

The Wizard of Oz

(Adventure/Musical) (1939)

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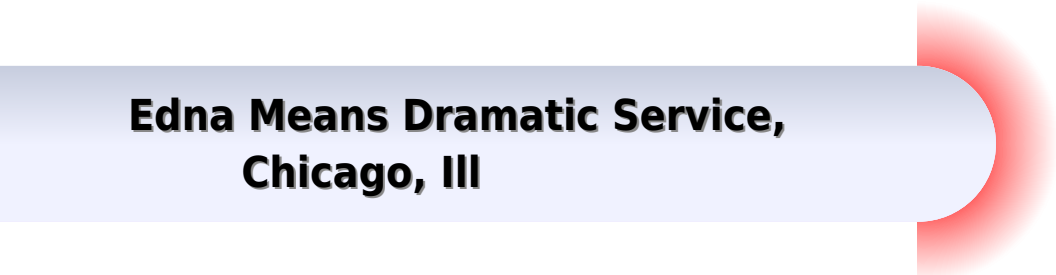
"Toto, I don't think we're in Kansas anymore..."

Major Characters

- Dorothy Gale**.....**Judy Garland**
A sweet and very innocent girl who lives on a farm in Kansas with her Aunt, Uncle and dog. After being hit on the head during a tornado, Dorothy falls into a long and deep dream in which she visits the magical "Land of Oz."
- Auntie Em**.....**Cara Blundick**
Dorothy's Aunt Emily, who has to take care of her niece as well as manage the family farm.
- Uncle Henry**.....**Charley Grapewin**
Auntie Em's husband, and a loving uncle to Dorothy.
- Hunk/ The Scarecrow**.....**Ray Bolger**
Hunk is one of the workers on Auntie Em's farm, but in the land of Oz, he's a gentle scarecrow who is very sad because he doesn't have a brain (A scarecrow is an object that is made of straw and shaped like a man, that is placed on farmland to scare birds away from the crops).
- Hickory/ The Tinman**.....**Jack Haley**
Hickory is another farm worker, but in the land of Oz, he's a gentle man made out of tin metal, who is sad because he doesn't have a heart.
- Zeke/ The Lion**.....**Bert Lahr**
Zeke is also a worker on Auntie Em's farm, but in the land of Oz, he is a lion who is very sad because he does not have any courage.
- Miss Gulch/ The Wicked Witch of the West**.....**Margaret Hamilton**
Miss Gulch is an old, rich and very mean woman who is determined to have Dorothy's dog killed because he had chased her cat around her garden. In the land of Oz, she is the Wicked Witch of the West, who threatens to kill Dorothy and her dog (A person who is "wicked" is very evil and bad, and a "witch" is usually an old, ugly woman who has magical powers).

Wizard Of Oz Play Monologues

**Edna Means Dramatic Service,
Chicago, Ill**



Wizard Of Oz Play Monologues:

Actor's Choice: Monologues for Teens Erin Detrick, 2008 Extraordinary action oriented off the beaten path monologues for teenagers [Private Stories, Monologues for Young Actors Ages 8 to 16](#) Elizabeth Bauman, 2005-09-01 Private Stories is a collection of unique monologues that validate the real experiences of young people today while addressing the universal themes of love betrayal and friendship [Baker's Plays](#) ,2008 [The Wizard of Oz FAQ](#) David J. Hogan, 2014-06-01 FAQ The Wizard of Oz FAQ is a fact filled celebration of the beloved 1939 fantasy masterpiece starring Judy Garland It s all here from L Frank Baum and his Oz novels to the complete background story of the movie s conception development and shoot with special attention given to the little known parade of uncredited directors casting difficulties and on set accidents and gaffes as well as more than 75 sidebars devoted to key cast members directors and other behind the scenes personnel You ll find a wealth of fun facts How MGM overworked Judy Garland before during and after Oz why director Victor Fleming had his hands full with the Cowardly Lion and Dorothy s other friends what it was about Toto that really bothered Judy the physical horrors of filming in Technicolor the racial Oz gag that was scripted but never shot when the Wicked Witch was going to be beautiful why The Wizard of Oz owes a lot to silent screen star Mary Pickford the story of deleted scenes and a full two weeks of shooting that had to be scrapped why MGM star Mickey Rooney was part of the movie s traveling publicity blitz how the Wicked Witch was literally blown off her broomstick one day the place where lions tigers and bears really do live together singers you hear but never see the day MGM fired Judy Garland and much more Just follow the yellow brick road [The Complete Idiot's Guide to Acting](#) Paul Baldwin, John Williams Malone, 2001 Provides advice for amateur and professional actors about theater skills auditions rehearsals openings and how to become a professional and discusses the benefits of acting for non professionals *Dracula (one-act)* Michael Bigelow Dixon, Jon Jory, 2022-09-16 A swift one act adaptation of Bram Stoker s classic horror novel that is easily staged for the most effective frights Eva Van Helsing the vampire hunter has decided to confront and kill Dracula before he bites again Lucy is already wandering the asylum as an undead and it isn t long before more victims fall prey Mina is willing to be human bait to lure Dracula out of hiding but will Van Helsing be able to strike in time A short horror for the long dark nights Drama One act 30 35 minutes 10 actors additional female roles [The Zoo Farce](#) Jon Jory, Michael Bigelow Dixon, 2019-01-01 It is the best of times it is the worst of times for the biggest little zoo in New Jersey The good news is that it s Public Appreciation Day lots of entertainments are planned and the zoo expects to receive its official accreditation The bad news is the animals are escaping their cages and the rhinos cheetahs and penguins are chasing the acrobats clowns and food vendors It s up to zoo CEO Prudence Matterhorn to set things right for both animals and humans but first she must experience a much needed change of heart Farce One act 30 35 minutes 13 20 actors large female cast [Plays and Players](#) , 1995 **Readings, Orations, Plays ...** Edna Means Dramatic Service, Chicago, Ill, 1945 [From Aphra Behn to Fun Home](#) Carey Purcell, 2019-12-04

Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets while the shows they are seeing typically are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men and the complex leading roles in these shows are written for and performed by male actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more success than ever before. In *From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre*, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second wave feminist movement which saw the growth of female-centric theatre groups and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel, Lynn and Tony award-winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre with discussions of such playwrights as Young Jean Lee and Lynn Nottage and a look toward the future. Purcell explores the very nature of feminist theater: does it qualify if a play is written by a woman or does it just need to feature strong female characters as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, *From Aphra Behn to Fun Home* will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

Theatre Arts: The Dynamics of Acting, Student Edition Dennis Caltagirone, 1997 Provides an overview of the theatrical production process with a focus on practical acting skills.

27 Rue de Fleurus (My Life with Gertrude) Ted Sod, Lisa Koch, 2008 5f Musical Unit Set Unlike most of the stage works about Gertrude and Alice, *27 Rue de Fleurus* is told from Alice's point of view. Gertrude grows tired of Alice's lack of panache for telling her perspective of their story and attempts to hijack the play as only the author of such lines as "sugar is not a vegetable" can. But Alice has secrets to share with the audience that silence the famously verbose Gertrude. This celebrated couple confronts each other about love, marriage, jealousy, genius, and a few other delicious topics while Pablo Picasso, F. Scott Fitzgerald, Mabel Dodge, Sylvia Beach, and even Jean Harlow drop by for a visit. *27 Rue de Fleurus* gets its sweetness from a genuine love of its subject: the marriage of Gertrude Stein and Alice B. Toklas. The music is well handled by John Bell and the all-female cast sings excellently. Village Voice: "What we have here is a love story fraught with jealousy and passion like others, but most of all it celebrates the incredible bond between two women who decided to share their lives even during a time when it was relatively unheard of. That alone makes *27 Rue de Fleurus* worth an evening of your time." *GO Magazine*: "Ms. Rosenblat, who seated, resembles portraits of Stein, plays Gertrude as a commanding bully. And Ms. Stern's Alice is a bright, attractive creature. Everyone is entitled to a bit of fantasy, she says. They're strong, plausible performances." *NY Times*: Credit Ted Sod and Lisa Koch, writers of *27 Rue de Fleurus*, with the provocative notion of fashioning a revisionist

musical from Alice B Toklas corrective version of her life with literary giant Gertrude Stein Name dropping opening number Salon Let s Talk sets the smart tone for the musical s mise en scene the Parisian apartment at 27 Rue de Fleurus where Gertrude Barbara Rosenblat and her companion Alice Cheryl Stern preside over a fashionable literary salon that attracts artists and writers of international renown as well as the occasional American feminist and Hollywood movie star It s an inviting scene to be sure Variety Mia's Life: Best Friends for Never Mia Fizz,2022-03-01 When IRL YouTube star Mia Fizz gets involved in a school play the drama doesn t stay onstage YouTube sensation Mia Fizz loves three things her family the Miacorns her fans and her BFF Briony When Briony is chosen to direct a play for her after school club she asks Mia to oversee the makeup design a natural fit for a YouTuber whose makeup looks get over a million views But when some of the actors start looking to Mia for advice on their performances Briony isn t so thrilled That s her job after all With hurt feelings on both sides backstage drama and a premiere fast approaching not to mention an endorsement deal gone sideways thanks to a super embarrassing unicorn costume situation will Mia and Briony be able to resolve their differences so that she show can go on *Historical Dictionary of Vaudeville* James Fisher,2023-06-15 Vaudeville as it is commonly known today began as a response to scandalous variety performances appealing mostly to adult male patrons When former minstrel performer and balladeer Tony Pastor opened the Fourteenth Street Theatre in New York in 1881 he was guided by a mission to provide family friendly variety shows in hopes of drawing in that portion of the audience women and children otherwise inherently excluded from variety bills prior to 1881 There he perfected a framework for family oriented amusements of the highest obtainable quality and style *Historical Dictionary of Vaudeville* contains a chronology an introduction an extensive bibliography and the dictionary section has more than 1 000 cross referenced entries on performing artists managers and agents theatre facilities and the terminology central to the history of vaudeville This book is an excellent resource for students researchers and anyone wanting to know more about vaudeville The Cambridge Guide to American Theatre Don B. Wilmeth,2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present Finding God in the Graffiti Frank, Jr Rogers,2011-09-01 Finding God in the Graffiti encourages church educators youth ministers and students of ministry to connect the living reality of God through the use of powerful stories and narratives that will engage the youth in their church or Christian organization It will inspire readers with many ways in which stories can engage youth educationally provides a conceptual map of discipline for teaching and learning purposes equips youth workers to practice a repertoire of narrative methods with young people and gives practitioners conceptual tools to reflect on their practice with insight and precision **Plays for Children and Young Adults** Rashelle S. Karp,June H. Schlessinger,1991 Private Stories Elizabeth Bauman,2007-03-01 Limelight This collection of monologues is accompanied by seven key questions that help young actors to create unique well rounded characters directly from their imagination The monologues can also be used to stimulate creativity in children and help them deal with daily issues of tolerance self acceptance

belonging and self expression Topics include loss of love and friendship jealousy life changes and secrets The Theater Will Rock Elizabeth L. Wollman, 2009-11-10 Chronicles the rock musical s artistic and financial blockbusters and bombs from 1960 to the present The Theater Will Rock Elizabeth Lara Wollman, 2010-06-02 A much needed study of the impact of rock music on the musical theater and its resulting challenges complexities failures and successes Anyone interested in Broadway will learn a great deal from this book William Everett author of The Musical A Research Guide to Musical Theatre As Wollman weaves her historical narrative she compellingly returns to the conflict between the aesthetics and ideologies of rock music and the disciplined and commercial practices of the musical stage Theatre Research International This well written account puts the highs and lows of producing staged rock musicals in New York City into perspective and is well worth reading for the depth of insight it provides Studies in Musical Theatre The tumultuous decade of the 1960s in America gave birth to many new ideas and forms of expression among them the rock musical An unlikely offspring of the performing arts the rock musical appeared when two highly distinctive and American art forms joined onstage in New York City The Theater Will Rock explores the history of the rock musical which has since evolved to become one of the most important cultural influences on American musical theater and a major cultural export Despite the genre s influence and fame there are still some critics who claim that the term rock musical is an oxymoron The relationship between rock and the musical theater has been stormy from the start and even the comparatively recent success of Rent has done little to convince theater producers that rock musicals are anything but highly risky ventures Elizabeth L Wollman explores the reasons behind these problematic connections and looks at the socioeconomic forces that underlie aesthetic decisions She weighs the influence on the rock musical by mass media sound and recording technology and the economic pressures that have affected New York theater in general over the past three decades Finally Wollman offers a meditation on the state of the musical its relation to rock and ultimately its future Packed with candid commentary by members of New York s vibrant theater community The Theater Will Rock traces the rock musical s evolution over nearly fifty years in popular productions such as Hair The Who s Tommy Jesus Christ Superstar The Rocky Horror Picture Show Little Shop of Horrors Rent and Mamma Mia and in notable flops such as The Capeman Elizabeth L Wollman is Assistant Professor of Music at Baruch College of the City University of New York

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