

# The Wonderful Wizard of Oz [2]

*By Tim Kelly*

**Female | Young Adults 20's, Adults 30-40's, Mature 50's | Duration: 1-2 minutes**

**About the play:** *The Wizard of Oz* is perhaps the most popular children's story ever written, and here's a version that's very simple and economical to stage. This version is exceptionally well-suited for multi-aged groups, with younger cast members playing any number of Munchkins, poppy flowers and winged monkeys. A cyclone carries Dorothy and her dog, Toto, to the magical land of Oz, where they encounter all the famous characters from the pen of L. Frank Baum... the Cowardly Lion, the Tin Woodsman, the rubber-legged Scarecrow, Glinda the Good Witch and the evil Witch of the West, who is determined to destroy Dorothy and steal the secret of the silver slippers. The play is filled with wonderful stage thrills... like the escape from the dark forest of the Fighting Trees. And we don't want to forget the awesome and funny meetings with the great Oz himself. Eventually Dorothy defeats the evil witch, finds a way to return to Kansas, and her companions have their wishes granted.

**Time:** *Present day*

**The scene:** The Wicked Witch's winged monkeys have captured the Cowardly Lion and Dorothy. Now, they work for the Wicked Witch, cleaning and doing her bidding while she tries to devise a plot to obtain the silver slippers from Dorothy. Here, the Wicked Witch comes up with a plan to conjure an invisible iron bar that no one can see so that Dorothy will trip over it, and the shoes will be hers. The spell that is used to conjure this invisible bar is, indeed, quite comical.

. . .

**Wicked Witch :** I must get those shoes, those pretty silver slippers. With them, I shall be the most powerful Wicked Witch in the world, but because Glinda the Good handed them to ...

*(The middle section of this monologue has been omitted for preview purposes.)*

... I stand on both feet. *(She does, recites.)* "Ziz-zy, zuz-zy, zik! Ziz-zy, zuz-zy, zik!" *(Looks at floor, CENTER.)* Ahhh, a fine invisible bar of iron. Good, good.

-----End of Preview -----

# Monologues From The Wiz Play

**Lynn F. Miller**



## Monologues From The Wiz Play:

**Humorous Monologues** Doris Kenyon, 1921      **Samuel French's Basic Catalogue of Plays** Samuel French, Inc,  
**Basic Catalogue of Plays and Musicals** Samuel French, Inc, 2000      **Contemporary American Theatre Critics**  
Lynn F. Miller, 1977-12-28 No descriptive material is available for this title      **TLA Video & DVD Guide 2005** David  
Bleiler, 2004-10 This 2005 edition of the annual critical guide that focuses on independent and international films as well as  
the best in the mainstream contains reviews for more than 10 000 films more than 300 photos a comprehensive selection of  
cinema from more than 50 countries and much more      *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      **New**  
**York Magazine** , 1993-04-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune  
and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and  
photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to  
reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an  
idea      **American Theatre** , 2007      *The Billboard* , 1926      *TLA Film, Video, and DVD Guide 2002-2003* David  
Bleiler, 2001-11-03 A film video and DVD guide for the true lover of the cinema this volume focuses on independent and  
international films as well as the best of the mainstream 450 photos throughout      **American Musical Theatre** Gerald  
Martin Bordman, Richard Norton, 2010 Hailed as absolutely the best reference book on its subject by Newsweek American  
Musical Theatre A Chronicle covers more than 250 years of musical theatre in the United States from a 1735 South Carolina  
production of *Flora or Hob in the Well* to *The Addams Family* in 2010 Authors Gerald Bordman and Richard Norton write an  
engaging narrative blending history critical analysis and lively description to illustrate the transformation of American  
musical theatre through such incarnations as the ballad opera revue Golden Age musical rock musical Disney musical and  
with 2010 s American Idiot even the punk musical The Chronicle is arranged chronologically and is fully indexed according to  
names of shows songs and people involved for easy searching and browsing Chapters range from the Prologue which traces  
the origins of American musical theater to 1866 through several intermissions for instance Broadway s Response to the  
Swing Era 1937 1942 and up to Act Seven the theatre of the twenty first century This last chapter covers the dramatic  
changes in musical theatre since the last edition published whereas Fosse a choreography heavy revue won the 1999 Tony  
for Best Musical the 2008 award went to *In the Heights* which combines hip hop rap merengue and salsa unlike any musical  
before it Other groundbreaking and or box office breaking shows covered for the first time include *Avenue Q* *The Producers*  
*Billy Elliot* *Jersey Boys* *Monty Python s Spamalot* *Wicked* *Hairspray* *Urinetown the Musical* and *Spring Awakening* Discussion  
of these shows incorporates plot synopses names of principal players descriptions of scenery and costumes and critical  
reactions In addition short biographies interspersed throughout the text colorfully depict the creative minds that shaped the

most influential musicals Collectively these elements create the most comprehensive authoritative history of musical theatre in this country and make this an essential resource for students scholars performers dramaturges and musical enthusiasts

*Black Literature Criticism: Marshall-Young*, 1992      *Feminine Focus* Enoch Brater, 1989 This collection of sixteen essays by leading theater critics offers a fresh and exciting look at modern drama as it is being written by women today Combining a variety of critical approaches Brater situates the new women playwrights at the center of a continuing debate about what constitutes power privilege and current stage practice His symposium examines the work of Caryl Churchill Rochelle Owens Ariane Mnouchkine Marsha Norman Simone Benmussa Tina Howe Sarah Daniels Maria Irene Fornes Pam Gems and Ntozake Shange as well as theater collectives of the 1970s and 1980 s to provide a diverse look at the tension between theoretical matters and questions of dramatic style performance and enactment A mixture of historical thematic structural psychoanalytic and feminist readings this collection sharpens our definition of what value and vision mean in contemporary theater      Postmodern Theatric(k)s Deborah R. Geis, 1993 Assesses monologue s postmodern disruptions of linear narrative and character development

*Continuum Companion to Twentieth Century Theatre* Colin Chambers, 2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice

*New York*, 2003      *Films and Filming*, 1977      **The New Yorker** Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell White, Rea Irvin, Roger Angell, 2009-06      **Theater** Edwin Wilson, Alvin Goldfarb, 2002 Created for Theater Appreciation courses that cover both history and elements Theater The Lively Art 6 e remains a comprehensive introductory theater text an introduction to the audience s experience of theater an investigation of the elements of theater and a study of the important developments in the history of theater      Cue, 1975

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