

Lost Girl: Diminishing Dorothy of Oz

L. Frank Baum's Dorothy Gale of *The Wizard of Oz* is a plucky American child who rescues herself, her family, and a foreign land, and eventually becomes a princess. This, however, is not the Dorothy who has captured the imagination of the western world. Instead, starting with the 1939 movie that reduces her adventures to a dream, we see Dorothy devolved and diminished by male scriptwriters, authors, graphic novelists, and television producers until she has become, in recent years, merely a cameo or a posed pornographic odalisque.

Author Salman Rushdie argues that in the MGM musical Dorothy manages to "take control of [her] own destin[y]," (10) but it appears instead that she accomplishes nothing in the film, ending the movie on her back in bed, surrounded by men, told her potent adventures were all a dream. The whirlwind of the tornado sweeps Dorothy nowhere. Evil Miss Gulch is still out there, and – according to Hollywood – Dorothy will never again have the desire to leave the bleak, gray landscape of hardscrabble Kansas.

Dorothy's treatment in other genres has been no better. The groundbreaking musical *The Wiz*, while a Broadway success, has a failed performance at the movie's center that portrays Dorothy as a weak and hapless adult. Even acclaimed, worthy novels such as Geoff Ryman's *Was* relegate Dorothy to the status of victim. Gregory Maguire's wildly popular novels, *Wicked* and *Son of a Witch*, focusing on the Wicked Witch of the West and her son, and the equally popular Broadway musical they inspired, push Dorothy to the side as a mere walk-on. Todd McFarlane's action figure from his *Twisted Land of Oz* series portrays Dorothy as an innocent 18-year old with a model's cheekbones and long black hair, who spends all

her allowance and baby-sitting money on a red leather corset. She ends up a blindfolded masochist in the hands of evil Munchkins who brand her flesh with the inscription *OZ*. College-town bar bands name themselves Surrender Dorothy in honor of her subjugation, it seems. More recently, Alan Moore and Melinda Gebbie's *Lost Girls* marginalizes Dorothy even further. Dorothy once again becomes the plaything of others, and is portrayed not only as a dirty joke, a Farmer's Daughter, but also as a bumpkinized American who cannot speak correct English. The Sci-Fi Channel surrenders child-Dorothy as well, forcing her to grow up and removing her name.

Dorothy's powerful girlhood, first taken from her by Hollywood, was and still remains threatening to traditional values, and she must be severed from her own strength in order to rise in the cultural imagination. She still intrigues us, but only as a woman bound by the strictures of western culture, forever banished from her kingdom in Oz.

Beginnings: Baum's Female Child-Hero

L. Frank Baum was the son-in-law of prominent feminist Matilda Gage, who (with Susan B. Anthony and Elizabeth Cady Stanton) led the women's suffrage movement in the later years of the 19th century (Rogers 12). Baum's mother-in-law initially disapproved of her daughter Maud's liaison with Baum, an actor at the time, until the equally strong-willed daughter threatened to leave home and marry Baum anyway (Rogers 13). By marrying Maud, Baum aligned himself with a formidable pair of women, most accustomed to frank speaking of minds. Indeed, Baum biographer Katherine M. Rogers asserts that "His relationship with his forceful and beloved wife and her mother must have contributed to his faith in female rule" (246).

Baum first birthed Dorothy at the turn of the 20th century, and I use the female generative term deliberately here, for in Baum's Dorothy Gale, we see an American hero of a different kind, a hero whose voyage(s) to Oz are birth and rebirths symbolized over and again: rocked to sleep in a flying house, dropped slowly though an earthquake crack in the earth, or carried gently over the ocean's waves to awake near what eventually becomes her *true* home. In the Baum novels, she is that female hero who learns from her trials; as feminist critics Carol Pearson and Katherine Pope note, she develops "qualities such as courage, skill, independence...as responses to

the demands and challenges of experience” (8). She experiences the stages of the mythic journey: fleeing the “garden or cage,” which is in this case her house, that ultimate symbol of female domesticity that represents the body, the womb, and a feminine confinement that Dorothy rejects. The next stage of her journey brings the realization that the “qualities society sees as male—intelligence, courage, greatness of heart—are hers” (Pearson and Pope 70).

We see that the changes to Dorothy are reflected in her Kansan world, as well; she returns to a new house, with Uncle Henry milking the cows, and a new and loving relationship with her Auntie Em, a woman once gray and taciturn, who upon Dorothy’s return erupts into life with cries of joy, hugs, and kisses (Baum, *Wonderful Wizard* 357). We see that “Because [Dorothy] has become a hero, the world to which she returns is transformed” (Pearson and Pope 70-71). It is important to note here that she leaves Kansas again and again, traveling both in her own world and the worlds of fantasy, and eventually staying in Oz forever, having rescued Uncle Henry and Auntie Em from their debts and daily grinds.

Dorothy’s heroism, like that of other speculative fiction female heroes, does not require physical strength. She combines, as feminist science fiction scholar Marleen Barr notes, “[her] own and others’ accumulated knowledge....” (62-63). She does not need to be a grownup, either; her girlhood is sublimely sufficient. She is guileless and plain-spoken, rejecting the niceties of adult conversation in order to speak her mind. She berates the witch, saying “You are a wicked creature!” (Baum, *Wonderful Wizard* 224), and after wreaking havoc in Dainty China Country, remarks frankly, “That was too bad . . . They are all so brittle!” (Baum, *Wonderful Wizard* 327). She has no need to attract male attention, as her character must in later incarnations.

Additionally, Baum’s Dorothy is a child who is not afraid to show her anger and petulance. In the first novel, Dorothy is furious at the witch for taking one of her silver shoes, so throws a bucket of water at her. As the witch melts away, Dorothy shrugs, draws up another bucket, and sweeps the remains out the door (Baum, *Wonderful Wizard* 225). She needs no justification to propel her to forceful conflict. As scholar Jean Wyatt notes, “on the level of concrete action she expresses both power and anger” (45).

Yes, in the primary novel, Dorothy is “glad to be at home again” (Baum, *Wonderful Wizard* 357), but that does not mean that she is not eager to set off halfway around the world with Uncle Henry fairly quickly to both the real Oz (Australia) and fantasy Oz in Baum’s sequel *Ozma of Oz*. She is like the female heroes of whom science fiction scholar Brian Attebery notes that “Already knowing of continuity, duty, and the submersion of the self, they must learn of individuality and rebellion.... They are free to choose their roles....” (18). Baum’s Dorothy will always choose adventure.

Diminishing Dorothy in Theatre and Film

The diminution of Dorothy began almost immediately. The 1902 stage musical only glancingly resembled the original text and was more vaudevilian in nature, featuring comic sketches and topical songs, than it was true musical theatre. Baum’s story virtually disappeared, and Anna Laughlin, who played Dorothy, was largely eclipsed by Fred A. Stone (Scarecrow) and David C. Montgomery (Tin Woodman), who went on to star in hit after hit on Broadway (Hearn lviii-lix).

However, it was the 1939 MGM musical that began the tradition of culling the fantasy from Dorothy’s travels. The Romantic fantasy of Baum’s texts (using familiar tropes such as an “interest in folk tradition, rejection of the previous, rational-age view of the world, and . . . idealization of the child” (Nikolajeva 139) is altered and put into service by MGM to reinforce patriarchal notions of domesticity and women’s roles in American culture. The MGM musical, much beloved as it is, serves as a reminder that running away, rebellion, and resistance to the primacy of the culture must be tamped down, that “Patriarchy would wish women to be content with staying at home, happy with their lot” (Paige 149). Dorothy must not demonstrate unseemly emotions like rage, either. The Langley draft of the movie script has Dorothy throw water on the witch not in a fit of pique over her lost shoe, but to protect Toto (Harmetz 46); a later change, the one that was filmed, shows Dorothy attempting to douse the flames on the Scarecrow and hitting the witch quite by accident. While this altruism might be construed as a more mature action, the rewrite demonstrates that Dorothy’s robust childhood rage was suppressed and guided into a more appropriate social response.

Through the casting of 16-year-old Judy Garland, Dorothy's growth is accelerated out of her powerful childhood. Garland's Dorothy is clearly a teenager, not the little girl of Baum's tales. Like the weakened and fallen post-pubescent Cathy in *Wuthering Heights*, as identified by feminist scholars Sandra Gilbert and Susan Gubar, grown-up Dorothy cannot retain her power as a woman in a masculinized world; she must have her power taken away; she must fall under society's control. Like Cathy, Dorothy wants both the "extinction of the parlor fires and the rekindling of unimaginably different energies" (Gilbert and Gubar 303); in the film she must learn repression of her impulses and desires (Gilbert and Gubar 274) in order to return home to fulfill society's prescription for women. In order to accomplish this redirection of energy, we must have a woman, and not a girl, in the role of Dorothy. The pressure to conform to societal expectation is therefore greater for the character and crucially, for the *audience*, which receives a much stronger reinforcing message about what should be a woman's greatest desire. Scholar Bonnie Friedman notes Dorothy must not long for a return to Oz. If she does, she might cause the destruction of the hearth, much as Mrs. Rochester and Madeline Usher finally destroy their prisons; Dorothy must be willing to reenter her Kansan cage (27). According to scholar Charles Rzepka, "Unlike Huck...and the quintessential American anti-heroes...she [the film Dorothy] does not have the option of 'lighting out for the territories.' She not only can, but must go home again" (63).

To emphasize the danger of leaving home, she is "bludgeoned into unconsciousness" (Hudlin 447) by a window sash in the movie, instead of the more gentle transportations to Oz in Baum's fantasies. With Dorothy firmly planted as a creature of *place*, in her case, gray Kansas, she does not make meaning in ways that male heroes might; instead, she is only, as feminist film critic Laura Mulvey has noted, a "bearer of meaning" (433). We see Dorothy as an extension of the shoes she wears; the ruby slippers catching the light in those dancing scenes captivate our gaze so that she becomes "a fragmented body...a cut-out or icon" that creates a one-dimensional aspect to her character (Mulvey 437). Her ruby slippers left behind, her magical journey is nothing but a dream, thus insuring that "there's no place like home by denying that there exists any other place to which Dorothy could go" (Hark 27). Furthermore, she must never again even *wish* to leave, and in that the repression of the fantasy is complete.

In more recent movie treatments of Dorothy Gale, we continue to see this insistence that the power of the female child is suspect, something to be discounted, or rooted out altogether. The movie *The Wiz*, an African-American retelling of Baum's story that was released in 1978, was based on a successful Broadway musical. The Black community had championed the play, supporting it after the New York theatre critics initially gave it lukewarm reviews, their support so strong that *The Wiz* went on to win a number of Tony awards (Woll 265).

Expectations for bringing *The Wiz* to the screen were high; however, the movie was a flop. The white screenwriter and director who shepherded the production from stage to screen made serious missteps, the most grievous perhaps in casting 34-year old Diana Ross as a 24-year old kindergarten teacher too shy to venture below 125th Street. Baum's Dorothy was a fearless child; Ross's Dorothy is timid, weepy, and spends much of the movie shrieking in terror. Black scholar of television and film Donald Bogle describes Ross as "pallid and hollow," never acting with any initiative at all (232). As a matter of fact, this Dorothy shows no aggression whatsoever; her dousing of the Wicked Witch of the West comes only at the Scarecrow's urging. She returns home seemingly having gained nothing in the way of confidence or sophistication. As critic Pauline Kael describes her, this grown Dorothy is "pathological" in her need to return to safety (470), looking "anorectic and forelorn" (472). Ross's Dorothy is returned to the street where she lives, and nothing has changed. This lost, needy adult who cannot cope with a world she does not understand stands in dramatic contrast to Baum's vital and vigorous female child-hero.

In the 80s, Disney released *Return to Oz*, a mishmash of several of the Oz books. While we do see Dorothy as a young girl in this movie, we begin the Kansas portion of the film with a horrific sequence where Dorothy, still dreaming of Oz, is abandoned by her Auntie Em in a scream-filled madhouse, delivered into the hands of a quack doctor, his malevolent nurse, and a very early electroshock therapy machine. When Dorothy finally does arrive in Oz, she finds "the yellow brick road in a state of utter devastation" (Flynn 127). If one wants to demonstrate the destruction of the creative imagination, one could not do much better than that combination.

The Dorothy That Was

Written treatments of Dorothy Gale have also diminished her power and capabilities. Geoff Ryman's brilliant novel *Was* seems insistent upon taking from Baum's Dorothy Gale her childhood. A climactic scene in this novel is one where Dorothy collapses on the floor of the schoolhouse, screaming, "And every day Uncle Henry does it to me, he pushes me up against a wall or down into the dirt, and takes up my dress and he does it to me, with his thing, he does it to me!" (176). She collapses in hysterics on the floor, and no one except Mr. Baum, the substitute teacher, believes her. An outcast in the community, she suffers horribly, until finally, she manages to dream of her early years, the ones before Kansas. With that slightest bit of imagination restored, although with no hint of an actual adventure in another world, Dorothy walks away from her past and into a new life (359).

The truth is that the Dorothy of *Was* is the Dorothy of MGM, necessarily so, since the novel's other major characters are a dying gay man with a Judy Garland obsession and poor Frances Gumm herself. That being said, Ryman's Dorothy, like the MGM version, is that half-grown woman who attracts the male gaze but has to shut her own eyes in order to achieve her desire (remember the "There's no place like home" sequence in the musical and Dorothy's prairie dream as she clutches her muddy, tattered childhood dress in *Was*). At least Ryman's Dorothy appears to escape her fate on Henry and Em's farm. We do not know where or how she survives, but Ryman leaves us with the hope that she does. However, like others, Ryman discounts the Ozian fantasy adventure in exchange for real-life oppression, in this case, sexual domination by her uncle.

The Lost Girl

When Alan Moore and Melinda Gebbie's *Lost Girls* finally went on sale to the public after decades of work and ensuing publication wrangles, initial response to their portrayal of Dorothy Gale was rather negative. However, their treatment of the character exists along the continuum of that of other authors' images of Dorothy. In *Lost Girls*, we see a portrayal of Dorothy Gale that continues the tradition of culling the fantasy element.

The premise is that three women of childhood fantasy, Alice Liddell, Wendy Darling, and Dorothy Gale, meet in an Austrian hotel on the eve of the First World War. Alice is an aging lesbian, Wendy is in an asexual marriage, and Dorothy is on a sexually-liberating tour of the Continent, apparently having exhausted the interesting possibilities in the States. How a young woman of such poor circumstance and education manages this tour is left unexplained.

As we meet Dorothy, a young woman with a pronounced rural accent, we find her wearing silver shoes, the color having been restored to Baum's original hue. Dorothy says that when she spotted her shoes, she had "never seen nothing so elegant," that when she saw them she "wanted them shoes so bad [she] had dreams... fantasies...." (Moore and Gebbie page 3; ch. 2). Her first sexual encounter at the hotel takes place moments later in the garden, where the young man she meets performs oral sex on her and ejaculates all over the silver shoes (Moore and Gebbie page 7; ch. 2). We meet the same young man later, who, as he waits on Dorothy to return to her room, spends his time masturbating while holding a silver slipper (Moore and Gebbie page 4; ch.11). The ruby slippers of MGM and the silver slipper of Moore and Gebbie, attracting the scopophilic gaze described by film critic Laura Mulvey (434), thus demonstrate the shoes' ultimate ability to reduce Dorothy to a fragment, at least to her current male lover.

Dorothy first meets Alice Liddell, now a woman of a certain age who invites Dorothy to join her at a meal, and Moore and Gebbie once again demonstrate Dorothy's lower socio-economic position. Class issues surface often in this work, and Dorothy is ever aware of her class status, saying "Gee, I ain't never dined with a **lady** before! I mean, I don't know which wine goes with fish, or nothin'" (Moore and Gebbie page 1; ch.4).

When Wendy, Alice, and Dorothy begin to share the tales of their early sexual experiences (for this Austrian hotel encourages such storytelling, supplying pornography in every suite), Moore and Gebbie have Dorothy deny the power of her own narrative: "Oh, I don't mind tellin' my story. Ain't much to it, anyways. Ain't much o' nothin' back in Kansas where I come from" (Moore and Gebbie page 1; ch.7). As she relates her version of the tornado's fury, we find that shorn of magic—indeed, of any fantasy element – Dorothy's adventures become solely sexual: her transportation by the twister is reduced to a masturbatory experience. She says, "You

don't want to hear no more 'bout me an' my ol' farm" (Moore and Gebbie page 8; ch.7).

On the contrary, Alice constantly demands more and more oral stimulation from the other women, both in terms of stories and cunnilingus. Dorothy continues to relate her adventures on the farm, as she discovers her sexuality. Unfortunately, the magical companions we know so well from Baum and MGM become mere horny farmhands. She seduces and rejects a blond fool she meets in a hay-filled barn; a boy who talks roughly but is afraid to make the first move; and a blacksmith whom she describes as a "fuckin'-machine," a heartless man who, while he sodomizes her, instructs her to masturbate the family horse. Her ravenous sexual awakening, however, negates the real fantasy of Oz, and although she realizes her silver shoes might take her to another land, of the magic yellow brick road we know from Baum, she says, "The old dirt track looked golden when the sun went down. Out in the fields the men toiled with no shirts on and each one was different. There was magic, somewhere, up the road" (Moore and Gebbie page 7; ch. 14). The lyrical childhood fantasy of Baum's Dorothy Gale is reduced to secret sexual fumbblings with ignorant farm boys, a dirt path lit golden only at dusk, and any significant adventures ahead must be linked not to her mind, her imagination, but to her body alone. She eventually takes on all three young men in a field of flowers, after which she is discovered by her Auntie Em, who spansks Dorothy and demands her surrender (Moore and Gebbie page 7; ch. 24).

Volume 3 of Moore and Gebbie's trilogy has on the flyleaf a quote from Baum: "I am Oz, the Great and Terrible. Who are you and why do you seek me?" Dorothy is taken on a train to New York by her uncle, ostensibly to see a "head doctor" to rid her of her sexual impulses. Under pressure from Alice and Wendy, Dorothy admits, however, that this ultimate boon-granting wizard taking her to the big city is her own incestuous father. Once again displaying an appalling lack of confidence, she says to Alice and Wendy,

Yeah, well, you needn't go thinkin' you're so darn clever and fancy and English an' all for making me **tell**. Fact is, I didn't want you knowin' about me an' Daddy, 'cause I figure it'd be a joke to you **smart** women. Girl comes from the country, does her old **man...** Okay, it was my Daddy and Step-mother, not Uncle and Aunt. We weren't visitin' New York to see no doctor like he

said, neither. We was goin' there so he could fuck me" (Moore and Gebbie page 1; ch. 28).

In Dorothy's words it was like she was "gettin' fucked by the King or somethin'" (Moore and Gebbie page 3; ch 28).

Moore and Gebbie would have us believe that Dorothy experiences a victory of sexual release in this decadent European hotel. The women discuss, as they pack to leave, that in telling their experiences they have freed themselves for the future. Dorothy, however, speculates that she "thought maybe [she'd] raise a family, if [she] could just keep from sleepin' with 'em" (Moore and Gebbie page 3; ch. 30). Ultimately, what Moore and Gebbie's grown-up Dorothy experiences is a limitation of choice, of freedom, of agency, more severe than Baum's Dorothy ever suffered in the land of Oz. While she does manage to leave home, to what sort of world does Moore and Gebbie's Dorothy escape? What does she accomplish in this journey to the Hotel Himmelpark? Apparently only that she wishes to assimilate into a mundane life first as an object of sexual desire, and then as a wife and mother, roles prescribed for women by the culture both of her time and of ours, even here at the turn of the 21st century.

TV's DG in the O.Z.

Authors are still tinkering with the character of Dorothy Gale. The Sci Fi Channel has gotten in on the Dorothy action, as well, producing a mini-series that aired in December of 2007. Titled *Tin Man*, it is, the press release states,

A sometimes psychedelic, often twisted and always bizarre take on *The Wizard of Oz*[.] SCI FI's *Tin Man* is the epic tale of DG, a young woman plucked from her humdrum life and thrust into The Outer Zone (the O.Z.) - a fantastical realm rife with wonder, but oppressed by dark magic. ("Sci Fi and RHI Entertainment")

The actress cast as DG is not a child, but Zooey Deschanel, a 27-year old indie-movie favorite.

A college student caught in a time storm and transplanted to the O.Z., this incarnation of Dorothy Gale spends much of the movie wide-

eyed and on the run. Unlike the clever, resourceful, and angry Dorothy Gale in Baum's story, when the Sci Fi Channel's DG finally confronts the witch, she cannot effect the witch's destruction alone; she must rely on companions (to shut down machinery) and lean on her older sister for help. Furthermore, this DG is already full of magic herself; she has only to remember it: she is not of Kansas, but of Oz, from birth (*Tin Man*). She is only half-human.

Because of her extra-Kansan origin, she is more distant from Baum than any of the other Dorothy Gales; DG's successes in the O.Z. arise out of her differences from us, rather than her similarities to us. The ending to this mini-series is quite ambiguous. It is unclear where DG will fit in the Outer Zone and how much power she will wield, since she comes back under the rule of her parents and into a position as younger sibling. Her future likely will not be in her own hands, and despite her gifts of magic, she may be the most powerless Dorothy of all.

The Dorothy Gale of Baum's Oz books, a forthright, honest, sturdy little person who demonstrates remarkable abilities to get along in other lands, is a world-strider of prodigious gifts. A child at home, she becomes invaluable to the world of Oz: her "marginality in the real world is replaced by [her] crucial participation in the alternative world" (Barr 41). Once other authors appropriate her, however, she is denied not only her childhood, but her powerful and successful adventures in the fantastic worlds of Oz. She is forced to grow up, is punished for her actions, has her imagination denied, is severed from her humanity, and ultimately finds, time and again, that there is no *escape* from home. Allowed no transformation and no real independence, she becomes truly a "lost girl," assimilated into a culture that demands nothing less than her ultimate surrender.

Sydney Duncan
Frostburg State University

Works Cited

- Attebery, Brian. "Women's Coming of Age in Fantasy." *Extrapolation* 28.1 (1987): 10-22.
- Barr, Marleen S. *Alien to Femininity: Speculative Fiction and Feminist Theory*. New York: Greenwood Press, 1987.
- Baum, L. Frank. *Ozma of Oz*. 1907. New York: Ballantine, 1979.
- . *The Wonderful Wizard of Oz*. 1900. Annotated Centennial Edition. Ed. Michael Patrick Hearn. New York: W.W. Norton, 2000.
- Bogle, Donald. "The Wiz." *Blacks in American Films and Television: An Illustrated Encyclopedia*. New York: Simon and Schuster, 1988. 229-233.
- Flynn, Richard. "Imitation Oz: The Sequel as Commodity." *The Lion and the Unicorn* 20.1 (1996): 121-131.
- Friedman, Bonnie. "Relinquishing Oz: Every Girl's Anti-Adventure Story." *Michigan Quarterly Review* 8 (1996): 9-28.
- Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic*. New Haven: Yale UP, 1979.
- Hark, Ina Rae. "Moviegoing, 'Home-Leaving,' and the Problematic Girl Protagonist of *The Wizard of Oz*." *Sugar, Spice, and Everything Nice: Cinemas of Girlhood*. Ed. Frances Gateward and Murray Pomerance. Detroit: Wayne State UP, 2002. 25-38.
- Harmetz, Aljean. *The Making of the Wizard of Oz: Movie Magic and Studio Power in the Prime of MGM*. New York: Knopf, 1977.
- Hearn, Michael Patrick. Preface. *The Wonderful Wizard of Oz*. By Frank L. Baum. Annotated Centennial Edition. Ed. Michael Patrick Hearn. New York: W.W. Norton, 2000. xiii-cii.
- Hudlin, Edward W. "The Mythology of *Oz*: An Interpretation." *Papers on Language and Literature* 25.4 (1989): 443-463.
- Kael, Pauline. "Saint Dorothy." *When the Lights Go Down*. New York: Holt, Rinehart and Winston, 1980. 469-476.
- Moore, Alan (w), and Melinda Gebbie (p,i). *Lost Girls*. Marietta, GA: Top Shelf Productions, 2006.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Reprinted in *Feminisms: An Anthology of Literary Theory and Criticism*. Ed. Robyn R. Warhol and Diane Price Herndl. New Brunswick, NJ: Rutgers UP, 1991. 432-442.
- Nikolajeva, Maria. "Fairy Tale and Fantasy: From Archaic to Postmodern." *Marvels and Tales* 17.1 (2003): 138-156.

- Paige, Linda Rohrer. "Wearing the Red Shoes: Dorothy and the Power of the Female Imagination in *The Wizard of Oz*." *Journal of Popular Film and Television* 23:4 (1996). 146-154.
- Pearson, Carol, and Katherine Pope. *The Female Hero in American and British Literature*. New York: R.R. Bowker, 1981.
- Return to Oz*. Dir. Walter Murch. Perf. Fairuza Balk, Nicol Williamson, Jean Marsh. Walt Disney Pictures, 1985.
- Rogers, Katherine M. *L. Frank Baum: Creator of Oz*. New York: St. Martin's, 2002.
- Rushdie, Salman. *The Wizard of Oz*. London: British Film Institute, 1992.
- Ryman, Geoff. *Was*. New York: Knopf, 1992.
- Rzepka, Charles. "If I Can Make It There: Oz's Emerald City and the New Woman." *Studies in Popular Culture* 10.2 (1987): 54-66.
- "Sci Fi and RHI Entertainment Meet Again on the Road to O.Z." *SciFi.com*. 22 Feb. 2007. 5 March 2007. <<http://www.scifi.com/tinman/>>.
- The Wiz*. Dir. Sidney Lumet. Perf. Diana Ross, Richard Pryor, Michael Jackson, Ted Ross, Nipsey Russell, Mabel King. Universal, 1978.
- Tin Man*. By Steven Long Mitchell and Craig W. Van Sickle. Perf. Zooey Deschanel, Alan Cumming, Neal McDonough, Raoul Trujillo, Kathleen Robertson. Sci Fi Channel. 2 Dec. – 4 Dec. 2007.
- Wizard of Oz*. Dir. Victor Fleming. Perf. Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Margaret Hamilton. MGM, 1939.
- Woll, Allen. *Black Musical Theatre From Coontown to Dreamgirls*. Baton Rouge: Louisiana UP, 1989.
- Wyatt, Jean. *Reconstructing Desire: The Role of the Unconscious in Women's Reading and Writing*. Chapel Hill, NC: U of North Carolina P, 1990.