

NETWORK

ENRICHMENT GUIDE



ADAPTED FOR THE STAGE BY LEE HALL
BASED ON THE SCREENPLAY BY PADDY CHAYEFSKY
DIRECTED BY DARYL CLORAN

Co-Production with the Royal Manitoba Theatre Centre.

Season Sponsor: Capital Power

Presenting Sponsor: EPCOR

We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupied this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving.

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

TRIGGER WARNINGS

This paragraph contains spoilers.

Strong language, gunshots. Mature content includes sexuality (a sex scene is portrayed onstage), discussion of suicide and footage of a terrorist attack. There is a shooting depicted onstage. Sensory advisory for multiple screens.

WHO'S INVOLVED?

CAST

| | |
|------------------------|------------------------------------|
| BAILEY CHIN | Camera Operator |
| NADIEN CHU | Louise Schumacher/ Floor Manager |
| SARAH CONSTIBLE | Schlesinger/ Make-up Artist |
| BRAYDON DOWLER-COLTMAN | Jack Snowden/ Warm-up Guy |
| ALANA HAWLEY PURVIS | Diana Christiansen |
| REENA JOLLY | Sheila/ Secretary |
| KEVIN KLASSEN | Nelson Chaney/ Director |
| JIM MEZON | Howard Beale |
| GLENN NELSON | Edward Ruddy/ Continuity Announcer |
| BERNARDO PACHECO | Camera Operator/ ELA Member |
| MICHAEL PENG | Arthur Jensen/ Technician |
| ALEX POCH-GOLDIN | Max Schumacher |
| LEON WILLEY | Technician |
| TENAJ WILLIAMS | Harry Hunter |
| RICHARD YOUNG | Frank Hackett |

UNDERSTUDIES

| | |
|------------------------|---|
| BAILEY CHIN | Sheila/ Secretary/ Schlesinger/ Make-up Artist |
| SARAH CONSTIBLE | Louise Schumacher/ Floor Manager |
| BRAYDON DOWLER-COLTMAN | Frank Hackett |
| REENA JOLLY | Diana Christiansen |
| KEVIN KLASSEN | Max Schumacher |
| GLENN NELSON | Arthur Jensen/ Technician |
| BERNARDO PACHECO | Harry Hunter/ Jack Snowden/ Warm-up Guy |
| MICHAEL PENG | Howard Beale |
| LEON WILLEY | Ruddy/ Continuity Announcer/ Chaney/ Director/ Camera Operator A |

CREATIVE TEAM

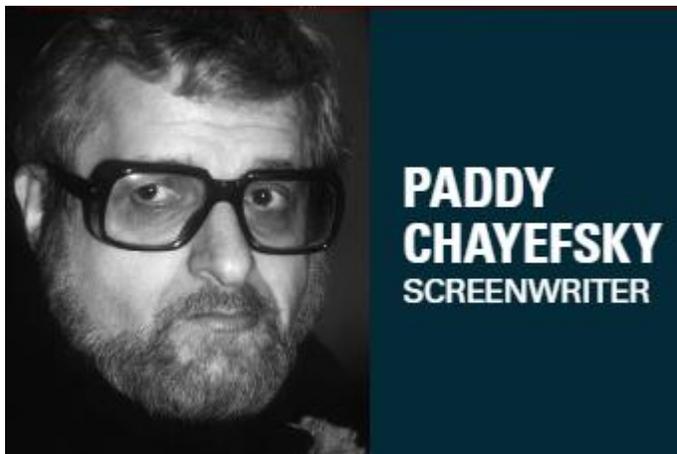
| | |
|------------------|-----------------------------------|
| LEE HALL | Playwright |
| PADDY CHAYEFISKY | Screenwriter |
| DARYL CLORAN | Director |
| LORENZO SAVOINI | Set and Lighting Designer |
| CARMEN ALATORRE | Costume Designer |
| DAVE CLARKE | Sounds Designer |
| HUGH CONACHER | Video Designer |
| JANINE WADDELL | Fight Director/ Intimacy Director |
| AMANDA GOLDBERG | Assistant Director |
| MADISON HENRY | Stage Manager |
| ZAHRA LARCHE | Assistant Stage Manager |
| FRANCES BUNDY | Apprentice Stage Manager |

PLAYWRIGHT & SCREENWRITER BIOGRAPHIES



Lee Hall was born in Newcastle Upon Tyne in 1966 and studied English Literature at Cambridge University. He has worked as a writer in theatre, TV, radio and film. He has been writer in residence at the Royal Shakespeare Company and Live Theatre, Newcastle Upon Tyne. Theatre: *Wittgenstein on Tyne* (Live Theatre 1996); *Bollocks* (RSC Fringe, 1998); *Genie* (Paines Plough, 1998); *Cooking With Elvis* (Live Theatre/West End 1999 – nominated for an Oliver Award for Best Comedy); *Spoonface Steinberg* (Ambassadors

Theatre, London 2000); *Two's Company* (Live Theatre/Bristol Old Vic, 2001); *Billy Elliot the Musical, 2004* – Oliver Award Best Musical; *Pitmen Painters* (Live Theatre, Newcastle/Royal National Theatre/ National tour/Broadway, 2007–2010). Theatre adaptations: *Leonce and Lena* (Buchner) (The Gate Theatre, 1997); *Mr Puntilla and his man Matti* (Brecht) (Almedia Theatre, 1998); *A Servant to Two Masters* (Goldoni) (RSC/ Young Vic 1999); *The Adventures of Pinocchio* (Collodi) (Lyric Theatre, Hammersmith, 2000); *Mother Courage* (Brecht) (Shared Experience/Ambassadors Theatre); *The Good Hope* (Heijermans) (Royal National Theatre, 2001); *The Barber of Seville* (Beaumarchais) (Bristol Old Vic, 2003). Opera: Adaptation of *Il Pagliacci/The Comedians* (English National Opera, 2008).



Paddy Chayefsky was an American playwright and screenwriter. He is the only individual to have garnered three solo Academy Awards for penning down both original and adapted screenplays. Recognized as one of the most popular dramatists of the Golden Age of Television, he was known for providing realistic scripts for television. A Bronx native, Chayefsky grew up alongside two elder brothers. He studied at DeWitt Clinton High School where he edited his school's magazine. Following his graduation from Clinton at the age of 16,

he studied social sciences from City College of New York. In 1943, Chayefsky joined the United States Army and studied languages at Fordham University during his service. He went to Hollywood in 1947 with the dream of becoming a screenwriter and soon became a noted playwright. As a screenwriter, Chayefsky garnered three Academy Awards for *The Hospital*, *Marty*, and *Network*.

CAST & CREATIVE TEAM BIOGRAPHIES

Bailey Chin – Camera Operator

Bailey Chin is thrilled to be making her performance debut with both the Citadel and RMTTC! Born in Sioux Falls, SD and raised in Winnipeg, MB, Bailey was (thankfully) always encouraged by her family to explore her love of all things theatrical. She is currently finishing a degree in theatre at the University of Manitoba while also avidly studying the art of mixology and craft bartending, which she passionately views as another medium for performance and storytelling. Past credits include *Artist* (Winnipeg Fringe Festival); *Hughie* and *Macbeth* (University of Manitoba).

Nadien Chu – Louise Schumacher/ Floor Manager

Nadien Chu is a theatre artist living and calling home Amiskwaciwâskahikan, Treaty 6 Territory. She is very grateful to be working with this incredible ensemble of Creators. Enjoy the show! Select theatre credits include: *Pretty Goblins*/Sterling Award (Workshop West); *The Roommate* (Shadow Theatre); *The Thin Man* (Vertigo Theatre); *All the Little Animals I have Eaten* (One Yellow Rabbit); *Vanya, Sonia, Masha and Spike* (Alberta Theatre Projects); *Space//Space* (Northern Light Theatre); *Macbeth, Titus Andronicus*/ Sterling Award (Freewill Shakespeare Festival); *The Garneau Block, The Tempest, The Penelopiad* (Citadel Theatre); *Pig Girl, Palace of the End* (Theatre Network).

Sarah Constible – Schlesinger/ Make-up Artist

Selected theatre: AS ACTOR - *As You Like It, Shakespeare in Love* (Citadel Theatre, Royal Manitoba Theatre Centre); *A Doll's House 2* (Segal Centre for Performing Arts); *Di & Viv & Rose, The Penelopiad* (Tom Hendry Warehouse Theatre); *Much Ado About Nothing, Timon of Athens, Richard III, Henry V* (Shakespeare In The Ruins); *Dragonfly* (Theatre Projects Manitoba). AS DIRECTOR - *The Winter's Tale, Julius Caesar* (Shakespeare In The Ruins); *Mary's Wedding* (Theatre Projects Manitoba); *Hamlet* (Snakeskin Jacket); *Edward II* (Theatre By The River). Sarah's pandemic projects included adapting *Macbeth* into a feature film for Shakespeare in the Ruins - hopefully premiering in 2023!

Braydon Dowler-Coltman – Jack Snowden/ Warm-up Guy

Braydon is an Edmonton-based theatre actor, director and dancer. Select theatre credits include: *Burning Bluebeard* (Edmonton Actor's Theatre); *Shakespeare's R&J* (Kill Your Television); *To Be Moved, Scaramouche Jones, Subway Circus* (Blarney Productions); *The Salon of the Talking Turk* (Teatro La Quindicina); *Fortune Falls* (Catalyst Theatre); *Passion Play* (Wild Side Productions); *Jane Eyre, The Tempest, The Pillowman* (Citadel Theatre). Training: Citadel/Banff Centre Professional Training Program; University of Alberta BFA acting program. Braydon can be seen later this season at the Citadel Theatre in *A Christmas Carol*.

Alana Hawley Purvis – Diana Christiansen

Previous credits: *The Garneau Block, The Humans, Venus In Fur*, (Citadel Theatre); *Coriolanus* (Shakespeare Theatre Company's ACA); *Blow Wind High Water* (Theatre Calgary); *A Picasso* (Shadow Theatre); *Drama: A Pilot Episode* (ATP); *I'll Be Back Before Midnight* (Vertigo Theatre); *The Winter's Tale, Bartholomew Fair, Love's Labour's Lost* (Stratford Festival). Select Film & T.V.: *Charmed* (CW), *Supergirl* (Warner Bros./DC Entertainment), *Range Roads* (North Country Cinemas – 2022 Canadian Screen Awards Nomination for Best Actress). Training: American Academy for Classical Acting (MFA), Citadel/Banff Centre Professional Program, Birmingham Conservatory, U of A Acting (BFA).

Reena Jolly – Sheila/ Secretary

Perfect Wedding (Thousand Islands Playhouse); *Hamlet* (Shakespeare In The Ruins); *Torn Through Time* (Manitoba Theatre for Young People); *Cabaret, Venus, Assistance, A Midsummer Night's Dream* (National Theatre School of Canada); *Home 2.0, New Beginnings, Shattered* (Sarasvati Productions). Upcoming: *Trouble in Mind* (Royal Manitoba Theatre Centre & The Citadel Theatre); Other: *Marat/Sade, Nothing Sacred, After Magritte, Titus Andronicus* (Black Hole Theatre Company); *Love In Design, Journey Back To Christmas* (Hallmark Productions); *Channel Zero* (Syfy).

Kevin Klassen – Nelson Chaney/ Director

Kevin is delighted to be back at The Citadel, and to be a working actor anywhere in the world for that matter. Proudly based in Winnipeg, he has been acting, directing, writing, and producing theatre for over 25 years now. Previous credits include *Shakespeare In Love, Arcadia* (Citadel); *Gentleman's Guide to Love and Murder* (Dry Cold); *Othello* (Beau/Echo); *Cinderella* (Rainbow); and *A Doll's House* (RMTC). Kevin is an Artistic Associate with Echo Theatre, and was a participant in the 2015 Citadel/Banff Centre Professional Theatre Program.

Jim Mezon – Howard Beale

Jim Mezon has been an actor/director/teacher for almost 50 years in Canada and the United States, including 33 years at the Shaw Festival. He has taught and directed students at The University of Alberta, The National Theatre School, The University of Toronto and The University of Northern Colorado and The Shaw Festival among others. At the Shaw Festival he directed and acted in over 60 productions. His only other appearance at the Citadel Theatre was in *RED*. He is a son of the prairies.

Glenn Nelson – Edward Ruddy/ Continuity Announcer

Citadel: *The Candidate, The Party, A Christmas Carol, Peter and the Starcatcher, Death of a Salesman, One Man, Two Guvnors, and Beauty and the Beast*. Glenn is delighted to be part of *Network* with these remarkable people. At Shadow Theatre: *Outside Mullingar, Mistakes Were Made, The Odd Couple, Sexy Laundry and Flyfisher's Companion*.

Bernardo Pacheco – Camera Operator/ ELA Member

Bernardo is an Albertan artist, excited to take part in his first touring production. After graduating from the University of Calgary's Drama program, he trained with The Art of Acting Studio in Los Angeles, and participated in Arts Club Theatre's Actors' Intensive in Vancouver. Bernardo has been fortunate enough to enjoy an international career in theatre, television and voice over. Some highlights include: San Diego Repertory Theater, Citadel Theatre, Chinook Animation and Disney Fx. Additionally, Bernardo works as a freelance mixing engineer and audio editor between theatre projects.

Michael Peng – Arthur Jensen/Technician

Michael's been a theatre artist for 30 years and holds a Master of Fine Arts, Directing from the University of Alberta. He's toured internationally and worked across Canada, and with many leading theatres in Alberta. He's also founded a couple independent theatre companies and teaches at Concordia University Edmonton. Selected credits: *Measure for Measure* (Freewill Shakespeare); *Brontë* (Studio Theatre); *The Sound of Music, Julius Caesar* (Citadel); *The Kite Runner* (Theatre Calgary/Citadel); *Red, Shimmer, Bashir Lazhar* (Wishbone Theatre); *Apple* (Sage Theatre); *Freud's Last Session* (Chemainus Theatre Festival); *Outside Mullingar* (Theatre Baddeck).

Alex Poch-Goldin – Max Schumacher

Originally from Montreal, Alex has performed across Canada and his plays have been produced internationally. Theatre: *Scorched*, *Intimate Apparel* (Citadel); *Ma Rainey*, *Incident at Vichy* (Dora Award -Soulpepper); *Bang Bang* (Evie Award/RMTC); *Oslo*, *Disgraced* (Mirvish); *Superior Donuts* (Coal Mine); *Harper Regan*, *Angels in America* (Canadian Stage); *My Name is Asher Lev* (Segal META Award); *Remnants*, *Democracy* (Tarragon); *King Lear* (RMTC); *Amadeus*, *Possible Worlds* (TIFT/Munich). Film/TV: *The Porter*, *Little Bird*, *Skymed*, *Suits*, *Cardinal*, *The Kennedys*, *Flashpoint*. Playwriting: *Cringeworthy*, *This Hotel* (Dora Nominations), *Yahrzeit* (German tour); *The Trial of William Shakespeare*.

Leon Willey – Technician

Leon is a Regina-based theatre artist. Select theatre credits include: *Mamma Mia!* (Citadel Theatre); *It's a Wonderful Life Radio Play* (Persephone Theatre); *Million Dollar Quartet* (Mayfield Dinner Theatre); *Cabaret* (Arts Club Theatre); *A Christmas Carol* (Western Canada Theatre); *Singing in the Rain* (Chemainus Theatre Festival); *Closer Than Ever* (Thousand Island Playhouse, Western Canada Theatre); *Winter's Tale* (Shakespeare On The Sask). Training: Vancouver Film school. He is also a Dad to an amazing girl named Sawyer! Thank you for all your support.

Tenaj Williams – Harry Hunter

Tenaj is very excited to be back in Edmonton at the Citadel again. Citadel Theatre: *The Fiancée*, *The Color Purple* (Co-pro with MTC). Other Theatre: *Ragtime: A Concert Performance*, *A Christmas Carol* (Theatre Calgary); *Clue* (Vertigo Theatre); *Sweat* (Theatre Aquarius); *The Color Purple* (Neptune Theatre); *Rosencrantz and Guildenstern are Dead*, *Charlotte's Web* (ATP); *King Lear*, *Macbeth* (Shakespeare Company); *Naughty But Nice* (Forte); *Sextet* (Verb). Film/TV: *JANN* (CTV/Hulu), *Wynona Earp* (Sci-Fyi), *Big Sky* (NBC), *Meet me at Christmas* (Hallmark) Awards: Lieutenant Governor General Award 2022.

Richard Young – Frank Hackett

Richard Young is a South Asian (Indo-Caribbean) Canadian actor/screenwriter. Stage acting credits: *Men Express Their Feelings* (Downstage); *The New Canadian Curling Club* (Western Canada Theatre, Thousand Islands Playhouse, Alberta Theatre Projects: Betty Mitchell Award Nominee); *The Grass Is Greenest at the Houston Astrodome* (Toronto Fringe: My Entertainment World Critics Pick Award Nominee). Screen acting credits: *Transplant* (NBC); *Jett* (Cinemax); *Kim's Convenience* (CBC). Screenwriting credits: *Overlord and the Underwoods* (CBC/Hulu); *Dino Ranch* (CBC/Disney+); *16 Hudson* (TVO). Screenwriting accolades: ScreenCraft Sci-Fi and Fantasy Screenwriting Competition Finalist, JFL ComedyPRO Pitch Finalist.

Daryl Cloran – Director

Daryl is the Artistic Director of the Citadel. He has directed internationally in countries such as South Africa and Bosnia and Herzegovina, and across Canada, including: Shaw Festival, National Arts Centre, Theatre Calgary, Neptune Theatre (Halifax), Arts Club (Vancouver), Canadian Stage and Tarragon (Toronto). For the Citadel, Daryl has recently directed: *A Christmas Carol*, *Jane Eyre*, *The Fiancée*, *Shakespeare in Love*, *Matilda*, *The Silver Arrow*, and *The Candidate & The Party*. Daryl's award-winning, Beatles-infused adaptation of *As You Like It* has played at the Citadel, Bard on the Beach (Vancouver), RMTC (Winnipeg), Chicago Shakespeare Theater and Milwaukee Repertory Theater.

Lorenzo Savoini – Set and Lighting Designer

Lorenzo Savoini is a multi-award winning set, costume, lighting and video designer. He has designed over forty productions for The Souleppper Theatre Company, numerous productions for The Stratford Festival, as well as designs for regional theatres throughout Canada from coast to coast and internationally in United States and Cuba. Most recent credits include set and lighting design for Joffrey Ballet's world premiere of *Of Mice and Men* at Lyric Opera in Chicago, set design for *Pipeline* (Souleppper) and *Orphans* for the Czar (Crow's Theatre). Lorenzo is a member of the Associate Designers of Canada.

Carmen Alatorre – Costume Designer

Originally from Mexico, Carmen is a Latinx artist who earned her MFA degree in Theatre Design at UBC (2010). Some of her recent design credits were seen in companies such as: Vancouver Opera, Arts Club Theatre Company, Bard on the Beach, Globe Theatre Regina, Royal Manitoba Theatre Centre, Citadel Theatre, Electric Company, Milwaukee Rep Theater and Chicago Shakespeare Theater. Carmen is an Assistant Professor at University of Victoria. She is also a recipient of four Jessie Richardson Theatre Awards.

Dave Clarke – Sound Designer

Previous designs for the Citadel include *Vimy*, *The Pillow Man*, *The Tempest*, *Cost of Living*, *A Brimful of Asha* and *Mary's Wedding: A Métis Love Story*. Other recent designs include *The Cardiac Shadow* and *We Had A Girl Before You* (Northern Light Theatre); *The Comedy Company* (Shadow Theatre); *Constellations* (Alberta Theatre Projects); and *The Comedy of Errors* (Freewill Players).

Hugh Conacher – Video Designer

Hugh Conacher is a lighting and multi-media designer, and a photographer. He collaborates with choreographers, directors, visual artists, and dance and theatre companies throughout Canada and around the world, in venues large and small. His photographic work resides in private collections and has been published worldwide. His work was last seen at the Citadel in *The Color Purple* for which he was the lighting designer. Hugh is a member of the Associated Designers of Canada (since 1982) and of l'Association des professionnels des arts de la scène du Québec.

Janine Waddell – Fight Director and Intimacy Director

Janine is an Edmonton based Intimacy and Sterling nominated Fight Director, as well as an Intimacy Coordinator and Stunt Performer. Previous Citadel Credits Include: *Jane Eyre*, *Peter Pan Goes Wrong*, *A Christmas Carol*, *The Fiancée*, *The Curious Incident of the Dog in the Night-Time*. Previous Theatre Credits Include: *Art*, *Simone et le Whole Shebang* (L'uni theatre); *Mozart's Così fan tutte*, *La Bohème* (Edmonton Opera); *MacBeth* (The Malachite Theatre Collective). Film Credits Include: *Under the Banner of Heaven* (FXP); *Billy the Kid* (MGM); *Black Summer* (Netflix). She is the lucky mother of four.

Amanda Goldberg – Assistant Director

Amanda Goldberg (she/her/elle) is a director and dramaturg from Tiohtià:ke/Montreal. She is an honors graduate from the University of Alberta's MFA Directing program, Concordia University's Theatre and Development program and Dawson College's Professional Theatre program. Recent directing credits include: *Brontë*, *Phaedra's Love* and *Belleville* (University of Alberta); *Yerma* (Concordia University); *City Boy* (Mainline Theatre); and three-time META nominated production, *Smackhead (We Are One)*. Amanda is currently based in

Amiskwacîwâskahikan/Edmonton working as Shadow Theatre's Artistic Director Fellow. She cannot wait to continue collaborating with the inspiring artists that fuel this community!

Madison Henry – Stage Manager

Maddy (she/her) is based on the unceded Secwepemc territory known as Kamloops, BC. Many thanks to Daryl, Cheryl, Jessie, Zahra & Frances for their work on this fabulous show, and to Greg – I couldn't do this without you. Selected credits include: *Hey Viola!* (The Charlottetown Festival); *The Wizard of Oz*, *Chelsea Hotel*, *The Sound of Music*, *A Christmas Carol*, (Western Canada Theatre); *Jane Eyre* (The Citadel Theatre); *Hey Viola!*, *The New Canadian Curling Club*, *The Buddy Holly Story* (Thousand Islands Playhouse); *Silent Light* (Banff Centre); *Kamloopa* (WCT/The Cultch/Persephone Theatre/GTNT).

Zahra Larche – Assistant Stage Manager

Zahra is thrilled to mark *Network* as her first experience at The Citadel! Originally from Gatineau, Quebec, Zahra is a 2017 graduate of the National Theatre School of Canada's Production Program. She now calls Winnipeg home and has had the pleasure of working as a Stage Manager and Production Manager across the country. Zahra records, mixes and composes music solo and with the experimental duo PetZ.

Frances Bundy – Apprentice Stage Manager

Frances is a stage manager based in Edmonton where she also started ReadyGo Theatre Collective, for which she is the PM/TD. She is thrilled to be on the stage management team for *Network*. Previous credits include: 2022 Tour of *The Invisible: Agents of Ungentlemanly Warfare* (Catalyst Theatre); *Clue*, *A Christmas Carol* (The Citadel Theatre); *Here There Be Night*, *Slight of Mind* (Workshop West Playwrights' Theatre); *Brother Rat*, *I*, *Animal*, *Monster* (ReadyGo Theatre); *A Christmas Carol*, *The Last Wife* (Soulpepper). She would like to thank Erik for being her rock every day.

CHARACTERS

Main Characters:

HOWARD BEALE, nighttime news anchor at UBS.
DIANA CHRISTIANSEN, Director of Programming at UBS.
MAX SCHUMACHER, Head of the News Division at UBS.
HARRY HUNTER, Associate Producer at UBS.
FRANK HACKETT, Executive Senior Vice President of UBS.
NELSON CHANEY, Executive.
EDWARD RUDDY, Chairman.
JACK SNOWDEN, Presenter.
ARTHUR JENSEN, Head of UBS.
LOUISE SCHUMACHER, Max's wife.
SCHLESINGER, Diana's researcher.
SHEILA, Production Assistant.

Other UBS Employees:

CONTINUITY ANNOUNCER
DIRECTOR
FLOOR MANAGER
SECRETARY
WARM-UP GUY
MAKE-UP ARTIST
ELA MEMBER
TECHNICIANS

SYNOPSIS

Howard Beale, news anchorman, isn't pulling in the viewers. In his final broadcast, he unravels live on screen but when the ratings soar, the network seizes on their newfound prophet, and Howard becomes the biggest thing on TV. This thrilling high-tech satire examines our relationship with the media in a very timely way. *Network* originally premiered at the National Theatre in 2017. The play moved to Broadway in 2018 with resounding success.

CONTEXTUAL HISTORICAL BACKGROUND

Gathered by Tala Gammon and Amanda Goldberg

The film *Network* was released in 1976. Several significant events would have been taking place leading up to and during this time including:

Massacre in Detroit – Detroit riot of 1967 was a series of confrontations between residents of predominantly Black neighbourhoods of Detroit and the city’s police department that began on July 23rd, 1967. It lasted five days. The riot resulted in the deaths of 43 people and more than 7,000 people were arrested. It is considered one of the catalysts of the Black Power movement.

New York City is facing default – In February 1975, New York City entered a serious fiscal crisis. Under Mayor Abraham Beame, the city had run out of money to pay for normal operating expenses, was unable to borrow more, and faced the prospect of defaulting on its obligations and declaring bankruptcy. There were numerous reasons for the crisis, including overly optimistic forecasts of revenues, underfunding of pensions, use of capital allocations and reserves for operating costs, and poor budgetary and accounting practices.

OPEC Oil Embargo – A complicated history led to a major energy crisis, rationing, and huge mark-up in the Western world in the 1970s and 80s. Land was annexed in the Israel-Arab war. Several neighbouring countries attempted to take this land back in the Yom Kippur war in 1973. The USA and other countries supported Israel at this time. In response to this American support, several countries on the other side of the conflict, representing a large percent of OPEC (Organization of Petroleum Exporting Countries) quadrupled oil prices over a short period of time, and embargoed the United States, Denmark and the Netherlands.

The effects on the gas industry lasted into the early 80s, but also inspired innovation of alternative energy and the beginnings of fuel efficiency standards.

Occupation of Wounded Knee (1973) - a months-long occupation and protest by some members of the Oglala Lakota peoples involved in the American Indian Movement (AIM). They were protesting in response to racism they faced in the areas surrounding the Pine Ridge reservation, and corruption and poor management within. A standoff between Federal marshals and National Guard ensued, with nightly exchanges of gunfire. Two of the occupiers were killed, and a marshal badly injured.

This occupation was brought to the public’s attention due to the 1973 Oscars. Marlon Brando won the award for best actor in *The Godfather*, but instead of accepting, he sent Indigenous actor Sacheen Littlefeather to decline the award for him and use the time to raise awareness about the standoff as well as the “treatment of American Indians today by the film industry.” She was booed by some attendees, threatened with violence, and mocked by other presenters. She received a formal apology for her treatment following this event nearly 50 years later, in August of 2022.

The situation in the Middle East – The 1973 Arab-Israeli War drew both the US and Soviet Union into indirect confrontation in defence of their respective allies.

Patty Hearst Kidnapping (1974) - Hearst was a college student from the wealthy, powerful Hearst family when her apartment was broken into and she was kidnapped by a group calling themselves a Symbionese Liberation Army. An urban guerilla far-left group, they were considered to be the first terrorist organization on the American left by the FBI and law enforcement. She has said she was subject to torturous conditions. In a recording 2 months after her kidnapping, Hearst said she had joined the SLA. The group robbed a bank, and Hearst participated, though she later said it was not willingly and she joined the group due to Stockholm Syndrome. After her arrest in 1975 and a long trial, she was sentenced to 7 years in prison. She served 2 years, then her sentence was commuted by President Carter; later she was pardoned by President Clinton.

Rust Belt closures – Referring to an economic region in the northeast United States, roughly covering the states of Michigan, Wisconsin, Indiana, Illinois, Ohio, and Pennsylvania, a region known as the manufacturing heartland of the nation. In the early 1970s, mass layoffs were devastating steel manufacturing centres, as foreign competition and a drop in demand rocked the American industry.

Vietnam War - In 1973, America ended direct involvement in the Vietnam War, after joining the conflict on the ground in earnest in 1964. America lost approximately 58,000 lives in the war, according to Britannica, and was a huge point of public tension.

Although it was set in and adapted from a Novel depicting the Korean War, *M.A.S.H.* (both the film and the television series) was widely recognized as a commentary on the Vietnam War. These pieces became hugely successful over the course of the 70s and into the early 80s.

The Vietnam War was also called “the first Television War” as the industry had evolved to the point of being able to produce news with footage from the frontlines, and many argue this footage and coverage were part of what negatively affected public support of the war.

Watergate Scandal - In 1974, President Nixon resigned when faced with impeachment for his numerous abuses of power while in office and their subsequent cover ups, including the breaking at the Watergate building. He remains the only US president to resign. assert that this event led to the modern American distrust of government.

“We know the Arabs control more than sixteen billion dollars in this country.” The 1973 oil crisis or first oil crisis began in October 1973 when the members of the Organization of Arab Petroleum Exporting Countries led by Saudi Arabia proclaimed an oil embargo. The embargo was targeted at nations that had supported Israel during the Yom Kippur War. The initial nations targeted were Canada, Japan, the Netherlands, the United Kingdom and the United States with the embargo also later extended to Portugal, Rhodesia and South Africa. By the end of the embargo in March 1974, the price of oil had risen nearly 300%, from US\$3 per barrel (\$19/m³) to nearly \$12 per barrel (\$75/m³) globally; US prices were significantly higher. The embargo caused an oil crisis, or "shock", with many short- and long-term effects on global politics and the global economy.

GLOSSARY OF TERMS

Gathered by Tala Gammon and Amanda Goldberg

Affiliates – Small media outlets that broadcast the programming of a larger network.

Bataclan incident – On November 13th 2015, as part of a series of Islamic State of Iraq and the Levant terrorist attacks across Paris, three gunmen conducted a mass shooting at the Bataclan. 90 people were killed and over 200 wounded.

CCA – Acronym for Communications Corporation of America, the company that owns the network in the play (UBS). A company of this name was founded in 1989, after the original film script was written.

Demographic – In businesses such as media, demographic refers to the section of the audience population you are targeting using a particular aspect of their identity - such as age, income, gender, etc.

FCC – Federal Communications Commission: an independent agency of the US federal government that regulates communications by radio, television, wire, satellite and cable.

Ratings vs Shares – Ratings are a percentage that tell how many people are watching out of how many people could be watching in the country, whereas shares tell how many people are watching your program out of all the people actually watching television at the same time.

Sensationalism – the use of shocking or unexpected details in order to draw in an audience, a common criticism in modern news.

Sunday Night Disney – Starting in 1954 with very few breaks, Disney has aired programming on Sunday night specifically, under different names. The timing was a much bigger deal when PVRs didn't exist. At the time of *Network* it would have been called "The Wonderful World of Disney". According to Wikipedia, the show's biggest competition came from 60 Minutes.

Telegram – An old-time way to communicate. Like texting, but with morse code, where your message would be sent by someone else, and received by an operator before being given to the intended recipient. They were almost completely out of use by the time *Network* aired, but would have been familiar to Howard.

The Mary Tyler Moore Show – The Mary Tyler Moore Show, commonly known as Mary Tyler Moore, ran from 1970-1977 and was very popular and successful. It portrayed an unmarried, independent woman – not often depicted on television at the time – who had a career at a news station as an associate producer.

THEMES

1970s TELEVISION BROADCASTING

By 1965, 94 percent of American homes had television sets; by 1990, more than 98 percent had televisions, and more than one-half of all U.S. homes had more than one set. While professional sports, the movie industry, and radio have regained popularity, television continues to dominate home entertainment. By 1952, television broadcasts were reaching 15 million television sets in 64 cities. Although programming was in its infancy, the 1950s were considered to be the "golden age" of television.

The radio establishment helped pave the way for the new television network establishment; indeed the ownership of the new medium came essentially from the groups that had controlled pre-war radio. Television expanded far more rapidly than radio simply because it built on the existing radio structure. Thus television used radio program formats with added video, networks were operated along radio lines, the role of advertisers was never in doubt, and radio set makers learned to make television sets. With its rapid growth and more complicated organization, the overall pattern of expanding television was the same as existing radio. Compared to radio's initial impact on American society, television's effects on motion pictures, sports, and leisure patterns were felt in less than half the time. The new medium quickly dominated America's life-style.

As television was coming of age, so was television news. Just as the first programs came from radio, so did the first newscasters. Edward R. Murrow, who gained his reputation as a "newsman's newsman" for his coverage of Europe on CBS Radio during World War II, took his talent, and many of his colleagues, to television in the 1950s.



Faye Dunaway as Diana Christiansen in Network, 1976.

Image credit: MGM.

Television newscasts were short and lacking in much film coverage in the early days. In September 1963, CBS expanded the network newscast from fifteen to thirty minutes. The basic formula for the modern nightly network newscast is hardly changed from those days.

When President Kennedy was assassinated about two months after CBS and NBC went to a thirty-minute newscast, television devoted the next four days to live coverage of the nation in mourning. This brought television into a new age. People no longer relied on their newspapers; instead, they turned to television for information in a crisis.

REPRESENTATION IN MEDIA

Historically, television has not always prioritized telling diverse stories, and we can see that through what stories are told and who is telling the stories. *Network*, as a piece of media criticizing media, depicts a news network who turns to more and more sensationalism and commentary to drive ratings up and secure financial success at the expense of a factual news report. As the show progresses, an idea of a weekly show showcasing stories about terrorism from the point of view of terrorists starts off as a joke, but becomes a reality. As Howard begins to say racist rhetoric about people from the Middle Eastern diaspora, it becomes clear that the network's criteria for success is tied to ratings, and not ethics or potential lawsuits.



*Bryan Cranston as Howard Beale, Belasco Theatre, 2018.
Image credit: Jan Versweyveld, Entertainment Weekly.*

ANTI-MIDDLE EASTERN SENTIMENT AND/OR ISLAMOPHOBIA IN THE MEDIA

Network was released in 1976 as a film. At that time in the U.S. and Canada, anti-Arab and Anti-Muslim sentiment was beginning to build, especially around fears of Arab control of U.S. petroleum, oil and other commodities. In the original screenplay, and this new play adaptation, Howard Beale expresses these sentiments in a speech near the end of the play. While these are the sentiments of a fictional character, and reflect beliefs and prejudices of that time, we wish to acknowledge that these ideas can be hard to hear even in an historical context, and that these racist stereotypes have caused real harm to Arab and Muslim people. Sadly, many of these sentiments endure, and continue to cause harm to this day. As a team, we discussed this scene in rehearsal, supported team members as we worked through it, and consulted with individuals from the wider Middle Eastern community.

Anti-Middle Eastern sentiment is feelings and expression of hostility, hatred, discrimination, or prejudice towards the Middle East and its culture, and towards persons based on their association with the Middle East and Middle Eastern culture.

In his book, *The Modern Middle East*, author Mehran Kamrava notes that the "rise in the popularity and spread of political Islam can be traced to the 1980s and even earlier, when a general trend in the politicization of Islam began sweeping across the Middle East following the Arab 'victory' in the 1973 War and the success of the Iranian revolution." Yom Kippur War.

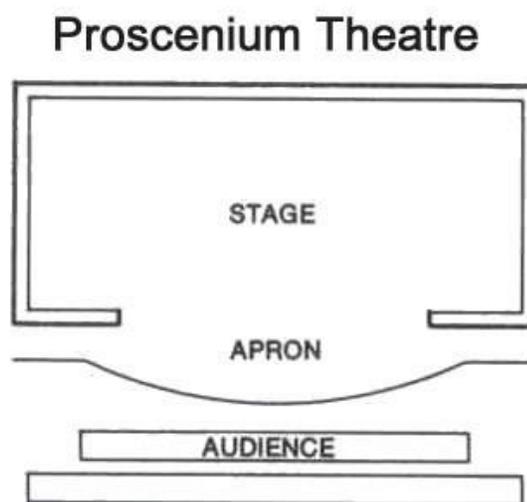
According to Nathan Lean, editor-in-chief of *Aslan Media* and a researcher at Georgetown University, the media plays a major role in promoting Islamophobia across the world. According to Elizabeth Poole in the *Encyclopedia of Race and Ethnic Studies*, the media has been criticized for perpetrating Islamophobia. She cites a case study examining a sample of articles in the British press from between 1994 and 2004, which concluded that Muslim viewpoints were underrepresented and that issues involving Muslims usually depicted them in a negative light. Such portrayals, according to Poole, include the depiction of Islam and Muslims as a threat to Western security and values.

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of stage. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre layout.



Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of this style of theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

DIGITAL DESIGN

Adapting a famous film about a television studio has paved the way for innovative multimedia design in theatre. The set designer for the Broadway run of *Network*, Jan Versweyveld, was praised for his, “multidimensional designs, seeking to reimagine what a stage set can be and do,” by the *Architectural Digest* magazine. His clever incorporation of digital designs (that he conceived with the show's director Ivo van Hove), have been called “part spectacle and part performance art.”

Now, for *Network's* first post-Broadway run, we have a team of designers who are working to bring this show to life both at the Citadel and at the Royal Manitoba Theatre Centre. This adaptation has two live camera operators filming footage to project on big screens, as well as pre-recorded footage that has been designed by a videographer, Hugh Conacher. The Set and Lighting Designer, Lorenzo Savoini, says that the goal is for “reality and television to start to blur” for the audience as they watch the production. Sometimes monitors will show what people

would see if they were watching their televisions at home, and other times it will focus on live feeds or follow actors off-stage to help advance the narrative.

In addition to Conacher and Savoini, the creative team includes Dave Clarke (Sound Designer), Carmen Alatorre (Costume Designer), and Daryl Cloran (Director). They have been working on storyboards for *Network* for the last two years, and have also been experimenting in the rehearsal hall when integrating video and sound into this fast-paced script. “We are always showing the magic of how we build the world,” says Daryl Cloran, as he describes how a technician might double for a server as the show transitions to a scene in a bar. The design team explains how close-up camera shots might show only the arm of a waiter with a tray on a big-screen, but if the audience looks at the live performance they will see that the actor is still dressed as a technician with a headset. In this way, the design team can play with two realities, the one that we see on the monitors, and the one that we see in front of us.

They are also keen to experiment with the way that a multimedia show can impact the viewers’ perceptions and feelings. Dave Clarke says that he is “using sound to manipulate how the audience thinks,” much like real news networks and television shows do. Similarly, costume designer, Carmen Alatorre, is using her design to transport us to the corporate world of the mid-1970s. She is choosing colours, fabrics, and textures that will show us a characters’ arc or their status, but also that will look good from far away as well as close-up on a big screen.

HISTORY OF NETWORK

MOVIE, BROADWAY, CITADEL!



Vintage film poster for *Network*, 1976.
Image credit: MGM & United Artists.

The film, *Network*, was directed by Sidney Lumet and written by Paddy Chayefsky. Upon its release in 1976 it met critical success, earning a total of 10 Academy Award nominations. It won four Oscars, including Best Actor (which was awarded posthumously to Peter Finch –who was the first posthumous winning actor), Best Actress (Faye Dunaway), Best Supporting Actress (Beatrice Straight), and Best Screenplay (Paddy Chayefsky –this was his third Oscar for screenwriting after winning for *Marty* [1955] and *The Hospital* [1971]). The script has been praised as a satirical criticism the decline of television and “honest reporting.”

One of the original slogans for the film was, “Television will never be the same,” and contemporary critics have noted how prophetic this was, as television and social media have turned honest journalism into sensational entertainment. It is now a profitable industry that relies on high ratings, likes, and user interactions. In fact, in 2016 Landon Palmer wrote an article for IndieWire saying that our culture had official surpassed the satire of the film *Network* because Donald Trump’s presidency was the equivalent of Howard Beale becoming the president of the United States.

This cultural comparison might have contributed to *Network*’s resurgence in

popularity in the late 2010s. Soon after, *Network* was adapted into a play by Lee Hall, and premiered at the Lyttleton Theatre at the National Theatre in London, England in November 13, 2017. The production was directed by Ivo Van Hove, and starred Bryan Cranston as Howard Beale. Cranston later reprised his role on Broadway in 2018 at the Belasco Theatre, and this revival also starred Tatiana Maslany as Diana Christiansen and Tony Goldwyn as Max Schumacher. The theatrical version of *Network* is known for its multi-media approach to design, and features impressive video production as well as the integration of live-streaming, which makes the audience feel as though they are both watching the news from home, but also behind the scenes with the network executives.



Bryan Cranston and Broadway cast of *Network*, 2018.

Image credit: Sarah Krulwich, The New York Times.

In 2019, Bryan Cranston won a Tony Award for Best Performance by an Actor in a Leading Role in a Play, and the production also secured four other nominations for direction, scenic design, lighting design, and sound design respectively. The West End and Broadway adaptations of *Network* received mostly rave reviews, and were praised for the story's continued relevance and for Bryan Cranston's "gut-wrenching" performance. David Rooney wrote for The Hollywood Reporter that Cranston's performance was a "vigorously inhabited, freshly minted characterization, quite distinct from the disheveled Biblical doomsayer that won Peter

Finch a posthumous Oscar." Cranston is described as "laser-focused" in his approach to Howard Beale, and praised for bringing new life and nuance to the infamous character.

The Citadel Theatre in Edmonton, Canada, in co-production with the Royal Manitoba Theatre Centre, has the great honour of mounting the first off-Broadway tour of *Network*. The production will run from September 17-October 9, 2022 on the Shoctor stage in Edmonton, Alberta, and then will continue its tour from October 19-November 12, 2022 at the Royal Manitoba Theatre Centre in Winnipeg, Manitoba.

THE HISTORY OF MODERN MEDIA

A brief timeline of computers, televisions, The Digital Revolution, and the rise of the Information Age. This is an abridged version of a complex history that spans over 200 years.



Alan Turing,
circa 1930s.
Image credit:
MARK.

1822-1871: English mathematician and inventor, Charles Babbage, designs the Difference Engine, the Difference Engine no. 2, and the Analytical Engine. These were the first conceptions of modern computers.

1927: Philo Taylor Farnsworth, an American inventor, created the world's first electronic television when he was only 21 years old. The first image he ever transmitted on a television was a simple line.

1928: On July 2nd, Francis Jenkins (one of the inventors of a more primitive version of television set called the 'mechanical television') aired the first ever broadcast by a TV station.

1936: Alan Turing, an English mathematician, logician, and cryptographer, invents computer science.

1938: The United States Navy created the Torpedo Data Computer, an electromechanical computer that fits on board a submarine.

1938: American electronic television sets are produced and released commercially.

1941: Konrad Zuse, a German civil engineer, invents Z3, the world's first working electromechanical programmable, fully automatic digital computer. It had a monitor, keyboard and a 21-inch flat screen.

1943: Alan Turing designs the Colossus Computer, a fully programmable, electronic, digital computer.

1949: The FCC (Federal Communications Commission) adopted the Fairness Doctrine, which made broadcasters responsible for seeking out and presenting all sides of an issue when covering controversy. This act was a supplement to the Communications Act of 1934, which required broadcasters to give equal airtime to candidates running in elections.

1963: For the first time in history, television surpasses newspapers as an information source.

1969: Astronaut Neil Armstrong walks on the moon for the first time as millions of viewers watch live on network TV. The mission was successful thanks to the code written by their lead software engineer, Margaret Hamilton.

1973: The first portable cell phone was invented by engineer, Martin Cooper, for Motorola. It had to charge for 10 hours, and you could only talk for 30 minutes at a time on it.

1974: The MITS Altair 8800 is invented –the world's first commercially successful PC.

1981: Epson HX-20 –the world's first laptop.

1984: The first Mac Computer.

1992: Oscar Nierstrasz, a Dutch and Canadian computer scientist, releases W3Catalog, the first web search engine.

1993: At the start of 1993, 98% of American households owned at least one TV, with 64% owning two or more sets.

1998: Larry Page and Sergey Brin, American students at Stanford University, created Google to globally promote their web-based search engine, Google Search.

2000: The Digital Video Disc (DVD) is introduced.



*Family in Tokyo watches live broadcast of Apollo 11 Moon Landing, July 21, 1969.
Image credit: The Washington Post.*



*Jeanne Bauer uses the first Motorola Cell Phone, 1973.
Image credit: Rare Historical Photos.*



*Apple CEO, Steve Jobs, presents the first iPhone at Macworld on January 9, 2007.
Image credit: David Paul Morris/Getty Images.*

2001: NTT DoCoMo launched the first 'smartphone' that linked to a 3G network on October 1st in Japan.

2004: Mark Zuckerberg, a Harvard freshman, launches Facebook to the public.

2006: Flat screen TVs and HDTVs become affordable for the first time.

2007: Steve Jobs introduces the world's first iPhone at Macworld.

2007: Netflix, a mail-based rental business, begins to transition their services into digital streaming.

2007: YouTube starts paying content creators via ad revenue.

2010: 3D televisions start hitting the market, spurred by popular 3D blockbusters like *Avatar* (directed by Canadian, James Cameron).

2010: Instagram was launched on October 6th and gained 25,000 users in one day.

2016: ByteDance, a Chinese tech company, launches TikTok.

2022: Netflix announces that it has 221.64 million subscribers worldwide on March 31st.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

DRAMA (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

ENGLISH LANGUAGE ARTS (10-20-30)

GOAL I- Understand and appreciate textual forms, elements and techniques. Relate elements, devices and techniques to created effects.

Objectives: The Student will:

- Describe aspects of a text that contribute to atmosphere, tone and voice [for example, textual elements, such as setting, music and lighting, and stylistic techniques, such as a text creator's choice of words and expressions].
- Explain how various textual elements and stylistic techniques contribute to the creation of atmosphere, tone and voice [for example, qualification and interrupted movement].
- Assess the contributions of textual elements and stylistic techniques to the creation of atmosphere, tone and voice.
- Recognize irony and satire in print and non-print texts, and identify language used to create irony and satire.
- Analyze the use of irony and satire to create effects in print and non-print texts.
- Explain how irony is used in print and non-print texts to create audience effects.
- Recognize the use of simile and metaphor in print and non-print texts, and describe their effects [for example, in making comparisons and evoking images].
- Explain the contribution of symbol to theme.

MENTAL HEALTH RESOURCES

Network addresses complicated feelings that are prevalent in our society. If these types of feelings are overwhelming for you, please access some of the following resources.

If you or someone you know is in a mental health crisis, contact Alberta's 24-hour Mental Health Help Line at 1-877-303-2642

If attempted suicide is a possibility, call 911. This situation is an emergency.

[211 Distress Centre](#)

[Alberta Blue Cross - Mental Health support](#)

[Alberta.ca Addiction and Mental health](#)

[Alberta Health Services Addiction and Mental Health programs](#)

[Find Help - Canadian Mental Health Association in your area](#)

[Stigma-Free Society Mental Health Toolkit](#)

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FURTHER READING & RESOURCES

[Network \(1976\) Trailer –YouTube](#)

[Network \(1976\) –How to Write Satire –JustWrite on YouTube](#)

[Resources for Teachers –How to Teach Irony, Satire, and Parody in a Classroom](#)

[Themes, Motifs, and Breakdown of Network \(1976\) –GradeSaver](#)

[Social Me by Katia Café-Fébrissy – National Film Board of Canada \(documentary, 2015\)](#)

[Growing Up Canadian: Media by Susan Terrill - National Film Board of Canada \(documentary series, 2003\)](#)

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