

INSIDE THE MUSICAL GUIDE

MARCH 1-24, 2024

SOMETHING'S AFOOT

Book, Music, and Lyrics by
James McDonald, David Voss, and Robert Gerlach

Additional Music by Ed Linderman

A 5TH AVENUE THEATRE DEBUT

Music Directed and Conducted by Beth G. Tankersley

Choreographed by Jimmy Shields

Directed by Bill Berry



This “Inside the Musical” Guide offers supplementary curriculum containing educational content, interactive activities, opportunities for reflection, and resources based on the themes of the show *Something's Afoot*. This guide can be utilized before or after experiencing the show.

Questions? Reach out to educationprograms@5thavenue.org

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Something’s Afoot is presented through special arrangement with Concord Theatricals.
All authorized performance materials are also supplied by Concord Theatricals.
<https://www.concordtheatricals.com>

SYNOPSIS

Something's Afoot is a musical spoof that takes a satirical jab at the Agatha Christie “whodunit” murder mysteries. Ten people are stranded in an isolated English country estate during a raging thunderstorm. One by one, they are killed in mysterious (and hilarious) ways as they try to discover the murderer’s identity. The situation is complicated by rising floodwaters, power failures, and the suspicious behaviors carefully noted by Miss Tweed, an amateur detective.



CONTENT ADVISORY

Something's Afoot is generally suitable for all ages, but does deal with murder and death in a farcical manner and contains some sexual innuendos. This production contains explosions, gun shots, loud bangs and crashes and other abrupt noises and jump scares which are synonymous with both broad comedic style and suspenseful undertones of the murder mystery genre. Children under 4, including babes in arms, will not be admitted.

See our Sensory Guide of the show for a scene and song breakdown with information about different sensory impacts including auditory, visual, and emotional impacts without any major spoilers.

For more detailed information, please visit <https://www.5thavenue.org/shows/2023-2024/something-s-afoot/>

CHARACTER BREAKDOWN



Lettie
"the saucy maid"



Flint
"the caretaker"



Clive
"the butler"



Hope Langdon
"the ingenue"



Dr. Grayburn
"the family doctor"



Nigel Rancour
"the dissolute nephew"



Lady Grace Manley-Prowe
"the grande-dame"



Col. Gillweather
"the old army man"



Miss Tweed
"the tweedy, elderly
amateur detective"



Geoffrey
"the unexpected guest"



Interview With Carey Wong, Scenic Designer of *Something's Afoot*

Our marketing team at The 5th interviewed Carey Wong, Scenic Designer for *Something's Afoot*, to learn more about what goes into designing a set!

CLICK HERE to watch the video.



We Owe it All to Agatha Christie

By Beth Pollack

Did you know that *Something's Afoot* is a musical spoof that takes a satirical jab at “whodunit” murder mysteries? The show is specifically inspired by Agatha Christie’s 1939 novel *And Then There Were None*, which is the world’s best-selling mystery book.



Agatha Christie was born in 1890 in Devon, England. Though the “Queen of Crime” would eventually become the best-selling fiction writer of all time, she initially had trouble selling her work; her first attempt at a novel, several short stories, and *The Mysterious Affair at Styles* were all initially turned down by multiple publishers.

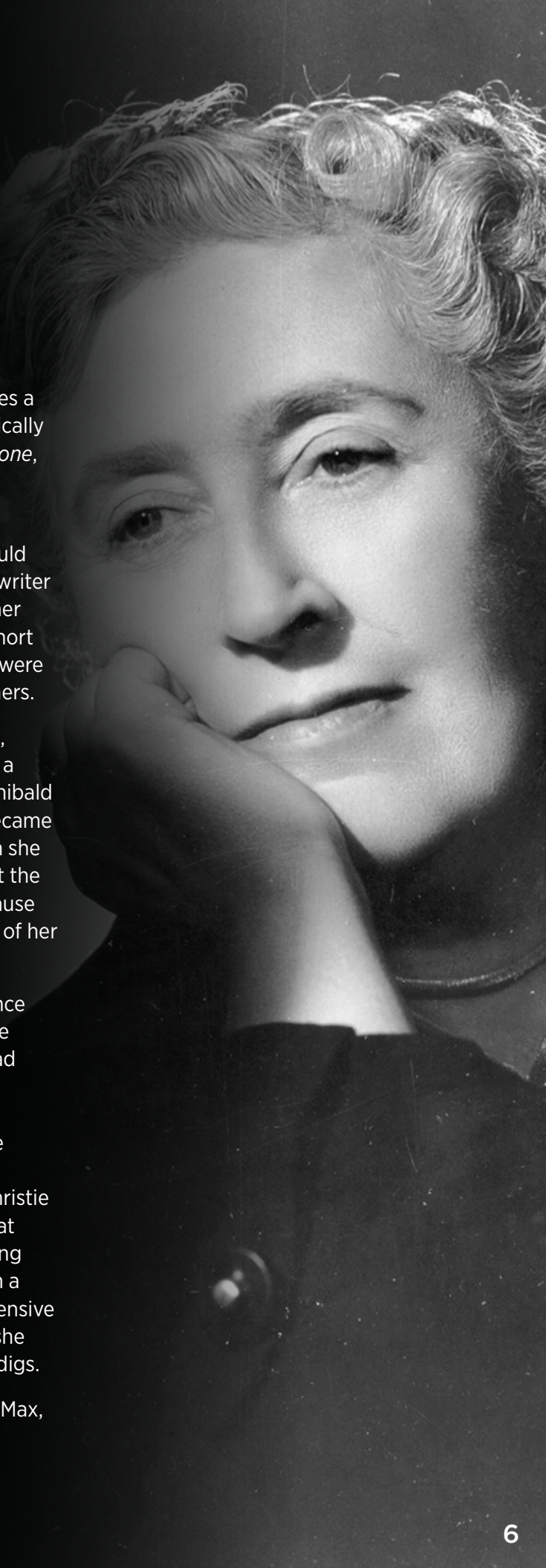
Firmly a member of the upper middle class, Agatha initially considered herself to be a housewife rather than a writer, and was a steadfast wife to her first husband, aviator Archibald Christie. However, Agatha’s career flourished, and she quickly became a high-profile public figure, making international headlines when she disappeared for 11 days in 1926. Since Christie rarely talked about the event, there are no definitive answers as to what happened to cause her disappearance, but it seems likely that the traumatic demise of her first marriage played a large part.



Two years after her disappearance and subsequent divorce, Christie traveled to Istanbul and Baghdad via the Orient Express, making friends with the archaeologists who would eventually introduce her to her second husband, the archaeologist Max Mallowan. Christie dabbled in other professions that would influence her books: during both World Wars, she worked in a dispensary and acquired an extensive

knowledge of poisons. Her books also reflected the knowledge she gleaned on her many trips to the Middle East on archaeological digs.

Christie died on January 12, 1976 at age 85. She was survived by Max, her daughter Rosalind, and her large body of work: 66 detective novels, 14 short story collections, and more than 20 plays.



A History of Farce

By Jessica Ellison

farce (färs)

noun

- 1 *a*: a light dramatic composition marked by broadly satirical comedy and improbable plot
b: the broad humor characteristic of farce
- 2 an empty or patently ridiculous act, proceeding, or situation
- 3 a savory stuffing : forcemeat

verb

- 1 stuff
- 2 to improve or expand (something, such as a literary work) as if by stuffing

Farce is a comedic theatrical genre where outrageous characters are placed in unlikely situations with preposterous obstacles and challenges. Farcical elements have existed in theater throughout time, but as a fully realized genre, farce did not emerge until around the Middle Ages.

Looking back through time, Greek playwright Aristophanes, often referred to as the Father of Ancient Comedy, included many farcical elements in his works. His play *Lysistrata* revolves around womens' attempts to put a stop to the Peloponnesian War by denying their husbands intimacy. While this does involve an unlikely situation, the characters in *Lysistrata* were not overly exaggerated or outrageous to the point that we see in modern-day farces, and the play is categorized as a satire, as that was the leading comedic genre of the time.

After the heyday of Aristophanes and satirical comedies, playwrights began to write in the style of New Comedy, which is a genre that focused less on the humor found in satire and more on the humor found in love, adultery, and scandal. This would eventually lead to the creation of the two most common types of farces in modern times.

The Roman playwright Plautus took the idea of scandal and intertwined that with his play, *The Brothers Menaechmi*. This comedy follows the scandal of mistaken identity involving a set of twins; Shakespeare would later adapt this play in his show *Comedy of Errors*. Again, Plautus wrote before the time of farce as a fully developed drama. His use of twins and mistaken identity are the foundation for the mistaken identity farce. This is a subset of farce that has been replicated an innumerable amount of times in current media—popular examples of recent works are the movie *The Parent Trap* or the play *The Importance of Being Earnest*.

The second popular type of farce is the door farce. The door farce emerged from the bedroom farce, which developed as a subgenre in the late 19th century. The bedroom farce built upon the humor of adultery and consisted of plot lines that revolved around affairs. In Georges Feydeau's play, *A Flea in Her Ear* (which also incorporates mistaken identity), characters enter and exit through an excessive amount of doors, while just missing the other characters. Door comedy and the theatrical convention of just missing another character became extremely popular.

Today, many of the most popular farces are door farces—think of the shows *Noises Off* by Michael Frayn or *Lend Me a Tenor* by Ken Ludwig. However, the door farce has evolved outside of the theater as well. The Marx Brothers routinely utilized doors in their comedy, and this convention was also heavily utilized in popular shows like *Scooby Doo*.

Because farcical elements have always been present in comedy, there are still debates as to when and where farce originated as a genre. The term farce derives from the Latin *farcir*, meaning to stuff or to fill, and was first employed in English as a cooking term; many cook books from Medieval and Renaissance England made mention of farcing (stuffing) geese or turkeys. Over time, the definition and usage of the term farce changed quite drastically, and many of these changes were dependent upon the country.

FARCE IN FRANCE

During the Middle Ages (roughly 10th – 15th century), liturgical and vernacular dramas were the main types of theater in France. Liturgical dramas are plays that depict Biblical stories and incorporate Latin, chanted and melodic dialogue, as well as music. While Biblical in nature, liturgical dramas were not performed as part of church services during this time period. Vernacular dramas consisted of Morality plays, Mystery plays, and Miracle plays. Morality plays are allegorical dramas where characters embody specific moral qualities; Mystery plays depict various Biblical stories; Miracle plays showcase either real or fictitious accounts of saints.

All liturgical and vernacular dramas in France were performed by amateur acting guilds and throughout the Middle Ages, these guilds brainstormed new ways to maintain audience engagement throughout their presentations. They began to incorporate short vulgar and comedic plays into their longer presentations. Because these shorter plays were “stuffed” within longer presentations and used as filler, they came to be known as farces.

FARCE IN ENGLAND

It is likely that the development of farce in the French Middle Ages was a catalyst for the English development of the genre. During and immediately following the Restoration period, farce was adopted into theater terminology in imitation of the French. Therefore, it is unclear how accurately the term farce was employed by English critics and artists.

From about 1600-1770, farce was used as a label for any piece of comic action that involved tricks or practical jokes. Notably, playwright Aphra Behn often used farce to describe a specific type of trick where old men get fooled. In the early 1660s, there were conflicting usages of farce, and the term was periodically used to describe what we now know as burlesque performances. But by the end of Restoration, farce was used by disgruntled critics to describe any type of stage performance that did not meet their standard of literary drama—this often included short comedic scenes that were deemed to be ridiculous.

The murder mystery farce is unique in the sense that it combines nearly all characteristics of farce, from its early stages before the term was known, to the most recent advancements of the genre. Similar to the use of farcical elements in *Lysistrata*, murder mysteries (and *Something's Afoot* specifically) rely heavily upon satire to build their comedy. Contemporary farces like *Something's Afoot* also rely on physical comedy—similar to the comedy found in door farces—and specific character archetypes. As seen in *Something's Afoot*, one of the many reasons that the genre of farce has withstood the test of time is that it finds humor and comedy in basic human impulses and helps audiences discover joy in expanding upon everyday scenarios to make them increasingly outrageous.



LISTEN UP!

Music Hall Comes to Rancour's Retreat

By Albert Evans

Something's afoot with the score of *Something's Afoot!* Though written by Americans, it has a jaunty style reminiscent of the British Hall — unusual for an American show, but appropriate for a plot spoofing the “cozy mystery” stories of the English writer Agatha Christie.

Something's Afoot features a familiar plot device: a group of several strangers are summoned to Rancour's Retreat, where they are mysteriously (and amusingly) bumped off one by one. The question hanging in the air: *whodunit?*

Agatha Christie's most popular novel and play, *And Then There Were None*, relied on this template, but featured neither of her star sleuths, Miss Marple or Hercule Poirot. For maximum Agatha, *Something's Afoot* adds a character based on Christie's Miss Marple, now called Miss Tweed.

The show also adds another genre to the story — it's a musical! Musical mysteries are somewhat rare. All the twists and turns in a detective story leave little space to insert musical numbers, and songs can distract audiences from following clues.

So, what kind of music fits an Agatha Christie spoof? Not your standard Broadway fare. More British, more bouncy, more ... music hall! That's the ticket, mate.

Music hall was the U.K.'s equivalent to American vaudeville. Both forms originated in the 19th century as rough saloon entertainment for a mostly male, mostly working-class audience. But as the century progressed, there was a movement to clean up music halls and

vaudeville to make them suitable for families and polite society.

Vaudeville, the American form, was a traveling variety show that toured the country on exclusive circuits. A performer would be signed by a producer to travel the country for months, appearing in so-called “opera houses” in towns big and small. Vaudeville artists were heavily censored, as they had to resonate with vastly different audiences with varying moral codes.

British music hall, by comparison, was limited to the U.K., a much smaller territory (roughly the size of Oregon). Performers were independent contractors, hired by individual halls to appear for a week or two, then move on till they were called back.

Audiences sat at tables, dining on boiled beef and drinking champagne during the shows. They sometimes became quite rowdy and had to be called to order by the all-controlling master of ceremonies, known as the “Chairman.”

There was constant tension between the suggestive (or blatantly sexual) material many of the audiences and the artists wanted and the sanitized routines the police preferred (when they were not in the audience).

Music hall performers often wrote their own songs or bought them from writers for their exclusive use. Other artists would poach them at their peril.

These songs were derived from British, Scottish, and Irish sentimental ballads and comic ditties, often with a heavy dose of double entendre. Some titles: “Hold Your Hand Out, Naughty Boy,” “A Little of What You Fancy

Does You Good,” and “I’m Living with Mother Now (So I Don’t Do That Anymore)”. You’ll hear a prime example of double entendre in *Something’s Afoot* as a boat owner sings “I’ve Got a Teeny Little Dinghy.”

Music hall was a communal experience. Audiences who sang along were not shushed but encouraged, as in today’s rock concerts. A quiet audience was a bored audience, and the performer might not be invited back.

British songs mostly stayed put, but occasionally one would cross the Atlantic, like “The Man on The Flying Trapeze.” In the process, they might be radically altered — “Villikins and His Dinah,” a cockney comic ballad about two lovers who die of poison, was somehow transmogrified into the western standard “Sweet Betsy from Pike.”

Vaudeville died when the movies began to talk in the late 1920s. Music halls (perhaps because they were also restaurants) survived several more decades. Some music hall songs were even revived in the Rock era, such as “I’m Henery the Eighth, I Am” and “Does Your Chewing Gum Lose Its Flavour on the Bedpost Overnight.”

Affection for music hall transcended all classes. Famous writers, politicians — even royalty were avid fans. Noël Coward recalled: ‘I shall always cherish the memory of the Queen Mother and me singing as a duet “My Old Man Said Follow the Van.”’

Paul McCartney was a music hall fan and, against John Lennon’s wishes, brought its sound to Beatles albums like *Sgt. Pepper’s Lonely Hearts Club Band*.

Writers of musicals set in England often flavor their scores with music hall pastiche. You can hear it in *My Fair Lady* (“I’m Getting Married in the Morning” and “With a Little Bit of Luck”), *Mary Poppins* (“Jolly Holiday,” “Supercalifragilisticexpialidocious,” etc.), and practically the entire score of *Oliver!*

Bear in mind that music hall is not a musical style, it’s a performance style, incorporating direct audience contact, familiar-sounding melodies, and sing-along choruses. If a song challenged its audience in any way, it ran the risk of being rejected. Waltzes, marches, and “strolling through the park” rhythms filled the British bill. Jazzy innovations were left to the Yanks.

Let’s take a look at some music hall videos:

Something’s Afoot begins with a variation of the standard “Misterioso Pizzicato” theme, first published in 1914.

https://www.youtube.com/watch?v=K9ITA_LZN7g

Later, we hear “Carry On,” a stiff upper lip march reminiscent of World War I marches, like the wildly popular “It’s a Long Way to Tipperary” and “Pack Up Your Troubles in Your Old Kit Bag.”

https://www.youtube.com/watch?v=FsynSgeo_Uo

“The Man with the Ginger Moustache” is the jazziest tune in the show, echoing the torch songs of the 1930s. Here is Libby Holman with her hit, “Body and Soul.”

<https://www.youtube.com/watch?v=9hqt7fj493s>

“Suspicion” is a propulsive double-feel tune, incorporating that opening “Misterioso Pizzicato” theme and typical chase music of the early cinema.

“The Legal Heir” borrows Cole Porter’s 1930s beguine rhythm and peps it up with comic urgency.

<https://www.youtube.com/watch?v=z6BS4TrfFOI>

“You Fell Out of the Sky” is a moderate fox trot. Here’s a World War II rationing lament, “Please Leave My Butter Alone.” sung by British comedienne Elsie Carlisle.

<https://www.youtube.com/watch?v=NojK1T68eFE>

Finally, there’s “I’ve Got a Teeny Little Dinghy,” our double entendre song. Unfortunately, music hall originals were seldom recorded, and we’d be in trouble if we posted one that slipped by the censors!

For further study:

Richard Anthony Hall. *British Music Hall: An Illustrated History*.

First published in Great Britain in 2014 by Pen & Sword History, an imprint of Pen & Sword Books Ltd.



Taking Stock of the Characters of *Something's Afoot*

By Grace Pandra, Rising Star Project Dramaturgy Student
and Beth Pollack, Rising Star Project Dramaturgy Mentor

Part of the appeal of *Something's Afoot* lies in its exaggerated stock characters, which are one-dimensional characters that rely on stereotypes or archetypes. They embody some idea, trait, or behavior that make them instantly recognizable and, often, predictable. Authors use them to quickly convey information — instead of focusing on fleshing out background and characterization, they can immediately advance the plot while appealing to a target demographic who would already know these characters. However, overuse has led to many stock characters feeling cliché; *Something's Afoot* lightheartedly mocks this by taking these characterizations further, and, in the process, surprises audiences by subverting some of their expectations.

Something's Afoot takes a comedic point of view on what was originally a dark story. By using exaggerated versions of the stock characters seen in *And Then There Were None*, the characters become comedic roles. Because the characters are familiar but slightly distorted, the audience cannot be sure if they will behave according to expectations, which helps the audience to understand that the story they're witnessing may be familiar, but it won't be predictable. From the early moments of the show when the ensemble joins together in the realization that “something's afoot! and the butler didn't do it!”, characters and audience alike are sure that we're traversing a familiar path to a potentially unknown destination.

As you watch the show, be on the lookout for tropes and trickery in equal measure, and see if you can predict whodunit!



You can find stock characters across a wide variety of entertainment: books, tv shows, movies, and (of course) theater! We invite you to dress up in your best stock character costume to see the show! Show off your costume in the lobby or at home and tag us @the5thavenuetheatre !

Use this chart to compare stock characters between *And Then There Were None* and *Something's Afoot*:

STOCK CHARACTERS

Ingenue

Innocent, sweet, naive woman

Vera Claythorne

Hope Langdon

Grand dame

Prideful elderly woman often of high social status

Emily Brent

Lady Grace

Dissolute nephew

Selfish or foolish

Anthony Marston

Nigel Rancour

Catalyst

Who provides means for introduction

Justice Wargrave

Lord Rancour

Family doctor

Establishes cause of deaths

Dr. Armstrong

Dr. Grayburn

Juvenile

A counterpart to the ingenue, nonchalant

Philip Lombard

Geoffrey

Old army man

Obsessed with a previous lover

General Macarthur

Colonel Gillweather

Amateur detective

Provides potential explanations for deaths

Detective Blore

Miss Tweed

Saucy Maid

Flighty and panicky, self-preserving

Ethel Rogers

Lettie

Caretaker

Begrudgingly helpful to the other members

Thomas Rogers

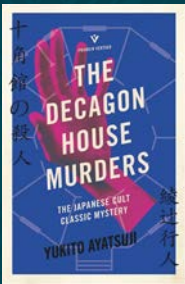
Flint/Clive



Bri's Booklist: 5 Mystery Thrillers to Get Your Heart Racing for *Something's Afoot*

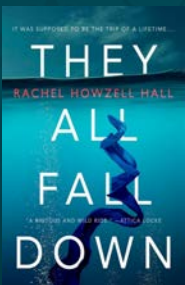
By Bri Little

Something's Afoot is a kooky spoof of classic mystery writer Agatha Christie's works, specifically *And Then There Were None*. That particular title has racist origins: the title is drawn from a minstrel song-turned-nursery rhyme that lies at the heart of the story. Agatha Christie's work is not known for racial sensitivity, and her work is often peppered with causal Antisemitism, Orientalism, and other offensive stereotypes and characterizations. Modern editions of her work are usually edited to remove passages that reference ethnicity in an insulting way, but fortunately, there are also countless novels published in the years since that may strike your fancy. This list features modern takes on the isolated closed circle mystery trope, written by talented women and authors of color.



***Decagon House Murders* by Yukito Ayatsuji**

Published in 1987, this delightfully puzzling Japanese mystery novel pays homage to earlier writers of the genre. A group of university students, part of a mystery writing club, spend the week on a deserted island. The eerily constructed house they stay in was the site of a gruesome mass murder just six months earlier, and the killer's still out there...



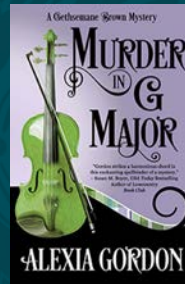
***They All Fall Down* by Rachel Howzell Hall**

Miriam's life is on the brink of collapse, until she gets an opportunity to redeem herself: a surprise invitation to a luxurious private island near Mexico. With six sinister strangers. This humorous, suspenseful thriller's big personalities and salacious secrets will have you racing to the last page.



***The Woman in Cabin 10* by Ruth Ware**

Ware's claustrophobic and dizzying mystery is also set offshore. Lo, a travel writer, gets the opportunity of a lifetime when she's invited to join the rather small Aurora's maiden voyage in the picturesque North Sea. As the days pass and the weather takes a dark turn, Lo witnesses a distressing scene of murder. But how could that be, when all the other passengers remain accounted for?



***Murder in G Major* by Alexia Gordon**

Gethsemane Brown is a cozy mystery heroine you will fall in love with. In this first book in the series, Gethsemane attempts to save her tanking career by moving to the Irish countryside to wrangle a rowdy group of boys

into a respectable orchestra. She doesn't expect her lovely cliffside cottage to be haunted by the ghost of a man who needs her help to find out who really killed his wife!



***Blanche on the Lam* by Barbara Neely**

Another lighthearted read for cozy mystery lovers, *Blanche on the Lam* is the first in Neely's groundbreaking Blanche

White series. Blanche is a witty, middle aged Black housekeeper who, going unnoticed by her employers, also keeps the various secrets of the wealthy class in North Carolina. When she becomes the prime suspect in a murder, she uses her domestic connections and her savvy to clear her name and unveil the true culprit.

Mystery Writing Prompts

By Jessica Ellison

Have you ever wanted to write your own mystery story? Get started by exploring some of the writing prompts below (with some fun nods to musical theater!):

The eldest daughter of a mysterious family brings home a new partner. But her partner begins to think that not everything is what it seems with the family.

A townspeople suspects that the friendship between a local baker and a new barber may be related to recent disappearances.

A daughter discovers a secret from her father's past and must decide what to do with the information.



An Interactive Puzzle on the Times...

By Aviona Rodriguez Brown & Jessica Ellison

***Something's Afoot* takes place during the time of the Great Depression. While the production provides an insight into the extravagance that was available to some during the time, the Great Depression as a whole contrasts starkly to what is seen on stage. The activity below provides insight into the history of the Great Depression, and specifically, what Seattle looked like during this time.**

SEATTLE REPERTORY PLAYHOUSE

STEAKS

LYSISTRATA

TWICE

COMMUNITY

ACCESSIBLE

NATION

DANCE HALLS

THE GREAT DEPRESSION

PROHIBITION

ELECTED

WASHINGTON

BURNED

SHARING

HERBERT HOOVER

DEPRESSING

FINANCED

ENTERTAINMENT

BUY

CAPITOL HILL

\$0.10

RADIO

PIONEER SQUARE

The year is 1935: with the lift of _____ and the election of _____, the people came together not to celebrate, but to gather in shantytowns and food kitchen lines. It was a time where you could _____ suits for _____ and _____ for \$0.29. _____ was defined by those around you; _____ meals and resources was essential. The most common form of _____ was the _____ and _____.

_____ (Seattle landmark), a Hooverville community _____ its own mayor to create order for the hundreds of residents living there. This community, although _____ down _____ and rebuilt again, became the longest standing shantytown in the _____. This era, though _____, was the rise to THE NEW DEAL, which _____ public art and led to a booming theater arts era.

The arts were transformed by this new source of funding, as well as technical advances that made art more _____ to all. In _____, avant-garde theater thrived, while local colleges began expanding their arts programs. One of the most successful productions of the time was _____ by the Negro Repertory Company, and companies like _____ produced exciting shows like *Peer Gynt* and *Waiting for Lefty*. Very quickly, _____ became one of the most successful and creative theater regions following _____.

Answer Key: prohibition, Herbert Hoover, buy, \$0.10, steaks, community, sharing, entertainment, radio, dance halls, Pioneer Square, elected, burned, twice, nation, depression, financed, accessible, capital Hill, Lysistrata, Seattle Repertory Playhouse, Washington, the Great Depression.

CONTINUING THE CONVERSATION

After you experience the show, reflect on the following questions:

- Which character did you relate to the most and why?
- The characters of *Something's Afoot* are all familiar archetypal characters. How did the characters behave in expected ways, and when did they surprise you at different points throughout the story?
- Miss Tweed attributes her knowledge of crime to several famous authors and characters. If you had to list out literary inspirations in your life, who would make the cut?
- *Something's Afoot* is a spoof of the murder mystery genre and, more specifically, Agatha Christie's novel *And Then There Were None*. Are there any familiar or beloved works of fiction that you would spoof? What are the parts of the story, characters, or genre that you would choose to exaggerate or emphasize in order to poke fun at the original?
- When Agatha Christie adapted *And Then There Were None* as a play, she changed the ending. Can you imagine a different ending to *Something's Afoot*? What changes would you need to make along the way to get to your new outcome?

ABOUT THE CONTRIBUTORS



Jessica Ellison (they/she) is the Education & Engagement Programs Manager at The 5th Avenue Theatre, as well as a freelance dramaturg, writer, and adjunct professor of theatre. Jessica received their Bachelor of Arts in Anthropology from the College of William and Mary and their Master of Arts in Theatre Studies from the University of Houston. Their artistic practice seeks to uplift stories written by and for Black queer communities, while also bringing anthropological theory into conversation with theatre studies. You can check out more of Jessica's writing at www.jeedramaturgy.com.



Albert Evans has been on The 5th Avenue Theatre staff since 2008 as a Musician, Lyricist, Composer, Speaker, and Dramaturg. He was Composer-In-Residence at New Jersey's Paper Mill Playhouse in the 1990s and is the composer and/or lyricist of the musicals *Nite Club Confidential*, *A Country Christmas Carol*, *The Texas Chainsaw Musical*, and *Pageant*. He also wrote English lyrics for New York City Opera's *The Merry Widow*, televised on *Live from Lincoln Center*. Evans is now a proud member of the 5th's Education Department, creating podcasts and blog posts that explain and demonstrate the artistic and craft elements that make our mainstage productions so extraordinary.



Bri Little is a poet, journalist, voracious reader, and Copywriter/Editor at The 5th Avenue Theatre. She enjoys horror movies, fancy beverages, and starting (and sometimes finishing) crafting projects.



Grace Panda is an artist who's always seen wearing a sprout clip. She loves playing music and making little crafts or cards for others. She is pursuing violin performance and business at the University of Washington. Her hope is to share her positive experiences in music, seeking to perform with many types of ensembles and create performance opportunities for everyone.

ABOUT THE CONTRIBUTORS



Beth Pollack (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company and Dacha Theatre. As an educator, Beth has worked with Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep's Public Works Program. As an actor, you may have seen or heard her work with Village Theatre, Seattle Shakespeare Company, Book-It, or Dacha Theatre, where she is a proud company member. Beth graduated magna cum laude from NYU's Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature and would be happy to explain what that means. More at beth-pollack.com.



Aviona "Creatrix" Rodriguez Brown instills inclusivity and accessibility, by creating multidisciplinary art to tell stories surrounding being multiracial, exploring queerness, working through mental illness, stress, navigating drug addiction, and houselessness. Creatrix encompasses the many art avenues to which they contribute: Assoc. Director of Engagement at The 5th Avenue Theatre, (3) Board Memberships (Evergreen Land Trust, Pricearts LLC, VP of Pierians, INC.-Seattle Chapter), Actor, CEO & Founder of Avión- ARB Arts Consulting Agency, Curator, Director, Instrumentalists, Mentor, Performer, Painter, Producer, Stage Manager, Teacher, Writer. Connect: https://linktr.ee/avionacreatrix_official



Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work at christafleming.com.

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