THE CITADEL THEATRE EDUCATION & OUTREACH

A MIDSUMMER NIGHT'S DREAM: THE 70's MUSICAL

ENRICHMENT GUIDE

ADAPTED BY DARYL CLORAN AND KAYVON KHOSHKAM
DIRECTED BY DARYL CLORAN
SEASON SPONSOR CAPITAL POWER

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.

TABLE OF CONTENTS

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. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members. To ensure the most positive experience, please review the following information prior to arriving.

THE FOLLOWING ITEMS ARE NOT ALLOWED IN THE THEATRE:

•No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.

•Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

BASIC COURTESY:

•Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.

•Do not place your feet on the seat in front of you.

•The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as 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 do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

INAPPROPRIATE BEHAVIOUR:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

•Talking in the audience

•The use of laser pointers or other light or sound-emitting devices

•Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

CHARACTERS

TITANIA
OBERON
PUCK
THESEUS
HIPPOLYTA
LYSANDER
DEMETRIUS
HELENA
HERMIA
BOTTOM
SNOUT
COBWEB
MUSTARDSEED
QUINCE
EGEUS
PEASEBLOSSOM
FRANCIS FLUTE
SNOUT
STARVELING

SYNOPSIS

In an enchanted forest, mischievous fairies and four lovers collide amidst mistaken identities and tangled romances. Transporting A MIDSUMMER NIGHT'S DREAM into the colorful 1970s world of soul music and rock ballads, blending Shakespeare with the era's magic of love, freedom, and self-expression. With a soundtrack of iconic '70s music, this vibrant adaptation explores love and transformation in a time of exploration and groovy vibes.

MUSICAL NUMBERS

The musical numbers are listed order of appearance in the production.

ACT 1
MAGIC
Puck
by David Patton and Billy Lyall

GIVE A LITTLE BIT
Theseus, Hippolyta, Hermia, Lysander, Demetrius, Helena and Egeus

FOR ONCE IN MY LIFE
Hermia & Lysander
by Ron Miller and Orlando Murden

WHEN WILL I BE LOVED
Helena
by Phil Everly

MORE THAN A FEELING
Oberon
by Tom Scholz

I WILL SURVIVE
Titania
by Freddie Perren, Dino Fekaris

ONE WAY OR ANOTHER
Helena
Written by Nigel Douglas Harrison; Deborah
Harry Published by BMG Rights Management Canada A (SOCAN) Used by permission. All rights reserved.

DREAM WEAVER
Fairies
by Gary Wright

YOU GOT THE LOVE
Oberon
by Danny Chauncey, Charlie Williams and Kenny Hopkins
Mistress Music Used by Permission. All Rights Reserved.

YOU SEXY THING
Lysander
by Errol Brown, Tony Wilson

LET'S GET IT ON
Titania
by Marvin Gaye, Ed Townsend

ABC
Demetrius
by Berry Gordy, Freddie Perren, Alphonzo Mizell and Deke Richards

THAT'S THE WAY (I LIKE IT)
Demetrius and Lysander
By Harry Wayne Casey

BALLROOM BLITZ
Puck & Company
by Nicky Chinn and Mike Chapman

ACT 2
THE BEST OF MY LOVE
Titania
by Maurice White, Al McKay

DREAMER (MAGIC)
Puck

HARD TO SAY I'M SORRY
Oberon
by Peter Cetera, David Foster

DREAMER (REPRISE)
Puck

JUST THE WAY YOU ARE
Hermia & Egeus
by Billy Joel

SEPTEMBER
Mechanicals
by Al McKay, Maurice White, Allee Willis

SPACE ODDITY
Starveling (Moonshine)
Words and Music by David Bowie

STAYIN' ALIVE
Bottom (Pyramus)
by Durand Pablo Daniel, Gibb Barry Alan, Gibb Maurice Ernest, Gimm Robin Hugh, Lopez Rossi Fernando Luis, Verde Jose Adolfo

ALL BY MYSELF
Flute (Thisbe) & Company
By Eric Carmen and Sergei Rachmaninoff All Rights Reserved.
This selection is used by special arrangement Concord Music Group, Inc., www.concord.com.

CELEBRATION
Full Company By Earl Toon, George Melvin Brown, Ronald Bell, Robert E Bell, Robert Spike Mickens, Claydes Smith, James Taylor, Eumir Deodato and Dennis Ronald Thomas Kharana Music Publishing (ASCAP), WC Music Corp. (ASCAP), Warner-Tamerlane Publishing Corp. (BMI), JT Taylor Made Publishing pub designee (BMI), Claydes Smith Heirs Pub Designee (BMI), Attitudes In Music, Inc. Pub Designee (BMI), Uranus Nine Inc Pub Designee (BMI) and Old River (BMI) All rights on behalf of itself and Kharana Music Publishing administered by WC Music Corp. All rights on behalf of itself and Claydes Smith Heirs Pub Designee, Attitudes In Music, Inc. Pub Designee, JT Taylor Made Publishing pub designee, Uranus Nine Inc Pub Designee and Old River administered by Warner-Tamerlane Publishing Corp.

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout the Production.

Abjure: to swear off or abstain from, especially with an oath or with solemnity

Amity: friendship, goodwill

Anoint: to apply, often of an oil or juice

Base: being of low value, also of short height

Beseech: to beg

Changeling: an infant secretly switched with another at birth, or here, a fairy child

Concord: peace, harmony

Condole: to express sympathy

Dissembling: distorting of the truth

Dulcet: sweet, pleasing to the senses

Edict: a proclamation, decree

Entice: to attract, to lure

Expound: to state, or to explain in careful detail

Fawn: to show affection, often in a way that may demean the fawner

Idolatry: worship, extreme admiration, love, or reverence for something

Livery: the distinctive clothing of a certain profession, a uniform

Nuptial: having to do with a wedding

Odorous: having a notable odor or smell

Paragon: a person or thing regarded as a perfect example of something; a person or thing viewed as a model of excellence

Perforce: by physical force

Perjure: to cause someone to violate an oath or a vow; to willfully make a false statement under oath

Progeny: children, or outcome

Revels: a wild celebration

Surfeit: a surplus, an overabundant supply

Tempest: a violent storm

THEMES

UPDATING SHAKESPEARE FOR A MODERN AUDIENCE

"I am the Artistic Director now!" –Puck, *A Midsummer Night's Dream: the 70's Musical*

Shakespeare's plays have been adapted for modern audiences in many ways, including in film, theatre, and popular culture. These adaptations often explore universal themes like love, death, and ambition, and can be set in modern contexts to resonate with contemporary audiences. *A Midsummer Night's Dream: the 70's Musical* is an adaptation of Shakespeare's comedy, *A Midsummer Night's Dream*, that retains most of its original structure with the addition of 1970's music and setting it in the 1970's.

How Shakespeare's plays are adapted:

Adapting language to make it more accessible
Adaptations can make Shakespeare's language more accessible to modern audiences without losing its poetic beauty.

Using updated visual and auditory elements
Adaptations can use set design, costumes, and music to convey the mood and atmosphere of the original work.

Setting the story in a modern context
Adaptations can set the story in a modern context to explore themes that are relevant today. For example, *Macbeth* could be set in a modern corporate environment to explore ambition and corruption.

"Why Rewrite Shakespeare"
The New Yorker
Image credit: Bendik Kaltenborn

Using familiar characters and tropes
Adaptations can use familiar characters and tropes from Shakespeare's plays in new contexts. For example, *She's the Man* (*Twelfth Night*) and *Ten Things I Hate About You* (*The Taming of the Shrew*) are teen movies that use Shakespearean characters and tropes.

For many, Shakespeare may be a name deeply rooted within the English classroom. Still, his works continue to form a vibrant element of the contemporary world, with sixteenth century works being deconstructed and re-formed to give a twenty-first century voice to issues of gender, politics, sexuality, disability, technology, race, and religion.

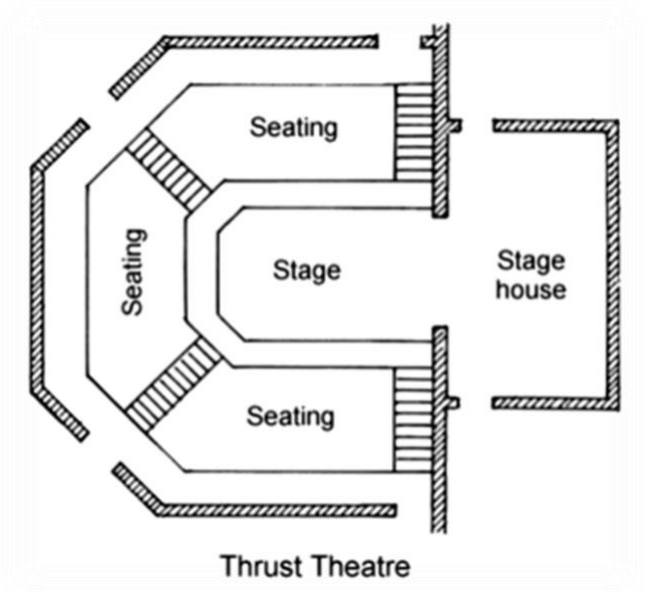
PRODUCTION ELEMENTS

THRUST STAGE

The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience, and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called *corrales*, as well as in the traditional Noh theatre of Japan. This design was also popular in London during the Elizabethan era, and is the layout of the famous Globe Theatre where many of Shakespeare's plays were performed. Between the 17th and 20th century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.



The layout of the Maclab Theatre at the Citadel Theatre

However, in the 20th century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.

INTERVIEW WITH ELENA BELYEA: ASSISTANT DIRECTOR AND DRAMATURG

1. What is an Assistant Director?

There are a lot of roles in theatre that can be hard to explain to people who have never stepped foot in a rehearsal hall. “Assistant Director” is one I personally find hard to pin down, because it can vary so much show to show, director to director. No matter what, I think it’s always going to mean “someone hired to assist the director”. A lot of the time, it’s a mentorship position – where you watch the director and learn what it’s like to direct a show, maybe at a scale you’ve never tried before. In this particular process, my job is to help the director (Daryl Cloran) bring the show from page to a fully realized, carefully considered production.

This is the second show we’ve worked on together (last year’s *The Three Musketeers* was the first). Daryl is also the Citadel’s Artistic Director – so many types of directors! – which means he’s responsible for deciding what shows get programmed at the Citadel each year and envisioning the company’s long- and short-term trajectory.

My number one responsibility as an AD on *Midsummer* has been helping the understudies prep in case they ever need to go on, whether that’s running lines, offering feedback on scenes (based on Daryl’s past notes to the main cast), and generally encouraging them however I can. I also watch runs of the show during rehearsals and previews, take notes, then email them to Daryl. I find this part especially exciting because I don’t know which ones he’ll incorporate – there are literally dozens of elements that he’s juggling at any given time (design, tech, budget, what’s realistic given the amount of time and people we have, etc.). So, it’s ultimately up to him to decide which ones he wants to implement (based on his vision and the aforementioned constraints). But I think it’s useful to have another person watching for clarity, jokes, solutions to challenging moments, etc.

2. What is a Dramaturg?

This job of Dramaturg is maybe even more elusive than Assistant Director!

In French, “dramaturg” means the playwright.

In English, I think of it as someone who’s there to support the research and/or otherwise support and uplift the play’s story and heart.

In processes where the playwright is long dead (as would normally be the case with a Shakespeare play), the dramaturg's role is to research the heck out of the show: when it was set, any cultural or societal norms the actors, designers, and other artistic dream need to understand in order to rehearse or execute the world.

Elena Belyea
Photo credit: Brianne Jang

In new works, a dramaturg collaborates with the playwright to make sure the story makes sense and fulfilling the writer's dreams and intentions. This can involve reading drafts before rehearsals and offering notes, having conversations (in person, by phone/video, or on long walks- my favourite), sitting in on rehearsals and reflecting back what is clear/unclear, and generally acting as the playwright's cheerleader. I've also had many conversations with Daryl throughout the process, offering my point of view as a queer/trans artist throughout to help make sure that the LGBTQ+ elements of the show are landing the way we want them to.

On this particular play, because it's both a hundred-year-old text and a new work/adaptation, I did a bit of both. I read and offered notes on past drafts, attended a music and script workshop back in August, and have chatted with Daryl and the show's co-creator, Kayvon, throughout rehearsals, tracking changes to the script and making sure these are clearly communicated to the rest of the creative team.

Dramaturgy, especially on new plays, is one of my favourite parts about theatre! It's all about being patient, and helping the writer feel set-up to listen/wait/watch for the play to reveal itself.

3. What was your favourite part of working on this show?

Definitely getting to witness the production evolve (especially the songs and choreography). Watching the different departments (Direction, Choreography, Composition) collaborate with all of the musicians and actors to tell a clear story that sounds, looks, and feels really good to perform, has been a total gift.

HISTORY & CONTEXT

MUSIC OF THE 1970's

The Bee Gees
Image credit: Getty Images

A Midsummer Night's Dream: The 70's Musical uses the music of the 1970's to help tell Shakespeare's famous tale of the workings of love and magic. The Adaptors of *A Midsummer Night's Dream: The 70's Musical*, Daryl Cloran and Kayvon Khoshkam use the spirit of 1970's music, characterized by a wide range of genres, experimentation, and the emergence of new artists, as a leaping point for this adaptation. The music of the 1970's reflected the changing youth culture with influences from new technologies and many different cultures from around the world. Perfect for magic!

Punk
The Sex Pistols and other anarchic punk bands brought a new wave of energy to the music scene.

Disco, funk, and soul
These genres became very popular, with artists like Aretha Franklin and others leading the charge.

Glam rock
Artists like David Bowie and T. Rex challenged gender norms with their flamboyant costumes and makeup.

Synthpop
The popularity of electronic music and pop music combined to create this genre.

Rap and hip hop
Grand Master Flash and the Furious Five, Kurtis Blow, and The Sugarhill Gang helped usher in this genre on the East Coast.

David Bowie
Image credit: Express/Getty Images

Other notable music of the 1970s

The music of Elton John, Billy Joel, Joni Mitchell, Fleetwood Mac, and George Harrison The songs "American Pie" by Don McLean and "Bridge Over Troubled Water" by Simon & Garfunkel

CURRICULUM ALIGNMENT

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

Drama (Junior High)

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

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL II- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

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.

REFERENCES

Exepose.com, accessed on February 4, 2025
<Shaking up Shakespeare for the Modern Audience>

Arcadiaquill.com, accessed on February 4, 2025
<Why Shakespeare Adaptations Resonate with Modern Audiences>

Thoughts.com, accessed on February 10, 2025
<*A Midsummer Night's Dream* Vocabulary>

FURTHER READING & RESOURCES

70's Music Hits Playlist

Escaping Heteronormativity: The Queerness of *A Midsummer Night's Dream*

A Midsummer Night's Dream (2022) | Full Movie | Shakespeare's Classic Comedy

Video: Love in *A Midsummer Night's Dream* | Theme & Analysis

The 1970's

GOVERNMENT AND FOUNDATION FUNDERS