WE WILL ROCK YOU

THE MUSICAL BY QUEEN AND Ben Elton

directed by THOM CURRIE
musical director DANNY JOHNSON choreographer JULIE TOMAINO assistant choreographer ROBERT ALLAN

featuring ADAM CHARLES, JESSIE COX, DEAN DEFFETT, GABI EPSTEIN, SPENCER HARI, RYAN G. HINDS, JEREMY LAPALME, JADE PERCIVAL, MATTHEW PINKERTON, CHELSEA PRESTON, AMY SELLORS, ALYSSA SMITH

set designer JOE PAGNAIN lighting designer REBECCA MILLER costume designer MERVI AGOMBAR stage manager GILLIAN JONES

Study Guide prepared by Danielle Chandler, designed by Kayla Quinn, © Magnus Theatre 2017

INFORMATION & TICKETS: MAGNUSTHEATRE.COM
OR PHONE: 807-345-5552
Show Run: SEPTEMBER 7-23, 2017
HOW TO USE THIS GUIDE

Magnus Theatre is committed to presenting top quality, passionate theatre to enrich, inform, empower and educate people of all ages. It is our goal that the performance not only be entertaining but also a valuable educational experience.

This guide is intended to assist with preparing for the performance and following up with your students. It provides comprehensive background information on the play as well as suggested themes, topics for discussion, curriculum-based activities and lesson plans which will make the content and experience of attending Magnus Theatre more relevant and rewarding for your students.

Using this guide, teachers can encourage students to conduct historical research, utilize critical analysis, think creatively, and apply personal reflection in relation to the play and its themes, which often crosses over into other subjects or areas of the curriculum.

Please use this guide in whatever manner best suits you. All activities and lesson plans may be modified to meet your classroom needs in order to make it accessible and applicable for your students.

We hope that this study guide provides stimulating and challenging ideas that will provide your students with a greater appreciation of the performance and live theatre.

If you would like further information about the production, Magnus Theatre, the various programs we offer, or to share your thoughts and suggestions, please contact:

Danielle Chandler, Theatre in Education Animateur
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10 S. Algoma Street, Thunder Bay, ON P7B 3A7
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MUSICAL NUMBERS

ACT ONE
1. Innuendo
2. Radio Ga Ga
3. I Want to Break Free
4. Somebody to Love
5. Killer Queen
6. Now I’m Here
7. Under Pressure
8. A Kind of Magic
9. I Want it All
10. You’re my Best Friend
11. Headlong
12. No One But You
13. Crazy Little Thing Called Love

ACT TWO
1. Flash
2. Seven Seas of Rhye
3. Who Wants to Live Forever
4. Fat Bottomed Girls
5. Another One Bites the Dust
6. Hammer to Fall
7. These are the Days of our Lives
8. Headlong (Reprise)
9. We Will Rock You
10. Tie Your Mother Down (Instrumental)
11. We are the Champions
12. Bohemian Rhapsody
THEATRE ETIQUETTE
Please review with your class prior to arriving at the theatre.

We want your students, and everyone who attends a Magnus Theatre performance, to thoroughly enjoy it. In a live theatre environment, the other patrons and staff are affected by the students’ behaviour (both positively and negatively). Our actors, technicians, and staff have worked hard to create an enjoyable and entertaining experience for you and your students. Below are a few items that, if followed, will greatly enhance the experience for all concerned.

WHEN SHOULD WE ARRIVE?
• We recommend that you arrive at the theatre at least 30 minutes prior to the performance (doors open approximately one hour before show time.)
• School matinees begin promptly at 12 noon – we cannot hold the curtain for latecomers.
• Please be in your seat approximately 15 minutes before the performance begins. Latecomers are not guaranteed seating.

WHERE DO WE SIT?
• Magnus Theatre has assigned seating and therefore it is important for teachers/chaperones to pick up the tickets before arriving at the theatre, or to arrive early to allow time for distribution of tickets.
• Students must sit in their assigned seats. We ask that teachers/chaperones disperse themselves among the students to provide sufficient supervision.
• Ushers and/or Magnus Theatre staff will be happy to assist you, if needed.

WHAT CAN WE BRING WITH US?
• Food and drink (including gum, candy and water) are not permitted in the Stratford Magnus Theatre Auditorium. We have a limited number of concession items for sale in the lounge before the show and during intermission. Please note that beverages and food from outside the theatre are not allowed.
• Please turn off – do not place on vibrate or silent – all electronic devices before entering the theatre. The lights as well as the sound system are very sensitive.
• We do not have storage space for backpacks and ask that these items be left school or on the bus.
• Please refrain from applying perfume or aftershave before coming to the theatre as a consideration for those who may have sensitivities to scents.

CAN WE TAKE PICTURES?
• Photography, audio or video recording are not allowed during the performance. This is a copyright infringement.

WHAT DO WE DO DURING THE PERFORMANCE?
• Students must sit in their assigned seats. We ask that teachers/chaperones disperse themselves among the students to provide sufficient supervision.
• Ushers and/or Magnus Theatre staff will be happy to assist you, if needed.
• Please do not put your feet on the seats.
• Please do not go on the stage at any point.

WHAT DO WE DO AFTER THE SHOW?
• Applaud! If you particularly enjoyed the performance, it is customary to give a standing ovation at the end as well.
• Please stay in your seat until the performance ends and the auditorium is empty. This is necessary to allow the actors back to the stage to begin the talk back session.
• If you are not leaving the talk back session, please collect your personal belongings and promptly exit the auditorium.
• If your group is attending the talk back session, please remain in your seats. A member of the Magnus Theatre staff will invite the actors back to the stage to begin the talk back session. Students should take advantage of this opportunity by asking questions.

MAGNUS THEATRE
Some information for you and your class.

• Magnus Theatre is a member of P.A.C.T. (Professional Association of Canadian Theatres). Thus, Magnus Theatre operates under the terms of the Canadian Theatre Agreement, engaging professional artists who are members of the Canadian Actor’s Equity Association.
• Magnus Theatre was founded in 1971 by British director Burton Lancaster in conjunction with a citizens’ committee, and was incorporated June 15, 1972.
• Thom Currie, the new Artistic Director of Magnus Theatre, joined us in August 2016.
• In 1998, Magnus received the Lieutenant Governor’s Award for the Arts from Ontario Arts Council.
• MAGNUS IN THE PARK opened in September, 2001 after a successful $5.5 million campaign to relocate the theatre from the old location on McLaughlin Street.
• Magnus services reach over 40 000 adults, students and seniors in Thunder Bay and surrounding areas each year.
• STUDENT TICKETS cost $20 and are available for any show. Simply come to the theatre on the day of the show and present valid student I.D.
• Theatre in Education is a community outreach program initiated at Magnus in 1972.
• Throughout the year, Magnus operate a THEATRE SCHOOL with classes for all ages in the fall, winter and spring. Drama camps run during March Break and the summer.
• The THEATRE FOR YOUNG AUDIENCES SCHOOL TOUR brings entertaining, socially relevant productions to elementary and secondary schools throughout Northern Ontario, to communities that may not have the opportunity to experience live theatre otherwise. Booking begins in the fall for performances in the spring.
• Magnus offers WORKSHOPS for students, teachers and community groups in Thunder Bay and across the region. Workshops can be designed to meet specific needs, or can be selected from various topics including introduction to drama, improvisation, anti-bullying and more.
• SCHOOL MATINEES are held Wednesday at 12 noon during the spring term. Tickets are only $12 each, and include a study guide created by an Ontario certified teacher and talk back session with the actors.

Some of the characters have alternate names in various productions. Brit, short for Britney Spears, is the REPRESENTATIVE female Bohemian rebel. In other productions, his name is either Paris (short for Paris Hilton), Duff (short for Hilary Duff), Vic (short for Victoria Beckham) or J.B. (short for Jeanette Biedermann). Oz, short for Ozzy Osbourne, is the main female Bohemian. In some productions, the character is named Meat after Meatloaf.

MAGNUS THEATRE holds a COLLECTIVE CREATION PROJECT each year. With the guidance of professional theatre staff at Magnus Theatre, a group of high school students from across the city created a play called INVISIBLES (2017) and BLOODED (2016). Students were involved in all aspects of the creation of the play. Auditions are typically held in October and the play is on the Mainstage in May.

Did You Know?...

• It is a powerful tool for social change as emotional and psychological responses can be more intense as it is a live event, giving audiences an opportunity to connect with performers.

• Theatre can provide a believable, entertaining and interesting way to explore sensitive issues that are not typically discussed in public, such as racism, suicide, bullying and substance abuse. It is particularly effective with young audiences.
• By engaging audiences and capturing their attention, theatre can influence positive behaviour and healthy lifestyles, particularly if it is delivered with a message that audiences can understand.

• Theatre in Education performances are typically accompanied by study guides, activities, support material and/or workshops. The more interactive and participatory the event, the more successful it is.
• The arts, including drama, cater to different styles of learning and have positive effects on at-risk youth and students with learning disabilities.
• Involvement in the arts increases students’ engagement, encourages consistent attendance, and decreases drop-out rates in schools.
• Drama allows students to experiment with personal choices and solutions to real problems in a safe environment where actions and consequences can be examined, discussed and experienced without “real world” dangers.
• Drama makes learning fun and its engaging and interactive nature makes learning more memorable.
• Drama increases language development as students express themselves by using a range of emotions and vocabulary they may not normally use.
• As students realize their potential, they gain confidence which extends to other areas of learning and their lives.

For more information, please contact

Daniele Chandler at education@magnus.on.ca

ABOUT THEATRE IN EDUCATION

• Theatre in Education refers to theatre that is used as a tool for educational purposes, with the goal of changing attitudes and/or behaviours of audience members.
• Using the art form of drama as an educational pedagogy at any grade level, drama can reinforce the rest of the school curriculum, and has been proven to improve overall academic performance.
• It is a multisensory mode of learning, designed to:
  • Increase awareness of self (mind, body, voice) and others (collaboration, empathy)
  • Improve clarity and creativity in communication of verbal and nonverbal ideas
  • Deepen understanding of human behaviours, motivation, diversity, etc.
• It incorporates elements of actor training to facilitate students’ physical, social, emotional and cognitive development.
• It also employs the elements of theatre (costumes, props, scenery, lighting, music, sound) to enrich the learning experience, reenact stories and mount productions.
• Theatre students are able to take responsibility for their own learning and skill development as they explore the various aspects involved in theatre such as acting, directing, playwriting, producing, designing, building, painting, lighting, etc.
• It is a powerful tool for social change as emotional and psychological responses can be more intense as it is a live event, giving audiences an opportunity to connect with performers.

• Magnus Theatre can make learning dynamic, interactive, enriching and – above all – fun! Whether you are interested in bringing your school to the theatre, or prefer having us come to you, there is a variety of educational and entertaining programs that will benefit your students.

Some information for you and your class prior to arriving at the theatre.

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SYNOPSIS

Taking place in the distant future, the story of WE WILL ROCK YOU exists predominately as a framework allowing the cast to perform covers of Queen’s greatest hits. Earth’s name has been changed to Planet Mall. Everyone wears the same clothes, thinks the same thoughts and goes about in a brain-dead haze. Musical instruments and composers are forbidden, and Rock music is all but unknown. However, a small group of “Bohemians” struggles to restore the free exchange of thought, fashion, and (most of all) live music. With the help of Buddy, an ancient hippie librarian, two Bohemians, Galileo and Scaramouche, search for rock’s Holy Grail, a special guitar in a place known as Memphis.

RECOMMENDED FOR GRADES 7+ due to minimal use of strong language and some sexual humour.

Ben Elton (born May 3, 1959) is a British comedian and writer. Born in Cuffe visiting London, an immigrant family of academicians, he studied at Godalming Grammar School and became a stand-up comedian and comedy writer shortly after leaving Manchester University in 1980. He was a central figure in the alternative comedy scene in the early 1980s.

In 1980 he wrote and appeared in Granada Television’s sketch show Alfresco, which was also notable for early appearances by Stephen Fry, Hugh Laurie, Emma Thompson and Robbie Coltrane but which received poor ratings.

His first major success was as co-writer of the television sitcom The Young Ones. This was followed by Happy Families — a six-part series starring Jennifer Saunders and Adrian Edmondson — then Filthy, Rich and Catflap which was assumed by many to be a sequel to The Young Ones. He went on to co-write the second and subsequent series of Blackadder starring Rowan Atkinson and Tony Robinson, while simultaneously becoming well-known for his television appearances as host of Channel 4’s Saturday Live — later moved and renamed Friday Night Live — which was seen as a UK version of Saturday Night Live. Many of his catchphrases became well-known, for example the “double seat, double seat” chant (tired commuters wanting space to themselves on the train home). He graduated from his closing slot in the first series of Saturday Live to hosting the show.

In 1990 he starred in his own stand-up comedy and sketch series entitled The Man From Auntie, which had a second series in 1994. A similar format was used for The Ben Elton Show which aired in 1998. His most recent television sitcom was The Thin Blue Line, set in a police station and also starring Atkinson, which ran for two series (1995, 1996).

Prolific and ambitious, he began writing novels and plays, including Stark (1989, made into a television series in which Elton starred), Gridlock (1991), This Other Eden (1993), Popcorn (1996), Blast From the Past (1998) and Inconceivable. The latter, which is based on the author’s own experiences of in vitro fertilisation (IVF) treatment, was made into a film under the title Maybe Baby (2000), directed by Elton himself. More recently, he has embarked on a career in musical theatre, co-writing The Beautiful Game with Andrew Lloyd Webber, and then the rock musicals We Will Rock You with music by Queen and Tonight’s The Night with music by Rod Stewart. His latest novels are Dead Famous (2001), a variation on the classical whodunnit of the 1930s and 1940s set around a reality TV series akin to Big Brother, and High Society (2002), a novel exploring the social consequences of drug illegality in Britain.

He currently lives in Notting Hill, London with his wife Sophie Gare (saxophonist in an all-girl band called The Boom Babies).

Source: http://www.biographybase.com/biography/Elton_Ben.html
Queen formed in 1971 and in 1973 signed their first recording contract with EMI. That year they released their first album, Queen. The same year they took their first major UK tour, and in 1974 they released Queen II as well as making their first UK headlining tour. They made their first US tour, and in November released Sheer Heart Attack which was a hit on both sides of the Atlantic. In December of that year Queen became the first band to have the same single top the UK charts twice.

In 1975 saw their new release, A Night At The Opera, and significantly—the single Bohemian Rhapsody. At 5’55” it should have been too long for successful radio play but it became one of the greatest singles of all time, staying at No. 1 in the UK chart for nine weeks. The video, directed by Bruce Gowers, is credited with being the first genuine promotional video. The song has regularly featured in all major pop polls and was recently named as the best single of all time. The success of A Night At The Opera was equally stunning, giving the band their first platinum album.

In 1976 they toured the US and Japan and by spring all four albums resided in the UK Top Twenty. Later that year they released A Day At The Races, and gave a free concert in Hyde Park to an estimated crowd of 200,000 fans. The album was a huge success, advance orders alone amounting to over 500,000. The following year saw two major US tours, the band’s sixth album, News Of The World and the legendary double A side single, We Will Rock You and We Are The Champions.

1978’s Jazz, included another huge hit single in Bicycle Race and Queen toured the US and Canada. They spent much of 1979 touring in Europe and Japan, as well as releasing their first live album, Live Killers. They were also approached to write the score for a forthcoming feature film, Flash Gordon. Before that the released The Game in 1980 which went five times platinum in Canada alone! Another One Bites The Dust became the band’s biggest selling American single. Later that year the soundtrack for Flash Gordon was released and by the end of the year Queen had sold over 45,000,000 albums worldwide.

In 1981 they toured the Far East and were the first band to make a stadium tour of South America. They played to 131,000 people in Sao Paolo, the largest paying audience for any band anywhere in the world. Greatest Hits, Greatest Flix and Greatest Flix were released simultaneously in the year and Greatest Hits has rarely been out of the UK album charts since. Greatest Flix was the first collection of promo-videos released commercially by any band. Next year saw the release of the band’s twelfth album, Hot Space whilst they were in the middle of a European tour.

1984 saw The Works and the single Radio Ga Ga became a worldwide hit, reaching No. 1 in 19 countries. Another huge hit was I Want To Break Free, featuring one of their most famous videos, all dressed in drag. In 1985 they were the headlining act at Rock in Rio, the biggest festival to be held anywhere in the world. They again made history that year with the show-stealing performance at Live Aid from Wembley Stadium, which proved to be a turning point for the band, One Vision being the first post Live Aid release.

1986 saw their 14th album, A Kind Of Magic, which was the soundtrack to the Russel Mulcahy film, Highlander. The title track became another worldwide smash and the album entered the UK charts at No. 1, later in the year the 2nd live album, Live Magic, went into the charts at No. 3. Between 1988 and 1991 Queen released three more albums, The Miracle in 1989 and in 1991 Innuendo and Greatest Hits II. All three entered the UK charts at No. 1, as did the single Innuendo.

On 23rd November 1991 Freddie Mercury announced to the world that he had AIDS and the next day he died peacefully at his home, surrounded by family and friends. He remains the most high profile loss from the disease in the entertainment world and the news shocked fans throughout the world. As a tribute Bohemian Rhapsody / These Are The Days Of Our Lives was released as a double A-sided single to raise funds for the Terence Higgins Trust. It entered the UK chart at No. 1, where it stayed for five weeks, raising over £1,000,000 for the charity and Queen became the first band to have the same single top the UK charts twice. In December of that year Queen had 10 albums in the UK Top 100. In 1992 Freddie was awarded posthumously the BRT’s “Outstanding Contribution to British Music” and Days Of Our Lives won Best Single. On 20th April many of the world’s top stars joined Brian, Roger and John on stage at Wembley for an emotional tribute to Freddie.

In 1995 the tracks that Queen had begun in 1991 were completed by Brian, Roger and John and the long-awaited Made In Heaven was released worldwide. It was the end of an era. Since then the phenomenon of Queen has remained, however, with continuing sales for their recorded output on CD and video. A ballet of their music by famous French choreographer Maurice Bejart was premiered at the National Theatre in Paris in 1997 and in May 2002 the hit musical We Will Rock You opened to sell-out audiences in London’s West End and continues to play to packed houses and standing ovations every night. Queen’s first DVD Greatest Video Hits Vol 1 was released at the end of October 2002, and yet another piece of Queen product entered the UK charts at number 1. October 2002 also saw Queen receive their own star on the Hollywood Walk of Fame, Los Angeles, joining The Beatles as only one of a handful of non-US bands to receive the much coveted honour. Last year, 2004 they were inducted into the Rock and Roll Walk of Fame, and in the UK were voted by the public into the first UK Music Hall of Fame.

Queen’s musical has since opened in Australia, Spain, Las Vegas, USA, Russia, Germany and Japan and continues to have touring productions across the world.

Brian and Roger continue to be ambassadors for the Mercury Phoenix Trust, the HIV/AIDS charity set up following the death of Freddie in 1991. To date the charity has helped over 600 projects worldwide and raised over $16 million in the fight against the disease.

Brian and Roger took Queen back onto the touring circuit for the first time since 1986 in 2005 and 2008, joined by former Free/Bad Company singer, songwriter and musical Paul Rodgers playing concerts across the UK and throughout Europe.

Since 2012 Queen have enjoyed a fruitful collaboration with US singer/songwriter Adam Lambert and have toured extensively across North and South America, Europe, the UK, Asia and Australia and New Zealand. The band will be out on the road throughout 2017 playing over 50 shows.
The life of Farrokh Bulsara began on the East African island of Zanzibar on September 5, 1946. 25 years later in London under the name of Freddie Mercury he was fronting the now legendary rock group named Queen.

The son of Boml and Jer Bulsara, Freddie spent the bulk of his childhood in India where he attended St. Peter’s boarding school. He began taking piano lessons at the age of seven. No one could foresee where a love of music would take him.

The Bulsara family moved to Middlesex in 1964 and from there Freddie joined up with a blues band called Wreckage while studying graphic design courses at Ealing College of Art. While singing for Wreckage, a fellow student introduced Freddie to Roger Taylor and Brian May, founder members of a band called Smile. Smile metamorphosed into Queen when Freddie joined Roger and Brian as the lead vocalist. The final member of the band, which was to stay together for the next 20 years, was bassist John Deacon, who joined the band on 1st of March 1971.

The rest is rock history. EMI Records and Elektra Records signed the band and in 1973 their debut album Queen was released and hailed as one of the most exciting developments ever in rock music.

The immortal operatically styled single Bohemian Rhapsody was released in 1975 and proceeded to the top of the UK charts for 9 weeks. A song that was nearly never released due to its length and unusual style but which Freddie insisted would be played became the instantly recognisable hit. By this time Freddie’s unique talents were becoming clear, a voice with a remarkable range and a stage presence that gave Queen its colourful, unpredictable and flamboyant personality.

Very soon Queen’s popularity extended beyond the shores of the UK. as they charted and triumphed around Europe, Japan and the USA where in 1979 they topped the charts with Freddie's song Crazy Little thing Called Love.

Queen was always indisputably run as a democratic organisation. All four members are each responsible for having penned number one singles for the band. This massive writing strength combined with spectacular lights, the faultless sound, a sprinkling of theatricality and Freddie’s balletic movements made up Queen on stage and on film.

Through Freddie’s ability to project himself and the band’s music and image to the four corners of 70,000 seat venues they became known as the prime developers of stadium rock, a reputation perpetuated by their pioneering tactics in South America where in 1981 they performed to 231,000 fans in Sao Paulo, a world record at the time. They also became known as the key innovators of pop videos as their catalogue of 3-minute clips became more and more adventurous in style, size and content.

Their phenomenal success continued around the globe throughout the 80’s highlighted in 1985 by their show-stealing and unforgettable performance on stage at Live Aid.

In the mid 80’s, Freddie started concentrating on his solo career, which was to run in tandem with Queen (“the mothership”) for several albums commencing with the 1985 release of Mr. Bad Guy. Freddie’s much loved sense of self-parody reached a zenith with his cover version of The Platter’s song The Great Pretender in 1987, the video of which recorded him descending a sweeping staircase among acres of identical cardboard cutouts of himself.

His first major collaboration outside of Queen was with Dave Clark for the recording of London’s West End musical Time, in 1986. This was followed in 1987 with the realisation of one of Freddie’s long-term dreams; to record with the world revered opera diva Montserrat Caballé. The LP’s title song, Barcelona went on to become an anthem for the faultless sound, a sprinkling of theatricality and Freddie’s balletic movements made up Queen on stage and on film.

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While most publicly recognised as the front man to one of the most progressive rock bands of the 70’s, Freddie defied the stereotype. A taste for venturing into new territories – a trait that was to have a marked influence on the direction Queen would take – took Freddie to explore his interests in a wide spectrum of the arts, particularly in the areas of ballet, opera and theatre, even taking a participating role: in October 1977 the sell-out audience of a charity gala at the London Coliseum organised by Royal Ballet Principal dance Wayne Eagling received the surprise of an unannounced appearance by a silver-sequinned leotard-clad Freddie performing an intricate routine choreographed for him by Eagling. In 1987 he made a one-night appearance in Dave Clarke’s Time at the Dominion Theatre, although legend has it Freddie occasionally turned up at the theatre to support friend Clarke’s musical, one night selling icescreams in the stalls! Freddie would have loved the fact that The Dominion played host to the band’s phenomenally successful musical We Will Rock You which ran for 12 years.

Freddie returned to the studios to record Innuendo with Queen in 1990. On November 24th, 1991, Freddie’s struggle against AIDS ended when he passed away just over 24 hours after he had publicly announced he had the disease. Musicians and fans from all over the world paid their highest respects as the passing of rock’s most innovative, flamboyant ambassador signified the end of an era at the Freddie Mercury Tribute Concert at Wembley Stadium on April 20, 1992 which gave birth to the Mercury Phoenix Trust, the AIDS charity set up in Freddie’s memory by the remaining members of Queen and Freddie’s Executive, Jim Beach.

Freddie Mercury, who majored in stardom while giving new meaning to the word showmanship, left a legacy of songs, which will never lose their stature as classics to live on forever. Some of the most poignant of these were immortalised on the Queen album Made In Heaven released in November 1995. The sleeve of the album shows a view from Freddie’s Montreux home.

Despite twenty years having passed since Freddie lost his life to HIV complications, he remains in the minds of millions throughout the world as one of the greatest artists we will ever see. In September 2010 (coincidentally, around Freddie’s 64th birthday) a poll carried out among rock fans saw him named the Greatest Rock Legend Of All Time, beating Elvis Presley to the title, and ahead of David Bowie, Jon Bon Jovi, Jimi Hendrix and Ozzy Osbourne.

Freddie and then spent her day at the local mall and then at Columbus Zoo in Ohio with a penguin and a gorilla.

A spokesman for OnePoll.com which conducted the poll said: ‘Freddie Mercury had it all, the voice, the image, the stage presence, everything.

“He combined his ear for music with an ability to deliver to stadium audiences and as such millions were devastated when HIV killed him in 1991. His legend will live on forever.” (OnePoll.Com. September 6, 2010)

September 5, 2010 saw The Mercury Phoenix Trust launch Freddie For A Day, a major annual initiative designed to celebrate Freddie’s life each year on his birthday and to support the on-going work of the Trust. The project encourages fans to dress as Freddie for a day and in doing so raise funds for MPT through sponsorship. No one could have imagined the extraordinary response which resulted, with fans from 24 countries around the world, from Argentina to Ukraine, seizing on the idea to pay their own special tribute to Freddie.

Some fans have had great fun dressing up in aid of The Mercury Phoenix Trust at a variety of events around the UK. From London to Paris, fans have dressed as Freddie for a day and in doing so raised funds for MPT through sponsorship. No one could have imagined the extraordinary response which resulted, with fans from 24 countries around the world. The stories of extraordinary and fun days spent dress up in aid of The Mercury Phoenix Trust.

Taking it one stage further, Freddie’s 65th birthday, September 5, 2011 was celebrated with a major party in London in aid of The Mercury Phoenix Trust, hosted by Queen’s Brian May and Roger Taylor.

A major Hollywood movie about Freddie and Queen, produced by GK Films, Robert de Niro’s Tribeca Productions and in aid of The Mercury Phoenix Trust, hosted by Queen’s Brian May and Roger Taylor.

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THEATRE GLOSSARY

**ACT** - to perform or play a role, or a section of a play that is often subdivided into scenes

**ACTOR/ACTRESS** – a person who performs a role in a play

**BACKSTAGE** - the areas that surround the stage that the audience cannot see

**BLACKOUT** - a lighting term in which the stage is in complete darkness

**BLOCKING** - the pattern actors follow in moving onstage, usually determined by the director

**BOX OFFICE** - where ticket sales are handled

**CAST** - to choose the actors to play roles in a play, or the group of actors who perform the roles in a play

**CHARACTER** - a role played by an actor

**CHOREOGRAPHER** - an artist who designs dances for the stage

**CLIMAX** - the turning point or decisive moment in a plot

**CONFlict** - struggle between opposing ideas, interests or forces; conflict can be internal (within one character) or external (between two or more characters)

**COSTUME** - anything that an actor handles as part of a role

**COSTUME DESIGNER** - the person who designs costumes to build, on stage; furniture and other items used to enhance the set

**DIALOGUE** - the lines of the play spoken by the actors while in character

**DIRECTOR** - the person who oversees the entire production; she/he chooses the play, runs rehearsals and develops the artistic vision for the play

**DRAMATIC CONFLICT** - the conflict in which the main character in a play engages; can be person vs. person, person vs. society, person vs. self, or person vs. nature/fate

**EXPOSITION** - the beginning of the plot that provides important background information

**FOURTH WALL** - an imaginary wall between the audience and actors in a play

**GREEN ROOM** - lounge area for actors when they are not needed onstage

**Houses** - the auditorium or seating of a theatre

**HOUSE** - the auditorium or seating of a theatre

**IMPROVISE** - to speak or to act without a script

**LIGHTING DESIGNER** - the person who develops and plots a lighting concept and design for a production

**MONOLOGUE** - a story, speech, or scene performed by one actor alone

**MOTIVATION** - a character’s reason for doing/saying things Musical Theatre - theatre that combines music, songs, spoken dialogue and dance

**OBJECTIVE** - a character’s goal or intension

**OBSTACLE** - something that stands between a character and his/her ability to meet an objective

**OBSTACLE** - anything that an actor handles onstage; furniture and other items used to enhance the set

**PROTAGONIST** - the main character of the play, who the audience identifies with the most

**PRODUCER** - the person or company who oversees the business details of a theatrical production

**PROPERTY/PROP** - anything that an actor handles onstage; furniture and other items used to enhance the set

**REHEARSAL** - the time during which performers develop their characters and learn lines and blocking

**ROLE** - a character in a play that is written by the playwright

**SCENE** - the basic structural element of a play; each scene deals with a significant crisis or confrontation

**SCRIPT** - the text of a play

**SET** - the onstage physical space and its structures in which the actors perform

**SET DESIGNER** - the person who develops the design and concept of the set

**STAGE MANAGER** - the director’s technical liaison backstage during rehearsals and performances, responsible for the smooth running of a performance

**STRIKE** - to remove something from the stage; or to take down the set

**TABLEAU** - a silent and motionless depiction of a scene; a frozen picture

**THEATRE** - the imitation/representation of life, performed for other people; or the place that is the setting for dramatic performances

**THEME** - underlying meaning of a literary work

**TRAGEDY** - a play that ends in defeat or death of the main character

GLOSSARY OF WWRY TERMS

**BISMiLLAH** - Bismillah is a term in Arabic meaning "in the name of Allah" and the beginning of the most common Islamic prayer. In Bohemian Rhapsody, it was a nod at Freddie Mercury’s upbringing in majority-Muslim Zanzibar.

**BOHEMIAN** - Bohemianism is the practice of an unconventional lifestyle, often in the company of like-minded people, with few permanent ties, involving musical, artistic, literary or spiritual pursuits. In this context, Bohemians may or may not be wanderers, adventurers, or vagabonds.

**FANDANGO** - A lively Spanish dance for two people, typically accompanied by castanets or tambourine.

**GLOBALSOFT CORPORATION** - A fictional corporation that dictates how people live in the WE WILL ROCK YOU universe. Globalsoft rules the world and controls what people hear, what they wear and what they see on TV.

**INTERNET/VIDEO GAGA** - Updated references to the Queen song Radio Ga Ga, from their 1984 album, The Works. The song was a commentary on television taking over radio’s popularity and how one would listen to radio in the past for a favourite comedy, drama, or science fiction programme. It also pertained to the advent of the music video and MTV, which was now competing with radio as an important medium for promoting records.

**iPLANET** - Earth’s name in the future and the setting of this show. Live music is prohibited on iPlanet and rock music does not exist.


**MOET ET CHANDON** - A French fine winery which is one of the world’s largest expansive champagne producers and a prominent champagne house. Moët et Chandon was established in 1743 by Claude Moët, and produces approximately 28,000,000 bottles of champagne annually.

**PROSCRIBED** - Forbidden, especially by law.
1. Brian May, who despite having played on the roof of Buckingham Palace, still suffers from nerves and anxiety. “I go through major crises every few months... I’m a weird kind of animal.”

2. Freddie Mercury was actually born Farrokh Bulsara, although his passport has him down as ‘Frederick Mercury’.

3. It was during his studies at St. Peter’s School (a boarding school near Bombay) that Farrokh Bulsara first began calling himself ‘Freddie’.

4. Freddie designed the Queen crest, using the astrological signs of the four members: two Leos, one Cancer and one Virgo. Despite this, Freddie claimed not to believe in astrology.

5. Freddie thought up the name Queen. He said: “It’s very regal obviously, and it sounds splendid. It’s a strong name, very universal and immediate. It had a lot of visual potential and was open to all sorts of interpretations. I was certainly aware of the gay connotations, but that was open to all sorts of interpretations. I was certainly aware of the gay connotations, but that was open to all sorts of interpretations. I was certainly aware of the gay connotations, but that was open to all sorts of interpretations. I was certainly aware of the gay connotations, but that was open to all sorts of interpretations. I was certainly aware of the gay connotations, but that was open to all sorts of interpretations.”

6. Brian’s guitar is over 200 years old. This is true, in a way. He and his Dad built it from scratch, using the wood from a 200-year-old mantelpiece.

7. The videos for ‘We Will Rock You’ and ‘Spread Your Wings’ were both shot in Roger’s backyard.

8. The song ‘Keep Yourself Alive’ was released as a single twice, in 1973 and 1975. It failed to make the top 40 both times.

9. The video for ‘I Want To Break Free’, which sees the band doing housework in drag, was Roger’s idea, and inspired by the women of Coronation Street.

10. Freddie wrote ‘Crazy Little Thing Called Love’ while in the bath. Rumour has it that he had his piano moved to his bathside. Did the piano not get wet? Did his bathwater not get cold?

11. On its release, ‘Bohemian Rhapsody’ stayed at the top of the UK singles chart for nine weeks. It is the third best-selling British single of all time, beaten only by Band Aid’s ‘Do They Know It’s Christmas?’ and Elton John’s ‘Candle In The Wind’ 1997.

12. The loosely-connected duo of albums ‘A Night At The Opera’ and ‘A Day At The Races’ were both named after silent movies by The Marx Brothers. The follow-up, ‘News Of The World’, was named after Murdoch’s ill-fated rag ‘A Kind Of Magic’ was the last album that the band toured. It was Freddie’s decision not to tour. At the time, nobody really understood why.

13. Freddie Mercury died on November 24 1991, from AIDS related pneumonia. He had only publicly announced he was suffering from AIDS the day before.

14. According to the Guinness Book Of Records, the Official International Queen Fan Club is the longest running rock group fan club in the world.

15. The press was a source of tension for the band. As Freddie once remarked: “The others don’t like my interviews. And frankly, I don’t care much for theirs.”

16. Brian May and Roger Taylor were playing in the band Smile alongside Tim Staffell. But Tim wasn’t so interested, so recommended his flatmate Farrokh Bulsara. Farrokh became known to the world as Freddie Mercury. Smile became known to the world as Queen.

17. The band only released ‘Another One Bites The Dust’ as a single because Michael Jackson suggested they do so (after dropping by backstage at their LA show).

18. Queen’s collaboration with David Bowie on ‘Under Pressure’ wasn’t planned – Bowie just happened to be by the studio while Queen were recording the song.

19. In 2002, Queen were given the 2,207th star on the Hollywood Walk Of Fame.


21. Freddie had wanted to fix his overbite for quite some time, but feared the operation would damage his voice.

22. Back in 2006, Time Asia named Freddie Mercury as one of the most influential Asian heroes of the past 60 years.

23. Brian May has a PhD in astrophysics from Imperial College London. In 2007, he was appointed Chancellor of Liverpool John Moores University.

24. According to Cat Fancy magazine, at one point, Freddie Mercury owned as many as ten cats. His personal assistant Peter Freestone wrote that he “put as much importance on them [his cats] as any human life.”

25. In fact, Freddie loved his cats so much that he would sometimes call home to talk to them while he was on tour. He also had paintings made of them.

26. ‘Bohemian Rhapsody’/‘These Are the Days of Our Lives’ was released as a single upon Mercury’s death, and the initial proceeds from the single (nearly £1,000,000) were donated to the Terrence Higgins Trust (a charity relating to HIV/AIDS).

27. Instead of using a plectrum to play his guitar, Brian May uses a sixpence coin (one of which was sold on his ‘Back To The Light’ tour in 1970).

28. Freddie Mercury held the band’s showmanship dear. He once declared: “A concert is not a live rendition of our album. It’s a theatrical event.”

29. According to Mercury’s friend David Wigg, the star believed his stage image prevented him from keeping relationships. “I created a monster. I’m handicapped because people think I’m like that. When I’m trying to get a relationship together I’m the nicest person you could meet, my dear. I’m a peach,” he told his friend.

30. Mercury didn’t think he was a very good pianist, and feared playing ‘Bohemian Rhapsody’ live.

Adapted from: http://www.nme.com/photos/50-geeky-facts-about-queen-1419950
POP CULTURE REFERENCES

“A SURFBOARD THAT BELONGED TO SOME BOYS CALLED BEACH WHO COULDN’T ACTUALLY SURF” - A reference to the Beach Boys, the infamous California band from the 1960s and 1970s.

A WOP BOP A LOO BOP A LOP BAM BOOM - The opening cly from Little Richard’s song Tutti Frutti.

AMERICAN IDOL - An American singing competition television series created by Simon Fuller. It began airing on Fox on June 11, 2002, and ended its first run on April 15, 2016. In 2018, the show will make its debut on ABC.

AMY WINEHOUSE - An English singer and songwriter, known for her deep, expressive vocals and her edgy mix of musical genres. She died of alcohol poisoning on 23 July, 2011, aged 27.

ARETHA - Aretha Franklin is an American singer, songwriter and musician, known as the Queen of Soul.

BABY WE ARE BORN TO RUN - A reference to Bruce Springsteen’s 1975 song, Born To Run.

BABY YOU’RE A FIREWORK - A reference to Katy Perry’s 2010 song, Firework.

BARENAKED LADY - A reference to iconic Canadian band The Barenaked Ladies.

BLUE SUEDE SHOES - A 1956 song, most commonly associated with Elvis if you saw last season’s MILLION DOLLAR QUARTET; you may remember that a sticking point for Carl Perkins was that he wrote the song and recorded it first, but Elvis’ version popularized it.

BOOTILICIOUS BEEJONKEYE - A mispronunciation of Beyonce, and a reference to Daddy’s Child’s Bootilicious.

BRITNEY SPEARS - An American singer and dancer.

BRUCE SPRINGSTEEN - An American singer-songwriter, nicknamed “The Boss”.

BUDDY HOLLY AND THE CRICKETS - Buddy Holly was an American musician and singer-songwriter that was a central figure of mid-1950s rock. He performed with a band, called The Crickets, from 1956 - 1957.


DO YOU THINK I’M SEXY? - Do Ya Think I’m Sexy? is a song released by British singer Rod Stewart from his 1978 album Blondes Have More Fun.

FEEL LIKE A NATURAL WOMAN - (You Make Me Feel Like) A Natural Woman is a 1967 single released by American soul singer Aretha Franklin.


GRACELAND - A mansion on a 13.8-acre estate in Memphis, Tennessee that was owned by Elvis Presley.

GRANDMA GOT RUN OVER BY A REINDEER - A novelty Christmas song, written by Randy Brooks. The song was originally performed by the husband-and-wife duo of Elmo and Patsy Trigg Shropshire in 1979.

HANK - Hank Williams. An American singer-songwriter and musician that died at the age of 29.

HANNAH MONTANA - A character, played by Miley Cyrus, on the television series of the same name.

HARD ROCK CAFE - A chain of theme restaurants founded in 1971 in London. In 1979, the cafe began covering its walls with rock and roll memorabilia, a tradition which expanded to others in the chain.

HARLEY DAVIDSON - One of the world’s largest motorcycle manufacturers and an iconic brand widely known for its loyal following, with owner clubs and events worldwide as well as a company sponsored brand-focused museum.

HELP! I NEED SOMEBODY. HELP! NOT JUST ANYBODY! - Taken from The Beatles’ 1965 song “Help!”

HIT YOU BABY ONE MORE TIME - A reference to Britney Spears’ breakthrough 1998 hit “...Baby One More Time”.

HONKY TONK WOMAN - “Honky Tonk Women” is a 1969 hit song by the Rolling Stones.

HOTEL CALIFORNIA - The title track from the Eagles’ album of the same name, released in February 1977.


I CAN’T GET NO SATISFACTION - “(I Can’t Get No) Satisfaction” is a song by the English rock band the Rolling Stones, released in 1965.


I WAS BORN THIS WAY - This could be a reference to either Diddy Stamps’ 1990 ‘Born This Way’, or Lady Gaga’s 2011 song of the same name.

I’LL TELL YOU WHAT I WANT, WHAT I REALLY, REALLY WANT. I REALLY, REALLY, REALLY WANNA ZIG A ZAG AH - A line from ‘Wannabe’, the debut single from English group Spice Girls in 1996.

I’M JUST A GENIE IN A BOTTLE BABY - REALLY WANT. I REALLY, REALLY, REALLY WANT. I’LL TELL YOU WHAT I WANT, WHAT I REALLY, REALLY, REALLY WANT. I REALLY, REALLY, REALLY WANNA ZIG A ZAG AH - A line from ‘Wannabe’, the debut single from English group Spice Girls in 1996.

I WAS BORN THIS WAY - This could be a reference to either Diddy Stamps’ 1990 ‘Born This Way’, or Lady Gaga’s 2011 song of the same name.

JEFF BUCKLEY - An American singer-songwriter and guitarist. He died from an accidental drowning at the age of 30.

JIM MORRISON - An American singer, songwriter, and poet, best remembered as the lead singer of the Doors. He died of alleged heart failure (no autopsy was conducted) at the age of 27.

JIM HENDRIX - An American rock guitarist, singer, and songwriter. He died of drug-related asphyxiation at the age of 27.


KATY PERRY - An American singer/songwriter.

KUNG FU FIGHTING - A disco song by Carl Douglas.

KURT COBAIN - An American musician, artist, singer, songwriter, guitarist and poet. Cobain committed suicide on April 5, 1994 at the age of 27.

MADONNA - An American singer, songwriter, actor and businesswoman.

MARVIN - Marvin Gaye, an American singer, songwriter and record producer.

MICK JAGGER - Sir Michael Philip “Mick” Jagger is an English singer and songwriter, the lead singer and one of the founder members of the Rolling Stones.

MILEY CYRUS - An American singer, songwriter, and actor. She became a teen idol starting as the character Miley Stewart in the Disney Channel television series Hannah Montana in 2006.

“ONE SINGLE GLOVE OWNED BY A MAN WHO COULD ACTUALLY WALK ON THE MOON” - A reference to Michael Jackson and the moonwalk.

OOPS I DID IT AGAIN - The title of a 2000 Britney Spears song and album.

OZZY OSBOURNE - An English singer and songwriter.

P. DIDDY/PUFF DADDY - Sean John Combs, also known by his stage names Puff Daddy, Puffy, P. Diddy and Diddy, is an American rapper, singer, songwriter, actor, record producer and entrepreneur.

PAUL MCCARTNEY - An English singer-songwriter, multi-instrumentalist and composer. He gained worldwide fame as the bass guitarist and singer for the rock band the Beatles.

POKER FACE - A 2008 Lady Gaga song.

PURPLE PEOPLE EATER - A novelty song written and performed by Sheb Wooley in 1958.


REBEL REBEL - A song by David Bowie, released in 1974. Cited as his most-covered track, it has been described as being effectively Bowie’s farewell to the glam rock movement that he had helped pioneer.

SHAKIRA - A Colombian singer, songwriter, dancer and record producer.

SWEET VODOO CHILD - Possibly two references in one: this may refer to Gun’s N’ Roses song ‘Sweet Child Of Mine’, and ‘Voodoo Child’, a 1968 song by The Jimi Hendrix Experience.

THE KING - Elvis Presley.

THE PURPLE PRINCE - Prince is an American singer-songwriter, actor, multi-instrumentalist, philanthropist, dancer and record producer. One of his most famous songs is ‘Purple Rain’ and the colour is often used in his costumes, album design, etc.

THE STONES THAT ROLLED - The Rolling Stones.

WE ARE NEVER, EVER, EVER GETTING BACK TOGETHER - A reference to ‘We Are Never Ever Getting Back Together’, a song recorded by American singer-songwriter Taylor Swift for her fourth studio album.

WHITNEY - Whitney Houston, an American singer, actor, producer and model.

WHO LET THE DOGS OUT? - A song that was originally a hit for early New York City-based rock and roll group Frankie Lyon & The Teenagers in January 1956.

WILD THING - Wild Thing is a song written by Chip Taylor. Originally recorded by American rock band The Wild Ones in 1966, it is best known for its 1966 cover by the English rock band The Troggs.

YELLOW SUBMARINE - A 1966 song by the Beatles.
ONTARIO CURRICULUM CONNECTIONS

The following lesson plans and activities are intended to be used as preparation for and/or follow-up of the performance. It is our hope that the materials will provide students with a better understanding and appreciation of the production. Teachers may use and adapt the lesson plans as required to suit their classroom needs. Please note that many lesson plans are cross-disciplinary and are based on the Ontario Curriculum.

This Study Guide fulfills the Ontario Ministry of Education’s Curriculum Expectations in the following categories:

The Arts Curriculum:
A. Creating and Presenting or Creating and Performing or Creating, Presenting and Performing
B. Reflecting, Responding and Analyzing
C. Foundations
D. Exploring Forms and Cultural Contexts

The English Curriculum:
A. Oral Communication
B. Writing
C. Media Studies
D. Reading and Literature Studies

The Social Sciences and Humanities Curriculum:
A. Foundations
B. Research and Inquiry Skills
C. Equity, Social Justice and Change
D. Cultural Expressions
E. Gender Issues and Gender-Related Policy in Context

The Canadian and World Studies Curriculum:
A. Geography
- Changing Populations
B. History
- Historical Inquiry and Skill Development

PRE-SHOW ACTIVITIES AND DISCUSSION

It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience. It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience and creates a more focused audience. Encouraging students to pay attention to certain aspects of the production and/or posing one or two specific questions to the class further enhances their experience as they are actively listening and watching. As well, pre-show discussion provides teachers with an understanding of their students’ prior knowledge on the themes/subjects, thus allowing lesson plans to be tailored accordingly.

ATTENDING THE THEATRE

1. Please review the Theatre Etiquette guidelines with your class (page 4).
2. How is live theatre different than a movie? How is the role of the audience different?
3. Why attend live theatre? What is the value of attending?
4. Discuss the elements that go into producing a live performance: casting, directing, rehearsals, designing (lights, sets, props, costumes), etc. Ask students to guess how many different administrative, managerial, technical, backstage, on-stage, and volunteer positions are required to put on a production (keep in mind the size of the theatre and the scale of the show). What do they think these various positions entail? In small groups, compare your definitions and discuss how each position contributes to the success of the production. After attending the performance, compare their guesses to what they observed while at the theatre and/or from the information provided in the show program.
5. Ask students to pay attention to the following during the performance:
   a. Staging/blocking: how the actors move on stage, where they move to and from, etc.
   b. Costumes: colours, styles, what they say about the characters, costume changes, how they work with the set, the props and the lighting, etc.
   c. Lighting: lighting cues, colours, spotlights, special effects, etc.
   d. Music/sound effects: songs, background music, sound cues, etc.
6. If your group is attending the Talk-Back session after the performance, brainstorm possible topics as a class and ask each student to prepare one question to ask.

INTRODUCTION TO THE PLAY

1. Read the play’s synopsis on page 6 to students. Based on what they already know about the show, what do they think the play will be about? What do they expect the theme(s) and/or message(s) to be?
2. Play one of Queen’s biggest hits. Ask the class if they recognize the band. Can they name any of their other songs?
3. Discuss who Queen is and/or ask students to go online to research them.
4. Research Freddie Mercury. How is he significant to the history of rock and roll?
5. Divide the class into teams and read the pop culture references from pages 16 & 17 out one at a time.
6. Award points to the group that can correctly identify the reference first.

DURING THE SHOW AND INTERMISSION

1. Have students examine the artwork located in the lounge. How does this artwork reflect the production? Does it help establish the tone for the show? If so, how? If not, why not?
2. Read the program. Ask students what, if anything, they would change if they were the designer. What would they add?
3. Throughout your visit to the theatre, encourage students to take note of the various people working. Who is responsible for different tasks? How do they work together to produce a show?
POST-SHOW ACTIVITIES AND DISCUSSION

While watching a live performance, audiences are engaged physically, emotionally and intellectually. After the performance, discussions and activities allow students to ask questions, express their emotions and reactions and further explore the experience. The questions and activities below are listed by topic and can be utilized in many different courses. Please review the entire list and adapt questions and activities to fit your classroom needs.

STUDENT'S REACTIONS
1. What was your overall reaction to the performance? Explain.
2. What did you like best about the play? What did you dislike?
3. Are you satisfied with the way the story was told? Explain.
4. What, if anything, would you have done differently if you were the director of the play? An actor?
5. The set designer? The costume designer? The lighting designer? The playwright?
6. Would you recommend this show to your friends and/or family? Why or why not?
7. What can you learn from these characters? Did watching the play offer any insight into your own life?

ACTORS & CHARACTERS
1. Make a list of the details of the main characters in the play. How did you learn this information — from dialogue, interaction with other characters, costumes, etc.?
2. Did the characters change or grow during the play? Identify specific moments of change.
3. How does their age, status, gender, religion, ethnicity, etc. affect each character?
4. How did the actors use their voices and bodies to portray the characters? Were the actors successful or unsuccessful at doing so? Justify your answer using specific examples from the production.
5. Create a physical description of one of the characters from the play including weight, height, body type, hair colour, etc. Share and compare descriptions with those of their classmates.
6. Did you think the characters were well cast? Justify your answer.
7. An actor's main job is to pretend to be someone else. In order for this to be believable for the audience, an actor must know as much as possible about his or her character, from the way they feel about others to their favorite drink. Sometimes this information can be found with research about the history and culture of the time a character lived in, but sometimes the information must be created from what the actor believes about his or her character. Assign each student a character from the play you saw or from a book you've all read. Have each student create their character by researching and inventing everything needed to portray someone. When their research is complete, have the students become their character for the class. The student should be able to answer questions from others (as the character) about his or her life and provide solid evidence as to why this was chosen.

DESIGN – COSTUMES, LIGHTING AND SETTING
1. Describe the use of colour, stage, lighting, costumes and/or other elements used within the production and how it worked (or failed to work) with the play content.
2. Did each character's costumes seem appropriate for his/her character (personality, social status, age, occupation, etc.)? Why or why not?
3. A realistic setting tries to recreate a specific location. It generally consists of a painted backdrop, flats and furniture or freestanding set pieces. An abstract set, on the other hand, does not depict any specific time or place. Rather, it typically consists of platforms, steps, drapes, panels, ramps and/or other nonspecific elements and is used in productions where location changes frequently and/or quickly. Is this set realistic or abstract? How was the set used during the show?
4. Create a sketch or series of sketches depicting an alternate set or costumes for one, or all, of the actors.

DRAMATIC ARTS
8. Blocking is a theatre term which refers to the precise movement and positioning of actors on a stage in order to facilitate the performance. In contemporary theatre, the director usually determines blocking during rehearsal, telling actors where they should move for the proper dramatic effect and to ensure sight lines for the audience. Describe the blocking used in the production. Were there any moments when you felt that such movement was particularly effective or ineffective? Describe them.
9. A tableaux is a theatrical technique that requires participants to freeze their bodies in poses that capture a moment in time. Divide into groups of at least four and ask each group to create a tableau depicting the most memorable part of the play. Encourage them to explore levels (high, low, depth, etc.)
10. Name one defining trait of each character in the play. How did the actors portray these characteristics?
11. What do you think that a director looks for when considering a character to portray this character? What would you look for if you were casting WE WILL ROCK YOU?
12. Select a Queen song and read the lyrics. Create a short scene based on the lyrics and/or meaning of the song.
13. Theatre is an interesting artistic medium because it employs other artistic skills in its creation. Ask the class to think about WE WILL ROCK YOU. What other art forms did they notice? What importance did they have in the play? How might the play have been different if these were not present?
14. Unlike movies or TV, theatre is performed live. Where movies filmed in Hollywood can take months or even years to film, a play is done in its entirety in just a few hours. There is little possibility in the theatre for grand special effects or venue changes so any change in setting or time must be accomplished through action, lighting, props, scenery and costuming. Discuss these differences with the class. What in the play would be changed in the process of becoming a movie or TV show? How did the director and designers show the passage of time or indicate different locations? Have the students choose a favourite movie or TV episode and convert it to a play. Make sure they include all the elements of the story and do not break any of the limitations of the stage venue.
15. In WE WILL ROCK YOU, all live music is banned and only digital downloads are available. In small groups, have students create and rehearse a skit in which a police officer has arrested someone for making live music.

ENGLISH & LANGUAGE ARTS
1. Write a formal, critical essay that analyzes Queen’s songs. Topics might include: emotion, imagery, historical references, recurring themes, etc.
2. Write a review of the play. Consider the purpose of your review — is it to encourage others to see the play or to warn them about some aspect they may not like? The characters in WE WILL ROCK YOU have back-stories known only in the playwright’s mind. Instruct the students to choose one character from the musical and imagine what their life was like before the time of the play. Have each student imagine that they came across their character’s diary from 5 or 10 years before the time the action takes place. Assign each student to write several passages from their character’s diary revealing events which may have influenced the way this character evolved.
3. Tell the story as a series of cause and effects. List each action taken by a character (cause) and what happens in the story as a result (effect).
4. Brit refers to pop and rock music as “ancient and sacred poetry”. When studying literature, we frequently read classics from other eras such as Shakespeare, Milton and Hawthorne. Do you think that novels, poems and essays written today will be classics someday? Create a list of contemporary literature that you think might be appreciated by future generations.
5. Magnus Theatre created a hashtag for this production of WE WILL ROCK YOU - #wewillrocktbay. Create an outline for a social media campaign to promote the show, providing samples of your concept.
6. Is there religious allegory in WE WILL ROCK YOU?
7. Why do you think that Earth has been renamed iPlanet? Write a short story imagining how this change came about.
8. WE WILL ROCK YOU presents a dystopia. Read a dystopic novel, such as Nineteen Eighty-Four. The Handmaid’s Tale or Brave New World. Compare and contrast the plot of the novel with the play.
LESSON PLAN: STATUS

Subject: English, Social Sciences, Drama
Grade: 9+

Students will be able to:
- Identify different types of status
- Create a character that conveys a clear level of status

MATERIALS NEEDED
- Deck of cards

INTRODUCTION
Discuss what status is (the relative social, professional or other standing of someone or something). There are two types of status: ascribed and achieved. An achieved status is a position in a social group that one earns based on merit or one's choices. This is in contrast to an ascribed status, which one is given by virtue of birth. Examples of achieved status include becoming an athlete, lawyer, doctor, parent, spouse or criminal. What is status in theatre (see http://improwiki.com/en/wiki/improv/status for more)? Discuss high status and low status.

PROCEDURE
1. Hand out one card per student. Students look at their cards. Write the following on the board:
   King, Queen, Jack, 10, 9, 8, 7 = high status
   6, 5, 4, 3, 2, 1 = low status
2. Let students create a character, including their given status (for example, someone with high status would likely not be an office worker with little power at their job). Ask them to think silently about the following questions: What is their character's age? Job? Family life like? Personality traits? Name?
3. Have students mingle in the classroom as their character, paying attention and responding to the status of other characters appropriately.
4. Ask students to find a partner that has the opposite status they do. Students should improvise a scene between the two of them with a defined problem, rehearse it and perform it for the class. Remind students that they are expected to demonstrate their status throughout the scene.

ASSESSMENT AND EVALUATION
- Participation

EXTENSIONS
The high status partner becomes Killer Queen (or King, where desired) and the low status partner is Khashoggi. Improvise and perform another scene.
REFERENCES AND RESOURCES

QUEEN/FREDDIE MERCURY

Freddie Mercury
https://www.biography.com/people/freddie-mercury-9406228

Freddie Mercury
http://www.freddiemercury.com/

Queen Extravaganza
http://www.queenextravaganza.com/

Queen Online
http://www.queenonline.com/

WE WILL ROCK YOU

15 Years Ago: Queen’s We Will Rock You Debuts
http://ultimateclassicrock.com/queen-we-will-rock-you-musical/

We Will Rock You
http://www.wewillrockyou.com/

We Will Rock You Education Pack

STATUS

Sociology: Achieved Status Vs. Ascribed status
https://www.thoughtco.com/achieved-status-vs-ascribed-status-3966719

THEATRE EDUCATION

7 Reasons Drama Education is Important
https://litpick.com/content/7-reasons-drama-education-important

Arts Edge
http://artsedge.kennedy-center.org

Theatre Education

TIE History
http://www.beyondthedoor.co.uk/centrestage/tie2.htm

What Drama Education Can Teach Your Child by Kimberly Haynes
www.education.com/magazine/article/What_Drama_Education_Can_Teach