



INFORMATION PACK

HA & WTC ETHOS

Holiday Actors and Warrnambool Theatre Company are proud to be joining forces to bring the spectacle of *The Wizard of Oz* to Warrnambool. Both companies strive to be inclusive, welcoming and collaborative organisations that provide opportunities for individuals to experience the thrill of the theatre. Mounting a successful production requires commitment, passion and collaboration from many individuals over several months. HA & WTC believe that a production is above all a team experience; through working in a considerate, supportive and dedicated manner *The Wizard of Oz* will be both a creative and critical success.

The following principles form the HA & WTC *The Wizard of Oz* charter:

- All decisions made in the show will be made through the lens of inclusivity.
- Communication between all participants, both on and off the stage, will be respectful, honest and open.
- An environment that meets the standards of child safety will be developed and enforced.
- Preference will be given to local performers, musicians and theatre specialists from the South West region to promote community engagement.
- A safe and nondiscriminatory environment will be developed to allow all participants to give their best effort.
- Auditions will be conducted in a transparent process that allows participants to feel secure, valued and understood.



KEY CONTACTS

Director: Heather Goddard	Musical Director: Dean Mulholland
Vocal Director: Maja Pearson	Choreographer: Melissa Dance
Assistant Director: Vanessa Parkinson	Creative Design & Master of Puppets: Greta Punch
Production Managers: Ailiche Goddard-Clegg & Lyle Russell	Assistant Production Managers: Jenny Lukeis & Penny McLeod
Joint Working Committee: , Ailiche Goddard-Clegg, Anne De Manser, Jenny Lukeis, Lyle Russell, Megan Twycross, Penny McLeod	

PERFORMANCE & REHEARSAL DATES

Performance #1: July 15th (Saturday)
Performance #2: July 16th (Sunday matinee)
Performance #3: July 19th (Wednesday)
Performance #4: July 20th (Thursday)
Performance #5: July 21st (Friday)
Performance #6: July 22nd (Saturday matinee)
Performance #7: July 22nd (Saturday)

Wizard of Oz SYNOPSIS

L. Frank Baum's classic novel comes to life in *The Wizard of Oz*. This faithful adaptation by the Royal Shakespeare Company features all the most beloved songs and moments from the 1939 classic film, brought to life onstage. Young Dorothy Gale is swept away by a tornado from her Kansas farm to the magical land of Oz. There, she encounters a host of whimsical characters: good witches, bad witches, animals that talk, scarecrows that walk, and things magical to behold. To find her way home, she must journey along the Yellow Brick Road to see the mysterious and all-powerful Wizard in the Emerald City. Along the way, she makes new friends (Scarecrow, Tinman and Lion) but must also brave many dangers, including the Wicked Witch of the West, who will stop at nothing to get her hands on Dorothy's magical ruby slippers. To make it home safely, Dorothy must learn an important lesson: there's no place like home.

The HA & WTC version of Wizard of Oz will be set in 1940s Australia and feature stylised movement, puppetry and theatre magic. As a community theatre production, the focus of this show is collaboration, innovation and participation. We aim to bring a high quality production to the Lighthouse Theatre, and have a wonderful few months enjoying making theatre together as a community.



FEES and MEMBERSHIP

There is a one-off Participation Fee of \$60 to participate as a cast member in *The Wizard of Oz*. This fee covers script hire, program, costume levy and administration. Membership to WTC and HA will be a separate fee that can be paid at the same time as the Participation Fee to the HA-WTC Joint Account.

Cast members who are between Year 7 & 21 years of age at the time of production are to be current members of Holiday Actors. HA membership is \$60. Existing HA members (e.g. the cast of Shrek) do not need to pay another fee.

Cast members who are in Primary School & 22 years of age and older at the time of production are to be current members of Warrnambool Theatre Company. A full year WTC membership is \$40 full fee or \$30 concession (year ending Dec 2023).

REHEARSALS: start Sunday 26 March 2023

Cast rehearsals will be held on **Tuesdays from 6.00pm – 9.00pm and Sundays from 10.00am - 5.00pm** (see appendix 1). Upon cast finalisation a comprehensive rehearsal schedule will be provided. The venue for rehearsals will be confirmed in March. Cast may not be required for whole sessions but will be allocated specific times, where attendance is required. If you have any concerns about your ability to fit in with this schedule, please discuss them with Heather Goddard. Any absences that you are already aware of (e.g. a booked holiday) should be listed on your audition form.

Please note: by accepting a role in this production, you are committing to rehearsals as scheduled. Please show your respect for the production team and your fellow cast members by advising Heather of your absence as soon as possible.

*****All cast must be available for production week technical and dress rehearsals*****

AUDITIONS

Auditions will comprise a 10 minute individual vocal and spoken audition. Dance auditions will be held in groups of four following individual auditions. Puppetry auditions will be held individually and a puppet will be supplied. More information about audition components below. Auditions will be held at Warrnambool College on the following dates:

Saturday 25th Feb – INDIVIDUAL AUDITIONS – 5 – 10 minutes in length – 10.00am – 6.00pm

Sunday 26th Feb – INDIVIDUAL AUDITIONS – 5 – 10 minutes in length – 10.00am – 6.00pm

Monday 27th Feb – CALL BACK AUDITIONS – 6.00pm – 8.00pm

To audition for the cast please complete an audition form via the [link](https://www.holidayactors.com.au). Audition booking times will be made available at the information day. The audition forms, material and piano backing is available to download from www.holidayactors.com.au or www.warrnambooltheatrecompany.com.

If you are unable to attend these audition dates, there will be time to audition at the end of the Information Day, on 19th Feb. Please contact Heather Goddard - 0402564145 - to discuss your requirements.



Spoken audition

The spoken audition will involve performing one scene. Please choose ONE scene from the list below, depending on which character you are auditioning for. If you are auditioning for the chorus, please choose one of the excerpts that displays your talent. Full excerpts are found in appendix 2.

Role auditioning for	Act	Scene	Page/s
Dorothy	1	1	7
Scarecrow	1	10	40
Tinman	1	10	42
Lion	1	12	49
Wicked Witch	1	7	32
Glinda	1	7	32
Professor	1	4	20
Munchkins	1	6	27-28

Vocal Audition

All auditions will entail singing the following:

1. A section of 'Ding Dong The Witch Is Dead' bars 112-143 (appendix 3)
2. 16 bars of a character song of your choice from any musical theatre production (90 seconds maximum)
3. If you would like to be considered for a lead role, then please prepare to sing 16 bars of a song from "The Wizard of Oz" which best reflects the role you are interested in.

We will also run through scales to decipher your vocal range.

A backing track will be provided for the 'Ding Dong The Witch Is Dead' and is available at www.holidayactors.com.au and www.warrnambooltheatrecompany.com. Auditionees are encouraged to bring a backing track or organise someone to accompany you for your own choice song and, if auditioning for lead character, the lead song of your choice. There will not be an accompanist available on the day.

Dance Audition

The dance audition will entail dancing a short routine in groups of four (at four-person intervals) and will occur after your individual vocal and spoken audition. At the end of the routine there will be a short amount of time (approximately 8 counts), to allow auditionees to show off their dance skills. The dance routine will be taught at the Information Day and uploaded to the HA & WTC websites.



Puppetry Audition

Depending on what type of puppet you're auditioning for, you will use different puppets in the audition. If you would like to be considered for Toto, you will use our Temporary Toto to create a realistic and adorable Toto interaction with the team, including dog vocalising (woofs, growling, etc). You will get some time with the Toto puppet to have a practice before your audition. If you would like to be considered for other puppetry roles aside from Toto, you will use one of our hand/glove puppets to perform the lines from *If I Were King Of The Forest* (appendix 4), as spoken word. Auditionees who don't opt to do a puppetry role may be considered for these roles regardless.

Call Back Auditions

Those who receive a call back will be asked to perform alternate sections of the score for a particular character, which will be given on the day. Call backs may not occur for every role.

CASTING

Once casting is complete, all auditionees will be contacted by email and Directors will later send feedback to the group to help with future auditions. The successful applicants will need to complete membership forms and pay the respective fees within the first 3 weeks of rehearsals.

CHARACTERS

The Wizard of Oz requires approximately 50 performers. There are a variety of roles for performers with different skill sets. While some characters require strong singers and dancers, others require no singing but excellent acting. The role of Toto requires a puppeteer and does not require singing or dancing skill. The production calls for a diverse cast, with young and mature performers. Every person/character is an integral part of bringing to life this wonderful story.

The Wizard of Oz cast is comprised of the following characters:

Character	Role	Vocals / Dance / Info
Dorothy Gale	Lead	Mezzo-Soprano G3 – E5
Toto (Puppeteer)	Lead	Puppet
Scarecrow / Hunk	Lead	Baritone D3 – F34 / Gb4
Tinman / Hickory	Lead	Tenor, Baritone D3 – G4
Lion / Zeke	Lead	Baritone C3 – F#4 / Gb4
Glinda / Aunt Em	Supporting	Mezzo-Soprano G3 – C5



Wicked Witch of the West / Miss Gulch	Supporting	Spoken
Wizard / Professor Marvel	Supporting	Spoken
Uncle Henry	Supporting	Spoken
Guard	Supporting	Spoken
Nikko	Supporting	Spoken
Yellow brick road x 4	Chorus	Dance
Crows x 3	Chorus	Various vocal, puppets
Trees x 3	Chorus	Various vocal ranges
Poppies x 10	Chorus	Dance
Ozians x 10	Chorus	Dance
Munchkins x 15 (Mayor, Coroner, Barrister, City Fathers x 3, Tough Guys x 3, Fiddler, Braggart, School Teachers x 2, Tots x 3)	Chorus	Various vocal ranges, some dancing for specific munchkins
Winkies	Chorus	Dance and various vocal ranges
Flying Monkeys	Chorus	Dance and various vocal ranges
Ghosts	Chorus	Dance
Jitterbug leader	Chorus	Dance
Jitterbugs	Chorus	Dance

FURTHER INFORMATION

Please contact the Production Managers for any questions you may have:

Warrnambool Theatre Company
Ailiche Goddard-Clegg
M: 0438 044 927
E: warrnambool.theatre.co@gmail.com

Holiday Actors
Lyle Russell
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Appendix 1 – Rehearsal Schedule

DATE	TIME	WHAT ARE WE DOING
Sunday, 19 February 2023	1-3pm	Info Session
Saturday, 25 Feb 2023	10am-5pm	Auditions
Sunday, 26 Feb 2023	10am-5pm	Auditions
Monday, 27 Feb 2023	6-9pm	Call backs
Sunday, 26 March 2023	10am-5pm	Rehearsal
Tuesday, 28 March 2023	6-9pm	Rehearsal
Sunday, 2 April 2023	10am-5pm	Rehearsal
Tuesday, 4 April 2023	6-9pm	Rehearsal
Sunday, 9 April 2023	10am-5pm	No rehearsal- Easter Sunday
Tuesday, 11 April 2023	6-9pm	Rehearsal
Sunday, 16 April 2023	10am-5pm	Rehearsal
Tuesday, 18 April 2023	6-9pm	Rehearsal
Sunday, 23 April 2023	10am-5pm	Rehearsal
Tuesday, 25 April 2023	6-9pm	Rehearsal
Sunday, 30 April 2023	10am-5pm	Rehearsal
Tuesday, 2 May 2023	6-9pm	Rehearsal
Sunday, 7 May 2023	10am-5pm	Rehearsal
Tuesday, 9 May 2023	6-9pm	Rehearsal
Sunday, 14 May 2023	10am-5pm	Rehearsal
Tuesday, 16 May 2023	6-9pm	Rehearsal
Sunday, 21 May 2023	10am-5pm	Rehearsal
Tuesday, 23 May 2023	6-9pm	Rehearsal
Sunday, 28 May 2023	10am-5pm	Rehearsal
Tuesday, 30 May 2023	6-9pm	Rehearsal



Sunday, 4 June 2023	10am-5pm	Rehearsal
Tuesday, 6 June 2023	6-9pm	Rehearsal
Sunday, 11 June 2023	10am-5pm	Rehearsal
Tuesday, 13 June 2023	6-9pm	Rehearsal
Sunday, 18 June 2023	10am-5pm	Rehearsal
Tuesday 20 June 2023	6-9pm	Rehearsal
Sat 24 June 2023	10am-5pm	Sitz Probe
Sunday, 25 June 2023	10am-5pm	Sitz probe
Tuesday, 27 June 2023	6-9pm	No rehearsal – school holidays
Sunday, 2 July 2023	10am-5pm	No rehearsal – school holidays
Tuesday, 4 July 2023	6-9pm	Rehearsal
Sunday, 9 July 2023		BUMP IN (day) mic checks (night)
Monday, 10 July 2023	5-11pm	LX PLOT (day), DRY TECH (night)
Tuesday, 11 July 2023	5.30pm	Dress 1
Wednesday, 12 July 2023	5.30pm	DRESS 2
Thursday, 13 July 2023	5.30pm	DRESS 3
Friday, 14 July 2023	5.30pm	DRESS 4 / Sponsor
Saturday, 15 July 2023	Night	PERFORMANCE #1
Sunday, 16 July 2023	Matinee	PERFORMANCE #2
Wednesday, 19 July 2023	Night	PERFORMANCE #3
Thursday, 20 July 2023	Night	PERFORMANCE #4
Friday, 21 July 2023	Night	PERFORMANCE #5
Saturday, 22 July 2023	Matinee	PERFORMANCE #6
Saturday, 22 July 2023	Night	PERFORMANCE #7
Sunday, 23 July 2023		BUMP OUT

Appendix 2 – Spoken audition material

7

ACT ONE — SCENE 1

The Kansas prairie.

No. 1**Opening***See p. 99*

(Orchestra with Girls Chorus)

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

No. 2**Trouble In School***See p. 99***Dorothy's Entrance**

(Orchestra)

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

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

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

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

DOROTHY puts TOTO down and continues along the road.

DOROTHY. Come on, Toto.

No. 3**More Trouble** *See p. 99***Scene Change**

(Orchestra)

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

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

AUNT EM. Fifty-seven, fifty-eight—

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

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

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

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

PROFESSOR. That's it.

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

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

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

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

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

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

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

Now you can open them (DOROTHY does so.)

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

DOROTHY. That's our farm!

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

DOROTHY. That's Aunt Em.

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

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

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



WOMEN. Sing it high.

MEN. Sing it low.

ALL MUNCHKINS.

Let them know the wicked witch is dead.

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

MAYOR. *(spoken in rhythm)*

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

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

MAYOR. To see?

BARRISTER. If she...

MAYOR. If she?

BARRISTER. If she is morally, ethic'ly,

CITY FATHER NO. 1.
Spiritually, physically,

CITY FATHER NO. 2.
Positively, absolutely,

ALL CITY FATHERS.
Undeniably, and reliably dead.

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

CORONER. *(sung)*

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



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

BARRISTER. If any!

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

MUNCHKINS. (*Cheering*) Hooray!

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

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

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

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

Dance.

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

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

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

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

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

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

No.12d**Incidental**
Witch Disappears
(Orchestra)

See p. 110

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

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

No. 13**Leaving Munchkinland**
Underscore
(Orchestra)

See p. 110

Some MUNCHKINS get to their feet cautiously.

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

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

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

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

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

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

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

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

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

ACT ONE — SCENE 10

Tinman with Apple Trees in front of his cottage.

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

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

DOROTHY. All living things need to eat.

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

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

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

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

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

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

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

DOROTHY suddenly sees the APPLE TREES.

DOROTHY. Oh, look Scarecrow, apples!

SCARECROW. Apples, what's apples?

DOROTHY. In the trees.

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

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

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

DOROTHY. Ouch!

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

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

The FIRST TREE gestures to the other two.



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

SCARECROW. What?

DOROTHY. Yes. Oh — look!

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

TINMAN. Oil can! Oil Can!

DOROTHY. Did you say something?

TINMAN. Oil can!

DOROTHY. He said oil can.

SCARECROW. Oil can what?

DOROTHY. Oil can?

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

TINMAN. Ahhh.

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

TINMAN. My mouth — my mouth!

SCARECROW. He said his mouth! The other side!

DOROTHY. Yes — there.

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

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

DOROTHY. Here.

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

TINMAN. Oh!

DOROTHY. Did that hurt?

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

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

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

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

DOROTHY. Oh look!

SCARECROW. Oh!

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

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

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

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

SCARECROW. That's getting personal, Lion.

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

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

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

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

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

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

DOROTHY. Oh, shame on you!

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

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

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

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

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

Appendix 3 - Vocal audition material

36

- 7 - Munchkin Musical Sequence

ALL MUNCHKINS

110 111 112 113

Ding dong! The Witch is dead.

114 115 116 117

Munch. Which old Witch? The Wick - ed Witch. Ding dong! The Wick - ed Witch is

118 119 120 121 122

Munch. dead. Wake up, you sleep - y head, Rub your eyes, get

123 124 125 126 127

Munch. out of bed. Wake up, the Wick - ed Witch is dead. She's

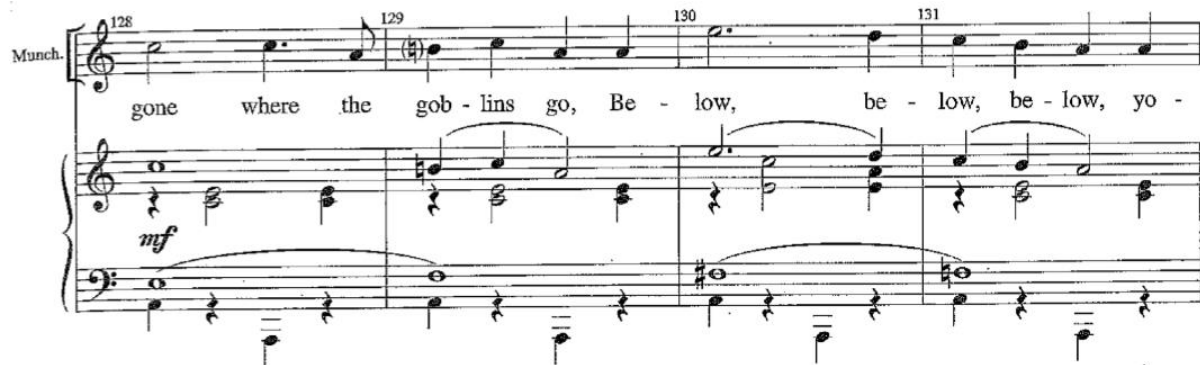
WIR - Rehearsal Piano



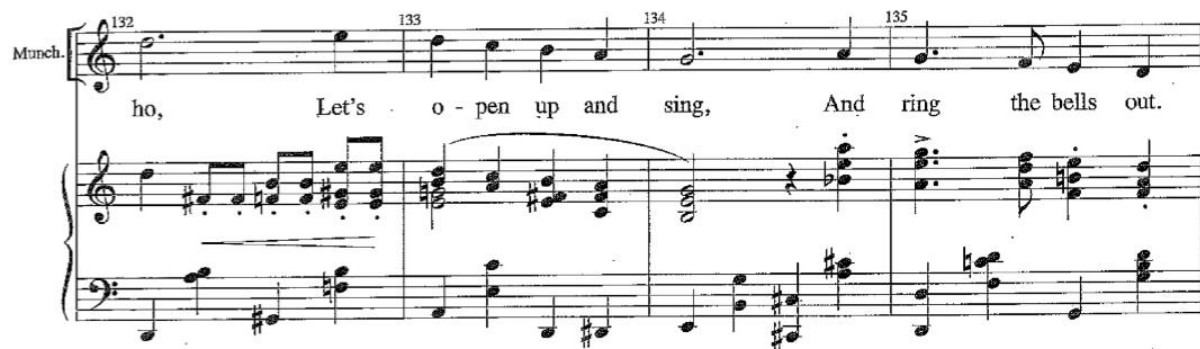
- 8 - Munchkin Musical Sequence

37

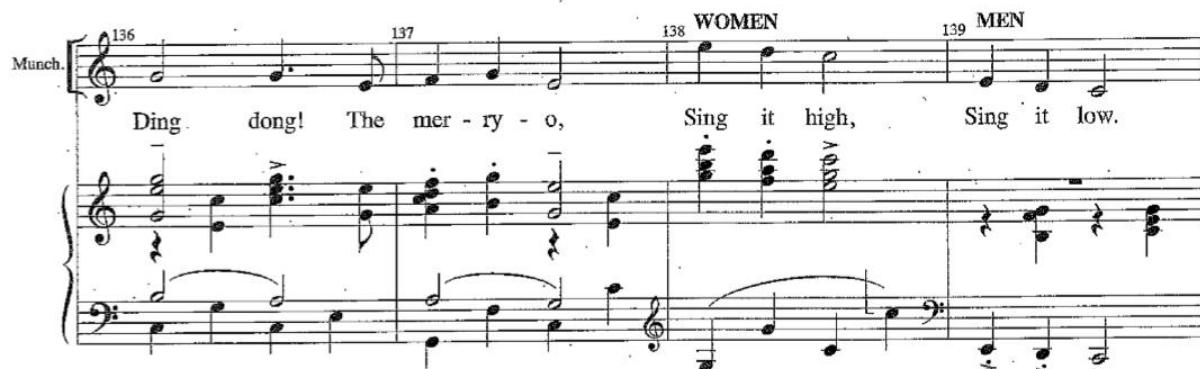
Munch. 128 gone where the gob - lins go, 129 Be - low, 130 be - low, be - low, yo - 131




Munch. 132 ho, 133 Let's o - pen up and sing, 134 And ring the bells out. 135



Munch. 136 Ding dong! The mer - ry - o, 137 Sing it high, 138 WOMEN Sing it low. 139 MEN



ALL MUNCHKINS 140 Let them know the Wick - ed Witch is dead. 141 142 143





Appendix 4 - glove puppetry audition material

Lyrics for If I Were King Of The Forest

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