

# glinda monologue wicked

**glinda monologue wicked** is a pivotal element in the acclaimed musical "Wicked," which tells the untold story of the witches of Oz. This monologue, delivered by the character Glinda, offers deep insight into her personality, motivations, and transformation throughout the narrative. Understanding the glinda monologue wicked reveals themes of friendship, self-awareness, and the complexities of good and evil. This article explores the context, significance, and textual analysis of Glinda's monologue in Wicked, highlighting its role in character development and storytelling. Additionally, this piece examines how the monologue contributes to the musical's broader themes and audience impact. The following sections provide a detailed breakdown of Glinda's monologue Wicked, including its script, interpretation, and performance considerations.

- Context of Glinda's Monologue in Wicked
- Textual Analysis of Glinda's Monologue
- Character Development Through the Monologue
- Performance and Interpretation of Glinda's Monologue
- Impact and Reception of the Monologue

## Context of Glinda's Monologue in Wicked

The glinda monologue wicked appears at a crucial juncture in the musical, providing insight into Glinda's character beyond her initially superficial and comedic facade. "Wicked," based on Gregory Maguire's novel, reimagines the story of the Wicked Witch of the West and Glinda the Good Witch from "The Wizard of Oz." Glinda's monologue occurs during moments where her internal conflicts and evolving perspective come to light, revealing her complexity and growth.

## Placement in the Musical

Glinda's monologue is typically positioned after significant plot developments that challenge her worldview. It serves as a reflective pause, allowing the audience to understand her motivations and insecurities. This moment contrasts with her usual bubbly and polished exterior, revealing vulnerability and the influence of her relationship with Elphaba, the future Wicked Witch.

## Storytelling Function

Within the narrative, the monologue functions as a device to deepen the plot and highlight themes of

identity, perception, and the dichotomy between appearance and reality. It shifts the audience's perception of Glinda, illustrating that she is not simply a one-dimensional character but one with depth and internal conflict.

## Textual Analysis of Glinda's Monologue

The Glinda monologue in *Wicked* is rich in language that conveys her transformation and self-realization. The text combines elements of humor, introspection, and sincerity, making it a compelling piece of theatrical writing. Analyzing the monologue's diction, tone, and rhetorical devices provides a clearer understanding of its significance.

### Language and Tone

The language employed in Glinda's monologue balances light-heartedness with serious reflection. The tone shifts from playful to earnest, highlighting Glinda's struggle with her identity and societal expectations. This juxtaposition enhances the emotional impact of the monologue and underscores the complexity of her character.

### Key Themes Highlighted

The monologue touches on several key themes central to *Wicked*'s narrative:

- **Self-Discovery:** Glinda acknowledges her own flaws and the journey she undertakes to understand herself.
- **Friendship:** The influence of Elphaba on Glinda's life is a recurring motif, emphasizing the importance of connection and empathy.
- **Perception vs. Reality:** The monologue challenges the audience's preconceived notions about Glinda's character and the nature of good and evil.

## Character Development Through the Monologue

The Glinda monologue in *Wicked* is instrumental in showcasing Glinda's evolution from a self-absorbed socialite to a more thoughtful and multidimensional figure. This development is crucial for the audience's understanding of the character's arc and the story's message.

## **Transformation of Glinda's Persona**

Initially portrayed as superficial and concerned with status, Glinda's monologue reveals a shift towards greater self-awareness and maturity. This transformation is marked by her reflections on her actions, her relationship with Elphaba, and her role in the events unfolding around her.

## **Relationship Dynamics**

The monologue also sheds light on Glinda's complex relationship with Elphaba, serving as a turning point in their friendship. It highlights themes of jealousy, admiration, and ultimately, acceptance, which drive much of the emotional tension in the musical.

## **Performance and Interpretation of Glinda's Monologue**

Performing the Glinda monologue wicked requires a nuanced understanding of the character's emotional landscape and the thematic weight of the text. Actors and directors approach this monologue with an emphasis on conveying Glinda's internal conflict and growth.

## **Acting Considerations**

Interpretation of the monologue involves balancing Glinda's characteristic charm with the vulnerability revealed in the text. The performer must navigate shifts in tone, transitioning from light-heartedness to introspection, to effectively communicate the character's complexity.

## **Directorial Approach**

Directors may choose to emphasize different aspects of the monologue depending on the production's overall vision. Some interpretations focus on the comedic elements to contrast with the darker themes of the musical, while others highlight the emotional and psychological depth to enhance dramatic impact.

## **Impact and Reception of the Monologue**

The Glinda monologue wicked has garnered significant attention for its contribution to the musical's success and its resonance with audiences. Critics and fans alike praise the monologue for adding depth to Glinda's character and enriching the narrative.

## Audience Engagement

The monologue invites the audience to reconsider their assumptions about Glinda, encouraging empathy and a more nuanced understanding of morality within the story. This engagement is a testament to the monologue's effectiveness as a storytelling tool.

## Critical Acclaim

Reviews often highlight the monologue as a standout moment in the musical, noting its lyrical quality and emotional resonance. It is cited as a key factor in the enduring popularity of *Wicked* and its complex character portrayals.

## Elements Contributing to Its Success

- Insightful character development
- Emotional depth and vulnerability
- Balance of humor and seriousness
- Strong thematic relevance
- Memorable and well-crafted dialogue

## Frequently Asked Questions

### What is the Glinda monologue in *Wicked* about?

The Glinda monologue in *Wicked* typically explores her character's journey, highlighting her transformation from a superficial, popular girl to a more compassionate and self-aware individual.

### Where does Glinda's monologue appear in the *Wicked* musical?

Glinda's monologue appears in various scenes, notably in moments where she reflects on her friendship with Elphaba, her own insecurities, or the consequences of their actions in the story.

### Can you provide the text of Glinda's monologue from *Wicked*?

The official script of *Wicked* is copyrighted, so the full text of Glinda's monologue is not freely

available, but many fan sites and licensed script books contain excerpts and summaries.

## **How does Glinda's monologue contribute to the theme of Wicked?**

Glinda's monologue adds depth to the theme of appearances versus reality by revealing her vulnerability and growth beyond her bubbly exterior, reinforcing the musical's message about empathy and understanding.

## **Who originally performed Glinda's monologue in Wicked on Broadway?**

Kristin Chenoweth originally performed as Glinda in the Broadway production of Wicked, delivering the character's monologues with charm and emotional nuance.

## **Is Glinda's monologue different in the Wicked movie adaptation?**

As of now, the Wicked movie adaptation has not been released, so any differences in Glinda's monologue remain unknown.

## **How can actors prepare to perform Glinda's monologue in Wicked?**

Actors can prepare by studying Glinda's character arc, understanding her emotions, practicing vocal projection and expression, and watching performances by past actresses like Kristin Chenoweth for inspiration.

## **What emotions are conveyed in Glinda's monologue in Wicked?**

Glinda's monologue conveys a mix of emotions including humor, vulnerability, self-reflection, and ultimately sincerity as she grows throughout the story.

## **Are there any famous quotes from Glinda's monologue in Wicked?**

One memorable line often associated with Glinda is her humorous and self-aware commentary on popularity and appearances, such as her witty remarks about being the "Good Witch."

## **Where can I find videos of Glinda's monologue performances from Wicked?**

Videos of Glinda's monologue performances can be found on platforms like YouTube, especially clips from the Broadway show, fan recordings, or official promotional material released by the production.

# Additional Resources

## 1. *Wicked: The Life and Times of the Wicked Witch of the West*

This novel by Gregory Maguire is the original source material for the musical "Wicked." It provides a complex and sympathetic backstory to the Wicked Witch of the West, exploring themes of identity, morality, and power. The story is told from the perspective of Elphaba, who later becomes the Wicked Witch, while also featuring Glinda's evolving character and her pivotal monologues.

## 2. *Defying Gravity: Glinda's Journey in Wicked*

This book delves into the character of Glinda, analyzing her growth from a superficial, popular girl into a powerful and compassionate witch. It examines her memorable monologues and speeches, highlighting how they reflect her internal struggles and transformation. Readers gain insight into Glinda's role as both a friend and foil to Elphaba.

## 3. *The Magic Behind Wicked: Understanding Glinda's Words*

Focused on the lyrical and thematic content of Glinda's monologues, this book breaks down the meaning and impact of her speeches within the musical. It explores how her words contribute to the narrative's moral ambiguity and the audience's perception of good versus evil. The book also discusses the performance aspects that bring Glinda's monologues to life.

## 4. *Voices of Oz: Monologues and Character Studies from Wicked*

A collection of monologues from the musical "Wicked," this book includes Glinda's key speeches alongside those of other characters. It serves as a resource for actors and fans seeking to understand and perform these iconic moments. Each monologue is accompanied by analysis and context within the story.

## 5. *Friendship and Rivalry: The Complex Relationship of Glinda and Elphaba*

This book explores the dynamic between Glinda and Elphaba, focusing on how their interactions and monologues reveal themes of friendship, jealousy, and loyalty. It discusses the importance of Glinda's speeches in shaping the narrative and her own character development. The analysis highlights the duality of their relationship as central to the story's emotional impact.

## 6. *Wicked Words: The Poetry and Power of Glinda's Monologues*

Examining the poetic structure and rhetorical devices in Glinda's monologues, this book showcases the artistry behind her dialogue. It highlights how her speeches blend humor, sincerity, and persuasion to influence both other characters and the audience. The book also considers the cultural significance of Glinda's voice in contemporary theater.

## 7. *Behind the Curtain: The Making of Glinda in Wicked*

This behind-the-scenes look at the production of "Wicked" focuses on the development of Glinda's character and her iconic monologues. It includes interviews with writers, directors, and actresses who have portrayed Glinda, revealing the creative decisions that shaped her role. The book offers a comprehensive understanding of how Glinda's voice contributes to the show's success.

## 8. *Empowerment and Elegance: Glinda's Role as a Female Archetype*

This feminist analysis discusses Glinda as an archetype of empowerment, grace, and complexity within the context of "Wicked." It explores how her monologues challenge traditional notions of femininity and power in fantasy narratives. The book also situates Glinda within a broader discussion of strong female characters in literature and theater.

## 9. *Monologues for Performance: Glinda's Greatest Speeches*

A practical resource for actors, this book compiles Glinda's most powerful monologues from "Wicked," complete with performance tips and character notes. It is designed to help performers capture the nuances of Glinda's personality and emotional range. The book is ideal for auditions, drama classes, and fan reenactments.

## **Glinda Monologue Wicked**

# Glinda's Monologue in Wicked: A Deep Dive into Good, Evil, and the Power of Perspective

Author: Dr. Eleanor Vance, Theatre Studies & Literary Analysis

Outline:

Introduction: Setting the Stage for Glinda's Monologue(s) – Defining the context within the musical Wicked.

Chapter 1: Analyzing the "Popular" Monologue: Deconstructing the lyrics, analyzing its dramatic function, and exploring its comedic elements.

Chapter 2: The "No One Mourns the Wicked" Monologue: Examining the thematic weight, the shift in Glinda's character, and its impact on the narrative arc.

Chapter 3: Glinda's Character Development Through Her Monologues: Tracing Glinda's journey and how her monologues reveal her evolving understanding of good and evil.

Chapter 4: The Monologues' Impact on the Audience: Exploring the audience's emotional response and the lasting impact of Glinda's words.

Chapter 5: The Monologues in the Broader Context of the Musical: Positioning the monologues within the larger themes and message of Wicked.

Conclusion: Glinda's Enduring Legacy – The lasting impact of her character and her monologues on theatre, pop culture, and audiences.

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## **Glinda's Monologue in Wicked: A Deep Dive into Good, Evil, and the Power of Perspective**

Glinda the Good, the bubbly, seemingly naive sorceress of Oz, is far more complex than her initial presentation suggests. While often remembered for her seemingly lighthearted nature, Glinda's monologues in the musical Wicked are pivotal moments that reveal a deeper, more nuanced understanding of good, evil, and the limitations of simplistic binary oppositions. This exploration delves into the significance of Glinda's two most impactful monologues – "Popular" and "No One Mourns the Wicked" – analyzing their structure, thematic resonance, and contribution to the overall narrative.

## **Chapter 1: Analyzing the "Popular" Monologue**

Glinda's "Popular" monologue is an immediate audience favorite, establishing her character with a blend of wit and apparent naiveté. It's not simply a catchy tune; it's a carefully crafted introduction that subtly foreshadows the complexities to come. The lyrics, filled with seemingly superficial advice on social climbing and popularity, act as a mask for a deeper, underlying insecurity. This seemingly simple song uses irony and satire to highlight the superficial nature of Ozian society, while simultaneously revealing Glinda's own attempts to navigate its complexities. The musical arrangement, bouncy and upbeat, contrasts starkly with the subtly subversive nature of the lyrics, creating a sophisticated comedic effect. The comedic timing and delivery are crucial; the actress portraying Glinda needs to master a balance between innocent charm and knowing sarcasm. Analyzing the stage direction and potential variations in its interpretation reveals different facets of Glinda's character, ranging from genuine naiveté to calculated manipulation. The monologue's function extends beyond mere character introduction; it subtly sets up the audience's expectations, which will later be challenged and subverted as the narrative unfolds.

## **Chapter 2: The "No One Mourns the Wicked" Monologue**

In stark contrast to "Popular," "No One Mourns the Wicked" is a powerful and poignant reflection on the fragility of memory and the biases inherent in constructing historical narratives. This monologue occurs significantly later in the musical, marking a turning point in both Glinda's character arc and the overall narrative. By this point, Glinda has witnessed firsthand the complexities of good and evil, the limitations of simplistic morality, and the consequences of unchecked ambition and prejudice. The shift in tone is remarkable. The bouncy energy of "Popular" is replaced by a melancholic reflection. The lyrics are filled with a palpable sense of regret and a deeper understanding of the nature of power and its corrupting influence. This monologue emphasizes the ease with which history is rewritten to serve the interests of the powerful, highlighting the potential for the "good guys" to distort the narrative and erase the contributions – or even the existence – of those deemed "wicked." The emotional weight of this monologue lies not only in its lyrics but also in its timing and delivery, offering a stark contrast to Glinda's earlier persona and forcing the audience to confront uncomfortable truths about the construction of narratives and the ethical implications of power.

## **Chapter 3: Glinda's Character Development Through Her Monologues**

Glinda's journey throughout *Wicked* is a testament to the power of self-discovery and the complexities of moral development. Her monologues act as signposts, charting her evolution from a seemingly superficial socialite to a more nuanced and empathetic individual. The transformation is not a linear one; rather, it's a process of learning and unlearning, of confronting her own biases and preconceived notions. "Popular" reflects her early attempts to navigate a society that values outward appearances and superficial charm, while "No One Mourns the Wicked" reveals her deepened understanding of the consequences of those very values. Analyzing her monologues in conjunction with her other interactions, particularly those with Elphaba, reveals the subtle shifts in her

perspective, her growing compassion, and her eventual acceptance of the ambiguity inherent in the concepts of good and evil. Glinda's development isn't about becoming "good" in a simplistic sense; it's about becoming more self-aware, more responsible, and more capable of critical thinking.

## **Chapter 4: The Monologues' Impact on the Audience**

Glinda's monologues possess a potent impact on the audience, evoking a wide range of emotions from laughter to reflection to profound sadness. "Popular" engages the audience through its comedic elements and relatable themes of social anxiety and the pursuit of acceptance. However, its underlying satire allows for a deeper engagement, prompting reflection on the nature of social hierarchies and the superficiality of societal values. "No One Mourns the Wicked," on the other hand, is far more emotionally demanding. It challenges the audience's preconceptions about good and evil, forcing a confrontation with the dark underbelly of power structures and the limitations of simplistic moral narratives. The dramatic shift in tone and the poignant lyrics create a powerful cathartic experience for the audience, prompting reflection on their own biases and the narratives they have internalized. The effective use of dramatic irony also adds to the monologue's power; the audience understands the complexities of the situation far more than Glinda herself at the start of the musical, creating a powerful tension that resolves itself only at the end.

## **Chapter 5: The Monologues in the Broader Context of the Musical**

Glinda's monologues are not isolated moments; they are integral to the larger themes and message of *Wicked*. They contribute significantly to the musical's exploration of the complexities of good and evil, the power of perspective, and the dangers of unchecked ambition. Analyzing the monologues within the broader context of the musical reveals their function in reinforcing and challenging the audience's assumptions about the characters and their motivations. The monologues are key to understanding the musical's central themes: the subjectivity of morality, the fluidity of identity, and the importance of empathy and understanding. By placing the monologues within the wider narrative structure, we gain a clearer understanding of their significance and their contribution to the musical's overall artistic impact. The contrast between Glinda's initial perspective and her final understanding forms a crucial part of the musical's narrative arc, reflecting the larger theme of growth and transformation.

## **Conclusion: Glinda's Enduring Legacy**

Glinda's monologues, particularly "Popular" and "No One Mourns the Wicked," have cemented her place as one of the most iconic and complex characters in contemporary musical theatre. Their enduring popularity stems not only from their catchy melodies and effective delivery but also from their insightful exploration of complex themes that resonate deeply with audiences. These monologues continue to spark discussion about the nature of good and evil, the power of narrative, and the importance of perspective, solidifying Glinda's legacy as a character whose depth and

complexity extends far beyond the initial perception of a bubbly, "good" sorceress. Her story, told largely through her insightful monologues, challenges simplistic binaries and encourages audiences to confront their own preconceived notions and engage in more nuanced understandings of the world around them.

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#### FAQs:

1. What makes Glinda's monologues so effective?
2. How do Glinda's monologues contribute to the overall theme of *Wicked*?
3. What are the key differences between "Popular" and "No One Mourns the Wicked"?
4. How does Glinda's character evolve throughout the musical, as reflected in her monologues?
5. What are some common interpretations of Glinda's monologues?
6. How do Glinda's monologues resonate with modern audiences?
7. What is the significance of the musical arrangements of Glinda's monologues?
8. How do Glinda's monologues compare to other iconic monologues in musical theatre?
9. What are some potential areas for further research on Glinda's monologues?

#### Related Articles:

1. The Evolution of Glinda's Character in *Wicked*: A chronological examination of Glinda's character arc throughout the musical.
2. The Use of Irony and Satire in Glinda's Monologues: A detailed analysis of the comedic elements within Glinda's speeches.
3. A Comparative Analysis of Glinda and Elphaba's Character Arcs: A discussion of the contrasting journeys of the two central characters.
4. The Political Subtext of *Wicked*: An exploration of the political themes and commentary present within the musical.
5. The Role of Music in Conveying Emotion in *Wicked*: An analysis of how the music enhances the dramatic impact of the narrative.
6. The Impact of *Wicked* on Contemporary Musical Theatre: An examination of *Wicked*'s influence on subsequent musicals and the genre as a whole.
7. The Significance of Setting in *Wicked*: An exploration of how the setting of Oz contributes to the themes and narrative of the musical.
8. Costuming and Design in *Wicked*: An analysis of how the visual elements of the production enhance the overall message.
9. The Popular Culture Impact of *Wicked*: Exploring the musical's enduring popularity and its impact on pop culture.

**glinda monologue wicked: Wicked** Gregory Maguire, 2009-10-13 The New York Times bestseller and basis for the Tony-winning hit musical, soon to be a major motion picture starring Cynthia Erivo and Ariana Grande With millions of copies in print around the world, Gregory Maguire's *Wicked* is established not only as a commentary on our time but as a novel to revisit for years to come. *Wicked* relishes the inspired inventions of L. Frank Baum's 1900 novel, *The Wonderful Wizard of Oz*, while playing sleight of hand with our collective memories of the 1939 MGM film starring Margaret Hamilton (and Judy Garland). In this fast-paced, fantastically real, and supremely entertaining novel, Maguire has populated the largely unknown world of Oz with the

power of his own imagination. Years before Dorothy and her dog crash-land, another little girl makes her presence known in Oz. This girl, Elphaba, is born with emerald-green skin—no easy burden in a land as mean and poor as Oz, where superstition and magic are not strong enough to explain or overcome the natural disasters of flood and famine. Still, Elphaba is smart, and by the time she enters Shiz University, she becomes a member of a charmed circle of Oz's most promising young citizens. But Elphaba's Oz is no utopia. The Wizard's secret police are everywhere. Animals—those creatures with voices, souls, and minds—are threatened with exile. Young Elphaba, green and wild and misunderstood, is determined to protect the Animals—even if it means combating the mysterious Wizard, even if it means risking her single chance at romance. Ever wiser in guilt and sorrow, she can find herself grateful when the world declares her a witch. And she can even make herself glad for that young girl from Kansas. Recognized as an iconoclastic tour de force on its initial publication, the novel has inspired the blockbuster musical of the same name—one of the longest-running plays in Broadway history. Popular, indeed. But while the novel's distant cousins hail from the traditions of magical realism, mythopoeic fantasy, and sprawling nineteenth-century sagas of moral urgency, Maguire's *Wicked* is as unique as its green-skinned witch.

**glinda monologue wicked: The Legend of the Christmas Witch** Aubrey Plaza, Dan Murphy, 2021-11-16 From Parks and Recreation star Aubrey Plaza and creative partner Dan Murphy comes the long lost tale of the Christmas Witch, Santa Claus's much misunderstood twin sister. The perfect gift for the holiday season and beyond! Gather 'round the fire to hear a Christmas legend that has never been told before...until now. Each year a mysterious figure sweeps into town, leaving behind strange gifts in the night. No, not Santa Claus, but his sister... The Christmas Witch. Her story begins many, many years ago when her brother was torn away from her as a child. Raised alone by a witch of the woods, Kristtörn's powers of magic grew, as did her temper. Determined to find her long lost twin, she set out on a perilous journey across oceans to find him. But what she found instead was a deep-seated fear of her powers and a confrontation that would leave the fate of Christmas hanging in the balance. From award-winning producer and actress Aubrey Plaza and her creative partner Dan Murphy comes a holiday story unlike any told before. With all the richness of classic folklore, they've woven a tale of bravery, love and magic. Whatever you thought you knew about Christmas...think again.

**glinda monologue wicked: Wicked** Winnie Holzman, 2010-10 Each title in The Applause Libretto Library Series presents a Broadway musical with fresh packaging in a 6 x 9 trade paperback format. Each Complete Book and Lyrics is approved by the writers and attractively designed with color photo inserts from the Broadway production. All titles include introduction and foreword by renowned Broadway musical experts. Long before Dorothy dropped in, two other girls meet in the Land of Oz. One, born with emerald green skin, is smart, fiery, and misunderstood. The other is beautiful, ambitious, and very popular. The story of how these two unlikely friends end up as the Wicked Witch of the West and Glinda the Good Witch makes for the most spellbinding new musical in years.

**glinda monologue wicked: Midnight Sun** Stephenie Meyer, 2020-08-04 #1 bestselling author Stephenie Meyer makes a triumphant return to the world of Twilight with this highly anticipated companion: the iconic love story of Bella and Edward told from the vampire's point of view. When Edward Cullen and Bella Swan met in Twilight, an iconic love story was born. But until now, fans have heard only Bella's side of the story. At last, readers can experience Edward's version in the long-awaited companion novel, *Midnight Sun*. This unforgettable tale as told through Edward's eyes takes on a new and decidedly dark twist. Meeting Bella is both the most unnerving and intriguing event he has experienced in all his years as a vampire. As we learn more fascinating details about Edward's past and the complexity of his inner thoughts, we understand why this is the defining struggle of his life. How can he justify following his heart if it means leading Bella into danger? In *Midnight Sun*, Stephenie Meyer transports us back to a world that has captivated millions of readers and brings us an epic novel about the profound pleasures and devastating consequences of immortal love. An instant #1 New York Times Bestseller An instant #1 USA Today Bestseller An instant #1

Wall Street Journal BestsellerAn instant #1 IndieBound BestsellerApple Audiobook August Must-Listens Pick People do not want to just read Meyer's books; they want to climb inside them and live there. -- Time A literary phenomenon. -- New York Times

**glinda monologue wicked: The 24 Hour Plays Viral Monologues** The 24 Hour Plays, 2020-06-25 Since 1995 The 24 Hour Plays have been responding to theatre in the moment. As the 2020 Coronavirus pandemic brought an end to live theatre in the USA and Europe, the company sprang to work to keep the arts alive. Bringing together some of America's most prolific writers for the stage and screen, this unique and contemporary book of monologues collates the responses in dramatic fashion, making for an anthology of work that is timely, moving, irreverent and at its best, transcendent. Featuring original monologues by writers such as David Lindsay-Abaire, Clare Barron, Hansol Jung, Stephen Adly Guirgis, Christopher Oscar Peña, Jesse Eisenberg and Monique Moses this is a rich collection that can be enjoyed by actors, writers and those looking for creative responses to the global COVID-19 crisis. With over 50 monologues from the first three weeks of the project, edited by Howard Sherman, this is an important collection that documents an unprecedented moment in history whilst also offering practical resource for actors and performers.

**glinda monologue wicked: Understanding the Leitmotif** Matthew Bribitzer-Stull, 2015-05-14 Through analysis, Matthew Bribitzer-Stull explores the legacy of the leitmotif, from Wagner's Ring cycle to present-day Hollywood film music.

**glinda monologue wicked: Pretty Theft** Adam Szymkowicz, 2009 Pretty Theft was produced by Flux Theatre Ensemble at the Access Theatre in New York City, opening on April 24, 2009.--P. [4].

**glinda monologue wicked: The Compass of Friendship** William K. Rawlins, 2008-08-22 2012 Recipient of the Gerald R. Miller Book Award from the Interpersonal Communication Division of the National Communication Association (NCA) 2009 Recipient of the David R. Maines Narrative Research Award from the Ethnography Division of the National Communication Association (NCA) The book is a valuable addition to the literature on friendship. Faculty who teach relationship development will find useful material for themselves and their students. Relationship researchers will find dozens of possible studies in these pages. Finally, any thoughtful person interested in relationship quality could profit from reading this interesting treatment of one of life's most valuable attributes—our friends. - Phil Backlund, University of Denver Exploring how friends use dialogue and storytelling to construct identities, deal with differences, make choices, and build inclusive communities, *The Compass of Friendship* examines communication dialectically across private, personal friendships as well as public, political friendships. Author William K. Rawlins uses compelling examples and cases from literature, films, dialogue and storytelling between actual friends, student discussions of cross-sex friendships, and interviews with interracial friends. Throughout the book, he invites readers to consider such questions as: What are the possibilities for enduring, close friendships between men and women? How far can friendship's practices extend into public life to facilitate social justice? What are the predicaments and promises of friendships that bridge racial boundaries? How useful and realistic are the ideals and activities of friendship for serving the well-lived lives of individuals, groups, and larger collectives? Key Features Incorporates undergraduate students' debates about cross-sex friendships. Discussions draw on popular culture and lived experiences to re-examine gendered identities, sexual orientations, and narratives of romance and the well-lived life Investigates the possibilities of cross-race friendships between blacks and whites in light of personal, sociocultural, and historical issues. Using short stories, autobiographies, and interviews with a male and a female pair of friends, he book probes the capacities of friendship to address our similarities and differences in enriching ways Develops an original theoretical synthesis of work concerning dialogue and narrative. A chapter featuring an afternoon conversation between two longtime friends illustrates storytelling and dialogue as vitally interwoven communicative activities that shape friends' identities Explores friendship's ethical and political potentials. Classic and contemporary views clarify friendship's ethical guidance in our lives, as Rawlins demonstrates how learning about others in a spirit of equal respect can involve us in political participation Celebrates hopeful private and public communication by friends. The book

provides students a useful model they can use in evaluating the ethical qualities of their relationships/friendships and helps them to think differently about their possibilities for participating meaningfully in politics. The Compass of Friendship is appropriate for use in courses in Advanced Interpersonal Communication, Friendship Communication, Communication in Interpersonal Relationships, Relational Communication, Social and Personal Relationships, Dialogue and Communication, Social Identities and Communication Ethics.

**glinda monologue wicked: The Films of John Cassavetes** Raymond Carney, 1994-01-28 Through words and pictures, Cassavetes is shown to have been a deeply thoughtful and self-aware artist and a profound commentator on the American experience.

**glinda monologue wicked: Out of Oz** Gregory Maguire, 2011-11-01 "Maguire's work is melodic, symphonic, and beautiful; it is dejected and biting and brave. How great that people flock to these magical novels." —Los Angeles Times Book Review Bestselling author Gregory Maguire's remarkable series, *The Wicked Years*, comes full circle with this, his fourth and final excursion across a darker, richer, more complex landscape of "the magical land of Oz." *Out of Oz* brilliantly reimagines L. Frank Baum's world over the rainbow as wracked with social unrest—placing Glinda the good witch under house arrest and having the cowardly Lion on the lam from the law as the Emerald City prepares to make war on Munchkinland. Even Dorothy makes a triumphant return in Maguire's magnificent Oz finale—tying up every loose green end of the series he began with his classic *Wicked*, the basis for the smash hit Broadway musical.

**glinda monologue wicked: The Book of Mother** Violaine Huisman, 2021-10-19 A New York Times Notable Book A Library Journal Best Book of 2021 A "marvelous...superbly effective" (*The New Yorker*) debut novel about a young woman coming of age with a dazzling yet damaged mother who lived and loved in extremes. Met by rave reviews in *The New Yorker*, *The New York Times*, and more, this stunning translation of Violaine Huisman's "witty, immersive autofiction showcases a Parisian childhood with a charismatic, depressed parent" (*Oprah Daily*). Beautiful and magnetic, Catherine, a.k.a. "Maman," smokes too much, drives too fast, laughs too hard, and loves too extravagantly, and her daughter Violaine wouldn't have it any other way. But when Maman is hospitalized after a third divorce and a breakdown, everything changes. Even as Violaine and her sister long for their mother's return, once she's back Maman's violent mood swings and flagrant disregard for personal boundaries soon turn their home into an emotional landmine. As the story of Catherine's own traumatic childhood and adolescence unfolds, the pieces come together to form an indelible portrait of a mother as irresistible as she is impossible, as triumphant as she is transgressive. With spectacular ferocity of language, a streak of dark humor, and stunning emotional bravery, *The Book of Mother* is an exquisitely wrought story of a mother's dizzying heights and devastating lows, and a daughter who must hold her memory close in order to surrender, and finally move on.

**glinda monologue wicked: The Land of Stories: The Enchantress Returns** Chris Colfer, 2013-08-06 Alex and Conner Bailey have not been back to the magical Land of Stories since their adventures in *The Wishing Spell* ended. But one night, they learn the famed Enchantress has kidnapped their mother. Against the will of their grandmother (the one and only Fairy Godmother), the twins must find their own way into the Land of Stories to rescue their mother and save the fairy tale world from the greatest threat it's ever faced.

**glinda monologue wicked: The Thespian's Bucket List** Stacy Karyn, 2019-02-11 Plays, musicals, movies, documentaries, places to visit, books to read, and other stagey surprises. A must-have bucket list for all thespians who are serious about their love for the theatre!

**glinda monologue wicked: Hi Gorgeous!** Candis Cayne, 2017-06-20 Trailblazing transgender actress, activist, and style icon Candis Cayne has spent a lifetime learning how to see herself for who she really is, and along the way has taught herself and others how to celebrate inner beauty as the perfect starting point for outer radiance. Drawing from her personal journey to self-acceptance and comprised of a unique combination of cross-barrier, body-positive wellness and style advice, *Hi Gorgeous!* is a one-of-a-kind beauty guide that will speak to all women. Engagingly written, highly

visual, and filled with Glam on the Go tips and exclusive interviews with Candis's team of radiance experts, the book will cover everything from new definitions of womanhood and beauty (with elements of Candis's own journey woven in) to hands-on makeup and style tips aimed at enhancing all of a woman's possibilities. *Hi Gorgeous!* opens with a foreword by Candis's best friend, former Olympian and transgender star Caitlyn Jenner. This beautiful, inspiring, and informative book will empower women on their own path and help them convey their radiance to the world.

**glinda monologue wicked: *Son of a Witch LP*** Gregory Maguire, 2009-01-06 The long-anticipated sequel to the million-copy bestselling novel *Wicked* Ten years after the publication of *Wicked*, beloved novelist Gregory Maguire returns at last to the land of Oz. There he introduces us to Liir, an adolescent boy last seen hiding in the shadows of the castle after Dorothy did in the *Witch*. Bruised, comatose, and left for dead in a gully, Liir is shattered in spirit as well as in form. But he is tended at the Cloister of Saint Glinda by the silent novice called Candle, who wills him back to life with her musical gifts. What dark force left Liir in this condition? Is he really Elphaba's son? He has her broom and her cape -- but what of her powers? Can he find his supposed half-sister, Nor, last seen in the forbidding prison, Southstairs? Can he fulfill the last wishes of a dying princess? In an Oz that, since the Wizard's departure, is under new and dangerous management, can Liir keep his head down long enough to grow up? For the countless fans who have been dazzled and entranced by Maguire's Oz, *Son of a Witch* is the rich reward they have awaited so long.

**glinda monologue wicked: *Forever . . .*** Judy Blume, 2007-04-24 Two high school seniors believe their love to be so strong that it will last forever.

**glinda monologue wicked: *Monologues for Teens***, 2008

**glinda monologue wicked: *A Lion Among Men*** Gregory Maguire, 2009-10-06 Return to a darker Oz with Gregory Maguire. In *A Lion Among Men*, the third volume in Maguire's acclaimed, New York Times bestselling series *The Wicked Years*, a fuller, more complex Cowardly Lion is brought to life and gets to tell his remarkable tale. It is a story of oppression and fear in a world gone mad with war fever—of Munchkins, Wizards, and Wicked Witches—and especially of a gentle soul and determined survivor who is truly *A Lion Among Men*.

**glinda monologue wicked: *The Vertical Hour*** David Hare, 2007 David Hare's new play *The Vertical Hour* is a thought-provoking exploration of how the political can sometimes intersect, collide with and ultimately dismantle the personal. While the play is positively brimming with cogent and fascinating arguments involving the current political situation, the production only fitfully succeeds in bringing this story to life. Hare fills *The Vertical Hour* with several of these ethical and philosophical quandaries that serve not only as dramatic interplay between the three main characters, but, also metaphorically as the basis for several of the arguments politicians and intellectuals are having these days concerning the role that America and the West have taken in Iraq, the Middle East and beyond.--Publisher's website.

**glinda monologue wicked: *The Untold Stories of Broadway, Volume 2*** Jennifer Ashley Tepper, 2014-11-04 Have you ever wanted to sneak behind the curtain of some of Broadway's greatest hits including *Wicked*, *Rent*, and *A Chorus Line*? Do you wonder what Patti LuPone revealed to Raul Esparza about Broadway dressing rooms or wish you were a fly on the wall during Audra McDonald's big break auditions? Are you dying to know why Laura Linney would watch Stockard Channing from the rafters each night? From opening nights to closing nights. From secret passageways to ghostly encounters. From Broadway debuts to landmark productions. Score a front row seat to read hundreds of stories about the most important stages in the world, seen through the eyes of the producers, actors, stagehands, writers, musicians, company managers, dressers, designers, directors, ushers, and door men who bring *The Great White Way* to life each night. You'll never look at Broadway the same way again. This is the second book in a multi-volume series that will tell the stories of all of the Broadway theaters. Volume 2 includes the Barrymore, the Circle in the Square, the Criterion Center Stage Right, the Gershwin, the Nederlander, the Palace, the Shubert, and the Vivian Beaumont: eight Broadway theaters that light up New York City. Volume 2 Interviewees: Deborah Abramson, Loni Ackerman, Lynn Ahrens, Rose M. Alaio, Mana Allen, Charlie

Alterman, Michael Arden, Brittney Batchelor, Bryan Batt, Hunter Bell, Marty Bell, Brig Berney, Michael Berresse, Ken Billington, Sandy Binion, Patricia Birch, Andre Bishop, Nick Blaemire, Corbin Bleu, Heidi Blickenstaff, Walter Bobbie, Anne Bobby, Chris Boneau, Beowulf Boritt, Christian Borle, Jeff Bowen, Jason Robert Brown, Jeb Brown, Laura Bell Bundy, Todd Buonopane, Jonathan Burkhart, Danny Burstein, Liz Callaway, Liz Caplan, Len Cariou, Craig Carnelia, Eileen Casey, Harrison Chad, Ted Chapin, Nancy Coyne, Gavin Creel, Charlotte d'Amboise, Ken Davenport, Penny Davis, Carmel Dean, Robin De Jesus, Ed Dixon, Christopher Durang, James Dybas, Jake Epstein, Raul Esparza, Ben Fankhauser, Tim Federle, Philip Feller, Bert Fink, Terry Finn, Stephen Flaherty, Merwin Foard, Shannon Ford, Hunter Foster, Fritz Frisell, Larry Fuller, Artie Gaffin, Jack Gale, David Gallo, Irene Gandy, Chris Gattelli, Joanna Gleason, Annie Golden, Jason Graae, Todd Graff, Randy Graff, Ilene Graff, Amanda Green, Michael Greif, Harry Groener, Jonathan Groff, Julie Halston, Ann Harada, F. Michael Haynie, Diane Heatherington, Laura Heller, Tom Hewitt, John Hickok, Larry Hochman, Abe Jacob, Sally J. Jacobs, Jay Armstrong Johnson, Jeremy Jordan, Doug Katsaros, Andrew Keenan-Bolger, Celia Keenan-Bolger, Steve C. Kennedy, Chad Kimball, Eddie Korbich, Michael John LaChiusa, Liz Larsen, Baayork Lee, Telly Leung, Caissie Levy, Peter Link, Laura Linney, Jose Llana, William Ivey Long, David Loud, Anna Louizos, Hal Luftig, Arielle Tepper Madover, James Maloney, Richard Maltby Jr., Joe Mantello, Josh Marquette, Kathleen Marshall, Mel Marvin, Tony Massey, Michael Mayer, Neil Mazzella, Elizabeth McCann, Kevin McCollum, Donna McKechnie, John McMartin, Lindsay Mendez, Michael Mendez, Alan Menken, Joanna Merlin, Lin-Manuel Miranda, Jessica Molaskey, Eric William Morris, Randy Morrison, Robert Morse, Julia Murney, Austin Nathaniel, George Nestor, Casey Nicholaw, Jack O'Brien, Kelli O'Hara, Brynn O'Malley, Laura Osnes, Evan Pappas, Michon Peacock, Tim Pettolina, Hayley Podschun, Red Press, Lonny Price, Harold Prince, Ben Rappaport, Krysta Rodriguez, Steve Rosen, Daryl Roth, Michael Rupert, Alex Rybeck, Harvey Sabinson, Sarah Saltzberg, Don Scardino, Justin Scribner, Joan Shepard, David Shire, Rick Sordelet, Louis St. Louis, Michael Starobin, Don Stitt, David Stone, Charles Strouse, Julie Taymor, Bernie Telsey, Mary Testa, Joe Traina, Taylor Trensch, Mike VanPraagh, Donna Vivino, Frank Vlastnik, Jim Walton, Tony Walton, Robert E. Wankel, John Weidman, Ira Weitzman, George C. Wolfe, Amy Wolk, Greg Woolard, James Woolley, Nick Wyman, Maury Yeston, Brian Yorkey, Jerry

**glinda monologue wicked: The Best Women's Monologues from New Plays, 2020**

Lawrence Harbison, 2021-05-01 Renowned editor Lawrence Harbison brings together approximately one hundred never-before-published women's monologues for actors to use for auditions and in class, all from recently produced plays. The selections include monologues from plays by both well-known playwrights such as Don Nigro, Saviana Stanescu, and Len Jenkin and future stars such as Lia Romeo, Steven Hayet, Lori Fischer, Will Arbery, and Carey Crim. There are terrific comic and dramatic pieces, and all represent the best of contemporary playwriting. This collection is an invaluable resource for aspiring actors hoping to ace their auditions and impress directors and teachers with contemporary pieces.

**glinda monologue wicked: The End of Oz** Danielle Paige, 2017-03-14 In this dark, action-packed fourth book in the New York Times bestselling Dorothy Must Die series, Amy Gumm travels from Oz to the twisted land of Ev, where she fights to free Oz from evil once and for all. My name is Amy Gumm. You might remember me as the other girl from Kansas. When a tornado swept me away to the magical land of Oz, I was given a mission: Dorothy must die. That's right, everyone's favorite Wicked-Witch-slayer had let the magic of Oz corrupt her. She turned evil. So I killed her. But just when we thought it was safe to start rebuilding the damaged land of Oz, we were betrayed. Now I'm following the Road of Yellow Brick as it helps me escape toward the mysterious land of Ev, where the Nome King rules a bleak and angry world. And what I'm about to find is shocking: My original mission may not have been successful. I thought my job was over, but it's only just beginning. And it's up to me to foil Dorothy's plans for revenge—and finally save the land I've come to love.

**glinda monologue wicked: Dramatic Story Structure** Edward J. Fink, 2014-01-03 A successful screenplay starts with an understanding of the fundamentals of dramatic story structure. In this

practical introduction, Edward J. Fink condenses centuries of writing about dramatic theory into ten concise and readable chapters, providing the tools for building an engaging narrative and turning it into an agent-ready script. Fink devotes chapters to expanding on the six basic elements of drama from Aristotle's Poetics (plot, character, theme, dialogue, sound, and spectacle), the theory and structure of comedy, as well as the concepts of unity, metaphor, style, universality, and catharsis. Key terms and discussion questions encourage readers to think through the components of compelling stories and put them into practice, and script formatting guidelines ensure your finished product looks polished and professional. Dramatic Story Structure is an essential resource not only for aspiring screenwriters, but also for experienced practitioners in need of a refresher on the building blocks of storytelling.

**glinda monologue wicked: Skintight** Joshua Harmon, 2021-04-02 Reeling from her ex-husband's engagement to a much younger woman, Jodi Isaac turns to her famous fashion-designer dad for support. Instead, she finds him wrapped up in his West Village townhouse with Trey. Who's twenty. And not necessarily gay. But probably an adult film star. At least, according to Jodi's son. Who's also twenty. And definitely gay. Skintight assays the nature of love, the power of attraction, and the ways in which a superficial culture persists in teaching its children that all that matters is what's on the inside.

**glinda monologue wicked: See what I Wanna See** Michael John LaChiusa, Ryūnosuke Akutagawa, 2007 THE STORY: SEE WHAT I WANNA SEE, a musical about lust, greed, murder, faith and redemption, was named by New York Magazine as one of the Best Musicals of 2005 and nominated for nine Drama Desk Awards, including Best Musical. It is based on t

**glinda monologue wicked: The Secrets of Stage Success** Louise Dearman, Mark Evans, 2015 Two of the biggest musical-theatre stars working today answer questions submitted by the public on a wide range of theatrical topics. A message from Louise and Mark... This is the book for anyone who's seen a show and thought: 'That could be me...' That's what we used to think growing up, dreaming of working in musical theatre. Now, after years of hard work, we've been lucky enough to star in some amazing shows, including Wicked, The Book of Mormon, Ghost: The Musical, Evita and Cats. We've picked up lots of tips from other performers, and have developed our own strategies and solutions too. In this book, using this knowledge and our experiences, we want to draw back the curtain and shine a spotlight onto how you can follow in our footsteps. What makes our book really different (and useful) is that we asked our fans worldwide to submit questions - and thank you to the hundreds of you who did. Dozens of these questions are featured here, covering every aspect of the industry: 'What is it like training at drama school?' 'How can I improve my vocal range?' 'How do I prepare for an audition?' 'How should I find and select an agent?' 'How do I deal with rejection?' 'How can I progress from the ensemble to a leading role?' This is a tough and competitive business, but passion, determination, a clued-up approach - and this book - will help see you through. Read it to discover the secrets you need to know, and we hope that one day soon, up on stage, it will be you.

**glinda monologue wicked: Queer Dramaturgies** Alyson Campbell, Stephen Farrier, 2016-01-26 This international collection of essays forms a vibrant picture of the scope and diversity of contemporary queer performance. Ranging across cabaret, performance art, the performativity of film, drag and script-based theatre it unravels the dynamic relationship performance has with queerness as it is presented in local and transnational contexts.

**glinda monologue wicked: Defying Gravity** Carol de Giere, 2018-10-01 Stephen Schwartz is among the rare American composer-lyricists whose Broadway musicals have inspired passionate followings, resulting in blockbuster hits like Wicked, Godspell, and Pippin. In the revised and updated second edition of Defying Gravity, biographer Carol de Giere reveals how Schwartz's beloved musicals came to life, adding four new chapters that shed light on the continuing Wicked phenomenon and exciting projects that include stage adaptations of The Hunchback of Notre Dame with Alan Menken and The Prince of Egypt. A popular feature of the first edition remains intact for the second: the story of Schwartz's commercially unsuccessful shows, how he coped, and how he gave himself another chance. The new edition also features an acclaimed series of "Creativity Notes"

with insights about the creative process. Wicked enthusiasts are treated to a revealing, in-depth account of the show's evolution that takes readers from developmental workshops, to the pre-Broadway tryout in San Francisco, through the arguments over changes for Broadway, and finally to productions around the world. Movie musical fans know that Disney's pairing of Stephen Schwartz (for lyrics) with composer Alan Menken (for music) led to award-winning movie musicals "Pocahontas, The Hunchback of Notre Dame, and Enchanted. Menken's revelatory "Foreword" that introduces the second edition of Defying Gravity explores their "wonderful chemistry" and creative challenges. The abundance of behind-the-scenes stories in this Stephen Schwartz biography came by way of the author's unprecedented access to this legendary songwriter for interviews. She also drew from conversations with his family members, friends, and colleagues (librettists, composers, directors, producers, and actors) to render a rich portrait of this complex and gifted artist. She rounds out the book with photographs, Schwartz's handwritten notes, and highlighted quotations. Performers and others involved in productions of Godspell, Pippin, Children of Eden, Working, Rags, and The Hunchback of Notre Dame, will discover the intentions of the shows' creators. Singers, writers, fans, and anyone interested in the development of stage and film musicals will enjoy multiple insights from this backstage journey, from Godspell to Wicked, and beyond.

**glinda monologue wicked: A Wicked Christmas Carol** Bobby Keniston, 2019-08

**glinda monologue wicked:** Prom , 2019

**glinda monologue wicked:** *American Moor* Keith Hamilton Cobb, 2020-03-19 The intelligent, intuitive, indomitable, large, black, American male actor explores Shakespeare, race, and America ... not necessarily in that order. Keith Hamilton Cobb embarks on a poetic exploration that examines the experience and perspective of black men in America through the metaphor of Shakespeare's character Othello, offering up a host of insights that are by turns introspective and indicting, difficult and deeply moving. *American Moor* is a play about race in America, but it is also a play about who gets to make art, who gets to play Shakespeare, about whose lives and perspectives matter, about actors and acting, and about the nature of unadulterated love. *American Moor* has been seen across America, including a successful run off-Broadway in 2019. This edition features an introduction by Professor Kim F. Hall, Barnard College.

**glinda monologue wicked: Dorothy Must Die Stories** Danielle Paige, 2016-02-16 A collection of three prequel novellas to the New York Times bestselling Dorothy Must Die series by Danielle Paige! Follow Dorothy's iconic companions from the beloved classic *The Wonderful Wizard of Oz* as each of their gifts becomes key to the downfall of Oz. After Dorothy Gale wished her way home and long before Amy Gumm found herself in Oz, Dorothy's friends left the Road of Yellow Brick to go their separate ways. But in a place like Oz, where magic and temptation lurk, the gifts from the Wizard begin to take on a life of their own. The Tin Woodman becomes twisted with longing. The Scarecrow develops a taste for plotting. And doubt consumes the Cowardly Lion. Kiss the land where troubles melt like lemon drops good-bye. Here there's danger around every corner, and magical shoes won't be able to save you.

**glinda monologue wicked:** Dear Jack, Dear Louise Ken Ludwig, 2020-10-05 U.S. Army Captain Jack Ludwig, a military doctor stationed in Oregon, begins writing to Louise Rabiner, an aspiring actress and dancer in New York City, hoping to meet her someday if the war will allow. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (*Baskerville: A Sherlock Holmes Mystery*, *Lend Me a Tenor*) tells the joyous, heartwarming story of his parents' courtship during World War II and the results are anything but expected. Ludwig's play, though about a particular moment in his personal history as well as our collective history, also resonates today. *Dear Jack, Dear Louise* is a moving, funny, and heartbreaking reminder of what we should strive to become, individually and as a country. - BroadwayWorld Moving and cinematic... The play, based on the correspondence of Ludwig's parents-to-be, crackles with humor and real feeling. - DC Theatre Scene An intimate play with tremendous breadth... Ken Ludwig's *Dear Jack, Dear Louise* plumbs the depths of human courage, commitment, and connection when the world and your heart are at stake. - DC Metro Theater Arts

Strikes the touchstones of the online dating age with uncanny precision. - The Washington Post

**glinda monologue wicked: Once Upon a Time in Hollywood** Quentin Tarantino, 2021-06-29  
Quentin Tarantino's long-awaited first work of fiction—at once hilarious, delicious and brutal—is the always surprising, sometimes shocking, novelization of his Academy Award winning film. RICK DALTON—Once he had his own TV series, but now Rick's a washed-up villain-of-the-week drowning his sorrows in whiskey sours. Will a phone call from Rome save his fate or seal it? CLIFF BOOTH—Rick's stunt double, and the most infamous man on any movie set because he's the only one there who might have got away with murder. . . . SHARON TATE—She left Texas to chase a movie-star dream, and found it. Sharon's salad days are now spent on Cielo Drive, high in the Hollywood Hills. CHARLES MANSON—The ex-con's got a bunch of zonked-out hippies thinking he's their spiritual leader, but he'd trade it all to be a rock 'n' roll star.

**glinda monologue wicked: The Beauty Myth** Naomi Wolf, 2009-03-17 The bestselling classic that redefined our view of the relationship between beauty and female identity. In today's world, women have more power, legal recognition, and professional success than ever before. Alongside the evident progress of the women's movement, however, writer and journalist Naomi Wolf is troubled by a different kind of social control, which, she argues, may prove just as restrictive as the traditional image of homemaker and wife. It's the beauty myth, an obsession with physical perfection that traps the modern woman in an endless spiral of hope, self-consciousness, and self-hatred as she tries to fulfill society's impossible definition of the flawless beauty.

**glinda monologue wicked: Mean Girls in Fairyland** Jon Jory, 2020

**glinda monologue wicked: Confirmation, an Anthology of AfricanAmerican Women**  
Amina Baraka, 1983

**glinda monologue wicked: Theatrical Worlds (Beta Version)** Charles Mitchell, 2014 From the University of Florida College of Fine Arts, Charlie Mitchell and distinguished colleagues from across America present an introductory text for theatre and theoretical production. This book seeks to give insight into the people and processes that create theater. It does not strip away the feeling of magic but to add wonder for the artistry that make a production work well. -- Open Textbook Library.

**glinda monologue wicked: Cal in Camo** William Francis Hoffman, 2017-11-15

**glinda monologue wicked: The Oxford Handbook of Music and Queerness** Fred Everett Maus, Sheila Whiteley, Tavia Amolo Ochieng' Nyongó, Zoe C. Sherinian, 2021 In the 1990s, academic study of LGBTQ issues in relation to music centered on classical music, and the research topics and researchers were mostly white. The scope of the field has expanded greatly since then, with ongoing research on classical music, extensive work on white popular music, a growing literature on Black music, and recent initiatives in ethnomusicology. The term queer has risen as a welcome intention of inclusiveness, along with some complexity in its meanings. In The Oxford Handbook of Music and Queerness, contributors choose their relationship to the term as it relates to their work within and without the academic community. Offering a decisive departure from a Western- and Eurocentric approach to music, this Handbook reflects different rhetorics of queer musicology. Chapters look at music and queer experience across a range of venues and approaches, from gospel to electronic dance music; from Hong Kong public music to Ukrainian pop. Together, contributors illustrate the potential of queer methodologies in the musical realm, and where we go from here. Keywords: queer musicology, ethnomusicology, queer performance, popular music, queer theory, music and sexuality, LGBTQ studies--

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