ah, Dottie that touches my heart. If Sir Daily hadn't spoken first I'd fall dead in love with you.

**Dash.**

If we're to attempt a rescue let's get at it.

**Tin-man**

We can set the Scarecrow free to begin with.

**Scarecrow**

But, you ---

**Tin-man**

Oh, never mind about me. Dottie, if you have a pair of scissors with you send 'em up on the elevator.

**Dor.**

*(Looking in reticule)*

Scissors? Yes, here they are.

**Tin-man**

Here's a paper of pins, and a needle and thread.

*(Drops them from window)*

**Dor.**

What have these to do with setting the Scarecrow free?

**Tin-man**

I'm going to cut him to pieces and pass him through these bars.

**Dor.**

Can he stand it?

**Scarecrow**

Wouldn't think any more of it than a cold in my head. He can drop my pieces out of the window - you hide them in that wash basket and carry 'em off and pin 'em together again.

**Dor.**

But won't that be seriously fatal?

**Scarecrow**

Not unless you lose some of me.

**Tin-man**

He ought to be done over like a mattress  
once a year anyway.

**Dor.**

It's an awful risk, and I'm so fond of the  
Scarecrow. He owes his life to me. If I  
hadn't wished him into existence he'd still  
be scaring the birdies.

**Dash**

How about the sentries?

*(Nodding toward L.U.)*

**Tin-man**

Are you good at sprinting?

**Dash.**

Pretty good.

**Tin-man**

Then dash across that bridge without  
paying your toll, and lead them a chase.  
Now get to work.

*(Dash. saunters up L. and talks to Sentry  
while Dor. ties scissors to a string  
lowered from window of cage by Tin-man  
and arranges wash basket beneath  
window. Dash. suddenly pushes by Sentry  
and runs off across bridge. Sentry  
pursues calling: "Help, Stop thief.")*

*(Cooks and waitresses run on R. and  
watch the pursuit.)*

**1st Waitress**

I wonder who's escaping?

**Waitress**

Maybe one of those rebels.

**1st Cook**

He has a fine lead, they'll never catch him  
now.



**Dor.**

I hope they don't.

**Waitress**

Do you know him?

**Dor.**

*(Mysteriously)*

He's my sweetheart. We're wandering minstrels. He writes the songs and I sing them.

**1st Cook**

Love songs, of course?

**Dor.**

Yes. Here's one.

**"HONEY MY SWEET."**

*Dorothy & Chorus.*

*(Exit Chorus)*

*(Tin-man whistles from window. Dor. Xes to guardhouse.)*

**Dor.**

I'm here.

**Tin-man**

The Scarecrow is all carved, and ready to serve.

**Dor.**

Go ahead.

**Tin-man**

Will you have some wing, or some second joint?

**Dor.**

Both.

*(Tin-man drops a leg and an arm out of window. Dor. puts them in basket.*

*Cynthia enters L.1.)*

**Cynthia**

What are you doing there?

*(Tin-man continues to hand down pieces of Scarecrow)*

**Dor.**

S-sh--! We're rescuing the Scarecrow. It was a hard problem to solve.

**Cynthia**

You seem to be doing it in fractions.

**Tin-man**

Who's that?

**Cynthia**

'Tis I, the Lady Lunatic. How does the Scarecrow feel about this?

**Tin-man**

Oh, he's all broke up. That'll be about all, Dottie.

*(Dor. covers basket)*

**Dor.**

Are you sure I've got all of him?

**Tin-man**

I think so. Wait - well, I'll be hanged.

**Dor.**

What's the matter?

**Tin-man**

I forgot his head. Here it is.

**Dor.**

How careless of you. Had we lost that he would have had to go through life without a head.

**Cynthia**

*(Taking Dor. aside)*

Have you known that tin gentleman long?

**Dor.**

Not very.

**Cynthia**

There's something about him that reminds me of my long lost Niccolo.

**Dor.**

*(Xing to basket)*

Help me, Cynthia.

*(They start to L. carrying basket between them. Officer enters, looks at them. Stops)*

**Officer**

Where are you going with that basket?

**Cynthia**

To yonder garden, to gather geese berries for a plum pudding.

**Officer**

That basket isn't yours. Put it down - Put it down.

*(They drop basket)*

*(Officer Xes to it, picks up cover)*

What's all this rubbish? Officer, take it and dump it in the river.

*(Soldier steps forward, picks up basket, carries it up to bridge and throws it and contents into river) (Bus. for Tin-man during this bus.)*

**Dorothy**

*(Falling into Cynthia's arms)*

He is lost!

**Officer**

*(Going up L.)*

By George! What does this mean? Where are the sentries? Where is the guardian of the bridge and the cage? There is some mischief afoot. What ho! Guards!

*(Rushes off, over bridge L.U.)*

**Cynthia**

He is gone, and has left the key in the

door. Come down quick!

*(Tin-man comes down out of cage and rushes to bridge)*

**Dor.**

What a calamity! What a calamity!

**Cynthia**

Has any of him drifted away?

**Tin-man**

*(Looking)*

There goes his leg. Quick, give me a crab net.

**Dor.**

This will give him an awful cold.

**Tin-man**

*(Throwing body of dummy on stage)*

There's his body. Put that near the fire to dry.

**Dorothy**

Oh, don't do that.

**Cynthia**

I wonder if he would mind being run through a clothes wringer.

*(Tin-man, who has thrown on Scarecrow's arms and legs enters coming down stage with Scarecrow's head)*

**Tin-man**

And here's his brains. Soaked, but otherwise intact. My! But you're pretty. Quick, let's put him together.

**Dor.**

Where? We'll be seen here.

**Tin-man**

Hide him in the Sentry box.

*(Moves Sentry box to L.C.)*

What will we start with - his legs?

**Cynthia**

No, let us put his head up first, then he can tell us if we are putting him together right.

**Tin-man**

That's so. I can't tell his arms from his legs anyway.

*(Bus. putting head in place in cabinet)*

There! Right in line again.

**Scarecrow**

Will you take the water out of my ear?

**Tin-man**

*(Offering hand)*

Shake?

**Scarecrow**

I can't yet.

**Dor.**

Oh, I'm so glad to hear you speak again.

**Cynthia**

Hurry, you're wasting time.

**Scarecrow**

Let me have an arm next, I want to scratch my nose.

**Tin-man**

*(Showing a leg)*

What is that - right or left?

**Scarecrow**

Let me see. Put that in the left corner.

**Cynthia**

Look out. Here come the soldiers.

**Tin-man**

*(With right leg under his arm)*

Stay here. Don't run away.

*(Exit Tin-man and Cynthia. Exit Dorothy L. Soldiers cross from R. to L. Tin-man re-enters L. still holding leg of Dummy)*

**Tin-man**

Now then, I'll throw the rest at you - quick!

*(Fixes remainder of dummy) (When complete, Scarecrow steps forward. Bus.)*

How do you feel now?

**Scarecrow**

Like a wet scrambled egg. Is my face on straight?

**Tin-man**

Yes. Wasn't you frightened?

**Scarecrow**

A trifle. I tried to stay collected, but I couldn't. Unless you put a few more pins in my neck, I'm liable to lose my head.

**Tin-man**

Old friend, welcome back to me. I'm so happy I could sing for---- well, I'm not going to frighten you by telling you how long.

**SPECIALTY**

*(Scarecrow and Tin-man and exit)*

*(Enter Sentry and Sir Wiley and Oz. Oz and Sir Wiley with ball and chain,. and still in convict suits and wearing burlesque "White wing" helmets and carrying street brooms on shoulders)*

**Sentry**

Halt!

*(Bus. They stop suddenly)*

Get to work there you rascals.

**Wizard**

That's good. What next?

**Sentry**

You can polish up this square for a few hours.

*(Exits)*

**Wizard**

Here's a fine finish for a King.

**Gyle**

A nice job! Manicuring boulevards.

**Wizard**

And me massaging side-walks.

**Gyle**

A nice come-down for both of us.

**Wizard**

If anybody asks me what I'm doing I'll tell 'em I'm in business on the street.

**Gyle**

But just now we're working on the square.

**Wizard**

If I ran for King now I could sweep the country without any trouble.

**Gyle**

Wouldn't this be a lovely thing to give up for Lent?

*(Tin-man enters R. followed by Cynthia)*

**Cynthia**

*(Presenting piccolo to him)*

One moment. Would you oblige me with a short selection?

**Tin-man**

What's that?

**Cynthia**

A piccolo. With that one Niccolo  
Chopper won my heart long long ago.

*(Tin-man blows a note or two of  
"Niccolo's Piccolo")*

**Tin-man**

Is that the way it works?

**Cynthia**

Go on - go on.

**Tin-man**

I seem to have done this before.

*(Blows a few stray notes, then plays  
refrain of "Niccolo's Piccolo")*

**Cynthia**

'Tis he! My Niccolo!

**Tin-man**

Ah, it all comes back to me, now. My  
heart beats madly and tells me you are  
my former fiancée - the beautiful  
Cynthia, who kept the alligator counter in  
the department store.

**Cynthia**

Right! Take me to your copper fastened  
bosom.

*(They embrace)*

**Tin-man**

At last, my new heart has a chance to  
work.

**Scarecrow**

*(Enters L.I. Sees Wizard and Gyle  
sweeping)*

Sporty boys, aren't they? Going out for a  
brush on the speedway.

**Wizard**



You'd better raise a little dust yourself or you'll get into this business, too.

**Tin-man**

Why didn't you follow us?

**Wizard**

We couldn't. We met Pastoria and he invited us to a ball; and now we've got something on foot that we can't get rid of.

*(Bus. swinging ball on chain over arm)*

*(Dor. enters R.)*

*(Dash. enters over bridge L.U.)*

**Dash.**

I gave them the slip in the woods on the other side of the river. Come on - the way is clear, and it's now or never.

*(Soldiers enter with Pastoria and form up near bridge L.U.)*

**Pastoria**

Aha, once more my prisoners!

*(General start)*

This time I'll take no chances. What ho!  
Me headsman!

*(Headsman with axe, and two attendants bearing block, enter up L. All in crimson)*

The men to the block! The women to the prison!

**Dor.**

Have you no mercy?

**Pastoria**

I'm all out of that. May have some to-morrow; none to-day. Go on with the execution.

**Dor.**

Can no one help us?

**Scarecrow**

Good bye, Dottie.

**Tin-man**

Good bye, little girl.

**Dor.**

There's only one hope. They witch who saved us once may do so again. Locusta, aid us!

**Pastoria**

*(To headsman)*

Proceed.

*(Attendants seize Dashemoff)*

**Dor.**

Locusta! Locusta!

**Locusta**

Halt! The child who calls me shall be answered. For her do I invoke the aid of those mysterious powers who rule this mystic clime. Mighty Galinda, ruler of Storm and Calm, grant me, thy humble servant, one more boon -- spread infinite darkness o'er the land so that the victims of this tyrant may escape beneath its sheltering cloak; and send the spirits of the air to bear this child, my ward and charge, back to the far-off home from which they brought her.

**Pastoria**

What! Another cyclone? My country could never stand that. You and your companions are at liberty to depart whenever you wish.

*:-: FINALE :-:*

*CURTAIN.*