

INSIDE THE MUSICAL GUIDE



June 10-29



BYE BYE BIRDIE

Book by Michael Stewart

Music by Charles Strouse

Lyrics by Lee Adams

Originally Produced by Edward Padula

A DEBUT PRODUCTION OF THE 5TH AVENUE THEATRE

Directed by Paige Price

Choreographed by Jimmy Shields

Music Directed and Conducted by Beth G. Tankersley

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

Questions? Reach out to 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

Jessica Ellison — Senior Manager of Education and Engagement Programs

Miranda Quintanilla — Education and Engagement Coordinator

Beth Pollack — Dramaturg & Curriculum Specialist

TABLE OF CONTENTS

ABOUT THE SHOW

Synopsis.....	3
Content Advisory.....	3
Character Breakdown.....	4
How Many People Does it Take to Make a Musical?.....	5

ARTICLES

Sounds of the Show by Michael Matlock.....	6
The Cult of Celebrity by Beth Pollack.....	7
Satire by Beth Pollack.....	8
The Nuclear Family by Jess Ellison.....	9

ACTIVITIES

The Telephone Hour by Beth Pollack.....	11
Songwriter as Poet by MOPOP.....	12
Make Your Own Guitar by Jess Ellison.....	13
Continuing the Conversation.....	14

RESOURCES

Local and National Community Resources.....	15
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ABOUT THE CONTRIBUTORS..... 16

WORKS CITED..... 17

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www.concordtheatricals.com



SYNOPSIS

Rock star Conrad Birdie is the biggest thing to top the charts. Women love him, men want to be him, and teenage girls around the country scream with glee at the mere mention of his name. But when the United States Army drafts Birdie, manager Albert Peterson sees his meal ticket preparing to fly the coop (much to the delight of longtime love Rose Alvarez, who can't wait for Albert to ditch the music biz and become something respectable, like an English teacher). Desperate for a publicity stunt big enough to help them survive Birdie's departure, Albert and Rose hatch a plan: send Conrad to small-town America to plant his goodbye kiss on one lucky fan for the entire world to see. Their selection of superfan Kim MacAfee sends the wholesome enclave of Sweet Apple, Ohio into chaos. Kim's boyfriend, Hugo, can't take the humiliation of his girlfriend's televised lip-lock. Rose can't take another minute of Albert's distracted ways. And Sweet Apple can't take its teens' riotous rebellion, inspired by the arrival of bad-boy Birdie. Will Sweet Apple ever be the same?

CONTENT ADVISORY:

Bye Bye Birdie contains themes and content which include racism, microaggressions, and some sexual situations and innuendos. Themes include high-school romances, the power of celebrity crushes, aging and maturity expectations of female identifying characters, and interracial relationships.



CHARACTER BREAKDOWN

TEEN CHORUS

The teenagers of Sweet Apple, Ohio

CONRAD BIRDIE

An unpredictable and obnoxious rock star

ALBERT PETERSON

Conrad Birdie's songwriter and manager

ROSE "ROSIE" ALVAREZ

Albert's secretary and significant other

MAE PETERSON

Albert's manipulative mother

HARRY MACAFEE

Kim's conservative father

DORIS MACAFEE

Kim's excitable mother

RANDOLPH MACAFEE

Kim's younger brother

KIM MACAFEE

A precocious teenager

HUGO PEABODY

Kim's steady boyfriend

URSULA MERKEL

Kim's fanatical friend



HOW MANY PEOPLE DOES IT TAKE TO MAKE A MUSICAL?

Did you know that over **228 people** play an important role in making our production of *Bye Bye Birdie*?

34 
CAST

Principals, ensemble, external understudies

 **17**
ORCHESTRA

 **18**
CREATIVE TEAM

Directors, Choreographers, Designers, Intimacy Director, Music Department

 **4**
PROPS

7 
STAGE MANAGERS & PRODUCTION ASSISTANTS

5 
AUDITION & CASTING

 **3**
HAIR & MAKE-UP

 **18**
SETS
Carpenters, Builders, and Scenic Artists

 **70**
ADMINISTRATIVE STAFF

4 
SOUND

5 
LIGHTING

 **20**
COSTUMES
Costume shop, Wardrobe, Dressers

 **20**
USHERS

 **3**
FLY

Fly Operator

+YOU!

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

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



Sounds of the Show



By Michael Matlock

“Kids! With their awful clothes and their rock and roll!”

Harry MacAfee’s words could be something you heard from your parents, who probably also heard it from their parents. The kids, they say, are uncultured and undisciplined, not like the older generation who always ate their vegetables, respected their elders, and had to walk to school everyday... in the snow... uphill... both ways! But behind Mr. MacAfee’s complaint is a question about identity in the passage of time: when everything about the world is changing, where do we belong?

Back in the 1950s, everything about American culture was soon to be completely reinvented by the rock and roll revolution. For a moment, here in the twilight of the decade, *Bye Bye Birdie* plays us a world where the old and new still fight for dominance. As the score ricochets from charleston to doo-wop to soft shoe to classic rock ‘n’ roll, it invites us to share the perspectives of the people who listened to and produced that music.

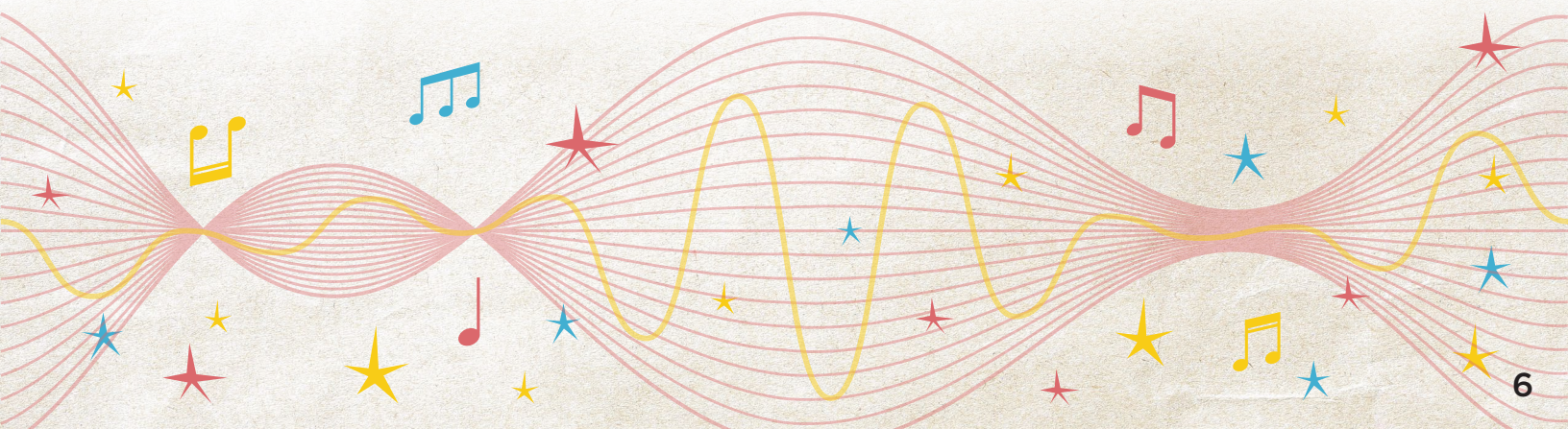
We begin the show in the world of the adult characters. Rosie’s first song, “An English Teacher,” fits perfectly into the grand musical tradition of the 40s and 50s. Frantic violins and staccato trumpets accompany a frenetic acoustic boom-chuck. The song is difficult and meandering, built of multiple contrasting sections whose character is informed by the actions on stage, with a complex chord progression chock full of surprising dissonances. No sooner does that song end but we’re introduced to the kids singing “The Telephone Hour,” a teeny-bopper hit that begins with an omnipresent backbeat and the scandalous tones of an electric bass — an instrument that was new to the era and certainly never heard in “respectable” music, outside of rock ‘n’ roll. The teenagers gossip to each

other in simple phrases which repeat endlessly over the same three chords, in the style of the songs that kids listened to in the 50s.

This distinction between worlds leads us to some surprising conclusions almost immediately. Next we hear from Kim MacAfee, the sixteen year old who introduces herself with “How Lovely to Be a Woman.” Curiously, her song sounds nothing like what her peers sang in “The Telephone Hour,” instead sounding more like the music of the adults’ world. The score prompts us, the audience, to ask: what does this musical choice tell us about the way Kim sees herself, or the way we are being asked to think of her?

Soon, into the quiet world of Sweet Apple, Ohio, comes the imposing figure of Conrad Birdie. The titular Birdie may be first and foremost a blatant critique of Elvis Presley and the celebrity culture surrounding him, but to the story he is the major catalyst for change. When we hear that first strum of the electric guitar and hear Birdie croon “Honestly Sincere,” this change is stark, shocking, and irrevocable. Rock and roll is here to stay. It’s Birdie the kids want, not Sammy Kaye — and their parents know it all too well.

The scandal of Conrad Birdie — and rock and roll — will seem quaint in comparison to the wild things we read about the music industry in 2025. But *Bye Bye Birdie*’s music opens a window for us to experience that world for ourselves and re-discover the subversiveness of rock and roll all over again. Through it all we hear how true it is that the more things change, the more they stay the same.





The Cult of Celebrity

By Beth Pollack

When Elvis Presley was drafted in 1957 it caused a national outcry; it was front page news across the United States, thousands of fans sent letters pleading for Presley to be released from service obligations, and his regulation haircut was referred to as the “Haircut Heard ‘Round the World.” Conrad Birdie, the titular character of *Bye Bye Birdie*, is Presley’s fictional counterpart in the musical; the confluence of Birdie’s superstardom, draft notice, and overenthusiastic fan base creates a ripe ground for satirical commentary on the power of the celebrity in the United States. However, the teens of Sweet Apple, Ohio are not the only ones caught up in the throes of celebrity worship. Adults are also apt to fall under Conrad Birdie’s spell and even those who disdain his suggestive rock n’ roll stylings are susceptible to the star power of other celebrities, such as Ed Sullivan. How do celebrities attain so much power and sway over society, and what does it mean about our culture when they do?

The Oxford English Dictionary defines celebrity as “the state or fact of being well known, widely discussed, or publicly esteemed” while noting that in early usage, the term was synonymous with “fame” but has evolved to indicate a “more ephemeral condition...associated with popular as opposed to high culture.” American journalist and author Neal Gabler argues that what distinguishes a celebrity from a famous person is that a celebrity lives out a compelling narrative that captures public attention due to investment in the real life stakes. The public either identifies with the celebrity or has formed an attachment to them; either way, the celebrity narrative has a captivating lack of closure, a potential advantage over more traditional modes of storytelling when it comes to long term investment. The investment in a celebrity narrative can allow for the public to have an ongoing shared common experience, which provides connection and cohesion, especially when the investment turns into a shared investigation of cultural norms and fundamental human experiences.

Sometimes public investment in a famous person’s narrative can be inspiring, drawing attention to charitable causes, instilling a belief that anyone can find fulfillment in pursuing their dreams, or demonstrating perseverance in the face of adversity. Other times, it can cause harm in the form of distorted body image, isolation from real-world communities, and tacit or explicit endorsement of unhealthy lifestyle choices, among other issues. The opposing viewpoints about celebrities are often extreme; some feel like celebrities are beneficial, or at worst, harmless, while others feel that celebrity culture is toxic and destroys the fabric of society. With such high stakes viewpoints at odds, it can be hard to find the moderation that might reduce both the prominence of celebrity and the stakes attached to their role in our day to day lives. *Bye Bye Birdie* asks the audience to consider their own attitude toward celebrity, whether they believe certain kinds of celebrities are inherently more worthy of attention, and how they do or do not tolerate differing levels of investment in celebrity culture.



Satire

By Beth Pollack

Satire is a widely used artistic form with an elusive definition; though it often feels recognizable once it's seen or experienced, it can be a struggle to articulate what satire actually encompasses. In attempting to define the word for The Encyclopedia Britannica, Robert C. Elliott notes that part of the difficulty of defining the term stems from its roots as both a kind of literature and a tone that permeates various forms of art and other ways of communicating. Elliott states that "wherever wit is employed to expose something foolish or vicious to criticism, there satire exists...In this sense satire is everywhere."

There are various ways in which artists might censure the follies or abuses of individuals or entire societies; satire can be a tantalizing mix of a call for social change combined with artistic, literary, or dramatic tools that often result in comedy. Though not strictly necessary for a work to be considered satirical, comedy is "the oldest form of the social study" according to Harold Rosenberg, a noted philosopher who was the art critic of The New Yorker for over 15 years.

Though often viewed as a simple and light-hearted fluff piece, *Bye Bye Birdie* is actually a masterful glimpse at the satirical power of comedy in action and its targets are both sophisticated and wide-ranging. By turns, *Bye Bye Birdie* takes on the absurdity of celebrity worship ("Honestly Sincere" and "Hymn for a Sunday Evening"), the manipulation of media narratives ("A Normal, American Boy"), teen culture and expectations ("The Telephone Hour" and "How Lovely to Be a Woman"), and generational divides ("Kids"), to name a few topics covered by the show's score.

While these satirical targets may not be unexpected to those with a passing familiarity with the show, one topic that appears in the stage show was edited out of the popular 1963 film starring Ann-Margret and may thus be a surprise to audiences less familiar with the source material. While every version of *Bye Bye Birdie* includes Mae Peterson's disdain for Rosie as a potential romantic partner for her beloved son Albert, in the stage show Mae's dislike of Rosie is racially charged and drives Rosie to sing "Spanish Rose" as way of combating the inaccurate and harmful cultural narratives that Mae subscribes to and uses to fuel her loathing.

Though often viewed as a simple and light-hearted fluff piece, *Bye Bye Birdie* is actually a masterful glimpse at the satirical power of comedy in action and its targets are both sophisticated and wide-ranging.

The Nuclear Family

By Jess Ellison

***Bye Bye Birdie* offers a look into the concept of the nuclear family through the MacAfees. The term nuclear family was coined in 1955 by sociologist Talcott Parsons and describes a family unit made up of married parents and two children, where one parent is a man/father and the other parent is a woman/mother, and one child is a boy/son and the other child is a girl/daughter. In its most traditional understanding, the family unit in a nuclear family is also white.**

While some sociologists theorize that the structure of the nuclear family can be seen in the United States as early as the thirteenth century, most credit the more modern conceptualization of it to the American Industrial Revolution that began in the late eighteenth century.

Prior to the American Industrial Revolution, the United States had a strong household economy where extended families would live and work together in villages and rural areas. Many would engage in subsistence activities such as farming, producing basic goods, bartering, and selling. However, the Industrial Revolution shifted the economy to become more of a wage economy in which workers began to align themselves with private enterprises and exchange their work for wages and salaries. Rather than rural areas being the main sites for work, cities became the primary locations for the best-paying jobs which led to rapid urbanization. Cities had far less space than rural villages, which led to smaller dwellings and smaller family units. Additionally, because work and home life became more separated, it became more common for fathers to commute for work while mothers stayed in the home to raise and care for any children.

By the 1950s, the nuclear family was considered to be the most functional family structure in the United States. Sociologist-led research suggested that the nuclear family structure supported child socialization as well as economic stability (especially when both parents worked and brought in income). Additionally, adults are said to find some stability in the nuclear family structure whether that is through emotional security in marriage, having a partner to help balance life stresses, or by being able to express their inner childlike instincts while playing with and raising their children.

Within the nuclear family structure, sociologists have also identified two main roles of parents. The **instrumental role** is traditionally held by the father and provides financial support to the family while also establishing the family's social status. The **expressive role** is traditionally held by the mother and provides emotional support and physical care to both the children and her husband.



While there seemed to be a variety of benefits and functions that came with the prominence of the nuclear family structure, there were also a host of criticisms. Critics of capitalist structures acknowledge the family unit as a tool of capitalism, and suggest that the nuclear family works to maintain capitalism and reinforce social inequalities that benefit the wealthy while harming the poor. For example, the nuclear family structure allows a direct ownership over children as well as private wealth inheritance; for families with money, the money stays within the family line. This family structure also duplicates many services, which ends up as an economic disadvantage for many people. For example, within one neighborhood many families may each have individual washing machines and dryers; however, the neighborhood could all pool their resources into a community laundromat.

Sociologists also believe that the nuclear family operates as a primary site for learning and reinforcing patriarchal values. The unequal division of domestic labor combined with the gendered aspect of domestic labor can teach children unhealthy gender roles, where women are delegated to the expressive role and men to the instrumental role. This also comes into play in specific situations of domestic abuse, where a woman who has been delegated to only an expressive role may not have the resources to leave a dangerous situation. These values can also lead to behavioral issues with children and overall dysfunction.

These critiques, and many more, are what have ultimately led to the decline of the nuclear family within the United States. While some sociologists consider the nuclear family to be a universal form of family structure, others argue that it is not universal or natural, but is instead a product of very specific cultural circumstances. Without those specific circumstances, the nuclear family is a more fragile structure. As economic recessions hit, salaries decrease, and the cost of living rises, nuclear family structures dwindle. Additionally, as more women enter the workforce, a family structure in which they must also take on the majority of domestic labor begins to make less sense.

By 2013, less than half of families in the United States followed the nuclear family model. In recent years there have been higher divorce rates, more single parents, and an increase in multigenerational or otherwise non-traditional family structures in order to meet the current economic climate. These family structures provide people with different support systems than the nuclear family and spread out economic, domestic, and other duties and responsibilities.

In putting the nuclear family on display, *Bye Bye Birdie* both provides us with insight into the world of the mid-1900s and, through the use of satire, gives us an opportunity to critique some of that structure.





The Telephone Hour

By Beth Pollack

The teenagers of Sweet Apple, Ohio exchange all the latest news and gossip through the phone in “The Telephone Hour” — here’s a fresh take on communicating (and miscommunicating!) information through a twist on the classic game “Telephone”!

Materials needed:

- Paper
- Blue or masking tape
- Washable markers
- A buddy!

Instructions:

1. Tape a piece of paper to one person’s back; this person is Partner A. Partner A can be seated in a chair at a table with a piece of paper in front of them or can stand with a piece of paper taped to a wall at drawing height.
2. Partner B stands or sits behind Partner A and draws a simple picture on the piece of paper taped to Partner B while Partner A attempts to recreate the drawing on their own piece of paper.
 - Partner B should make one shape at a time and pause between shapes to allow Partner A to try to echo their drawing.
 - It’s helpful if Partner B uses a relatively firm pressure when drawing so Partner A can feel the shapes better. If you’re nervous about markers bleeding through paper onto clothing, Partner B can also use a finger to trace their drawing directly onto Partner A’s back, but it can be trickier for Partner B to keep track of what has already been drawn!
 - Partners can agree on a theme ahead of time to help narrow down the field of possibilities.
3. Once the drawings have been finished, compare the work and switch roles!

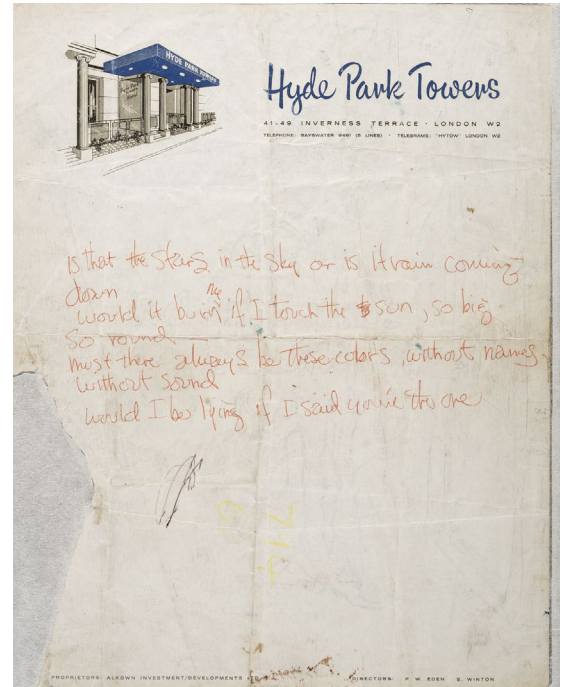


Songwriter as Poet

This activity was created by the MOPOP Education team. Explore more pop culture artifacts in person at MOPOP or by visiting [MOPOP.org/education](https://mopop.org/education)

Songwriters like Jimi Hendrix transform words on a page into memorable songs. Look at an example of an early version of lyrics by Hendrix that were written on a hotel notepad. These lyrics eventually became his song “Love or Confusion.” This artifact of songwriting is now a part of MOPOP’s permanent collection.

Syllables are the pieces of sound, or “beats”, within a word. For example, the word banana has three syllables or sounds — (ba-na-na)! The syllables that make up a piece of writing form the **meter**, or the rhythm within a line. Here you can see the original version of the song lyrics on the left, and the lyrics that Hendrix eventually recorded on the right. What do you notice?



Handwritten Lyrics by Jimi Hendrix for the Song “Love or Confusion”
Jimi Hendrix | Date: November 1966
Medium: ink; paper (fiber product) | Object number: 1994.211.545
View more of MOPOP’s online collection at [MOPOP.org/collection](https://mopop.org/collection)

*“Is that the stars in the sky
or is it rain coming down
would it burn me if I touch the sun
so big, so round
must there always be these colors
without names, without sound
would I be lying if I said you’re the one”.*

VS

*“Is that the stars in the sky
or is it rainbow down
will it burn me if I touch the sun, yeah
so big, so round...
must there be all these colors
without names, without sound, baby”.*

To connect the words to music, Hendrix made changes to the **meter** by changing the number of **syllables**. For example, the first line of his original lyrics “Is that the stars in the sky or is it rain coming down” has 14 syllables, while the new version only has 13. Where else did he change the number of syllables?

Now it’s your turn!

1. Find the lyrics of your favorite song. Pick a section and count the syllables.
2. Make a change! Experiment with adding or taking away syllables. Can you still sing along with your new lyrics?
3. Want more? Try making a new melody to match your new lyrics, or write new lyrics to a song you like using the same number of syllables. Happy songwriting!

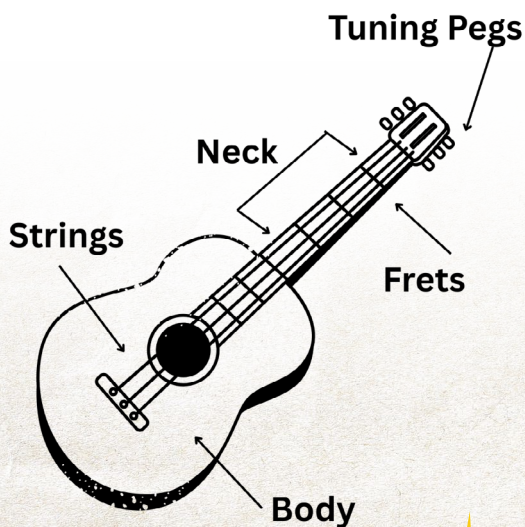
Make Your Own Guitar

By Jess Ellison

You can take the music of Bye Bye Birdie home with you by making a guitar out of common household items! Before you get started, familiarize yourself with the common parts of a guitar.

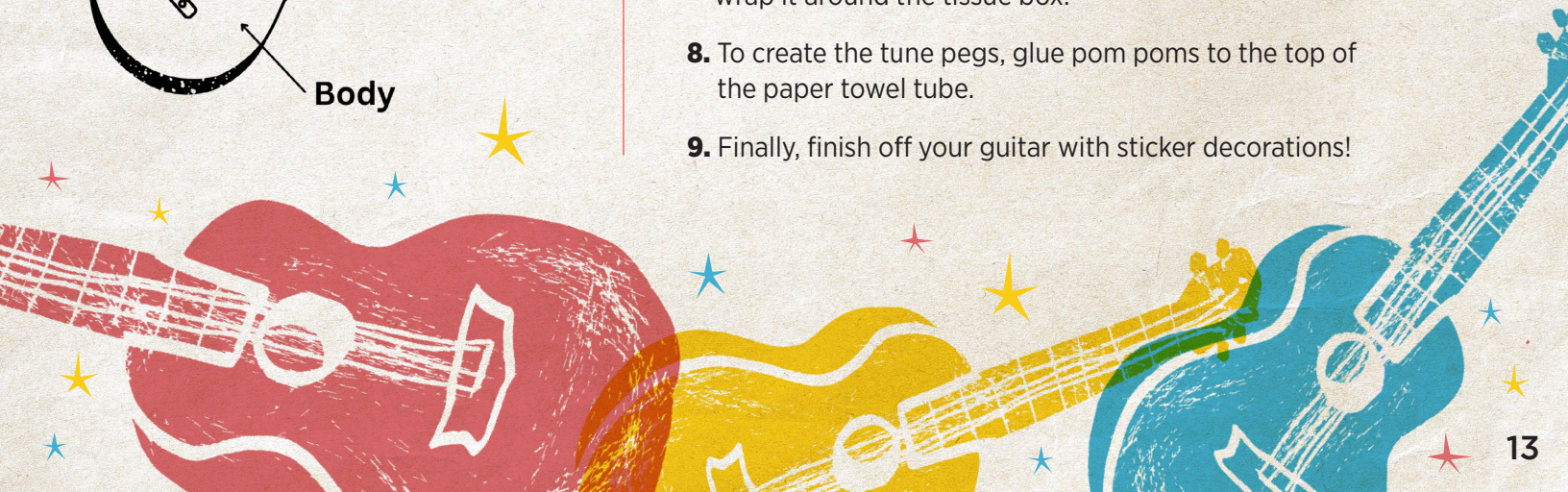
Materials needed:

- An empty tissue box
- A cardboard paper towel tube
- Rubber bands
- Scissors or a craft knife
- Paint
- Paintbrushes
- 4 popsicle sticks
- Glue stick
- Pom poms
- Stickers
- Washi tape



Instructions:

1. Remove any plastic from the tissue box and paint the outside of the box with your favorite color. Give the paint some time to dry. The tissue box will be the body of your guitar.
2. Paint the paper towel tube with your other favorite color, and give the paint time to dry. The paper towel tube will be the neck of your guitar.
3. Pick which side the neck of your guitar will come out of. If you're right-handed, the neck will come out of the right side, and if you're left-handed, the neck will come out of the left side.
4. Take scissors or a craft knife and cut a hole into the top of the tissue box. The hole should be slightly smaller than the paper towel tube. Then, insert the paper towel tube into the hold on the tissue box.
5. Now we're going to make the guitar strings using rubber bands! Take six rubber bands and stretch them around the tissue box. You can use rubber bands of different sizes to create different sounds!
6. Next, get four popsicle sticks. Glue two of the popsicle sticks together to increase their thickness, and do the same for the other two. Once you have a set of thicker popsicle sticks, slide them under the rubber band strings and push them to either side of the tissue box.
7. To make the frets on the guitar, take washi tape and wrap it around the tissue box.
8. To create the tune pegs, glue pom poms to the top of the paper towel tube.
9. Finally, finish off your guitar with sticker decorations!



CONTINUING THE CONVERSATION

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

- Which character did you relate to the most and why?
- Is there a “Conrad Birdie” in your life presently, or did you have a favorite celebrity in the past? What about that person inspires your fascination?
- If you could be famous, would you want to be? What would you want to be famous for?
- What role did the media play in *Bye Bye Birdie*? Were media narratives ever manipulated? Did they ever provide useful insights?
- Mr. MacAfee laments that he doesn’t know “what’s wrong with these kids today.” Have you ever had a moment where you felt like you didn’t understand someone of a different generation? How would you navigate those moments if you wanted to minimize hurt feelings or conflict?

Community Resource List

Curated by The 5th Avenue Theatre Staff

We recognize that the themes and experiences of the characters in *Bye Bye Birdie* 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.



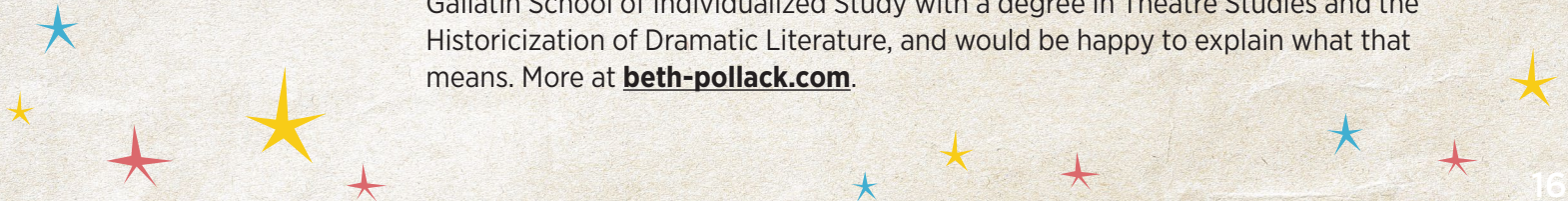
Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, 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.



Michael Matlock is a music director, performer, composer, and arranger in the greater Seattle area. Selected writing: song cycle *The World is Too Big*; musical *The Tender Fires*. Selected MD/performance: *Something's Afoot*, *Holiday Inn* (5th Avenue Theatre); *Hello Dolly!*, *She Loves Me* (Village Theatre); *Ride the Cyclone* (ACT); *The Prom* (Tacoma Musical Playhouse). All my love to Sonja, M and D, and as always, thanks to Suzie and RJ. keyofw.bandcamp.com



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.



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