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## **credits**

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## A FEW MINUTES WITH GLINDA



*Kendra Kassebaum as Glinda*  
© 2005 Joan Marcus.

The journey of a witch - especially one that is perceived as “good” - may be a long one. That’s not a bad thing when you’re Glinda the Good. **Kendra Kassebaum** is the lucky, talented actress who will spend over a year-and-a-half in the princess gown, the blond hair and the shiny tiara, on a journey of both professional and personal growth. She has been in the touring company of **WICKED** from its first days in Toronto, will be with it through its “first” tour end in Seattle, then go on with return engagements to several venues such as Toronto, Houston, Dallas and Denver. She loves to chat about the “journey” aspect of what she’s doing as well as the journey of Glinda - who must journey to goodness.

I caught up with her by phone when **WICKED** was playing in Atlanta, or “Hot-lanta,” as she called it. “It’s 85 here, and I love it!” she says. “We just came from Boston where it rained every day we were there. The shows went well, but the weather could have been better,” she adds.

“The shows just keep getting better and better, and they’ve taken on an almost interactive quality. Here in Atlanta, the run is sold out, of course, but the audience reactions, the laughter, the gasps, and the (correct) silence in certain parts guide us, show us where to go, what to give,” Kassebaum explains.

The reactions of little girls, especially, bring a genuine warmth into Kassebaum’s voice as she tells how they react to her, her costume, her persona. She loves to meet audience members after the show, whenever possible. “If I had a dollar for every little girl who’s had her picture taken with my tiara on her head....” she laughs. “They look at me with complete awe, and are just so beautifully amazed when they’re able to touch me, my dress, my scepter, my crown.”

She finds many of the teenage theater patrons some of the most savvy as well. “The show appeals to that demographic,” she explains, “but they get so much more out of it than just the Oz story. It’s ‘politically’ stirring to them, on several levels, and they are very aware of the mistakes, intolerance, and the redemption that comes.” She loves talking to the young girls after a show, and they love talking to her. “Sometimes they bring little gifts, and I am touched beyond words!”

She explains further that although she would love to talk to audience members after every show, she sometimes is forced to go right back to her hotel room and get to sleep early. “I have to protect my voice, obviously, and if I have a matinee and an evening performance the next day, it isn’t wise for me to overdo. I’m disappointed, of course, but I have to do what’s best for me and for the show.”

I asked her about the rigors of touring, and she laughed. “I don’t mind it at all! It’s not bad—we’re treated well, we play some of the best and biggest houses in the country!” She had some “small” tours, but *WICKED* is her first national tour. When the show came into Kassebaum’s hometown of St. Louis, she joked with her cast-mates that “at least half of the 4,000 seats in the ‘fabulous’ Fox Theatre would be filled with my family and friends! St. Louis welcomed me—and the show—with open arms, and I couldn’t have been happier. In fact, everyone in the cast was a guest for Thanksgiving dinner in my childhood home. It was a great time for everyone.”

Touring can be fun, but it can also play havoc with a performer’s voice. Kassebaum warms up, of course, though not as much as she did earlier in the tour. She’s found what works for her, but the differences in climate, elevations, weather conditions, mold spores, air conditioning and the size of the house can create problems. “I’m in this to perform—eight shows a week, and I normally do. But understudies are employed for a reason: we’re human, and sometimes we just can’t physically do it. If I can’t, I can’t, but I see to it that I’m back the first moment I’m able. My voice is my instrument, and you have to take care of your instrument, no matter what kind of a musician you are.”

Along with the tour of almost any musical come the cast changes. Stephanie J. Block, Eden Espinosa and Julia Murney have all played Elphaba to Kassebaum’s Glinda. She finds it exciting, “creating a different dynamic, of course, but with an interesting performance shift that always occurs.”

“It’s sometimes awkward, at first, but I look at it from the view that these women are bringing to this show what they do best. Trust becomes the key: trust in them and the trust that develops between us...trust begets trust.”

Her favorite part of the show changes somewhat almost every night, although there are certain numbers or scenes which reign supreme in her heart, two especially.

“I love, and almost everyone loves, the song *Popular*. It’s fun, it’s funny, it shows the controlling side of Glinda is still very present, but she’s trying, she’s really trying to help, to bond, to show affection for Elphaba.”

The other moment that is often her favorite comes shortly before that number. “I think probably my favorite moment is when the stage is silent at the dance. Glinda has set Elphaba up, but she has a change of heart and they do that dance together. The ‘trust’ dance, I call it. The trust between the two of them has begun. I love that.”

Kassebaum is quick to point out that the role of Glinda is a dream role and that she is honored to fill those shoes.” She adds, “It’s a complete journey for her as a woman and a witch to become ‘good.’ My job is to make her character deeper as the show progresses. I’d have to say that the most exciting thing is how she matures as a woman.”

And, yes, coming down in that big bubble at each performance is pretty cool, too.

She stresses that most audiences are pretty much aware—though not always!—that WICKED is not just a re-telling of *The Wizard of Oz*. “It’s a new creation, it’s own, beautiful creation. It’s about tolerance and intolerance. It’s about cliques at school, romance with a ‘handsome prince,’ and how the outsider and the popular girl begin to connect. Adults appreciate all those things, too, but they’re also likely to get the darker, socio-political commentary in there, too. Nothing is ever quite as it seems.” That is why *Wicked* has appeal for all ages.

Kassebaum grew up in St. Louis and graduated from Notre Dame High School there, where she received the “Best Actress” award. She received a B.F.A. from Southwest Missouri State University, where she was in shows such as *Guys and Dolls* and *Into the Woods*. Regional theater came next, then she did limited tours as Patty Simcox in *Grease* and Val in *Chorus Line*.

She made her Broadway debut on September 5, 2000, as “Mark’s Mom” in the Tony Award winning *Rent*, which she considered “my home away from home.”

“That was the most wonderful experience I could hope for. I was given so much by everyone involved. I could go audition and work on shows like *Red Herring* for the Actor’s Theatre of Louisville, and know that I was completely welcome to come back to *Rent* at any time.”

In *Rent* she also understudied the role of “Maureen Johnson” and performed the role for the first time on October 1, 2000, not even a month after joining the cast.

Her second appearance on Broadway was in the Tony winner for Best Revival of a Musical, *Assassins*, under the direction of WICKED director Joe Pantello, at Studio 54.

She’s flying high as G(a)linda -“ defying gravity,” as it were - in the national tour of WICKED. She’s definitely “popular,” as the reviews and press can attest. She’s “dancing through life” for about a year-and-a-half, and she has audiences asking “what is this feeling?”

It’s the joy, the message of WICKED, and Kendra Kassebaum deserves a huge “YES” when she asks “It’s good to see me, isn’t it?”

## SO MUCH HAPPENED BEFORE DOROTHY DROPPED IN!



*Kendra Kassebaum and company © 2005 Joan Marcus.*

Cleveland is about to get “greenified!” The much-anticipated production of **WICKED** is blowing into town like a Kansas tornado and will definitely take northeast Ohio by storm, just as it’s done from New York to Chicago, from Atlanta to Toronto, from Tampa to Houston, from—well, just about every point in between!

WICKED is, of course, the new musical with music and lyrics by **Stephen Schwartz** (*Godspell*, *Pippin*, Academy Award winner for *Pocahontas* and *The Prince of Egypt*) and book by **Winnie Holzman** (“My So-Called Life,” “Once and Again,” and “thirtysomething”) based on the best-selling 1995 novel by Gregory Maguire. WICKED is set to make its Playhouse Square Center run at the State Theatre from June 21 through July 9, 2006, as part of the McDonald Financial Group Broadway Series.

WICKED, the untold story of the witches of Oz, is directed by 2003 and 2004 Tony Award winner **Joe Mantello** (*Take Me Out*, *Assassins*, *Love!Valour!Compassion!*, *The Vagina Monologues*, *Glengarry Glen Ross*) and features musical staging by Tony Award winner **Wayne Cilento** (*Aida*, *The Who’s Tommy*, *How to Succeed in Business Without Really Trying*).

The national tour of WICKED has “cast quite a spell” (*Washington Post*) throughout North America. It opened at Toronto’s Canon Theatre on Tuesday, March 8, 2005 and sold out a seven-week run. WICKED has continued to break box office records and sell out multiple-week engagements in Chicago, Los Angeles, San Francisco, Washington DC, Philadelphia and Boston—just to name a few.

WICKED, “Broadway’s biggest blockbuster” (*The New York Times*), began performances in New York on Wednesday, October 8, 2003 at The Gershwin Theatre and continues to be the top-grossing show on Broadway. WICKED is “good enough to run for a decade or two,” proclaims *The Wall Street Journal*. It’s “a cultural phenomenon,” exclaims *Variety*. “If every musical had the brain, the heart and the

courage of WICKED, Broadway really would be a magical place,” states *Time Magazine*.

The Chicago company of WICKED took the stage exactly a year ago in late June, 2005 at the Ford Center for the Performing Arts, Oriental Theatre, following the National Tour engagement. It continues to play to capacity audiences. The eagerly-awaited West End production of WICKED will begin previews on September 7, 2006 at the Apollo Victoria Theatre in London; its official opening is on September 27.

In the touring company, the role of Elphaba (the Wicked Witch) will be played by **Julia Murney** (from Andrew Lippa’s *The Wild Party*) and Glinda will be played by **Kendra Kassebaum** (Broadway’s *Rent* and the recent Tony Award-winning *Assassins*).

Long before Dorothy drops 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. WICKED tells the story of their remarkable journey, how these two unlikely friends grow to become the Wicked Witch of the West and Glinda the Good Witch.

Murney received a Drama Desk nomination for Outstanding Actress in a Musical for Andrew Lippa’s *The Wild Party* and was also seen in New York in *A Class Act*, *Lennox*, and *Time and Again*.

Kassebaum was most recently seen in *Rent* and *Assassins* (directed by Joe Mantello). She has been on tour with *Grease* and *A Chorus Line* and has been in regional productions of *A Little Night Music*, *Secret Garden*, and *Tommy*.

Playing the role of Madame Morrible will be **Alma Cuervo** (from Broadway’s *Beauty and the Beast*, *Cabaret*, and the original *Titanic*), and the Wizard will be played by **P.J. Benjamin** (six years as “Mr. Cellophane” on Broadway in *Chicago*).

WICKED features set design by Tony Award winning **Eugene Lee** (*Ragtime*, *Show Boat*, *Candide*, *Sweeney Todd*), costume design by Tony winner **Susan Hilferty** (*Into the Woods*, *Assassins*), lighting design by Tony nominee **Kenneth Posner** (*Hairspray*) and sound design by **Tony Meola** (*The Lion King* and the recent *Man of La Mancha*). **Stephen Oremus** is the show’s music director. Orchestrations are by **William David Brohn**, with dance arrangements by **James Lynn Abbott**.

The national tour is nothing short of phenomenal: the reviews from city after city are nothing short of glowing. In *The Toronto Star*: “Ding, dong, we’ve got a hit! Like a Christmas stocking packed with goodies, this show has so many delights to offer, it’s hard to know where to begin...WICKED explodes onto the stage with all the glitz, colour, pizzazz—the sheer ebullient confidence—that makes a show a hit.” *The Dallas Morning News* called it “The biggest touring hit among American musicals in years.” And from the *Baltimore Sun*: “A megahit, WICKED has been painting towns green wherever it plays.”

WICKED is a true spectacle for the eyes and ears. It has worked its magic on critics and audiences alike. And now it flies into Cleveland: Prepare to get “greenified!”

## WICKED - Synopsis

### Act One

The citizens of Oz are celebrating the death of the Wicked Witch of the West (***No One Mourns the Wicked***). Glinda the Good appears to reassure the people that goodness has indeed prevailed over evil. One of the citizens asks if it is true that Glinda was a friend of the Wicked Witch. She admits that she was, and tells the story of how they met. Glinda then takes us back in time.

Elphaba (later known as the Wicked Witch) was the daughter of the governor of Munchkinland, and was born a rather unnatural shade of green. Her father despised her and showered his affection on her younger sister, Nessarose, who was confined to a wheelchair.

The two girls go together to Shiz University, where the pretty and popular Galinda (as she was then known) is also in their class (***Dear Old Shiz***). The headmistress, Madame Morrible, decides to take Nessarose under her protection, despite Elphaba's objections. Elphaba is now without a roommate, and ends up with Galinda—to the delight of neither.

When Elphaba's protectiveness of her sister manifests itself physically, Madame Morrible discovers that Elphaba has an amazing natural talent for magic and tells her that she has the potential to work alongside the Wonderful Wizard of Oz if she buckles down and makes something of herself (***The Wizard and I***). Galinda - whose only reason for attending Shiz was to attend Morrible's renowned sorcery program - is not accepted into the course, and she's shattered.

All of this does little to endear Elphaba to Galinda, and the feeling is more than mutual (***What Is This Feeling?***). Their dislike of each other is evident even in their classes, like their history class with Dr. Dillamond. The professor is the only Animal (with a capital "A") professor at Shiz, and he is beginning to suffer from discrimination, even from the students. He tells Elphaba that there is a conspiracy to stop the Animals from speaking, and she wants to let the Wizard know, for he would surely stop it (***Something Bad***).

Meanwhile, a young partying prince, Fiyero, has arrived at Shiz. Galinda is charmed when Fiyero shares his life philosophy (***Dancing Through Life***). They all decide to have a party that evening. Boq, a Munchkin who has developed a crush on Galinda, tries to invite her to the party; she convinces him instead to ask Nessarose, leaving her free to go with Fiyero. Nessarose is delighted, and she tells her sister how she and Boq are meant to be together, and how Galinda helped make it happen. As a cruel joke, Galinda gives Elphaba a really unfashionable hat to wear to the party. Elphaba accepts the hat, thinking it's a gift, and in return, secures Galinda a place in Morrible's sorcery program.

At the party that evening, Boq tries to tell Nessarose the real reason he invited her, but is unable to hurt her feelings. She is becoming infatuated with him. Madame Morrible arrives to tell Galinda that she can join her sorcery class—because Elphaba

requested it. Elphaba herself arrives wearing the hat Galinda gave her; all the other students make fun, laugh and stare while Elphaba dances on her own. Galinda feels terrible and goes to dance with Elphaba. Soon everyone is dancing, and the two girls look at each other in a new light.

After the dance the bonding continues, and Galinda shows a new affection for “Elphie.” Galinda decides that she will help Elphaba become **Popular**. The next day, the prince Fiyero starts falling for “Elphie”—as Galinda has dubbed her.

Things take a turn for the worse, however, when Dr. Dillamond explains that he is no longer permitted to teach and must leave. Elphaba wants to help, but no one will stand up with her. The students are introduced to the new technological advancement of the cage, which will keep animals controlled so that they never learn to speak. Outraged, Elphaba stops the lesson using magic. With Fiyero—who was not affected by her spell—she runs into the woods to let the caged lion cub free. Fiyero is confused about what he’s just seen and what he’s doing, but he is caught up in Elphaba’s passion. She thanks him for helping her, and they share a little moment before he awkwardly leaves. Elphaba reminds herself that it’s pointless to wish for something to happen between them (***I’m Not That Girl***).

Madame Morrible comes and tells her that she has been officially invited to meet the Wizard in Emerald City. Nessarose and Galinda come to see her off, and Fiyero arrives too. Galinda is saddened by Fiyero’s emotional distance from her, and she tries to win his respect by changing her name to “Glinda” in honor of Dr. Dillamond, who never could pronounce it properly. Fiyero barely notices, and as he is saying goodbye to Elphaba.

Elphaba invites Glinda to go to the Emerald City with her (***One Short Day***). There they meet the Wizard of Oz, who says he wants to make Elphaba his assistant. To prove herself, she needs to give a monkey named Chistery the ability to fly (***Sentimental Man***). She opens up an ancient and immensely powerful sorcery book called The Grimmerly and proceeds to chant out a spell. To their amazement, Chistery grows wings. The Wizard then shows Elphaba her power by opening a curtain and showing her a cage full of monkeys with wings. She has created a perfect set of spies for him!

Elphaba now realizes that she’s been duped into helping the Wizard exploit and harm animals, including Dr. Dillamond. She also understands that he has no real power at all and needs someone with power--like her--to do things for him, using The Grimmerly. She steals The Grimmerly and escapes; in order to keep the truth from getting out, Madame Morrible spreads reports that Elphaba is “wicked” and not to be trusted. Elphaba says goodbye to Glinda, vowing that she will fulfill her destiny—to fight the Wizard with every last ounce of strength (***Defying Gravity***).

## Act Two

The rumors and speculation about the “Wicked Witch” grow. Glinda, Madame Morrible and Fiyero (the new captain of the guards) are holding a press conference (***Thank Goodness***) to reassure the people that everything is being done to ensure the capture of the witch, and to celebrate Glinda and Fiyero’s engagement. Fiyero, however, can’t

believe that Glinda would go along with these lies about Elphaba. He is determined to find her for himself.

Elphaba pays a visit to Nessarose, who is now the governor of Munchkinland following the death of their father. Desperate to keep Boq with her, even though he doesn't love her, Nessarose has taken away the rights of the Munchkins. Elphaba tries to convince her sister to side with her against the Wizard, but Nessarose is more concerned with her own problems.

Elphaba tries to help by giving Nessarose the power to walk. Convinced that Boq must love her now, Nessarose calls for him, but he only sees this as proof that she doesn't need him any more. Furious, Nessarose takes Elphaba's Grimmerly and tries to cast a spell to make Boq fall in love with her. However, the spell backfires, and Elphaba must work another spell to save his life, if in a slightly metallic, heartless condition (***The Wicked Witch of the East***). When Boq awakens, horrified at his new state, Nessarose tells him it was Elphaba who did it to him.

Elphaba decides to return to the Emerald City so she can free the flying monkeys. The Wizard stops her and tempts her into giving up her cause and to work with him, telling her that he is not so bad - just a mediocre man who found himself revered as ***Wonderful***. She almost gives in, but notices a shrouded figure in the background. It is Dr. Dillamond, who has been completely reverted into a dumb animal. She then vows to fight the Wizard to the end. Fiyero and the guards enter, followed by Glinda. Fiyero helps Elphaba to escape and decides to go with her, leaving Glinda behind. Broken-hearted, Glinda tells the Wizard and Madame Morrible that the way to capture Elphaba is to make her think that her sister Nessarose is in trouble, and she will surely come to her rescue (***I'm Not That Girl - reprise***).

Hidden away in Fiyero's castle, Elphaba and Fiyero confirm their newfound love (***As Long As You're Mine***). Their happiness is interrupted, though, by a sudden change in the weather, and Elphaba sees a strange vision of a flying house in the sky. She flies off to Munchkinland to discover the death of her sister and the arrival of Dorothy, a young girl from Kansas.

Glinda and Elphaba meet again at the site of Nessarose's unfortunate demise, and fueled by the rivalry over Fiyero, the two have a heated argument. Fiyero arrives just in time, and holds Glinda hostage until Elphaba can escape. Glinda realizes that Fiyero truly does love Elphaba and tells the guards not to hurt him, but they don't listen to her. Fiyero will not betray Elphaba and is taken to a field where he is placed on a stick and left to die. Elphaba tries to cast a spell to save his life, but she is frustrated by the limitations of her power. Thinking that she has failed once more, she realizes it is time to embrace the full implications of her powers (***No Good Deed***).

The citizens of Oz, spurred on by Madame Morrible and Boq's testimony, set out to capture Elphaba (***March of the Witch Hunters***). Glinda beats them to Elphaba's hideout, and tries to convince her to stop before it's too late. They realize that even after all that's happened, they are still friends (***For Good***). Elphaba tells Glinda to hide so that no one will know she was there, and makes her promise that she won't try to clear her name. After Elphaba's "liquification" death, Glinda forces the Wizard to resign and has Madame Morrible thrown into prison. She will be the new leader of Oz,

and she will try to make the changes that Elphaba was working toward.

We then return to the opening celebration from the beginning of the play. Glinda - with a happy face and a heavy heart - prepares to relate the news of Elphaba's death to the citizens of Oz, and everyone looks toward their future lives (*Finale*).

## THE AUTHORS OF A WICKED GOOD STORY



*Gregory Maguire © 2005 Joan Marcus.*

There are really two authors behind the story of **WICKED**: Gregory Maguire who wrote the novel of the same name and L. Frank Baum, who originally created the amazing land of Oz for the beloved classic *The Wonderful Wizard of Oz*.

### *The Man Behind The Wonderful Wizard of Oz - L. Frank Baum*

Long before children's fantasy books such as *The Chronicles of Narnia* or the *Harry Potter* series, he kept the nation's readers entranced with 14 novels about the land of Oz.

L. Frank Baum (he disliked his first name, Lyman) was born May 15, 1856, in Chittenango, New York. He was the seventh of Benjamin and Cynthia Ann Stratton Baum's nine children (only five of whom survived to adulthood).

Born with heart problems, Baum was in poor health for most of his life. Forbidden to play outdoors, he developed a love of reading and an active imagination. He later wrote:

Imagination has given us the steam engine, the telephone, the talking-machine and the automobile, for these things had to be dreamed of before they became realities. So I believe that dreams - daydreams, you know, with your eyes wide open and your brain-machinery wizzing - are likely to lead to the betterment of the world. The imaginative child will become the imaginative man or woman most apt to create, to invent and therefore to foster civilization. A prominent educator tells me that fairy tales are of untold value in developing imagination in the young. I believe it.

For his 14th birthday, Baum was given a small printing press; he started his own neighborhood newspaper as well as several hobby magazines.

As a young man, Baum fell in love with his cousin's roommate at Cornell, a young woman named Maud Gage. Against the wishes of her mother (a prominent activist for women's rights), they were married on November 9, 1882.

Baum was always a supporter of equality for women. In fact, the majority of the main characters in the Oz books were girls: Dorothy, Princess Ozma, Glinda, Betsy Bobbin, Trot and the Patchwork Girl. As one character remarks, "Girls are the fiercest soldiers of all...They are more brave than men, and they have better nerves."

In 1887, Baum's father died; a clerk had gambled away most of Benjamin Baum's fortune, leaving the Baum family in financial straits. Baum moved to the Dakota Territory with his wife and young children, and opened "Baum's Bazaar" in 1888, where he would spin tales to the children who came to buy ice cream. Persistent drought brought hard times, and the store went bankrupt. Baum then ran a weekly newspaper, the *Aberdeen Saturday Pioneer*, which also failed.

After moving to Chicago, Baum worked as a reporter and traveling salesman. He wrote his first children's book, *Mother Goose in Prose*, which was a moderate success. His next attempt, *Father Goose: His Book*, became the best-selling children's book of the year.

In 1898, he was telling a story of a Kansas girl's adventures in a magical land to his children and their friends. When one of the children asked what the place was called, he replied: "The Land of Oz." He may have formed the idea from the label on a filing cabinet drawer, labeled O-Z.

His wife encouraged him to write down the story. Originally the book was called *The Emerald City*, but the publishers superstitiously believed that a book with a jewel in the title would not sell well. Retitled *The Wonderful Wizard of Oz*, the book was published on May 15, 1900 and became a best-seller.

When Baum changed publishers, they asked for another Oz book. He wrote *The Further Adventures of the Tin Woodman and the Scarecrow*, which was published as *The Marvelous Land of Oz* in 1904.

Known to his fans as the “Royal Historian of Oz,” Baum moved his family to “Ozcot,” a new home in Hollywood, California, where he hoped the climate would be good for his failing health. He wrote many other children’s stories under various pen names, while continuing to write Oz books—sometimes based on suggestions from his young readers.

Baum tried to end the Oz series with the sixth volume, *The Emerald City of Oz*, in which Dorothy brings Aunt Em and Uncle Henry to live with her in Oz. However, the demand for more Oz stories was so great that at last he relented, and wrote a new Oz book every year.

Baum suffered a stroke and died May 6, 1919 at Ozcot. His last book, *Glinda of Oz*, was published posthumously in 1920.

### *Gregory Maguire - The Author of WICKED, the Novel*

The novel upon which WICKED is based is a complicated piece of literature officially titled *Wicked: The Life and Times of the Wicked Witch of West* by Gregory Maguire.

Maguire was born in 1955, in Albany, New York. He was a voracious reader who particularly enjoyed fairy tales, even when he was at an age when one should have outgrown them. “There was something about fairy tales - the way that they existed in a no-man’s-land of time and history - that was oddly compelling to me.”

By the age of eight, Maguire was writing his own works, creating hundreds of stories, plays, songs and poems. He decided to pursue a career as a writer by the time he was in college. His book *The Lightning Time*, a novel for children, was published when he was 23. He wrote more books for children while he was a grade school teacher, and later, as a college professor. He taught at The Center for the Study of Children’s Literature at Simmons College from 1979 to 1986; in 1990 he received his Ph.D. in English and American Literature from Tufts University.

While continuing to write children’s books, he searched for an idea for a novel for adult readers. Knowing that writers of children’s fiction often have a difficult time making the jump to writing for adults, he wanted to wait until he had a strong idea for a story:

I became interested in the nature of evil, and whether one really could be born bad. I considered briefly writing a novel about Hitler, but discarded the notion due to my general discomfort with the reality of those times. But when I realized that nobody had ever written about the second most evil character in our collective American subconscious, the Wicked Witch of the West, I thought I had experienced a small moment of inspiration.

Driven partly by inspiration and partly by financial necessity, Maguire began to write *Wicked*. “I could see the time was growing ripe, and that if I didn’t do it, somebody else was going to have that very good idea and do it - possibly, or probably, better than I could.”

Published in 1995, *Wicked* was very well received by critics and readers, although some Oz purists were resistant at first to Maguire's "heretical" story. Maguire is careful to point out that *Wicked* is technically not a prequel to *The Wizard of Oz*, but rather a "reimagining" of the same world.

Maguire has applied the same reimagining technique to other well-known tales in his subsequent novels: *Confessions of an Ugly Stepsister* sets the Cinderella story in 17th century Holland; *Lost* intermingles parts of Charles Dickens' *A Christmas Carol* with the story of Jack the Ripper; and *Mirror Mirror* places the tale of Snow White in Italy at the time of the Borgias.

And how did he feel about the large "reimagining" that had to be done from his novel to the stage musical adaptation?

I knew that people would be coming to my novel remembering the 1939 movie. I didn't even need to refer to it much. I could evoke the film with very slender, oblique comments. But I wasn't beholden to it. And why should WICKED the musical slavishly conform to my novel, when my novel itself was a playful deviation of the original Baum novel, with glancing references to the movie? I had no problem with Stephen [Schwartz] and Winnie [Holzman] taking the material and making it their own. I have a big ego, but it's not that big: Let WICKED the musical be different than Wicked the novel. With my blessing.

## WHO ARE THESE WICKED CHARACTERS?



Alma Cuervo as Madame Morrible ©

Is there anyone who doesn't remember the end of *The Wizard of Oz*? Dorothy has accidentally "melted" the Wicked Witch of the West by dousing her with water. Glinda the Good Witch arrives in her magic bubble, happily confirming the death of the Wicked Witch.

But what about *before* all that? That's the story of **WICKED**, and so much happened before Dorothy dropped in! **WICKED** is based on the best-selling novel of the same name by Gregory Maguire and focuses on eight main characters from the book:

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**Elphaba/Elphie** eventually becomes the Wicked Witch of the West. Her name is a play on L. Frank Baum, author of *The Wizard of Oz*, and she is the broody, brainy outsider who would love to be accepted. She's green and thought of as wicked.

**Glinda/Galinda** is the pretty blond who becomes "Glinda the Good" Witch. She appears as a self-centered, pretentious goodie-goodie. Her real name is Galinda, but she changes it to Glinda after a favorite teacher (who was always mispronouncing it) mysteriously dies.

**Madame Morrible** is the headmistress at Shiz University with a commanding presence and a mysterious past. She becomes the press secretary to the Wizard of Oz, discovering and misusing her talents for propaganda. It is she who pronounces Elphaba wicked; she is considered the only classic villain in the musical.

**The Wizard of Oz** is really an old carnival huckster who blew into Oz in a hot air balloon, and is neither great nor powerful—as we all learned in the movie *The Wizard of Oz*. He is, however, a master manipulator and showman, and quite possibly has something to do with Elphaba's skin color.

**Dr. Dillamond** is a professor at Shiz University and one of the kingdom's Animals, specifically a goat with intellect and the power of speech. The mistreatment and oppression of talking Animals is clearly explored by and through this talking goat whom Elphaba befriends. He has trouble pronouncing Ga-linda, shortening her name to Glinda.

**Fiyero** is the handsome prince so necessary to tales of this sort. He is also a party-loving student at Shiz University. He starts out giving Galinda the nod, but then becomes friends with Elphaba and realizes there is more to life than partying, pleasure and popularity.

**Nessarose** is the younger sister of Elphaba but does not share her skin tone. She is an invalid, born with deformed legs, and is their father's favorite. While at Shiz University she is taken with fellow Munchkin Boq, but her affections are unrequited.

**Boq** is an unusually tall Munchkin who comes to Shiz University, and falls for the prettiest, most popular girl in school, Galinda. Galinda has no interest in him, but Nessarose's crush leads to a life-changing experience for him.

## SOME WICKED FUN

### *Makeup Tips for the Wicked Witch*

One of the questions most asked of the folks involved in the day-to-day production of **WICKED** is directed to the makeup artists: “How do you make Elphaba green?”

Whether it’s the Broadway show, the open-ended runs in Chicago or Toronto, or the national tour (coming to Cleveland on June 21), it is usually the job of one specific makeup artist to transform an actress like **Julia Murney** into the green-skinned Elphaba, the Wicked Witch of the West. **Joseph Dulude II**, the makeup designer for the Broadway production, and subsequently, all other productions, developed the creation and approach, mixing his powders and creams to find the perfect formula.



*Julia Murney as Elphaba*  
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In terms of skin preparation, the actress is told not to wash her face or moisturize before the “greenifying,” since that could affect how the makeup goes on. First the makeup artist applies a color foundation. Then, using a wide Japanese brush (the type found in art supply stores), he paints the actress using MAC Chromacake in Landscape Green.

He applies it to the face and jawline first, then takes a larger brush to smooth it out. He uses a smaller detailing brush to fill in the hairline and the ears. Then he applies a waterproof powder and starts on the regular makeup: eyeliner and purple and brown contours for the eyes and cheekbones. Finally, the actress’ face is brushed with Golden Olive pigment to add some sparkle. Then he moves to her hands. He only needs to go a little way up on her arms because she wears a green bodysuit. Then the hands are powdered extremely well, and a spray fixative is applied to keep the makeup from rubbing off.

During intermission, the actress reports back to “makeup” for her Act II look, when she gets the “glam” treatment that makes her look older, sexier and just plain witchier. The makeup artist arches and extends her eyebrows. He smudges the eyeliner, puts lashes on, increases the contour on her cheeks and jawline, uses a Green Derma color from Krylon for her lips, and then powders her again. He touches up her neck and her hands, then powders them and sprays fixative all over again.

There is always the concern that wearing that much makeup for so many shows a week would irritate the skin, but the MAC Chromacake is water-based and contains no oils, so it’s gentle. After each performance, the actress playing Elphaba can easily wash off the green in the shower with plain old soap and water. Some places—along the hairline and in the ears—might require a little more scrubbing.

Ah...what price, green glory? Incidentally, the makeup process itself doesn’t really take all that long: several of the makeup artists have it down to 10 minutes! Dulude himself says his record for “greenifying” Elphaba is seven minutes.

#### *Fun Facts About WICKED*

- The electrics department uses enough power to supply approximately 12 houses. Including the sound and automation departments, the total would increase to 18 houses.
- 4 - 5 miles of cable are used in the electric department.
- Within the past year on the road, 1,000 feet of steel cable have been used to restring the flying monkey wings.
- The first notes of “*No One Mourns the Wicked*” are repeated in the beginning of “*As Long as You’re Mine*.”
- “*March of the Witch Hunters*” has exactly the same tune as “*No Good Deed*.”
- The first seven notes of the “Unlimited” music in “*The Wizard and I*” are the same seven notes as “*Somewhere Over the Rainbow*” from *The Wizard of Oz*.
- In each performance 70 wigs are used, with actors making up to eight changes from beginning to end. Each is custom-built and can cost anywhere from \$1,200 to \$2,400.
- The dragon’s eyes are red LED bulbs that never burn out.
- The dragon’s wingspan is the same as a Cessna 172.
- During the first big “quick change,” 17 actors change from the mob scene to Shiz University students in 1.5 minutes (including costumes, wigs and shoes)!
- There is a song in Act Two that doesn’t appear on the original cast recording called “*The Wicked Witch of the East*.” It deepens Nessarose as a character, but it is mostly dialogue and gives away a major plot point “spoiler.”

- The novel has 38 characters; the musical cuts it down to focus on 8 main characters.
- Since WICKED is a “back story” to *The Wizard of Oz*, the character name of Elphaba was created to honor the original Oz author L. Frank Baum (eL-Fa-Ba).
- Kristin Chenoweth (the original Broadway G[a]linda) is now a regular on NBC’s *West Wing*.
- WICKED uses more than 200 costumes, each individually tailored for the particular actor, not to mention double that number in shoes and hats, each with a unique design.
- There are 179 different types and finishes of leather used in shoes, gloves, hats and costume trim for the show.

### A NOTE FROM THE VICE PRESIDENT - THEATRICALS

Sixty-seven years after it first debuted on the silver screen, *The Wizard of Oz* remains a mainstay of popular culture. DVDs and memorabilia continue to sell at a brisk pace; lines from the movie are commonly quoted, both in the mass media and in private; and theatrical productions still grace stages all over the world.

There was a time when the annual airing of *The Wizard of Oz* on television was highly anticipated by families all over America. Who, as a child, didn’t get a lump in their throat when Miss Gulch wrenched Toto out of Dorothy’s arms to turn him over to the sheriff; or stared in amazement when Scarecrow jumped off his pole in the cornfield and began to dance on straw legs; or cringed in fear when The Lion, The Tin Man and Scarecrow, dressed as Winkies, marched into the Wicked Witch’s castle to save Dorothy from impending death?



*Gina Vernaci,  
Vice President - Theatricals*

The Wicked Witch, having haunted at least three generations of children, ranks among popular culture’s greatest all-time villains. Now, **WICKED** comes along to turn upside down everything we think we know about her. It tells, from her point of view, what happened in Oz before Dorothy showed up. She had a name--Elphaba; and had one very distinct characteristic: her green skin color. Because she was so different, she became an outcast, and this led her down the path that determined her infamous destiny.

As a huge fan of *The Wizard of Oz*, I am fascinated by the notion that someone actually dared to create a prequel to such a legendary story. WICKED author Gregory Maguire has brilliantly dug far below the surface of The Yellow Brick Road to expose Oz as a society, including its history, politics and social customs. This fictional country serves as the backdrop for Elphaba's life story, and Maguire focuses on her young adult years. Yes, she eventually became a detriment to society. But we learn that not only was she very smart; she also had feelings, had been in love and been loved. We become immersed in her ostracism, and sympathetic to her plight. When Elphaba sings "Defying Gravity," it goes straight to your heart; much as it felt when Dorothy sang "Somewhere over the Rainbow."

WICKED brings many other daring twists to effectively shake up that which you previously believed. Glinda the Good Witch had always represented purity, light, and a portal through which Dorothy could return home. In WICKED, Glinda is a fashionable, blond co-ed, with superficial values. It is compelling to witness the connection between the admired party girl and the green wallflower; and then to reflect on what will transpire years later when a young stranger in a gingham dress appears on the scene.

We are very glad that you have chosen to see WICKED here at Playhouse Square Center. Most other parts of the country will not be as fortunate as Cleveland: WICKED is playing only a select group of major cities, after which it will travel to the West Coast, then to Toronto until early 2007.

Cleveland is an important Broadway stop for several reasons: our strong subscriber base; and our relationship with the show's producers, David Stone and The Araca Group, which includes Cleveland natives Matthew Rego, Michael Rego and Hank Unger. In addition to WICKED, The Araca Group's producing credits include *Urinetown*, *Frankie and Johnny in the Clair de Lune* and *The Vagina Monologues*. Not only are these three young men extremely talented, they are personable, humble, and remain true to their hometown roots. It is our great pleasure to work with them again.

As you hear the overture, and the curtain starts to rise, we hope you will experience that same tingle of anticipation that you experienced when the opening credits of *The Wizard of Oz* flashed on your television screen so many spring-times ago. Enjoy WICKED!

Gina Vernaci  
Vice President - Theatricals

## BROADWAY BUZZ PRE-SHOW TALKS

The Broadway Buzz season concludes with **WICKED**. Join us in the Idea Center at Playhouse Square for our free **Pre-Show Talks** one hour prior to each performance and enjoy complimentary coffee while you hear the inside scoop on the show. You will explore how this wicked story was transformed into a Broadway musical with host **Joseph Garry**.



*Joseph Garry*

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue.

Catch our **Post-Show Chats with the Cast** following Thursday evening performances (**June 22nd and 29th only**).

*Please note that there will be no Pre-Show Talk before the June 21st performance or the June 22nd matinee. There will be no Backstage Master Class for Wicked due to the Extremely Wicked Summer Camp.*

*80 students will participate in the Extremely Wicked Summer Camp presented by the Arts Education Department at Playhouse Square Center. Teens will spend the week at Playhouse Square Center working with local artists and professionals from the touring production of Wicked. The camp focuses on all aspects of musical theater including singing, dancing, auditioning, working with musicians and more. Registration for this year's camp is closed. To receive information about next year's camp, please send an email to [artseducation@playhousesquare.com](mailto:artseducation@playhousesquare.com).*