

BEENLEIGH
THEATRE
GROUP

THE WIZARD OF OZ

AUDITION PACK

Jingeri,

At Beenleigh Theatre Group we believe we all play a role in creating stories that reflect the diversity of the world in which we live, work and perform. We expect all of our members and employees to share this view.

To this end, we are committed to diverse, inclusive casting, and aim to include and engage with diverse thinking in all aspects of the casting process.

Therefore, we invite auditionees to submit for any role they choose, regardless of race, age, national origin, ethnic origin, gender identity or lived experience of disability. All auditionees will be considered for all roles, irrespective of traditional casting, except where such casting may contradict the meaning of the text.

Furthermore:

- Where a character is explicitly identified in the script as BIPOC, only BIPOC artists will be considered. The practice of white-washing reinforces the extremely harmful notion of white superiority, and is subsequently a practice that we emphatically reject.
- Where a character is explicitly identified in the script as LGBTQIA+, we will first seek to cast LGBTQIA+ artists.
- Where a character is explicitly identified as living with a disability, we will first seek to cast artists with similar lived experience.

In addition, Beenleigh Theatre Group seeks to empower First Nations voices in all areas of our theatre community. First Nations artists, therefore, are strongly encouraged to apply to all roles and positions advertised.

Applicants are expected to, at all times, be inclusive and supportive of diversity in language and action. Words or behaviour that may be considered offensive, insensitive, or otherwise oppressive are not tolerated from members of the theatre at any level.

Of course, there is always more to learn and more to do. Beenleigh Theatre Group prioritises our continuous education, reflection, and action.

We look forward to continuing this journey with you.
- The BTG Management Committee

Production Details

Season	18 November - 3 December, 2022
Directors	Alicia Caruana & Blake Russell
Musical Director	Julie Whiting
Choreographer	Holly Leeson

Rehearsals begin Sunday, 31 July 2022.

Regular rehearsals will take place on Tuesdays (7-10pm), Thursdays (7-10pm) and Sundays (6-10pm) nights at Crete Street Theatre, Beenleigh.

The rehearsal times may differ for the first few weeks of rehearsals, and in tech week.

All performers must be 16+ years old by time of rehearsals. This is not a youth production.

About the Show

Like so many girls her age, Dorothy Gale of Kansas dreams of what lies over the rainbow. When a tornado rips through Kansas, Dorothy and her dog, Toto, are whisked away in their house to the magical land of Oz. They follow the Yellow Brick Road toward the Emerald City to meet the Wizard. Along the way they meet a Scarecrow that needs a brain, a Tin Man missing a heart, and a Cowardly Lion who wants courage.

An energetic and colourful revision of the all-time classic, and developed from the ever-popular MGM screenplay, *The Wizard of Oz* contains the beloved songs from the Oscar[®]-winning movie score, all the favourite characters and iconic moments, plus a few surprises along the way including original songs cut from the motion picture.

Come join Dorothy, the Scarecrow, the Tinman, the Cowardly Lion and Toto as they travel the universe of Dorothy's imagination. Don't miss your chance to rediscover the story of Oz in this fantastic musical treat.

Audition Information

Your audition panel will consist of the Directors, Musical Director, Choreographer, and a representative of the theatre's management team.

Auditionees are required to:

- fill out the online audition form which can be accessed [here](#)
- attend an individual audition - either in person, or via video submission.
- attend a dance call - either in person, or via video submission.

For your audition, we ask that you:

- familiarise yourself with the relevant audition sides outlined in the character breakdown.
- prepare two contrasting song excerpts from Musical Theatre in the style of the show (specifically, in the style of the songs sung by the character for which you are auditioning). **Songs from the show are acceptable for one excerpt only.**
 - » Excerpts should be approximately 32 bars or one minute in length.
 - » The panel may not hear both songs at your audition.
 - » There will not be an audition pianist present, so please bring a backing track for your song excerpts on a device that can be plugged into a speaker (no CDs or USB sticks please). A speaker and aux cable will be available at the venue.
- learn a short dance routine from the choreography video(s) which can be found on our audition page.

In person

Individual in-person auditions will be held **Saturday 16 July at Crete Street Theatre.**

You can choose your **own** individual time using our calendar on the [auditions page](#) of our website.

If you are auditioning in person, you must attend a dance call at Crete Street Theatre, Beenleigh from 9am.

You will be required to learn a short dance routine from the videos that have been provided. After a short recap, you will be required to present it as a group.

Please bring along a photo of yourself. This is not able to be returned.

Please bring/wear appropriate shoes and wear clothes you can move in. Please do not wear jeans, thongs or slide-ons.

Video Submission

Video submissions will close **5pm, Friday 15 July 2022.** Please note, any video submissions received after 5pm, Friday 15 July will not be accepted. The production team strongly encourages you to submit your application/video audition early to avoid disappointment.

Filming your audition using a smart phone is recommended. Your audition video does not need to be of professional quality, the audition panel just needs to be able to see and hear you clearly.

Before you begin, please make sure you are in a quiet spot with no background noise.

- Start recording
 - » state your full name and the role(s) you are auditioning for
 - » sing your audition songs
 - » perform the audition sides for the role(s) you are auditioning for (enlist a friend or family member to read opposite you offscreen if required)
 - » perform the short dance routine you will have learned from the video(s)
- Save your video as an mp4 file.

Fill out the Video Submission form found [here](#)

If you have a problem uploading your video using our form, you can email a dropbox/googledrive/youtube link to: btgoz@outlook.com

Callbacks

Call backs will be held at Crete Street Theatre from **7pm, Sunday 17 July 2022.** Please note that if you have not received a call back invitation, it does not necessarily mean you have not been cast in the show.

CHARACTER BREAKDOWN

Sex and gender specifications are based on how the character is referred to in the script. These specifications do not preclude gender-diverse artists from applying.

'Age' refers to the playing age, or age the character should appear. Actors whose ages are outside the specified range should still audition if they believe they can convincingly play the role.

All 'Kansas based' characters have standard US accents. Besides Dorothy, once in Oz actors may use their own accent, or any accent they feel enhances their interpretation of the character (at the discretion of the Directors).

Due to the ever-evolving Covid situation, understudies/covers may be cast for critical principal roles. Understudies will be offered at least 1 guaranteed matinee performance.

Character

How to Audition

Dorothy Gale

Female, 16-20
Mezzo | Ab3-Eb5

Young Kansas girl, earnest, expressive and strong willed, in search for something more. Very strong singer with story-telling ability, moves well.

- Prepare SIDE #1, read DOROTHY.
- Prepare SIDE #2, read DOROTHY.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by Dorothy Gale. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Scarecrow

Male, 20+
Tenor/Bari | Ab2-F#4

Plucky and clever in a pinch, even while lacking a brain. Strong actor with an honest quality. Excellent dancer, acrobatic skills a bonus. Also doubles as Hunk: a farmhand.

- Prepare SIDE #3, read SCARECROW.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by Scarecrow. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Tin Man

Male, 30+
Tenor/Bari | Ab2-G4

Desperate for a heart, kind-hearted romantic. Singing and dance required, must be confident in learning a basic tap routine. Also doubles as Hickory: a farmhand.

- Prepare SIDE #4, read TIN MAN.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by Tin Man. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Lion

Male, 30+
Baritone | Ab2-F4

A mix of bravado and cowardice. Should move well. Cuddly actor with excellent comic timing. Also doubles as Zeke: a farmhand.

- Prepare SIDE #5, read LION.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by Lion. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Character

How to Audition

Glinda

Female, 35+
Alto/Mezzo | G3-C5

The Good Witch of the North. Sassy, fabulous, benevolent, and beloved. Strong singer with good comic timing.

- Prepare SIDE #2, read GLINDA.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by Glinda. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Wicked Witch of the West

Female, 35+, Non-singing

Character villain with an over-the-top stage presence. Excellent comic actress. Has a killer cackle.

- Prepare SIDE #5, read WEST WITCH.
- Prepare SIDE #10, read MISS GULTCH.

Aunt Em

Female, 40+, Non-singing

Demanding but loves her niece Dorothy.

- Prepare SIDE #9, read AUNT EM.

Uncle Henry & Emerald City Guard

Male, 40+, Baritone | Bb2 - Eb4

Uncle Henry - Dorothy's pleasant Uncle.

Emerald City Guard – Strong comic actor with a big presence.

- Prepare SIDE #10, read UNCLE HENRY.
- Prepare SIDE #7, read GUARD.
- Please prepare two contrasting song excerpts from Musical Theatre in the style of the show / style of the songs sung by EMERALD CITY GUARD. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Prof. Chester Marvel & Wizard of Oz

Male, 40+, Non-Singing
Older father figure with an eccentric flair.

- Prepare SIDE #8, read OZ.

Miss Amira Gultch

Female, 40+, Non-singing

A 'Karen'. May double as the Wicked Witch of the West.

- Prepare SIDE #10, read MISS GULTCH.

Character

How to Audition

Featured Ensemble

Members of the ensemble (16yrs+) will portray:

- Triplet of Trees
- Murder of Crows
- Twister Dancers
- Poppies
- Emerald City Fashionistas
- Winkies
- Flying Monkeys
- Jitterbugs
- Citizens of Munchkinland (including Mayor, Coroner, Barrister, 3 City Fathers, 3 Tough Guys, Fiddler, Braggart, 2 School Teachers and 3 Tots)

- Prepare 2 contrasting songs of your choice, in the style of the show. Songs from the show are acceptable for one excerpt only. Excerpts should be approximately 32 bars or one minute in length.
- Attend the dance call.

Thank you for your interest in 'The Wizard of Oz' with BTG!

We look forward to seeing you at auditions.

SIDE 1 – DOROTHY GALE

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

DOROTHY

Oh Jeepers! My heart's thumping so loud I can't hardly breathe. *(SHE looks round)* Toto. Toto. *(SHE sees the dog offstage and crouches down beckoning to HIM)*. No need to be scared anymore. She ain't followin' us. I won't let her touch you no how. *(Suddenly the little mutt scampers on stage and leaps into HER arms)*. Did she hurt you? She tried to, didn't she? Oh Toto. *(SHE hugs HIM to HER and looks back in the direction SHE came from)* She must be the meanest old woman that ever was. *(SHE holds HIM up and looks into HIS face)* Let's tell Uncle Henry and Auntie Em. They'll take care of her. *(SHE puts TOTO down and continues along the road)* Come on Toto

SIDE 2 – GLINDA & DOROTHY GALE

GLINDA

Are you a good witch, or a bad witch?

DOROTHY

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

GLINDA

Oh! Well, is that the witch? *(SHE points at TOTO)*

DOROTHY

Who, Toto? Toto's my dog.

GLINDA

Well, 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 those legs are all that's left of the Wicked Witch of the East.

(A spotlight picks out a pair of legs wearing ruby slippers and striped socks. DOROTHY gasps in horror)

GLINDA

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

DOROTHY

But I've already told you, I'm not a witch at all. Witches are old and ugly. *(High pitched giggles are heard)* 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've never heard of a beautiful witch before.

GLINDA

Only bad witches are ugly. *(More laughter and reaction from the unseen MUNCHKINS)*

GLINDA

The Munchkins are happy because you have freed them from the Wicked Witch of the East.

DOROTHY

Oh. But - if you please, what are Munchkins?

GLINDA

The people who live in this land. This is Munchkinland, and you are their national heroine, my dear. It's all right – you may all come out and thank her.

SIDE 3 – SCARECROW

The lights come up on stage revealing a crossroads on the Yellow Brick Road. A picket fence on one side of the road surrounds a cornfield. High on a pole in the middle of the field is a scarecrow. DOROTHY walks down the road past the scarecrow and stops at the crossroads. Music out.

DOROTHY

Follow the Yellow Brick Road? Follow the Yellow Brick? *(SHE looks about HER)* Well now, which way do we go?

(Behind HER the SCARECROW points to the left)

SCARECROW

Pardon me. That way is a very nice way. *(HE freezes in that position as DOROTHY turns)*

DOROTHY

Who said that? *(SHE looks about HER. TOTO barks)* Don't be silly, Toto. Scarecrows don't talk. *(SHE turns away again and the SCARECROW points in the other direction)*

SCARECROW

It's pleasant down that way, too. *(DOROTHY turns back to the SCARECROW)*

DOROTHY

That's funny. Wasn't he pointing the other way?

SCARECROW

Of course, people do go both ways! *(HE crosses HIS arms and points in both directions)*

DOROTHY

Why, you did say something, didn't you? *(SCARECROW crosses and recrosses HIS arms)* Are you doing that on purpose, or can't you make up your mind?

SCARECROW

I haven't got a brain, only straw. So I ain't got a mind to make up.

DOROTHY

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

SCARECROW

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

DOROTHY

Yes, I guess you're right. *(SHE climbs over the fence and approaches HIM)* Can't you get down?

SCARECROW

Down? No, you see, I've got a pole stuck up my back. *(HE gestures behind HIM. DOROTHY moves round the back of the pole)*

DOROTHY

Is there any way I can help you? *(SHE studies the problem)*

SCARECROW

Well, of course, I'm not very bright about doing things, but if you'll just bend the nail down in back maybe I'll slip off.

DOROTHY

I'll certainly try.

SIDE 4 – TIN MAN

The TREES move away upstage and turn THEIR backs on the proceedings. THEIR movement reveals the TINMAN, motionlessly holding an axe raised, in front of HIS ruined cottage. DOROTHY starts forward. HE is covered in rust.

TINMAN

Oil can! Oil can!

DOROTHY

Did you say something?

TINMAN

Oil can!

DOROTHY

He said oil can.

SCARECROW

Oil can what?

DOROTHY

Oil can? *(SHE looks around for it and eventually sees it on the ground. SHE picks it up)*

TINMAN

Ahh.

DOROTHY

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

TINMAN

My mouth - my mouth!

DOROTHY

Yes - there.

TINMAN

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

(DOROTHY and the SCARECROW take turns oiling the TINMAN and exercising HIS stiff limbs)

DOROTHY

Here.

TINMAN

Oh! *(THEY oil HIS arm holding the axe and it falls to HIS side with a clank)*

DOROTHY

Did that hurt?

TINMAN

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

DOROTHY

Oh, goodness! How did you ever get like this?

TINMAN

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

SIDE 5 – LION

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

LION

Hah! Put 'era up! Put 'em up! Which one of you first? I'll fight you both together if you want. I'll fight ya' with one paw tied behind my back! I'll fight ya' standin' on one foot! I'll fight ya' with my eyes closed!

(HE turns suddenly on the TINMAN who holds up HIS axe in front of HIM)

LION

Oh, pullin' an axe on me, eh? Sneakin' up on me, eh? Why!

TINMAN

Here - here. Go way and let us alone.

LION

Oh, scared, huh! Afraid, huh? Hah! How long can you stay fresh in that can? *(HE chortles at HIS own wit)* Come on, get up and fight, you shivering junk yard! *(HE turns on the SCARECROW)* Put your hands up, you lop-sided bag of hay!

SCARECROW

That's getting personal, Lion.

TINMAN

Yes, get up and teach him a lesson

SCARECROW

Well - what's wrong - with you teachin' him?

TINMAN

I - well - well, I hardly know him. *(TOTO in DOROTHY'S arms suddenly barks causing the LION to spin round in alarm)*

LION

Well, I'll get you anyway, Pee-Wee. *(With a roar HE leaps towards DOROTHY. SHE slaps HIM on the nose and HE bursts into tears. The TINMAN and SCARECROW get to THEIR feet)*

DOROTHY

Oh, shame on you!

LION

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

DOROTHY

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

LION

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

DOROTHY

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

LION

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

SIDE 6 – WICKED WITCH

As DOROTHY, SCARECROW, TINMAN and LION dance off, the WICKED WITCH appears. SHE is accompanied by her FLYING MONKEYS who squak throughout.

WEST WITCH

(Calls her FLYING MONKEYS to her.) Monkeys! Monkeys! *(GROUP C FLYING MONKEYS enter.)*
There is nothing so depressing as boundless optimism. Happily it is totally misplaced. Now, shall I squash them out like the interfering bugs they are, or shall I be witty and creative? The bug alternative is attractive but messy. So witty and creative wins the day. Ahah! Something with poison in it, I think. With poison in it, but attractive to the eye - and soothing to the smell! Poppies! Poppies! Poppies! This lethal lullaby will put them to sleep forever. And then the Ruby Slippers will be... *(SHE screams the last word)* ... MINE!!!!!!!!!!!!!!!!!!!!!!

SIDE 7 – GUARD

GUARD

Who rang that bell?

TINMAN, DOROTHY & SCARECROW

We did.

GUARD

Can't you read?

SCARECROW

Read what?

GUARD

The Notice!

DOROTHY, TINMAN, SCARECROW & LION

What Notice?

GUARD

It's on the door - as plain as the nose on my face! *(The GUARD looks for The Notice)* It's a -oh -oh. *(The GUARD moves back from the window and looks off)* Just a minute. *(HE disappears for a moment and then slaps a large notice on the outside of the door. After HE slams the window shut, THEY crowd round The Notice)*

DOROTHY, SCARECROW, TINMAN, LION

(reads) Bell out of order - please knock. *(DOROTHY steps up to the door, and raising the large knocker, knocks. Again, the window shoots open)*

GUARD

Well, that's more like it. Now, state your business.

ALL FOUR

We want to see the Wizard.

GUARD

Oh, - oh - the Wizard? A - but nobody can see the great Oz! Nobody's ever seen the great Oz! Even I've never seen him!

DOROTHY

Well then, how do you know there is one?

GUARD

Because, because, because, because, because - he's - um because - well... if there wasn't a Wizard... um... why would you be here?

DOROTHY

Oh - oh, please. Please Sir. I've got to see the Wizard. The Good Witch of the North sent me.

GUARD

Prove it!

SCARECROW

She's wearing the ruby slippers she gave her!

GUARD

Uh... *(HE stretches out and looks down at DOROTHY'S feet)* So she is! Well, bust my buttons! Why didn't you say that in the first place? That's a horse of a different color! *(The twindow slams shut. The LION looks around fearfully. The GUARD steps out.)* Welcome to Emerald City!

SIDE 8 – WIZARD OF OZ

The flames are billowing as DOROTHY, TINMAN, LION and SCARECROW enter with more confidence than previously.

OZ

Step forward if you dare. (*DOROTHY advances with the broom*) Can I believe my eyes? Why have you come back?

DOROTHY

Please, sir. We've done what you told us. We've brought you the broomstick of the Wicked Witch of the West. We melted her.

OZ

Oh, you liquidated her, eh? (*HE laughs at HIS own joke*) Very resourceful!

DOROTHY

Yes, sir. So we'd like you to keep your promise to us, - if you please, sir.

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? Oh, but I want to go home now!

TINMAN

You've had plenty of time already!

LION

Yeah! (*Machine roars*)

OZ

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

DOROTHY

If you were really great and powerful, you'd keep your promises!

OZ

Do you presume to criticize the Great Oz? (*Machine roars*) You ungrateful creatures! (*Machine roars*) Think yourselves lucky that I'm giving you an audience tomorrow, instead of twenty years from now! (*Machine roars. From behind the curtained booth, there is movement. SCARECROW pulls the rope.*) The Great Oz has spoken! Now go! I said go! (*SCARECROW draws back the curtain and we discover a small man manipulating levers and speaking into a microphone*) Oh! (*HE tries to close the curtains again*) Pay no attention to that man behind the curtain. The Great and Powerful Oz -- has spoken --

DOROTHY

Who are you?

OZ

Well, I - I - I am the Great and Powerful (*Gives up*) -- Wizard of Oz.

DOROTHY

You are?

OZ

Uh --

DOROTHY

I don't believe you!

OZ

No, I'm afraid it's true. There's no other Wizard except me,

SCARECROW

You, humbug!

LION

Yeah!

OZ

Yes - that's exactly so - I'm a humbug.

DOROTHY

Oh... You're a very bad man!

OZ

Oh, no, my dear. I - I'm a very good man. I'm just a very bad Wizard.

SIDE 9 - AUNT EM

The sound of week old chicks fills the stage. AUNT EM and UNCLE HENRY are transferring the chicks from the incubator to a box with a blanket draped inside it)

DOROTHY

Aunt Em! Aunt Em! *(The two adults go on working)* Aunt Em!

AUNT EM

Fifty-seven, Fifty eight -

DOROTHY

Just listen to what Miss Gultch did to Toto! She -

AUNT EM

Dorothy, please! We're trying to count! Fifty-eight -

DOROTHY

Oh, but Aunt Em, she hit him -

UNCLE HENRY

Don't bother us now honey. You see, this old incubator's gone bad and we're likely to lose a lot of our chicks.

DOROTHY

Oh, - oh, the poor little things. *(SHE reaches into the box and lifts out a chicken which SHE strokes during the next speech)*

Oh, but Aunt Em, Miss Gultch hit Toto right over the back with a rake just because she says he gets in her garden and chases her nasty old cat every day!

AUNT EM

Seventy. Dorothy, please! *(AUNT EM sees the chick in DOROTHY'S hands, takes it from HER and replaces it in the box)*

DOROTHY

But he doesn't do it every day -- just once or twice a week. And he can't catch her old cat, anyway. And now she says she's going to get the -

AUNT EM

Dorothy! We're busy! *(AUNT EM places the final chickens in HER outstretched apron and hurries off-stage)*

SIDE 10 - UNCLE HENRY & MISS GULTCH

MISS GULTCH astride HER trusty bicycle clatters on-stage. SHE circles the stage peering out into the audience intently. SHE is looking for culprits. SHE suddenly spots UNCLE HENRY off-stage and screeches to a halt.

MISS GULTCH

Henry, Gale. Is that you skulking by the barn? (*UNCLE HENRY enters*)

UNCLE HENRY

I never skulked in my life Miss Gultch. And I ain't about to start now. (*MISS GULTCH dismounts and leans HER bicycle against the picket fence. UNCLE HENRY holds open the gate for HER. SHE passes through*)

MISS GULTCH

I want to see you and your wife right away about Dorothy.

UNCLE HENRY

Dorothy? Why, what has Dorothy done?

MISS GULTCH

What's she done? I'm all but lame from the bite on my leg!

UNCLE HENRY

You mean she bit you?

MISS GULTCH

No, her dog!

UNCLE HENRY

Oh, she bit her dog, eh?

AUNT EM (*Entering*)

Afternoon Miss Gultch. I just made a fresh batch of cookies if you've a mind to sit awhile.

MISS GULTCH

I'm afraid I have no appetite Mrs. Gale. Indeed I'm so shaken by the ferocious attack of your niece's vicious dog, I may never eat again.

UNCLE HENRY

If you don't eat, you'll waste away. And I'd hate to see you dwindle. (*MISS GULTCH gives HIM a beady look while AUNT EM calls off*)