

THE WIZARD OF OZ

THE WIZARD  
OF OZ

WORKING DRAFT

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"THE WIZARD OF OZ"

## C A S T

DOROTHY

TOTO.....Her dog

MRS. EMMALINA GALE.....Her aunt

HENRY GALE.....Her uncle

HUNK ANDREWS.....A farm hand - later,  
the Scarecrow- HICKORY TWICKER.....A farm hand - later,  
the Tin ManMISS ALMIRA GULCH.....The school teacher -  
later, the Witch of the  
WestPROFESSOR MARVEL.....Later, the Doorman,  
the Cabby, the Guard,  
and the Wizard of OzGLINDA.....The beautiful Witch  
of the North

THE COWARDLY LION

MUNCHKINS

WINKIES

WINGED MONKEYS

Etcetera

"THE WIZARD OF OZ"

FADE IN ON:  
THE TITLES AND

## F O R E W O R D

For nearly forty years this story has given faithful service to the Young in Heart; and Time has been powerless to put its kindly philosophy out of fashion.

To those of you who have been faithful to it in return

.... and to the Young in Heart ....  
we dedicate this picture.

NOTE: The background for the main title, foreword, and credit titles must have both dignity and importance, and at the same time be novel and interesting. This will be devised later.

Wizard 1  
of Oz  
Chg.  
2/1/39

FADE IN:

LONG SHOT - GALE FARM - DAY

It is a group of neat but rather struggling buildings isolated on the Kansas prairie, under a cloudless yellow sky. From the foreground a straight long road leads to and past the farm. Into the shot, from past CAMERA, half running and half walking backwards, comes Dorothy, a little girl of twelve, and her dog Toto. She stops a moment, and looks down the road in the direction from which she came. She seems a little breathless and apprehensive.

2

CLOSE SHOT - DOROTHY

Dorothy (to Toto)  
She isn't coming yet, Toto...  
(kneeling down and examining the dog)  
Did she hurt you anywhere?  
(as dog licks her hand; grimly)  
She tried to, all right!  
(rising and starting along road  
toward house)  
Come on - we'll go tell Aunt Em and Uncle Henry...

3

LONG SHOT - ROAD AGAIN

Dorothy and Toto walk away from CAMERA along the road.

4

FULL SHOT - GALE HOUSE - PORCH AND SIDE YARD

Dorothy comes running in the gate from the road and around to the side of the house where Aunt Em and Uncle Henry are working with an old coal-oil 500-chick incubator which stands by the back stoop.

Dorothy (as she runs)  
Aunt - Em - !

5

THREE SHOT - AUNT EM, UNCLE HENRY AND DOROTHY

Uncle Henry and Aunt Em with worried faces are taking small live chicks from the incub-

CONTINUED:

Wizard  
Of Oz  
Chg.  
2/1/39

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CONTINUED (2)

ator, putting them quickly under clucking, broody hens which are nearby in crates. They count to themselves as Dorothy runs into scene. Aunt Em wears a cooking apron and has flour on her arms.

Aunt Em  
(putting live chicks under a hen)  
Fifty-six - fifty-seven - fifty -

Dorothy (breathless)  
Aunt Em - just listen to what Miss Gulch did to Toto! She -

Aunt Em  
Dorothy - please - we're trying to count! Let's see...fifty-eight...

Dorothy  
But Aunt Em -

Uncle Henry  
Don't bother us now, honey - this old incubator went out somehow and we're like to lose half our chicks.

Dorothy  
(picking up a chick which has escaped and putting it back with a hen)  
The poor little things...  
(then back to the subject of Toto again)  
But Aunt Em - Miss Gulch hit Toto right across the back with a rake - just because she says he gets in her garden and chases her nasty old cat every day.

Aunt Em  
Sixty - -  
(then more exasperated)  
Dorothy!

Dorothy  
But he doesn't do it every day - just once or twice a week - and he can't catch the cat anyway and now she says she's going to -

Aunt Em  
Dorothy - we're busy!

Dorothy (mournfully)  
All right.

She walks o.s. toward the barnyard.

CONTINUED:

CONTINUED (3)

Uncle Henry  
Poor little orphan. Her and her Miss Gulch troubles.  
She ought to have someone to play with.

Aunt Em  
(sighing)  
I know - but we all got to work out our own  
problems, Henry.  
(pulling out another chick)  
(shaking her head)  
Oh, I hope we got them in time.

FULL SHOT - BACK OF HOUSE - BARNYARD

Zeke, Hunk and Hickory, farm hands, are  
busy straining to lift the body of a  
large wagon onto the wheels. It has  
been patched up with old boards, etc.  
Dorothy enters the scene.

Hunk  
(grunting)  
Take it easy now - ow! - you got my finger!

Zeke  
(grunting)  
That's what I was tryin' to do!

Hickory  
This way more - there!

Dorothy  
Zeke - what can I do about Miss Gulch? Just  
because Toto chases her old cat she says she'll--

Zeke  
(hurrying away)  
Sorry, honey - I gotta get them hogs in.

He hurries away, followed by Hickory.  
Hunk takes up a hammer and starts to  
drive in a bolt, nursing his finger  
before he does so.

Hunk  
(as he nurses his finger)  
Now lookit, Dorothy - you ain't using your head  
about Miss Gulch. You'd think you didn't have  
any brains at all!

Dorothy  
I have so got brains.

CONTINUED:

Hunk (as he hammers)  
Well, then why don't you use 'em. When you come home don't pass by Miss Gulch's place. Then Toto won't get in her garden and then you won't have no trouble, see?

Dorothy (knowing he's right but not willing to admit it because of his patronizing attitude)  
Oh, Hunk - you just won't listen...

She goes away toward Hickory o.s.

Hunk  
(calling after her as he hammers)  
Well, your head ain't made of straw, you know!  
(on this, not looking at what he is doing, he hammers his injured finger again)  
(doubling up)  
OW!

7

TWO SHOT - HICKORY AND DOROTHY

As Dorothy enters scene, Hickory is working on his wind machine - a strange contraption of an old boiler, funnel, wires, tubes, etc., connecting to a small rattle-trap motor.

Hickory (stretching a little)  
Gee-minettally! My joints feel like they was rusted. Listen, Dorothy - don't let that Hunk kid you about Miss Gulch. She's just a poor sour-faced old maid and she ain't got any heart left, that's all. You gotta have a little heart yourself and have pity on her.

Dorothy (morosely)  
Well, gee - I try to have a heart but -

Hickory  
Now look here - here's something that's really got a heart. It's the best invention I ever invented.

Dorothy (not very interested)  
What?

Hickory  
This here's a machine for breakin' up winds so we don't have no dust storms. When I turn her on it sends electric currents up into the sky and - wait, I'll show you. She works perfect now.

CONTINUED:

CONTINUED (2)

As he says this, he switches on the motor. An open pet-cock or valve shoots a stream of oil into his eyes as he bends over.

Dorothy  
(disgusted, moving away)  
Oh, Hickory...

FULL SHOT - ZEKE AT STY GATE

He is calling hogs as they come in past CAMERA from the field. In the bag, Dorothy approaches him from behind, and climbs up on the fence, walking it and balancing herself.

Zeke  
SOoooo-eeee-uh! SOoooo-ee-uh!  
(shooing in a wayward hog)  
Get in there afore I make a dime bank out of ya!  
(sees Dorothy)  
Listen, kid - are you going to let that old Gulch heifer try and buffalo you? She ain't nothin' to be afraid of. Just have a little courage, that's all.

Dorothy  
I'm not afraid of her!

Zeke  
Well, then - the next time she squawks walk up to her and spit in her eye! That's what I'd do.

Dorothy  
(tottering - with a scream)  
Oh - ! Zeke! Help!

She falls into pen, as Zeke turns quickly.

FULL SHOT - PEN

Dorothy has fallen to the ground. We hear an angry grunt from inside the shed. Zeke is over the fence like lightning and is pulling Dorothy out as a huge sow leaves some little pigs and charges from the shed. He just gets her up on the fence. Hickory and Hunk come running.

GROUP SHOT - AT PEN

As Hickory and Hunk run up, Zeke and Dorothy stand nervous and shaken by the pen, and the sow grunts and stabs at the rails with her snout. Toto barks at the sow.

Hickory  
Are you all right, Dorothy?

Dorothy (gasping)  
Y-yes. I fell in and Zeke -  
(looking at Zeke who is shaking and  
wiping his head with his handkerchief -  
she laughs nervously)  
Why Zeke - you're just as scared as I am!

Hunk  
(laughing at Zeke with Hickory)  
What's the matter? Gonna let a little old pig  
turn you into a coward?

At this point, Aunt Em comes up carrying  
a bowl of crullers.

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

Hickory (trying to explain)  
You see, Dorothy --

Aunt Em  
I saw you tinkering with that contraption, Hickory!  
Now you and Hunk get back to that wagon.

Hickory (shaking his finger at her)  
All right, Mrs. Gale - but some day they're going  
to erect a statue to me in this state!

Aunt Em  
Well, don't start posin' for it now!  
(as he starts off, she calls him back)  
Here - can't work on an empty stomach. Have some  
crullers - fresh-fried.

Hickory (as she passes them around)  
Oh - thanks, Mrs. Gale!

CONTINUED:

CONTINUED (2)

Hunk (taking some)  
Gosh, Mrs. Gale - swell!

Hickory and Hunk dart off.

Zeke  
(trying to explain, as he takes a cruller)  
You see - Dorothy toppled over in with the big  
Durock and -

Aunt Em  
It's no place for Dorothy around a pig sty. Now  
go feed those hogs before they worry themselves  
into anaemia!

Zeke darts off and Aunt Em starts back toward  
the house, as Dorothy takes a crueller and  
follows her. WE TRUCK WITH THEM.

Dorothy  
Aunt Em - really - do you know what Miss Gulch  
said she was going to do? She said -

Aunt Em  
Now, Dorothy dear - stop imagining things...  
you always get yourself into a fret over nothing.  
You just help us out today and find yourself a  
place where you won't get into any trouble!

Aunt Em goes on as WE HOLD and Dorothy  
stands looking sadly after her, munching  
her crueller. She looks down at Toto.

Dorothy  
Some place where there's no trouble...do you  
think there is such a place, Toto?  
(dreamily to herself)  
There must be. Not a place you can get to by a  
boat or a train. It's far away...  
(music starts)  
Behind the moon  
Beyond the rain.  
(chorus)  
Somewhere, over the rainbow, way up high  
There's a land that I heard of once in a lullaby.  
  
Somewhere, over the rainbow, skies are blue  
And the dreams that you care to dream really  
do come true.

Some day I'll wake and rub my eyes  
And in that land beyond the skies you'll find me  
  
I'll be a laughin' daffodil and  
Leave the silly cares that fill my mind behind me...

CONTINUED:

Wizard of Oz  
Change  
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8

CONTINUED (3)

Dorothy (continued)

Somewhere, over the rainbow, bluebirds fly  
Birds fly over that rainbow, why then oh why  
can't I...

(NOTE: It would be best if Dorothy  
could walk through a field, singing,  
looking up into the sky with clouds  
behind her head as she sings.)

DISSOLVE TO:

11

THE ROADWAY - APPROACHING THE FARM

(The music can still be heard softly on  
the SOUND TRACK.) This is a narrow little  
lane. A bicycle is pedalling along with  
Miss Gulch sitting stiffly on the seat.  
There is a basket strapped to the back of  
the 'cycle. A rolled umbrella is fastened  
to the frame.

CONTINUED:

Wizard 11  
of Oz  
Chges

2-1-39

CONTINUED (2)

THE CAMERA FOLLOWS her as she reaches the gate to the farm house. Uncle Henry is painting the fence.

Miss Gulch  
(as she gets off bicycle and  
takes basket from rear)

Mr. Gale!

Uncle Henry  
(without any enthusiasm)  
Oh, howdy, Miss Gulch.

Miss Gulch  
(sharply)  
I want to see you and your wife right away - about Dorothy.

Uncle Henry  
(worried, as he opens the  
swinging gate for her)  
Dorothy? What's Dorothy done?

Miss Gulch  
(indignantly)  
What's she done? I'm all but lame from the bite on my leg!

Uncle Henry  
You mean she bit you?

Miss Gulch  
No, her dog!

Uncle Henry  
(confused)  
She bit her dog?

In his excitement, he drops his hold on the gate which swings closed and gives Miss Gulch a smart little spank.

Miss Gulch  
(as the gate hits her)  
No!

LAP DISSOLVE TO:

12

INT. GALE SITTING ROOM

It is a typical old-fashioned farmhouse parlor. Flowered paper, family pictures on the wall, plush furniture, gilt bull-rushes in the corner, etc., etc.

CONTINUED

Wizard  
of  
Oz  
Chges

12

CONTINUED (2)

2-1-39

Dorothy is facing her aunt and Miss Gulch with Toto in her arms. In the background Uncle Henry is looking very unhappy.

Miss Gulch

(to Aunt Em)

That dog's a menace to the community, and I'm taking him to the Sheriff and make sure he's destroyed.

Dorothy

Destroyed? Toto? You can't!...you mustn't!... Aunt Em - Uncle Henry - you won't let her...will you?

Uncle Henry

Of course, we won't....

(his voice breaks a little uncertainly as he looks at his wife)

W-will we, Em?

Dorothy

Please, Aunt Em.. Toto didn't know he was doing wrong. I'm the one ought to be punished. I let him go in her garden...You can send me to bed without supper.....

Miss Gulch

(angrily, to Aunt Em)

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

Aunt Em

(to Miss Gulch, dryly)

How would it be if she keeps him tied up? He's really gentle - with gentle people, that is.

Totohelps out by barking and growling at Miss Gulch.

Miss Gulch

That's for the Sheriff to decide --

(produces a paper)

-- and here's his order allowing me to take him --

(warningly)

- unless you want to go against the law.

Aunt Em

(looking at order)

We can't go against the law, Dorothy.

(it is plain that she is struggling to hide some emotion)

I'm afraid poor Toto'll have to go.

CONTINUED

Wizard  
of  
Oz  
Chges

12

CONTINUED (3)

Miss Gulch  
(producing basket)

Now you're seeing reason! Here's what I'm taking him in so he can't attack me again!

Dorothy  
(going suddenly berserk as she  
sees Miss Gulch coming toward her)

No - no - I won't let you take him. Go 'way - or I'll bite you myself!

Aunt Em

Dorothy!

Dorothy  
(wildly, while Aunt Em holds  
her back)

You wicked old witch! Don't let her take him! Stop her, Uncle Henry, stop her! Don't let her take my Toto!

(she bursts into tears)

Aunt Em

(holding Dorothy in her arms,  
almost unable to speak)

Put him in the basket, Henry.

With an expression of utter despair, she runs out of the room, sobbing. Henry, very reluctantly, puts Toto in the basket which Miss Gulch is holding. Aunt Em stands looking at Miss Gulch with an expression of repressed anger.

Aunt Em

(continuing)

Almira Gulch...just because you own half the county shouldn't mean you have the power to run the rest of us. For thirty-three years I've been dying to tell you what I thought of you...and now...well - being a Christian woman - I can't say it!

She turns and exits, using the door through which Dorothy disappeared, and banging it behind her.

DISSOLVE TO:

13

EXTERIOR ROADWAY - CLOSE ON THE BASKET

In which Toto was placed by Miss Gulch. Whines and little scrambling sounds from within show that he is still a prisoner. The lid is bumping up and down, straining the catch.

2-1-39 14

LONGER SHOT

To show that the basket is strapped to the rear of the bicycle upon which Miss Gulch is pedaling along, an expression of snug satisfaction upon her face.

Toto manages to work the catch loose. He scrambles out of the basket. The CAMERA PANS to show him streaking back toward the farm.

QUICK LAP TO:

15

INT. DOROTHY'S ROOM

(On the bureau is a picture of Dorothy and Aunt Em standing at the farm gate.)

Dorothy is still mourning over the empty basket. Suddenly she hears a sound outside her window. She straightens up just in time to catch Toto full on her chest as he hurtles through the open window in one wild leap.

Dorothy

Toto! Darling! I got you back!

(she hugs him happily for a moment, then suddenly realizes their danger)

Oh, they'll be coming for you again!

(she stands, her hands to her head, thinking, then comes to a decision, and goes down on her knees to pull an ancient straw bag out from under the bed. This brings her on a level with Toto who is sitting beside her pillow)

We've got to get away - we've got to run away - quick!

Toto opens his mouth to give a bark. As she hurriedly puts the pillow over him....

LAP DISSOLVE TO:

16

EXTREME CLOSE ON A DUSTY ROAD . . .

This is shooting straight down and gets two rows of rather pathetic little footprints . . . one set made by Dorothy, one by Toto. The SOUND TRACK carries music which should suggest weariness. MOVE THE CAMERA ALONG to get the feet that are making the prints. Dorothy's are dragging a bit. Toto gives an occasional skipping limp with his rear leg.

LAP THIS SLOWLY OVER:

LONG SHOT - ROADWAY AND PRAIRIE

2-1-39

With Dorothy and her little bag in the foreground. Toto is trotting a bit to one side. The two look very small and forlorn against the immensity of the prairie which spreads out in every direction.

Dorothy stops for a moment. Toto looks up at her, his tongue hanging out. She pats him, changes her bag wearily to the other hand. They start on again.

LAP DISSOLVE THIS OVER:

18

MEDIUM SHOT - COTTONWOODS AND SPRING

The same figures are just passing between the trunks of the trees. During this scene things grow a bit darker. They push aside some shrubbery. In the foreground is a little pool. Beside it is a wagon decorated with gaudy stars, constellations, cabalistic designs, and paintings of a weird and fabulous animals -- all very dusty and shabby. It has in large lettering:

PROFESSOR MARVEL

ACCLAIMED BY THE CROWNED HEADS OF EUROPE!

LET HIM READ YOUR PAST, PRESENT,

AND FUTURE IN HIS CRYSTAL

Also -- Juggling and Sleight of Hand.

The CAMERA MOVES with Dorothy as she advances, a bit fearfully, toward this strange encampment. Humming of a voice comes over scene. She now sees that the humming voice is coming from a man we shall know as Professor Marvel, an old carnival fakir, who is cooking wienies over a camp fire. At sight of Dorothy and Toto, the Professor suspends operations, his fork in the air - and stares at them through the smoke.

Professor Marvel

Well - well - well! House guests! And who might you be?

(as Dorothy starts to answer)

No - don't tell me!

(he puts his hand to his brow with the exaggerated gesture of a mind reader - when he speaks it is in the typical patter of a side-show fakir)

CONTINUED:

CONTINUED (2)

2-1-39

Professor Marvel (cont'd)

I know - you are travelling in disguise. No - that's wrong - You are going on a visit - No - I have it! You are running away!

Dorothy

H-how did you guess?

Professor Marvel (still pattering)

Professor Marvel doesn't guess - he knows! Now why were you running away? No - don't tell me...They don't understand you at home. They don't appreciate you... You want to see other lands - big cities - big mountains - big oceans...

Dorothy (in awed tones)

Why...why it's like you could just read what's inside of me!

(getting a sudden idea)

Oh please, Professor - why can't we go along with you?

Toto runs forward and grabs a wienie off of the Professor's fork.

Dorothy

Toto - that's not polite. We haven't been asked yet!

Professor Marvel

Why he's quite welcome.

(laughing)

One dog to another, you know!....Now, where were we?

(artfully)

Oh yes, you wanted to go back home --

Dorothy

Oh no! I wanted to go with you! Nobody cares about me at home...they won't even miss me...

Professor Marvel (cheerfully)

Oh come, come, come!

Dorothy

Honest they won't! Auntie Em was even going to let them kill Toto for biting Miss Gulch...

(looking at sign)

Can't - can't I go with you...and see all the crowned heads of Europe...

Professor Marvel

Do you know any?

(Suddenly seeing sign on wagon remembering)

Oh - of course! Of course!

(considering)

CONTINUED:

18

CONTINUED (3)

2-1-39

Professor Marvel (cont'd)  
But...I never do anything without consulting my  
crystal. Come, my dear.

He takes her arm and leads her into the wagon.

19

INT. WAGON

Dorothy and the Professor enter. The wagon is  
fitted up with the usual hocus-pocus as a for-  
tune-telling booth. Dorothy watches as the  
Professor dons a head-dress and bends over a  
crystal which is between two lighted candles.

Professor Marvel

(indicating crystal)

The same genuine, authentic magic crystal used by  
the Priests of Isis and Osiris in the time of the  
Pharaohs of Egypt --

(hesitates as he notices Dorothy put-  
ting her basket on the table)

- in which Cleopatra saw the approach of Julius  
Caesar and Marc Antony...

(his eyes still on basket)

- er - ah - and so on - yes, and so on.

(to Dorothy, with a grand manner)

And now, my dear, close your eyes a moment so that  
you may be better in tune with the infinite.

(Dorothy closes her eyes and his hand  
reaches out into the basket)

We cannot do these things without reaching into the  
infinite.

(he flips out a photograph from the  
basket and looks at it as he talks)

We cannot -

(he stops as he looks at the photograph)

20

INSERT - A PHOTOGRAPH IN THE PROFESSOR'S HAND

This is the picture of the farm, with Dorothy  
and Aunt Em at the gate, which we saw earlier  
on Dorothy's bureau.

21

BACK TO SCENE

The Professor, evidently having gotten the cue  
he is looking for, brings his patter to a quick  
close and gets down to business.

Professor Marvel

Er - yes, and so on. Now! Open your eyes! We gaze  
into the globe!

(he passes his hands over the crystal then  
gazes down as though in a trance)

CONTINUED:

CONTINUED (2)

2-1-39

Professor Marvel (cont'd)

Ah-ha...what is this I see...A house...with a picket fence...a barn...and weathervane...of a running horse...no...a crowing rooster...

Dorothy

Why - that's our farm!

Professor Marvel

...A woman...in a polka-dot dress...her face is care-worn...

Dorothy

That's Aunt Em!

Professor Marvel

(as if ignoring her)

Her name is Emily.

Dorothy (eagerly)

That's right! What's she doing?

Professor Marvel

She...she's...I can't quite see...Why - she's crying...Somebody has hurt her...Somebody has just about broken her heart...

Dorothy (trying to peer into the crystal, then looking up at him - in a small, guilty voice)

Me?

Professor Marvel

(still in his trance)

It is somebody she loves very much. Somebody she has been very kind to. Somebody she took care of in sickness.

Dorothy

(beginning to be affected)

I had the measles once...she...she stayed right by me...all the time... What's she doing now?

Professor Marvel

She is going into a little bedroom....

Dorothy

Has - has it poppies on the wall paper?

Professor Marvel

I said "Poppies on the wall paper".

(dramatically)

What's this? She is putting her hand to her heart. She is dropping down on the bed...

Dorothy (distractedly)

Oh, no - no...

CONTINUED:

CONTINUED (3)

2-1-39

Professor Marvel  
That is all. The crystal has gone dark.

Dorothy  
(wildly)  
Oh, do you think Aunt Em can be really sick? I've  
got to get back to her...

Professor Marvel  
(smiling a wise little smile)  
How's that? I thought you were going with me.

Dorothy  
Oh no - no - I want to go home right away!

22

MEDIUM SHOT - REAR OF WAGON

As Dorothy comes scrambling down the steps.

Dorothy  
(calling)  
Toto! Toto!  
(suddenly breaking off as  
she remembers)  
But oh, Toto...what'll I do? If I go home -  
they'll send you to the sheriff! If I don't - Aunt  
Em may - why, she may die!  
(suddenly gets an idea)  
I know! I'll give you to Hunk. He'll watch out  
for you! But we've got to hurry...  
(turns back to Professor)  
Thank you a lot, Professor. Come on, Toto!

She runs out of scene.

23

CLOSER ON THE PROFESSOR

As Dorothy runs off, followed by Toto.  
He grins gently.

Professor Marvel  
(suddenly, in distaste, as he  
looks at the photograph which  
he still holds)  
Hmm...rather strong-minded looking female.  
(a gust of wind strikes the wagon  
and the trees about, bringing down  
twigs and leaves - he glances up,  
frowning, and goes to his horse)  
Looks like we better get under cover, Sylvester.  
There's a storm coming - a whopper, to speak in  
the vernacular of the peasantry.  
(worried, as he gazes after Dorothy)  
Poor little kid. Hope she gets home all right.

LAP DISSOLVE TO:

24

ROADWAY

Dorothy and Toto are fighting a wind which is blowing the wheat and swirling dust around them. They are having a hard time making any progress at all.

QUICK LAP TO:

25-28

THE BARN AND SHED

By now the sky is dark and ominous. The wind is whistling.

Uncle Henry  
(running in with Hunk)  
Quick!....Get those horses loose!....Hick'ry...  
Hick'ry...where are you?

Hickory's Voice  
Right here.

SWING THE CAMERA to show Hickory working feverishly with his invention.

Hickory  
This is my chance! There's a cyclone on the way!  
I'm gonna show what my machine kin do!

Uncle Henry  
(shouting above the sound of the wind)  
Are you crazy? Help Zeke with them horses.

The wind grows stronger. They all help open the stalls and release the horses from the barn. Zeke comes running in from the outside.

Zeke  
(terrified, looking up and out at the sky, pointing)  
She's here...it's a twister!

Uncle Henry  
(shouting)  
Come on - everybody down in the cellar!

They all run out.

29

OUT.

Wizard  
 of Oz  
 Changes  
 2/1/39

30  
 (Formerly 31)

EXTERIOR - BY KITCHEN DOOR

Uncle Henry, Hunk, Hickory and Zeke are all running toward the door of the cyclone cellar. Aunt Em runs toward them from the back door.

Aunt Em

(wildly)

Henry - Henry! I can't find Dorothy! She's out somewhere in the storm - Dorothy! Dorothy!

Suddenly a cloud of dust, leaves and hay blows in and obscures them.

31  
 (Formerly 30)

ROADWAY - ANOTHER SHOT OF DOROTHY AND TOTO

They are just reaching the farm gate. The wind is so strong it is actually lifting them off their feet. Dorothy reaches the gate and hangs on. Toto is blown back, past her. She grabs him.

32

EXTERIOR HOUSE

as Dorothy finally makes it, and runs into the house.

Dorothy

Aunt Em - Uncle Henry - where are you?

as Dorothy runs wildly through the living room, calling "Aunt Em". FOLLOW WITH CAMERA into kitchen, and finally into bedroom.

During all of this the SOUND of the wind has been increasing (along with the musical accompaniment) until it is almost unbearable.

showing the approach of the cyclone. The first rush of the wind hits the house.

The child has cowered down on the bed. She is still calling "Aunt Em", although her voice is almost lost in the uproar. The cyclone can, perhaps, be seen approaching through the window. As the blast hits the house, the window blows in and strikes her on the back of the head.

At this point we go into a combination of sound and light effects which should suggest the sensations of a person going under gas or ether. The steadily rising roar of the wind begins to swing into a rhythmic beat, or pulsation. Louder...softer...louder...softer... the beat growing constantly faster and faster as it does when complete anaesthesia is approaching. The lights are affected in the same way. On the loud beat of the sound, the lights are almost unbearably bright, but on the soft beat, they fade away into darkness... exactly like human vision in delirium, or the beginning of anaesthesia.

The main funnel hits the farm. In the middle of the wild music and sound effects described in the last scene, the whole house goes whirling up into the air.

NOTE: It must be understood that this is the first scene of Dorothy's delirium. Up to Scene 35 nothing is shown which hasn't actually happened in real life. Between 35 and 36 the transition occurs. 36, therefore, is the first scene of our fantasy.

The house goes spinning upwards, along with every other conceivable kind of wreckage. The whole thing is blurred, so that we see only indistinct shapes revolving in the dusty air.

38

MED. SHOT - BEDROOM

Dorothy is beginning to pull herself up from the bed. She peers fearfully out the window and sees the wreckage floating past.

Dorothy

Toto! We're not on the ground any more!

Toto gives a yelp of dismay and beats it under the bed.

39

MEDIUM SHOT - EXT. HOUSE

Dorothy looks out of the window as a crate of fowl goes gently revolving past, with a rooster sitting on the top, protecting the hens.

An old lady in a rocking chair sails past. She is knitting busily and rocking, seemingly unaware that she is no longer on her front porch. The old lady floats out of sights and a cow sails past which moos at Dorothy mournfully.

40

CLOSE SHOT - DOROTHY

She tries to peer downwards.

Dorothy

Toto! We must be up inside the cyclone!

41

CLOSE SHOT - TOTO

He is peering out from under the bed, but at these words he turns about and shoots back again.

42

## MEDIUM SHOT - EXT. HOUSE

A small rowboat goes by, two men rowing furiously at the oars. They drift out of sight; and the cow drifts past again. This time a farm hand, seated on a stool, is milking her. She moos at Dorothy again, and as they disappear, CAMERA PANS and we see Miss Gulch peddling away grimly on her bicycle. CAMERA PANS TO FOLLOW HER.

When Miss Gulch comes up close to the CAMERA, she begins to change. First of all her hat begins to grow long and thin, her dress turns into a slinky black robe with flying sleeves which suggest the wings of a bat.

(see Adrian's sketch)

The bicycle fades into a broomstick. She gives a loud, weird peal of laughter, turns the broomstick about, and flies off into the distance.

With the vanishing of Miss Gulch, the music quiets down, the cyclone is slower and the floating wreckage is no longer floating all about it. Then the house comes to a standstill.

43

## LONG SHOT (PROCESS)

We see the cyclone part company with the house, leaving it stationary in mid-air.

44

## CLOSE SHOT - DOROTHY -

calling to Toto under the bed.

Dorothy

It's all right. We're not moving any more!

45

## LONG SHOT (PROCESS)

The house begins to fall.

46

## CLOSE SHOT - DOROTHY

She gives a little scream and sits cross-legged on the bed, hugging Toto, who is now in her arms, and keeping her eyes tight shut. A loud and whistling SOUND of wind drowns the music.

The house comes spiraling down through the air toward CAMERA WHICH IS TILTED UP TOWARDS IT. Eventually it hits CAMERA and blocks out the SCREEN.

DISSOLVE TO:

48

CLOSEUP - DOROTHY -

with her eyes tight shut. Toto has his head tucked well under her arm. Slowly she opens her eyes.

49

FULL SHOT - ROOM

All four legs of the bed are spread-eagled on the floor and the furniture has been jerked out of place. A chair lies on its back. There is dead silence on the SOUND TRACK as Dorothy gets off the bed and tiptoes to the door.

WIPE TO:

50

MED. SHOT - FRONT DOOR - INTERIOR

As Dorothy opens the door slowly and peers out a blaze of color greets her. THIS IS THE FIRST TIME WE SEE TECHNICOLOR. The Kansas scenes were all grey washes. The inside of the door is black and grey to give more contrast. When the door is open the country is shown - a picture in bright greens and blues.

As Dorothy goes through the door, the CAMERA TRUCKS after her and then, over her shoulder, to a FULL SHOT of the Munchkin Country. It is comprised of sweeping hills and valleys, and dips and waves in the ground; the grass is spangled with daisies, buttercups and red poppies; flowers grow everywhere, three or four times life-size so that hollyhocks stand twenty feet in the air. The sky is bright blue with little white clouds; the trees all have blossoms on them, suggesting a sort of permanent Spring - apple, cherry, peach and pear trees are everywhere, and a little stream runs near with huge lily-pads on it; the lilies are the size of barrel-tops.

Feeding the stream is an exquisite fountain with water of all colors of the rainbow. Surrounding the fountain are three or four steps and back of it is Munchkinland's Civic Center, a quaint little piece of architecture. This is all close to the house in which Dorothy fell from Kansas.

CONTINUED:

50

CONTINUED (2)

The scene is quite empty of all sign of life, and the only SOUND is the twittering of a bird or two in the distance.

51

CLOSE SHOT - DOROTHY

with Toto in her arms. We get the faintly underscored strains of "Over the Rainbow". The girl is looking around with an expression of delighted amazement.

Dorothy

(discovers a beautiful rainbow overhead)

Look! We must be over the rainbow!

(she begins singing dreamily to the music)

"There's a land that I heard of Once in a lullaby.."

52

CLOSE SHOT - A BUSH OF HOLLYHOCKS

Twenty or thirty Munchkin heads peer around and over the bush and then vanish again.

Dorothy (to Toto)

Toto, I've got a feeling we're not in Kansas anymore.

53 OUT

54

FULL SHOT - THE COUNTRYSIDE FROM DOROTHY'S VIEWPOINT

Suddenly a large, pink-tinted crystal bubble, gleaming like a soap bubble, comes hovering over the ground, about four or five feet in the air. CAMERA PANS TO CLOSE SHOT as it reaches Dorothy and bounces gently in the air before her for a moment and then bursts. A cloud of misty vapor comes out of it. Through the mist the Witch of the North DISSOLVES IN. She is a plump, kindly, cheerful little woman who chatters very brightly and quickly and puts in a high trill of a giggle where she can find room for it.

54A

CLOSEUP - DOROTHY

At the sight of the Witch she blinks and her eyes open wide.

Dorothy

Now I know we're not in Kansas!

57

LONGER ON SCENE

Glinda comes gracefully forward, but keeps a reasonable distance between them until after she is satisfied that Dorothy is friend and not foe.

Glinda

Are you a good witch - or a bad witch?

Dorothy is so sure Glinda can't be addressing her that she looks around behind her. But there is nobody there.

Dorothy (turning back)

Who, me? Why - my goodness - I'm not a witch at all! I'm Dorothy Gale from Kansas.

Glinda (pointing to Toto)

Then is that the witch?

58

CLOSE ON TOTO

He cocks his ears, then performs the same business as Dorothy, looking around behind him to see who the lovely lady can be talking about. Of course there is nothing behind him, so he makes a little circle and, turning back, looks up at Dorothy questioningly.

59

GROUP SHOT - DOROTHY - WITCH - TOTO

Dorothy (laughing)

Who, Toto? Toto's my dog.

Glinda (puzzled)

I'm a little muddled -- The Munchkins called me because a new witch has just dropped a house on the Wicked Witch of the East - and there's the house - and here you are - and there's all that's left of the wicked Witch of the East.

Glinda points and we CUT IN A QUICK CLOSEUP of two ruby shoes sticking out from under the house.

Glinda

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

CONTINUED:

Dorothy

But I've already told you I'm not a witch at all -  
witches are old and ugly.

(there is a musical peal of laughter  
from behind the bushes and flowers.

Dorothy starts and looks about)

W-what was that?

Glinda

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

Dorothy

You are? I beg your pardon! But I never heard  
of a beautiful witch before!

Glinda

Only bad witches are ugly.

(the musical laughter comes again from  
the Munchkins who are beginning to creep  
out from cover)

The Munchkins are laughing because you've freed  
them from the wicked Witch of the East.

Dorothy (puzzled)

But, if you please, what are Munchkins?

Glinda

The little people who live in this land -- it's  
Munchkinland...You're really their national  
heroine, my dear.

(Glinda calls to the Munchkins)

It's all right - you can come out and thank her!

She starts singing in a conversational tone  
so that it is hard to realize, at first,  
that a number has begun.

Glinda (singing)

Come out, come out wherever you are.  
And meet the young lady who fell from a star.

During the course of this she leads Dorothy  
up the steps surrounding the fountain in  
front of Munchkinland's Civic Center, and  
the following number is sung with Dorothy  
as the central figure. One by one the  
Munchkins get up courage to tiptoe out  
to music. Occasionally one gets a little  
frightened and darts back again.

CONTINUED:

Glinda (singing)

She fell from the sky, she fell very far  
And KANSAS she says is the name of the star.  
KANSAS she says is the name of the star.

By now the Munchkins are around Dorothy. They  
are quaint, jolly-looking little men and women.

Glinda (cont'd)

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

Dorothy (singing; modestly explain-  
ing to the Munchkins)

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

Munchkin (a braggart)

And OH, what happened then was rich.

All the Munchkins point at the witch's feet.

Several Munchkins

The house began to pitch  
The kitchen took a slitch  
It landed on the Wicked Witch in the middle of a ditch  
Which,  
Was not a healthy sitch-  
Uation for  
The Wicked Witch.

All of the Munchkins

The house began to pitch  
The kitchen took a slitch  
It landed on the Wicked Witch in the middle of a ditch  
Which,  
Was not a healthy sitch-  
Uation for  
The Wicked Witch  
Who  
Began to twitch  
And was reduced  
To just a stitch  
Of what was once THE WICKED WITCH.

Munchkin No.1

We thank you very sweetly  
For doing it so neatly.

Munchkin No.2

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

Glinda

Let the joyous news be spread  
The Wicked Old Witch at last is dead.

CONTINUED:

All Munchkins (with great gusto)  
 Ding Dong! The Witch is dead!  
 Which old witch... (this line is always repeated by a  
 The Wicked Witch deaf Munchkin with an ear trumpet)

Ding Dong! The Wicked Witch is dead.  
 Wake up 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-oh  
 Sing it high  
 Sing it low  
 Let them know  
 The Wicked Witch is dead.

(Fanfare..and three Heralds. Enter Mayor  
 and five City Fathers, Barrister, etc.)

Mayor  
 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...if she...  
 Is morally, ethic'ly

Father No.1  
 Spiritually, physically

Father No. 2  
 Positively, absolutely

All the Fathers  
 Undeniably and reliably  
 DEAD!

Corner (peeking around the corner of  
 the house with a huge death certificate)  
 As Corner I must aver  
 I thoroughly examined her  
 And she's not only MERELY dead  
 She's really most SINCERELY dead.

Mayor  
 Then this is a day of Independence  
 For all the Munchkins and their descendants

Barrister (pompously)  
 If any.

Mayor  
 Yes, let the joyous news be spread  
 The Wicked Old Witch at last is dead.

The next lines cover a series of

60-63

## MONTAGE SHOTS -

showing the Munchkins happily spreading the glad news.

All Munchkins  
(as a Towncrier rings the doorbell  
of a tiny house)

Ding Dong! The Witch is dead.  
(the shutters are thrown open on  
an upper window and a funny  
bearded head sticks out)

Which old witch?  
(crowd from below)

The Wicked Witch!  
(the head disappears and later  
joins the mob which goes on)

Wake up, sleepy head  
Rub your eyes  
Get out of bed  
(dozens of kids jump out of beds)

Wake up, the Wicked Witch is dead.  
(men are hanging triumphal  
garlands of celebration)

She's gone where the Goblins go  
Below.....below.....below  
(men are draping lamp posts, etc.)

Yo ho, let's open up and sing  
And ring the bells out  
Ding Dong! The merry-oh  
Sing it high  
Sing it low  
Let them know  
The Wicked Witch is dead.

CUT TO:

64

## THE CIVIC CENTER

Dorothy is still standing on the steps of the fountain. Three little tots are handing her a floral design in the form of a huge safety pin.

Three Tots

We represent the Lullaby League, the Lullaby League,  
the Lullaby League  
We represent the Lullaby League  
And wish to welcome you to Munchkinland.

CUT TO:

65

LONG SHOT - PUBLIC SQUARE -

with Civic Center in b.g. - full of  
happy Munchkins, all cheering.

66

CLOSEUP - THREE TOUGH KIDS -

handing Dorothy a big floral lollypop.

Three Tough Kids  
We represent the Lollypop Guild, the Lollypop Guild,  
the Lollypop Guild  
We represent the Lollypop Guild  
And wish to welcome you to Munchkinland.

67-67A

FULL SHOT - THE CIVIC CENTER -

Other Munchkins, The Mayor,  
The City Fathers, etc:  
We welcome you to Munchkinland  
Tra la la la la la  
(little musical interlude)  
Tra la la tra la la  
From now on you'll be history  
You'll be hist...you'll be hist...you'll be history  
And we will glorify your name  
You'll be a bust...be a bust...be a bust  
In the Hall of Fame  
Tra la la la la  
Tra la la tra la la  
Tra la la la la.

CONTINUED:

67-67A

CONTINUED (2)

Suddenly on the last tra-la, the music stops with a terrific crash and there is a loud explosion followed by a low steady thundering, and a burst of red fire appears in front of the house.

The Munchkins fall flat on their faces with a wail of terror.

Munchkins  
The Witch! The Wicked Witch of the West!

67B

CLOSE SHOT - DOROTHY - GLINDA

Dorothy  
(in alarm and bewilderment)  
But you said she was dead!

Glinda  
That was her sister, the Wicked Witch of the East. This is the Wicked Witch of the West - and she's worse than the other one was!

68

CLOSE SHOT - THE BALL OF RED FIRE

The fire dies down and clears away, leaving the Witch of the West standing facing CAMERA. Slowly she comes towards CAMERA, her face distorted with grief and rage.

CAMERA PANS as she walks past Glinda and Dorothy completely ignoring them, staring down at the feet under the house. Then she turns and faces Glinda and Dorothy, and comes towards them step by step.

Witch  
(in a dangerously quiet and silky voice)  
Who killed her? Who killed my sister, the Witch of the East?  
(her eyes glint savagely at Dorothy)  
Answer me!  
(Dorothy looks up frightenedly to Glinda for protection)  
Was it you?

Glinda (warningly to Witch)  
Leave her alone --

CONTINUED:

Witch (snarling at her)  
 Keep out of this! I'm here for vengeance!  
 (to Dorothy)  
 So it was you, was it? You killed her, did you?  
 (she is advancing on Dorothy)

Dorothy (fearfully)  
 No - it was an accident - I didn't mean to kill  
 anybody; really I didn't.

Witch  
 You didn't, eh? Accident, eh? Well, I can cause  
 accidents too, my little pretty, and this is how I  
 do it -  
 (she raises her hand in the air)

Glinda (quickly)  
 Aren't you forgetting the ruby slippers!

The Witch stops dead, and then turns quickly.

Witch (hurriedly)  
 The slippers - yes, the slippers!  
 (she hurries to the house and is just  
 about to snatch up the slippers when they  
 vanish from under her hands)  
 They're gone!  
 (she screams and whirls round on Glinda)  
 The ruby slippers - what have you done with them?  
 Give them back to me or I'll -

Glinda  
 It's too late! There they are and there they'll  
 stay!

Glinda points her wand at Dorothy's feet.  
 Dorothy looks down.

68A CLOSEUP - DOROTHY'S FEET

in the ruby slippers.

69 OUT

70-71 CLOSE SHOT - WITCH, GLINDA, DOROTHY

Witch (to both Glinda and Dorothy,  
 in a frenzy)  
 Give me back my slippers! I'm the only one who  
 knows how to use them -- they're no use to you! --  
 Give them back to me -- give them back!

Glinda (to Dorothy)  
 You keep tight inside of them -- their magic must  
 be very powerful or she wouldn't want them so badly!

CONTINUED:

Witch (furiously)  
Keep out of this, Glinda, or I'll fix you as well!

Glinda (lightly)  
Oh rubbish! You haven't any power here! Be off  
before somebody drops a house on you too!

Witch  
(falling back with a snarl)  
Very well - I'll wait my time --  
(to Dorothy)  
-- and as for you, my fine lady, it's true, I can't  
attend to you here and now as I'd like to; but just  
try to keep out of my way, that's all - just try!  
I'll get you, my pretty, and your little dog too!

With a burst of laughter, she whirls around  
on her heel and vanishes in a burst of red  
smoke and a clap of thunder.

72

MEDIUM SHOT - THE MUNCHKINS

They are lying on their faces with their  
fingers in their ears and their eyes shut.  
They look up gingerly as if expecting her  
back any minute.

72A

CLOSE SHOT - GLINDA, DOROTHY

Glinda (daintily)  
Pooh, what a smell of sulphur!  
(to the Munchkins)  
It's all right - you can get up. She's gone! I'm  
afraid you've made rather a bad enemy of the Wicked  
Witch of the West. The sooner you're out of Oz  
altogether, the safer you'll sleep, my dear.

72B

MED. SHOT - THE MUNCHKINS

rise to their feet and dust themselves  
sheepishly.

73

CLOSE SHOT - GLINDA AND DOROTHY

Dorothy  
I'd give anything to be out of Oz altogether; but

CONTINUED:

12/23/38  
10 PM

Dorothy (cont'd)  
which is the way back to Kansas? I can't go the  
way I came!  
(the Munchkins all shake their  
heads regretfully)

Glinda  
No, that's true.  
(shaking her head thoughtfully)  
The only person who might know would be the great  
and wonderful Wizard of Oz himself.

All the Munchkins bow deeply at the name.

Dorothy  
(noticing the Munchkins' reaction)  
Is he good or 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  
I'm afraid not.

Witch  
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'll be at the mercy of the  
Wicked Witch of the West.

Dorothy  
But how do I start for Emerald City?

Witch  
(taking her by arm to the very  
point of yellow spiral)  
It's always wise to start at the beginning. And  
all you do is follow the yellow brick road.

Dorothy  
But what happens if I--  
(she breaks off)

Witch  
Just follow the yellow brick road.

Wizard  
Of Oz 75B  
Chgs.  
2-27-39

FULL SHOT - MUNCHKINS

35

Five little fiddlers dance forward  
and CAMERA PANS as they bow before Dorothy.

2-28-39  
Five Little Fiddlers  
Follow us, Dorothy!

They lead the way, followed by Dorothy  
and the rest of the Munchkins.

THE WONDERFUL WIZARD OF OZ

You're off to see the Wizard  
The wonderful Wizard of Oz  
You'll find he is a whiz of a wiz!  
If ever a wiz' there was  
If ever oh ever a wiz there was  
The Wizard of Oz  
Is one because  
Because, because, because, because  
Because of the wonderful things he does  
We're off to see the Wizard  
The wonderful Wizard of Oz

The quaint little procession marches  
off. CAMERA TRUCKS BACK, in front of  
them with the Five Little Fiddlers  
playing all the way until they reach  
the boundary of Munchkinland.

76

FULL SHOT - BOUNDARY

with Yellow Brick Road in foreground  
and cornfield in background. The Munch-  
kins finish their song, and then wheel  
about and march off, waving back, and  
calling cheery good-byes.

LAP DISSOLVE TO:

77

TRUCK SHOT - DOROTHY

She is walking along the Yellow Brick  
Road. Toto is trotting behind.

CONTINUED:

Dorothy  
(half chanting to herself)  
Follow the Yellow Brick Road, follow the  
Yellow Brick Road.  
(she breaks off as the Yellow  
Brick Road crosses another one.  
She locks up and down, puzzled)  
Now, which way do we go?

Voice (off scene)  
Follow your noses. Everybody does.

Dorothy jumps and swings around.

Dorothy  
Who said that?

78

CLOSEUP - SCARECROW

He is hanging awkwardly on the pole,  
with his left hand pointing down the  
road. His painted face strangely  
resembles our old friend Hunk's.

79

CLOSEUP - DOROTHY

She looks around for the voice, then up  
at the Scarecrow.

Dorothy  
(to Scarecrow, half  
jokingly)  
Well, it couldn't have been you!  
(to Toto)  
But maybe he's a signpost pointing to the  
Emerald City.

CONTINUED:

She looks down the road in direction of his finger, then back at the Scarecrow and gives an exclamation of astonishment.

80

CLOSE SHOT - SCARECROW

His left hand has dropped to his side and his right hand is pointing up the road.

81

CLOSEUP - DOROTHY

She blinks and shakes her head disbelievingly.

Dorothy

That's funny. I thought....

(she turns and looks up the road)

That must be the way then.

She looks quickly back at the Scarecrow for confirmation.

82-83

MEDIUM SHOT - SCARECROW, DOROTHY

Both hands are pointing - his left hand to the right, and his right hand to the left.

Dorothy

(severely)

Are you doing that on purpose -- or can't you make up your mind?

He shakes his head, then stops and nods it instead, with a slow smile and a wink.

Scarecrow

That's the trouble. I can't make up my mind. I haven't got a brain -- only straw.

Dorothy

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

Scarecrow

(thinking this over, then)

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

CONTINUED:

Dorothy  
(speculatively)  
Yes -- I guess so....  
(impressed by such a truth)  
Well, we haven't really met properly, have we?  
(bowing)  
How do you do?

Scarecrow (politely)  
Why no. How do you do?

Dorothy  
I'm pretty well, thank you.

Scarecrow  
I'm not feeling at all well. It's very tedious  
stuck up here all day long with a pole up your  
back.

Dorothy  
That must be terribly uncomfortable. Can't you  
get down?

Scarecrow  
(trying to reach in back of him)  
No. You see, I --

Dorothy  
(to his assistance)  
Oh here -- let me help you!

Scarecrow  
(as he fumbles in back of  
his neck and he bends his head)  
Why that's very kind of you -- very kind.

Dorothy  
(puzzled -- as she works)  
Oh dear -- I don't quite see how --

Scarecrow  
Of course, I'm not bright about doing things,  
but if you'll just bend that nail down maybe  
I'll slip off and --

Dorothy  
Oh yes! There -- !

She bends down the rail and the scarecrow  
slips off to the ground. As he does, his  
coat bursts open and straw bulges out from  
his abdomen.

Scarecrow  
Oope! There goes some of me again.

CONTINUED (3)

Dorothy (horrified)  
Goodness! Doesn't it hurt?

Scarecrow (blithely)  
Nope. I just keep picking it up and putting it  
back.

He stuffs the straw back into his coat and  
buttons it up. He gets up and stretches  
himself luxuriously.

Scarecrow  
My, but it's good to be free!

He stretches too far and promptly collapses  
to the ground.

Dorothy  
Oh!

Scarecrow  
(sitting up with a hopeful smile)  
What---did I scare you?

Dorothy  
No---I just thought you'd hurt yourself.

Scarecrow  
(his face falling in disappointment)  
But I didn't scare you...?

Dorothy (as practical as Kansas)  
Of course not.

Scarecrow (dolefully)  
I didn't think so.

(a crow lights on his shoulder at this  
moment and starts picking at his ear)

Boo! Scat! Skidoo!

(the crow only laughs at him)  
(to Dorothy)

You see, I can't even scare a crow. They come for  
miles around just to eat in my field and laugh  
in my face.

(almost weeps)  
I'm a failure, because I haven't got a brain.

Dorothy  
What would you do with a brain if you had one?

Scarecrow (rising, aghast)  
Do? Why, if I had a brain I could - I could -  
(goes into his song)

CONTINUED:

Wizard of  
Oz chgs.  
10/28/38  
82/83

## CONTINUED (4)

Scarecrow (con't)

I could while away the hours  
Conferrin' with the flowers  
Consultin' with the rain  
And my head I'd be scratchin'  
While my thoughts were busy hatchin'  
If I only had a brain

I'd unravel every riddle  
For any individ'le  
In trouble or in pain

Dorothy (singing)

With the thought you'd be thinkin'  
You could be another Lincoln  
If you only had a brain.

Scarecrow (singing)

Oh, I could tell you why  
The ocean's near the shore  
I could think of things I never thunk before.  
Then I could set - and think some more.

I would not be just a nuffin'  
My head all full of stuffin'  
My heart all full of pain  
Then perhaps I'd deserve you  
And be even worthy erv you  
If I only had a brain'.

The Scarecrow executes an amusing dance.

(At the end of the dance he finishes  
up beside Dorothy, facing her and smiling  
shyly).

84-85

## TWO SHOT - DOROTHY AND SCARECROW

Dorothy (applauding)

Wonderful!. Why, if our scarecrow back in Kansas  
could do that the crows would be scared to pieces!

Scarecrow

They would? Where's Kansas?

Dorothy

That's where I live.

(Kansas suddenly very dear)

And I want to get back there so badly that I'm going  
clear to the Emerald City to get the Wizard of Oz  
to help me.

CONTINUED:

Wizard of  
Oz 84/85  
Chgs.  
10/28/38

CONTINUED (2)

40-A

Scarecrow

You're going to see a Wizard?  
(wish a sudden idea)

Lock! Do you think if I came with you to this  
Emerald City that your Wizard would give me some  
brains?

Dorothy (doubtfully)

I couldn't say..

(then practically)

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

Scarecrow

Yes - that's true.

Dorothy

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

Scarecrow

I'm not afraid of a witch. I'm not afraid of  
anything -

(in a whisper with a look around)

- except a lighted match.

Dorothy

(in a low voice)

I don't blame you for that.

Scarecrow (tensely)

But I'd face a whole box full of 'em for the  
chance of getting a brain!

(pleading)

Look, I won't be any trouble. I don't eat a thing-  
and I won't try to manage things because I can't  
think. Won't you take me with you?

Dorothy (warmly)

Why, of course, I will!

Scarecrow (leaping in the air)

Hurray! We're off to see the Wizard!

(sinking down on her)

Dorothy (holding him up with

difficulty)

You're not starting out very well.

Scarecrow

I'll try - really I will.

Dorothy (lugging him off)

Come on, then!

They link arms and go into Marching Song,  
"We're Off To See the Wizard." CAMERA TRUCKS  
BACK as they march toward it. At end of chorus.

CONTINUED

Wizard  
of Oz  
Changes 84-85  
11-8-38

CONTINUED (3)

40-B

*Research*

THE WONDERFUL WIZARD OF OZ

11-9-38  
9:40

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

At suitable point in song --

DISSOLVE TO:

86

LONG SHOT - THE YELLOW BRICK ROAD

Running between fields and orchards.  
Along the road come Dorothy and the Scare-  
crow. They seem very tired.

87

MED. SHOT - DOROTHY - SCARECROW

They halt beside two old, gnarled apple  
trees with twisted branches laden with  
large red apples. MOVE CAMERA to show  
that the Witch is in the shadows behind  
one of the trees. She is watching the  
two approach with an expression of great  
malignancy.

Dorothy

Oh, apples!

(she picks an apple. At once the end  
of the branch seizes the apple in a  
claw-like grab and takes it back, and  
the other branch slaps Dorothy's hand)

Oh!

88

CLOSE SHOT - DOROTHY AND TREES

First Tree

What do you think you're doing?

CONTINUED:

CONTINUED (2)

Dorothy  
Well -- we've been walking a long way -- and --  
and -- I was hungry, and --  
(suddenly, with a double take)  
Did you say something?

First Tree  
(to second tree)  
She was hungry!  
(back to Dorothy)  
Well, how would you like it if somebody came along  
and started picking things off you -- that is, if  
you had anything worth picking!

Dorothy  
(woefully)  
Oh dear! I keep forgetting I'm not in Kansas any  
more!

89-90-91            OUT

92                    CLOSE SHOT - SCARECROW - DOROTHY

Scarecrow  
Come along, Dorothy, you don't want any of those  
apples.

First Tree (furiously)  
What do you mean, she doesn't want any of those  
apples? Are you hinting my apples aren't all they  
should be?

Scarecrow  
Why, no! It's just that she's funny -- she don't  
like little green worms.

First Tree  
What's that got to do with...  
(in a scream of anger)  
Get out of here! You -- you -- !  
(it swings out its branches furiously)  
Let me get at you! I'll give you little green  
worms!

The Scarecrow jumps out of reach.

93                    CLOSE SHOT - SCARECROW

He puts his thumbs in his ears and waggles his  
fingers at them, making an insulting noise.

10-38  
11:35

First Tree (with a scream of rage)  
You can't do that to me -- I'll show you!

It takes an apple, swings its branch like a pitcher, and throws an apple at the Scarecrow and the other tree follows suit.

95

LONG SHOT - SCARECROW

running away from the trees, with apples pelting after him. Dorothy runs after him, and the trees are lost in the distance.

Scarecrow  
(grinning, as apple after apple hits him)  
Hooray!  
(he begins picking them up)  
I guess that did it. Help yourself!

96

MED. SHOT - DOROTHY (TIN WOODMAN'S LITTLE COTTAGE IN BACKGROUND) - PAN SHOT

She runs after an apple that is rolling along the ground and then falls on her hands and knees and picks it up. CAMERA is now in:

97

CLOSE SHOT -

As Dorothy's hand closes on the apple she sees a tin foot just beside it. She examines it in surprise and then looks up and the CAMERA PANS SLOWLY up the figure of the tin woodman. His face, strangely enough, looks just like Hickory's.

98-99

MED. SHOT - DOROTHY - TIN MAN

She scrambles to her feet, examining him.

Dorothy  
Why, it's a man -- a man made of tin!

The Scarecrow comes into picture and looks too. A creaky, rusty sound comes from the Tin Man.

Dorothy (cont'd.)  
Did you say something?

CONTINUED:

Tin Man (in a hoarse creak)  
Oil-can.

Dorothy  
He said oil-can.

Scarecrow  
Oil can what?

Dorothy sees where Tin Man is reaching to a stump on which rests an oil can. She gets the can and hurries back.

Dorothy  
Here it is. Where do you want to be oiled first?  
(Tin Man makes a husky noise)  
Where?

Scarecrow takes oil-can and sends a drop or two into the Tin Man's mouth.

Tin Man (clearing his throat)  
Me-me-me...  
(higher key)  
Me-me-me!  
(lower key)  
Me-me-me! Oh joy! Oh bliss! I can still talk.  
Oil my arms, please! Oil my elbows!

Dorothy  
(as she takes the can from Scarecrow and starts working on his arm joints, admonishingly)  
You should have kept this where you could reach it.

Tin Man  
(lowering his ax)  
My, that feels good! I've been holding that ax up for ages.

Dorothy  
How did you ever get in this fix?

Tin Man (lugubriously)  
Well, about a year ago I was chopping this tree, minding my own business, when it suddenly started to rain...

(he moves one arm; it creaks dismally)  
...and right in the middle of a chop --  
(he moves the other, and it creaks in a different key)

----I rusted solid. And I've been that way ever since!

(he does a few grotesque gyrations with a stiff body and loose arms, his face beaming)  
Now my legs, please.

Dorothy oils them. He starts swinging his legs and his joints squeal in a still higher note.

Dorothy  
There! You're perfect,

Tin Man (sadly)  
Perfect! Ha! Bang on my chest if you think I'm perfect. Go ahead - Bang on it!

Scarecrow  
(tapping on the Tin Man's chest  
until it clangs)  
Beautiful! What an echo!

The echoing gradually becomes music which continues through the next few lines and into the beginning of the song.

Tin Man  
It's empty.  
(he looks around, then lowers his voice  
as though telling a terrible secret)  
The tinsmith forgot to give me a heart!

Dorothy & Scarecrow  
(together, in time to the music)  
No heart?

Tin Man  
No heart.  
(bangs his chest with an expression  
of tragedy - with a cry of anguish)  
All hollow!

He knocks himself back on a stump. They go to help him, but he holds them off.

Tin Man (singing)  
When a man's an empty kettle  
He should be on his rattle  
And yet I'm torn apart  
Just because I'm presumin'  
That I could be kind-a human  
If I only had a heart.

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

Picture me...a balcony...

CONTINUED:

Above a voice sings low.

Snow White's Voice  
(comes in singing)  
Wherefore art thou, Romeo?

Tin Man  
I hear a beat... how sweet!  
Just to register emotion  
"Jealousy", "devotion"  
And really feel the part  
I'd stay young and chipper  
And I'd lock it with a zipper  
If I only had a heart.

He goes into a dance. As the number finishes  
Dorothy and the Scarecrow are having a  
whispered consultation.

Dorothy (to Tin Man)  
We were just wondering why you couldn't come along  
with us to the Emerald City and ask the Wizard of  
Oz for a heart.

Tin Man (doubtfully)  
To the Emerald City? That's a long and dangerous  
journey. And it might rain on the way ...

Scarecrow (rolling his eyes)  
But you've just been saying how much you want a  
heart -

Dorothy  
(oil can in her basket)  
And I'll keep the oil can handy.

Tin Man  
Yes, I know...but...suppose the Wizard wouldn't  
give me one when I got there?

Dorothy  
Oh, but he will!  
(in distress)  
He must! We've come such a long way already --

Witch's Voice  
You call that long? Why, you haven't begun!

Totc runs to Dorothy who picks him up in  
alarm. CAMERA PANS UP to roof of Tin Man's  
cottage, and perched on the roof sits the  
Witch of the West.

CONTINUED:

Witch  
Forgotten about me, eh, dearie? -- Well, I haven't  
forgotten about you!!  
(she scowls horribly)

99-A

CLOSE SHOT - THREE

They gaze up at her startled and alarmed.  
The Tin Man double takes a look of amazement.

99-B

CLOSE SHOT - WITCH

Witch  
Helping the little lady, are you, my fine  
gentlemen? One for all and all for one, eh?  
(savagely to Scarecrow)  
Well, keep away from her, or I'll stuff a  
mattress with you.

99-C

CLOSE SHOT - SCARECROW

He winces. CAMERA PANS to Tin Man as  
Witch's voice continues unbroken on track.

Witch's Voice (cont'd)  
And use you for a bee-hive!

Tin Man jumps nervously.

99-D

CLOSE SHOT WITCH

She holds a ball of fire in her hand.

Witch  
Here, Scarecrow! Want to play ball?  
(she throws it down with a cream of  
laughter)

99-E

CLOSE SHOT - THREE

The ball of fire drops down in front of the  
Scarecrow and he leaps back in terror.

Scarecrow  
Ow - help! I'm burning! I'm burning! Keep it off  
me! Keep it off!

The Tin Man slams his tin hat down on the  
fire ball.

100

## CLOSE SHOT - WITCH

Witch

(suddenly stopping her laughter short  
and scowling)And as for you, my little dear, I wish you luck  
with the Wizard of Oz! Happy journey back to  
Kansas!(she laughs again and vanishes in a puff  
of red flame)

100-A

## CLOSEUP - DOROTHY

She jumps nervously.

100-B

## CLOSE SHOT - THREE

Scarecrow is sitting on the ground. The Tin  
Man putting his hat on again.

Scarecrow

(scrambling to his feet, angrily)

So that's how she feels about it, is it?

(to Dorothy)

Afraid of her, am I? I'll see you get safely to  
the Wizard, now. Whether I get a brain or not!  
Stuff a mattress with me! Ha!

(he snaps his fingers)

Tin Man (heartily)

And I'll see you get safely to the Wizard, whether  
I get my heart or not! Bee-hive! Did you hear her?  
Let her try and make a bee-hive out of me! Ha!He snaps his fingers. Suddenly there is a  
faint buzz from inside the Tin Man. A look of  
disbelief comes into his face and he thumps  
himself on the chest. The buzzing increases;  
he begins to wriggle and writhe and cough and  
splutter; the buzzing increases; he opens his  
mouth. First one, then two bees fly out.  
Dorothy and the Scarecrow scramble for cover.

100-C

## TRICK SHOT - TIN MAN

This shot is tricked so that a whole swarm of  
bees pour out of the Tin Man's mouth, ears,  
and the Tin funnel in his hat.

101

MEDIUM SHOT - THREE

as the Tin Man leans weakly against a tree.

Dorothy (in great distress)  
Now do you see how wicked she is? You really  
oughtn't to come with me - I don't want to get  
you into trouble!

Scarecrow (indignantly)  
Do you think we're going to stand by and let her  
get away with fire-balls and bees?

Tin Man (valiantly)  
No, sir!

Scarecrow  
No, sir!

Dorothy (happily)  
You're the best friends anybody ever had! It's  
funny, I feel I've known you all the time -- but  
I couldn't have, could I?

Scarecrow (scratching his head)  
I don't see how - I was only born yesterday.

Tin Man  
And I've been standing here, rusted, for years.

Dorothy (still puzzled)  
Still -- I wish I could remember... Oh, well, it  
doesn't really matter, anyway - we know each other  
now.

Scarecrow  
That's right.

Tin Man  
We do!

The music of the Marching Song begins.

Scarecrow  
(offering his arm to Dorothy)  
To Oz!

Tin Man (taking her other arm)  
To Oz!

Chord. Toto runs out and joins them. They  
march off, singing "THE WONDERFUL WIZARD OF OZ".

Dorothy, Tin Man & Scarecrow  
We're off to see the Wizard  
The wonderful Wizard of Oz  
You'll find he is a whiz of a wiz'  
If ever a wiz' there was  
If ever oh ever a wiz there was  
The Wizard of Oz

CONTINUED:

Dorothy, Tin Man & Scarecrow (cont)

Is one because  
 Because, because, because, because, because  
 Because of the wonderful things he does  
 We're off to see the Wizard  
 The wonderful Wizard of Oz.

LAP DISSOLVE TO:

102

LONG SHOT - A DARK AND EERIE FOREST

The comrades are coming along the Yellow  
 Brick Road, still singing "We're off to see  
 the Wizard..."

103

CLOSER - TRUCK SHOT

as they walk along, keeping in step to their  
 song. Suddenly sinister, invisible voices -  
 about fifteen or twenty - begin whispering in  
 rhythm: "Watch out for the Witch of the West!  
 Watch out for the Witch of the West!"

The gay Marching Song wavers - the voices of  
 Dorothy, Scarecrow and Tin Man die away while  
 the invisible voices grow louder in their  
 warning, "Watch out for the Witch of the West!  
 Watch out for the Witch of the West!"

Dorothy

I don't like this forest -- it's creepy and dark.

Tin Man

It'll get darker before it gets lighter.

Dorothy

Will we meet any wild animals in here?

Tin Man

We may and we may not.

Scarecrow

Hay-eating animals?

Tin Man (nonchalantly)

Oh, some. But mostly lions and tigers and bears.

Dorothy

Lions?

Scarecrow

And tigers?

Tin Man (nodding)

And bears.

CONTINUED:

Dorothy

Oh my!

All

Lions and tigers and bears!

(reciting in rhythm to their steps)

Lions and tigers and bears, oh my! Lions and  
tigers and bears!

(they cheer up and begin to skip to  
the rhythm)

Lions, tigers...

There is a loud roar, and they all stop dead.  
Toto disappears into the shrubbery again.

Tin Man (in thin, shaky voice)

...And bears.

Dorothy (trembling)

What sort of an animal is that?

Tin Man

A huge one!

Scarecrow (quickly, to Dorothy)

Don't be f-frightened. I'll p-protect you.

(with a squeak of fright)

Oh - look!

104

MED. SHOT - COWARDLY LION -  
FACING CAMERA

105

MED. SHOT - GROUP  
They all retreat a step. Chord.

106

CLOSE SHOT - LION  
advances a step and roars. Chord.

107

MED. SHOT - THREE  
They retreat another step. Chord.

108

CLOSE SHOT - LION  
It advances another step and roars louder.  
Chord.

109

MED. SHOT - THREE  
They run behind a tree. Quick mounting chords.

110

CLOSE SHOT - LION  
He leaps in the air and comes down in a  
boxer's pose, and then waltzes menacingly  
towards them with his fists up like a boxer,  
doing some very fancy shadow boxing.

Lion

Come on, put 'em up, put 'em up! Which of you  
first? Both of you together if you like. Come on,  
I'm ready for you; take you on with one hand tied  
behind my back.

CAMERA PANS to show Dorothy, Tin Man and  
scarecrow as they run behind a tree.

Tin Man

Go away and leave us alone!

The lion swaggers into the shot, doing  
exhibition punches.

Lion

Oh, scared, eh? Afraid of me, eh? How long can  
you stay fresh in that car? Come on out and  
fight, old scrap-iron!

(to Scarecrow)

Put up your hands, you lopsided bag of hay!

CONTINUED

Scarecrow (reproachfully)  
That's getting personal, Lion!

Tin Man  
Go on out and teach him a lesson!

Scarecrow  
What's wrong with you teaching him?

The Lion suddenly sees Toto and starts after him.

Lion  
Well, I'm going to get you anyway, pee-wee!

111

CLOSE SHOT - DOROTHY

Toto bolts over to her for protection. She grabs him up in her arms and faces the Lion bravely as he comes into the shot.

Dorothy  
Don't you dare to bite Toto!  
(she slaps him smartly on the nose)  
You big bully, biting a poor little dog.

Lion (in tears of surprise)  
I didn't bite him!

Dorothy  
No, but you tried to!

Lion (sniffing pathetically)  
You didn't have to go and hit me for it!

The Scarecrow and the Tin Man begin coming out from behind the tree, staring in amazement.

Dorothy (severly)  
Good gracious, what a fuss you're making! Why, you're nothing but a great big coward!

Lion  
(to Dorothy, with great self-pity)  
You're right. I am a coward. I even scare myself. Look at the circles under my eyes. I haven't slept for weeks.

Tin Man  
Why don't you try counting sheep?

Lion  
Because I'm afraid of s-s-sheep.

CONTINUED:

Scarecrow (to Dorothy)  
 Couldn't the Wizard help him too?

Dorothy  
 I don't see why not.  
 (to Lion)  
 Why don't you come along with us? We're on our  
 way to the Wizard now.  
 (pointing to the Tin Man)  
 To get him a heart.

Tin Man (pointing to Scarecrow)  
 And to get him a brain.

Dorothy  
 So I'm sure he could give you some courage!

Lion  
 But wouldn't you think it lowering to be seen in  
 the company of a cowardly lion? I would.

Dorothy  
 Your arm.

They start walking to the music.

Lion  
 (emotionally, as they walk)  
 This is awfully good of you. My life was simply  
 unbearable.

(he sings)  
 Yes, it's sad, believe me, missy  
 When you're born to be a sissy  
 Without the wim and verve  
 But I could show my prowess  
 Be a lion not a mou-ess  
 If I only had the nerve.

I'm afraid there's no denyin'  
 I'm just a dandelion  
 A fate I don't deserve  
 But I'd be brave as a blizzard

Tin Man  
 I'd be gentle as a lizard...

Scarecrow  
 I'd be clever as a...  
 (as if stuck for a rhyme)  
 ...a gizzard.

CONTINUED:

111

CONTINUED (3)

Dorothy  
If the Wizard is a wizard who will serve.

Scarecrow  
Then I'm sure to get a brain....

Tin Man  
.....a heart

Dorothy  
.....a home

Lion  
.....a nerve.

There is a musical FADE OUT.

112-128      OUT

128-A              CLOSEUP - CRYSTAL

In it we see the four friends marching arm in arm. CAMERA FULLS BACK to show the Witch of the West gazing into it. Beside her sits her familiar chimpanzee, watching the crystal.

Witch  
Oho, so you won't take warning, eh? All the worse for you, then -- I'll deal with you now instead of later! When I gain those ruby slippers, my power will be the greatest in Oz!

Then she turns and goes to the crystal and CAMERA TRUCKS UP TO CLOSE SHOT.

Witch  
(running her fingers over the crystal)  
And now, my little beauties!...Something with poison in it, I think; with poison in it, but attractive to the eye.....  
(the poppy field fades into the crystal)  
....and soothing to the smell...poppies....

DISSOLVE TO:

128-B

FULL SHOT - POPPY FIELD

In the far distance the four are marching towards the field singing.

128-C

CLOSE SHOT - FOUR

They suddenly halt.

Dorothy  
Look! There's the Emerald City -- we're nearly there at last ... at last!

128-D

LONG SHOT

shooting across poppy field. In the far distance, shrouded mystically in a haze of mist, stand the towers and domes of the Emerald City.

128-E

CLOSE SHOT - FOUR

Dorothy (in rapture)  
Oh-h-h but it's beautiful! ... Just like I knew it would be! He really must be a wonderful Wizard to live in a city like that!

Lion  
Well, come on then! What are we waiting for?

Scarecrow  
Nothing! Let's hurry!

Tin Man  
Let's run!

Dorothy  
Yes, let's run!

They all run into the poppy field.

128-F

CLOSEUP - TOTO

His tongue out, scampering after them in slow motion.

128-G

CLOSEUP - DOROTHY

A puzzled look comes into her face.

128-H

TRUCKING SHOT - FOUR

Dorothy

What's happening? What is it? I can't run any more -- you'll have to wait for me!

(the others slow down and look at her in surprise)

I feel so funny ... so ... so sleepy ...

Scarecrow

What do you mean? - here, give us your hands and we'll pull you along.

Dorothy

No ... wait a minute -- I must rest for a minute...  
Toto ... where's Toto?

Scarecrow

You can't rest now -- We're nearly there.

128-J

CLOSEUP - TOTO

fast asleep. Dorothy falls on her knees beside him.

Dorothy (sleepily)

Toto - wake up - you mustn't go to sleep -- you mustn't go...

(she sinks down and falls asleep)

128-K

CLOSE SHOT - LION, TIN MAN, SCARECROW

Lion (worried)

What did she do that for?  
(he yawns)

Tin Man (to Scarecrow)

Yes -- what did she do that for?

Scarecrow (scratching his head)

I don't know -- but she shouldn't have!  
(calling)

Hey -- Dorothy!

Tin Man

Dorothy!

Lion

Dor - (yawns) - Dorothy!

128-M

CLOSEUP - WITCH

watching in crystal.

CONTINUED:

Witch

Call away! Call away! She won't hear any of you again; and there's nothing you can do about it, either!

(to Nikko)

Bring me my cap. I'll call the Winged Monkeys to fetch me those slippers!

(Nikko goes out of shot)

It worked very smoothly -- very smoothly indeed!

128-N

FULL SHOT - THE THREE

standing around Dorothy. The Tin Man is crying.

Scarecrow (to Tin Man)

D-don't cry -- you'll rust yourself again.

Lion (slowly sitting down)

Come to think of it - (yawn) - forty winks wouldn't be bad...

Scarecrow and Tin Man grab his arms and stand him up again.

Scarecrow

Don't you start it too!

Tin Man

We ought to try and carry her.

Scarecrow

Well I don't know if I could...

(they have both let the Lion go, he falls away from between them onto his back, fast asleep)

...but we can try.

(they bend down and try to lift Dorothy, but cannot move her an inch)

It's - no - good ---

(looking at Tin Man)

This is a spell, this is!

Tin Man (horrified)

The wicked Witch! What can we do?

(jumping up)

Help! Help!

Scarecrow

That's no good! Nobody'll hear!

(calling too)

Help! Help!

128-P

## FULL SHOT - TIN MAN AND SCARECROW

calling for help. Suddenly the theme music of the Good Witch fades in softly; and the next moment the sky is full of falling snowflakes. (Superimposed through this scene we should see faintly the face of Glinda -- to get over the fact that Glinda has answered their call.)

128-Q

## CLOSE SHOT - TIN MAN AND SCARECROW

looking up in wonder.

Scarecrow (excited)

It's snow! It's not! It is! It can't be! It is!  
We're saved! It's snow!

128-R

## CLOSEUP - DOROTHY WITH TOTO IN HER ARMS

asleep, as the snow begins settling on her. She stirs slightly, opens her eyes, and looks at the Tin Man, who stands stiffly.

Dorothy

He's rusted again -- Quick, the oil can!  
(She grabs the oil can, as they start oiling)

128-S

## CLOSE SHOT - WITCH

watching in crystal. She gives a wild hoarse cry of rage and slaps her hands down on the crystal, blotting out the scene.

Witch (furiously)

Curse it! Somebody always helps that girl!  
(Nikko hands her the wishing cap and she grabs it and flings it furiously across the room)

Shoes or no shoes, I'm still great enough to conquer her; and woe to those who try to stop me!

(she grabs her broomstick and sits astride it)

To the Emerald City -- as fast as lightning!  
(the broom rises up and she flies out of the window)

## FULL SHOT - THE FOUR

just tramping out of the snow-covered field, arms linked in one another's. As they tramp along, a chorus of voices off screen begin to sing.

Voices (out of the air - singing)  
 You're out of the woods  
 You're out of the dark  
 You're out of the night

Step into the sun  
 Step into the light

Keep straight ahead for  
 The most glor...  
 ...ious place  
 On the face  
 Of the earth or the sky

Hold onto your breath  
 Hold onto your heart  
 Hold onto your hope

March up to that gate  
 And bid it open - open - open

During the course of this song, they walk toward the Emerald City, and we LAP THEM to the gate so that the ringing of the bell in Scene 130 synchronizes with the end of the song.

A little window in the door slides up and a head with a round face pops out. Although he now wears a pointed cap like an old-fashioned nightcap and a scrubby mustache, something about the head is strangely reminiscent of our old friend, Professor Marvel - with the addition of a funny red nose.

Doorman (fiercely)  
 Who rang that bell?

Tin Man, Scarecrow, Dorothy  
We did.

Doorman  
 (still more severely)  
 Can't you read?

Scarecrow  
 Read what?

Doorman  
 The notice!

All (together)  
 What notice?

Doorman

On the door! It's as plain as the nose on my face!

He cranes his head out, clucks with annoyance, vanishes, and his hand immediately reappears with a card which he hangs out of the window, and then slams it shut. The card reads:

"Bell out of order. Please knock."

Dorothy reads it aloud, then knocks. The window slides open once more and the Doorman's face reappears.

Doorman

That's more like it. Now state your business.

All

We want to see the Wizard of Oz.

Doorman

The Wizard?  
(he is so shocked that  
he almost falls)  
Nobody can see the Great Oz. Nobody's ever  
seen the Great Oz. Even I have never seen  
him.

Dorothy (guilelessly)

Then how do you know there is one?

Doorman

Because. . . because. . .  
(unable to think of a  
good reason)  
You're wasting my time.

Dorothy

Oh, but please -- please, sir -- I must see  
the Wizard. The Good Witch of the North  
sent me.

Doorman  
(severely)

Prove it!!

Scarecrow

She's wearing the ruby slippers she gave her!

"Wizard of Oz"  
from John Lee Mahin  
1-14-39

133

PAN SHOT GROUP

as they come down the stairs looking at  
the City in wonder.

Dorothy  
Oh -- it's too beautiful to describe!

Tinman (softly)  
It's too beautiful to even say anything.

Lion (in awed tone)  
Don't you think we ought to say something if we're  
spoken to?

133-A

PAN SHOT CABBY

foot of stairs.

Cabby  
(as he drives up)  
Cab! Cab! Just what you're looking for, Miss!  
Tykes you anywhere in the City free of charge, we  
does!

Dorothy  
(as he looks down)  
Could you take us to see the Wizard?

Cabby (stalling)  
The Wizard ---- er ---- ah ---- of course --  
But first I'll take you someplace where you can  
tidy up a bit.

Dorothy  
(getting in, followed by others)  
Oh thank you, we have come a long way --- you see  
----  
(she stops suddenly as she sees  
horse o.s.)

60A

*Revised*

1-19-39  
2:45

150

CONTINUED (2)

BACK TO SCENE as the Doorman's face breaks into a broad smile.

Doorman

Oh, she is? Well, well, bust my buttons! Why didn't you say so in the first place? That's a horse of a different color. Come in!

He vanishes from the window and the door opens.

131

OUT

132

LONGER SHOT

As they come through the gates we see the beautiful, glittering Emerald City beyond them.

133

CLOSER ON GROUP -

as they go down three or four marble steps. A buggy made of emeralds and green glass, drawn by a cream colored horse, drives up to the foot of the steps. A fat Cabby sits on the box. Strange as it may seem, the Cabby is also Professor Marvel, in an entirely different make-up and wearing a scrubby little beard. In this character he is as Cockney as a costermonger.

134-137

OUT

138

FULL SHOT - WITH HORSE IN FOREGROUND -

showing that it has now turned to a beautiful shade of purple.

Dorothy (to Cabby)

What sort of a horse is that? I never saw one like it before.

Cabby

And never will again I fancy! There's only one of him - and he's it! He's the Horse of a Different Color you've heard tell about.

Cabby and Scarecrow get into buggy and start off. We carry them in a TRUCKING SHOT through the street as the Cabby leads into the "Merry Old Land of Oz" song.

## CONTINUED (2)

Cabby

Ho - ho -ho; ha - ha - ha.

## THE MERRY OLD LAND OF OZ

Ha - ha - ha

Ho - ho - ho

And a couple of tra - la - las

That's how we laugh the day away, in the merry  
old land of Oz.

Bzz-Bzz-Bzz

Chirp-Chirp-Chirp

And a couple of 'la - di - das

That's how the crickets crick all day in the merry  
old land of Oz.

We get up at twelve and start to work at one

Take an hour for lunch and then at two we're done

Jolly good fun

CONTINUED:

## THE MERRY OLD LAND OF OZ (continued)

Ha - ha - ha  
 Ho - ho - ho  
 And a couple of tra - la - las  
 That's how we sing the day away in the merry  
 old land of Oz.

We synchronize end of second chorus with  
 arrival of carriage in front of the magic  
 wash-up parlor.

138A-D

FULL SHOT -.

The CAMERA CRANES DOWN on the busy and gay  
 city square. Everyone is hurrying or stroll-  
 ing about their different business dressed in  
 green clothes, singing the "Merry Old Land of  
 Oz" song.

The cab comes down through the crowded street  
 (the horse is now a different color) and draws  
 up at a very ornate shop with - "Wash and Brush  
 Up and Co., Ltd., Inc." over the door. A string  
 of hairdressers, manicurists, masseurs, and  
 dressmakers dance out and run to the cab, sing-  
 ing.

MUSICAL MONTAGE. As the four get down, we go  
 into a short musical montage (still using the  
 song with a few new lines to point up the  
 scenes).

The first eight bars are taken up by the  
 masseur who is filling the Scarecrow with  
 new straw from a box marked "Excelsior".

Masseur

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

Another boot-polisher shining up the Tin Man.

Polisher

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

Dorothy getting a facial massage as masseuse  
 sings:

CONTINUED:

CHANGES  
WIZARD 138-A-D  
OF OZ  
1-19-39

CONTINUED (2)

Masseuse  
We can make a dimple smile out of a frown  
We can even dye your eyes to match your gown -

Dorothy  
Jolly old town -

Manicurist fixing lion's claws.

Manicurist  
Clip, clip here  
Clip, clip there.  
We give the roughest claws  
that certain air of savoir faire  
In the merry old land of Oz.

As all four are coming out, whole town is singing last eight bars which breaks into dramatic excitement as the writing in the sky appears.

138-E FULL SHOT - CITY SQUARE

The four come strutting out of the shop arm in arm reprising one line of "We're Off to See The Wizard". Suddenly a rumble of thunder cuts them short.

138-F CLOSE SHOT - GROUP OF PEOPLE IN CITY SQUARE

One suddenly looks up and points.

Man (shouting)  
The Witch! The Witch of the West!

139 LONG SHOT - SKY OVER THE CITY

The Witch is flying overhead on her broomstick. A long streak of black smoke trails out from behind the broomstick, beginning to spell out "S - U - R - R -"

139-A CLOSE SHOT - FOUR

Lion (innocently)  
That bird's having trouble with its tail-feathers.

Tin Man  
That's no bird! That's the Wicked Witch!

Dorothy  
And that's my name she's writing!

CHANGES  
WIZARD  
OF OZ  
1/19/39

139-B

FULL SHOT - SKY

In smoke the Witch has written:  
"Surrender Dorothy or die! W.W.W."

139-C

CLOSE SHOT - FOUR

Lion (nervously)  
You mean you f-f-folks know her?

Scarecrow  
We've got to get to that Wizard! -- And we'd better hurry - everyone else has thought of it too!

(he drags Dorothy out of picture;  
Tin Man follows. The Lion stays, gaze-  
ing up at the Witch; then draws himself  
up and roars. He starts fine but cracks  
in the middle and trails off to falsetto.  
He turns and rushes after the others.)

140-147

OUT

148

FULL SHOT - GATES OF PALACE

This is in front of the Palace of Oz where there is a pretty garden and steps going up to double gates on a terrace. A crowd of the townsfolk is surrounding the gates, clamoring to see the Wizard.

149

CLOSER BY GATES

Near a sentry box at the side of the gates stands a funny Guard, dressed in a tall shako and a costume which is a slightly exaggerated version of the English Palace Guards. He carries an extremely long gun with a short bayonet on top. Believe it or not, the Guard is Professor Marvel, with a fiercely turned-up mustache.

Guard (bellowing at the mob)  
It's all right! It's all right! The Great and Powerful Oz has matters well in hand - so there's nothing to worry about. Go on home! Go on - all of you!

He shakes his gun at them so vigorously that he gets all mixed up with it, and has a good deal of trouble righting himself.

150

LONGER ON SCENE

As the people disperse. Dorothy, Lion, Scarecrow and Tin Man come pushing through the crowd. CAMERA TRUCKS WITH THEM as they arrive at the gates. The Guard is just getting himself together again after his difficulties with his gun, which has knocked his shako off, caught in his bandoleer and dis-  
rupted him generally.

Dorothy

If you please, sir - we've got to see the Wizard of Oz at once - all four of us.

Guard (firmly)

Orders are: Nobody can see the Great Oz, not nobody, not nowhow.

Dorothy

But we must!

Guard

Orders are: Not nobody, not nohow! He's in conference with himself on account of this trouble with the Witch, and even if he wasn't, you wouldn't have been able to see him awayway, on account of nobody has, not even us in the Palace!

Dorothy

But please -- it's terribly important.

Lion

And I've had a permanent especially for the occasion.

Guard

Not nobody: not nohow!

A bugle sounds.

Guard

(looking quickly over his shoulder)

Beg pardon - we've got to change the Guards.

He marches importantly into the sentry house, and turns around. The mustache, which turned fiercely sky-ward, is now turned equally fiercely downward. He marches out again.

Guard (bellowing)

Now what do you want?

All

(in astonishment)

We want to see the Wizard of Oz.

He slams the door in their faces and then pops his face through the window of it.

Guard

Not nobody, not nowhow.

Scarecrow

But listen! She's Dorothy!

CONTINUED:

Guard

Who -- the Witch's Dorothy? Well! That makes a difference! Wait here - I'll announce you at once!

(he vanishes)

Scarecrow

Did you hear that? He'll announce us at once! I've as good as got my brain!

Tin Man

I can fairly feel my heart beating!

Dorothy

I'll be home in time for supper!

Lion

Another hour and I'll be King of the Forest!

"IF I WERE KING OF THE FOREST"

Lion

If I were King of the Forest,  
 Not Queen, not Duke, not Prince  
 My regal robes of the forest  
 Would be satin, not cotton, not chintz.  
 I'd command each thing, be it fish or fowl,  
 With a woof and a woof, and a royal growl.  
 As I'd click my heel  
 All the trees would kneel  
 And the mountains bow  
 And the bulls kowtow  
 And the sparrows would take wing  
 'F -- I... 'f..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,  
 'f -- I... 'f -- I...were King -  
 Just King.

CONTINUED:

All (together)  
The rabbits would show respect to him  
The chipmunks genuflect to him

Scarecrow  
His wife would be Queen of the May.

Lion  
I'd be monarch of all I survey.

Coronation ceremony to music. Business of  
picking up royal robe, which is a bed of flow-  
ers, and crowning the Lion with top of flower  
pot.

-----  
Lion  
Monarch of all I survey  
Monarch of all I survey.

-----  
Dorothy (kneeling)  
Your Majesty, if you were king  
You'd not be afraid of anything?

Lion  
Not nobody, not nohow.

-----  
Tin Man  
Not even a rhinoceros?

Lion  
Imposserous!

-----  
In the middle of this happiness, the Guard  
opens the Palace gate.

Dorothy  
How about a hippopotamus?

Lion  
I'd thrash him from top to bottomamus.

-----  
Dorothy  
Supposin' you met an elephant?

Lion  
I'd wrap him up in cellophant.

-----  
Scarecrow  
What if it were a brontosaurus?

Lion

How? All  
 How? Lion  
 ... Courage!  
 What makes a king out of a slave?  
 ... Courage!  
 What makes the flag on the mast to wave?  
 ... Courage!  
 What makes the elephant charge his tusk  
 In the misty mist or the dusky dusk?  
 What makes the musk rat guard his musk?  
 ... Courage!

What makes the sphinx the seventh wonder?  
 ... Courage!  
 What makes the dawn come up like thunder?  
 ... Courage!  
 What makes the hottentot so hot?  
 What puts the "ape" in the apricot?  
 What have they got that I ain't got?

All  
 Courage!

- - - - -

Lion  
 For courage is the thing of kings  
 With courage I'd be king of kings  
 And the whole year round I'd be hailed and crowned  
 By every living thing  
 'F -- I...

All  
 'F -- he...

Lion  
 'F -- I...

All  
 'F -- he...

Lion  
 ...were king!

151

CLOSEUP - DOOR

The Guard opens the window on the last note  
 of the song.

Guard  
 The Wizard says go away!

All (in horror)  
 Go away??  
 (the window is slammed shut)

CONTINUED:

Scarecrow (mildly)  
Looks like we came a long way for nothing.

He sits on the top step. The others follow.

Dorothy (really losing her  
courage for the first time)  
Oh, dear - and I was so happy - I thought I was on  
my way home.

They all start comforting her. The Scarecrow  
tenderly takes the handkerchief from her  
pocket and wipes her eyes. The Tin Man pats  
her on the back. The Lion fans her with the  
brush on the end of his tail.

Tin Man  
(his own jaw trembling)  
Don't cry. We're going to get you to the Wizard.

Scarecrow (also on the  
verge of tears)  
We certainly are.  
(a short pause and he adds in a  
small voice:)  
How - how are we?

Lion  
Would it do any good if I roared?

Scarecrow  
Who at?

Lion (crestfallen)  
I dunno.

Dorothy (who has been growing  
more and more unhappy)  
Aunt Em's been so good to me and I never appreci-  
ated it...running away and hurting her feelings.

As she talks brokenly, MOVE THE CAMERA UP  
A TRIFLE to show the Guard peering out the  
gate. He is beginning to be affected by  
the scene. Tears are starting in his eyes.

Dorothy's Voice (continuing)

Professor Marvel said she was sick. She may be  
dying and it's all my fault.

The tears trickle down the Guard's cheeks  
and drip off his moustache. SWING CAMERA  
BACK to Dorothy as she finishes.

Dorothy  
I'll never forgive myself - never - never.  
There is the sound of the bolt turning  
in the lock. They all turn and look back  
of them.

The Guard, now soggy with tears, has opened the gate.

Guard

Come in. I'll get you to the Wizard somehow.  
(as they enter, he adds with a sob)  
I had an Aunt Em once myself.

LAP DISSOLVE TO:

153

MEDIUM SHOT - INTERIOR PALACE CORRIDOR

It stretches for miles, high and narrow and grotesquely decorated. It has an awe-inspiring air of mystery and silence. Dorothy, the Tin Man, the Scarecrow and the Lion are walking down this corridor on tip-toe.

Lion

(stopping, looking around fearfully)  
Just a minute. I've been thinking it over, boys, and I don't really want to see the Wizard all this much. I - I guess I'll just go back outside and wait for you.

Scarecrow (catching his arm)

What's the matter?

Tin Man

He's scared again.

Dorothy (reassuringly)

But the Wizard's going to give you courage!

Lion (twiddling his tail nervously)

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

Dorothy

Then we'll ask him for you!

Lion (after an uncertain pause)

I'd sooner wait outside.

Dorothy

But why?

Lion (with tears in his eyes)

Because I'm still scared.

(he absently tugs at his tail with his paws and gives a wail of fear)

Ow-oo!

Scarecrow (as they all jump)

What happened?

Lion (shivering)

Somebody pulled my tail.

Scarecrow (pulling the tail out

of the Lion's paws and dropping it)

You did it yourself! Now come on!

All four link hands and tiptoe four paces down the passage and then stop. The echo of their four paces comes back at them loud and clear.

Lion

What was that?

CONTINUED:

153

CONTINUED (2)

Dorothy

Our echo.

Lion's Echo

What was that? - that? - that?

Dorothy's Echo

Our echo - echo - echo.

The Lion turns around and tries to run and they hold him fast and advance along the passage with CAMERA TRUCKING with them. TRUCK CLOSE SHOT - The pillars along the walls are decorated with huge carved faces which look down on the four.

154

CLOSE SHOT - FOUR

The Lion stops again.

Dorothy (in a whisper)

Come on - we'll soon find the Wizard.

Dorothy's Echo (faintly)

The Wizard! - The Wizard! - The Wizard!

(louder - the tone and pitch change)

The Wizard! The Wizard! The Wizard!

(louder)

The Wizard of Oz! The Wizard of Oz! The Great and Powerful Wizard of Oz!!!! Oz!!! Oz!!! Oz!!!  
Oz!!!

155

FULL SHOT - END OF CORRIDOR

Two huge doors swing open with a loud startling bang!

156

CLOSE SHOT - FOUR

They jump with fright, and the Lion claps his paws over his eyes.

Oz's Voice (booming and echoing)

Come forward!

They look at each other.

Tin Man (weakly)

That'll be us, folks.

CONTINUED:

156

CONTINUED (2)

Dorothy and Scarecrow nod.

Lion (whimpering - his paws still  
over his eyes)  
Tell me when it's over.

The Scarecrow and Dorothy nudge him, and all  
four walk nervously forward.

157

MED. SHOT - DOORWAY - FROM INT. THRONE ROOM

They come through doorway, facing CAMERA and  
stop. Lion slowly lowers his paws from his  
face....sees something and hastily covers his  
eyes again with a moan.

158

LONG SHOT - THRONE ROOM - SHOOTING FROM THEIR  
ANGLE

It is a huge, lofty hall, beautifully decorated  
in green and silver glass, and glistening every-  
where with emeralds. Everything is very dim  
and eerie. At the far end is a flight of steps  
leading up to a huge throne. On either side  
huge drapes are drawn back like a parted can-  
opy. To left and right - large screens with  
weird designs.

NOTE: The placing of screens is import-  
ant for the business in Scene 281.

Black velvet hangs behind the throne, and the  
only strong lighting in the room comes from the  
steps, which throws a green glow upwards all  
over the room. On the steps also are two sil-  
ver urns out of which thin coils of smoke are  
rising. The lighting is so arranged that the  
throne itself is very indistinct; there is a  
shapeless, shadowy form in it which cannot be  
defined. Toto gives a little whimper and bolts  
behind some curtains.

Oz's Voice (hollow, as if spoken  
through a long, hollow tube)  
I am Oz, the Great and Powerful! Who are you?

159

CLOSE SHOT - FOUR

They are huddled together in an unhappy little  
group, each one trying to get behind the other.

CONTINUED:

159

CONTINUED (2)

The Lion is whimpering. The rest are nudging Dorothy, indicating that she is to be the spokesman. In the end they shove her forward.

Dorothy (to the black shadow)  
If...if you please - I'm Dorothy, the small and meek.  
(she swallows, then continues fearfully)  
We've come to ask you...

160

CLOSER ON THRONE

Oz's Voice (booming forth  
and interrupting)

SILENCE!

Suddenly the silver urns begin to smoke furiously and the smoke rises in a cloud over the throne. Through this cloud two bright green eyes, each about two feet wide, gaze out.

Dorothy  
Jiminy crickets!!

Oz's Voice (cont'd)  
The Great and Powerful Oz knows why you have come!

161

FULL SHOT

This is from behind the group and gets the four figures as they face Oz. The Lion is swaying from side to side. The Tin Man and Scarecrow are trying to support him, but they are so scared they presently begin to sway with him.

Beyond them the terrible eyes look through the smoke. The shadowy outline of a mouth appears.

Oz  
Step forward, Tin Man!  
(the Tin Man, who is trembling so hard his joints rattle, is shoved a pace forward by the others)  
You dare to come to me for a heart - do you? You clinking, clanking, clattering collection of caliginous junk!

Tin Man  
Yes - sir - Your Honor...

Oz  
And you...Scarecrow...

161

CONTINUED (2)

Oz (cont'd)

(the Scarecrow is pushed forward by the Lion)

...have the effrontery to ask for a brain? You billowing bale of bovine fodder!

Scarecrow

Yes, Your Honor - I mean, Your Excellency - Your Wizardry...

Oz

ENOUGH! And you...Lion...

162

CLOSE ON LION -

as he realizes his time has come and faints dead away. The others run in to him. He manages to come to himself again enough to double his fists and make a few feeble movements of boxing, then realizes where he is and swoons once more.

163

FULL SHOT -

as Dorothy straightens up from bending over the Lion and turns on the Wizard.

Dorothy

You ought to be ashamed of yourself!

CAMERA FOLLOWS the valiant little figure as she advances toward the Powerful Oz, quite forgetting her fear in her indignation.

Dorothy (cont'd)

Scaring him like that! When he came to you for help...

Oz (roaring)

Silence, whippersnapper!

(Dorothy breaks off as Oz continues:)

The beneficent Oz has every intention of granting your requests.

164

CLOSER ON GROUP -

as Lion comes out of his faint and sits up.

Lion (full of excitement)

What's that?

164

CONTINUED (2)

They all turn toward Oz as he continues in measured tones.

Oz

But first you must prove yourselves worthy by performing a small - a very small task. Bring me the broomstick of the Witch of the West.

Tin Man

The broomstick! B-but we'd have to kill her to get it!

Oz

That's the little idea I had in mind. Bring me her broomstick and I'll grant your requests. Now go!

Lion

But what if she kills us first?

165

MEDIUM SHOT - THRONE

TRICK SHOT

The urns suddenly blaze up in roaring red flames, creating a blinding light and there is a rumble of thunder.

Oz

I said: Go!!

There is a loud explosion and then pitch darkness in the room.

165A

CLOSE SHOT - FOUR

The Lion gives a wailing moan, turns round and runs like mad.

165B

LONG SHOT - CORRIDOR

The Lion comes rushing toward CAMERA

165C

CLOSE SHOT - WINDOW

The Lion takes it in a smooth swallow-dive. There is a second's pause, and then from outside comes a dull crash as he reaches the street.

FADE OUT.

166

FADE IN ON:  
LONG SHOT - HAUNTED FOREST

A very creepy looking wood with an ominous red sunset showing beyond the tortured limbs of the ancient trees.

167

CRANE TRUCK SHOT -

to weird, tremelo music. The CAMERA pushes downwards through a bunch of leafy branches. Now it TRUCKS along through the forest to a signpost, fixed against a gnarled old tree:

"HAUNTED FOREST. WITCH'S CASTLE,  
ONE MILE"

Under this in smaller writing is:

"I'd turn back, if I were you."

CAMERA NOW PANS AWAY from signpost to show the four coming towards it. The Scarecrow carries a water-pistol and a stick that bends like rubber in the middle. The Tin Man carries a huge spanner, and the Lion carries a fishing-net and a spray-pump with "WITCH REMOVER" printed on it. They stop and look up. The Lion reads the small sign aloud.

Lion

"I'd turn back if I were you."

He nods and deliberately turns around to start back.

168

CLOSE SHOT - FOUR

The Tin Man and Scarecrow at once link their arms firmly in his and turn him back to face the right way. He looks up at them innocently and shakes his head with a surprised and questioning look, and they shake their heads back at him sternly. He relaxes and sighs resignedly, so they loosen their grips on his arms, and he at once tries to make a violent dash for it. They swing him quickly into the air, however, so that his legs pedal madly in space; then he sinks down to earth again crying silently, and wiping his eyes with the tuft on the end of his tail.

169

CLOSEUP - TWO BLACK OWLS -

with illuminated eyes, gazing down from a tree.

170

CLOSEUP - TWO BATS -

in another tree.

171

CLOSEUP - TWO CROWS -

with red eyes, in a third tree.

Tin Man (in a whisper)  
We're on enemy ground from here on!  
(to Dorothy)  
You ought to have something to protect yourself with.

Lion (quickly)  
She can have my Witch Remover!

Dorothy (skeptfully)  
Does it work?

Lion (crestfallen)  
No, but it's wonderful for threatening with!

Scarecrow  
Gimme that thing!

He takes the "Witch Remover" spray and throws it away.

172

CLOSE SHOT - THE SPRAY

As it hits the ground, it vanishes.

173

MEDIUM SHOT - FOUR

They watch, fascinated, and then look at each other.

Scarecrow (awed)  
Did you see that?

Other Three  
Yes.

Scarecrow (in a low voice)  
You know something?  
(they all shake their heads and listen)  
I believe there's spooks around here.

CONTINUED.

Tin Man (trying to be bold)  
Ridiculous!

Lion  
Don't you believe in spooks?

Tin Man (very, very loudly)  
NO!

TRICK SHOT

The Tin Man suddenly vanishes straight up with a little whistling noise: vee-ooit! and suddenly reappears again a few yards farther along the path, as he hits the ground with a deafening crash. Scarecrow and Dorothy run forward to help him up, and CAMERA STAYS ON the Lion, who stands with his back to them, facing CAMERA, repeating to himself in an earnest, anxious mutter.

Lion  
I do believe in spooks, I do believe in spooks;  
I do, I do, I do!

174-175 OUT

176-177 INTERIOR WITCH'S CASTLE - CLOSEUP - WITCH  
watching them in the crystal.

Witch  
You'll believe in a lot more than that before I've finished with you!

CAMERA TRUCKS BACK to show Nikko seated beside her, and the leader of the Winged Monkeys standing on the window ledge. Witch rises and goes to window, addressing the Winged Monkey.

Witch  
Take your army to the Haunted Forest and bring me the girl with her dog: Do what you like with the others, but I want her alive and unharmed.

(leader nods and gives a shrill whistle.  
At once, there is a faint rustling and chattering in the air which grows louder every second)

They'll give you no trouble, I'll promise you that. I've sent a little insect on ahead to take the fight out of them!

(by now the Winged Monkeys are flying past the window screaming and chattering, so that the witch has to shout to make herself heard)

And take special care of her ruby slippers -- I want them most of all! Now fly - fly! Bring me that girl and her slippers!

CONTINUED:

As she stands there, silhouetted against the sky with her bat-like army passing beyond,

LAP DISSOLVE TO:

178

HAUNTED FOREST - MEDIUM SHOT - FOUR

SHOOTING from behind them as they advance cautiously, step by step. The whine of the jitter bug COMES in on TRACK.

179

CLOSE ON LION'S NECK

A large pink and blue spotted mosquito lands on his neck. He jumps round, slapping it with his paw.

Lion (fearfully)

Wo-oo! Something bit me!

(weird music starts - he begins to shiver)

Oh ... oh ... oh ...!

180

CLOSE SHOT - THREE

Dorothy suddenly jumps and slaps her ankle.

Dorothy

Oh! Something bit me, too!

Music up louder.

Tin Man (slapping his cheek)

Same here. And how!

Scarecrow

(as he jumps and slaps)

Ouch!

The music grows spookier and spookier.

181

FULL SHOT - TREES ALL ABOUT

All the branches and leaves are quivering in rhythm.

JITTER BUG NUMBER

This number is sung as they "jitter" and shiver their way along the path.

Dorothy

Did you just hear what I just heard?

Lion

That noise don't come from no ordinary bird.

CONTINUED:

181  
Dorothy  
It may be just a cricket  
Or a critter in the trees.

Tin Man  
It's giving me the jitters  
In the joints around the knees.

Scarecrow  
I think I see a jidik  
And he's fuzzy and he's furry  
I haven't got a brain  
But I think I ought to worry.

Tin Man  
I haven't got a heart  
But I've got a palpitation.

Lion  
As Monarch of the Forest  
I don't like the sitchy-ation.

Dorothy (to Lion)  
Are you gonna stand around  
And let him fill us full of horror?

Lion  
I'd like to roar him down ...  
But I think I've lost my roarer.

Tin Man  
It's a whozis.

Scarecrow  
It's a whozis?

Lion  
It's a whatzis.

Scarecrow  
It's a whatzis?

Tin Man  
Whozat?

Scarecrow  
Whozat?

Lion  
Whozat?

- - - - -

Dorothy (singing chorus)  
Who's that hiding  
In the tree top?  
It's that rascal  
The Jitter Bug.

Should you catch him  
Buzzin' round you  
Just look out for  
The Jitter Bug.

Dorothy (cont'd)

Oh, the bees in the breeze  
 And the bats in the trees  
 Have a terrible, horrible buzz  
 But the bees in the breeze  
 And the bats in the trees  
 Couldn't do what the Jitter Bug does.

So be careful  
 Of that rascal  
 Keep away from  
 The Jitter Bug.

At the end of the "Jitter Bug" number the music breaks up into a weird chattering and whistling. They all turn and look up.

Lion (wildly)

What's that?

182

FULL SHOT -SKY

The Winged Monkeys come flying toward the CAMERA in flight formation.

183

FULL SHOT - HAUNTED FOREST

All of them begin talking excitedly.

Lion

Look out! Run!

Tin Man

No! Where's Dorothy?

Scarecrow

Watch out for Dorothy!

This is all said in a scattered way through the din of the Winged Monkeys, who swoop down.

184

CLOSE ON DOROTHY -

as two monkeys grab her and start up.

185

CLOSE ON TOTO

He is looking up after Dorothy, barking and howling with excitement. A monkey grabs him and disappears into the air.

DISSOLVE TO:

Wizard  
of Oz  
Changes  
1/3/39

185A

CLOSE SHOT - LION AND MONKEYS

*Revised*  
84-A

Lion

Cut it out - put 'em up - put 'em up. I'm tough  
now - don't let this ribbon fool you. Why I'll --  
(a monkey hits him on the head with  
the blunt end of Tinman's axe - he grabs  
his stomach - his eyes crossing)

Foul!

185B

GROUP SHOT AT SCARECROW

Scarecrow

Help! Help!

Tinman (running into shot)

What happened to you?

Scarecrow

They tore off one leg and threw it away and then  
they tore off the other and they -----

Tinman (looking around)

Oh - That's you all over.

Lion (who has come in to see -  
gasping)

They sure knocked the stuffing out of you, didn't  
they? Why didn't you do what I did. I knocked  
'em down four at a time.

Scarecrow

Well, don't stand there talking. Put me together,  
We've got to go and find Dorothy. And besides it's  
very draughty.

Tinman (picking up a leg)

Yes - Yes - Now which - let's see - Oh dear, I  
wish I were better at puzzles.

Lion (with the other leg)

Wait a minute - that's the left one.

(as they switch legs)

He walks bad enough as it is.

Tinman

Poor Dorothy - We may never see her again.

Scarecrow

Who do you suppose they were? Where did they  
take her? A fine thing - to go to pieces at a  
time like this.

DISSOLVE:

191

FADE IN ON:  
INT. WITCH'S CASTLE - MEDIUM SHOT -  
WITCH'S TOWER ROOM

The witch is talking to someone out of scene.

Witch (with diabolical sweetness)  
Why, this is quite an unexpected pleasure!

CAMERA DRAWS BACK to show Dorothy, who is  
looking very frightened.

Witch (cont'd)  
It's so kind of you to take pity on my loneliness  
and visit me.

CAMERA DRAWS STILL FARTHER BACK showing that  
Nikko is going toward the door with a basket  
containing Toto. Whines and cries are coming  
from the basket.

Dorothy (in great distress)  
Where are you taking my dog? Give him back to me!

Witch  
All in good time, my little pretty, all in good  
time.

Dorothy  
Give me my dog... please give him back to me!

Witch  
Certainly - certainly. When you give me those  
slippers.

Dorothy  
But the Good Witch of the North told me not to!

Witch (savagely to Nikko)  
All right - throw that basket into the river and  
drown him, then!

Dorothy (frantic)  
No don't! No don't! You can take the old slippers,  
but give me back Toto!

Witch (in elation)  
That's a good girl -  
(she drops down on her knees impatiently)  
I knew you'd see reason!

192

INSERT (TRICK SHOT) - CLOSEUP OF  
WITCH'S HANDS -

Continued

192

CONTINUED (2)

pulling roughly at the slippers. They suddenly flash like red fire. The witch shrieks with pain.

193

BACK TO SCENE

The Witch shrinks back, staring at the slippers and nursing her hand.

Dorothy  
I'm sorry. I didn't do it. Can I still have my dog?

Witch (savagely)  
No! Fool that I am! I should have remembered! Those shoes'll never come off... as long as you're alive!

193A

CLOSEUP - DOROTHY

She shrinks back in terror.

Dorothy  
What are you going to do?

193B

MEDIUM SHOT- WITCH, DOROTHY, NIKKO

Witch (in a silky voice)  
What do you think I'm going to do?  
(Toto suddenly scuffles and barks in the basket)  
That's not what's worrying me... it's how to do it.. these things have to be done delicately, or you hurt the spell...

193C

CLOSEUP BASKET

Toto suddenly pushes his head out and scrambles out and onto the floor. Nikko gives a screech and tries to grab him but he dodges.

193D

CLOSEUP DOROTHY, WITCH

Dorothy (desperately)  
Run, Toto, run!!

Witch (furiously)  
Catch him, you fool!

Toto dashes out like a streak, with the squealing Nikko after him.

193F

FAR SHOT - STAIRS TO HALL

Toto comes tearing down them. Two guards dive at him and he dodges out from under their arms. Nikko, following, collides with the guards.

193G

FAR SHOT - DRAWBRIDGE

Toto comes flying out of the castle just as the drawbridge begins to rise.

193H

CLOSE SHOT- TOTO AT EDGE OF RISING DRAWBRIDGE

He leaps in the air and lands safely on the other side, and goes dashing off into the forest.

193J

CLOSE SHOT - DOROTHY AT WINDOW

Dorothy (joyfully)  
He's safe! He's got away, he's got away!

193K

CLOSE SHOT WITCH, DOROTHY

Witch (savagely)  
Which is more than you will!  
(Dorothy turns back from window in fear)  
Irat you and your dog! You've been more trouble to me than you're worth, one way and another, but it'll soon be over now!  
(she seizes a large hour-glass off the table and holds it up and turns it over)  
You see that? That's how much longer you'll be alive --  
(she bangs it down on the table)  
And it isn't long, my pretty, it isn't long! I can't wait for ever to get those shoes!  
(she goes out of the door and slams it shut)

193M- 193P

IN A SERIES OF QUICK CUTS

we show Toto rushing through the forest, dodging in and out of the trees and bushes.

FULL SHOT -  
CLEARING WHERE DOROTHY WAS SEIZED.

The tin man, very bent and battered, and the Lion are busy stuffing odd strands of straw back into the scarecrow who lies on the ground. Toto rushes into the clearing barking furiously and jumps around them urgently, tugging at them.

Scarecrow

It's Toto! - here, Toto! He'll take us to Dorothy!  
(scrambling to his feet)

Come on - follow him!

(Toto dashes off. As they run the tin man's legs give way and he rattles to the ground.)

Tin Man

My legs - my legs! I'm buckled! Oil me quick!

WIPE TO:

CLOSE UP HOUR GLASS

with the sand running through.

MEDIUM SHOT - DOROTHY

"Over the Rainbow" theme comes in softly. She stands in the middle of the room looking round desperately; then runs to the door and tries it without success. She turns and runs to another; without success. She backs away in terror to the table with the crystal and the hour-glass on it and falls sobbing with her head on her arms beside her, she half raises her head and sings softly, with great feeling and pathos.

"Someday I'll wake and rub my eyes  
And in that land beyond the skies  
You'll find me -- "

She breaks off while music continues the next eight bars, as if she is too overcome to sing, then finishes the last eight bars:

"Somewhere over the rainbow, bluebirds fly  
Birds fly over that rainbow .... why then  
oh why can't I?

Dorothy (sobbing)

I'm frightened -- I'm frightened.... Oh, Auntie Em ---  
I'm frightened...

## TRICK SHOT - THE CRYSTAL

just beside Dorothy begins to swirl and smoke restlessly; and then Auntie Em DISSOLVES IN:

Auntie Em (calling)

Dorothy...Dorothy, where are you? It's me - It's Auntie Em... we're trying to find you...where are you?

Dorothy (wildly)

I'm here - in Oz - Auntie Em! Auntie Em! I'm locked up in the Witch's castle, and I'm trying to get home to you, Auntie Em.

(Auntie Em's face has begun to fade from the crystal, having made no sign of hearing Dorothy)

Auntie Em - don't go away! I'm frightened! Come back! Come back!

The Witch's face suddenly appears in the crystal instead and shouts with laughter. Dorothy shrinks back from the crystal in terror.

Witch (mimicking Dorothy)

Auntie Em, Auntie Em, come back! I'll give you Auntie Em, my pretty!

(she laughs again)

## CLOSE UP HOUR GLASS

## HILLSIDE

where the Cowardly Lion is fighting his way over boulders and slippery shale, with the Tin Man holding onto his tail. The Scarecrow is pushing the Tin Man up from behind. They are being led by Toto. When they see the castle they pause.

Lion

Do we have to get her out of there?

## LONG SHOT - WITCH'S CASTLE

This is a miniature showing the great pointed towers of the castle silhouetted against the sky on the peak of the mountain. There is a full moon which makes it almost as bright as day.

Scarecrow

Sure. You could do it with one hand tied behind your back!

CUT TO:

201

ENTRANCE TO CASTLE -

(as seen by the group) guarded by half a dozen enormous Winkie guards holding wicked looking weapons.

202

GROUP SHOT - NEAR ROCK

as the Lion sees them and wavers.

Lion

(as he speaks we see the towering helmets of three huge Winkie guards rising above them on the other side of the rock. These are not seen by the group)  
Fellers, let me keep watch for you here while you go in and get her.

Scarecrow

I thought you didn't want to be a coward all your life.

Lion

I don't - but just for tonight I do.

Tin Man (fiercely)

You're going to be brave and like it!

By now the guards are visible to the waist behind the rocks. The Lion suddenly sees them. He tries to indicate by pantomime to the others that they are there, but they do not notice his gestures.

203

CLOSEUP - DOROTHY AT WINDOW

She suddenly sees the three small figures in the distance and the guards behind. She gives a gasp of alarm.

204

MEDIUM SHOT THREE

The Lion gives a moan and tries to bolt, but a guard drops down on him and grabs him. Two others drop down onto the Tin Man and Scarecrow, and they all vanish behind the rocks, from which comes a grunting and a thumping.

205

CLOSE SHOT - DOROTHY

watching, tears in her eyes.

206

LONG SHOT - THE ROCKS

The sounds of the fray die away. One by one, three Winkie headdresses appear above the rocks. We feel the Winkies have vanquished, if not killed, Dorothy's friends. As they come out from behind the rock, the first two are concealed by their heavy, hanging armor, but the third has a suspicious tail hanging down. The Lion's paw comes out from his chain mail sleeve and tries to tuck it in. As they start toward the entrance Toto follows at a little distance.

207

CLOSER ON ENTRANCE -

The guards at the gate are changing. Six new Winkie guards have come out. The three who were there are lined up, waiting for their companions to return. Our three friends march into the picture, mark time for a minute, then goose-step through the entrance into the castle behind the guards.

208

INT. CASTLE - ENTRANCE HALL -

This shows the three trying to keep up with the other guards. The last one is the Lion, who is having a dreadful time with his tail.

Toto is bringing up the rear of the procession. As they reach a cross hall, the first three guards turn smartly and march off. Our three keep on going and disappear down the shadowy corridor beyond.

209

HALLWAY AT TOP OF STAIRS -

This is outside the door to the Witch's room. The three comrades are just coming up to the door. They pause and listen.

Tin Man

Now where do we go?

Scarecrow (pointing at Toto)

There.

CLOSE SHOT - TOTO

shuffling and scratching at a door. The three tip-toe to the door. Tin Man puts his hand on the door.

Scarecrow

Wait! We better make sure.

(calling in a low voice)

Dorothy! Are you in there?

Lion

It's us!

INT. WITCH'S ROOM

Dorothy (runs to the door excitedly)

Yes, it's me! She's locked me in! Oh, I knew you'd get here in time!

INT. HALLWAY TOP OF STAIRS

CLOSE SHOT - TIN MAN, SCARECROW AND LION

Lion (excitedly)

Listen! It's her! Get her out! Open the door!  
(he tugs at it excitedly)

They are all pulling at the door; the Lion very much in the way. The Scarecrow smacks the Lion's paws away impatiently.

Scarecrow

Keep out of this a minute, will you, and maybe we'd get something done!

Lion (resentfully)

Only trying to help!

INT. HALLWAY - TOP OF STAIRS - CLOSEUP - DOROTHY

She looks over her shoulder at the hour-glass, now almost empty.

Dorothy (with renewed urgency)

Oh, hurry, please, please hurry! The hour-glass is nearly empty!

Wicked Witch of the  
West Sequences.  
From Noel Langley  
3/3/39

2-39  
FULL SHOT - WITCH'S SPELL CHAMBER *Revised*  
(Old set witches tower room re-dressed)

It is much on the same lines as the other room that Dorothy is in, except that it has no windows and is piled to the ceiling with shelves of huge leather books, stuffed crocodiles hang from the ceiling, and in the centre is a large cauldron. As contrast to the modern smartness of the Wizard's Control Board in the Throne Room, this room of the Witch's should look like something out of the Middle Ages, musty, untidy, dirty and dusty. Near the camera stands a table full of bottles and beakers of weird shapes; there should be nothing of the scientific laboratory about them, but they should be filled with misty vapours that throw off dull colors. The witch hurries in followed by the ape and begins searching furiously on the shelves.

Witch

It must be done delicately - when she's not expecting it! I nearly put her to sleep in the Poppy Field; this time there'll be nobody to wake her up!

(turning to cauldron)

Fire, burn!

(flames burst out from under the cauldron and it starts bubbling and steaming)

I've work for you to do!

(she begins grabbing an armful of the bottles and hurries to the cauldron)

It won't be long -

(with a cackle)

It won't be long.

First Cut Away

CLOSE SHOT - WITCH

With terrific haste she is pouring bottle after bottle into the cauldron and stirring, crooning in a cracked voice and laughing.

Second Cut Away.

CLOSE UP - BUBBLING CAULDRON

CLOSE SHOT - WITCH - BENDING OVER CAULDRON

Witch

Give me the smell of fresh poppies!

(a huge cloud of pink steam comes off  
the cauldron and she sniffs it)

Not enough ! -- More poison!

(she grabs a bottle from the table and  
throws a few drops in: there is a burst  
of purple flame, and she hurries forward  
again in triumph)

That's it! That's it! One little sniff, that's  
all you'll need, my pretty! One little sniff, and  
the slippers are mine!

CUT TO:

TIN MAN BREAKING IN DOOR WITH AXE

214

CLOSE SHOT - TIN MAN, LION, SCARECROW

Tin Man (suddenly)  
Stand aside. I'm going to break it in!  
(he breaks in door with his chopper.)

Dorothy rushes out and flings her arms  
around them.

Scarecrow  
Quick - we've got no time to waste -- Run!  
(they grab Dorothy and run down the  
corridor)

215

FULL SHOT - STAIRS FROM BELOW

The castle is silent and deserted as they  
come running down the stairs. CAMERA PANS  
as they run across the hall towards the en-  
trance doors which are open wide, facing onto  
the drawbridge and freedom.

216

CLOSEUP - HOUR-GLASS

The last grains run through, leaving the top  
empty.

217

FULL SHOT - HALL

Just as they are reaching the doors, with a  
deafening crash the doors slam shut and they  
throw themselves against them ineffectually.  
A burst of wild and savage laughter fills the  
hall.

218

CLOSE SHOT - OF THE FOUR

beating at the doors and trying to open them.  
They swing round in terror, at the laughter--  
and Dorothy gives a scream.

219

FULL SHOT - HALL FROM THEIR ANGLE

About thirty or forty Winkies are standing  
round the hall in a wide half-circle, surround-  
ing them with their spears pointing toward  
them.

220

CLOSE SHOT - WITCH AT TOP OF STAIRS

24

She holds up the hour-glass, triumphantly,  
laughing.

Witch

Going so soon? I wouldn't hear of it!  
(shaking the hour-glass)  
Why, my little party's just beginning!

221

CLOSE SHOT -- FOUR

Lion

Trapped! Trapped like mice --  
(correcting himself)  
rats!

Tin Man (under his breath)

Do something! Roar at them! Roar at them!  
Do something!

The Lion opens his mouth to roar, and then  
stops.

222

FULL SHOT - FOUR - THEIR ANGLE

The Winkies all advance one step.

223

CLOSE SHOT FOUR

The Lion slowly closes his mouth.

Lion (hopelessly)

What'll it get us?

224

FULL SHOT

SHOOTING DIRECTLY DOWN FROM CEILING, showing  
the circle of Winkies closing in on them, step  
by step.

225

CLOSE UP - DOROTHY

Hugging Toto, and watching in terror. CAMERA  
PANS TO LION, whose teeth are chattering; then  
to Tin Man. From inside the Tin Man comes a  
muffled thudding; then to the Scarecrow who is  
thinking hard. He looks up and his face sudden-  
ly brightens.

In the center hangs a huge circular iron candelabra with flaming candles suspended by a chain, which works from a pulley in the roof when it has to be lowered and lit. This pulley is controlled by a rope which is tied to a hook in the wall, a few feet away from where the four are standing.

227

MEDIUM SHOT

The Winkies advance another step.

228

CLOSE SHOT - WITCH AT TOP OF STAIRS

Witch (suddenly, in a loud shout)  
Seize them!  
(as she speaks, she flings down the hour-glass which explodes like a bomb in a flash of red smoke)

229

FULL SHOT - HALL

With one accord all the Winkies suddenly advance, and dive onto the four with a rush.

229-A

CLOSE SHOT - FOUR

Dorothy screams. The Tin Man raises his axe.

Lion  
Here we go, boys!

The Scarecrow suddenly jerks the Tin Man's arm, so the axe comes flying down and cuts the rope fixed to the wall.

229-B

CLOSEUP - SHOOTING UP

The candelabra gives way with a rusty screech, and falls. CAMERA PANS DOWN with it, to show the Winkies underneath, scattering with cries of fear.

229-C

FULL SHOT - HALL

Scarecrow grabs Dorothy's hand and runs through the break in the Winkie line, with the Tin Man and Lion close at his heels.

229D

CLOSE SHOT - WITCH

She sees what has happened.

Witch  
(shrieking)

Stop, you fools, they've got away! There they go!  
(she runs down the stairs)  
Stop them! Stop them!

229E

FULL SHOT - HALL FROM WITCH'S ANGLE

The four go rushing out into the court yard,  
followed by the Winkies, with the Witch at  
their head.

229F

FULL SHOT - COURT YARD

shooting from hall, as the Witch and Winkies  
go pouring out. The minute they have gone  
through, the four, who have been standing flat  
against the wall outside, double back in and  
run through the hall. Tin Man and Lion head  
towards the doors.

Scarecrow  
(halting them)

It's no good trying the doors again! Look for a  
window!

(noise from court yard)

Lion

They're coming back!

Scarecrow

Upstairs! Quickly!

They run for the stairs, CAMERA PANS as they  
go up them, then PANS TO ENTRANCE TO COURT-  
YARD as the Witch rushes back in followed by  
Winkie.

CONTINUED:

229F

CONTINUED (2)

Witch

There they go! There they go! Now we've got them!  
 Half of you go that way -- and half of you come  
 with me!

(she runs toward the stairs)

229G

FULL SHOT - CASTLE FROM ABOVE (MINIATURE)

showing the four towers, joined by narrow  
 battlements and a wild mountain river flow-  
 ing past one side. The Four come out of  
 the first tower and onto the battlements,  
 and run along it to the second tower.

229H

CLOSE SHOT - FOUR

as they halt in the second tower.

Lion

Which way now -- which way now?

229J

CLOSE SHOT - WINKIES AND WITCH

running towards them from the first tower.

229K

CLOSE SHOT - FOUR

Scarecrow

Keep straight on!

They run out of the second tower.

229M

FULL SHOT - THE THIRD TOWER

Another crowd of soldiers come pouring out  
 of it and run towards them.

229N

CLOSE SHOT - FOUR

as they pull up short. The Lion gives a wail  
 of terror.

## FULL SHOT -

showing the TWO BATTLEMENTS AND THE SECOND TOWER in the middle. The four run first one way and then the other, as the two bands of Winkies close in on them, and at last, rush into the second tower. As they get in, the Winkies pour in after them from both sides.

## INTERIOR TOWER -

The four are surrounded by the Winkies.

Witch

(pointing to the others)

Seize them! Kill them! Throw them out the window!

The guards start toward the three who try to stand them off and protect Dorothy. The Lion strikes out at a guard. The Tin Man and Scarecrow also join in. It develops into a regular fracas.

The room is lit by torches in the wall. Furiously, the Witch strikes her broom in the fire. The end blazes up. She advances on them, screaming. She strikes at the Scarecrow. The Scarecrow's voice rises above the din.

Scarecrow

Fire! Fire! Keep it away from me! Keep it away!

But the Witch thrust the blazing broom almost in his face. Some of the straw (which is protruding from the rents in his jacket) starts to burn. In defense of the Scarecrow, Dorothy looks around and suddenly sees a bucket of water. She seizes it and flings its contents toward him. A large part of the water strikes the witch.

## CLOSE SHOT - WITCH

She screams in agony.

Witch

You cursed brat! What have you done?

(she screams again and begins to shrink and shrivel)

I'm melting! I'm melting!

232

FULL SHOT - ROOM

Everyone, including the Winkie guards, and the Winged Monkeys stand watching in amazement.

233

CLOSE SHOT - WITCH

now a brown, shapeless mass, already half melted. A bubbling groan comes from her.

234

CLOSE ON DOROTHY, TIN MAN,  
SCARECROW, ETC.

close behind her. Dorothy is in great distress, as she looks down on the Witch who is now no more than a pool on the floor.

Dorothy  
I didn't mean to kill her -- really I didn't --  
there was nothing else to throw!

235

FULL SHOT - ROOM

Somebody shouts: "The Witch is dead!  
The Wicked Old Witch is dead!"

The Winkies and Winged Monkeys start dancing and singing "The Wicked Witch is Dead --  
Which Witch? -- The Wickedest Witch!"

At the peak of the singing:

DISSOLVE  
THROUGH TO:

236

FULL SHOT - EMERALD CITY

The singing continues unbroken. The place is thronged with people singing: "The Wicked Old Witch is Dead" and cheering as the Scarecrow, Dorothy, Tin Man and Lion come through the street in a triumphant procession headed by the town band and Court Ministers on horseback. The Scarecrow carries the witch's broom.

DISSOLVE TO:

237

FULL SHOT - THRONE ROOM

The atmosphere is the same as the first time they came before Oz.

Dorothy, Lion, Scarecrow and Tin Man are facing the throne. Toto begins sniffing around the room. The great head is facing them from the throne.

Oz's Voice (as shot opens)  
Can I believe my eyes? Why have you come back?

Dorothy  
(after being nudged by the Scarecrow)  
Please, sir, we've done what you told us: we've melted the Witch of the West, and brought you her broomstick.  
(she puts the broomstick down at the foot of the throne)

Oz's Voice  
(thoughtfully, after a pause)  
Oh, you liquidated her, eh? Very resourceful.

Dorothy  
Yes, sir, so we'd like you to keep your promise to us; if you please, sir.

238

FULL SHOT - THRONE ROOM

with Dorothy and her three friends in the f.g.

Oz  
Not so fast - not so fast. I'll have to give the matter a little thought. Go away and come back tomorrow.

Dorothy  
Tomorrow? But I want to go home now!

CONTINUED:

Tin Man  
You've had plenty of time already!

Lion (aggressively)  
Yes!

Oz (roaring)  
Do not arouse the wrath of the Great and Powerful Oz! I said come back tomorrow.

As he finishes the sentence the screen suddenly falls over, pushed by Toto, and the Wizard is revealed with his back to them talking into a home-made megaphone. A feeling that all is not as it should be, makes him look over his shoulder.

Oz (to himself)  
What's gone wrong here?

He sees the four staring at him in consternation.

All Four (astounded)  
Who are you?

239

CLOSE SHOT - WIZARD

Wizard  
(talking by force of habit into the  
loudspeaker)  
I am the Great and Powerful -  
(he turns to them and starts again in  
a nervous voice)  
I'm the Great and Powerful Oz.

240

FULL SHOT - WIZARD - THREE

Dorothy  
(unable to believe her ears)  
You are?

Tin Man, Scarecrow, Lion  
(incredulously)  
You are?

Wizard  
(pulling out his handkerchief nervously)  
I fear so; yes.

CONTINUED:

Scarecrow (angrily)

I don't believe you! We've seen the Wizard - over there, in smoke! You're just trying to stop us seeing him!

Wizard

(turning the handkerchief into the flags of all nations)

No really I'm not!

(with a pathetic desire to impress them)

Flags of all nations.

Tin Man (fiercely)

Shall I chop off his silly little head?

Scarecrow and Lion

Yes!!

Wizard

(in terror, rolling up the flags of all nations)

No, no, please don't -- I'll do anything you say, only please don't kill me!

(he turns the flags into a bunch of flowers. Still trying to impress them, in a wavery voice)

Bunch of flowers.

Scarecrow

Take us to the Wizard!

Lion

Yeah; before I bite you!

Wizard

(rolling up the flowers into a deck of cards)

But, gentlemen, there is no Wizard except me! I'm him, truly I am -

Scarecrow (indignantly)

You humbug!

Wizard

Exactly so. I'm a humbug.

Dorothy

You're a very bad man!

Wizard

No my dear, I'm a very good man - just a very bad wizard.

Tin Man

When are you going to send Dorothy home to Kansas?

Her eyes are filled with tears - she is too dispirited to talk.

MED. SHOT - FIVE

Scarecrow

Yes, when? And when does Tin Man get his heart, and Cowardly Lion his courage --

Tin Man and Lion

And Scarecrow his brain?

Wizard

You've had them all the time.

Tin Man, Lion, Scarecrow

Oh, no we haven't!

Tin Man

You don't get out of it that way!

Lion

Not no how!

Scarecrow

We want real things - a real brain!

Tin Man

A real heart!

Lion

Real courage!

Wizard

You do?

(derogatory)

Boys, you're aiming low. You not only surprise, but grieve me.

(to Scarecrow)

Why, anybody can have a brain - a very mediocre commodity. Every pusillanimous creature that crawls on earth or slinks through slimy seas has a brain!

(oratorically - forgetful)

From the rock-bound coast of Maine to the -- well, be that as it may. Back where I come from we have universities, seats of great learning - where men go to become great thinkers. When they come out, they think deep thoughts - and with no more brains than you have --

(thunderously)

- But! They have one thing you haven't got!

(Scarecrow jumps)

A diploma.

CONTINUED:

*Revised*

289E - 242

CONTINUED (4)

He picks up a huge piece of parchment with seal and ribbon.

Wizard

Therefore - by virtue of the authority vested in me by the Universitetus Committeatum e pluribus unum, I hereby confer upon you the honorary degree of Th.D.

Scarecrow (terribly impressed)

Th. D.?

Wizard

Dr. of Thinkology.

Scarecrow

The sum of the square roots of any two sides of an isosceles triangle is equal to the square root of the remaining side.

(with a sigh of contented ecstasy)

Oh joy, oh rapture! I got a brain! How can I thank you enough?

Wizard (turning to Lion)

You can't. As for you, my fine friend - you are a victim of disorganized thinking. You are under the unfortunate delusion that you have no courage merely because you run from danger. You are confusing courage with wisdom.

(Lion looks triumphantly at the others --  
Continues)

Back where I come from we have men who are called heroes. Once a year they take their fortitude out of mothballs and parade it down the main street of the city. They have no more courage than you!

(thundering again)

But! They have one thing you haven't got.

(the Lion trembles)

A medal.

He takes a big triple-cross medal out of his black bag, pins it on the Lion's skin as he imitates a French Legion General.

Wizard (continues - imitating)

For meritorious action, extraordinary valor, conspicuous bravery against wicked witches - I award you that triple cross. You are now a member of the Legion of Courage.

(he kisses Lion on both cheeks)

Lion (overcome)

Shucks, folks, I'm speechless.

CONTINUED:

*2-14-89  
11:30 AM*

Wizard  
of Oz  
Changes  
2-14-39

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CONTINUED (5)

Wizard (to Tin Man)

And as for you, my galvanized friend, you want a heart! You don't know how lucky you are - not having one. Take my word for it - hearts will never be practical until they can make them unbreakable!

(softly)

I could have been a world figure, a power among men, a wow of a Wizard - had I not been obstructed by a heart!

Tin Man

I still want a heart.

Wizard

Back where I come from there are men who do nothing all day but good deeds. They are called philanthropah; Good-Deed-Doers. And their hearts are no bigger than yours.

(thundering again)

But! They have one thing you haven't got.

(the Tin Man rattles)

A testimonial!

(he brings a huge heart-shaped watch and chain out of his black bag)

Therefore, in recognition of your kindness, I take pleasure at this time in presenting you with this token of our esteem and affection. Remember, my sentimental friend, a heart isn't judged by how much you love - but by how much you are loved by others.

Tin Man

(listening to the watch, in ecstacy)

It ticks!

(showing it to Dorothy)

Look! Listen! It ticks!

Lion (to Dorothy-reading quickly)

Read what my medal says! Quote-- courage, unquote:  
.....!

Dorothy (quietly)

Yes...they're wonderful...

Scarecrow

(suddenly - to Wizard)

Hey! What about Dorothy?

The Lion and the Tin Man both remember her guiltily.

Tin Man

Yes, what about Dorothy?

Lion

Dorothy next!

CONTINUED:

239E-242

CONTINUED (6)

Wizard (thoughtfully)

Yes, Dorothy. H'm.

Dorothy (sadly)

I don't think there's anything in that black bag for me.

Wizard

On the contrary, on the contrary -  
(rubbing his chin)

Let me think. Yes.

(facing them)

My friends, you have forced me into a cataclysmic decision. The only way to get Dorothy back to Kansas is for me to take her there myself.

Dorothy (her face lighting up)

Oh, will you?

(with doubt)

But are you a clever enough wizard to manage it?

Wizard (with dignity)

Child, you cut me to the quick. I am an old Kansas man myself...born and bred in the heart of the western wilderness, premier ballonist par excellence to the Miracle Wonderland Carnival Co.- until one day, while performing spectacular feats of stratospheric skill never before attempted by civilized man, an unfortunate phenomena occurred. The balloon failed to return to the fair.

They all begin walking out of the room and down the corridor, CAMERA TRUCKING with them.

Lion

It did?

Wizard

There I was, floating through space, a man without a continent.

Lorothy

Weren't you frightened?

Wizard (haughtily)

Frightened! You're talking to a man who has laughed in the face of death...sneered at doom and chuckled at catastrophe...I was petrified!- Then suddenly --the wind changed; and I floated down into the heart of this noble city, where I was instantly acclaimed Ca the First Wizard de luxe. Times being what they were, I accepted the job; retaining, however, my balloon against the advent of a quick get away. In that balloon, my dear young Dorothy, you and I will return to the land of e.pluribus unum.

WIFE TO:

On a decorated platform erected in the center of the square and surrounded by the people of Oz, stands the gaily striped balloon with Dorothy and the Wizard in it. The Scarecrow, Tin Man and Lion stand near, in charge of the mooring ropes.

CAMERA CRANES FORWARD. The square is filled with people.

Wizard (as Shot opens)

Hear, ye, hear ye, good people of Oz, this is positively the finest spectacle ever to be shown in -- be that as it may -- I, your wizard par ardua ad alta, am about to embark upon a hazardous and technically unexplainable journey into the outer stratosphere to confer, converse and otherwise hob-nob with brother wizards, and I hereby decree that until what time -

(aside)

if any -

(aloud)

that I return, the Scarecrow by virtue of his highly superior brains, shall rule in my stead, assisted by the Tin Man, by virtue of his magnificent heart, and the Lion, by virtue of his courage. Obey them as you would me! That is all. Thank you.

A cheer goes up from the crowd.

244

CLOSEUP - TOTO

He suddenly cocks his ears and growls.

245

CLOSE SHOT - CROWD

A small girl is holding a kitten.

246

CLOSE SHOT - DOROTHY, WIZARD, TOTO

Wizard

And now if you will be good enough to cast off that rope -

Toto barks and jumps out of Dorothy's arm and rushes into the crowd.

CONTINUED:

Dorothy  
 Toto! Come back here, Toto!  
                   (as she jumps out of the balloon)  
 Oh please wait a second - don't go without me!  
 Toto! Toto!  
                   (she runs to edge of platform.)

Wizard  
 Highly irregular procedure - without precedent -  
 ruined my exit.

247

CLOSE SHOT - TIN MAN AND SCARECROW  
 with the rope half untied.

248

CLOSE SHOT - DOROTHY  
 kneeling down as a guard in the crowd hands  
 the wiggling Toto up to her.

Dorothy  
 Oh thank you - very kind of you - thank you -

249

CLOSE SHOT - TIN MAN - SCARECROW

Scarecrow  
 Hurry there, Dorothy, we can't -

The rope suddenly tugs through their fingers,  
 sending them sprawling onto their backs.

250

FULL SHOT - SQUARE  
 The balloon goes shooting into the air.

251

CLOSEUP - DOROTHY - TOTO  
                   Dorothy (in a scream)  
 Come back, come back - don't go without me!

252

CLOSE SHOT - WIZARD  
 leaning out of balloon and shouting down.

CONTINUED:

252

CONTINUED (2)

Wizard

I can't come back - I don't know how it works!  
Goodbye!

253

FULL SHOT - CROWD

They wave and cheer.

All

Goodbye!

They continue to cheer through next shot.

254

CLOSE SHOT - DOROTHY

gazing upwards in terrible distress. Lion, Tin Man and Scarecrow stand beside her.

255

MED. SHOT - DOROTHY, LION, SCARECROW, TIN MAN

Lion

(putting his arms around her)

Stay with us then, Dorothy...we all love you - we don't want you to go!

The others all agree.

Dorothy

You're very kind - but it could never be the same as Kansas...And Auntie Em will almost have given up wondering where I am by now. Oh, Scarecrow, what am I to do?

Music up.

256

CLOSE SHOT - WITCH OF THE NORTH'S BUBBLE

floats through the air and CAMERA PANS as it comes to rest in front of group and bursts. The Witch of the North stands before them.

Scarecrow (delightedly)

Here's someone who can help you!

Dorothy

(almost afraid to ask)

Oh, can you...can you?

CONTINUED:

Glinda

You don't need to be helped any longer. You've always had the power to go back to Kansas.

Dorothy

I have?

Scarecrow

Then why didn't you tell her before?

Glinda

Because she wouldn't have believed me. She had to learn it for herself.

Scarecrow and Tin Man look at Dorothy inquiringly.

Tin Man

What have you learned, Dorothy?

Dorothy

(frowning thoughtfully)

I...think...that it wasn't enough just to want to see Auntie Em and Uncle Henry again...it's that if ever I 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!

(timidly to Glinda)

Is that right?

Glinda

(nodding and smiling)

That's all it is.

Scarecrow

But that's so easy! I should have thought of it for you!

Tin Man

I should have felt it in my heart!

Glinda

No - she had to find it out for herself. Now those magic slippers will take you home in two seconds!

Dorothy

Toto, too?

Witch

Toto, too.

Dorothy (overjoyed)

Now?

CONTINUED:

Witch  
Whenever you want to go.

Dorothy turns delighted to the others.

Dorothy  
Oh dear, it's too wonderful to be true!

257

CLOSEUP TIN MAN AND LION

Tears run down the Tin Man's cheeks, and the Lion rubs his nose sentimentally.

258

CLOSEUP SCARECROW

• He tilts his hat over his eyes and tries to look nonchalant.

259

CLOSEUP DOROTHY

Her eyes fill with tears.

Dorothy (in a small voice)  
Oh, dear - it's going to be so hard saying  
goodbye - I love you all, too!

260

CLOSE SHOT - GROUP - PAN SHOT

Dorothy kisses the Tin Man.

Dorothy  
Goodbye. Don't cry, Tin Man - you'll rust so dreadfully.

Tin Man  
Now I know I've got a heart, on account of it's breaking!

Dorothy goes to Lion. He kisses her.

Dorothy  
I know I shouldn't...but I'll miss the way you used to shout: "Help, help!" before you found your courage!

Lion  
I'd never have found it if it hadn't been for you.

Dorothy turns to Scarecrow; they look at each other a second, then she puts her arms round him and hugs him.

whispering in Scarecrow's ear.

Dorothy  
I think I'll miss you most!

262

CLOSEUP - SCARECROW

He smiles happily.

263

CLOSE SHOT - WITCH - DOROTHY

Crowd begins singing "Merry Old Land of Oz"  
softly.

Witch  
Are you ready now?

Dorothy  
(picking up Toto and turning to her)  
Yes, I am, please.

Witch  
Then close your eyes and tap your heels together  
three times.

(CAMERA TRUCKS UP till only Dorothy's  
face is on the screen)  
And think to yourself "There's no place like home;  
there's no place like home; there's no place like  
home - "

Screen begins to go out of focus: the noise  
of the whirlwind comes in and the screen begins  
to swirl and twist like spinning smoke.  
Dorothy's face remains in BIG CLOSEUP all  
through the following montage: one by one,  
the Tin Man, Scarecrow, Lion, Wizard, Glinda,  
Munchkins, etc., flash on the screen then off  
again, like images in her mind. The wind is  
loud and the music up full: then onto the screen  
come everyday objects of the farm in disjointed  
fashion: Uncle Henry painting the fence, Aunt  
Em with a dish of crullers, the wind machine,  
a flock of ducks, a cow; and as these appear  
the colour begins to fade and gray washes take  
its place: Dorothy's lips are still repeating  
"No place like home" though she cannot be heard  
and a full chorus of voices sings Over the  
Rainbow in the background. Then the whole  
scene, which should not have lasted more than  
sixty seconds, fades into a black-out, leaving  
only Aunt Em's voice on the sound track.

Aunt Em (anxiously)  
Dorothy! Dorothy! It's me - Aunt Em! Wake up,  
honey!

FADE OUT.

Wizard  
of Oz  
2/8/39 264  
Change

DISSOLVE TO:

111

CLOSE SHOT - DOROTHY - INT. DOROTHY'S  
BEDROOM

We are on Dorothy's face as, with closed eyes,  
she is murmuring:

Dorothy

There's no place like home...no place like home...

WE PULL BACK to see Aunt Em leaning over  
Dorothy and applying a wet cloth to her  
head. Uncle Henry, Hunk, Hickory and Zeke  
are standing, looking down at Dorothy  
anxiously. Toto sits on the bed.

Aunt Em

Dorothy - Dorothy dear...it's Aunt Em, darling.

At this Dorothy opens her eyes and looks at  
Aunt Em a second, then around to the others,  
and then back to Aunt Em.

Dorothy (with happy wonderment)

Aunt Em...it's you...

Aunt Em (enfolding her with a  
little sob)

Yes, darling...

From off scene we hear the Professor's  
voice calling:

Professor's Voice

Hullo there! Anybody home?

(he passes by window and stops)

Oh - I dropped by because I heard the little miss  
got caught in that big -

(smiles at Dorothy as he sees her)

But she seems all right now.

Uncle Henry

Sure! Just a little bump on the head.

(solemnly as he looks at Dorothy)

But we kinda thought she left us for a moment there.

Dorothy

I did leave you, Uncle Henry - that's the trouble.  
And I tried to get back for days and days -

Aunt Em (soothingly)

There, there, lie quiet now. You just had a bad  
dream..

Hunk

Sure - remember me? Your old pal, Hunk?

CONTINUED:

I I I I I

Hickory  
Hickory's the name.

Zeke  
You couldn't forget my face, could you?

Dorothy  
But it wasn't a dream. It was a place.  
(as she points to the three boys)  
And you -  
(points to the Professor)  
And you were -  
(then breaks off and dismisses it  
with a puzzled little laugh)  
No. You couldn't have been.

Aunt Em (gently)  
Oh, we dream lots of silly things when we -

Dorothy (with absolute belief)  
No, Aunt Em. It was a truly live place. Some  
of it wasn't very nice - but most of it was very  
beautiful. But just the same all I kept saying  
to everybody was, I want to go home. And they  
sent me back home.  
(she waits a second for a reaction;  
they all look at her)  
Doesn't anybody believe me?

Uncle Henry (soberly, softly,  
after a look at Aunt Em)  
Guess maybe we do, Dorothy...

Dorothy (almost ecstatic now)  
But anyhow - we're home, Toto - home!

Toto gives a bark and leaps into the  
air as she sits up in bed and throws  
her arms around Aunt Em.

Dorothy  
Oh, Aunt Em - this is my room - and you're all  
here - all of you - and I'm not going to leave  
here - I don't want to leave here ever, ever,  
ever again!

FADE OUT