

FAME

"Not In Kansas Anymore"

Prod. #2755

Story By

Paul Rubell

and

William Blinn

Teleplay by

William Blinn

EXECUTIVE PRODUCER:
William Blinn

PRODUCER:
Mel Swope

EILENNA PRODUCTIONS
In Association With
METRO-GOLDWYN-MAYER FILM CO.

FIRST DRAFT

January 7, 1983
January 18, 1983 (blue)
January 20, 1983 (pink)
January 21, 1983 (yellow)
January 26, 1983 (green)
January 28, 1983 (goldenrod)

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CAST LIST

LYDIA GRANT (GOOD WITCH)
BRUNO MARTELLI (TIN MAN)
BENJAMIN SHOROFKY (WIZARD)
DANNY AMATULLO (LION)
ELIZABETH SHERWOOD (EVIL WITCH)
DORIS SCHWARTZ (DORIS)
LEROY JOHNSON (SCARECROW)
JULIE MILLER (JULIE)
DAVID REARDON (WIZARD'S HELPER)

MRS. BERG (MRS. BERG)
DWIGHT (EVIL HELPER)

SMOKEY
DARLENE
MICHAEL

*

ATMOSPHERE

STUDENTS
DANCERS (PUNCHKINS/EVIL WITCH'S GUARDS)
TEACHERS (?)

FAME

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SET LIST

INTERIORS:

EXTERIORS:

SCHOOL OF THE ARTS
CORRIDOR - DAY
SECOND FLOOR STAIRWELL
AND CORRIDOR - DAY
THIRD FLOOR CORRIDOR AND
STAIRWELL - DAY
REHEARSAL HALL - DAY
SHERWOOD'S ROOM (FANTASY MODE)
DANCE CLASS - DAY
CAFETERIA (FANTASY MODE)
MAIN CORRIDOR - LOBBY END
AUDITORIUM (FANTASY MODE)
LOBBY AREA (FANTASY MODE)
NURSE'S ROOM - DAY

FAME

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Pre-production music cues

MUSIC #1	Sc. 7	"SOMEWHERE OVER THE RAINBOW" (Smoky) P.B. 2755-1-V Pre-record (:30 est.)
MUSIC #2	Sc. 25	"DING DONG THE WITCH IS DEAD" P.B. 2755-2-V Pre-record (1:00 est.)
MUSIC #3	Sc. 34	"FOLLOW THE YELLOW BRICK ROAD" P.B. 2755-3-V Pre-record (:50 est.)
MUSIC #4	Sc. 39	"WE'RE OFF TO SEE THE WIZARD" P.B. 2755-4-V Pre-record (1:00 est.)
MUSIC #5	Sc. 41	"FANTASY CELLO I" P.B. 2755-5-NV Pre-record or post-production? (:30 est.)
MUSIC #6	Sc. 48	"POPPY" MUSIC TEMP TRACK P.B. 2755-6-NV Pre-record w/ thumper (1:30 est.)
MUSIC #7	Sc. 55	"PIZZA, BURGERS AND FRIES" TEMP TRACK. P.B. 2755-7-NV Pre-record w/ thumper available (1:00 est.)
MUSIC #8	Sc. 63	"FANTASY CELLO" II P.B. 2755-8-NV Pre-record or post production ? (:30 est.)
MUSIC #9	Sc. 65	"OMINOUS ORGAN MUSIC , WIZARD SHOROFSKY" P.B. 2755-9-NV Pre-record (1:00 est.)
MUSIC #10	Sc. 69	"IF I ONLY HAD A HEART, BRAIN, COURAGE" P.B. #2755-10-V Pre-record (2:00 est.)
MUSIC #11	Sc. 78	CELLO SIREN SONG P.B. 2755-11-NV Pre-record or post-production? (1:00)
MUSIC #12	Sc. 88-89	"MARCHING BAND, DRUM CADENCE" P.B. 2755-12-NV Pre-record (1:00 est.)

(CONTINUED)

FAME

"NOT IN KANSAS ANYMORE"

PROD. #2755

Pre-production music cues - Page 2

MUSIC #13	Sc.99	"SOMEWHERE OVER THE RAINBOW" P.B. 2755-13-V Pre-record (2:30 est.)
MUSIC #14	Sc.104	"FOLLOW THE YELLOW BRICK ROAD & DING DONG" MEDLEY P.B. 2755-14-V and instrumental Pre-record (2:00 est.)

FAME

"Not In Kansas Anymore"

ACT ONE

FADE IN:

1 INT. SCHOOL OF THE ARTS CORRIDOR - ON DORIS - DAY 1

(NOTE: Until otherwise specified, the opening footage of this episode is in black and white.) DORIS moves along the corridor in a big hurry, coming up the lobby steps, looking about furtively as she reaches the lobby level, then skulking on ahead, carrying a large dance bag which she shields somewhat protectively. Over this we HEAR LYDIA'S voice. *

LYDIA (V.O.)

The opening portion of tonight's episode will be brought to you in black and white.

SUPERIMPOSE OPENING CREDITS.

As Doris moves down the hall CREDITS CONTINUE. Muted sounds of a voice singing "SOMEWHERE OVER THE RAINBOW" are heard and Doris, suddenly interested, picks up speed as she heads for the source of the music. *

2 ANGLE ON CLASSROOM DOOR 2*

Clearly the song is coming from the other side of this door and Doris holds just a beat to gather herself before charging into the room, closing the door firmly behind her. We hold on the wood surface and SUPER THE FOLLOWING LEGEND:

For nearly eighty 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 at Heart...

We dedicate this picture.

3-6 OMITTED

3-6 *

7

INT. REHEARSAL CLASSROOM - ON DARLENE - DAY

*
7

MUSIC # 1 "SOMEWHERE OVER THE RAINBOW" short version
P.B. 2755-1-V
Pre-record (:30 est.)

TIME START

:00	1	SOMEDAY I'LL WISH UPON A STAR AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ME
:12		WHERE TROUBLES MELT LIKE LEMON DROPS A WAY ABOVE THE CHIMNEY TOPS THAT'S WHERE YOU'LL FIND ME
:25		SOMEWHERE OVER THE RAINBOW
:31	2	<u>OUT</u>

(CONTINUED)

7.

CONTINUED:

7

Darlene is an attractive kid in her mid teens, fully named DARLENE SMOLINSKI, and commonly referred to as "Smoky." As the ANGLE WIDENS, we find that BRUNO is accompanying her on the piano as she sings, and LEROY and DANNY are seated on the apron of the small rehearsal stage, looking on. The "house" is made up of academic chairs, mostly filled with members of the dance troupe. * Also listening are REARDON, LYDIA, ELIZABETH SHERWOOD. MR. SHOROFOSKY and MRS. BERG. There's a certain tension that exists between Lydia and Sherwood this morning. Doris has edged toward the back of the room as the song continues for a few seconds, then is halted by Bruno, who spots some sort of musical problem. He points it out to Darlene nicely.

BRUNO

Darlene... no. Here is where we really need to set up the chorus.

DORIS

No. Here is where we tell Doris Schwartz how come Darlene Smolinski is singing her number for the revue.

(CONTINUED)

7

CONTINUED:

7

Awkward looks all around, then Lydia, as if handing the dance spotlight to a step-brother, indicates the ball is in Sherwood's court.

SHERWOOD

Darlene is singing your song because you're out of the revue, Doris.

DORIS

Why? It's not fair.

SHERWOOD

It's quite fair and the reason is that you never turned in your midterm essay.

DORIS

(outraged)

I did so!

SHERWOOD

Doris, I don't have it on file and if I don't have it, I can't give you credit. Period.

DORIS

(appealing)

Miss Grant --

LYDIA

Doris, you know I'd like to help, but I can't. I simply can't.

DORIS

Mr. Shorofsky? Can't you do something?

SHOROFSKY

Sorry cookie.

DORIS

(pleading)

Come on, Miss Sherwood. Don't be such a witch.

SHERWOOD

What?

Lydia moves quickly to head off the confrontation.

(CONTINUED)

7

CONTINUED:

7

LYDIA

That's it. Dancers, you come
with me. Elizabeth, Benjamin,
come on, now, all of you.
Cuppa tea. Coffee. Anything.
Let's go, now. Darlene, you,
too, child. Come on, now.

*
*

(CONTINUED)

7 CONTINUED: (2)

7

The dancers, all looking embarrassed by the acrimonious exchange, move out through the door, followed by Sherwood, who throws a less than amiable glance back at Doris. The last two out are Lydia and Darlene. Lydia looks to make sure Sherwood is more or less out of ear-shot, then:

LYDIA

(continuing)

Doris, I'll do what I can, but this is a toughie, child. We've got some miracles to work on this one.

She moves out and Darlene holds in the doorway, looking back at Doris with a distinctly combative edge.

DARLENE

Another reason I was singing your song is that I've got a better voice than you do.

Doris snatches up a book from a nearby desk and hurls it angrily at Darlene, who exhibits style and good moves as she dodges the flying object and darts out into the corridor, slamming the door behind her.

8 DIFFERENT ANGLE

8

as Doris, weighed down with defeat, moves to a chair nearer the stage and slumps into it. She looks to the stage area sourly, where Bruno, Leroy and Danny are all attempting to meet her gaze.

DORIS

(sarcastically)

Want to thank you guys for all your help.

LEROY

You expect me to go up against Sherwood? No way. She gets mad and starts using all those big words... I ain't smart enough to deal with that. Forget it.

DANNY

(agreeing)

Lady's got a temper, man. She starts getting tacked off, I head the other way.

(CONTINUED)

CONTINUED:

DORIS
(looking to Bruno)
Next witness... ?

BRUNO
Doris, the essay didn't come
in. On top of that, you
were late to rehearsal. Pardon
me, but I can't get all broken
up about that.

DORIS
(beat, and)
Bruno, sometimes you're just
plain heartless, you know that?

The high-pitched BARKING that originates from Doris' bag
moves her to uncover the scruffy mutt that's been se-
creted within her carryall purse.

DANNY
(starts)
Whoo -- scared me.

LEROY
Where'd you get that?

DORIS
It's my aunt's. She left it
with us for a week and I just
couldn't leave it at home all
alone.

BRUNO
What's its name?

DORIS
Toto.

DANNY
Like in 'Wizard of Oz,' huh?

DORIS
Don't blame me. I didn't name
him.

LEROY
(calling)
Come on, Toto! Come here, boy!

DORIS
Leroy, use some brains, don't --

*

(CONTINUED)

8 CONTINUED: (2)

8

But it's too late and Toto jumps free from the confines of Doris' carryall. All three guys move off the stage, attempting to corral Toto, which is a maneuver destined to have negative success, to say the least. There are AD LIBS from all the pursuers, overridden by:

DORIS

(continuing)

If Sherwood finds out I
brought a dog to school, I'm
as good as dead!

And she goes charging ahead to lend a hand, which only compounds the confusion and consternation.

9 ANGLES TO COVER STUNT

9

As Doris goes racing forward to head off the yapping Toto, her footing goes out from under her and she goes into a skidding fall, her feet, crashing into the base of a light standard that is located off to one side of the stage.

DANNY

Doris!

10 FLASH CUT - DORIS

10

looking up, terrified, to:

11 POV - LIGHT STANDARD

11

Tilting with agonizing slowness and starting to fall with dramatic inexorability TOWARD the LENS as we hear:

BRUNO'S VOICE

Doris! Look out!

And as the EFFECT OF THE LIGHT STANDARD FILLS THE FRAME --

DISSOLVE TO:

12 LIMBO EFFECT

12

Still in black and white, but now with a sense of shading and density we might not have noted before. We are slowly BRINGING UP a CLOSEUP of Doris and as that feature becomes clearer, we hear:

(CONTINUED)

12 CONTINUED:

12

SHERWOOD'S VOICE

... out of the show, Doris...

LYDIA'S VOICE

... do what I can, Doris, but
this is going to take miracles...

SHERWOOD'S VOICE

... out of the show...

LYDIA'S VOICE

... going to take miracles...

And as the IMAGE CLEARS, we find Doris lying on the floor of the rehearsal area with good friend Toto patiently licking her face.

13 WIDER ANGLE

13

as Doris slowly comes to and sits up, looking about at the room, puzzled, disoriented, but obviously not physically hurt. She gets to her feet shakily, looking about, not so much seeing as sensing something amiss. She scoops up the small animal.

DORIS

Toto... I'm not sure... but
something tells me... we're
not in the School of the Arts
anymore...

Holding Toto close to her, she moves to the doorway on her route to the corridor.

14 ANGLE TO DOORWAY - EFFECT SHOT

14

On this side of the door, the colors are barely perceptible, but as Doris' hand grasps the knob and swings the door open, the colors seem to flood with light and vibrancy.

15 INT. CORRIDOR - FULL SHOT - DAY

15

as Doris comes out of the classroom, looking about wonderingly, taking in the pastel colored silken ribbons that trail prettily from the ceiling. (That's the ceiling we never see; you remember that ceiling.) We MOVE WITH her as she crosses the few feet toward the T of the intersecting corridor, and we might note that the top row of lockers have paper flowers sticking out of their vents.

(CONTINUED)

- 15 CONTINUED: 15
- The far end lobby of the corridor is blocked off by a flat that is totally fanciful in concept, but one that appears to show the corridor turns into a mountain road and stretches far into the rolling hills of the artist's imagination. As Doris turns about, her back to the lobby end, we hear MUFFLED GIGGLING. Doris spins about back in the direction of the SOUND and it suddenly stops. She studies the apparently empty hallway and then starts to turn away once more, and again the MUFFLED GIGGLING is heard. Doris whirls around yet a second time. Instantly, the giggling dies out.
- 16 ON DORIS 16
- almost believing she's hearing things, then reacting to a sight she cannot ignore.
- 17 HER POV - PLUG END OF HALLWAY 17
- A small white ball, perhaps eight to twelve inches high, starts to roll down the center of the corridor.
- 18 BACK ON DORIS 18
- Growing curiosity and apprehension on noting.
- 19 BACK ON BALL 19
- A third of the way down the corridor, but seemingly two or three feet tall by now.
- 20 BACK ON DORIS 20
- Edging toward the wall behind her, TOTO starting to YAP defensively in response to:
- 21 FULL SHOT - THE HALLWAY 21
- The ball is now immense, taller than a grown man can reach as it rolls toward Doris, and then --

EFFECT CUT:

22 ANGLE TO THE GOOD WITCH

22

who looks wonderfully like Lydia Grant. She's dressed in a gossamer approximation of magic. Her crown consists of sparkling deely-boppers. Her wand is a plastic hollow tube that appears to be filled with bubble gum balls.

GOOD WITCH (LYDIA)

Hi, sweetie -- new in town?

DORIS

Who are you?

GOOD WITCH

I'm the Good Witch.

DORIS

You can't be a witch; you're beautiful and witches are ugly.

The MUFFLED GIGGLING sounds once again in the corridor. The Good Witch moves back into the corridor, directing her remarks to the doorwells of the rooms off the hallway.

GOOD WITCH

Now, now... come out now, all of you. There's nothing to be afraid of; it's just Doris Schwartz, and she's a friend...

DORIS

How'd you know my name?

GOOD WITCH

Child, I told you I'm a witch.

One by one, the originators of the giggling, the dance troupe, poke their heads out into view, looking to Doris timidly, then to each other as they edge out into view.

DORIS

(to Good Witch)

Who are they?

GOOD WITCH

(fondly)

These are the Punchkins.

And at once they start punching at each other with childish squeals of excited delight, momentarily turning the hallway into a kindergarten playground. The Good Witch does not suffer such transgressions easily.

(CONTINUED)

22 CONTINUED:

22

GOOD WITCH

(continuing)

Stop it, all of you! Stop it
right now! Enough of that
stuff!

Swiftly order is restored and the Good Witch turns to
Doris with the apologetic explanation of:

GOOD WITCH

(continuing)

I'm sorry; they've been
watching too much 'Magnum, P.I.'

SMOKEY *Michelle*

(a scream, and)

Look!

*

Michelle's pointing finger takes all of their attention
to:

23 POV - LOCKER IN LOWER ROW

23

The locker door is closed, but a pair of striped hose
lead out through the crack in the door to a pair of
bright red jogging shoes.

24 DIFFERENT ANGLE

24

as the Good Witch and Doris, with the Punchkins behind,
close in slowly on the remains of the soul departed with-
in the closed locker. The Good Witch touches one of the
jogging shoes with her hand, then solemnly pronounces:

GOOD WITCH

Let the joyous news be spread --
the Wicked Witch at last is
dead!

Which starts the Punchkins to once more pummelling each,
other and squealing with delight, and, of course, the
Good Witch has to once more quiet them, bopping a few
heads in the process with her "wand." Doris watches with
delight. Once the Punchkins have deferred to the Good
Witch's authority:

GOOD WITCH

(continuing)

That's not a dignified way to
deal with such solemn news.

(CONTINUED)

24 CONTINUED:

24

MICHAEL

How should we deal with it?

The Good Witch thinks about this a beat, then cocks her head to one side and begins to sing a cappella the opening refrain to "Ding Dong, the Witch is Dead." Within a few bars the Punchkins and Doris and the magical unseen ORCHESTRA have joined in.

25. ANGLES TO COVER - "DING DONG, THE WITCH IS DEAD"

25

(CONTINUED)

*

MUSIC #2 "DING DONG THE WITCH IS DEAD"
 P.B. 2755-2-V
 Pre-record (1:00 est.)

<u>TIME</u>	<u>START</u>	
:00	1	<u>CHORUS</u> DING DONG THE WITCH IS DEAD WHICH OLD WITCH? THE WICKED WITCH DING DONG THE WICKED WITCH IS DEAD
:07	2	WAKE UP, YOU SLEEPY HEAD RUB YOUR EYES GET OUT OF BED WAKE UP, THE WICKED WITCH IS DEAD
:15	3	SHE'S GONE WHERE THE GOBLINS GO BELOW, BELOW, BELOW, YO HO LET'S OPEN UP AND SING AND RING THE BELLS OUT
:22	4	DING DONG THE MERRY-O SING IT HIGH SING IT LOW LET THEM KNOW THE WICKED WITCH IS DEAD
:29	5	DING DONG THE WITCH IS DEAD WHICH OLD WITCH? THE WICKED WITCH DING DONG THE WICKED WITCH IS DEAD
:36	6	WAKE UP YOU SLEEPY HEAD RUB YOUR EYES GET OUT OF BED WAKE UP, THE WICKED WITCH IS DEAD
:43	7	SHE'S GONE WHERE THE GOBLINS GO BELOW, BELOW, BELOW, YO HO LET'S OPEN UP AND SING AND RING THE BELLS OUT
:51	8	DING DONG THE MERRY-O SING IT HIGH, SING IT LOW LET THEM KNOW THE WICKED WITCH IS DEAD.
:57	9	<u>OUT</u>

(CONTINUED)

25 CONTINUED:

25

The number has a stronger beat than the original, a hint of rock without being Chuck Berry revisited. The number does not play out the entirety of the song, but will last no more than thirty to forty-five seconds, with Doris enlisted in the number and joining in happily, until the celebration is halted by the O.S. SOUND of a HARRIDAN'S SCREAM, which takes all of their attention to:

26 NEW ANGLE - THE EVIL WITCH

26

One might note more than a passing resemblance in the Evil Witch to a certain Elizabeth Sherwood. She's dressed in black robes, but instead of a witch's pointed hat of tradition, she wears a mortarboard with a long exaggerated tassel, which she has to keep flipping back out of her eyes. Her anguish on seeing the striped hose and scarlet jogging shoes would be heartbreaking, were it not for the fact that it's not allowed to feel empathy for a witch.

27 ON DORIS AND GOOD WITCH

27

Doris moving closer for protection.

DORIS

You said the Wicked Witch was dead.

GOOD WITCH

That's the Wicked Witch of the East. The one beating her gums now -- that's her sister -- Wicked Witch of the West.

28 WIDER ANGLE

28

as the Evil Witch straightens up, looking around at the others accusingly.

EVIL WITCH (SHERWOOD)

Who did this to my sister?

(spotting Doris)

You! You're new here! Did you have anything to do with this?

DORIS

I'm... I'm not sure.

EVIL WITCH

What are you doing here, then? What do you want?

DORIS

What do I want... I want to be in the show, that's all.

The Evil Witch cackles with mocking arrogance.

EVIL WITCH

You want to be in a show? Oh, no, my pretty! Not if I have anything to say about it! You'll be in no show ever! Once I have these magic shoes --

And she turns to obtain the red jogging shoes from the remains of her sister.

29 ON GOOD WITCH

29

A swift gesture with her "wand."

30 ON DORIS

30

as a pleasant and allowable sensation sweeps over her and she glances down at her feet upon which the red jogging shoes now reside.

31 ON EVIL WITCH

31

turning away with a cry of rage as she sees the shoes have flown the striped hose.

EVIL WITCH

Give those back!

Doris instinctively steps behind the Good Witch, who meets the Evil Witch's onslaught with untroubled ease.

GOOD WITCH

As long as Doris wears those shoes, she is under my protection.

EVIL WITCH

She will not be allowed to be in any show! Over my dead body!

GOOD WITCH

Someone get me a glass of water, please?

This causes the Evil Witch to fall back at once, hands raised protectively as she retreats.

EVIL WITCH

No! Not water! I hate water! I'm not going to be around any water!

She halts at the end of the corridor, looking back, pointing a bony threatening finger at Doris.

EVIL WITCH

(continuing)

But believe this, dearie -- you're not going to be in any show -- over my dead body!

And a sudden EXPLOSION of brightly colored flash powder and the Evil Witch is back in makeup.

They react with relief as the Evil Witch departs the neighborhood. Then the Good Witch turns to Doris with a warm smile.

GOOD WITCH

Now, then, Doris... it's time for you to be on your way.

DORIS

Where to?

(CONTINUED)

33 CONTINUED:

33

GOOD WITCH

Well, you said you wanted to be in a show and there's only one person who can help you there.

DORIS

Who's that?

Murmured giggles from the Punchkins that anyone could be so naive.

GOOD WITCH

The only person who can help you is the Wizard of Shorofsky.

DORIS

The Wizard of Shorofsky...

GOOD WITCH

We call him 'Oz' for short.

Supportive nods from the Punchkins.

GOOD WITCH

(continuing)

He lives in the Kingdom of Auditorium.

DORIS

How do I get there... ?

GOOD WITCH

Honey... just follow your toes.

And Doris looks down to:

34 NEW ANGLE

34

*

(CONTINUED)

MUSIC #3 "FOLLOW THE YELLOW BRICK ROAD"
P.B. 2755-3-V
Pre-record (1:00 est.)

<u>TIME</u>	<u>START</u>	
1	:00	FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD
2	:10	FOLLOW, FOLLOW, FOLLOW, FOLLOW FOLLOW THE YELLOW BRICK ROAD FOLLOW THE RAINBOW OVER THE STREAM FOLLOW THE FELLOW WHO FOLLOWS A DREAMS FOLLOW, FOLLOW, FOLLOW, FOLLOW FOLLOW, THE YELLOW BRICK ROAD
3	:20	FOLLOW THE RAINBOW OVER THE STREAM FOLLOW THE FELLOW WHO FOLLOWS A DREAM FOLLOW, FOLLOW, FOLLOW, FOLLOW,
4	:29	FOLLOW, THE YELLOW BRICK ROAD (SLOWLY FADING VOCALS) FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD
5	:49	<u>OUT</u>

(CONTINUED)

34

CONTINUED:

34

Revealing the Yellow Brick Road now placed on the corridor of the school. It leads down toward the lobby end of the hallway where the flat is located, then doubles back toward the opposite end and snakes out of sight around the corridor. As Doris stands, looking down in amazement, the whispering starts, telling her to "Follow the Yellow Brick Road." With the aid of the Good Witch and the Punchkins, Doris starts down the Yellow Brick Road. When they reach the lobby end of the corridor, the Punchkins and the Good Witch hold there, sending Doris and Toto off on their own, back down toward the T end of the hallway. She pauses there, looking back gratefully, then moves around the corner, still following the Yellow Brick Road, as we --

DISSOLVE TO:

35 INT. CLASSROOM REHEARSAL AREA - ON DOOR - DAY

35

This is still the long classroom setup, and the door is opened from the corridor by Doris, who is continuing to remind herself to:

DORIS

Follow the Yellow Brick Road
... you bet... Follow the
Yellow Brick Road... you got
it... Follow the...

She stops, voice trailing off as she has looked up to:

36 ANGLE TO BUS STOP BENCH

36

The sign that dominates the bus stop bench reads, "WAIT HERE FOR DORIS SCHWARTZ" and the three dozing occupants on the bench are a Black Scarecrow, an Italian Tin Man (though his outfit has much more the look of shiny plastic) and a blonde Italian Cowardly Lion.

37 BACK ON DORIS

37

Reacting with curiosity as she moves closer to the bench. As she does so, TOTO shows good instincts by BARKING angrily a couple of times.

38 WIDER

38

as the BARKING awakens the trio and they all scramble to their feet, like hobos hearing the whistle of an overdue freight train.

TIN MAN (BRUNO)

She's here! Come on. Let's
go.

LION (DANNY)

Don't shout! I'm movin'; I'm
movin'.

SCARECROW (LEROY)

Doesn't seem right to fall
asleep inside of someone else's
dream. It's like wearing your
underwear on the outside.

TIN MAN

What does that mean?

SCARECROW

How shold I know? I'm the dumb
one, remember?

(CONTINUED)

DORIS
(loudly; angrily)

Hey.

LION
Does it always have to be so
loud?

DORIS
What are you guys doing here?
This is not the way it's
supposed to be. First I meet
the Scarecrow, then I meet --

TIN MAN
(interrupting)
-- then the Tin Man, then the
Lion. You're right. But
everybody knows that. And
there's no way you're going
to deny us the chance to go
see the Wizard with you, so we
thought we would wait here
together and cut out the
middleman.

SCARECROW
Hey, that's pretty smart.

TIN MAN
Brains I got. I'm short one
heart.

LION
And I got no guts.
(hastily amending)
Beg your pardon. Courage.

SCARECROW
(to Doris)
So -- how about it? We off
together or not?

Doris regards this unlikely trio for a beat, then her
smile appears and takes stage.

DORIS
We're -- off.

39

ANGLES TO COVER "OFF TO SEE THE WIZARD"

39

*

MUSIC #4 "WE'RE OFF TO SEE THE WIZARD"
 P.B. 2755-4-V
 Pre-record (1:00 est.)

TIME START

:00	1	WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE HEAR HE IS A WIZ OF A WIZ IF EVER A WIZ THERE WAS IF EVER, OH EVER A WIZ THERE WAS THE WIZARD OF OZ IS ONE BECOZ BECOZ, BECOZ, BECOZ, BECOZ, BECOZ BECOZ OF THE WONDERFUL THINGS HE DOES
:19	2	WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE HEAR HE IS A WIZ OF A WIZ IF EVER A WIZ THERE WAS IF EVER, OH EVER A WIZ THERE WAS THE WIZARD OF OZ IS ONE BECOZ BECOZ, BECOZ, BECOZ, BECOZ, BECOZ BECOZ OF THE WONDERFUL THINGS HE DOES
:36	3	WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ
1:02	3	WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ
1:08	4	<u>OUT</u>

→ out into the HALL

↓ STAIRS

Back HALL

to white light

(CONTINUED)

39

CONTINUED:

39

Utilizing the length of the long rehearsal classroom, Doris, the Scarecrow, the Tin Man and the Cowardly Lion all link arms and fall into a skipping sort of lockstep, moving about the floor with eager adventurous zest, then heading for the door leading out into the corridor.

40

INT. CORRIDOR - DAY

40

As the four emerge from the rehearsal room and go around in a circle two or three times, once again locking arms and moving toward the corner stairwell, taking the right hand course that will lead them to the floor below. Just before the four person choir starts around the corner and as their voices fade away, we begin to --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

41 INT. SHERWOOD'S ROOM (FANTASY MODE) - TIGHT ON JULIE 41
 MUSIC #5 "FANTASY_CELLO_I" *
 P.B. 2755-5-NV *
 Pre-record or post-production? (:30 est.)

We hear the CELLO BEING PLAYED and Julie's closed eyes and soulful expression clearly indicate that she's on the instrument. As we WIDEN, however, we find that the cello being played by Julie is an invisible one, though her bowing and fingering technique are as precise and skilled as ever. The Evil Witch sits at Sherwood's desk, while her Evil Helper, who resembles Dwight quite a bit, is struggling with the controls of a tabletop TV set. *
 "Smokey" Smolinsky is nearby. A black bike stands in evidence near the door. The Evil Witch is lighting a cigarette during: *

EVIL WITCH
 (to Helper)
 Well? Anything?

EVIL HELPER (DWIGHT)
 It's starting to come in.
 (and)
 You shouldn't smoke; it's bad for you.

EVIL WITCH
 I'm a witch! I'm supposed to do things that are bad.

The Evil Helper nods. His is not to reason why. He steps away from the TV set.

EVIL HELPER
 Getting something now.

The Evil Witch moves around to look, speaking to Julie as she does so.

EVIL WITCH
 Enough, mello cello. I need to concentrate.

Julie stops playing at once, drawing a smile from the Evil Witch.

EVIL WITCH
 (continuing)
 If you're always so obedient, you may some day get your freedom.

(CONTINUED)

41 CONTINUED:

41

JULIE

It's been eight hundred years
I've been your prisoner.

EVIL WITCH

Amazing how time flies when
you're having fun. Quiet, now.

42 ANGLE TO TV SET - POSSIBLE POST BURNING

42

As we see Doris, the Tin Man, the Scarecrow and the
Cowardly Lion all making their way slowly and with some
trepidation, down the back stairs to the second floor. *

43 TIGHT ON EVIL WITCH

43

A conniver and plotter if ever there was one.

EVIL WITCH

Now... possibly a field of
poison poppies for the dear
things...

And her laughter would send chills up a steampipe. And
we --

DIRECT CUT TO:

44 INT. SECOND FLOOR STAIRWELL - FULL SHOT

44

as Doris and her cohorts move away from the steps to the
corner of the intersecting hallway leading in the direc-
tion of the lobby. A large sign on the wall identifies
this as the direction to be taken to the Auditorium
Kingdom. The Cowardly Lion peers about the corner before
the others. The corridor is in semi-darkness.

LION

It looks too dark down there.
Maybe we ought to stop.

TIN MAN

It's always darkest before
the dawn.

SCARECROW

(with admiration)
Smart. The man's like Cosell.

(CONTINUED)

44 CONTINUED:

44

LION

We shouldn't go down there.
No way.

DORIS

Well, you can turn back if you
want to --

LION

(makes a move)

I want to.

DORIS

Come here.

(Knut Rockne)

Now, look. We are in this
together and we are going to
follow it through. It's our
destiny and we can't fight it.
You, for a heart. You, for
some brains. You, for some
courage...

TIN MAN

And you for a song.

DORIS

And me for a song.

LION

Hey -- take a look.

45 DIFFERENT ANGLE - DOWN CORRIDOR

45

BRIGHT LIGHT spills out from the doors of the dance
classroom, offering an inviting sort of haven for the
most timid of our travellers.

46 BACK ON GROUP

46

The Cowardly Lion moving out at once.

LION

Hey -- it's plenty light in
there! That's where I'm going!

DORIS

No!

(CONTINUED)

46 CONTINUED:

46

But he's off and running toward the entrance to the dance studio.

DORIS

(continuing)

That's not where the Yellow
Brick Road goes! We're supposed
to --

The Cowardly Lion steps in front of the entry to the dance classroom, looking in with ecstatic delight at a view the remaining three, and we, are unable to peruse.

LION

It's beautiful in here! I'm
tellin' you! You should see
how pretty!

SCARECROW

I like pretty things...

And he starts after the Cowardly Lion.

TIN MAN

Maybe something pretty would
help me feel more...

And he falls in behind the Scarecrow, moving away from Doris. She speaks to the air at large.

DORIS

I know this is just a dream,
so if anyone wants to wake me
up, it's okay.

(waits a few
beats, then

surrenders with)

The curse of a sound sleeper.

And she moves off after the other three.

47 INT. DANCE CLASSROOM - ON DOORWAY - DAY

47

The Tin Man, the Scarecrow and the Cowardly Lion are all standing in the doorway looking in with admiration and wonder as Doris joins them and looks into the dance classroom, too. Her reaction is just as admiring as theirs.

DORIS

When you're right... you're
right. It's gorgeous...

48 WIDER ANGLE - THE DANCE CLASSROOM

48

MUSIC #6

"POPPY" MUSIC TEMP TRACK

P.B. 2755-6-NV

Pre-record w/ thumper (1:30 est.)

*

The room has been turned into a sea of undulating color in the following manner. The dance troupe has been divided into pairs, all garbed in non-eye catching shades. They are split, half on one side of the room, half on the other. Each holds one end of a brightly colored gauzy bolt of cloth, which they cause to rise and fall and seemingly float on the air gently, by lifting and lowering the ends of the bolts, creating the sense of a field of brightly colored flowers tossed gently back and forth by a soft breeze. After a beat to allow the look to register, the four move into the area, drawn irresistibly to the moving shapes and colors.

LION

Didn't I tell you? Isn't this fantastic?

SCARECROW

What's that smell? It smells real pretty around here...

DIRECT CUT TO:

49 INT. SHERWOOD'S ROOM - TIGHT ON EVIL WITCH

49

watching the tabletop TV as the innocents fall into her snare.

EVIL WITCH

It's poppies, you dear dimwit!
It's my favorite golden oldie
-- poison poppies!

DIRECT CUT TO:

50 INT. THE DANCE CLASSROOM - FULL SHOT - DAY

50

The action of the undulating bolts of cloth picks up pace ever so slightly, and the Cowardly Lion is the first one to evince a mighty yawn.

LION

I'm sleepy... I think I'll take just a little nap...

SCARECROW

Yeah... that sounds good... just for a little while...

(CONTINUED)

50 CONTINUED:

50

Doris strives to be group leader once again, but her oration is interrupted in the middle by a yawn that would do justice to a boa constrictor creeping up behind a piglet.

DORIS

No! We've got to get back to the Yellow Brick Road! We should never have --

(the yawn)

-- never have come this far without getting a little rest. We owe it to ourselves...

And like the previous two, she starts to slip beneath the wafting waves of multicolored fabric that are filling the area. Only the Tin Man keeps his wits about him, though that's not to say there isn't a hint of panic in his tone and manner.

TIN MAN

No! Don't! Fight it! This is something the Evil Witch has done!

But they slip out of sight beneath the strands of fabric. The Tin Man looks about, not knowing what to do, finally imploring the Fates with:

TIN MAN

(continuing)

Where's a Good Witch when you need one?

We slowly SUPERIMPOSE OVER the Tin Man a TIGHT SHOT against BLACK of a sweetly smiling Good Witch, looking down on him from that great Above and Beyond. Her tone is mildly chiding:

GOOD WITCH

You keep a civil tongue in your mouth, you hear... ?

But she still gestures grandly with her wand, signalling some kind of relief is on its way.

51 WIDER ANGLE - THE DANCE ROOM

51

as the Tin Man looks skyward for some sort of aid, and, after a beat or two, white glittering streamers start to fall from above, first in limited numbers, then in growing profusion.

(CONTINUED)

51 CONTINUED:

51

The Tin Man reaches out, catching one of the streamers in his hand, and:

TIN MAN

Snow... and it's killing the
poppies...

Bit by bit, the level of the cloth starts to lower and they start to become taut as if freezing and growing stiff. And as they lower closer to the floor, the three affected by their fumes start slowly to rouse themselves. The Cowardly Lion and Scarecrow emerge first, but soon all three are working over Doris as she comes to, finding herself being propelled toward the door by her companions. The ribbons of fabric are, by now, nearly down to floor level.

TIN MAN

(continuing)
Come on! We've got to get
out of here!

SCARECROW

Wake up, Dorothy! Wake up!

DORIS

The name's Doris...

SCARECROW

Told you I was dumb.

And they are out of the dance classroom and out into the corridor.

52 INT. THE CORRIDOR - FULL SHOT

52

as the four of them slow in the middle of the corridor, savoring for just a beat their narrow escape, then they all react to the O.S. SOUND of the EVIL WITCH'S CACKLE.

53 POV - THE WITCH

53

bearing down on them atop her bicycle, waving a broom with one hand high overhead.

54 WIDE ANGLE

54

as the Witch on bike tears down at the four travellers, forcing them to seek the nearest route of escape, which happens to be the cafeteria.

(CONTINUED)

They all go crashing in through the nearest door as she races by with a WAIL of frustrated defeat.

DIRECT CUT TO:

55 INT. CAFETERIA (FANTASY MODE) - ANGLE TO DOOR

55

MUSIC #7 "PIZZA, BURGERS AND FRIES" TEMP TRACK.

*

P.B. 2755-7-NV

Pre-record w/ thumper available (1:00 est.)

as the Evil Witch's cackle fades on the other side of the door and Doris, the Tin Man, the Scarecrow and the Cowardly Lion all slowly collect themselves from the positions they landed in when tumbling in through the door. There is a moment of AD LIBS in regard to whether or not anyone is hurt, and it's quickly established that they're all fine. Then Doris' look moves off to the larger portion of the cafeteria, which we have not yet seen.

DORIS

What is this place... ?

The others follow her look to:

56 POV - SLOW PAN

56

The tables in view are all piled with various containers of fast food variety. Red paper buckets of the Colonel's design, styrofoam containers from the Golden Arches, flat containers bearing pepperoni delights. Small eddies of steam rise from them all. It's quite a mysterious sight.

57 BACK ON OUR FOUR

57

Warily, they move forward to investigate, going to the closest table to inspect the offerings laid out there.

SCARECROW

Corn chips... potato chips...

LION

Yummy Smack cereal...

TIN MAN

Sweet pickle pops...

DORIS

(beat of realization,
and)

Don't touch any of it!!!

(CONTINUED)

57 CONTINUED:

57

They all react to the electric alarm in her command, then:

DORIS
(continuing)
We're in the Junk Food Jungle.

It's said in tones of fear and awe. Aldo Ray telling the platoon they're in a minefield.

DORIS
(continuing)
It's the Witch's way of getting us to forget about the Yellow Brick Road. Don't touch anything; it's all bad for you.

The Scarecrow is looking with interest to a bag of corn chips. He reaches out to pick it up.

SCARECROW
How bad could it be...

DORIS
Put that down!!!

The Cowardly Lion jumps a foot.

LION
(whimpering)
Not so loud, please... ?

The Tin Man indicates the door at the other end of the cafeteria (lobby end).

TIN MAN
I think that might take us back to the Yellow Brick Road.

DORIS
Everybody hold hands... Come on.

58 DIFFERENT ANGLE

58

as they start forward, walking as stealthily as possible, looking left and right to the temptations all about them. A beat, then:

(CONTINUED)

58

CONTINUED:

58

SCARECROW

*

Pizzas.

LION

*

And burgers.

TIN MAN

*

And fries.

DORIS

*

Oh my!

ALL

Pizzas and burgers and fries --
oh my. Pizzas and burgers and
fries -- oh my.

Huddling close together, they fall into a tightly knit unit, some pulling away as a favorite temptation passes close by, but pulled back to the group by the others as they continue the pizza and burgers and fries litany, all the while making their way toward the door leading out of the cafeteria and into the lobby end of the corridor.

59

INT. MAIN CORRIDOR - LOBBY END

59

as the dauntless group come scurrying out of the cafeteria trembling with relief at their narrow escape from the Evil Witch's latest ploy. Once again, they are upon the Yellow Brick Road, and they break into a brief celebration of deliverance. Then the Scarecrow looks off in the direction of the lobby.

SCARECROW

I don't know how to read, but
if I did, I bet I know what
that says...

60

THEIR POV - ANGLE TOWARD AUDITORIUM DOORS

60

Standing near the entry to the auditorium is a highway type sign which reads: "WELCOME TO AUDITORIUM - POPULATION 2 - CURB YOUR WITCH."

61

WIDER ANGLE

61

They react with triumphant shouts and race across the lobby toward the doorway leading into the auditorium. There is a cardboard sign hanging on the door handle, which Doris bends close to read.

DORIS

Bell out of order -- don't
knock the door.

(CONTINUED)

61 CONTINUED:

61

Looks of puzzlement go between all of them, then the Tin Man has a notion and steps forward, more or less ushering the others a few steps back. He looks to the door fondly.

TIN MAN

That's a great door. I've seen a lot of good doors, but that door has more going for it than any I've seen in --

62 NEW ANGLE

62

as the peep hole is opened by the Wizard's Helper, an appealing looking young man who might be a drama teacher in another ongoing level of consciousness. He opens the door and looks at the four waiting there with approval.

*

*

W'S HELPER (REARDON)

Thank you very much for not knocking the door. What can I do to help you?

DORIS

We need to talk to the Wizard of Shorofsky.

W'S HELPER

That's me.

Dubious reactions from the four.

LION

You're too young to be a Wizard.

The Helper looks to all of them with irritation, then darts back out of sight. Before they can do more than exchange a look, he pops back into sight, this time wearing a ratty white beard that is held on with very apparent ear loops. His voice is J.C. Penney's Santa Claus.

W'S HELPER

Ho-ho! Hello there! What can I do to help you? I'm the Wizard! Talk loud, I'm a little hard of hearing! Happens when you get older, y'know.

(CONTINUED)

DORIS
(beat; and)
Not... close.

W'S HELPER
(disappointed)
Really?

SCARECROW
When you can't fool a scarecrow,
you're really coming up short.

The Helper sighs, putting the beard up on top of his brow, so it looks like a welder's mask with a fungus. Clearly, not being able to pass as the Wizard isn't new to him, but it still hurts.

W'S HELPER
You need an appointment to
see the Wizard.

TIN MAN
When's his first opening?

W'S HELPER
(beat; and)
Now.

DORIS
We'll take it!

The Helper nods and swings the door open wide. The four travellers react with explosive delight and start through the door, accompanied by grand gestures, as we --

DIRECT CUT TO:

63 INT. SHERWOOD'S ROOM (FANTASY MODE) - TIGHT ON WITCH'S HELPER 63

who is being beaten about the head and shoulders by a thoroughly enraged Evil Witch. He fends off the blows as best he can though he makes no effort to escape.

EVIL HELPER
Why are you hitting me?

EVIL WITCH
Because they got to the Wizard,
that's why!!

(CONTINUED)

63 CONTINUED:

63

EVIL HELPER

But that's not my fault!

EVIL WITCH

Well, you certainly don't
expect me to blame myself, do
you?

She stops, puffing with the exertion.

EVIL WITCH

(continuing)

My arm's tired. You have a
very hard head.

EVIL HELPER

I'm sorry.

The Witch moves away from her Helper, pacing the room,
clearly unwilling to admit defeat. As she moves we WIDEN
the ANGLE to reveal Julie still playing the invisible
mello cello. The Evil Witch views her for a beat, then:

MUSIC #8

"FANTASY CELLO" II

P.B. 2755-8-NV

Pre-record or post production ? (:30 est.)

EVIL WITCH

Didn't you tell me once that
your cello had powers?

JULIE

(proud)

Any creature with feathers,
fur, or flesh cannot help but
respond.

(downhearted)

Doesn't do a thing for fish.

The Evil Witch claps her hands in anticipatory victory,
her laughter ringing off the walls.

EVIL WITCH

That's it, then! That's how
I'll get them away from the
Wizard! I'll teach that
little snip about her being
in any show while I'm alive.

(CONTINUED)

*

63

CONTINUED:

63

And she cackles a laugh that would toughen jello, as we --
FREEZE FRAME.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

64 INT. AUDITORIUM (FANTASY MODE) - ANGLE TO DOOR 64

as the Wizard's Helper steps in, holding the door open for Doris, the Tin Man, the Cowardly Lion and the Scarecrow. They stop just inside the door as we register the SOUND of POMPOUS ORGAN MUSIC. Their expressions are profoundly impressed as they look off to:

65 FULL SHOT - THE AUDITORIUM 65

MUSIC #9 SC "OMINOUS ORGAN MUSIC , WIZARD SHOROFSKY" *
P.B. 2755-9-NV
Pre-record (1:00 est.)

transformed into our version of the Emerald Kingdom, with the center of the stage featuring a large old-fashioned organ, behind which is seated the most impressive WIZARD of Shorofsky. He's playing the instrument for all he's worth, hands flying over the keyboard, fingers adjusting stops with never a missed beat.

66 ANGLE TO HELPER, DORIS, TIN MAN, SCARECROW AND LION 66

Doris starts to edge on down the aisle, but is restrained by the Wizard's Helper.

W'S HELPER

Never interrupt him while he's playing.

67 ANGLE TO WIZARD 67

whose delivery is larger than life, fearful, declamatory.

WIZARD (SHOROFSKY)

Never interrupt a Wizard while he's playing! Especially not the Wizard of Shorofsky! Don't they teach you young people anything? Don't you know that fish gotta swim? Birds gotta fly? A kiss is still a kiss, a sigh is still a sigh -- but a good cigar is a smoke! And never interrupt the Wizard while he's playing!!!

Then the music stops, though the Wizard continues to work at the keyboard for a few seconds more before he is aware of the silence.

(CONTINUED)

67 CONTINUED:

67

An awkward moment, then he stands up at the bench, digging in his pockets.

WIZARD

(continuing)

Anybody got some change?

68 DIFFERENT ANGLE

68

The Helper, being a good Helper, is on his way down the aisle first, but Doris is right behind, digging into her pocket and coming out with a small change pouch. Her three companions are close behind. The Helper's reactions are indicating that he's not having much luck at coming up with change, but Doris' fortunes are running better and she manages to come up with some coins. She deposits Toto on a front row seat and makes her way toward the Wizard with:

*

*

DORIS

Here! I've got two quarters, a fifty-cent piece and a video arcade token...

(reconsidering)

Hold it. How come I have to give you money if you're a Wizard.

*

WIZARD

I said I was a Wizard. Didn't say I was rich. Wizards got problems, too, you know.

DORIS

And how come you have to fake playing that thing? I thought you could work miracles.

WIZARD

I can.

DORIS

Well, then?

WIZARD

Easier to put in a token. Doing miracles takes a lot out of a guy.

*

DORIS

(relieved)

But you do do miracles.

(CONTINUED)

68

CONTINUED:

68

WIZARD

Most. Some I don't do. Too hard.

SCARECROW

Which ones won't you do?

WIZARD

(ticking them off)

Can't teach a sailor how to tell a clean joke. Can't teach a politician to listen. And I refuse to do Wayne Newton's belt buckles.

LION

How about courage? You give any of that stuff out?

WIZARD

(to Doris)

These guys with you?

DORIS

They're my friends. We, all of us, need a miracle from you.

WIZARD

(to W's Helper)

Did we advertise a sale?

W'S HELPER

Great word of mouth.

The Wizard accepts this as his due, looks to the Tin Man, the Lion and the Scarecrow.

WIZARD

Okay. What is it you want me to do?

The three being spoken to develop instant shyness, each of them urging one or both of the other two to be the first up to bat, so to speak. After a beat, the Wizard holds out a hand to Doris, gesturing impatiently for her to lay the token on him. Cowed by his manner, she starts to comply. *

DORIS

You want the token? *

(CONTINUED)

68 CONTINUED: (2)

68

WIZARD

(indicating
organ)It won't take American Express,
cookie.

Still not sure, Doris hands the quarter to the Wizard and he moves on back to the organ and its coin slot.

WIZARD

(continuing)

You want to see some magic, kid?
Watch this stuff.

He slams the coin into the organ and then, as the INTRO STARTS, he turns to the Lion, the Tin Man, the Scarecrow and tries once more with:

WIZARD

(continuing)

The Wizard of Shorofsky asked
you a question, guys -- What
is it you want me to do?

69 ANGLES TO COVER MUSICAL NUMBER - "IF I ONLY HAD A BRAIN/ 69
A HEART/THE NERVE" - SCARECROW, TIN MAN, COWARDLY LION . *

*

(CONTINUED)

MUSIC #10 "IF I ONLY HAD A BRAIN, A HEART, COURAGE"
 P.B. 2755-10-V
 Pre-record (2:00 est.)

<u>TIME</u>	<u>START</u>	
:00	1	<u>INTRO</u>
:07	2	<u>SCARECROW</u> I COULD WHILE AWAY THE HOURS CONFERRIN' WITH THE FLOWERS CONSULTIN' WITH THE RAIN AND MY HEAD I'D BE SCRATIN' WHILE MY THOUGHTS WERE BUSY HATCHIN' IF I ONLY HAD A BRAIN
:20	3	<u>MUSICAL BRIDGE</u>
:26	4	<u>TINMAN</u> WHEN A MAN'S AN EMPTY KETTLE HE SHOULD BE ON HIS METTLE AND YET I'M TORN APART JUST BECAUSE I'M PRESUMIN' THAT I COULD BE KIND OF HUMAN IF I ONLY HAD A HEART
:40	5	<u>MUSICAL BRIDGE</u>
:46	6	<u>LION</u> I'M AFRAID THERE'S NO DENYIN' I'M JUST A DANDYLION A FATE I DON'T DESERVE BUT I COULD SHOW MY PROWESS BE A LION NOT A MOWESS IF I ONLY HAD THE NERVE
1:00	7	OH I'D BE IN MY STRIDE A KING DOWN TO THE CORE <u>SCARECROW</u> I COULD THINK OF THINGS I NEVER THINK BEFORE AND THEN I'D SIT AND THINK SOMEMORE

(CONTINUED)

MUSIC # 10 " IF I ONLY HAD A HEART ... " (CONT'D)
 P.B. 2755-10-V
 Pre-record (2:00 est.)

TIME START

1:17

TINMAN

JUST TO REGISTER EMOTION

"JEALOUSY", "DEVOTION"

AND REALLY FEEL THE PART

1:25

8

LION

I'D BE BRAVE AS A BLIZZARD

TINMAN

I'D BE GENTLE AS A LIZZARD

SCARECROW

I'D BE CLEVER AS A GIZZARD

DORIS

IF THE WIZARD IS A WIZARD

WHO WILL SERVE

1:36

9

SCARECROW

THEN I'M SURE TO GET A BRAIN

TINMAN: A HEART

DORIS: A HOME (A SONG ?)

LION: DA NERVE

1:40

10

ENDING

1:45

11

DRUM ROLL AND OUT

(CONTINUED)

69

CONTINUED:

69

A vaudeville turn in many ways, soft shoe and gently mournful and touching as their pleas are delivered in the lyrics of the tune.

70

ANGLE TO DORIS

70

watching her magic friends create their own magic. She has Toto in her lap and shares an occasional warm glance with her pet as she reacts to the number.

*

71

ANGLE TO COVER THE NUMBER'S CLOSE

71

The Wizard and his Helper are most appreciative listeners as each of the representatives take their turn in explaining what it is they need and why. When the number is finished, the Wizard leans over and says something unheard to his Helper, who responds by taking out a large handkerchief and dabbing at his eyes.

DORIS

(pleased)

Guess they kind of got to you,
huh?

(CONTINUED)

WIZARD

No. But I think I might be allergic to that dog you've got there.

TIN MAN

But will you help us?

WIZARD

Not sure yet. There's one more person to be heard from.

His look goes to Doris and her expression brightens. She leaves Toto and moves closer to the Wizard. *

DORIS

Mine's easy. I just want to be in a show.

WIZARD

Why?

DORIS

(surprised by
the question)

Beg pardon?

WIZARD

I need to know more than what you want; I need to know why you want it. Your three friends have done that. You haven't. Not yet.

DORIS

Well, everybody likes being in shows.

WIZARD

Not me.

(to Helper)

How about you?

W'S HELPER

Not me, either.

The Wizard fixes Doris with a steely and demanding gaze.

WIZARD

So, cookie -- the question is still on the floor. Why do you want to be in the show?

(CONTINUED)

71 CONTINUED: (2)

71

Doris takes a beat, thinking it over. Not a tough question for her and she takes a deep breath, winding up for her oration with:

DORIS

Well --

DIRECT CUT TO:

72 INT. SHERWOOD'S ROOM (FANTASY MODE) - ON MONITOR

72*

We PULL BACK from the scene displayed on the monitor to find the Helper, who is once again being beaten soundly about the head and shoulders by the Evil Witch. As we WIDEN the ANGLE, we find that the Helper is carrying the invisible cello over toward the door, where Julie stands, having been placed on a two-wheeled cargo dolly. *

EVIL HELPER

Why are you hitting me?

EVIL WITCH

Because you ask too many questions.

EVIL HELPER

But why are you -- never mind. I didn't say anything.

EVIL WITCH

Be careful of that; don't scratch it.

EVIL HELPER

How can you scratch something you can't see?

EVIL WITCH

Ever have a mosquito bite between your shoulder blades?

EVIL HELPER

Yes.

EVIL WITCH

Did you scratch it?

EVIL HELPER

Yes.

EVIL WITCH

Did you see it?

(CONTINUED)

72 CONTINUED:

72

EVIL HELPER

No.

(to Julie)

Talk about your smart witches.

By now, the Helper has mimed handing Julie the cello and she has situated it in a carrying fashion on the dolly.

EVIL WITCH

All right, now -- hurry! Hurry!
The longer that girl is with
the Wizard, the tougher my job
is going to be! Hurry!

The Helper and "Smokey" move around and tilt the dolly back, both grunting with exertion, and starting to wheel Julie and the mello cello on out into the corridor. The Evil Witch is right behind them, swinging the door shut, as we --

*

DIRECT CUT TO:

73 INT. THE AUDITORIUM (FANTASY MODE)

73

Doris using the area to describe her musical number to the Wizard and his Helper. The other three look on, as well, enjoying her shorthand version of the presentation. The Wizard and his Helper seem strangely unmoved, perhaps even disapproving, though not overtly so. Restrained, let's say.

DORIS

Then I come right downstage to the apron, and they dim all the lights except the follow spot up in the booth. And then I sit down with my feet kind of dangling over the apron... it's kind of waif-like, you know... and then I talk to the audience sort of informally... and if I'm perspiring a lot it looks even better, like I've been giving it my all... then they start the music intro...

*

DIRECT CUT TO:

as the Helper wheels the dolly bearing Julie and the mello cello down the corridor, drawing up in the middle of the lobby area. The Evil Witch (on bike) is drawing up the rear. The Helper carefully stands Julie and the mello cello against the wall, then "takes" the cello from Julie's grasp and assists her off the dolly. The Evil Witch is close at hand, looking on imploringly.

EVIL WITCH

(to Julie)

Well -- go ahead -- play! What are you waiting for?

JULIE

I can't.

EVIL WITCH

Can't? Why not? Isn't it in tune?

JULIE

It's in tune.

EVIL WITCH

Well, then?

JULIE

No chair. Can't play a cello standing up.

The outcry from the Helper reveals the swats that the Evil Witch swats at him come as no surprise.

EVIL HELPER

I'm going! I'm going! I'm going!

And he races on down the corridor, legs churning up a storm. The Evil Witch caterwauls after him:

EVIL WITCH

If it's not back here in thirty seconds, you'll spend the rest of your days as a frog wart!

The outcry from the Helper echoes off the walls as he goes skidding about the corner.

DIRECT CUT TO:

75 INT. THE AUDITORIUM (FANTASY MODE) - ON DORIS 75

finishing her talkthrough of her number.

DORIS

Then I stand and they bring
the lights up and I bow and
I blow kisses and it's just
a great, great feeling.

76 WIDER ANGLE 76

as she turns her attention to the Wizard.

DORIS

And that's why I want to be
in the show.

A sad sort of look between the Wizard and his Helper,
then:

WIZARD

No.

DORIS

What?

WIZARD

No. The answer is no. I am
sorry.

DORIS

But the Good Witch said you
could do miracles!

WIZARD

I can. I don't always choose
to.

W'S HELPER

He can do whatever he wants.
He is the Wizard.

DORIS

Well, you have to tell me why!
You owe me that!

WIZARD

No, what I owe you is a quarter.
(indicating
Helper)
Get it from him.

(CONTINUED)

76 CONTINUED:

76

Doris starts to build up some tears of fear and frustration. She goes for support to the Tin Man, Scarecrow and Lion.

DORIS

Did you hear what he said?
He's not going to help us!!

W'S HELPER

No. What he said was, he's
not going to help you. Those
other three are going to make
out like bandits.

On the conflicting reactions this produces among the four applicants, we --

DIRECT CUT TO:

77 INT. LOBBY AREA (FANTASY MODE)

77

as the Helper comes racing down the corridor, carrying a student chair that has the one arm built in for purposes of studying. He plops it down proudly, but Julie shakes her head.

JULIE

Can't play a cello in that
kind of chair.

The Helper reacts instantly, crying out in terror and grabbing up the chair, racing back the way he came. The Evil Witch's stance directs itself to the powers of Darkness.

EVIL WITCH

Oh, darkened shadows, now we
report...

EVIL HELPER'S VOICE

(calling O.S.)

No! Wait a second!

EVIL WITCH

(heeding him not)

... to deepest magic we must
resort...

EVIL HELPER'S VOICE

Talk slower!

(CONTINUED)

77 CONTINUED:

77

EVIL WITCH

... we turn this sniveling
little sort...

EVIL HELPER'S VOICE

Watch your back! Coming through!

EVIL WITCH

... into a most disgusting frog --

78 WIDER ANGLE

78

as the Helper blitzes INTO THE SCENE carrying a simple folding chair which he places behind Julie with a CLANG, breathing deeply as a result of his labors. He smiles anemically at the Evil Witch as he backs off a few steps. Julie seats herself and positions the invisible mello cello properly. She looks up to the Evil Witch.

JULIE

Who do you wish the cello to
call?

The Evil Witch smiles her most malevolent smile and moves to Julie, bending down to whisper an unheard name in her ear. Julie nods and starts to play, the MELLO CELLO'S SIREN SONG filling the air.

MUSIC #11

CELLO SIREN SONG

P.B. 2755-11-NV

Pre-record or post-production? (1:00)

DIRECT CUT TO:

79 INT. AUDITORIUM (FANTASY MODE) - ON TOTO IN CARRYALL

79

as the MELLO CELLO SIREN SONG comes over softly and the dog reacts, looking toward the doors leading out to the lobby. OVER THIS we hear:

DORIS' VOICE

Then I'll call on the Good
Witch. She'll help me.

WIZARD'S VOICE

She can't do anything once
you're in here. Not allowed
to cross union lines.

Toto hops off the stage and heads up the aisle
leading to the door.

DIRECT CUT TO:

80 INT. LOBBY (FANTASY MODE) - JULIE AND GOOD WITCH 80

As Julie continues to play, we PUSH IN ON the Evil Witch. She is clearly concentrating fiercely, working to make something happen.

DIRECT CUT TO:

81 INT. AUDITORIUM (FANTASY MODE) - ANGLE TO TOTO 81

as he stops before the door, apparently trapped. A beat, and the DOOR slowly starts to open, CREAKING as it does so.

82 ANGLE TO WIZARD AND DORIS 82

as her attention is taken by the CREAKING of the DOOR and she looks off to:

DORIS
Toto! No! Come back!

And she breaks for the door.

WIZARD
Cookie! Stop!

83 WIDER ANGLE 83

as Doris races after Toto, evading the ineffective efforts of her three friends to stop her as she speeds after the dog.

84 INT. LOBBY (FANTASY MODE) 84

as Doris comes tearing out of the auditorium, looks about, then reacts with relief and moves off to:

85 TIGHT SHOT - TOTO 85

against the wall of the lobby. The ANGLE WIDENS SLIGHTLY as Doris kneels by the dog, scooping him up, then another element ENTERS THE FRAME: the long dark skirts of the Evil Witch. Doris' look lifts slowly and with apprehension as to what she'll find.

86 UP ANGLE - TOWARD EVIL WITCH

86

as she bends down to Doris with a frightening smile and a softly voiced:

EVIL WITCH

Hello, dearie...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

87 INT. SHERWOOD'S ROOM (FANTASY MODE) - ON RED JOGGING SHOES 87

As we WIDEN SLOWLY TO REVEAL Doris standing in front of the Evil Witch while being guarded by the Witch's Helper. Julie is seated by the door looking on sympathetically. Toto is in a cage large enough to avoid a phone call from Carmelita Pope.

EVIL WITCH

You will take them off now.

DORIS

I will not. They were given to me by the Good Witch, and --

EVIL WITCH

You will take them off, or they will be taken off!

DORIS

Yeah? You and what army...?

EVIL WITCH

(no problem)

Me and my army, that's who.

(to Helper)

Call out the Guard!

The Helper executes a military about face and moves to the door, pulling it open.

EVIL HELPER

Calling out the Guard! Calling out the Guard!

DIRECT CUT TO:

88 ANGLE TOWARD LOBBY END (FANTASY MODE) 88
 MUSIC #12 "MARCHING BAND, DRUM CADENCE" *
 P.B. 2755-12-NV
 Pre-record (1:00 est.)

Nothing seen for a beat, then the Guard, led by Darlene 'Smokey' Smolinsky, comes around the corner in a single file. They are identical as the guard by the large sword each carries on his or her shoulder and by the sparkling, stainless steel helmets they wear, the sort seen in contemporary military displays. As the last of them appears and moves down the hallway, three interlopers pop into view from the auditorium side of the lobby.

88 CONTINUED:

88

Their swords are crudely made of boards and the helmets more closely resemble cooking pots. That and the fact that they seem incapable of keeping in step should identify them as the Lion, the Tin Man, and the Scarecrow. As they bring up the rear of the Evil Witch's guards, we:

DIRECT CUT TO:

89 INT. EVIL WITCH'S ROOM (FANTASY MODE)

89

As the Guard enters the room and take up positions in the manner of a firing squad facing Doris. The three late arrivals hold near the door in proximity to Julie, their stance one that says they're forthrightly guarding the door. The Evil Witch looks to Doris.

EVIL WITCH

These guards are the most vicious, sadistic, and cruel creatures you can imagine. No act is too loathsome. No crime too unspeakable.

(beat; and)

My kind of people. I love 'em.

(all business)

You've got ten seconds to decide whether or not I give them their Christmas bonus.

(and)

You.

Doris strives to put up a staunch front. Lots of luck.

90 ANGLE TO DOORWAY

90

Where the Scarecrow stands next to Julie. He bends down, whispering secretively.

SCARECROW

Nobody's watching you. Now's the time for you to make a run for it.

JULIE

You think so...?

SCARECROW

Down the corridor and hang a left; the Wizard's waiting for you.

(CONTINUED)

90 CONTINUED:

90

JULIE
(considers, and)
Good plan.

SCARECROW
Move!

*

And Julie slinks to the door, the Scarecrow and Tin Man edging forward to stand in front of her chair and cover her absence.

91 WIDER ANGLE

91

As the Evil Witch reaches the end of her ten-second countdown and reacts with perverse enjoyment that Doris did not give way. She turns to the contingent of Guards.

EVIL WITCH
Do with her what you will...

92 DIFFERENT ANGLE

92

As the Guard starts to advance on hapless Doris, the Lion leaps out in front of her brandishing his sword with overkilling bravado.

LION
Don't you try it! Don't you try it! You're up against the master swordsman in all of the kingdom! My sword is so fast --

TIN MAN/SCARECROW
How... fast... is... it?

LION
My sword is so fast, I can cut classes and no one knows I'm gone. My sword is so fast --

EVIL WITCH
(an outraged shriek)
Get-them-get-them-get-them!!!

The Guard advances, brandishing their weapons. The Lion and Tin Man and Scarecrow all take up positions in front of Doris.

(CONTINUED)

92 CONTINUED:

92

The quality of the swordplay is make-believe and simplistic and also short-lived, cut off by the Evil Witch's move to her desk, where she obtains her cigarette lighter.

EVIL WITCH

Where's the Scarecrow? Let me
at him! Let me at him!

The Guard makes a path for her as she moves toward the Scarecrow, adjusting the flame on the lighter so it burns at its greatest height and intensity. The Scarecrow backs away, terrified.

SCARECROW

No, no! Not fire!

93 ANGLE TO TIN MAN

93

As he moves to a fire extinguisher located on a wall bracket and frees it from its mooring. The ANGLE ADJUSTS as he interposes himself between the Scarecrow and the Evil Witch. She cries out in terror as she sees his weapon, but it's too late and he looses a stream of water at her, as her cries turn to that of a wounded animal. Mortally wounded.

CUT TO:

94 REACTION SHOTS - ALL

94

As smoke momentarily fills the air and her CRIES from O.S. evince images of a truly ghastly metamorphosis. A beat, then there is silence.

95 WIDER ANGLE

95

As they all stare, stunned, at the Evil Witch's smouldering outfit, no more an Evil Witch within. Doris moves slowly to the site of the Witch's wave-off. As she crosses:

SMOKEY

We're free now... we're free
of her forever...

*

Agreeing AD LIBS from the other members of the Witch's Guard.

96 ANGLE TO DORIS' FEET

96

The red jogging shoes right next to the smouldering clothes worn by the Evil Witch. We HOLD a beat, and then we:

IRIS IN TO BLACK.

IRIS OUT TO:

97 INT. AUDITORIUM (FANTASY MODE) - CLOSE ON THE WIZARD

97

looking o.s. with approval, then noting:

WIZARD

You done good.

98 WIDER ANGLE - THE AUDITORIUM

98

An awards ceremony is in progress, the Wizard presenting awards of merit to the Tin Man, the Scarecrow, the Cowardly Lion and "Smokey". The Punchkins are present, looking on with the Good Witch, and if the Punchkins look a lot like the Evil Witch's Guard, then we'll just have to deal with that. The Wizard's Helper stands behind him with a pillow upon which are the three awards to be handed out. Doris is seated down front, looking on with pride and love, but with her own undercurrent of regret. Julie is close by her side. The Wizard stands before the Tin Man. *

WIZARD

To those who say you have no heart, I hereby order them to take note of the care and concern you gave to your friend, Doris. And I direct them to pay heed to this medal: a golden heart with cardiac clusters.

The Tin Man smiles shyly, nodding his thanks, looking to his new medal with pride as the Wizard and Helper move on to the next recipient, the Scarecrow.

WIZARD

(continuing)

Herein rests a brain that was bright enough to help a captive attain freedom.

(MORE)

(CONTINUED)

98

CONTINUED:

98

WIZARD (CONT'D)

And freedom is where any brain functions best. Not everyone is smart enough to know that. Congratulations.

The medal on a ribbon that is looped about the Scarecrow's neck features a logo with the word "SMART" heavily featured. The Scarecrow beams. Julie moves forward and plants a grateful kiss on his cheek. The Wizard stands now in front of the Lion.

WIZARD

(continuing)

And for courage that helped save a friend, for bravery that will be badly needed if your material doesn't improve -- an official hero medal.

Which is then placed about the Lion's neck. The Wizard turns from the three recipients to Doris.

WIZARD

(continuing)

And, cookie... I'm sorry I couldn't help you, but --

GOOD WITCH

Doris, you don't need anybody's help for what you want. *

DORIS

Oh, I do... but that's okay. Because now I know why you couldn't grant my wish. And it's really okay. *

WIZARD

(interested)

Tell me.

Doris rises from her seat, addressing her words to all those present as much as to the Wizard:

DORIS

Well, see... what I wanted, I wanted for me. That good feeling of being in the spotlight and being the center of attention. *

(CONTINUED)

GOOD WITCH

And what your three friends
wanted... wasn't just for
themselves.

*

DORIS

Right. And the wishes they got
granted were granted because
they all worked real hard at
helping other people.

*

GOOD WITCH

What people can you help,
Doris...?

Doris gives it a moment's consideration, and:

DORIS

The audience. Instead of just
doing it for me and how I feel,
I can sing for them and kind of
take them along with me and all
my good feelings...

*

GOOD WITCH

...to a place that's magic and
far away...

*

(CONTINUED)

99

CONTINUED;

99

MUSIC #13 "SOMEWHERE OVER THE RAINBOW"
 P.B. 2755-13-V
 Pre-record (2:30 est.)

<u>TIME</u>	<u>START</u>	
:00	1	<u>INTRO</u>
:07	2	SOMEWHERE OVER THE RAINBOW WAY UP HIGH THERE'S A LAND THAT I HEARD OF ONCE IN A LULLABY
:32	3	SOMEWHERE OVER THE RAINBOW SKIES ARE BLUE AND THE DREAMS THAT YOU DARE TO DREAM REALLY DO COME TRUE
:56	4	SOMEDAY I'LL WISH UPON A STAR AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ME WHERE TROUBLES MELT LIKE LEMON DROPS A WAY ABOVE THE CHIMNEY TOPS THAT'S WHERE YOU'LL FIND ME
1:22	5	SOMEWHERE OVER THE RAINBOW BLUEBIRDS FLY BIRDS FLY OVER THE RAINBOW WHY THEN OH WHY CAN'T I ?
1:50		<u>INSTRUMENTAL</u>
2:02		IF HAPPY LITTLE BLUEBIRDS FLY BEYOND THE RAINBOW WHY OH WHY CAN'T I ?
2:19		<u>ENDING</u>
2:29		<u>OUT</u>

(CONTINUED)

99

CONTINUED:

99

The presentation is simple, straightforward and touching. It's possible that the Good Witch joins in with Doris, adding a harmony line as the melody goes on. When it's over -- no applause. Better than applause is respectful silence.

100

ON WIZARD

100

As he moves to Doris, smiling nicely. He turns her to face him, a hand on each shoulder.

WIZARD

All right, Doris... are you ready to go back now?

Doris nods formally, eyes holding on his.

WIZARD

(continuing)

Click your heels together three times...

Doris complies.

WIZARD

(continuing)

Close your eyes...

Doris complies.

WIZARD

(continuing)

And open your mouth...

(CONTINUED)

100 CONTINUED:

100

GOOD WITCH

Say what...

WIZARD

Open your mouth, I said...

101 TIGHT ON DORIS

101

As puzzled as the Good Witch, but she shrugs and goes along with the instructions, closing her eyes and opening her mouth.

WIZARD'S VOICE

Wider... open wider...

MRS. BERG (V.O.)

Open wider now.... there we are....
wider....

IRIS IN TO BLACK.

IRIS OUT OF BLACK:

102 INT. REHEARSAL CLASSROOM - TIGHT ON DORIS - DAY

102 *

As Mrs. Berg's hand ENTERS FRAME and gently removes the thermometer that Doris had under her tongue. As the ANGLE has settled, we FIND an anxiously hovering Mr. Shorofsky and Reardon. Doris is stretched out on the stage, assorted coats and jackets serving as pillow and blanket. Miss Sherwood stands close behind Mrs. Berg, Lydia, Bruno, Danny, Leroy, Julie and Darleen another couple of steps back. The older woman studies the thermometer, and:

MRS. BERG

Right on the button, 98.6.

Doris' eyes flutter open gradually.

REARDON (W'S HELPER)

She's waking up...

It takes Doris a beat for the cobwebs to clear, but once they do so, she's operating in high gear once more.

DORIS

Mr. Shorofsky... Mrs. Berg...
Mr. Reardon... Miss Sherwood...

(CONTINUED)

102 CONTINUED:

102

SHERWOOD (EVIL WITCH)
Are you okay, Doris...?

DORIS
I'm... I'm okay.

SHERWOOD
I found your term paper. It was under my desk. I'm sorry I was so tough on you.

DORIS
You're not too tough on me, you're really not, and I've got to learn to do it for other people, not just myself and that's what you're trying to teach me and I know it now!

Before any of the teachers can question her about what she's talking about. Doris spots her comrades and is up like a rocket, moving to them at once. She gives each of them a monster hug in conjunction with:

*

DORIS
(to Lydia)
Miss Grant, you helped me so much, and --
(to Bruno)
You're so caring, and --
(to Leroy)
You're so smart, and --
(to Danny)
You're so brave, and --
(beat; and)
I'm so lucky, I can't stand it!

And she goes whirling past them out into the hall. As one, they share an astonished look, then move out after her.

102A OMIT
102B OMIT
102C OMIT

102A
102B
102C

102C INT. MAIN STAIRCASE - DAY

102C

The group, led by Doris, comes barreling down the large marble staircase and reaches the lobby.

103 INT. SCHOOL LOBBY - FULL SHOT - DAY

103

As Doris comes barreling down the large marble staircase and reaches the lobby. She moves out into the center of the area and flings her arms wide with:

DORIS

I love this place!

Lydia and Julie appear at the door of the dance class, drawn by the outcry; a number of the dancers also moving out behind the first two.

LYDIA (GOOD WITCH)

Doris, child... what in heaven's name are you --

But Doris has moved for Julie and Lydia the instant they appeared and is pulling them insistently toward the open area of the lobby. The other kids trail after, sharing the infectious high spirits.

JULIE

Doris... where are we going?

104 ANGLES TO COVER - "OFF TO SEE THE WIZARD"

104

*

(CONTINUED)

104 CONTINUED:

104

MUSIC #14 "FOLLOW THE YELLOW BRICK ROAD/DING DONG MEDLEY"
 P.B. 2755-14-V and instrumental
 Pre-record (2:00 est.)

*

<u>TIME</u>	<u>START</u>	
:00	1	<u>INTRO</u> , DRUMROLL FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD FOLLOW THE YELLOW BRICK ROAD
:14	2	WE'RE OFF TO SEE THE WIZARD THE WONDERFUL WIZARD OF OZ WE HEAR HE IS A WIZ OF A WIZ IF EVER A WIZ THERE WAS IF EVER, OF EVER A WIZ THERE WAS THE WIZARD OF OZ IS ONE BECOZ BECOZ, BECOZ, BECOZ, BECOZ, BECOZ BECOZ OF THE WONDERFUL THINGS HE DOES
:30	3	WE'RE OFF TO SEE THE WIZARD THE <u>WONDERFUL WIZARD OF OZ</u> <u>INSTRUMENTAL BRIDGE</u>
:42	4	<u>DING DONG THE WITCH IS DEAD, INSTRUMENTAL</u>
1:00	5	(Goblin verse)
1:11	6	(Ding Dong Merry-o verse)
1:39	7	Guitar lead
2:10	8	<u>Ending and Out</u>

(CONTINUED)

As Doris starts into the song, dragging Lydia along for a few counts, then Lydia, rarely needing a heavy-duty sales job to join in, goes along with Doris as they move about the floor. Seeing Lydia getting into it, Julie and the rest of the dancers do likewise, and there's an AD LIB circle dance soon in the making. Those who trailed Doris from the nurse's office are also willingly shanghaied into the experience, and soon the lobby is filled with a highly unlikely but exuberant bunch of time travellers, all celebrating the wonders of a Wizard and the miracles of magic, as we HOLD a beat, and then we:

SLOWLY IRIS OUT.

THE END