

INSIDE THE MUSICAL GUIDE:

THE WIZ



PHOTO BY MARK KITAOKA

NOVEMBER 22 - DECEMBER 23, 2022

BOOK BY
William F. Brown

MUSIC AND LYRICS BY
Charlie Smalls

FROM THE STORY
The Wonderful Wizard of Oz
BY L. Frank Baum

DIRECTED AND CHOREOGRAPHED BY
Kelli Foster Warder

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 *The Wiz*. This guide can be utilized before or after experiencing the show. Questions? Reach out to educationprograms@5thavenue.org.

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SYNOPSIS



This “super soul” 1975 Tony Award®-winner for Best Musical reimagines L. Frank Baum’s classic *The Wizard of Oz* in the context of Black American culture.

Dorothy, a restless Kansas farm girl eager to see more of the world, is transported by a tornado to a magical world of Munchkins, witches, and a yellow brick road. She encounters Scarecrow, Tinman, and Cowardly Lion on her way to the Emerald City to meet the Wizard of Oz, aka The Wiz, who she believes can help her get back home to Kansas. Her friends help her battle the Wicked Witch of the West and eventually learn that there really is “no place like home.”

PHOTO BY MARK KITAOKA

Check out *The Wiz* “Show Talks” with guest Kelli Foster Warder and Nikki Long

[CLICK HERE](#) or scan the QR code to access.



CHARACTER BREAKDOWN

DOROTHY



DOROTHY GALE

A young girl from Kansas who is loyal and protective of those she loves. She is a dreamer and yearns to escape her troubles. She has a dog named Toto. She reflects on what she wants for her life—whether to leave Kansas or to call it home.



AUNT EM

Dorothy's aunt and guardian, who lives in Kansas. She focuses on the daily tasks of running the farm and is no-nonsense.

KANSAS



UNCLE HENRY

Dorothy's uncle, who lives in Kansas and leads work on the farm.

OZ FRIENDS



SCARECROW

Dorothy's first friend in Oz. A silly, caring, and loyal friend who seeks a brain even though they are already smart and inquisitive.



TINMAN

Dorothy's second friend in Oz. A hopeless romantic who seeks a heart, even though they already have a tender spirit.



LION

Dorothy's third friend in Oz. An endearing animal who is afraid of a lot of things and seeks courage, even though they already stand up for their friends.

THE WITCHES



GLINDA

The Good Witch of the South; a caring and protective fairy godmother type who helps Dorothy learn valuable lessons about herself.



EVILLENE

The evil, power-hungry Wicked Witch of the West who rules over the yellow land and enslaves its people, the Winkies.



ADDAPERLE

The Good Witch of the North; a friendly guide who tells Dorothy to follow the Yellow Brick Road to Oz, where she can find help to get back home.

THE WIZ



THE WIZ

The all-powerful leader over the land of Oz. Their identity is a mystery to many. Dorothy and her friends are trying to meet with The Wiz to ask them to grant the things they want and need.

DESIGNING FOR *THE WIZ*

Have you ever wondered what goes into creating costume or set designs for a big production like *The Wiz*? Where do the designers get their ideas or inspirations, and what do those ideas look like in the beginning phases? We asked a few designers from The 5th Avenue Theatre's production of *The Wiz* to share their thought processes in turning this beloved story into a magical, larger-than-life experience for audience members!





THE WIZ COSTUME DESIGNS

By Jarrod Barnes

“*The Wiz* is a lifelong favorite of mine and in this opportunity to express my love for this world, I wanted to incorporate people and things that were a part of my childhood and current artists that influence me. I wanted to see a short-haired Dorothy that speaks to those little girls who don’t have long hair. They need to see a representation of themselves on stage in a lead role and be considered beautiful. Reimagining Dorothy was definitely the jumpstart for my designs of every other principle role in the play, from *The Wiz* (inspired by Queen Charlotte of *Bridgerton*) to Addaperle (inspired by Erykah Badu) and Evillene (inspired by Patti LaBelle). I also wanted to reference the Black Panther Party, which was influential in Black community protection and support during the 1960s up to the early 1980s.”

ABOUT JARROD BARNES



Jarrod Barnes, an Atlantan Costume Designer, Tailor, Stylist and Fashion Designer, is a native of Thomasville, NC. He studied Fashion Design at NCCU and Bauder Fashion College, later completing his studies in Fashion Design at American Intercontinental University.

He has released six collections with his fashion label, Jarrod’s, Est. 1977 and has acquired numerous film and theatrical credits through his work with Alvin Ailey American Dance Company, Rob Jackson Presents, Horizons Theatre, Synchronicity Theatre, Theatrical Outfit, Actors Express, Dallas Black Dance Company, Theatre Latté Da, Je’Caryous Johnson Productions, Georgia Ensemble Theatre, Juel Lane, Dominion Entertainment, Swirl Films, MGM Orion Pictures, BET TvOne, Kenny Leon’s True Colors Theatre, and several performing arts programs in the Atlanta Metro area. He has also served as the on-set tailor for Sean John’s creative teams for Atlanta, and as Personal Designer for many celebs and music artists globally.



THE WIZ HAIR/WIG & MAKEUP DESIGNS

By Kelley Jordan



“ Here is a photo of my mom, Ms. Mickey, who is always and forever my original inspiration. She was a self-taught wig maker in St. Louis, and made sure that all of her children got their cosmetology licenses and could hold their own in the hair industry. ”

“*The Wiz* is one of my favorite productions: bold, Black, and creative, everything I stand by. I approached the design of the production by looking at both traditional and modern Afrocentric hairstyles, natural textures, and colors. I responded to the beautiful, elevated, high fashion designs of Jarrod Barnes, and knew that I could go big. This show is in part a celebration of natural hair in its endless beauty and potential, going bigger, bolder, and more colorful than many people are used to seeing natural hair. This show, for me, is an homage to our past, a celebration of our present, and a love letter to our limitless future.”

ABOUT KELLEY JORDAN



Kelley Jordan is a seasoned wig, hair, and makeup designer with over 30 years of experience. Her designs were most recently seen in the first national tour of *An Officer and A Gentleman*, *Sister Act*, *Rock of Ages*, and *The Little Mermaid* at Theatre Under the Stars, *Mary Poppins*, *The Color Purple*, and *Joseph... at The Muny*, and *A New Holiday* on PBS. She has also worked in hair and makeup at the Fabulous Fox Theater in St. Louis for over 25 years, is a member of IATSE Local 805, and is the Wig Supervisor at The Muny. Kelley is a licensed cosmetologist, savvy business woman, and mentor. She spearheads K. Jordan Theatrical, a wig design and education studio. She is the first African-American female wig designer to work at The Muny, and credits her talents and her love of hair to her mother, Clara “Mickey” Wings, who taught her to believe that dreams do come true and all things are possible through God.



kjordantheatrical.com



[@k.jordantheatrical](https://www.instagram.com/k.jordantheatrical)

THE WIZ SCENIC DESIGNS

By Eli Sherlock



Artwork by Aaron Douglas



Artwork by Richmond Barté



Scenic Renderings/Designs by
Eli Sherlock

“I was inspired by the artwork of Aaron Douglas, a prominent painter in the Harlem Renaissance who focused on issues of race and segregation. I pulled from his graphic and colorful style to create clean and simple lines and vivid colors. I put an ‘Oz’ twist on it, since this musical is, like others, based on L. Frank Baum’s books. We wanted Dorothy’s world to grow and expand as she meets more people in Oz and gains more pieces of Black American history, so the scenery gets larger and more complex as she continues her journey, with the scenic centerpiece being the Emerald City. The Emerald City sets were drawn from ideas of Afrofuturism, Ballroom, classic Art Deco, and specifically “Green Pastures: The Walls of Jericho,” which is an 80-foot frieze created by Richmond Barthé, another prominent Harlem Renaissance artist. ([More on that piece here](#))

We wanted the Emerald City to feel like a grand celebration of Black culture, with the giant posing Black figures holding presence in the space.

ABOUT ELI SHERLOCK



[CLICK HERE](#) to visit Eli Sherlock’s website and learn more about his work.

**WHEN I THINK OF HOME:
AN EMERALD CITY TRIBUTE
TO *THE WIZ***

Local artists, business owners, and community members share their responses to the prompt:

“HOW DO YOU CREATE A BRAND NEW DAY IN YOUR COMMUNITY?”



LIVt (she/her)

Musician and Director



[@liv_musiq](#)



[LIVportfolio.com](#)

“I think for me creating a brand new day in my community means always being open to new creative opportunities and creating opportunities for others. The more I make sure I am creating and being of service to others, the more impactful I can be in my community day to day!”

DarNesha Weary

Owner of Black Coffee Northwest



[@blackcoffeenw](https://www.instagram.com/blackcoffeenw)



blackcoffeenw.com

“Being brave and trying new things! Taking small actions—the small things we do every day lead to the biggest change. Saying hi or smiling at someone new and having a conversation with them. Calling out injustice when you see it. I want people to think about not just grand, big gestures but that the small things are what leads to those big changes too. If you’re doing something for good, it’s all going to work for the greater good.”



PHOTO 2022 BY SUNITA MARTINI

Neve Mazique-Bianco (they/he/she)

Multidisciplinary terpsichorean artist and accessibility consultant



[@nevethoh](https://www.instagram.com/nevethoh)



nevebebad.com

“I create a brand new day in my community by leading with the potential magic of any interaction. I create art and relationships that center disability justice, and I strive to create and participate in experiences that allow for magical thinking—the magical thinking that maybe we could actually all have our needs met. Maybe nothing we’ve been told is impossible actually is.”

Sharon Nyree Williams

Emmy Award Winning Voice Over Artist/Storyteller



[@sharonnyreewilliams](https://www.instagram.com/sharonnyreewilliams)



sharonnwilliams.com

“I create a brand new day by acknowledging that my life is covered by grace, humility, and the constant fight for freedom. I express my gratitude, by constantly challenging myself to be better as a human that is an artist. My joy comes from sharing my gift in a way that helps uplift and unite my community. My brand new day equals my willingness to serve.”





Nisha Moore (she/her)

Owner of Nish Rene LLC



[@nishrenellc](https://www.instagram.com/nishrenellc)



nishrene.com

“How I create a brand new day in my community is through self reflection and healing. Life can teach us so many lessons. Finding joy in the little things can make such a difference in healing through the tough times. My hope is that people are inspired through me taking good care of myself first, then pouring that energy into my jewelry to inspire people to do the same.”

Colina Bruce

CEO + Founder of Noir Lux Candle Bar



[@noirluxcandleco](https://www.instagram.com/noirluxcandleco)



noirluxcandleco.com

“I was born and raised in the Emerald City and am proud to be the owner of the very first and only Black woman-owned candle bar in Washington state. While candles are a primary function of our space, our brand is really rooted in self-care, community, and nostalgia. We create a brand new day in our community by offering a safe and unique space to gather, care, build and create, and also to support and incubate other small businesses.”



Acacia Corson (she/her/hers)

Owner, Creator of Badder Body and The Self Care Square



[@BadderBody](https://www.instagram.com/BadderBody)

[@TheSelfCareSquare](https://www.instagram.com/TheSelfCareSquare)



“I create a brand new day in the community by creating safe spaces for people to care for themselves and others, be creative, and grow themselves. I create spaces where people can be free to treat themselves to quality Self-Care experiences, I create spaces for entrepreneurs to expand their knowledge, grow their brands, and expose their businesses to new audiences with minimal risk, and I create spaces for the community to exercise their creativity with new mediums with the help of Seattle bustling Art Community! I’m all about Ubuntu, I am because we are. Let’s create fertile ground for us all to grow in!”

Aramis O. Hamer (she/her)

Visual Artist/Muralist



[@aohamer](https://www.instagram.com/aohamer)



aohamer.com

"In this post-2020 world, as artists and small business owners we've all had to evolve and adapt when it comes to embracing technology. I'm very optimistic about the community aspect we're able to build through technology and social media and even connect with people around the world. This is the age of artists where we have the power to share our stories and have direct access to our audience, fans, community supporters, and collectors. It's been really encouraging to me that we can build bridges in these virtual spaces, and I think there's an opportunity to have a brand new day when you can connect no matter what the circumstances are with more accessible options. We don't have to let our circumstances keep us restricted."



Noel Price-Bracey

Artist, Wife, Mama, Graduate Student



pricearts.co/noelle-price

pricearts.co/dance-series



[@noelle.price7](https://www.instagram.com/noelle.price7)

[@pricearts_](https://www.instagram.com/pricearts_)

"These days I prepare bottles for my son and get him on his way. I give grace to the emotions I have towards my company being on a hiatus. I show up with an offer of lived experience to my students and leave room for them to teach me as well."



Dominica Myers (she/her)

King County Library System



kcls.org



[@KCLS](https://twitter.com/KCLS)



[King County Library System](https://www.facebook.com/KingCountyLibrarySystem)

"The King County Library System (KCLS) creates brand new days through partnerships with amazing community-based organizations like Black Coffee Northwest in Shoreline. With their Grounded youth leadership development program, Black Coffee Northwest is doing the everyday work of supporting local middle and high school students by offering a drop-in study and hangout space, mentorship opportunities, mental health services, and arts programming. We have worked together to help provide a set of 400 books for Grounded's youth center, 50 laptops/hotspots for youth without internet access or devices at home, and meaningful connections with local artists. We are honored to partner with organizations like Black Coffee Northwest that make our work of connecting with communities possible, and we sincerely thank them for that."





Scott and Violet Arthur arrive with their family at Chicago's Polk Street Depot on Aug. 30, 1920, two months after their two sons were lynched in Paris, Texas. The picture has become an iconic symbol of the Great Migration. (Chicago History Museum)

SEEKING A BRAND NEW DAY: *THE WIZ'S* CONNECTIONS TO BLACK AMERICAN MIGRATION

By Bri Little, Copywriter

Is home always a place? Or could it be a person, a feeling, a community? We're all familiar with L. Frank Baum's classic story of Dorothy and her friends' magical adventure through Oz. *The Wiz* shapes this narrative into an allusion to the perils and opportunities Black people faced during the Great Migration, and underscores both an inherent worthiness and focus on collective means of achieving liberation.

The Great Migration, also known as the Black Migration, was the movement of six million Black Americans from the rural South to cities in the Northeast, Midwest, and western U.S. This dramatic population shift occurred between roughly 1910 and 1970, before which most of the country's Black population continued living on and working land owned by white people in the South after slavery. Rapid urbanization at the turn of the 20th century and World War I spurred Black movement to other regions in America. People migrated for better economic conditions and reprieve from Jim Crow laws.

The Wiz debuted at Baltimore's Morris A. Mechanic Theatre in 1974, with the impacts of relocation still at the forefront of the collective Black consciousness. Dorothy's arrival to the fantastical Land of Oz from Kansas resonates with

Black Americans who may have been starry-eyed upon arriving to cities. Migration was often a chance for people to earn better wages, receive better education, and participate more in public life. Likewise, Dorothy's landing in Oz, though disorienting, symbolizes an act of liberation and opportunity, as she immediately frees the Munchkins when her house lands on Evamean, Wicked Witch of the East.

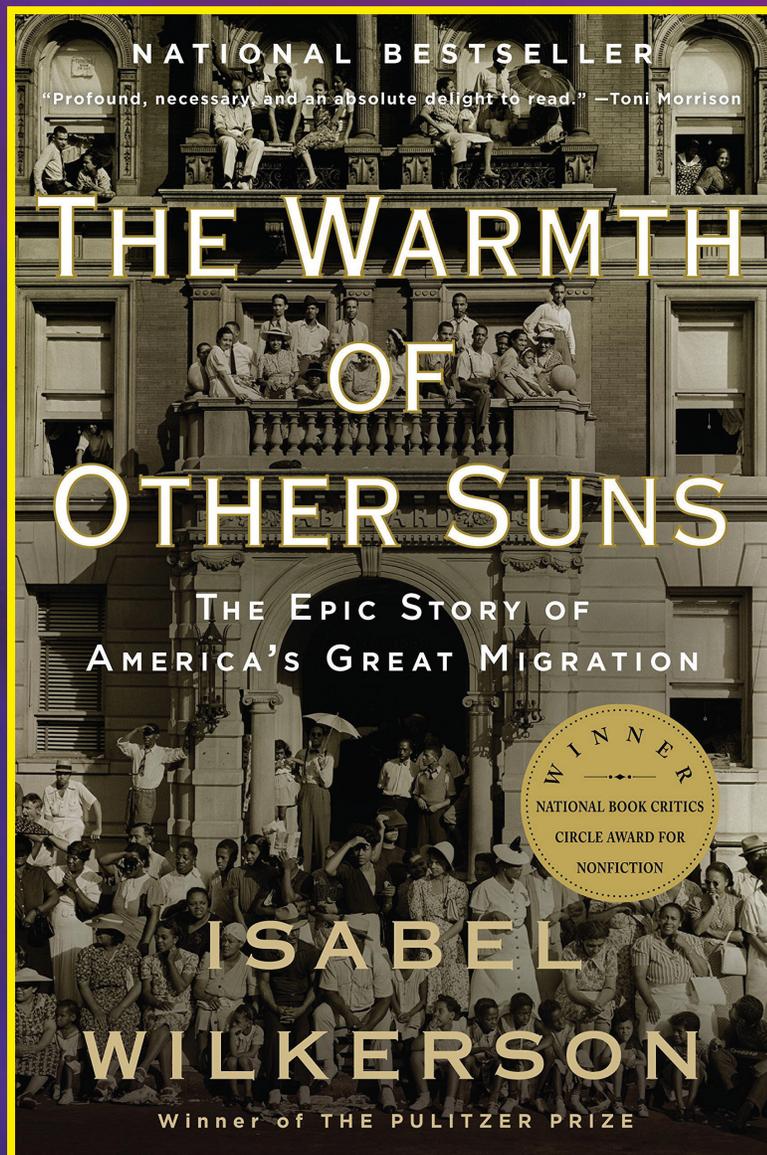
Like Dorothy, most people who relocated during the Great Migration were from rural areas and had never experienced urban life. While movement did provide chances for better wages and cultural expression, city life presented its own set of obstacles, including crowded tenement living, and racism and reactionary racial violence from white Americans and European immigrants alike, due to prejudice and competition for industrial jobs and living space. Many states, including Washington, practiced redlining and segregationist policies. Oregon even established itself as an all-white state. Dorothy and her new friends face a parallel reckoning—that the glitz and glam of urban life is merely a facade—when they reach the Emerald City and learn that opportunity is based on material possessions, and they must fight the oppressive, power-hungry Evillene to receive help from The Wiz.

Throughout the musical, Dorothy, Tinman, Scarecrow, and Lion realize they can lean on each other, that they are more capable together. They sing a jubilant tune, easing down the road with hope and confidence. They support each other with kind words and save each other from dangerous situations using their unique talents. Similarly, Black people historically utilize intricate social networks and kinship ties as a means of survival. Collectives and organizations such as newspapers, churches, women's leagues, and other grassroots networks like the Black Panther Party were crucial to sharing resources and providing social support to newly arrived migrants.

The Wiz expands the hero's journey into a narrative of collective struggle for liberation. Dorothy and her friends' heartfelt journey to see *The Wiz* and defeat Evillene is an internal one too, where each discovers they are inherently worthy of belonging, wherever they are. Though Black migrants were so often displaced and not easily granted the opportunities they sought, *The Wiz* serves as a deeply celebratory and inspirational cultural touchstone, a reminder that we are capable of growing new roots, establishing stability and success wherever we encounter those who help unlock our potential.

Further reading:

Wilkerson, Isabel. *The Warmth of Other Suns: The Epic Story of America's Great Migration*. New York: Vintage Books, 2011.

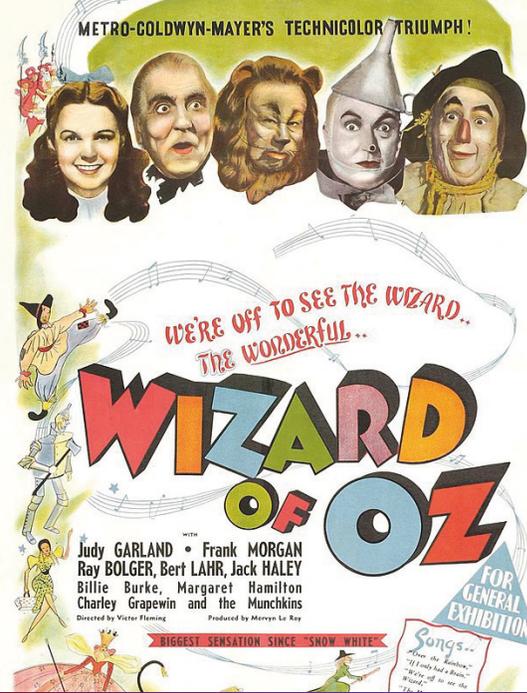


ABOUT BRI LITTLE



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

METRO-GOLDWYN-MAYER'S TECHNICOLOR TRIUMPH!



BEST MUSICAL-7 TONY AWARDS



SING YOUR WAY HOME

By Albert Evans, The 5th Avenue Theatre Dramaturg

In 1975, *The Wiz* was the first major Broadway musical in decades to foreground Black American creative talent. Charlie Smalls's irresistible score is an anthology of '70s styles: soul, R&B, jazz, gospel, and *Shaft*-inspired bass lines.

The script by William F. Brown was based on L. Frank Baum's fantasy novel, *The Wonderful Wizard of Oz*, which in 1939 became the eternally popular MGM movie musical. *The Wiz* took a fresh approach to the familiar story and rooted it in the celebration of Black excellence.

In 1978, a movie version arrived. There were significant changes — 34-year-old Diana Ross played a shy Harlem schoolteacher who is whisked off to a fantasy version of downtown New York City, and the score included new songs written by Quincy Jones and Ashford & Simpson. The film starred a few holdovers from the Broadway production and showcased Michael Jackson in his film debut. Over time, the film has been warmly embraced by popular culture as well as musical lovers and Oz enthusiasts.

The Broadway musical follows the song placement of the 1939 movie pretty closely, with one significant change: while Judy Garland's film song "Over the Rainbow" expressed her longing to leave Kansas for a more colorful place, *The Wiz* opted for the reverse: an emotional "no place like home" ballad to end the show. "Home" has its own powerful message and is treasured in the hearts of Wiz-goers everywhere. Let's take a close look at it.

“Home” is a self-realization anthem. A displaced teenager expresses her growing maturity with a potent mix of music and lyrics.

*When I think of home, I think of a place
Where there’s love overflowing.*

Supported by just a few wistful instruments, Dorothy begins to reinterpret the harsh Kansas she left behind as a challenging but loving environment.

*I wish I was home. I wish I was back there
With the things I been knowing.*

Her adventures have taught her that caring, supportive companions are essential to a good life. Now the music grows more magical.

*Wind that makes the tall grass bend into leaning.
Suddenly the raindrops that fall have a meaning,
Sprinkling the scene, makes it all clean.*

The harp evokes a prairie wind. Rain — which typically represents adversity — now seems to be a blessing, almost a baptism.

*Maybe there’s a chance for me to go back
Now that I have some direction.
It sure would be nice to be back home
Where there’s love and affection.*

A few minutes ago, return seemed impossible, but the longing grows more urgent, along with the orchestra.

*And just maybe I can convince Time to slow up,
Giving me a chance in my life to grow up.
Time, be my friend, let me start again.*

*Living here in this brand-new world might be
a fantasy,
But it’s taught me to love, so it’s real, real, real
to me!*

The song becomes a prayer and the music goes to church (If you’re listening, God). “Home” grows to a climax powerful enough to transport Dorothy back to Kansas, to family and friends.

*And I’ve learned that we must look inside our hearts
to find*

*A world full of love, like yours, like mine,
like home!*



With “Home,” the show’s first Dorothy, 16-year-old Stephanie Mills, became an overnight Broadway and recording star. [CLICK HERE](#) to listen to her 1975 rendition.

CONTINUING THE CONVERSATION

In the show, Dorothy is trying hard to get home. Home is not only the physical building where you live; home is somewhere you feel safe, loved, and cared for. What do people in your life do that makes you feel loved? What do people in your life do that makes you feel cared for? What do people in your life do that makes you feel safe?

EXPLORE THE FEELINGS OF OTHER CHARACTERS IN THE SHOW



SCARECROW

Despite being brainless, Scarecrow is the most knowledgeable of the group and is often thinking of the most logical solutions to the problems they face on their quest. Talk about a time where your knowledge solved a problem for a friend or family member.



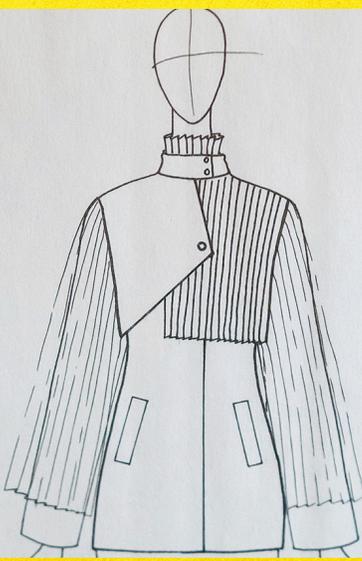
TINMAN

Although they are in need of a heart, they are often the first person to comfort Dorothy, Lion, and Scarecrow when things get rough on their journey. Talk about a time where you showed compassion, and comforted someone in need.



LION

Lion tries their best to show off and scare the group to convince them they have truly earned the title “King of The Jungle.” Talk about a time where you showed bravery but actually felt afraid on the inside.



CREATE A COSTUME DESIGN

The Wiz contains many unique characters with dazzling costumes! Costume designers work hard to build the world of the show and create different looks.

If you were the costume designer, what would your ideas be? Explore how you would design costumes by drawing your interpretation of different characters. Let your imagination run wild, there are no limits to your designs.

CHARACTER IDEAS TO EXPLORE



DOROTHY GALE



SCARECROW



TINMAN



LION



THE WIZ



**GLINDA,
THE GOOD
WITCH OF THE
SOUTH**



**EVILLENE,
THE WICKED
WITCH OF THE
WEST**



**THE
MUNCHKINS**



**THE FLYING
MONKEYS**



**ADDAPERLE,
THE GOOD
WITCH OF THE
NORTH**

“EASE ON DOWN THE ROAD”

WITH MOVEMENT



[Watch this clip of “Ease On Down the Road”
from *The Wiz* \(1978 movie\)](#)

In the song: “Ease on Down the Road,” Dorothy and Scarecrow sing:
*“Ease on down the road, don’t you carry nothing that may be a load
Come on, ease on down, ease on down the road”*

This clip is a great representation of the characters letting go of all of their worries and dancing without a care in the world. Use the music from the clip to create your own carefree dance and share it with one another.



AFROFUTURISM WRITING



Since its Broadway premiere in 1975, productions of *The Wiz* have joyfully nodded to the philosophies and aesthetics of a movement that is now called Afrofuturism. The 5th Avenue Theatre’s production of *The Wiz* marks a kind of homecoming—but not just of Dorothy’s return to a vibrant and rich “Emerald City.” From the work of Octavia Butler to the recent development of Acer House, the Pacific Northwest has been a haven and sounding board for the Afrofuturist imagination.

Afrofuturism is a cultural aesthetic, and philosophy of science and history that explores the intersection of the African diasporic culture with science and technology. It addresses themes and concerns of the African diaspora through technoculture and speculative fiction. Afrofuturism encompasses a range of media and artists with a shared interest in envisioning Black futures that stem from Afro-diasporic experiences. While Afrofuturism is most commonly associated with science fiction, it can also encompass other speculative genres such as fantasy, alternate history, and magic realism.

Fill in the below template to create your own Afrofuturistic inspired story!

SCIENCE-FICTION STORY

Major Zarnak of the Intergalactic Space Patrol deactivated his hyper-
_____ overdrive and landed his spaceship on the planet
NOUN
_____. On leaving the decompression chamber, he saw a/an
GEOGRAPHICAL LOCATION
_____-armed monster approaching _____. He
NUMBER ADVERB
shouted, “_____,” the galactic word for peace, but the
SILLY WORD
monster whipped out a disintegrator _____ and tried to
NOUN
_____ him. Major Zarnak ducked and _____ the
SILLY WORD VERB (PAST TENSE)
monster with his subsonic _____. “_____!” Said
SILLY WORD EXCLAMATION
the monster, clutching his _____. “_____” replied
SILLY WORD SILLY WORD
Major Zarnak cleverly, and, getting into his spaceship, he zipped back
to his headquarters on the planet _____.
SILLY WORD

ABOUT QUIQUI DOMINGUEZ



QuiQui Dominguez (they/them) is a teaching artist and behavioral therapist working throughout the Pacific Northwest. They received their BFA in Theater from Cornish College of the Arts, and their M.Ed in Applied Behavior Analysis from Arizona State University. QuiQui has been working professionally in theater since 2012, and with individuals on the autism spectrum since 2013. They have worked with such theaters as: ACT, Book-It, Seattle Children’s Theatre, Seattle Shakespeare Company, and Seattle Rep. QuiQui is the Associate Artistic Director of Mirror Stage, a multimedia arts company that explores the power of storytelling. You can hear QuiQui and their co-host on the monthly podcast, *The Mirror Stage Podcast*, where they explore the Pacific Northwest and the unique characters who make up the Emerald City.

ADDITIONAL RESOURCES

[Ford's Theatre Blog: Acclaimed Theatre Director Kent Gash Explains the Cultural Significance of "The Wiz"](#)

[Northwest African American Museum's \(NAAM\) Black Business Directory](#)

[LA Times Article on *The Wiz*, 2018](#)

