

THE GREAT AMERICAN

Lyman Frank Baum hated the name Lyman so he never used it. That's why L Frank Baum has become world famous as the author of one of the best-loved children's tales, *The Wonderful Wizard of Oz*, and its sequels.

Baum didn't set out to be a children's author. Born in 1856 the son of a wealthy oil baron from New York state, he was imaginative and creative, often getting into trouble as a boy for daydreaming or playing with imaginary friends. He was also fascinated with the theatre and tried to launch a career as an actor, following brief spells as a poultry breeder, magazine publisher and firework seller. In 1880, his father built him a theatre in Richburg, New York, but it was burned down in a fire during a production of one of Baum's own plays, ironically entitled *Matches*.

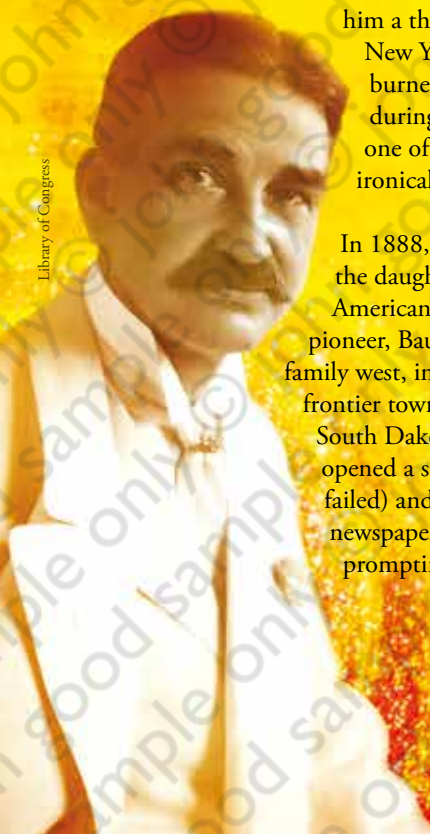
In 1888, now married to the daughter of an early American women's rights pioneer, Baum took his young family west, initially to the frontier town of Aberdeen, South Dakota. There, he opened a store (which failed) and edited a weekly newspaper (which failed), prompting the family and

their four young sons to move to Chicago, where Baum took a job as a reporter on the *Evening Post* newspaper.

He published his first book, *Mother Goose in Prose*, in 1897. Inspired by the fairytales of Hans Christian Andersen and the Brothers Grimm, Baum's stated aim was to create specifically American fantasies that would offer magical stories to captivate children, but without the horrific and violent trends employed by the European writers. He once said: "To please a child is a sweet and a lovely thing that warms one's heart and brings its own reward." The plan seemed to work, and two years later he published a companion volume, *Father Goose: His Book*, with illustrations by William W Denslow, an artist friend in Chicago.

The collaboration with Denslow would lead in 1900 to the publication of *The Wonderful Wizard of Oz*, in which they shared copyright ownership. However, in spite of their previous success with *Father Goose*, the publisher George M Hill was hardly convinced of overnight success: he only went ahead with the project when theatre manager Fred R Hamlin agreed to promote the work with a stage adaptation at the Grand Opera House.

Reworking the piece for the stage was, as you might say, music to Baum's ears, reconnecting him to his early love of theatre. He wrote an initial adaptation with composer Paul Tietjens in 1901 but it was rejected. However, a new version of *The Wizard of Oz*, a musical extravaganza rewritten primarily for an adult audience, opened in June 1902 to instant acclaim, playing on



FAIRYTALE

Broadway and around the country for the next nine years and making overnight stars of its Scarecrow and Tin Woodman, Fred Stone and Dave Montgomery. This version, incidentally, had nothing to do with the 1939 film, which featured new songs by Harold Arlen and E Y Harburg and has recently been restaged in the West End by Andrew Lloyd Webber.

Baum's life would never be the same again. Although he wrote more than 50 books in all, plus scripts, short stories and poems, it was the 14 Oz tales that kept him and his family in style, even though he sold the rights to the first book during one lean time.

Having moved to Hollywood in around 1907, Baum worked with a men's social group of dramatically minded entrepreneurs, the Uplifters, and launched the Oz Film Manufacturing Company, bringing several of his works to the stage and early cinema screens, including *The Patchwork Girl of Oz* and *The Tik-Tok Man of Oz*. At the same time, he returned repeatedly to writing Oz books, including notching up a sequel every year from 1913 to his death from a stroke in May 1919, nine days short of his 63rd birthday.

L Frank Baum was undoubtedly a dreamer, and he dreamed big. Fortunately for him, his wife Maud was practical and intelligent, and she ran the household accounts and kept the family on track. As one of Baum's four sons, Harry Neal Baum, told the *Chicago Tribune* nearly 40 years after his father's death, Frank was "the swellest man I ever knew". He added: "He told us whimsical stories before they became material for his books."



A poster for the 1902 Broadway production of *The Wizard of Oz*

Those whimsical stories gave rise to some of the most enduring characters in 20th-century literature - the Scarecrow, the Tin Woodman, the Cowardly Lion, Dorothy Gale and, of course, the Wonderful Wizard of Oz himself. And however much the author may have resented those endless returns to the land of Oz that he felt forced to undergo for his readers' and his family's sake, there are generations of delighted children across the last 100 years or more who have had cause to thank L Frank Baum for his extraordinary creations.

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MANY HAPPY RETURNS

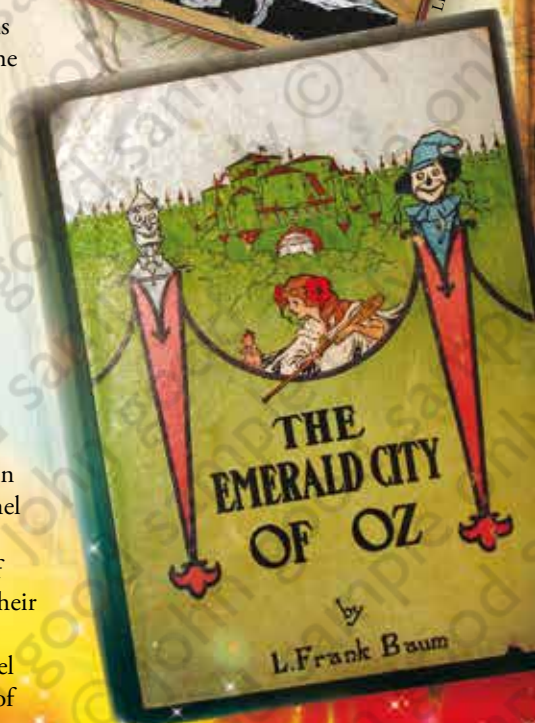
TO OZ



The *Wonderful Wizard of Oz* was never intended to be the first in a series. But after the phenomenal success of the book when it first appeared in 1900, together with pleading letters from thousands of children, its author L Frank Baum was finally persuaded to write a sequel, published in 1904.

He resisted any further visits to Oz for another three years after that, but eventually relented and created more sequels in 1907, 1908 and 1909. By 1910, in *The Emerald City of Oz*, he tried to pretend that Oz had become cut off from the rest of the world and its self-professed “historian” (Baum himself) could no longer report stories from there, but the attempt wouldn’t wash with his young public and Baum would write a new Oz book every year from 1913 until his death in May 1919 - a total of 14 in all, although there were also short stories and comic-strip versions too.

After his death, the work of writing Oz books was passed to children’s author and columnist Ruth Plumly Thompson, who continued the job through another 20 or so books, mainly at the rate of one a year until the outbreak of the Second World War. Baum’s early illustrator John R Neill picked up the baton in 1940 for three novels, followed by stories from Jack Snow, Rachel R Cosgrove and mother-and-daughter team Eloise and Lauren McGraw through the rest of the 20th century. A wide variety of authors have also taken the characters and setting and worked their own individual magic on them without the official branding of Baum’s estate, most notably Gregory Maguire, whose 1995 novel for grown-ups, *Wicked*, spawned the hugely successful musical of the same name in 2003.



Many of the original *The Wizard of Oz* characters make further appearances in the sequels, as well as a host of new creations. Here's a quick tour of Baum's *Oz* novels:

The Wonderful Wizard of Oz (1900)

- The one that started it all, first adapted for the stage in 1902 and later made into the iconic 1939 movie *The Wizard of Oz*, starring Judy Garland.

The Marvellous Land of Oz (1904)

- Baum's first sequel introduces many of the characters we meet in *Dorothy and the Princess of Oz*, including Tip, the witch Mombi, General Jinjur and the Army of Revolt, and the Wogglebug. However, neither Dorothy herself nor the Cowardly Lion appear in the book, which was written with more than one eye on the stage adaptation that followed in 1905.

Ozma of Oz (1907) - Dorothy returns in this book, which is the first to acknowledge its place as part of a series. Baum later used much of its plot for his 1913 musical *The Tik-Tok Man of Oz*, which in turn he readapted as another book in 1914.

Dorothy and the Wizard in Oz (1908)

- Written soon after the San Francisco earthquake of 1906, this story begins in California with Dorothy being swallowed up by cracks in the earth.

The Road to Oz (1909) - Dedicated to Baum's first grandson, *The Road to Oz* introduces Polychrome, the Rainbow's Daughter, as well as characters from some of Baum's non-Oz fantasy books, possibly in an attempt to use the success of the Oz franchise to help sales of his other work. It was also printed on a range of coloured pages, each colour representing the country being visited by Dorothy and her friends at that point in the book.

The Emerald City of Oz (1910) -

Intended to be the last *Oz* book, with Dorothy moving there permanently with Uncle Henry and Auntie Em. However, financial pressures forced Baum to go back for more.

The Patchwork Girl of Oz (1913) -

Although Dorothy appears only as a minor character in this tale of Ojo the Unlucky Munchkin, Baum rated this story as "one of the two best books of my career".

Tik-Tok of Oz (1914) -

Adapted from Baum's 1913 musical, the book is also notable for the first inclusion of a map of Oz.

The Scarecrow of Oz (1915) -

Baum's personal favourite from the canon tells the tale of peg-legged Cap'n Bill and a little girl named Trot, washed overboard on a rowing trip and rescued by mermaids.

Rinkitink in Oz (1916) -

Reworked from a non-Oz book 10 years earlier, characters from the land do not appear until its climax.

The Lost Princess of Oz (1917) -

The story of Princess Ozma's disappearance and Dorothy's quest to find her, the book is dedicated to Baum's new granddaughter Ozma.

The Tin Woodman of Oz (1918) -

Expands the Tin Man's backstory from *The Wonderful Wizard of Oz*.

The Magic of Oz (1919) and *Glinda of*

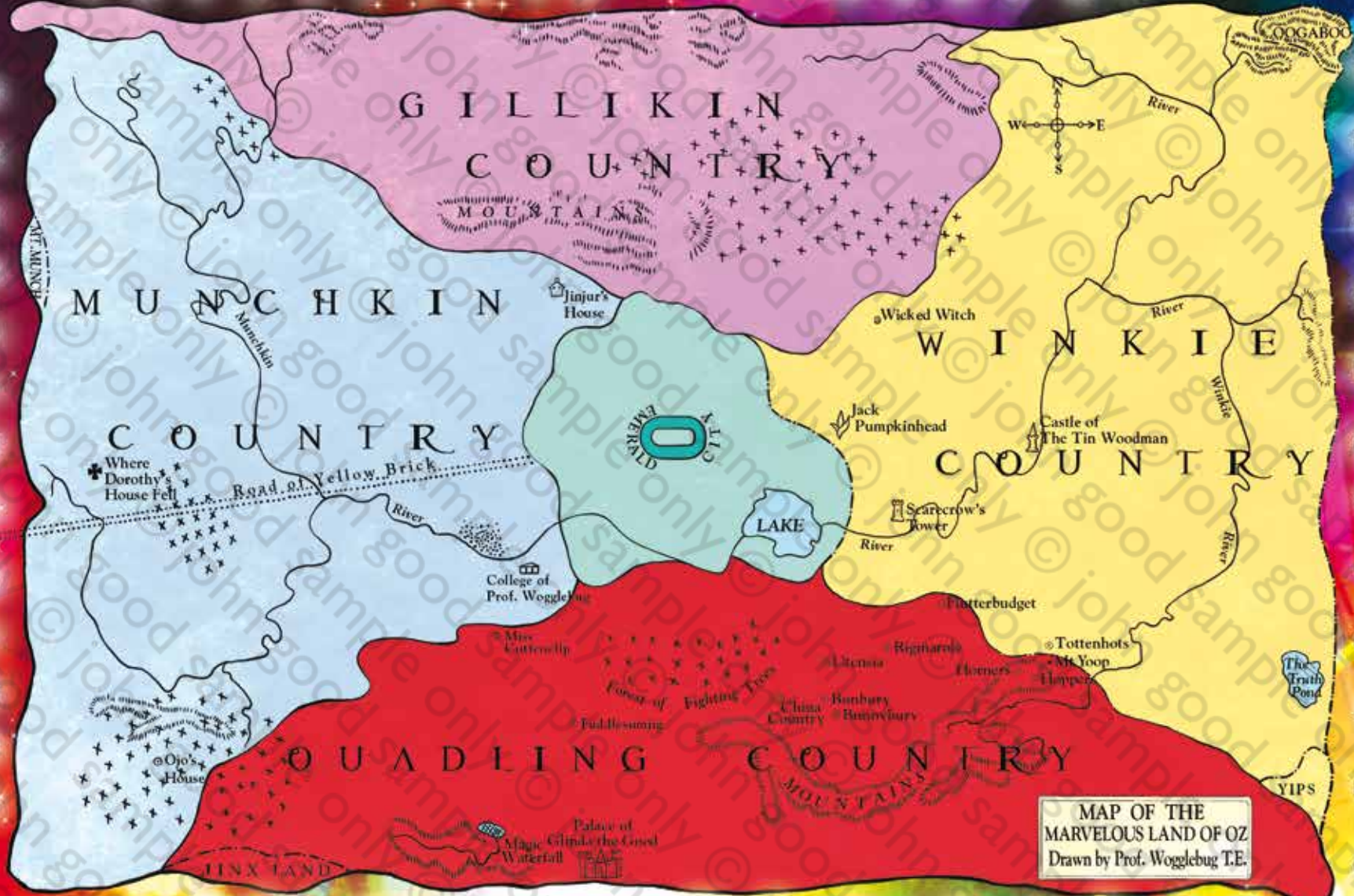
Oz (1920) - Published posthumously, the final two books written by Baum draw together many of the earlier characters and continued a renewed upsurge in sales begun by *The Tin Woodman of Oz*.

Michael Davies
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IMPASSABLE DESERT

SANDS OF SWINNING FIFTH SHI

DESERT IYD ESE RIT



MAP OF THE MARVELOUS LAND OF OZ
Drawn by Prof. Wogglebug T.E.

GREAT SANDY WASTELAND

AN ENDLESS SOURCE OF INSPIRATION

The lasting success of the Judy Garland musical from 1939 has sometimes led audiences to forget that there have been a huge range of adaptations of the *Oz* stories of L Frank Baum.

From his own first “musical extravaganza” in 1902 to this latest incarnation of some of the other stories under the title *Dorothy and the Princess of Oz*, the tales have lent themselves to adaptation in all kinds of forms, from theatre and cinema to video games and pop songs.

Baum’s first attempt to put *The Wonderful Wizard of Oz* onstage was a failure, but his reworking of the piece with composer Paul Tietjens under the title *The Wizard of Oz* proved a major Broadway success, even though Toto was replaced by Imogene the Cow and there was no place for the Wicked Witch of the West. Unfortunately, the critics were less kind to his subsequent stage efforts *The Wogglebug* (1905) and *The Tik-Tok Man of Oz* (1913), which were slated as rip-offs of inferior quality. Meanwhile, screen versions of the stories began as early as 1910, with Baum’s own 15-minute silent film taken from the *Wizard of Oz* stage show. *His Majesty, the Scarecrow of Oz* followed in 1914.

Aside from the many adaptations of *The Wizard of Oz* on film, stage and television, the later stories have also been much in demand among performers of all types. From 1975’s *The Wiz* to the 2003 hit *Wicked*, the characters have inspired musicals throughout the decades, while television has plundered the tales as a backdrop for everyone from Shirley Temple to the Muppets.

On film, *The Marvellous Land of Oz* has been adapted several times, and also formed the basis for the 1985 Disney movie *Return to Oz*. Currently, there’s no fewer than nine films in the pipeline which aim to use the setting, characters and ideas originated by L Frank Baum as their focus. Among the more high-profile are *Oz: the Great and Powerful*, a story of a carnival worker who gets mistaken for the famous wizard; a film adaptation of *Wicked*; and a modern-day sequel about Dorothy’s great, great granddaughter entitled *Surrender Dorothy*, to be directed by Drew Barrymore.

With musicians from the Seekers to Scissor Sisters also finding inspiration from Baum’s work, there seems to be no end to the ongoing cultural influence of this one-time poultry farmer from the Midwest of America.

Michael Davies

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WORDSEARCH

Can you find all the words listed at the bottom of the page in the wordsquare?
The hidden words may run backwards, forwards, up, down and even diagonally!

When you have found all the words, there will be 23 letters left over,
which will spell out a hidden message, telling you where Oz is!

Y R N E H E L C N U F A R M N
S E M E R A L D C I T Y O M O
H C L U G S S I M E W W W W I
C O Z L T O R N A D O Y I O L
T H E S O R E D H R H M C B Y
I R E T O W N V C T A E K N L
W W A R O I B E O R R B E I D
L T U E L T R R V S R O D A R
L E N G H A O E I A A H N R A
E V T E C D L N I C E S R A W
P A Y S I M U N C H K I N S O
S R E P P I L S Y B U R N A C
B B M O D L E I F Y P P O P K
W I N G E D M O N K E Y S A W
G O O D N A M D O O W N I T D

HEART
BRAVE
NICE
DOROTHY
TOTO
MISS GULCH
UNCLE HENRY
AUNTY EM

MUNCHKINS
WINGED MONKEYS
POPPY FIELD
WICKED
WEST
RAINBOW
FARM
BRAIN

RUBY SLIPPERS
EMERALD CITY
TIN WOODMAN
WITCH
NORTH
SPELL
OZ
YELLOW BRICK ROAD

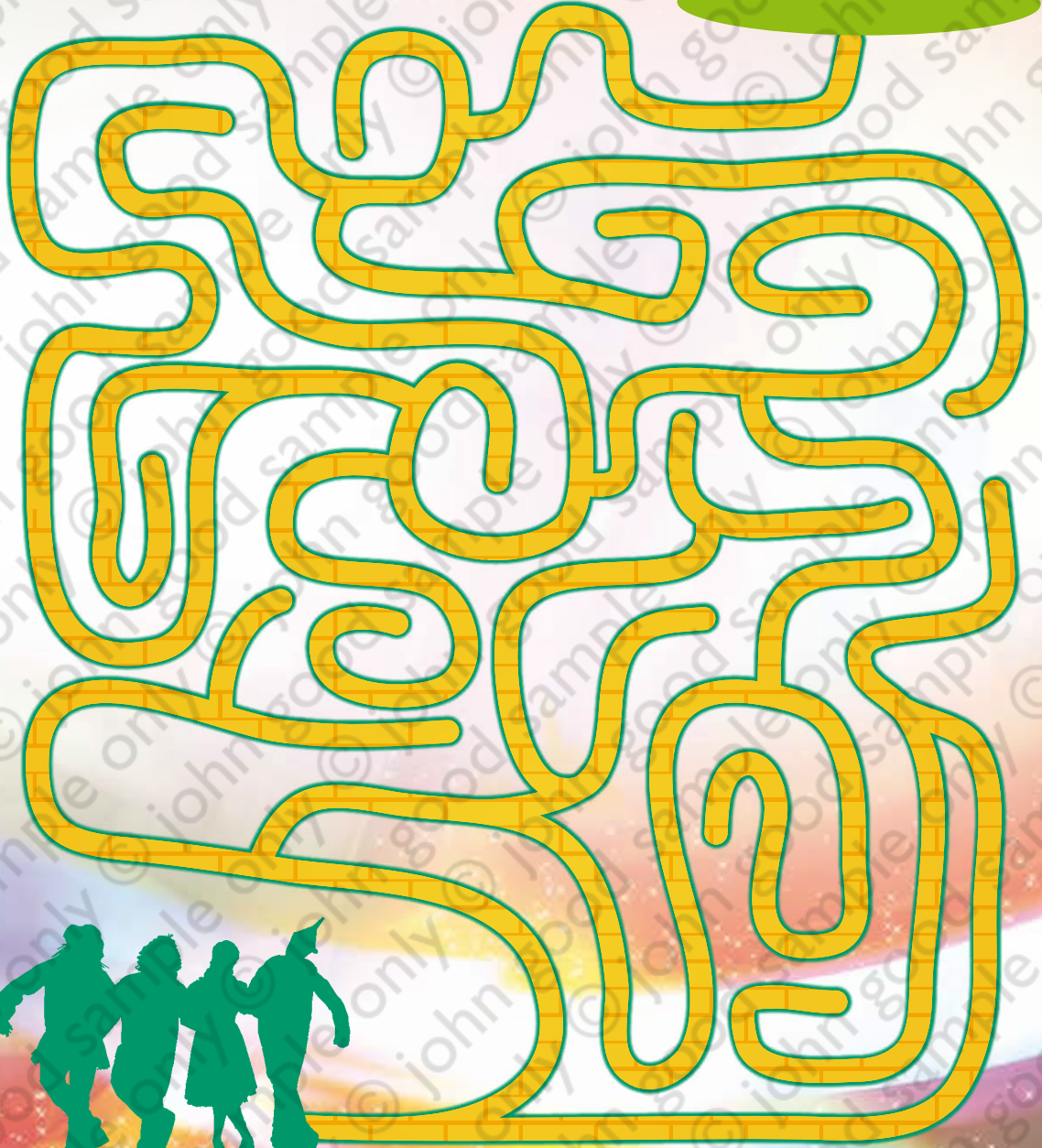
KANSAS
COWARDLY LION
TORNADO
GOOD
GLINDA
MARVEL
SCARECROW

COLOUR ME IN



YELLOW BRICK MAZE

Help Dorothy and her friends reach the Emerald City by finding the correct route on the yellow brick road.



SPOT THE DIFFERENCE

Can you spot the 10 differences between these two pictures of Dorothy and her friends.



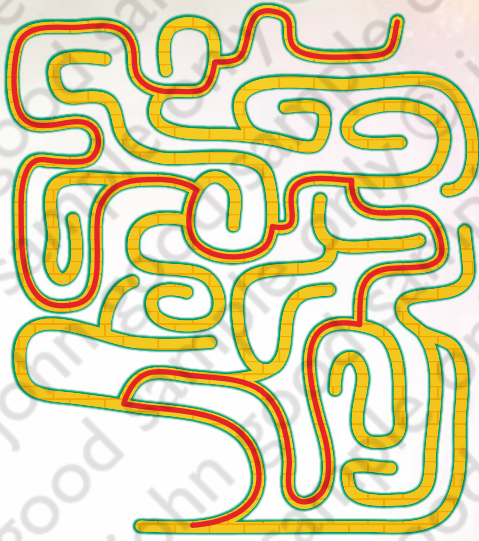
DOT TO DOT

Reveal the identity of this character by joining up the dots.



ANSWERS

YELLOW BRICK MAZE



WORDSEARCH

Y R N E H E L C N U F A R M N
 S E M E R A L D C I T Y O M O
 H C L U G S S I M E W W W I
 C O Z I T O R N A D O Y I O L
 T H E S O R E D H R H M C B Y
 I R E T O W N V C T A E K N L
 W W A R O I B E O R R B E I D
 I T U E L T R R V S R O D A R
 L E N G H A O E I A A H N R A
 E V T E C D I N I C E S R A W
 P A Y S I M U N C H K I N S O
 S R E P P I L S Y B U R N A C
 B B M O D L E I F Y P P O P K
 W I N G E D M O N K E Y S A W
 G O O D N A M D O O N I T D

SOMEWHERE OVER THE RAINBOW

DOT TO DOT



SPOT THE DIFFERENCE

