

# INSIDE THE MUSICAL GUIDE



# WAITRESS

**MARCH 11-30, 2025**

**Music and Lyrics by Sara Bareilles**

**Book by Jessie Nelson**

**Based on the motion picture by Adrienne Shelly**

**A DEBUT PRODUCTION OF THE 5TH AVENUE THEATRE**

**Directed and Choreographed by Lisa Shriver**

**Music Directed and Conducted by Matthew Antonio Perri**

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 *Waitress*. This guide can be utilized before or after experiencing the show.

Questions? Reach out to [educationprograms@5thavenue.org](mailto:educationprograms@5thavenue.org)

**Graphic Design:** Christa Fleming

**The 5th’s “Inside the Musical” Guides are curated and developed by the Education and Engagement team:**

Amberlee Joers — Director of Education and Engagement

Aviona Rodriguez Brown — Associate Director of Engagement

Jessica Ellison — Senior Manager of Education and Engagement Programs

Miranda Quintanilla — Education and Engagement Coordinator

Beth Pollack — Dramaturg & Curriculum Specialist

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*Waitress* is presented through special arrangement with Music Theatre International (MTI).  
All authorized performance materials are also supplied by MTI.  
[www.mtishows.com](http://www.mtishows.com)

# SYNOPSIS

*Waitress*, based on the 2007 movie of the same title, follows the story of Jenna, a waitress at Joe's Pie Diner who feels stuck in her small town and abusive marriage. Jenna uses baking as a way to process her emotions and experiences, and her creative pies are a major attraction for customers at the diner. Her closest friends and confidants are Becky and Dawn, fellow waitresses at Joe's Pie Diner who also harbor fantasies of a life with more love and happiness.

When Jenna discovers that she is pregnant, she has an unexpected affair with her gynecologist, which forces her to confront her hurts and take action to change her circumstances. Through the support of her friends, Jenna finds the courage to take a long-abandoned dream off the shelf and secretly saves her tip money to enter a local pie-baking contest, with intentions to use the prize money to leave her husband Earl and start a new life with her future child.

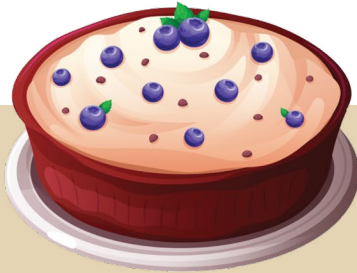
## **CONTENT ADVISORY:**

*Waitress* contains strong language and content with sexual situations/ dialogue. The show explores themes including reproductive health, abusive relationships, alcoholism, and domestic violence.

# CHARACTER BREAKDOWN

## JENNA HUNTERSON

a waitress and  
pie baker



## BECKY

Jenna's friend and  
fellow waitress



## DAWN

Jenna's friend and  
fellow waitress



## EARL HUNTERSON

Jenna's abusive husband



## DOCTOR JIM POMATTER

A newly arrived doctor



## OGIE ANHORN

Dawn's quirky date



## CAL

Jenna's boss at  
Joe's Pie Diner



## JOE

Elderly owner of  
Joe's Pie Diner



## NURSE NORMA

a nurse at the  
OB/GYN's office



## LULU

Jenna's  
daughter



# HOW MANY PEOPLE DOES IT TAKE TO MAKE A MUSICAL?

Did you know that over **170 people** play an important role in making our production of *Waitress*?

**24**   
**CAST**

Principals, ensemble, external understudies

 **6**

**MUSIC STAFF**

Musicians, Music Staff

 **18**

**CREATIVE TEAM**

Directors, Choreographers, Designers, Intimacy Director, Music Department

 **5**  
**PROPS**

**7** 

**STAGE MANAGERS & PRODUCTION ASSISTANTS**

**4** 

**AUDITION & CASTING**

 **2**

**HAIR & MAKE-UP**

 **10**  
**SETS**

Carpenters, Fly, Builders, Scenic Artists, Electrics

 **70**

**ADMINISTRATIVE STAFF**

**3** 

**SOUND**

 **20**  
**USHERS**

**6**   
**LIGHTING**

 **16**

**COSTUMES**

Costume shop, Wardrobe, Dressers

## +YOU!

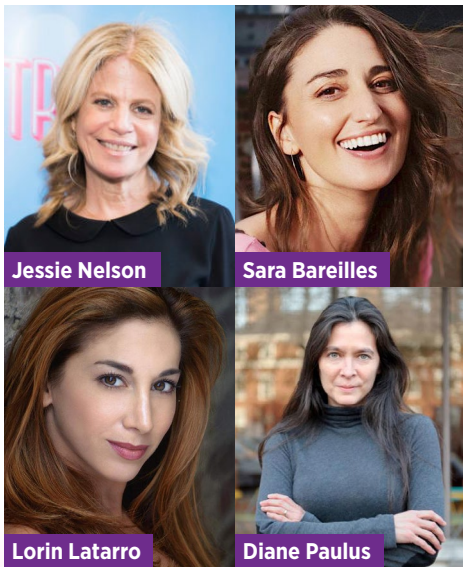
UP TO **1,886** PEOPLE CAN ATTEND EACH PERFORMANCE

Learn about the roles of The 5th's staff and *Waitress* team members on our website or in the show program.

# Female Creatives on Broadway

By Beth Pollack

The 2007 film *Waitress*, upon which the musical is based, was the brainchild of Adrienne Shelly, an independent film actor and director. Shelly wrote the screenplay for *Waitress*, directed it, and co-starred in the film, but her creative touch didn't stop there; she also co-costumed-designed and co-set-designed the film as well as composing a song for the soundtrack. With such a strong female hand guiding the film's

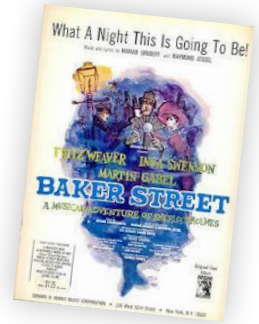


production at every step of the process, it might seem like a foregone conclusion that the musical should be helmed by an all-female creative team. However, *Waitress* made history when it opened on Broadway in 2016 with the first ever all-female creative team: Jessie Nelson (book), Sara Bareilles (music & lyrics), Diane Paulus (director), and Lorin Lattarro (choreographer).

The long history of Broadway theatre has been dominated by men in the creative roles that drive each production, and the contributions of many individual women have gone overlooked and disregarded. Women



are also afforded fewer opportunities in systems that rely on reputation, connections, and bankability, like the Broadway hiring machine; white cis men often benefit in such systems while women and people of color are excluded. For example, during the entire Golden Age of Broadway, only three women composed musicals that made it to Broadway: Anna Russell (*Anna Russell's Little Show*), Marian Grudeff (*Baker Street*), and Mary Rodgers (*Once Upon a*



*Mattress*). While other incredible female artists from this time period, such as Agnes de Mille, are rightfully acknowledged in the history of Broadway, their recognition pales in comparison to household names like Richard Rodgers, Oscar Hammerstein, and Irving Berlin.

Notable milestones after the Golden Age include the 1972 premiere of *Don't Bother Me, I Can't Cope*, the first Broadway musical with book, music, and lyrics all written by a woman; Micki Grant, who was a Black woman, garnered several Tony nominations and won a Grammy for Best Broadway Score. *Don't Bother Me, I Can't Cope* was also the first



“...it would still take 25 years for *Waitress* to surpass *The Secret Garden's* milestone number of women on the core creative team.”



show directed by a Black woman on Broadway; the actress, director, and playwright Vinnette Carroll helmed the production. In 1978, Broadway saw the premieres of *Runaways*, which was written, composed, directed, and choreographed by Elizabeth Swados and *I'm Getting My Act Together and Taking It on the Road*, with book and lyrics by Gretchen Cryer and music by Nancy Ford. Barbara Damashek and Molly Newman's *Quilters* opened on Broadway in 1985, though it ran for just 24 performances and five previews.

In 1991, *The Secret Garden* came closest to having women in every major creative role in the production: Lucy Simon (book, music, and lyrics), Marsha Norman (book and lyrics), and Susan H. Schulman (direction). The production was also notable in that its scenic designer, costume designer, and lighting designer were all women (Heidi Ettinger [née Landesman], Theloni V. Aldredge, and Theron Musser, respectively). Norman said of the production, "We believed that we were opening the door," for a deluge of women-led productions, and though women would direct, choreograph, write, and compose for Broadway (and win awards for their work) in the intervening time, it would still take 25 years for *Waitress* to surpass *The Secret Garden's* milestone number of women on the core creative team. In the years since, many productions have had multiple women in leading creative positions, such as *Hadestown*, *Tina: The Tina Turner Musical*, and *SIX*; however, none have had a solely female core creative team.

Here at The 5th Avenue Theatre, we are proud that our production of *Waitress* features a majority-female creative team: Lisa Shriver (Director & Choreographer), Katy Tabb (Associate Choreographer), Hattie Claire Andres (Assistant Director), and Beth G. Tankersley (Associate Music Director) as well as several female designers: Danielle Nieves (Costume Designer), Haley Parcher (Sound Designer), and Julia Hayes Welch (Scenic Designer).

# Finding Strength Through Community

By Jess Ellison

Women have a long history of coming together and building communal support systems during times of hardship. In many cases, this communal support takes the form of mutual aid. Mutual aid is a social organizing strategy in which vulnerable populations support one another through collective care, meaning that mutual aid can take many forms and look very different depending on circumstances. Mutual aid may take the form of providing financial assistance, sharing resources like food or clothing, or even shared housing. Whatever the case may be, people have found mutual aid to be helpful because it can be adapted to fit unique situations.

In the United States, there is a rich history of women leading mutual aid efforts, which reaches as far back as chattel slavery. Callie House was a notable political organizer and co-founded the National Ex-Slave Mutual Relief, Bounty and Pension Association in 1898 with

Reverend Isaiah Dickerson. House was a mother, young widow, and former slave, who cared for 6 children. When Congress voted against pensions for former slaves, House and Dickerson decided to form an organization for former slaves who did not have access to resources to provide for health care and funerals. The duo established multiple chapters across the country and integrated burial and medical assistance into their mutual aid practices. While the Association was successful, there were political figures who believed that the expansive mutual aid network undermined the idea that the United States government was adequately providing for citizens, which led the group to be marked as a dangerous organization. Eventually, both Dickerson and House were indicted, prosecuted, and convicted on false fraud charges.

Mutual aid has also become common in many Black queer communities — specifically in the ballroom scene. Ballroom houses are created to be safe spaces for those who have been ostracized from other domestic sites, and offer a supportive family structure. Black house mothers care for the members of their house and offer mutual aid in the way of food and meals, shared resources such as clothing and performance supplies, and money.

Similarly, a study of low-income housing co-ops in New York City found that many co-ops were managed by elderly Black women who took on repairs, childcare needs for others, safety concerns, and provided emotional support. In the co-ops that were managed



Callie House  
(circa 1861-1928)

Rev. Isaiah Dickerson,  
photographer unknown

Mutual aid thrives on a mutual communal relationship that needs to be nurtured by all members of a community.



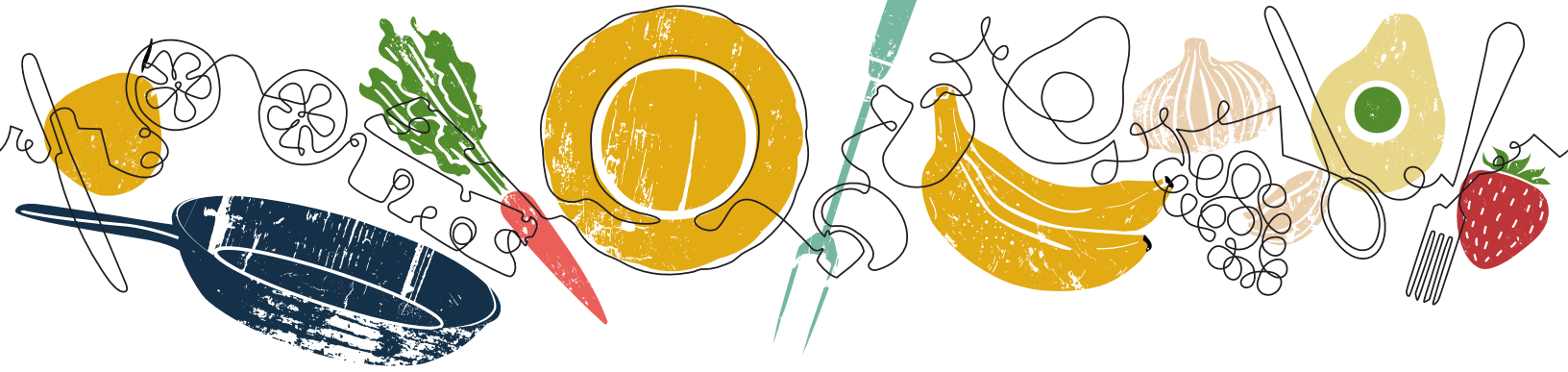
House of LaBeija (Copyright © Chantal Regnault, 1989)

by men, there was often still a woman who took lead on the social needs of the community. When speaking with many of the women who ran these co-ops, researchers found that the community-based approach helped women create a sense of personal empowerment, while also creating communal empowerment.

All of these cases helped lay the foundation for newer iterations and contemporary adaptations of mutual aid networks. Most similar to what we see in *Waitress* are single-parent and single-mother community groups. Many people within these groups first form a social bond through shared experiences before more actively participating in mutual aid and the sharing of resources. These community groups work together to identify resources and activities that can be shared in order to improve and build up the resources of the group as a whole. In many cases this looks like free childcare, shared meals, loaned clothes, carpooling, communal

tools (like a lawnmower or power drill), and in some cases, even shared living or housing co-ops with other single parents. An added benefit of these practices is that while parents form tight bonds with one another, children too, have the opportunity to form close relationships with other children their age.

One of the most important aspects of mutual aid is the “mutual” aspect of it. Mutual aid thrives on a mutual communal relationship that needs to be nurtured by all members of a community. This may mean that at one point in time someone needs more assistance than others, and the people that are able pour into that person’s cup more. In another scenario, that same person may require less but have more to give, so they then fill someone else’s cup. By practicing this model of a symbiotic relationship between oneself and the rest of a community, mutual aid can be sustained and further evolve.



# Community through Shared Meals

By Jess Ellison

One of the main throughlines in the story of *Waitress* is food, specifically pie, and even more specifically, sharing pie. Sharing pie becomes a point of connection, bonding, and even healing for many of the characters in the show. These shared moments offer audiences a site through which to explore personal and communal well-being.

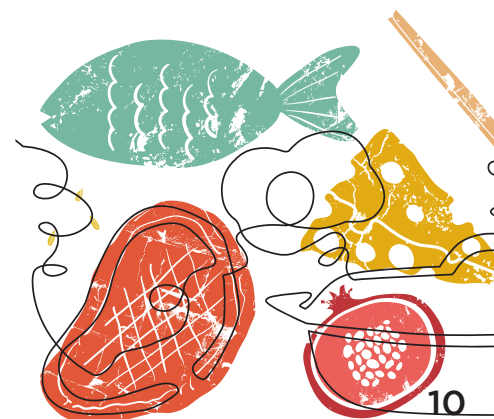
The first ideas of a feast, an abundant meal, and the more active act of feasting date all the way back to the Neolithic Age (circa 10,000 B.C.) when the first food surpluses were created. The Neolithic Age is marked by human's domestication of animals, cultivation of plants, creation of pottery, and transition into more settled communities; all factors that allowed for humans to store excess food. With excess food, people in the Neolithic Age hosted feasts, often accompanied by a special event or ritualistic ceremony. Often, feasts would be attended by a large portion of the community and the act of sharing food marked an important part of the corresponding event or ceremony.

In more contemporary times, people are known to “break bread” with their friends and family, and use shared meals, often dinner or an evening meal, as a time to connect with loved ones. Shared meals are also used as a way to get to know new people and expand one's community. “Going out to lunch” or “grabbing a bite to eat” are often first activities for new friends, co-workers, neighbors, and even potential romantic partners; it's not uncommon to hear people say that one of the best ways to get to know someone new is by sharing a meal. Many immigrant and global majority communities also regard food as a way to honor family traditions and respect cultural memories. Whether a

migration was by choice or forced, it can be challenging to adjust to a new environment where culturally significant foods may not even grow. In this case, gaining access to important foods, sharing recipes with younger generations, and creating memories of cooking and feasting together, can become acts of resistance and acts of empowerment.

While there is a more social understanding that food can bring people together, there is also a scientific basis for this as well. A UK study published in 2017, investigated if there really was a positive correlation between eating with others, wellbeing and happiness, and the size and quantity of one's social network. The study found that laughter, singing, dancing, and storytelling (all factors that have been proven to increase dopamine) are common occurrences when sharing a meal with others (whether it's just one other person or multiple). The study also found that people who eat meals with others tend to be happier and more engaged with people who eat meals with others less often. They also have a wider network that provides more consistent social and emotional support.

Sharing a meal and eating with others (even if you're just eating pie) can be mistaken for a rather simple and everyday act. However, as you engage with the story of *Waitress*, keep an eye out for the moments of bravery, connection, vulnerability, and joy that are fostered just by sharing a slice of pie.



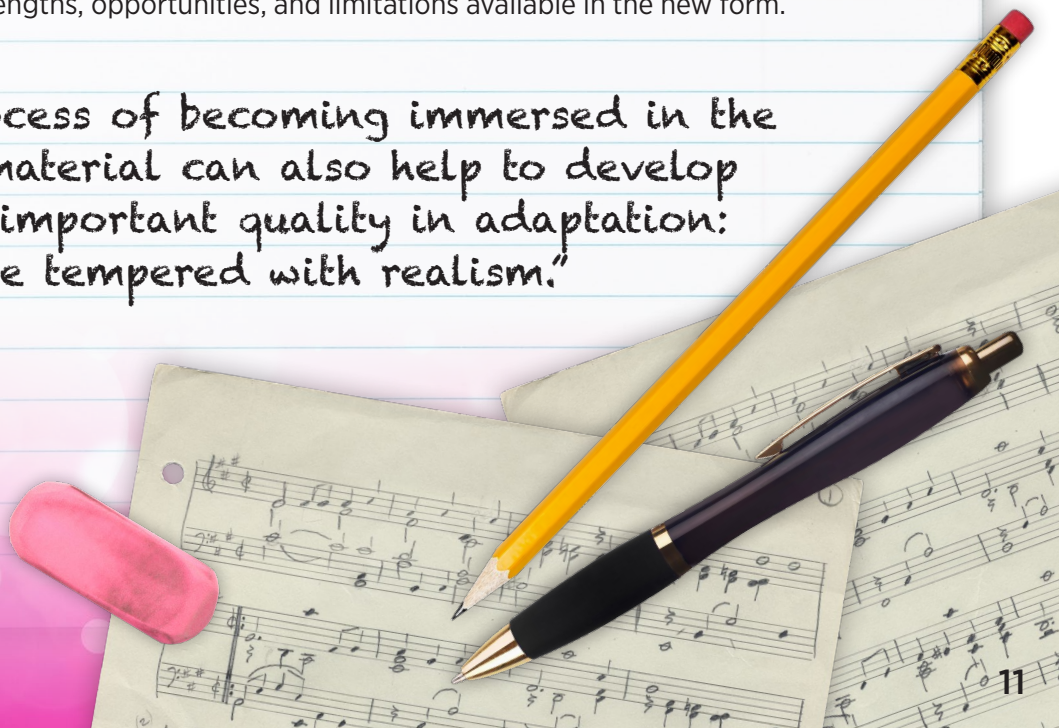
# From Screen To Stage: The Art of Adaptation

By Beth Pollack

In the past 30 years, 82% of new musicals on Broadway were adaptations and the 2016 musical *Waitress* is a part of that trend! *Waitress* was adapted from the 2007 film of the same name starring Keri Russell. The film was written by actor and director Adrienne Shelly, who was murdered less than three months before the Sundance premiere of *Waitress*. In light of Shelly's tragic death, the team adapting *Waitress* felt especially called to treat her work with care and viewed her as another collaborator in their journey to adapt her acclaimed film. When Jessie Nelson began to adapt the screenplay into the book for the musical, she actually revisited some of Shelly's unfinished scripts to make sure that her voice was represented in the new iteration of her story.

Nelson's instincts to care for Shelly's story are in line with some of the most important factors to consider when working on any kind of adaptation. For an adaptor to be successful, it's helpful to have a deep knowledge of the source material; this helps to ensure that the adaptation contains not only the important or foundational plot and story elements, but also upholds the themes and messages that the original text is built upon. The process of becoming immersed in the source material can also help to develop another important quality in adaptation: reverence tempered with realism. The adaptation should be able to respect the source while understanding that not every part of the original material can (or should) make its way into the adapted version and that some changes are necessary when reimagining a story. This is especially true if the story is moving from one medium to another; in such cases, it's also instrumental to have knowledge of the forms at play in order to evaluate the storytelling strengths, opportunities, and limitations available in the new form.

"The process of becoming immersed in the source material can also help to develop another important quality in adaptation: reverence tempered with realism."



Jessie Mueller, who played Jenna in the original Broadway cast of *Waitress*, gave an example of the changes needed when adapting a film to a musical, highlighting how Sara Bareilles' songs became the way of communicating information previously found in the close camera work of the original film. In a 2015 interview with NPR Mueller said, "You get, you know, a beautiful close-up on Keri Russell's eyes and you know what's going on in her head. Well, you can't do that on stage, but you can have the character sing their inner thoughts."<sup>2</sup>

Musical theatre artists may choose to adapt stories for a variety of reasons. There is obvious appeal for investors when a title may come with a built-in audience; at the very least, name recognition often makes adaptations feel like a safer bet in a difficult market, like Broadway. Artists may also be excited to keep a story alive while expanding upon it, and audiences are often drawn to the experience of repetition with variation that an adaptation provides. Whether it's done intentionally or not, this repetition can also demonstrate changes to or reinforcements of cultural narratives.

The next time you encounter an adaptation, spend a little time reflecting on its similarities and differences from the source material or form. Consider the reasons why an adaptor may have been drawn to the story and what any changes may be trying to communicate to the audience. Your analysis may unlock a whole new appreciation for adaptations and adaptors!

<sup>1</sup>Ken Davenport, "Some Starting New Statistics on Broadway Musical Adaptations"

<sup>2</sup>Andrea Shea, "Waitress' Serves Dark, Funny Fare"



# All the World's a Pie

Photo by Levi Guzman, Unsplash

By Jess Ellison

In stark contrast to the saying “as easy as pie,” one of the most challenging elements of *Waitress* is the pie. Characters interact with pies in a variety of ways, sometimes even giving the illusion that they are baking on stage. To try and understand this vast world of pie, I sat down with The 5th’s Production Prop Head, Tristan Hansen (also known as Sister Tristan).



Sister Tristan has worked at The 5th Avenue Theatre for over 15 years. For about 10 of those years, she has worked in the props department and has become the department head, meaning that she is in charge of getting props to rehearsal, getting props on the stage, and coordinating the acquisition and creation of these props.

On many occasions, the team does not have the real prop available by the start of the creative process. So, Sister Tristan explains, “in rehearsal, we give them stand-ins, as close as we possibly can to the real thing.” In situations where there isn’t a close stand-in available, Sister Tristan says that the props team explains what the prop is going to be to try and prepare the artists. She says “It’s sort of a toss up. Sometimes it’s good for them [the actors] to have the real thing in rehearsal, so they start using it, getting used to it, but then they’re also using the real thing sooner, which opens up the door to the possibility of something happening to it, like wear and tear or breaking.” Giving actors an idea of what they’ll be working with is easier for smaller props like cups or goblets, but for larger pieces like furniture, the props team tries their best to get a prop created ahead of time. For example, Sister Tristan says that she procured an exam table and a hospital bed for *Waitress* in December of 2024, even though rehearsals did not start until February of 2025. For larger pieces like these, Sister Tristan builds in time to modify the pieces as needed. In addition to having to add wheels to the exam table, she explains that the team then “had to put a pneumatic brake system on the inside of the exam table because exam tables aren’t meant to roll around...but then we also have to make it stop for them.”



The pictures seen in this article are all prop pies that were made by our Props Team!

In order to get a sense of what props are needed and how the props will be used, Sister Tristan emphasizes two things: reading the script and communication. "Read the script. I read the script sometimes three times," she says. "You can read the script and in your own mind's eye, pull in all kinds of stuff, and create your own world just like you do when you read a book," but, she says "there's a groundedness that I have to be put in by the Director and Choreographer." And this is where communication becomes key. Sister Tristan expresses that it's important to talk with the Director and other Creative Team members to get an idea of how each prop is being used. Along with other design teams like scenery or lighting, the props team introduces their



design ideas to Creative Team members at the start of a production process, and loops in Stage Management - a team that starts later in the process and takes on a great deal of prop coordination.

When the rehearsal process starts, she keeps up to date on the daily happenings of props through daily rehearsal notes. Occasionally, this gets tricky as there can be overlap between departments regarding how a prop is used. She gives the example of a pocket watch; sometimes there will be a note for the costume team on how a pocket watch fits in a pocket of a costume, but the actual pocket watch is considered a prop.

In the case of *Waitress*, communication came in handy, as Lisa Shriver (Director and Choreographer) and Katy Tabb (Associate Choreographer) had previously worked on this show together and already had a sense of what



they liked prop-wise from the previous iteration, and what new changes they wanted to explore. From there, Sister Tristan could start exploring options and creating the props, notably the pie.

Communication also helps Sister Tristan know when a prop needs to be reinvisioned to help an actor tell the story. She says that some actors "take the time to read the newspaper that



I've provided," and in those cases, she leans into the storytelling and provides newspaper text that is relevant to the musical. Other times, a prop like a breakable musical instrument or a crackable "egg" may need to be altered drastically in order for it to do its job. She states that "Once everybody's in the room, conversations and concepts can change drastically because now everybody's there together, really experiencing it together and, you know, that's where creation and art happens, right?"

Though what we see on stage looks extremely real, Sister Tristan tells us that "sugar isn't really sugar" and "flour isn't really flour." In order to create safe and realistic food props, Sister Tristan needs an expansive knowledge of both food sciences and visual effects. Unlike sugar, salt doesn't create a cloud of dust when manipulated - so the sugar onstage is all salt. Similarly, flour carries a risk of salmonella and E. coli, so flour becomes vitamin C powder. In the moment where Jenna blows "flour" off of her hand, our actors will be able to "walk through the air and breathe the air, because it's vitamin C powder, not flour which will get caught in your throat."

Sister Tristan also pays close attention to actor preferences for food. For actors who have to eat pie and then immediately transition into song, they may express that the pie is just too much for them to eat. In that case, Sister Tristan and the props team would explore a mostly fake pie with some smaller edible elements. If an actor that had to eat pie had a gluten allergy,

Sister Tristan would need to find an allergen-friendly alternative; and would need to do so for any other food allergies that actors may have. And this gives us insight into the three different types of pies that are seen onstage in *Waitress*. There are:

- Fully edible pies
- Fully fake pies
- Hybrid pies that have fake bases and edible parts

How does Sister Tristan discern which pies are which? Through reading the script and talking with the actors and Creative Team members. Any pies that are part of a dancing number and choreography are likely fake pies. Pies that are briefly interacted with in a scene may be more hybrid pies; if there's not a need for a character to eat a whole slice, then Sister Tristan can save food resources. And of course, if there's a moment that centers on visibly eating a slice of pie, there will be real (and delicious pie). When you combine real pie with

live musical theatre, there is always the possibility that there may be spills onstage. But luckily for us, there will be plenty of diner staff around who are able to clean up spills while in character.

Sister Tristan stresses that props are an important aspect of storytelling for a production; and in order to tell that story you need to be communicative, adaptable, knowledgeable, and have a sharp attention to detail. Before you clear your plate for the next article, take a look at some of the notes below, to learn even more about food safety and calculating the number of pies in *Waitress*.



**PIE STATS**

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3 tech rehearsals  
 + 2 orchestra dress rehearsals  
 + 3 preview performances  
 + 17 performances  
 x 3 slices of pie per night  
**= 75-81 pie slices total**

**Food Safety**

The Union that sister Tristan is a part of, IATSE Local 15, offers a training class on food handling — taught by Sister Tristan herself! In this class, Sister Tristan teaches food handling, how to treat and clean surfaces so that they are safe for food, how to prep with food, and how to sanitize surfaces after they have interacted with food. She uses the same guidelines as the Washington State Department of Health; all food items are handled as they would be in a real restaurant. One designated person handles all of the food, and there are designated areas to store and prep food elements. For some shows, this may mean building out a small kitchenette area close to the stage.

**Jenna's Dream Pies**

Peachy Keen  
 Where There's a Whisk There's a Way  
 Mermaid Marshmallow  
 Getting Out of the Mud  
 Make your Dream Chocolate Cream  
 Wild, Wild Berry  
 Pineapple Upside Down  
 In the Dark, Dark Chocolate  
 Pursuit of Happiness Pie  
 Old Joe's Slice of Heaven

Thank you to A La Mode, who has donated all of the real pies and pie slices that will be used onstage!

# CREATE YOUR OWN "SLICE OF LIFE" PIE

By Amberlee Joers

Welcome to the pie-making haven, inspired by Jenna and her delicious, emotional creations! Just like Jenna uses her pies to express herself, we invite you to create a pie that tells your story. Think about what you're feeling, experiencing, or longing for — and translate that into a delicious (imaginary or real!) pie.

**1. Choose Your Feeling/Experience/Longing:** Think about what's going on in your life. Are you feeling joyful? Stressed? Adventurous? Dreamy? Pick a feeling or experience that resonates with you. It could be anything — from a big life event to a simple everyday moment.

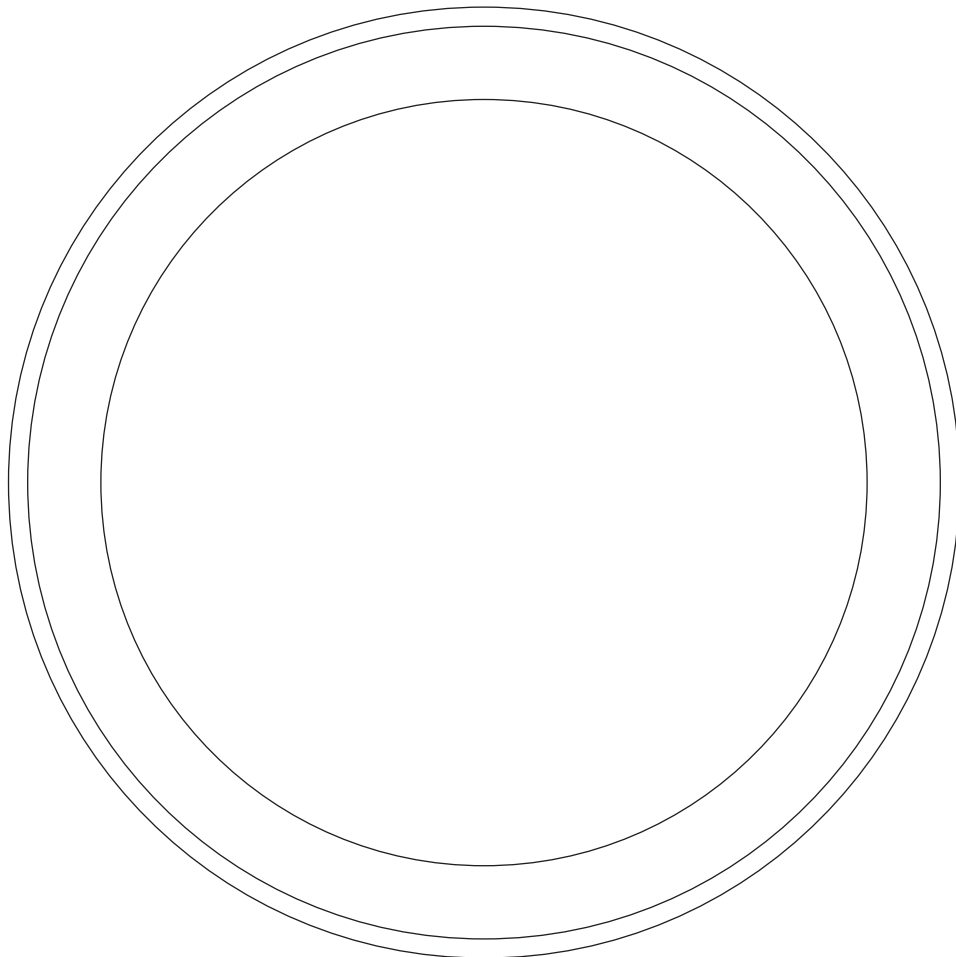
**2. Name Your Pie:** Just like Jenna, give your pie a creative and evocative name that reflects your chosen feeling. Think puns, metaphors, or descriptive titles. Some examples inspired by the show: "I Hate My Husband Cherry Pie," "Betrayed By My Eggs Pie," "I Wanna Be Somebody Peach Pie."

**3. Design Your Pie:** Now, get creative! Describe the ingredients and design of your pie. What

kind of crust? What filling? Are there any special decorations? Think about how the ingredients and design connect to your chosen feeling. For example, if you're feeling adventurous, maybe your pie has exotic fruits and spices. If you're feeling nostalgic, maybe it's a classic apple pie with a lattice crust.

**4. Share Your Pie Story:** Write a short description (a few sentences or a paragraph) explaining the story behind your pie. What inspired it? How do the ingredients reflect your feeling? What does this pie mean to you?

**5. Bonus:** Take a picture of your pie (or even bake your pie for real!) and share it on social media, tagging @the5thavenuetheatre so we can see your creations!



# Vision Board & Goal Setting

By Jess Ellison

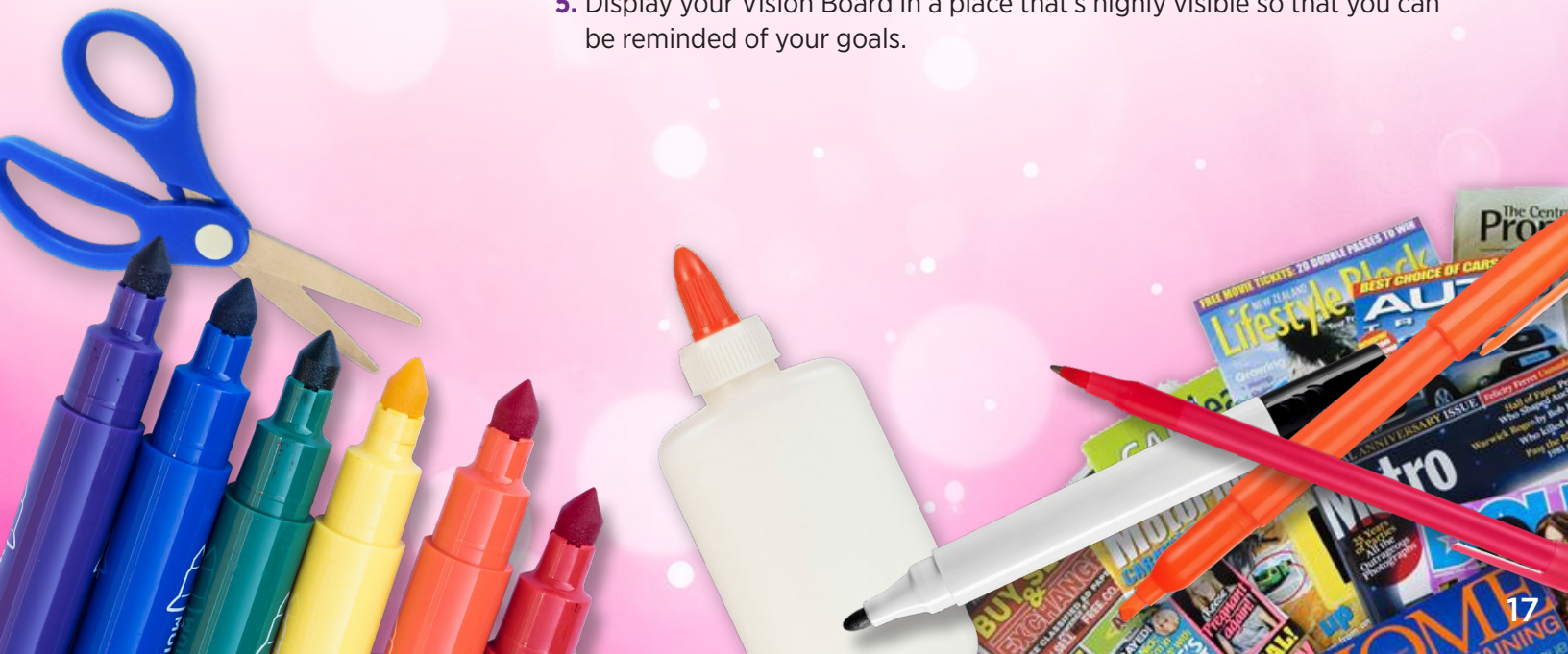
Jenna and her community dream big in *Waitress*, and take steps to turn their dreams into reality. Sometimes, maintaining goals can be made easier by writing them down and visualizing them in some way. Vision boards are a fun and creative way to do this, and can be created using materials that you may already have on hand.

## MATERIALS

- Poster board
- Scissors
- Glue
- Colorful markers
- Stickers
- Magazines and newspapers
- A piece of paper

## STEPS

1. On the paper, brainstorm upcoming goals that you have. These goals may be related to your career, health, finances, relationships, etc. When you're thinking of goals, it can be helpful to use the S.M.A.R.T. goal framework to help ensure that your goals are attainable within a specific time-period.
  - S** - Specific
  - M** - Measurable
  - A** - Achievable
  - R** - Relevant
  - T** - Time-Bound
2. After brainstorming, look through the magazines and newspapers and use the scissors to cut out words and images that represent the goals that you set. If you don't see any images that resonate with you, you can also look up specific images on Google.
3. Once you have a collection of words and images, start collaging them on the poster board with the glue.
4. Once most of your collage is complete, fill in any blank space with stickers or some of your own colorful designs with the markers.
5. Display your Vision Board in a place that's highly visible so that you can be reminded of your goals.



# CONTINUING THE CONVERSATION

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

- Which character did you relate to the most and why?
- Jenna's pies are all inspired by important moments and relationships in her life. If you were going to make a pie dedicated to a person or time in your life, what would it be called? What ingredients would you use?
- Jenna, Dawn, and Becky all have romantic relationships that deviate from classic or stereotypical romances in various ways, but it's arguable that Jenna's true love story through *Waitress* is her relationship with Becky and Dawn. Take a moment to reflect on how you view any romantic relationships in your life and how that compares to the platonic relationships you enjoy. Are there ways you might want to adjust your expectations, priorities, or behavior to better align with your values in this sphere?
- Many moments in the show are about the fear or vulnerability of starting something new: a new relationship, a new career, a new life path. What are some things you would tell a friend (or yourself!) to help them be brave in a situation where they were starting something new?
- At one point, Jenna asks Cal if he's happy and he says, "I'm happy enough. I don't give much, I don't get much, but I do try to enjoy whatever comes up." What does it mean to you to be happy? How similar or different is it to be "happy enough"?
- How did you feel when Jenna opened the envelope from Joe? Did you expect the message inside?
- What do you think happens next for each of the characters in the show?

# DONATIONS SPOTLIGHT



**Established in 1982, LifeWire offers survivor-driven, trauma-informed services, promotes prevention through community-based training and coaching and leads through pioneering strategies and partnerships.**

LifeWire helps adults, children, and youth impacted by domestic violence and offers support, resources, and professional services such as advocacy, mental health therapy, legal advocacy, shelter, and housing.

During the run of *Waitress*, you can contribute to LifeWire's donation drive by donating personal hygiene and household essentials in the designated bins available in the lobby of the theater.

Scan this QR code or visit <https://a.co/OahEzSK> to visit LifeWire's wishlist page.



# Empowerment Resources

By Aviona Rodriguez Brown

Our community partner, LifeWire, states that “domestic violence (DV) affects people of all genders and sexual orientations. 1 in 3 women and 1 in 4 men have experienced physical violence from an intimate partner.”<sup>1</sup> Additionally, transgender and nonbinary people experience various forms of abuse at higher rates. In an effort to bring awareness to this subject and encourage empowerment, community, and advocacy, we are highlighting a few local organizations who offer support, workshops, and other resources for people encountering domestic violence and abuse.

## **LIFEWIRE**

Friends, family, coworkers, and neighbors play an integral part in early DV intervention and prevention. LifeWire’s free, virtual trainings and workshops are tailored to the needs, size, and time availability of your community or corporate group and help equip participants to understand the signs and impact of DV, safety precautions, and preventative measures to consider.

[LEARN MORE](#)

## **NAMI SEATTLE**

NAMI Seattle is the local branch of the National Alliance for Mental Illness and works to fill the gaps in our local mental health system through peer-led education, referrals, and support. NAMI Seattle offers a variety of crisis resources and peer support groups, while also providing avenues for people to advocate for mental illness infrastructure on a statewide level.

[LEARN MORE](#)

## **PATH WITH ART**

Path With Art fosters the restoration of individuals, groups, and society from the effects of trauma through arts engagement and community-building. Path With Art curates events and programming to allow people to explore multi-disciplinary arts engagement opportunities that foster growth and recovery.

[LEARN MORE](#)

## **QUANTUM MARTIAL ARTS**

Quantum Martial Arts is a non-profit community martial arts dojo that focuses on empowerment, practical self-defense, and revealing personal strength. This April, they are offering a free Empowerment Self Defense workshop series, welcome to everyone 12 years old and older.

[LEARN MORE](#)

## **SEVEN STAR WOMEN’S KUNG FU**

Established in 1981 as a 501(c)(3) nonprofit Kajukenbo and self defense school, Seven Star offers an environment where people can build strength and confidence through martial arts. Seven Star offers sliding scale monthly rate, work-study opportunities, and private lessons and group classes for cisgender women, girls, trans, non-binary, and gender expansive folks 13 years old and older.

[LEARN MORE](#)

## **THERAPY FUND FOUNDATION**

The Therapy Fund Foundation is a leading organization in Washington state, providing free mental health services to Black community members while ensuring equitable pay for clinicians. The Therapy Fund Foundation also hosts a variety of events aimed at fostering a holistic well-being.

[LEARN MORE](#)

<sup>1</sup>From <https://www.lifewire.org/get-informed/domestic-violence-facts/>.

# Community Resource List

Curated by Aviona Rodriguez Brown

We recognize that the themes and experiences of the characters in *Waitress* are relevant to the challenges and hardships existing throughout time in society. The list below is curated to contain both local and national resources for individual and community wellness.

## KEY

- ★ Local WA Organization
- ★ National Organization
- Youth Focused
- 🏳️‍🌈 LGBTQIA+ Focused
- Culturally Focused
- Community Partner Organization

**King County information hotline  
for any or all of the below listings,  
CALL 2-1-1**

## BULLYING

- AACAP ★ ■
- Committee for Children ★ ■
- No Bullying ★ ■
- Stop Bullying ★
- TeenLink ★ ■

## HOUSING INSECURITIES

- Cascade Housing Foundation ★
- Chief Seattle Club ★ ●
- Compassion Housing Alliance ★ ●
- Cocoon Housing ★ ■ ●
- Communities of Belonging ★
- Jubilee Women's Center ★ ●
- Lavender Rights Project 🏳️‍🌈 ● ●
- POCAAN 🏳️‍🌈 ● ●
- Northwest Justice ★
- MLKHousing ★ ●

## LEGAL SUPPORT SERVICES

- King County Bar ★
- Lavender Rights Project 🏳️‍🌈 ● ●
- QLAW Foundation  
of Washington ★ 🏳️‍🌈
- TeamChild ★ ■

## SELF-DEFENSE CLASSES

- Velocity Taekwondo Center ★
- Lotus Club Jiu Jitsu Seattle ★

## MENTAL HEALTH ASSISTANCE

- Asian Counseling and  
Referral Service ★ ■ ● ●
- Crisis Connections —  
County Based Hotline ★
- Fairfax Behavioral Health ★
- National Alliance of Mental  
Health Illness (NAMI) ★
- TeenLink ★ ■
- Lambert House ★ 🏳️‍🌈
- Wa Therapy Fund ★

## PHYSICAL & PERSONAL SAFETY

- Children's Hospital ★ ■
- Coalition ending  
Gender-Based Violence ★
- Domestic Shelters ★ ★
- Futures Without Violence ★
- Global Network of  
Women's Shelters ★
- Northwest Family Life ★
- Sexual Assault Hotline  
Call 1-800-656-HOPE (4673) ★

## SCHOOL AND SYSTEMS NAVIGATION FOR PARENTS

- Asian Counseling and  
Referral Service ★ ■ ● ●

## SOCIAL NAVIGATION

- Help Me See Myself ★
- Lambert House ★ 🏳️‍🌈
- Youth Eastside Services  
(Y.E.S.) ★ 🏳️‍🌈 ●

## SUICIDAL THOUGHTS AND ACTIONS

- Crisis Text Line — Text 741-741 ★
- TeenLink ★ ■
- National Suicide Prevention  
Hotline — Call 9-8-8 ★
- Now Matters Now ★
- Suicide Lifeline —  
Call 1-800-273-8255 ★

## SUBSTANCE ABUSE SUPPORT

- 23rd & Cherry Fellowship ★ ●
- Fairfax Behavioral Health ★
- Narcotics Anonymous ★
- POCAAN ★ ● ●
- TeenLink ★ ■
- Washington Recovery Helpline —  
Call 1-866-789-1511 or Dial 7-1-1 ★

## TRANSPORTATION SUPPORT

- Crisis Connections — Ride United ★
- King County Metro Services ★

# ABOUT THE CONTRIBUTORS



**Jessica Ellison** (they/them) is the Senior Manager of Education & Engagement Programs at The 5th Avenue Theatre, as well as a freelance dramaturg and writer. Jess 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. Their research focuses on black queer theater, and they had the pleasure of teaching Theater History and African American Theater at University of Houston-Downtown. Jess serves as the Vice President of Institutions for Literary Managers and Dramaturgs of the Americas and as a Board Member for Washington Thespians. You can learn more about Jess' work at [jeedramaturgy.com](http://jeedramaturgy.com).



**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](http://christafleming.com).



**Amberlee Joers** (she/her) is an arts administrator and Teaching Artist committed to building equitable, accessible, and socially just arts spaces. As the Director of Education and Engagement at The 5th Avenue Theatre, she utilizes over a decade of experience as a Teaching Artist, curriculum consultant, and arts education leader to design and advocate for impactful programs and experiences. Previous work includes Seattle Children's Theatre, Seattle Theatre Group, Seattle Rep, Village Theatre, and more. She holds certifications from Washington's Teaching Artist Training Lab, UW's Nonprofit Management program, and Creative Dance Center's Summer Institute and serves on the board for Washington Thespians and ArtsEd Washington. Amberlee strives to cultivate arts environments that foster connection, community, and celebration.

# 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, Noveltease Theatre, and Dacha Theatre, where she is the Associate Producer of Literary Management. 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 Seattle Children's Theatre, Village Theatre, Seattle Shakespeare Company, Book-It, Strawberry Theatre Workshop, or Dacha Theatre. 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](http://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, (4) Board Memberships (Evergreen Land Trust, Pricearts LLC, VP of Pierians, INC.- Seattle Chapter, Movimiento Afrolatino Seattle), 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](https://linktr.ee/avionacreatrix_official)

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