The Wizard of Oz

By L. Frank Baum
With Music and Lyrics by Harold Arlen and E.Y. Harburg
Background Music by Herbert Stothart
Dance and Vocal Arrangements by Peter Howard
Orchestration by Larry Wilcox
Adapted by John Kane for the Royal Shakespeare Company
Based upon the Classic Motion Picture owned by Turner Entertainment Co. and distributed in all media by Warner Bros.

A Guide to the Play

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Contents

How to use this guide       pg. 3
The history of the play of the movie of the book       pg. 4
Why we never really leave Oz       pg. 5
Meet the artistic team       pg. 6
Oz: The Whirlwind Tour (A summary of the play)       pg. 8
For discussion and further exploration       pg. 13
How to Use This Guide

This guide is intended for anyone who would like to enhance their appreciation and understanding of the Globe Theatre's production of *The Wizard of Oz*. The guide contains a brief history of the play and its reception, an introduction to the Globe's artistic team, a summary of the action in each scene, a few questions intended to encourage open-ended discussion, and some links to online resources for those who wish to explore further.

Some of this guide's content may give you information about the play's plot that you'd rather discover yourself while experiencing the show. If you'd like to avoid any potential spoilers, you might want to wait until seeing the play before reading any further.

**Teachers** who are preparing their students to experience the play can provide them with this guide's discussion questions ahead of time -- or first allow them to see the production and then use the questions or other sections of the guide to facilitate further thought and discussion.

I hope this guide is both helpful and enjoyable to read. I welcome your comments and suggestions at markclaxton@sasktel.net.
The history of the play of the movie of the book

With its instantly unforgettable characters, otherworldly settings, and relentless adventure, L. Frank Baum's 1900 children's novel *The Wonderful Wizard of Oz* was a natural for conversion to the theatre. In fact, Baum himself wrote the original script for the first stage musical, which premiered in Chicago just two years after the novel was published and enjoyed several successful years on Broadway. Today's audiences would barely recognize this story; like Baum’s novel, it centers on the attempts of Oz’s true king to reclaim his throne from the Wizard. Dorothy and her companions are caught up in this political cyclone. The Wicked Witch of the West doesn’t appear at all. It was MGM’s 1939 big-screen adaptation – and subsequent annual broadcasts on North American television sets -- that lifted *The Wizard of Oz* into pop culture immortality. The story was a perfect fit for emerging film technology and the movie’s creators took full advantage, with eye-popping sets and a host of special effects.

Children’s writer Noel Langley wrote the original screenplay, which eliminated the character of erstwhile King Pastorius and moved Dorothy’s quest for home into the center of the action. Langley’s work was gang-tackled by a host of other contributors, including director Victor Fleming and actor Bert Lahr (who played the Lion), and in this case, writing-by-committee seemed to pay off: more than 70 years after its release, we still sprinkle our conversation with famous lines from the movie.

In fact, the 1939 screenplay has now supplanted L. Frank Baum’s original novel as the source for new stage adaptations of *The Wizard of Oz*. The Globe Theatre’s current production uses a 1987 script produced by the Royal Shakespeare Company, written by John Kane and based almost entirely on the film’s screenplay, with some additional dialogue and jokes.

Meanwhile, the new adaptations keep coming. In 2010, famed stage composer Andrew Lloyd Webber teamed up with lyricist Tim Rice to add new songs to those made famous in 1939. *Andrew Lloyd Webber’s The Wizard of Oz* premiered in March 2011.
Why we never really leave Oz

“Lions and tigers and bears, oh my!”

“You and your little dog, too!”

“There's no place like home.”

And the list goes on - catchphrases that have taken up residence in the vernacular of contemporary pop culture. *The Wizard of Oz* has popped up in the strangest of places. A famed 1998 cover of *Rolling Stone* magazine turns the characters from the sitcom *Seinfeld* into their corresponding Wizard of Oz personas (Elaine = Dorothy, George = Cowardly Lion, Jerry = Tin Man, Kramer = Scarecrow). And since the mid 1990's, countless fans of psychedelic 70s rock have watched the movie while listening to Pink Floyd's *Dark Side of the Moon*, insisting that there are uncanny links between the album's tracks and the film's images.

Undoubtedly, North America's embrace of the mass media in the middle of the 20th century contributed to *The Wizard of Oz*'s lasting ubiquitoussness. MGM's blockbuster movie hit television sets in 1956 and never left, becoming a holiday ritual for the baby boomer generation. The film is far more famous than L. Frank Baum's Oz books ever were, and its screenplay - not the novel - is the basis for every recent stage version of the story.

At the same time, the enduring popularity of the film and its stage adaptations can't be explained away so simply. Like all of our enduring myths, *The Wizard of Oz* appeals to something in our psychology as human beings. Books have been written that explore the story's themes and try to explain why we seem to carry Oz around with us and return to it time and time again.

In an essay for *Psychology Today*, social psychologist Ilan Shrira claimed that *The Wizard of Oz* seems to teach conflicting lessons. While Dorothy vows at the end that “there's no place like home,” who in all honesty would rather live in a dusty, flat, colourless farmyard than in the brilliantly coloured, magical land of Oz? Shrira believes this paradox is exactly what makes the story so popular with so many: as we take it in, each of us is inspired to either embrace our roots or indulge in an escape from them - or even both. Because we're immersed in a fantasy world, the contradiction doesn't bother us.

In truth, you can find a profound new theme in almost every scene of *The Wizard of Oz*. Which of us hasn't felt “brainless” at times? Or lacking in courage or heart? With this story, L. Frank Baum and his adaptors have crafted a fantasy with enough links to the real world to keep us hooked.
Meet the artistic team

**Joey Tremblay** (Director) is a Regina-based director, writer, actor and teacher. For the Globe Theatre, he has written and directed *The Alice Nocturne* and *George Dandin* as well as the one-man play *Elephant Wake*, which has toured throughout Canada. Joey appeared as O. Cloutie in the Globe's 2011 production of *The Black Bonspiel of Wullie MacCrimmon*. His one-man creation *Bad Blood* will debut as part of the Globe's Shumiatcher Sandbox Series in January 2013.

**Krista Jackson** (Assistant Director) is co-founder and artistic director of zone41, a new Winnipeg theatre company with a mandate to re-vision classic stage works. Krista worked as an intern director for the 2012 Shaw Festival. She has worked in Canadian theatre as an actor and director for more than two decades.

**Dayna Tekatch** (Choreographer) has choreographed numerous productions across Canada, including *Buddy - The Buddy Holly Story*, *The Drowsy Chaperone*, *The Rocky Horror Show*, *All's Well That Ends Well*, *Midsummer Night's Dream*, and *Romeo and Juliet*. She also works as an actor and director.

**Allen Cole** (Musical Director) has worked variously as composer, lyricist, book writer and/or musical director on musical theatre works such as *The Wrong Son*, *Hush*, *The Crimson Veil*, and *Anything That Moves*. Allen has also composed music for the Shaw Festival, Stratford Shakespeare Festival and Soulpepper. He has won numerous awards, including four Dora Mavor Moore Awards, a Merritt Award and a Best Film Score Award from the Atlantic Film Festival.

**Bretta Gerecke** (Set Designer) grew up in Winnipeg. Since 1996 she has been the resident designer for Edmonton's Catalyst Theatre, where she has designed 15 world premieres. She has been awarded 15 Elizabeth Sterling Haynes Awards for costumes, lighting and set design.

**Emma Williams** (Costume Designer) is a winner of the 2009 Olivier Award for her work on the Royal Shakespeare Company's productions of *Henry IV Parts I & II* and *Henry V*. She is the Globe's resident costume designer for the 2012|2013 season.

**Wendy Greenwood** (Lighting Designer) designed the lighting for the Globe's 2011 holiday production, *Robin Hood*, as well as Globe productions of *The Glass Menagerie* and *Tuesdays With Morrie*. She has worked for the Stratford Shakespeare Festival and is the Lighting Supervisor for the Canadian Opera Company.

**Esther Howie** (Stage Manager) is a graduate from the U of R Stage Management program. She has stage-managed numerous Globe productions in recent years, including *Buddy - The Buddy Holly Story*, *Robin Hood*, and *Doubt, a Parable*. 
Jessica Stinson (Assistant Stage Manager) is a graduate of the York University Theatre Program with a double specialization in Production and Theatre Studies. She has spent three seasons with the Stratford Shakespeare Festival and worked across Canada on productions such as *The Pirates of Penzance*, *The Syringa Tree*, and *Joseph and the Amazing Technicolour Dreamcoat*.

Anita Posterino (Apprentice Stage Manager) recently relocated to Regina from Melbourne, Australia, where she was actively involved with Purely Pensive Productions, a young people's theatre company.

**CAST**
- Darla Biccum Aunt Em / As Cast
- Chris Bullough Scarecrow / As Cast
- Sheldon Davis Uncle Henry / As Cast
- Tess Degenstein Good Witch / As Cast
- Beth Graham Wicked Witch / As Cast
- Jonelle Gunderson Chorus / As Cast
- Nathan Howe Chorus / As Cast
- TBD Lion / As Cast
- Alex McCooeye Tin Man / As Cast
- TBD Dorothy
- Dov Mickelson Wizard / Professor / As Cast
- Kaitlyn Semple Chorus / As Cast
Oz: The Whirlwind Tour  
(A Summary of the Play)  

Act I

Scene 1: The Kansas Prairie
DOROTHY races home from school with her beloved dog TOTO in her arms. She's had a run-in with nasty MISS GULTCH, but AUNT EM and UNCLE HENRY are distracted by a failed incubator and an approaching storm and have no time to listen. Equally harried are the farmhands, ZEKE, HUNK, and HICKORY. Aunt Em shoos Dorothy off to “a place where you won't get into any trouble.”

Scene 2: The Rainbow
Alone, Dorothy wonders if a place without trouble can exist, and what it might be like there, “over the rainbow.” Meanwhile, Miss Gultch arrives on her bicycle.

Scene 3: Kansas
Miss Gultch claims that Toto has bitten her, and produces a document from the Sheriff authorizing her to take the dog away. When Aunt Em and Uncle Henry protest, she threatens to take their land in a lawsuit. Over Dorothy's grief-stricken wails, her aunt, uncle, and farmhand friends surrender Toto to Miss Gultch, who places the dog in a basket on her bicycle and pedals off. Toto, however, escapes and reappears soon after. Dorothy, still furious with her family and friends and afraid for Toto, runs away.

Scene 4: Gypsy Caravan
Dorothy and Toto come across a covered wagon advertising PROFESSOR MARVEL, crystal ball reader, juggler, and sleight-of-hand artist. The Professor himself is busy roasting a sausage, to which Toto happily helps himself. After learning that Dorothy has run away, the Professor offers to read her fortune in his crystal ball. He claims to see a careworn farm woman, heartbroken and seriously ill. Outside, the wind is rising fast, but Dorothy, stricken by guilt, immediately heads for home.

Scene 5: The Twister
At the farm, an approaching tornado forces everyone into the storm cellar. Aunt Em is desperately worried about Dorothy but has no choice except to take shelter. By the time Dorothy and Toto reach the farm, the storm cellar is locked and the twister is upon them. As Dorothy stumbles into her bedroom, a window blows open and strikes her on the head. She falls onto her bed. Dazed, she feels the house begin to spin and lift into the air. Eventually she loses consciousness.

Scene 6: Munchkinland
Awakening, Dorothy grabs Toto and steps out of the house - into a brightly coloured world the likes of which she has never seen. She is greeted by GLINDA, THE WITCH OF
THE NORTH, who informs her that she is in Munchkinland and that her house has landed on and killed the Wicked Witch of the East. The Munchkins, freed from the wicked witch's tyranny, sing Dorothy's praises. Their celebrations are rudely interrupted, however, by the sudden appearance of the WICKED WITCH OF THE WEST.

**Scene 7: The Wicked Witch**
The surviving witch appears grief-stricken by her sister's death, until it dawns on her that she can now claim her sister's magical ruby slippers. Those slippers, however, have been mysteriously moved onto Dorothy's feet. The enraged witch promises revenge and vanishes. Glinda advises Dorothy to consult with the WIZARD OF OZ if she wishes to find a way back to Kansas. She and the Munchkins direct her to follow the Yellow Brick Road to the Emerald City.

**Scene 8: Scarecrow - The Corn Field**
At a crossroads and unsure which direction to proceed, Dorothy is astounded when a nearby SCARECROW offers some suggestions.

**Scene 9: Crows in the Cornfield**
The friendly Scarecrow demonstrates for Dorothy his complete inability to scare crows. When he learns that Dorothy is on a quest to see the Wizard of Oz, he begs to accompany her, hoping the mighty Wizard might grant him his fondest wish: a brain to replace the straw in his head. Dorothy assents to his company and the party of three sets off.

**Scene 10: Tin Man**
Dorothy, Toto, and Scarecrow come across a man made entirely of tin and completely immobilized by rust. They rescue him with some well-administered oil and he relates the story of how the Wicked Witch of the West enchanted his axe so that it hewed off all of his extremities, forcing him to resort to tin body parts. One part that hasn't been replaced is his missing heart and the tin man grieves that he will never be able to love again. Dorothy invites him to join their quest to the Emerald City, but their conversation is interrupted by the sudden re-appearance of the Wicked Witch of the West.

**Scene 11: Want to Play Ball?**
The Witch threatens the three friends with disaster, and backs up her words by tossing a fireball at Scarecrow before vanishing again. Tin Man saves Scarecrow from being consumed by the fire, and the friends vow to continue with their quest, witch or no witch.

**Scene 12: The Lion - Wild Forest**
While travelling through a dark and ominous forest, the company is attacked by a roaring LION who seems genuinely fierce until Dorothy slaps him on the nose and he bursts into tears. The Lion confesses to the surprised troupe that he has been a
coward his entire life, a disgrace to the wild kingdom. Scarecrow suggests that the Wizard may be able to help the Lion, too. Now a party of five, the friends continue on their way.

Scene 13: Poppies
The group decides to take a shortcut through a field of poppies. Unfortunately, the poppies have been poisoned by the Wicked Witch of the West and every one of the adventurers falls into a deep, eternal sleep. Before losing consciousness, however, Scarecrow cries out for help and is heard by Glinda, the Good Witch. Glinda cancels out the Wicked Witch’s spell with her white magic, causing snow to fall upon the travellers and awaken them. As they resume their journey, they finally spot the Emerald City in the distance. Their quest is nearly complete!

Act II

Scene 1: Outside Gates of the Emerald City
Thrilled with the Emerald City’s beauty, the company rings the bell outside its walls. The GUARD initially refuses to admit them. Dorothy, however, shows him her ruby slippers as proof of the Good Witch’s authorization and the Guard immediately opens the gates.

Scene 2: The Town Square, Emerald City
Dorothy, Toto, Scarecrow, Tin Man, and the Lion are enjoying the Emerald City’s wonderful hospitality when the Wicked Witch appears in the sky and spells out a message in smoke from her flying broom: “Surrender Dorothy.” Twice, the terrified Guard refuses to let the friends see the Wizard. When Dorothy breaks down and cries in despair, however, he hasn’t the heart to deny them any longer and brings them to the Wizard’s chamber.

Scene 3: The Wizard’s Chamber
The Wizard appears to the friends as an enormous talking head. He is stern and forbidding, but promises to grant each of them their wish - provided they can bring to him the broom of the Wicked Witch of the West. This seems an impossible task to Dorothy and her companions, but the Wizard is unrelenting.

Scene 4: The Gates of the Emerald City
Frightened, but determined to achieve their wishes, the adventurers head west in search of the witch.

Scene 5: The Witch’s Castle
The Wicked Witch knows, of course, that Dorothy and her friends are on their way. She summons her minions, the Winkies and the Flying Monkeys, and dispatches a trap: her Jitter-Bug, which will cause its victims to dance energetically until they drop of exhaustion and become easy prey.
Scene 6: The Haunted Forest
Surrounded by eeriness and unseen presences, the frightened friends are mystified when they are overcome by the sudden urge to dance.

Scene 7: Flying Monkeys
As Dorothy and her party continue their frantic dance, they are waylaid by the Witch's flying monkeys. The monkeys grab Dorothy and Toto and carry them off to the Witch's castle. Bruised and battered, Scarecrow, Tin Man, and the Lion vow to rescue her.

Scene 8: The Witch's Castle
When the Witch threatens to throw Toto into the river and drown him, Dorothy agrees to surrender the ruby slippers. When the Witch tries to remove them from Dorothy's feet, however, she is knocked back by sparks. The Witch realizes she will only gain the slippers by ending Dorothy's life. She turns over an enormous hourglass filled with blood-red sand and informs Dorothy that her life will last only until the sand runs into the bottom of the glass.

Scene 9: Main Gate of the Witch's Castle
Scarecrow, Tin Man, and the Lion are trying to figure out how they can get into the Witch's closely guarded castle. Fate hands them a solution, however, when they are discovered by three Winkies. In the ensuing struggle, the Winkies are overcome and Scarecrow, Tin Man, and the Lion disguise themselves in the Winkies' uniforms.

Scene 10: The Witch's Chamber
Scarecrow, Tin Man, and the Lion finally reach Dorothy's room, just as the hourglass's sand is almost run out. As they are about to make their escape, however, the Witch returns with her army of Winkies. Setting her broom alight, she attempts again to burn up Scarecrow. Dorothy grabs a nearby pail of water and douses the broom, splashing the Witch in the process. The Witch shrieks in terror; water is fatal to her. Before the astonished friends' eyes, she melts away into nothing. The liberated Winkies rejoice at her death and gladly hand her broom over to Dorothy.

Scene 11: Wizard's Chamber
Dorothy, Toto, Scarecrow, Tin Man, and the Lion return to Oz to claim their rewards. The Great and Powerful Wizard, however, says he needs to "give the matter a little thought" and insists they return the next day. During the ensuing argument, Toto disappears behind a curtain. When Dorothy opens the curtain, the party discovers the real Wizard of Oz - a small man working levers and knobs and speaking into a microphone. The chastened "wizard" does honour his promises, however. For his brains, Scarecrow receives a diploma. For his courage, the Lion receives a medal - and for his heart, Tin Man receives a heart-shaped watch on a chain. As for Dorothy, the Wizard promises to give her a ride home in his hot-air balloon.
Scene 12: Balloon
As Dorothy is getting ready to climb into the balloon's basket, she realizes Toto is somewhere in the crowd. While offering to retrieve the dog, the balloon's guard lets go of the rope and the Wizard sails off for Kansas - without Dorothy.

Scene 13: Farewell to Oz
Dorothy is heartbroken, but Glinda the Good Witch appears and tells her she's always had the power to go home but needed to realize it for herself. Dorothy, with a newly restored love for her family and home, can now use the ruby slippers to take herself to Kansas. “There's no place like home,” she begins to recite, tapping her heels together ...

Scene 14: The Kansas Prairie (Home)
Dorothy finds herself in her own room, lying on her own bed, surrounded by her concerned aunt, uncle, and friends. She realizes that Hunk, Hickory, and Zeke were in Oz with her, but is unable to convince anyone that Oz was anything more than a dream. No matter. Dorothy is home at last.
For Discussion and Further Exploration

1. Did the Wizard of Oz actually make Scarecrow smarter, or Tin Man more caring, or the Lion more courageous? If he didn't give them a brain, heart, or courage, what did he give them instead?

2. Before Dorothy is able to return home to Kansas, she tells Glinda, “If I ever go looking for my heart's desire again, I won't look any further than my own back yard, because if it isn't there, I never really lost it to begin with.” What does this mean? Do you agree? Why or why not?

3. As a story, The Wizard of Oz moves between worlds and through all kinds of fantastic and magical settings. How effective was the Globe’s production at bringing this ambitious story to life? Did you notice any ways in which the set, lights, sounds, or costumes made a special contribution to the show?

4. After he is discovered, the so-called Wizard of Oz claims he is “a very good man, just a very bad wizard.” Do you agree? Is he a good man? Why or why not?

5. What was your favourite scene or moment in this production? What did you enjoy about it?

More information and resources:

Over the course of 20 years, L. Frank Baum wrote 14 Oz books. You can follow up The Wonderful Wizard of Oz with The Marvelous Land of Oz, in which Scarecrow and the Tin Woodman are joined by a new hero, a little boy named Tip. The books proceed in chronological order, with Dorothy returning numerous times, until Baum’s final Oz story, Glinda of Oz, which was published after his death.

Baum’s passing did not spell the end of Oz books, however. Several writers have since published novels set in Oz, the most recent being Gregory Maguire’s four-volume “Wicked Years” series. The first volume, Wicked, relates the life story of the Wicked Witch of the West. It spawned a tremendously successful Broadway production.

If you’re a movie lover and/or film detective, you can try to track down Return to Oz, Disney’s 1985 “sequel” to the MGM classic. Surprisingly dark and judged by many to be too frightening for young children, the film did poorly at the box office. It has developed a loyal cult following, however. You can check out the trailer here.