

THE WIZARD OF OZ 2

written by matthew carroll and his friend, noah

based on the novel by allan keys

stage directions in deadpan. the stage is the stage. the first row is also the stage. also i fucked up varun's name. also i'm dyslexic lol.

LIGHTS UP

OLDMAN

Hey, this is The Wizard of Oz 2.

The crowd goes wild

JULIAN removes him, fighting for his freedom.

VASARY

Yeah so, uh, I wrote this play when
i was in *middle school*, and it's
partially *inspired* by the events
that *transpired*

(pause)

in the American Civil War.

OLDMAN

(deadpan)

Please clap.

VASARY

Yeah, so, this is a two man show,
and it's just *The Wizard of Oz*

OLDMAN

It's just *The Wizard of Oz*

VASARY

Yes sir.

OLDMAN

(staring into the
audience, with gusto)

Please turn off your pagers.

VASARY

And cell phones.

OLDMAN

Nope, just pagers.

VASARY

And also *all other* electronic
devices.

OLDMAN

Leave your cell phones on.

VASARY

Don't do that.

OLDMAN

Leave your cell phones on.

VASARY

My name is VASARY

OLDMAN
Please turn up the volume.

VASARY
And that's OLDMAN

OLDMAN
Please turn *up* the volume

VASARY
Fire exits are there, there, and
there.

OLDMAN
We're trying to make the best out of
a bad situation.

VASARY
So this is a two-man-show.

OLDMAN
You heard?

VASARY
But with multiple people.

OLDMAN
There are more than two men.

VASARY
Yeah, it's like an eight person
cast.

OLDMAN
(cheerily)
Some of them are women!

VASARY
(deadpan)
There are no women.

OLDMAN
No, there are not.

VASARY
Great.

OLDMAN
Please clap.

A pause

VASARY
Thank you.

OLDMAN
So, this a two man show.

VASARY
With no women.

OLDMAN
Please clap.

VASARY
OLDMAN *hates* women.

OLDMAN
No, I do not.

VASARY
Yes you do, it's in the script.

OLDMAN
There is no script.

VASARY
We do not have a script.

Pause

OLDMAN
This is a two man show.

VASARY
And it shares *some* structural
similarities to *The Wizard of Oz*

OLDMAN
It's totally off-the-books.

VASARY
With a specific emphasis on a *few*
of my *favorite* parts.

OLDMAN
They're the parts we could remember

VASARY
I have not read the book.

OLDMAN
There *is* a book.

VASARY
Yes, there is a book.

OLDMAN
No book.

Pause

VASARY
So, check this out.

OLDMAN and VASARY exit UPSTAGE

Enter RICHARDSON and ROTH

They could best be described as similar, but more attractive versions of VASARY and OLDMAN

They are ideally wearing the same clothes.

RICHARDSON
So, I'm gonna be RICHARDSON.

ROTH
He's RICHARDSON.

RICHARDSON
And he's gonna be ROTH, the dog.

ROTH
(with a high pitch)
Woof!

RICHARDSON
Great, let's start the show.

Long pause

RICHARDSON
(aside)
So, here's the bit with the tornado

ROTH
Woof!

RICHARDSON
(talkin to ROTH, ofc)
ROTH!

ROTH
Woof!

RICHARDSON
We don't have a *tornado*, with
which to *further* the *plot*.

ROTH
(with gusto)
What are we gonna do?

RICHARDSON
(suddenly calm)
You know about LUKE?

ROTH
LUKE?

RICHARDSON
Y'know, the guy from the podcast?

ROTH
Oh, yeah, from Concord? Uber Eats?

RICHARDSON
He's more than the Uber Eats guy,
he's our friend, ROTH

ROTH
But that's the guy though, right?

VASARY
Yeah, that's the guy.

ROTH
Yeah, I know him.

To the audience

RICHARDSON
(to LUKE)
LUKE.

LUKE is sitting in the back row wearing a bucket hat and holding a brown paper bag with a Modelo in it.

LUKE
Yeah?

RICHARDSON
LUKE, we need you to be a tornado.

LUKE
Yeah, I can do that.

ROTH
(seriously)
Blow me.

Pause

RICHARDSON
LUKE, we need you to run around for
a little bit and make wind noises
and destroy things for a little bit.

LUKE
Like, how long?

ROTH
Is this really the time for
clarifying questions?

RICHARDSON
(assertively)
LUKE, run around and make some wind
noises.

LUKE
Do you want me to also destroy
stuff?

RICHARDSON
Yeah, definitely.

ROTH begins to stretch a rubber band around his face;
it'll stay there until it breaks eventually. Improv from
there.

Pause as LUKE plays with a boxcutter knife on stage for a
minute

LUKE
Are you guys ready to fuck some shit
up?

ROTH
(to RICHARDSON)
Do you think we could have someone
actually die on stage?

RICHARDSON
Yeah, probably.

Pause

ROTH
Cool.

Pause

RICHARDSON
(shouting now)
LUKE, do the tornado thing.

OLDMAN
Please clap.

RICHARDSON
(to ROTH)
You really have gotta stop doin'
that, ROTH

VASARY
(backstage)
Let's go! Let's get this show going!

RICHARDSON
(assertive-like)
LUKE, please run around in circles
and start breaking shit.

ROTH
(menacingly)
Now.

LUKE retrieves from his backpack a full-sized blender,
that he finds a
place to plug-in near the stage

RICHARDSON
(screaming)
It's a tornado!

ROTH begins to scream

DARK FIGURE enters from UPSTAGE LEFT, bringing an
old-fashioned
overhead projector, holding a transparent slide of an old
ranch house.
He points it ~~directly into the audience's eyes.~~
slightly above the audience's eyes
He moves the image of the house around the projector as he
continues.

DARK FIGURE
So, from here, DOROTHY's house is
gonna fly wayyyy up into the
air,

He pauses, to wait for the projector guy to catch up
Then, it sorta gives him the runaround up *here* ...

OLDMAN enters UPSTAGE, moving towards CENTER
And then...

WITCH enters UPSTAGE LEFT, waves to the audience, lies
down,
and puts her hands in the air, like a dog.

OLDMAN
(fast)
BAM!

The witch drops all four limbs to the ground, emulating a
"splat" at impact with the house

DARK FIGURE
(also fast)
the house hit the Wicked Witch.

OLDMAN exits slowly, UPSTAGE

DARK FIGURE

And then, just like that, she died.

DARK FIGURE exits DOWNSTAGE, down the aisle, and out of the theatre.

ROTH

And that's the Wicked Witch of the East

RICHARDSON

Of the Far East.

ROTH

Africa.

RICHARDSON

ROTH, did you just say Africa?

LUKE

(standing)

One sec, guys.

Pause

Toto's "Africa" plays on LUKE's speaker, loudly, for just a few seconds.

LUKE

We're good

LUKE takes a seat, for once.

ROTH

Is that the East or the West?

RICHARDSON

(to WITCH)

Yo, which witch are you?

WITCH

(nervous)

Oh, no.

WITCH pulls out her phone and tries to Google it.

ROTH

This is *embarrassing*

RICHARDSON goes to pull her 13" Macbook Pro out of a backpack DOWNSTAGE LEFT, and puts it on a folding chair STAGE LEFT.

RICHARDSON uses the Macbook for a beat.

ROTH
(with gusto)
She's the Wicked Witch of the West.

RICHARDSON
You don't know that

ROTH
She's the Wicked Witch of the West

RICHARDSON
You have no idea

ROTH
Hey look, a pair of scissors!

RICHARDSON
Would you look at that.

ROTH
(with gusto)
I'm gonna trim my pubic hair.

RICHARDSON
(casually)
Please don't.

ROTH
I'm totally gonna do it

RICHARDSON
Hey...

ROTH
You're gonna watch.

RICHARDSON
I'd really rather not.

ROTH
I'm gonna stab myself in the John.

RICHARDSON
Please don't call it your John.

ROTH
I'm totally gonna stab myself in the
John

LUKE
(Really enthusiastic like)
Yo, are you into CBT?

VASARY
Cognitive behavioral therapy?

LUKE
(really emphasize the hell
outta this one)
No.

ROTH
Shut the fuck up, LUKE

RICHARDSON
It's a two-man-show, LUKE

LUKE
I know, but... now there's three
men.

RICHARDSON
Toto's a dog

ROTH
I'm a dog

RICHARDSON
Fuck you, LUKE

ROTH
Get off the stage, LUKE

LUKE exits DOWNSTAGE, takes a seat by his bag

WITCH
(cheerily)
It's the East!
I'm the Wicked Witch of the east!

ROTH
Okay, well, we already knew that,
so.

SHAWN enters from the back of the theatre. He is solid,
with strong features.

SHAWN
Bye bitch!

SHAWN struggles, but eventually finds a seat in the
crowded audience.

OLDMAN enters UPSTAGE RIGHT, moving DOWNSTAGE

OLDMAN
Please go wild.

The crowd goes fucking crazy.

VASARY enters UPSTAGE LEFT

VASARY
(To OLDMAN)
This is my favorite stage direction
in the entire show

OLDMAN
"The crowd will probably go wild. If
not, don't let it get to you, they
don't know you like that. "

ELI in the audience stands up in the second row.

ELI
I DON'T KNOW YOU LIKE THAT.

OLDMAN
(to OLDMAN)
Please, get off the stage.

ELI does exactly that.

OLDMAN
Yeah, I guess that's funny.

VASARY
It was okay.

LUKE
(from the audience)
Get off the stage!

SHAWN stands from his spot in the audience

SHAWN
Bye bitch!

A DARK FIGURE sprints across the stage

OLDMAN and VASARY exit UPSTAGE RIGHT *really fast*

SHAWN sits

The crowd goes wild for SHAWN; they love him.

RICHARDSON tries to light a cig; doesn't work. She puts it
behind her ear, like a
pencil or pen.

RICHARDSON
(to ROTH)
Now, where were we?

ROTH
We killed the Wicked Witch

RICHARDSON
Of the West!

OLDMAN
(from offstage)
West siiiiiide

RICHARDSON
Is it the West?

ROTH
(resigned)
I don't know.

RICHARDSON AND ROTH
(fumbling over
each-other's words)
Shut up! (Shut the Hell up!)

RICHARDSON
Okay, so we're just waiting on the
new witch

ROTH
We don't have a new witch

RICHARDSON
What?

ROTH
It's a two-man-show; we don't have
another witch.

RICHARDSON
Okay, well, let's get a priest in
here and this one can repent for her
sins.

ROTH
She's dead

WITCH
(happily)
I'm dead!

OLDMAN enters, shirtless

OLDMAN
(he's mad)
Can we get a priest in here?

LUKE stands

LUKE
(from the audience)
I'm a priest!

RICHARDSON
Fuck you, Luke

ROTH
Can we get this guy outta here?

JULIAN removes LUKE

RICHARDSON
Ben Maloy, are you here?

ROTH
You better be here or you're fake as fuck.

MALOY
(standing)
Yeah, I'm here.

RICHARDSON
Yo, what religion are you?

ROTH
Yeah, what religion are you?

MALOY
Uh, I was raised Christian, but I'd probably consider myself more Agnostic.

ROTH
Yeah, that's close enough.

MALOY
Okay, so what do you want me to do?

RICHARDSON
Well, just get up here and I'll *show ya*.

MALOY gets up there, DOWNSTAGE

ROTH
Please exercise this witch.

MALOY
(nervous)
I don't know... i'm not sure i'm fully qualified to do that.

LUKE
(from the audience)
Exercise her legs!

ROTH
(to nobody)
This is frickin' crazy

MALLOY
I don't wanna exercise anyone's
legs, I don't think

RICHARDSON
(yelling now)
You gotta exercise her legs, man.

MALLOY walks over to WITCH, on the floor

MALLOY
Alright now, we're gonna exercise
your legs now, you hear me?

MALLOY starts kicking her legs, kinda like a butterfly,
like fifteen times

LUKE
(from audience)
Kill her!

RICHARDSON
(like she doesn't care)
No, don't.

WITCH
It's working! I'm repenting for my
sins!

ROTH
(to RICHARDSON)
What's with all this "sin" stuff,
huh?

WITCH gets up

MALLOY
(to WITCH)
You think you're ready to be good
now?

ROTH
(to nobody)
Yeah, she's fine.

RICHARDSON
Yeah, she's totally fine

MALLOY
Okay, you guys good with me?

RICHARDSON
Yeah, you can go, Ben, thanks for
your help

ROTH daps him up

MALOY dips, DOWNSTAGE

RICHARDSON
Okay, so we're gonna do something a
little different

Pause

ROTH
You're gonna be the good witch now

WITCH
Like, the Good Witch of the North?

RICHARDSON
Yeah, that's the witch.

VASARY
(offstage)
You think they like it?

Pause

RICHARDSON
(irritated)
You guys done back there?

VASARY
(offstage)
Yeah, sorry
...
I'm not sorry.

RICHARDSON
(to WITCH)
Yeah, so you're the Good Witch; you
know the bit and all, right?

WITCH
Yeah, i love *The Wizard of OZ*

RICHARDSON
Okay, well, do the bit.

VASARY
So, we're gonna do some audience
participation

OLDMAN
You're gonna love it

VASARY
(gesturing to the RIGHT)
So, when I point at you, you're all
gonna yell "SA"

Ready? Go.

They do the thing, most likely
Great.

Gesturing to the LEFT
So, you guys, over here, when I point... "BA"
Yea? Do it.

They do it

VASARY
(forgetting all of that)
Awesome. Raise your hands if you
wanna come on stage, we need three
munchkins.

VASARY dips BACKSTAGE

SHAWN comes back on stage

SHAWN
Can we get three munchkins from the
audience? Raise your hands!

VASARY and OLDMAN come out from backstage, loudly unzip a
backpack, and
pull out a tubberware full of spaghetti. They eat it with
their hands.

SHAWN picks people from the audience. They should all have
the same haircut.

RICHARDSON
Okay, go

WITCH
Thank you for killing the Wicked
Witch of the East!
(gestures towards the
floor)
You've freed *these* people,
(gestures towards the
munchkins)
and they thank you!

SHAWN
(quietly)
Say "thank you".

MUNCHKINS
(probably)
Thank you.

RICHARDSON
You've gotta give us the magic
shoes.

ROTH
The magic shoes. They're just
regular magical shoes.

RICHARDSON
Give us the magic shoes.

WITCH
What shoes?

ROTH
You gotta take someone's shoes.

SHAWN
(to an audience member)
Give her your shoes.

WITCH
(to audience member)
Sign this.

OLDMAN, from the audience, starts clapping really loudly.

WITCH
We got the shoes!

OLDMAN
(while already clapping)
Please clap.

VASARY
(off)
That's my son!

LUKE
(like Designer)
B'rrrrrrrrrrr-a!

ROTH
(to WITCH)
But how are we gonna get home? to
Kansas?

RICHARDSON
(irritated, quietly, to
ROTH)
Hey.

ROTH
My bad.

RICHARDSON
(after a pause)
But how are we gonna get home? To
Kansas?

MOLOT
Hey, Ben Maloy is from Kansas.

OLDMAN
(off)
Please clap.

The crowd goes wild.

VASARY
(still in the audience)
Tell them about Emerald City!!

WITCH
(to RICHARDSON)
So, you've gotta go to Emerald City

OLDMAN
(off)
Yeah!

WITCH
To see the Wizard of Oz

VASARY
(off)
That's the name of this show!

WITCH
And you're gonna take the Yellow
Brick Road to get there

WITCH exits BACKSTAGE

OLDMAN
(off)
Kiss her on the forehead!

ROTH
You gotta kiss her on the forehead

VASARY
(off)
You gotta give her protection from
the elements with your magical
powers!

WITCH
(offstage, doing a scary
voice)
Hey, I'm gonna exact my revenge on
you!

VASARY
(in audience)
Hey, that's the Wicked Witch of the West!

RICHARDSON
(to WITCH)
Hey, get outta here!

OLDMAN
(off)
Please boo.

LUKE, JULIAN, MALOY, and SHAWN all boo, really loudly.

VASARY
(to WITCH)
This is why we cut you out of the script, Tanya!

ROTH
(to RICHARDSON)
Is she gone?

RICHARDSON
Yeah, she's gone.

LUKE
(from backstage)
Take your shirt off!

Blackout.

ROTH
You know about Rold Dahl?

RICHARDSON
Rold Dahl is a pedophile, Charles.

ROTH
Is that true?

RICHARDSON
Maybe.

OLDMAN
Hey, that guy's getting crucified!

JULIAN enters, carrying the SCARECROW on his back.

SCARECROW
(monotone)
Put me down, put me down, put me down, put me down.

RICHARDSON
hey, put that guy down.

JULIAN puts SCARECROW down

SCARECROW is wearing an Adidas tracksuit.

ROTH
Who are you?

SCARECROW
Hey, how's it going? I'm a
scarecrow.

SCARECROW extends his hand

RICHARDSON
Doesn't matter.

ROTH
(whispering to RICHARDSON)
You're crazy.

RICHARDSON
Do you wanna be in this play?

SCARECROW
A play? But I'm a scarecrow!

MOLOT
(from audience)
Yeah, you kinda look like a
scarecrow!

RICHARDSON
Do you wanna be a scarecrow in our
play?

ROTH
It's *The Wizard of Oz*

RICHARDSON
Except not really.

ROTH
It's good. It's a good thing.

JULIAN comes back on stage, looking menacing.

VASARY AND OLDMAN
(in the audience)
Do it! (Yeah, do it)

DARK FIGURE starts running around the perimeter of the
theatre, behind the audience. She's really fast.

CONFEDERATES, sitting in the isles, should react harshly when he runs by, saying things like "oh shit," or "jesus," etc.

SCARECROW
(deadpan)
Yes.

RICHARDSON
We're going to see the wizard.

ROTH
The Wizard of Oz.

RICHARDSON
(deadpan)
He's gonna get us back home to Kansas.

ROTH
Yeah, he gives people things that he needs.

SCARECROW
Oh okay, great.

ELI
(offstage)
(aggressively)
Hey, do you like music?

SCARECROW
Yeah, I play a little.

ELI
Oh yeah, well, so do I.

RICHARDSON
(to ROTH)
He's in a band

OLDMAN
(to ELI)
Play something!

ELI
Yeah, okay.
(pause)
(yelling)
Will, get up here.

WILL is sitting very close to the stage; he probably didn't have to yell

WILL
Yuh.

ELI
Okay, cool, hand me my bass.

SHAWN hands him his base.

VASARY enters from audience, DOWNSTAGE.

VASARY
(yelling hysterically,
from the chest)
Yeah, that's right. It's a musical!

WILL
(in his sweet, heavenly
voice)
*We're off to see the wizard, the
wonderful wizard of Oz~*

INSERT ORIGINAL SONG HERE

OLDMAN
(once they're done)
Please clap.

RICHARDSON
(to OLDMAN)
Dude, you gotta kill that joke. I
mean, it was kinda funny the first
couple times...

The band begins to put their stuff away

ROTH
(cutting him off)
But now it's just becoming
gratuitous

VASARY stands up from his seat.

VASARY
(angrily)
Hey, is this your self-written
masterpiece?

RICHARDSON AND ROTH
(together)
No (no, no way, man) of course not;
you wrote it

VASARY
(still offstage)
I'll have you know that I'm a
freshman at Tufts University.

OLDMAN
(butting in)
I go to BU, but I commute from home.

VASARY
(to RICHARDSON AND ROTH)
Get off my stage!

ROTH
Can we get security in here?

JULIAN removes VASARY from the audience

OLDMAN continues to scrape the tubberware

Pause

SCARECROW
Oh, uh, do you think I could also
get a brain, while we're at it?

OLDMAN
(off)
Yeah, you can do that, but we can't
do the song associated with it;
we're already running overtime.

RICHARDSON
(to OLDMAN)
Really?

OLDMAN
Yeah, we only budgeted like
fourty-five minutes for Act 1

ROTH
Damn.

OLDMAN
Yeah, y'know how they say you always
have to write long before you can
write short,
because the true craft of writing is
in the revisions?

RICHARDSON
Yeah.

OLDMAN
So, we didn't do any revisions

SCARECROW
Yeah, that's okay. I actually think
my knee is kinda messed up, from
when that guy was carrying me.

JULIAN should stand up in the audience now, give a little
bow, and sit back down

ELI
 (from audience, with
 gusto)
 I'll do it!

SCARECROW
 You wanna play the scarecrow?

ELI
 That's what I said, isn't it?

SCARECROW
 (to OLDMAN)
 Is that okay with you?

OLDMAN
 (indifferent)
 Yeah, okay man, I don't care

SCARECROW
 Okay, man, let's do it.

ELI
 (quietly)
 Tight.

ELI daps him up, entering from audience DOWNSTAGE

SCARECROW exits

ELI
 So are we going to see the wizard or
 what? Let's get on with it.
 (angry and loud)
 Let's go!

MOLOT is in the pit, playing his viola, or whatever he
 plays. A little Irish fiddle, I think.

MOLOT
*They're off to see the wizard, the
 Wonderful Wizard of Oz.*

RICHARDSON, ROTH, and ELI are all skipping, bored-looking,
 around the stage.

LAD 1 is coughing really heavily in the audience. I hope
 he's okay.

RICHARDSON
 Hey, you two, look, up there, in
 the balcony, that guy seems really
 hyper-aggressive!

Lights up in the whole theatre. VARUN is standing in the
 isle, picking on an audience member

ROTH
He looks like he's about to engage
in some domestic dispute!

ELI
(to RICHARDSON and ROTH)
I don't need to be here for this.
I'll see you guys later.

ELI goes back to sit in his seat.

VARUN
(to the guy)
What'd you say to me, guy? I'll fuck
up **all** of your shit. Don't mess
with me, son. I'm on **Spotify**.

While the lights are on, VASARY comes back into the room,
not wearing pants. He
walks across the stage, then disappears behind the
curtain.

OLDMAN
(to VARUN)
Hey, break it up back there; we're
tryna put on a musical!

ROTH
(to VARUN)
Get outta here!

VARUN
(from the balcony)
Ah, guys, I'm sorry. I just got a
little carried away. This is my
friend, Gary. You know Gary?

They don't know Gary

ROTH AND RICHARDSON
(together)
Hi, Gary (Hey Gary)

VARUN
What's going on with you, though?

RICHARDSON
(to VARUN)
We're trying to put on this play,
dude.

ROTH
(aside to VARUN)
It's not going very well

RICHARDSON
Hey, do you wanna be our Cowardly
Lion?

ROTH
He's looking for courage.

OLDMAN
(to VARUN)
You're not looking for courage, by
any chance, are you?

VARUN
Nah, man, I'm already taking like 40
millies of L-argenine a day, son.

ROTH
(to VARUN, still pretty
far away)
Like, the supplement?

VARUN
No, it's like a vitamin.

RICHARDSON
Well, a vitamin can still be a
supplement

OLDMAN
I think that's actually, like, what
a Vitamin is

ROTH
Can you buy them at *The Vitamin
Shophe*?

VARUN
I usually buy from, uh, *GNC*?

OLDMAN
(matter-of-factly)
Live well.

RICHARDSON
(to VARUN)
Well, that's the same thing.

VARUN
I'm still down to hang out, though.
Where are you guys going?

ROTH
To see the wizard.

VARUN
Of Oz?

RICHARDSON
Yeah, that's the one.

VARUN
Bro, you think he sign me?

RICHARDSON
Like, to a record label?

VARUN
I'm on Spotify.

ROTH
Probably.

RICHARDSON
So, what do we need? A brain...

SHAWN
(from the audience)
An effect pedal!

ROTH
(casually, to RICHARDSON)
I wrote it down.

RICHARDSON
You did?

ROTH
Yeah.

RICHARDSON
Like, the whole thing?

ROTH
Yeah, everything we've covered thus far.

VARUN
(interrupting)
Yo, can someone toss me a mic?

SHAWN
(way louder, from the audience)
Can somebody get VARUN a mic?

SHAWN enters DOWNSTAGE RIGHT, with the mic

VARUN takes it, kinda pushes him, then gets right into it.

Insert some beautiful words of poetry here

As the song ends, VARUN should run off stage, out of the theatre - *fast*

OLDMAN
(off)
Please clap.

LUKE
(offstage)
Show us the tin man!

MALOY
(offstage)
(calmer than LUKE)
Yeah, where is the tin man?

AUDIENCE all murmurs and chatters

Toto's "Africa" begins to play, loudly, on the same speaker.

DARK FIGURE runs *in front* of the audience.

VASARY walks on stage, mostly naked. His hair is parted down the middle, as opposed to the side.

VASARY
(loudly, into the audience)
Can we fix this?

RICHARDSON and ROTH are waiting STAGE LEFT. OLDMAN and VASARY are sitting in the front row.

OLDMAN
(off)
Can we get the Tin Man on stage please?

VASARY pushes OLDMAN to the side

VASARY
(irritated with OLDMAN)
I'll take care of it.

VASARY points at one person in the first row.

VASARY
(to TINMAN)
You wanna be in the show?

He doesn't wait for a response

VASARY
Sign this

VASARY hands him a crumpled up piece of paper to sign

VASARY
Let's go.

VASARY drags the innocent bystander onto the stage

VASARY
(to TINMAN)
What's your name?

Pause for response

OLDMAN
(suddenly serious)
VASARY, this isn't in the script.

VASARY
(unhinged)
There is no script.

OLDMAN
(trying to be reasonable)
VASARY...

VASARY
(pointing at OLDMAN)
(assertively)
Shut up.

VASARY
(to TINMAN, kinda crazy)
You act? You ever been in a play
before?

Hey everybody! New character!

RICHARDSON
Do you want us to get off stage?

VASARY
(to RICHARDSON)
No. Stay.

VASARY
(to TINMAN)
Okay, so, your character is the Tin
Woodsman, you're alone, you're
scared, and you're looking for a
heart.

What? What's wrong?

TINMAN says nothing

VASARY
Oil! He needs oil!

SHAWN! Get this future star some
oil!

SHAWN enters with a Carm cup filled with water; he throws
it in the TINMAN's face

OLDMAN
(to himself, in audience)
Holy shit.

VASARY
You like that TINMAN? Speak! Your
line is "EAT ME"

TINMAN says nothing

VASARY
A mute! He's deaf, or he's a mute!
Nuts with you, TINMAN. Don't talk,
if you don't want to. It doesn't
matter! On with the show!

VASARY begins to exit, but comes back, pointing at
RICHARDSON and ROTH

VASARY
Oh, and you two, if I don't like
what I see, I'll fuck up ALL of your
shit.

VASARY exits backstage

RICHARDSON
Wow.

ROTH
(to TINMAN)
You alright, buddy?

Wait for TINMAN response

RICHARDSON
(to ROTH)
Do you want to keep going?

Pause

ROTH
I'm not sure we have a choice.

RICHARDSON
(to OLDMAN)
Are you cool with this?

OLDMAN sits with a blank stare on his face. He's thinking.

OLDMAN
Just... keep going.

RICHARDSON
Alright, fuck it.

TINMAN, we'll get you a heart. Take
a seat; we'll keep you in the loop.

TINMAN returns to audience

RICHARDSON
MOLOT, can we get a beat?

MOLOT puts his hand in the air, signaling a thumbs-up.

RICHARDSON nods her head.

RICHARDSON
Let's get moving. We've got a lot of
distance to cover before nightfall.

Blackout.

WITCH, CENTER STAGE, is alone, holding the Macbook from
before. She makes a Group
Facetime call to CONFEDERATES: LAD 1, LAD 2, LAD 3,
JULIAN, MALOY, and WILL

(Everyone should have the same default Apple ringtone)

WITCH
(after a pause)
Gentlemen, it's time.

CONFEDERATES in the audience begin making monkey sounds

Rico Nasty begins playing out of LUKE's speaker

LUKE
(somehow back in the
audience)
Yes!

WITCH
Let's get it boys!

CONFEDERATES get louder; the monkey sounds should be
nearly as loud as the music.

Blackout.

Lights up. RICHARDSON and ROTH stand CENTER STAGE

MALOY, JULIAN, and LAD 3 are sitting down, legs dangling
off of DOWNSTAGE RIGHT
LAD 2, LAD 1, and WILL are DOWNSTAGE LEFT

DOWNSTAGE is clear

RICHARDSON
Here we are: the City Gate.

ROTH walks to LAD 1

ROTH
(to audience)
Get a load of *this* guy

RICHARDSON takes a step forward. CONFEDERATES shuffle
inwards, so as to block the path.

RICHARDSON
Huh.

LUKE, in the back of the theatre, now, blocking the
walkway, sitting down, plugs in his speaker. It buzzes
with electrical feedback, for a second.

CONFEDERATES look to one another, in confusion

MOLOT begins to hit a bongo, menacingly.

LUKE's speaker begins to play RICO NASTY again, quietly at
first, then louder

CONFEDERATES panic, running BACKSTAGE in a hurry.

RICHARDSON & ROTH rush forward together, look down, off
stage, then look up, pivot, run behind them, and face
DOWNSTAGE

Monkey sounds begin to be audible

RICHARDSON
Oh, shit.

ROTH
(in disbelief)
It's the flying monkeys.

RICHARDSON
No, they wouldn't fit in the budget.
VASARY cut them. It's got to be
something else.

The monkey sounds are louder now

CONFEDERATES enter, dressed in black, wearing dark sunglasses

ROTH
(to RICHARDSON)
RICHARDSON, I don't think we're in
Kansas anymore.

RICHARDSON
(irritated, to ROTH)
Of course we're not, you idiot.
That's a gang of English Soccer
Players!

RICHARDSON, ROTH scream simultaneously.

WILL is lined up in the middle row of the theatre; he drop
kicks a soccer ball to CENTER STAGAE

SHAWN appears from UPSTAGE, catches the ball.

Dramatic pause (as if the other ones weren't, lol)

ENGLISH SOCCER PLAYERS
(together)
Goooooaaaal!

The lads absolutely loose their minds, attacking
each-other in their confusion

ENGLISH SOCCER PLAYERS exit STAGE LEFT.

RICHARDSON
Wow.

LUKE (sitting next to OLDMAN)
(to OLDMAN)
Did you choreograph that whole
thing?

MALOY, still garbed, enters STAGE LEFT

MALOY
This guy's a creative *genius*, I'm
telling you.

VASARY, pissed, rushes from BACKSTAGE to DOWNSTAGE LEFT

WITCH, also from BACKSTAGE, saunters to UPSTAGE RIGHT

VASARY
Clear the stage.

All clear the stage. RICHARDSON AND ROTH sit next to
each-other, in the front row, right in front of CENTER
STAGE.

VASARY

(mad)

Alright, here's what I'm gonna do.

WITCH

(facing the audience)

Well, you got me.

VASARY

First, I'm shutting this whole thing down.

WITCH

You've *defeated* my army of flying monkeys

OLDMAN

(to VASARY)

VASARY, what's going on, pal?

VASARY

(to OLDMAN)

I'll tell you what's going on, "pal"

WITCH

And now that you've made it to my castle, wearing *my* sister's silver slippers

VASARY

(still to OLDMAN)

I come out here onstage, on the debut night of the biggest gig of my career

WITCH

\$350, deadstock.

VASARY

Bloodied and vile.

WITCH

Literally *magical shoes* that can not physically be removed from the feet of any living soul on God's Green Earth

VASARY

You embarrassed me, Pereira

WITCH

I have no choice but to take your life by force

OLDMAN

The show had to go on, one way or
(MORE)

OLDMAN (CONT'D)
another. If you weren't going to
follow through with your
responsibilities, who was?

WITCH
You're gonna die today, Dorothy
Gale.

RICHARDSON
I had actually completely forgotten
about that

VASARY
It's too late for apologies,
scumfuck. There's no coming back.
Show's over!

LUKE throws WITCH that boxcutter from earlier. She flips
it open.

MALOY
THAT's her last name, right, I
totally knew that.

WITCH begins to march DOWNSTAGE

ELI
(standing up from the
audience)
Look out!

SHAWN appears from the audience, towards STAGE RIGHT, from
the side of the theatre, holding a Carm Cup.

WILL
(also from the audience)
Yo, this man's got a carm cup!

VASARY
(to OLDMAN, with a final
calm, but decisive blow)
We're through.

SHAWN throws the Carm Cup of water into WITCH's face.
She's winces with discomfort.

WITCH
Oh, I'm melting, I'm melting!

VASARY
(to WITCH)
Would you kindly shut your face?

MALOY
(to WITCH)
Boo! Get off the stage!

LUKE plugs his speaker in. ROTH's "Africa" plays in the background.

DARK FIGURE runs in front of the audience again, this time falling, not able to get up.

ELI

Everybody clear the set! Act I is over! There's an intermission and it's forty-five minutes long! Don't form a line for the bathroom, just everyone push to try to get in first!

People will probably still be seated

ELI

C'mon, go! Hurry up! Get outta here!

They'll start to move

ELI

House! Kill the lights. Get these fuckers outta here!

END OF ACT 1

OLDMAN enters. VASARY trails behind.

OLDMAN

(composed)

Act II is completely different.

VASARY

It's like a whole other show!

OLDMAN

If you liked ACT I, sorry!

VASARY

We're completely abandoning *that* plot structure

OLDMAN

It's done.

VASARY

But, if you didn't... you're in luck.

DARK FIGURE emerges from UPSTAGE LEFT, crossing RIGHT

DARK FIGURE

ACT II is so much different than ACT I, which is great, because ACT I, honestly, wasn't all that great

LUKE
(in audience)
They didn't put that much thought
into it

VASARY
That's what they'll say.

RICHARDSON enters STAGE LEFT

RICHARDSON
It's not a two man show anymore, by
the way.

ROTH enters STAGE RIGHT

ROTH
It's like seven... or eight!

RICHARDSON
It's a twelve person cast!

VASARY
This is *not* a two man show.

OLDMAN
No way.

RICHARDSON
And it's completely different from
ACT I.

ROTH
Totally.

VASARY
(teething each word)
While continuing to build upon a few
of the themes established in ACT I!

RICHARDSON
In ACT II, there's a *few*
inter-personal conflicts

ROTH
And *character development*

DARK FIGURE starts fucking with the lights.

VASARY
We're gonna class things up a little
bit.

RICHARDSON
Make a real fuckin' *meal* out if it

VASARY
Like a sandwich, or a nice *salad*

RICHARDSON
(to the booth)
Get the lights!

BLACKOUT

Lights come up on ELI and SCARECROW, both wearing wrestling unitards

ELI
You're going down, DREZNER.

SCARECROW
(poised, like himself)
I'll tear you in half, ELI

ELI
No you won't, SAM

SCARECROW
(like he knows what he's
talking about)
I will.

ELI
Then prove it!!

SCARECROW charges ELI, hollering

BLACKOUT

Lights come up on ROTH and RICHARDSON sitting at a cafe table

JULIA
So, you didn't write an Act II?

NATE
No.

JULIA
But, you wrote Act I, expecting to
write an ACT II?

NATE
What else was I to expect?

JULIA
That you'd quickly lose interest in
the skeleton of *The Wizard of Oz*
(MORE)

JULIA (CONT'D)

and
seriously consider dropping the
project, only to have your
dedication recaptured
by some unenforceable responsibility
to your friends and the people who
believed in you?

NATE

(a pause)

Maybe that.

JULIA

But you clearly had some sort of
reason, right? Having just read
it, there's certainly some
emotion here. Maybe it's not refined
enough yet to give them names, but
NATE...

NATE

It's meant to be stressful.

JULIA

(sympathetically)

Yeah.

NATE

Angry.

JULIA

A little bit. But that seems
intentional.

NATE

It was.

JULIA

Then what was the intent?

NATE

(melancholy)

I don't know.

JULIA

Do you know what I'm saying? And,
I'm sorry to say it, but the main
character, what'd you call him?

NATE

VASARY.

JULIA

NATE, that's your voice. This whole
thing is your voice. You didn't
(MORE)

JULIA (CONT'D)
write one troubled protagonist, you
created a whole cast
of *fucking crazy people*.

NATE
I know.

JULIA
Writing plays is hard. I mean, I
couldn't write a play. I can do lots
of things. But finding an artistic
voice through an archaic, complex,
and competitive

NATE
Neither have I, apparently.

JULIA
(catching herself)
I walked you right into that one,
and for that, I apologize.
(pause)
But I think you know what I mean.

NATE
I do.

JULIA
You've got this tonal thing; I think
you called it, what? Realism?

NATE
Authenticity.

JULIA
Stupid! What about the bus driver?
Or the old Norwegian woman in
Rockport? Right? With the antique
store, and the husband with
dementia? Remember how important
they were? Exploring those vibrant
lives otherwise left unexplored?
What happened to *them*? What
happened to *you*?

NATE
I don't know.

JULIA
Where's the humanity in these
people, NATE? You seem to know what
you want them to say, and how they
ought to say it, but why should we
care? Let the horrible people go
away for goodness sake! I want to
see you again.

pause

NATE
So do I.

BLACKOUT

OLDMAN enters from audience

VASARY
(offstage)
Ten trees. Go.

OLDMAN
(like at a spelling bee)
Pine... Redwood...
White-Barked-Birch...

MALOY
(from audience)
MANZANITA!

OLDMAN
(finished)
Manzanita.

LUKE enters from audience

LUKE
(project to audience)
I'd like to request a change in
setting!

VASARY enters UPSTAGE LEFT, opening a pack of gum

VASARY
(to LUKE)
Shoot.

LUKE
17th Century Venice. Italy.

OLDMAN
(too excited)
Granted.

LUKE
Cool.

LUKE exits to his seat

MALOY enters from THEATRE EXIT

MALOY
Does anyone need their water bottle
(MORE)

MALOY (CONT'D)
filled up? I'm going for a run right
now!

All billed cast, except VASARY and OLDMAN, follow MALOY to
main lobby

Once audience is clear

VASARY
(to OLDMAN)
Was that our entire cast?

OLDMAN
I think so.

VASARY
Huh.

OLDMAN
So, this show is about us, right?

VASARY
Yeah, I think so.

OLDMAN
(pensive)
Hm.

VASARY
It's as much a mystery to me as it
is to you.

OLDMAN
It doesn't seem like it's about
anything.

VASARY
It's not, but I think that's the
point.

OLDMAN
To waste an hour and a half of these
people's lives?

VASARY removes a pack of cigs from his pocket

OLDMAN
Put those away, it's Massachusetts.

VASARY
(correcting them)
Venice.

OLDMAN
Why does *that* suddenly matter? Are
(MORE)

OLDMAN (CONT'D)
we supposed to take this thing
seriously all of a sudden?

VASARY
I doubt it.

OLDMAN
Just because there's some drastic,
unexplained change in tone,
(gesturing towards the
audience)
they're expected to look at this as
something other than a polished
turd. Unfortunately for them,
though, a polished turd is still, in
fact, a turd.

VASARY
And what's with this sudden distaste
for turds?

OLDMAN
I have no taste for garbage.

VASARY
Perhaps that's why we call it
"taste"

OLDMAN
Yeah?

VASARY
I quite like the taste of shit.

OLDMAN
Apparently.

VASARY
I'm not saying it's good, mind you,
because it's not. But I don't think
it's worthless.

OLDMAN
We may agree to disagree.

VASARY
All I'm saying is that I think
there's enough room in the world for
a thing that can't do everything.
Some things just do some things.

OLDMAN
Or one thing.

VASARY
This conversation's gone on too
long.

LUKE stands up, again

LUKE
Citizen's unrest!
(pause)
The following complaints are
addressed to leading actors,
RICHARDSON and ROTH,
directors, VASARY and OLDMAN, and
co-writers, NATE and NOAH

MALOY stands up in audience

MALOY
(loudly)
Who the hell are NATE and NOAH?

LUKE
(yelling)
We will no longer stand for this
mistreatment!

RICHARDSON and ROTH enter UPSTAGE CENTER

RICHARDSON
(quickly)
Time for audience participation!
Everybody reach under your seats
we're gonna throw Altoids at LUKE.
Okay? Ready. Go.

The crowd goes wild with the Altoids

LUKE
(not particularly angry,
but not entirely over it,
either)
We'll see you in small claims court!

ROTH
Fuck you, LUKE.

RICHARDSON
Sit down, LUKE.

LUKE sits down.

MALOY and THE GANG ENTER

MALOY
(to VASARY and OLDMAN)
Hey, did you guys already do the bit
about fire exits?

OLDMAN

Yeah, we got it.

MALOY

Alright, cool, just making sure.

BLACKOUT

JULIA

Low calorie almond milk, *vanilla*
low-calorie almond milk, vanilla low
fat almond milk, regular low fat
almond milk, 2% regular milk, full
fat regular milk, comma, from a cow.
(looking up)
What is this?

NATE

It's someone's grocery list with six
different kinds of milk on it.
(pause)
Look at the back.

JULIA flips over the notepad

JULIA

"Imagine carrying a New York metro
card in your wallet three and a half
months after the end of your trip"

NATE

It was funny in concept, but
lackluster in execution.

That'll happen sometimes.

JULIA

But that's what you wanted it to be,
just jokes.

NATE

Jokes, yeah, a bit.

JULIA

And what else?

NATE

What is this, therapy?

JULIA

(quickly)
Yes. Why jokes?

NATE

Because what else?

JULIA
(sitting back in her
chair)
I like to paint.

NATE
Well, I can't paint.

JULIA
And you can't draw.

NATE
I thought about glassblowing.

JULIA
Music didn't work out.

NATE
Nobody knows what shitty
glassblowing looks like

JULIA
And you lack the confidence in
yourself to be an actor.

NATE
To aspire a rose that never wilt

JULIA
And you *know* that's true

NATE
But to settle for a sorta starfish
lookin' thing, and it look really
cool to anyone who doesn't know much
about glassblowing

JULIA
So why write?

NATE
(paying attention now)
For the same reason.
And an excess of familiarity with
the controls, I guess.

JULIA
(glancing up from the
notebook)
Yet your handwriting is among the
worst I've ever seen.

NATE
Thank you, I try.
(walking STAGE RIGHT)
We're scrapping the whole thing.

JULIA
(falling off her chair,
yelling)

No!

(catching herself)
Do something with it! You don't have
to do the whole thing, of course,
but you should throw it away because
it's got nothing else to give, not
because it's unfinished.

NATE
But it unfortunately happens to be
some combination of the two.

JULIA
It deserves another shot! You
deserve another shot! You're a
writer, kiddo. Not much of one yet,
sure, but don't forget about where
you're going because you're not
there yet. You have a gift!

NATE
(spitefully)
Gift. If a writer's gift is his
burden, then what makes everyone
else responsible for knowing about
it? A person that claims that he can
do nothing but put words on paper is
not cursed; he's conceited.

JULIA
You're projecting.

Why not just Act I? Give it a basic
plot and some low-level character
definition and, well, you've got a
play.

NATE
Sure.

JULIA
Seriously! Let this be your really
cool starfish! Maybe you think
it's kinda shitty, and maybe it is,
but that never stopped anyone else!

NATE
(growing frustrated)
A detailed description of a person's
internal monologue is a private
thing, Julia

JULIA

Of course it is! But who cares? Best case, worst case! Best case, you put on a halfway decent show and one person likes it. Worst case, it's just another piece of garbage.

NATE

So you're proposing we make an evening out of garbage?

JULIA

I happen to think there's a place in the world for a little bit of garbage.

NATE

So be it.

BLACKOUT

Lights up on MALOY, SHAWN kicking their legs off the stage

MALOY

Did you ever have homework in therapy? Like you'd get close to hitting the end of your hour, and they hand you, like, y'know, a worksheet? Like, with fill in the blanks and whatnot? They act like this little \$30 co-pay worth of paper is going solve all of the problems you talked about that week. And, most likely, it probably does help with developing strategies and perspectives that would certainly help in the long run.

I never did my therapy homework.

Where'd you get that plant?

SHAWN

It's a tobacco plant. It symbolizes all that is important in my life.

MALOY

(seriously)

Do you want to pray to it?

BLACKOUT

When lights go up, the plant is gone

SHAWN
 (disappointed)
 The tobacco plant is gone.

MALOY
 Ah, it's just a gimmick with the
 lights. I hate gimmicks.

BLACKOUT

END OF ACT 2