

Visual Story for

Drag Me to the Opera



Aug 25 -Sep 3

Thu Aug 25 – 8:15pm

Sun Aug 28 – 5:30pm

Tues Aug 30 – 6:00pm

Wed Aug 31 – 9:30pm

Sat Sep 3 – 2:15pm

Download the venue visual story [on our website](#)



About Drag Me to the Opera

Performance time

- The performance will aim to start on time
- The performance is approximately 1 hour long.

What to expect

- The lights above you will be dark/always stay on/may be a bit dark sometimes [description of house lights]
- It is ok to move
- It is ok to make noise
- It is ok to react
- It is ok to take pictures WITHOUT a flash
- It is NOT ok to make phone calls
- A front of house manager will make an announcement when the show is about to start

The Set and the Performers

Here is a picture of the set
(with the performer)



Notes:

The set includes a small table with a purple table cloth, a piano bench which is used to store various items, a tri-fold changing screen covered in opera themed pictures, a wig stand with several wigs and head pieces, and a music stand holding large cards with dates and places written on them. In this picture the actor is wearing a blue kimono and black pants.

Here are pictures of all the performers



Steven Morton plays Aida Cupcake

**Here are some other people you may see
OR Here are some people who work behind the scenes**

NOTE: These people work behind the scenes, so you might not see them.



Zoey Collins
Assistant Production Manager

Here are pictures of the Musicians.

The show is performed with track recorded by Margaret Dahlberg, a Calgary musician, performer and music educator.



Margaret Dahlberg
Piano

About the Story

Aida Cupcake is hitting operatic highlights and high notes in this autobiographical revue about how a young tenor ended up at the fringe in a dress.

Talk about intense scenes or experiences:

- In the Queen of the Night aria, the queen wields a knife and says Zarastro must be killed
- The actor talks about when his father died in the hospital after major heart surgery
- The actor takes off their costume and remains in undergarments in a moment of vulnerability after facing rejection
- There will be laughter and lots of funny and fun moments

Loud Sounds and Bright Lights

- The performer will sing along to piano tracks which will play through speakers. Because this is opera and the performer's voice will be quite resonant, the tracks will be loud enough that the singer can hear them over his own voice which should also sound balanced to the audience. This will not be too loud but feel free to adjust where you're sitting if it is (eg. Sit a little further back)
- For the relaxed performance, the house lights will be dimmed but not completely off

Maybe you will like the play, and maybe not, that is ok. It's alright to feel happy or sad or scared or angry after seeing a show.

At the end of the play, people will clap. That is a way to say thank you to the people who made the show. It is also a way to say you like the show.

It's ok to cover your ears if that is too loud. You can also wave your hands instead of clapping.

Drag Me to the Opera - Visual Story

The lights go down and a spot light comes up on Aida's dressing table. Imagine you have been invited into her dressing room backstage for a heart to heart chat.

Aida enters and talks about opera then sings about how she wants to be an opera star.

After the first song, Aida tells the backstory of how she got there which includes a description of voice lesson in Weimar Germany in 2008 and a discussion of what "FACH" means (your voice type).

Aida then starts telling the story of a young tenor who had a lovely voice and wanted to study opera. Two vocal instructors are quite blunt and snide with him along the way so Aida sings an aria (an operatic song) about a villainess - The Queen of the Night, who is demanding her daughter kill Zarastro the Priest.

After the aria, Aida tells how the young man auditions for a school and then for the Calgary Opera Chorus. He gets in to both and with the opera will perform Romeo & Juliet. Aida sings an effervescent song as if she is Juliet, announcing she is now an opera singer!

Time shifts and we are now at the Okanagan Vocal Arts Festival where the young tenor will perform in The Marriage of Figaro. Aida explains what a "pant role" is; a woman wearing pants portraying a young man or young boy. She puts on a short wig and pants and sings a song about a pageboy discovering the emotions and sensations of love.

After this song, Aida sings a short excerpt of a song about love in French from behind her changing screen as she changes her dress.

Next, Aida reveals that the young tenor's father passed away that summer. Aida sings a sad aria about when we pass away and seek to be remembered but not cause our loved ones too much grief or shame. Aida, is close to giving up on singing.

Instead, we discover Aida in 2008 Weimar Germany again. She auditions for some talent agents who tell her she shouldn't pursue singing. She tries to rally but ultimately gives up. She sings a mournful aria about loving and living for art but getting no reward in return. She removes her wig, costume, and makeup. She gives up on singing.

Until, a director offers an amazing lead role out of the blue and she finds confidence again. This section is performed as Spoken Word poetry. We also learn that a voice teacher helps the young tenor find and accept his true voice. The show ends with a triumphant song about a soldier being ready to forge ahead! Aida is now in "Boy Drag" with a sequined soldier's jacket and a silly, curly black mustache.