

Student Matinee Series Study Guide



BEYOND EDEN

By BRUCE RUDELL

Directed by DENNIS GARNHUM
Starring JOHN MANN and
TOM JACKSON

In Co-production with the Playhouse
Theatre Company (Vancouver)

World Premiere – Musical Spectacle
Part of the Vancouver 2010 Cultural
Olympiad

February 16 - March 7, 2010

Recommended for Grades 9 to 12

Thursday, February 18
Wednesday, February 24
Thursday, March 4
Tuesday, March 9
Wednesday, March 10
Thursday, March 11

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Beyond Eden

Written and Composed by Bruce Ruddell

Student Matinee Study Guide - prepared by Dom Saliari

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Background information on *Beyond Eden*

Written and Composed by Bruce Ruddell

Information to help you better understand and appreciate
Theatre Calgary's performance of
Beyond Eden.

Hidden along the remote shores of the Queen Charlotte Islands,
mysterious totem poles stand silent and forgotten.
When a team of museum anthropologists embark
on a controversial mission to remove the poles in the 1950's,
one man's obsession leads him on a personal journey to where the spirit lives.
Based on actual events, this rock-inspired musical mixes ancient Haida tradition
with modern theatricality to create a breathtaking story of loss and discovery.

Acknowledgements:

Thanks are extended to Bruce Ruddell, the writer and
composer of *Beyond Eden*, for his generous and
invaluable assistance in getting the facts right and for
agreeing to be interviewed.

Thanks are also extended to Dennis Garnhum, the
director of *Beyond Eden*, for agreeing to be interviewed.

Who is Bruce Ruddell?

- ✚ Bruce Ruddell graduated from the University of British Columbia with a Bachelor of Education degree in 1975. Upon graduation from UBC, Mr. Ruddell immediately began to make his present thirty-three year (and counting) contribution to the arts in Canada as a composer, arranger, music director, conductor, writer and artistic director.
- ✚ Mr. Ruddell was honoured in Toronto with the 2008 Music Industry Award at the recent Canadian Aboriginal Music Awards ceremonies.
- ✚ Mr. Ruddell founded and conducted the mixed choir Tuned Air for 18 years. The choir has enjoyed national recognition on the CBC Radio 1 and Radio 2, and most recently on Canada Live in a concert with famed singer Leon Bibb. Under Mr. Ruddell's direction, the choir's repertoire ranged from orchestral choral works such as *The Messiah*, Mozart's *Requiem*, and Arvo Part's *Te Deum* to cappella programs, original commissions and collaborations with contemporary popular ensembles such as Chilliwack. The choir was invited by Montreal's L'Ensemble Musica Viva to participate in a tour of Quebec and to share the stage with them in Montreal. Tuned Air has also performed with many other choirs including Vancouver's Cor Leoni. Mr. Ruddell left his post as Music Director in May 2008.
- ✚ Mr. Ruddell's compositions for concert halls have been performed and broadcast worldwide. Some of these works include:
 - ***Earthprayers*** - a massive 90-minute oratorio that opened the 11th World AIDS Conference in Vancouver, featuring three hundred of the city's most accomplished musicians and singers, including the Vancouver Bach Choir
 - ***All Faces*** - a work for The Vancouver Chamber Choir and percussionist Salvador Ferreras premiered in The Great Hall in Beijing, China.
 - ***The Spirit Of Haida Gwaii*** - an oratorio written in collaboration with Haida artist Bill Reid celebrating his masterpiece sculpture of the same name. It has had multiple performances in national concert halls and has been recorded for CBC One and Two and Radio Canada as well as CBC and BRAVO television broadcasts. This work recently opened The 2010 Cultural Olympiad in Vancouver.
 - ***The Healing Heart Of The First People Of This Land*** - The Seattle Symphony performed Ruddell's most recent orchestral commission. Maestro Gerard Schwarz conducted this 40-minute work to standing ovations in Benaroya Hall in May 2009.
- ✚ The U.S. television broadcaster PBS is in the process of making a feature documentary on the creation of ***The Healing Heart Of The First People Of This Land***.
- ✚ Mr. Ruddell's present completed commission is titled ***Vigil***. It is written for mixed chorus, string quartet and piano. ***Vigil*** is dedicated to honouring the missing and murdered women of the Downtown Eastside of Vancouver and the Highway of Tears. It was performed in Vancouver's Christ Church Cathedral on February 21, 2009.
- ✚ Mr. Ruddell has served two seasons as Composer-in-Residence with the Vancouver Chamber Choir and a season with the Vancouver Bach Choir.
- ✚ Mr. Ruddell, as Artistic Director of the Bill Reid Foundation, created the ***The Spirit Concert***. The concert was held over two evenings at the Chan Centre in Vancouver and included The Bach Choir, The Vancouver Symphony, Judith Forst, John Avey, The Karen Jamieson Dance Company, The Rainbow Creek Dancers from Haida Gwaii and Bruce Cockburn.
- ✚ Mr. Cockburn and Mr. Ruddell collaborated on an arrangement of Stan Rogers' *Northwest Passage* for the men of the Bach Choir and Mr. Cockburn. The concert was filmed for CBC television's *Opening Night* series.
- ✚ Mr. Ruddell's current composition in progress is a 70-minute oratorio titled *The Five Seasons*.
- ✚ Mr. Ruddell can be contacted by email at bruceruddell@shaw.ca

Theatre Calgary Interview with Bruce Ruddell



Photo courtesy of Bruce Ruddell

T.C. *How did you get involved in the theatre?*

B.R. I was asked to write a score for a show at UBC. I had to open the show with a speech about music. The director thought I had a talent for acting and so I took some theatre courses at UBC and when I graduated with a B.Ed., I was asked to join Tamahnous Theatre, one of Canada's leading alternative theatre companies at that time, as a composer/music director and actor. I remained a full company member for three years and then moved into writing concert works for orchestras, choirs, etc., and film scores. I always kept a hand in the theatre - composing for Stratford, NAC, Vancouver Playhouse, etc. and was associate musical director for the Charlottetown Festival for 3 years as well as writer in residence for one season.

T.C. *What do you like most about theatre life?*

B.R. The collaborative process.

T.C. *What are some of the highlights in your career so far?*

B.R. ***Earthprayers*** — a massive 90-minute oratorio that opened the 11th World AIDS Conference featuring more than 300 of Vancouver's finest performers with soloists Brent Carver (Tony Award) and Judith Forst (MET star).

The Healing Heart Of The First People Of This Land — a 50-minute work for the Seattle Symphony.

Vigil — a 30-minute work for choir, string quartet and piano. I wrote this to honour the women murdered and missing from the Downtown Eastside of Vancouver and the Highway of Tears (Highway 16 in Northern BC).

Being the first white guy to win the Music Industry Award at the 2008 Canadian Aboriginal Music Awards.

T.C. *How did you come up with the idea for Beyond Eden?*

B.R. I was composing a score for a full length contemporary dance piece called *Rainforest* and I wanted a choral element to add to the score and so I employed a poet friend of mine to do some research. He came across the name Wilson Duff and thought I should find out more about him. At this time, I had just met Bill Reid, Duff's best friend. Bill told me about the expedition and I knew immediately that the story had to be told.

T.C. *Can you briefly describe its evolution?*

B.R. Initially I wanted to write the story as an opera and so I approached Jon Washburn of the Vancouver Chamber Choir (I was resident composer at the time). He agreed to fund a small performance of around 15 minutes for organ, two soloists and his choir. It was broadcast on the CBC and they subsequently funded me to write an orchestration for their orchestra. This too was broadcast and received some wonderful attention. A producer approached me with the idea of funding the full opera. I agreed and we began the process. It culminated in a 90-minute concert with full orchestra, chorus, soloists, and Stó:lō singer/ dancers in the Museum of Anthropology amongst the totems from Ninstints. Bill attended the concert. Unfortunately the producer had different designs for the piece and he attempted to own the whole property. A very difficult legal battle began but ultimately, I came away with the project in my hands. During this battle, I met Harold Prince in NY (The king of Broadway). He worked with me to turn the work into a musical theatre work rather than an opera. Roy Surette at the Belfry in Victoria, came in contact with the draft that Hal guided and immediately committed to developing it with Glynis Leyshon of the Vancouver Playhouse. There was a very productive and

happy two years of development, however both theatres were unable to commit to the full production. Roy Surette handed the work to Dennis Garnhum and the rest, as they say, is history. This, of course, is a thumb nail sketch of the events.

T.C. *Have you communicated with Wilson Duff's family?*

B.R. Yes. Marnie Duff, Wilson's daughter, has been most helpful and supportive.

T.C. *How about Bill Reid's family?*

B.R. Yes. Bill made a very close friend of me and brought me into his family and introduced me to many people in Haida Gwaii who remain close friends. I have attended rare potlatches and events as part of Bill's family.

T.C. *What intrigued you the most about Wilson Duff's story?*

B.R. It is a universal story of our struggle to make meaning out of existence.

T.C. *Can you describe the challenges you faced in bringing Beyond Eden to the stage?*

B.R. Every challenge imaginable. A close friend, years ago, told me that trying to get this work on to a stage was like climbing Mt. Everest with a piano on my back.

T.C. *What important messages do you hope young people will get out of watching a performance of Beyond Eden?*

B.R. Our survival as a species depends upon our practice of tolerance towards all human beings. This hopeful message is best summed up in the final song:

ALL:

We move on
And on and on
And on
Until we're gone.
But never gone.
Spinning through
The Universe.
Digging deep
Into the Earth.
Preparing
For another birth.

*(A small outboard boat swings into the bay.
The MEN begin to tie the wooden cages together
as the first laps of the rising tide splash against
the raw wood casings.)*

As we go on
And on and on and on
Until we're gone.
But never gone.

*(The crated, severed Totems begin to float. A line is
attached from the outboard to the first crate.)*

Twelve thousand years
Of Human Being,
A million more
Upon the scene,
Struggling. Struggling.

*(The long snake of crates, pulled by the outboard
slowly disappears around the point of the bay.
The Dancers appear at the edge of the forest.
Max picks up his pack and walks towards the forest.)*

As we go on
And on and on and on.
How do we live?
How do we die?
What shape the world
Behind our eyes?
As we go on
And on and on and on
Until we're gone.
But never gone.

*(The thin bead of pure white light encasing Lewis
begins to fade and then... All light disappears.)*

Interview with Dennis Garnhum – Artistic Director of Theatre Calgary and the Director of *Beyond Eden*

T.C. *How did you first hear of Bruce Ruddell's Beyond Eden project?*

D.G. The project was brought to my attention by Glynis Leyshon and Roy Surette, former artistic directors at theatre companies in British Columbia. They thought Theatre Calgary would be the ideal place for the show to premiere given that we now have proof that we are able to create large scale world premieres. I was flattered that they called — and we do love working on new plays here at Theatre Calgary.

T.C. *What led you to support and agree to direct Beyond Eden?*

D.G. It's all about the great story and frankly, the opportunity of a lifetime. I immerse myself into every play I direct and knowing that I would spend two years studying Haida culture and working on a new musical are very exciting notions. I truly feel the spirit of the Haida people with us as we try to bring this beautiful, magical and spirited piece to life.

T.C. *What do you like most about this work?*

D.G. The piece is difficult to define. It's not exactly a traditional musical: it has rock songs and Haida music. It's a great adventure story, and a ghost story. I love that it is all these things – sometimes at the same time.

T.C. *The script for the musical reads a lot like a film script. Can you comment on the cinematic qualities of the script? What do you think will be your biggest challenges in bringing this work to the stage?*

D.G. The play is written with impossible stage directions. I love that. It inspires me to use my imagination. The composer has created a pile of very difficult ideas to stage and it keeps me up nights wondering how best to make these visions come to life. But that is what makes musical theatre so alive – the combination of the story, the music, staging and elaborate costumes.

T.C. *What important messages do you hope young people will get from watching a performance of Beyond Eden?*

D.G. It's important to remember that this is based on a true story. I'd like people to come away discussing the central idea of the play: What is the balance we should adopt between keeping our traditions and assimilating so that we all can live in harmony on this earth together? Should the poles have been cut down or should they have been left?

Begin your keepsake “*Beyond Eden* Scrapbook”

On page 31 of this guide, you will find details that will help you complete a keepsake record of your learning experiences before, during and after viewing Theatre Calgary's performance of *Beyond Eden*.

In preparation for this activity, you should read the assignment on page 31 now and begin to work on and accumulate the responses, artifacts and activities to include in your scrapbook or journal.

Rave Reviews for *Beyond Eden*

It's a musical unlike anything else — it's huge, it's expressive and it re-examines the nature of what we should do with our culture and how we can preserve it.

- CBC

The musical has “a very important message. Knowledge is the passage to understanding and moving forward in terms of what the ‘white people,’ if you like, did with the totem poles, taking them away when we had no understanding of their culture and belief systems in regards to the totems. *Beyond Eden* can help us gain that understanding.”

- Darlene Howard

And there's absolutely no argument that this is a big show, in both size and scope: the historical and mythological journey of an anthropologist traveling up B.C.'s west coast—by boat, during a storm—culminating in a 30-foot totem pole being chopped down on stage.

- John Threlfall

We are proud to be premiering this musical as part of the Olympic celebrations. Starring John Mann, of *Spirit of the West* fame, this is a magical celebration of Haida culture. Combining modern sounds with traditional Haida songs, this original musical is the heart of our season.

- Dennis Garnhum (Artistic Director
Theatre Calgary)

Interesting facts about the musical *Beyond Eden*

- ✚ Bruce Ruddell has been working on *Beyond Eden* for over 20 years. The work began as a 15-minute chamber choir suite which in 1984 evolved into a 90-minute oratorio entitled *The World is as Sharp as a Knife*. An oratorio is a musical composition that retells a sacred story through choral voices and orchestra.
- ✚ The production has been made possible through the investment of nearly \$500,000 by various provincial funding bodies and the support of Theatre Calgary.
- ✚ The plot of *Beyond Eden* is based on actual historical events which occurred in 1957 involving a group of anthropologists, led by [Wilson Duff](#), who travelled from Victoria to the Haida village of Ninstints in the Queen Charlotte Islands. Duff, in an attempt to preserve 23 totem poles, had made arrangements to cut down and remove the poles and relocate them to various BC museums including the Royal BC Museum and the Museum of Anthropology at UBC.
- ✚ Wilson Duff struggled for many years after the experience of the expedition. He committed suicide in 1976.
- ✚ Ruddell first became interested in the story after being told about it by Bill Reid and then viewing the 28-minute CBC documentary about the expedition.
- ✚ The titles used for the early drafts of the musical were *The World Is As Sharp As A Knife* and then *Ninstints*. For some reason, the names didn't stick.
- ✚ Bruce Ruddell completed the script of the musical with the consultation of Haida artists Bill Reid, Gwaii Edenshaw and Derek Edenshaw.
- ✚ [Bill Henderson](#), famed leader of the Canadian rock band Chilliwack, collaborated with Ruddell on the songs in the production.
- ✚ When Ruddell first started working on the script, he used the real names of the people involved in the expedition. Bill Reid advised him to fictionalize the story so that as he put it, "the truth will come out."
- ✚ Of the 14 people in the cast, two are Haida. The lead role is played by Calgary born John Mann of the rock band [Spirit of the West](#). Mann has performed in a number of other musicals including *Threepenny Opera*, *Miss Saigon*, and *Cabaret*. You may have also seen him on TV performing in series such as *Da Vinci's Inquest*, *Smallville*, *Stargate SG-1*, and *Battlestar Galactica*.
- ✚ The show will premiere as part of the Vancouver 2010 Cultural Olympiad at Vancouver's Playhouse Theatre Company before returning to Theatre Calgary in February, 2010.
- ✚ Rehearsals will take place in Calgary and all the sets and costumes will be built in Theatre Calgary's scenery shops.
- ✚ The Council of the Haida Nation and the Chiefs and Elders of Haida Gwaii have fully endorsed the production of *Beyond Eden*.

Who's Who in the play

(in order of appearance)

The Wilson Family

Lewis Wilson – Archeologist/Anthropologist; the leader of the expedition.

Sal – Lewis' wife

Jack – Lewis and Sal's son.

Members of the Expedition

Max Thomson – The official photographer of the expedition.

He is half Haida and half white.

Clive – Archeologist

Gregory – Archeologist

Joe and Victor Duncan – Brothers. They are Haida fishermen and help to guide the expedition through the reefs to Ninstints.

Haida

Haida Watchman

Haida dancers and singers

Setting of the Play

Time **April, 1957**

Place **Act I:** **A wharf in the port of Victoria, B.C.
On board the ship in the waters of the Inside
Passage and Hecate Strait.**

Act II: **The deserted Haida village of Ninstints.**

Summary of the Play

Prologue: A Haida Watchman appears to Lewis in a vision and reveals that he is aware of Lewis' upcoming journey. Lewis admits that his whole life has been leading him to this voyage. The Watchman warns Lewis against coming to Ninstints.

Act I: Members of the expedition, including Lewis' wife and son (Sal & Jack) meet in Victoria to board their ship. They are joined by two Haida fisherman who reluctantly agree to guide them through the reefs to Ninstints where the totems are rotting. The purpose of the expedition is to cut down the totem poles and relocate them to various museums in B.C.

On board the ship, on their way to their destination, the men discuss how Lewis was able to keep his position as leader of the expedition and the fisherman jokingly give young Jack lessons in speaking Haida.

On the deck of the ship, with a storm approaching, Sal encourages Lewis to share his feelings, to reach out for help with his obsessive search for the truth but he claims that he is beyond help.

Lewis tries to cheer up his lovesick son and explains why he spends so much time on his work and away from his family. The Watchman appears to Lewis in a vision again and tries again to convince him not to continue with his expedition.

Despite heightened storm warnings, Lewis orders his men to stay the course. Max catches the guides, Victor and Joe, as they attempt to sneak off the ship. They try to get Max to join them. Max, despite being conflicted about his identity, refuses.

The storm arrives. The crew narrowly escapes crashing into the rocks and they make it into the open ocean with the storm still raging. They send out a Mayday distress signal. The act ends with: *"The storm reaches a climax. The black envelops all."*

Act II: Lewis and the expedition arrive in the Eden-like deserted Haida village of Ninstints where the rotting but awe-inspiring totem poles stand. They soon begin their work of cutting down the totem poles. The Haida in the expedition decline to participate. Jack finds a broken drum on the beach and he and Joe attempt to repair it. Another storm approaches.

The Watchman and other Haida visions appear to Lewis and attempt to dissuade him from cutting down the totem poles. Lewis learns more about his obsession to complete the work of his expedition and is shown the past, and potential future consequences of such actions.

Lewis emerges from the visions and the storm and attempts to stop the work of cutting down the totems. Gregory takes over command of the expedition and confronts Lewis. They fight and Lewis regains the leadership of the expedition.

Eventually, a decision is made as to whether or not the totems should be cut down.

***Beyond Eden's* performers and composers on YouTube**

YouTube is a popular website which features short clips from professional and amateur film-makers.

John Mann, who plays Lewis in Theatre Calgary's production of *Beyond Eden* is better known as the lead singer of Canadian rock band, Spirit of the West. To get an idea of what to expect from John Mann's performance, check out some of the following YouTube videos:

Spirit of the West - [And If Venice Is Sinking](#)

Spirit of the West - [Home For A Rest](#)

Bill Henderson collaborated on the show songs. Henderson is best known for being lead guitar and soloist for another classic Canadian rock band Chilliwack.

Check out the following videos to get a taste of Henderson's early work with Chilliwack:

Chilliwack – [My Girl](#)

Chilliwack – [Fly at Night](#) (recent live performance)

Chilliwack – [Fly at Night](#) (much better sounding studio recording)

If you want to hear more of Bill Henderson's music, check out his [website](#) where you can listen to many of his songs on-line.

Student Activities

Before the Curtain Rises

Activities to consider before attending the Theatre Calgary performance of *Beyond Eden*

Note to teachers:

It is not necessary for students to complete all of the following activities.

Consider only those activities that you believe meet the needs and interests of your students.

It is also recommended that, whenever possible, choices be offered and that students engage in group inquiry to complete the activities.

1. Explore unfamiliar allusions and vocabulary

The dialogue in *Beyond Eden* includes references to a number of things that you may not be familiar with. Before the performance, read the following information. If you wish to explore some of these items more closely, use on-line or print resources to find interesting facts that you can share with the class.

Some relevant websites are hyperlinked for your convenience.

The totem poles in the story were carved by the [Haida](#) people. The Haida live in the Queen Charlotte Islands in British Columbia. The area is also known as Haida Gwaii which means "Islands of the People."

Lewis is called "**Yaatzexaade**" by the Haida. The name means "white man adopted into the Raven clan." It can also mean "Iron man" or "White Man."

The Watchman who appears to Lewis tells him a story about the Raven. Lewis correctly identifies the Raven as the [Trickster](#). According to Prof. Byrd Gibbens:

"Many native traditions held clowns and tricksters as essential to any contact with the sacred. People could not pray until they had laughed, because laughter opens and frees from rigid preconception. Humans had to have tricksters within the most sacred ceremonies for fear that they forget the sacred comes through upset, reversal, surprise."

Ninstints is described as being "a diamond on a string of pearls./A jewel in **Hecate's** fist. [Ninstints](#) is an ancient Haida village on Anthony Island, at the southernmost part of the Queen Charlotte Islands of B.C., which is famed for having the largest collection of totem poles in their original locations. To get there, you have to cross Hecate's Strait. Interestingly, according to *The Oxford Classical Dictionary*, [Hecate](#) is a Greek goddess associated with "childbirth, nurturing the young, gates and walls, doorways, crossroads, magic, lunar lore, torches and dogs."

Max asks Jack if he wants to see his new [Hasselblad](#). This is a reference to a type of camera that has basically set the standard for digital photography.

In their first song, the men sing of the **arrowheads at Clovis**, the **ruins of Machu Pichu** and the **caves of Altamira**. These allusions are to famous archaeological sites. [Clovis](#), New Mexico is where arrowheads, dating back to 13 000 years ago, were found. [Machu Pichu](#), Peru, is often referred to as the "lost city of the Inca." It was built high on a mountain top in the 1400s. Altamira, Spain is famous for its caves that contain [wall paintings](#) that date back almost 16 000 years.

The native fishermen, Victor and Joe, who join Lewis' expedition, mention that they first met Lewis at their Uncle Bill's **potlatch**. A [potlatch](#) is a sacred and, until recently, secret Native festival whose main purpose is the re-distribution of wealth accumulated by families. Rich families often gave away almost all of their possessions during a potlatch to gain political and social status in their community. These rituals were banned by the Canadian government from 1885 until 1951.

Before arriving at Ninstints, the crew endures a violent storm. Clive and Jack believe that the expedition has been cursed just like the **King Tut** discoverers. In 1922, Howard Carter and his crew discovered the untouched tomb of the Pharaoh, [Tutankhamen](#) (King Tut). When several members of the expedition died in "mysterious ways, the press popularized stories of a curse associated with opening a pharaoh's tomb.

Late in the play, Lewis is given a vision during which he sees Haida men, women and children huddled in blankets given to them by the whites. These blankets bring sickness and death to the Haida. It is an uncomfortable fact of history that much of the indigenous population of North America was wiped out by diseases, such as smallpox, that was spread, often purposefully, by the colonizing Europeans.

2. Identify Genre

Beyond Eden shares a variety of aspects found in a number of theatrical and literary genres. Below are brief descriptions of a few of these genres.

Before you see the play, you may wish to use on-line or print resources to find out more about the characteristics of these genres:

Historical Drama brings to life historical figures or events.

Such works, often told through the point of view of major players in the events, attempt to capture the spirit of the historical events but do not necessarily project accurate accounts of what actually happened.

Musical Theatre combines dramatic dialogue with music, song and dance.

These elements are essential in that the plot is furthered, characters are revealed and emotions are expressed through the music, singing and dance.

As you watch *Beyond Eden*, determine which aspects of the musical apply to the various genres.

3. Vocabulary Development

To better appreciate the dialogue during the performance, it would be helpful if you became more familiar with the words used in the following activity.

Match the words from the musical in Column A with their appropriate definitions in Column B.

You may use online or print resources to check the meanings of unfamiliar words. Write the letter of the correct definition in the middle column.

An excellent comprehensive online dictionary can be found at:

<http://www.onelook.com/>

Check your answers on page 32.

Column A		Column B
1. dissuade	—	a. detailed scholarly study
2. squabbles	—	b. difficult to express or describe
3. artifacts	—	c. smug feeling which results in inaction
4. affiliations	—	d. persuade not to do something
5. vouches	—	e. tempts by offering something pleasurable
6. contingent	—	f. silently brooding
7. mortuary	—	g. human made object with archaeological value
8. monograph	—	h. satisfied; full
9. pining	—	i. the absorbing of a minority group into the main culture
10. concur	—	j. petty or insignificant arguments
11. entices	—	k. gives personal guarantee
12. transfixes	—	l. looted, taken and destroyed
13. assimilation	—	m. catastrophe; end of the world
14. elusive	—	n. formal associations or friendships
15. subjugation	—	o. thin slicing or deboning of fish or meat
16. Armageddon	—	p. moody longing or desiring
17. filleting	—	q. impossible to satisfy
18. sullen	—	r. puts into a trance or makes immobile
19. complacency	—	s. building where dead bodies are kept
20. plundered	—	t. submission; control
21. subdued	—	u. dependent upon
22. lineage	—	v. brought under control
23. sated	—	w. agree
24. insatiable	—	x. ancestry; line of descent

4. Predict the dramatic context based on the dialogue:

Below are several quotations that are part of the dialogue in this play.

In groups, make predictions regarding the *dramatic context* during which each of the speeches is delivered. In other words, imagine what

- has just happened or is about to happen that would motivate the character to speak these particular words
- the emotion with which the lines are spoken
- the reaction of the person being spoken to, once the lines have been delivered.

Quotes from the play	Predicted dramatic contexts
Lewis: Help me understand! What lies behind the mask?	
Joe: Indians. That's what we are. What are you? You know what you are? You're nothing.	
Lewis: You know they will be safe with me. They will be safe with me. I give you my word.	
Jack: How do you say "You ain't nothing but a hound dog, crying all the time, you never caught a rabbit and you ain't no friend of mine"? How do you say that?	
Lewis: Because I am the only one that cares, Sal. I may not be the best suited for this. But I'm the only one who cares. Nowadays the only way to do good is to do something.	
Sal: Let me ask you, if it were you that made that first contact and all those canoes came out to meet you and set the eagle down around about your hull...would you have sailed for home?	
The Watchman: No you must for once, listen to me. The totems are the living essence of my people. They will be subdued only by the forest. And when they have fallen and lie covered in moss they will become the life-blood of younger trees. They will go on and on until they're gone --- but --- never gone.	
Lewis: Consequences?! What consequences?!	
Jack: For God's sake dad! What's going on with you?	
All: As we go on / And on and on and on Until we're gone. / But never gone.	

As you watch the performance of *Beyond Eden*, pay careful attention to when the above lines are actually spoken. To what extent were your predictions of the dramatic contexts correct?

Was there anything that really surprised you about the actual situations during which the above lines were spoken?

5. Work with tone to project meaning

It goes without saying that how actors say their lines can often determine what the audience will think and feel about them and the situation.

Take for example the following brief dialogue between two of the characters in the play – Lewis and his wife Sal. Lewis has forgotten to pick up Sal and their son Jack. Instead of waiting for Lewis, they took a cab to the dock. They have just arrived and the ship is about to take off for Ninstints where the totem poles are.

Lewis: I really am sorry about last night. Truly.

Sal: I didn't say anything

Lewis: No, you didn't.

Sal: You needed to take care of things...

Lewis: I did. But we should have arrived together.

Sal: The taxi wasn't a problem.

Lewis: But I said I'd drive us all over...

Sal: You did. But you had last minute things to take care of. All night. And look at you. You haven't slept. Haven't eaten. Are we back there again?

Lewis: Maybe this isn't the best idea.

Sal: I'm not being left at home. Not this time.

Lewis: I'm sorry I go away so much.

Sal: It's not that. I'm not being left out of your life again. It's now or never Lewis.

Lewis: is it?

Sal: Yes, I'm afraid it is. It's time.

Lewis: It doesn't have to be.

Sal: If it doesn't happen now, for better or worse, it'll never happen.

Lewis: When this is all over, I'll be able to make it up to you and Jack both.

Sal: I've heard that before but that time, I'm sorry Lewis, never comes. You have to know that. Tell me it isn't true?

Lewis: It's true.

This dialogue can be delivered in a variety of ways to project different interpretations of the characters.

In pairs, prepare to present the dialogue so as to project a combination of the following interpretations. The student reading Sal will choose either a or b and the student reading the Lewis' role will choose either c or d.

- a. Sal loves Lewis and is teasing him by pretending to be angry with him.
- b. Sal is disappointed with Lewis and is serious about her threats.
- c. Lewis truly loves Sal and is sincere in his promise to spend more time with his family.
- d. Lewis is being insincere to Sal and would prefer to spend time on his work.

Do not tell the class in advance which interpretation you were projecting.

After you have presented, have the class guess which of the interpretations you were attempting.

6. Review the Reviewers

By the time you are scheduled to attend *Beyond Eden* at Theatre Calgary, the local papers and magazines will have printed reviews of the play.

Find and read at least two of these reviews.

You can start by checking out the [Calgary Herald](#) and the Calgary Sun ([Canoe.ca](#)) entertainment sections.

What did the reviewers think of the performance?

What did the reviewers like or dislike about the production?

What important information did you learn about the musical and the characters by reading the reviews?

Based on the reviews, what are you looking forward to seeing in the performance of *Beyond Eden* at Theatre Calgary?

7. Prepare for the “Meet the Actors” Session

After each student matinee performance, many of the actors make themselves available for a question and answer session with students.

From what you know of the play, which actors would you like most to talk with?

With a partner, generate at least three questions that you would like to ask these actors.

The questions can deal with any of the following:

- when and how they got into acting
- their favorite roles in past performances
- what they do to prepare for their roles in the performance
- their interpretation of the work or the role they play
- special challenges of their roles
- any other aspect of acting or of the play that you are interested in

8. Prepare To Attend the Performance: Theatre Etiquette

Theatre etiquette – what is appropriate and not appropriate to do when you are in the theatre - is an important matter to consider before attending a play with your classmates.

In groups, generate a list of as many theatre etiquette rules as you can. Make sure to include reasons for the rules. An example is provided in the box below.

Rule	Reasons
<i>a. Don't take pictures during the performance.</i>	<i>The actors are live. They must do rather difficult work. Noise or flashes from cameras can distract them and could make them stumble over lines.</i>
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

If you are having problems generating your own list of rules, create reasons for the following rules listed at: <http://www.drdaveanddee.com/theater.html>

1. To avoid being late, plan to arrive 30 minutes early.
2. Turn off cell phones, pagers, watch alarms, and other electronic devices.
3. Do not talk, whisper, sing, or hum during the performance.
4. Do not eat and drink during the performance.
5. Unwrap cough suppressants during applause, laughing, or loud musical numbers.
6. Keep feet on the floor, not on the seat or balcony in front of you.
7. At the end of the performance during curtain call, don't rush for the exits.
8. Performers appreciate enthusiastic applause, but not whistling or shouting.
9. Do not use cameras or videotape during the performance.



Student Activities

While the Curtain Is Up

Questions to consider about the performance.

Consider elements of plot:

- ✚ The opening scene or Prologue of *Beyond Eden* accomplishes a number of purposes. Among these purposes related to elements of plot are:
 - providing exposition or background information intended to help audiences understand and better appreciate the rest of the play
 - hinting at future action through foreshadowing

What does the Prologue offer in terms of exposition and foreshadowing?
What other purposes are served by the Prologue?

- ✚ The use of music, song and dance is a convention of musical theatre and essential in telling the story. However, some audience members find it hard to accept the unrealistic convention of having people break out into song during the middle of a dramatic dialogue.

To what extent did you have difficulty accepting the convention?
What important roles did the singing and dancing play in the performance?

- ✚ The climax of a story can be either the point of highest dramatic tension or the turning point for the protagonist(s).

Does the play have a true climax?
If so, when does the climax of the play occur?
Does it mark the highest point of dramatic tension or is it the turning point for the protagonist in the play? Explain.

- ✚ Generally speaking, the final scene of a play needs to be carefully crafted for maximum effect. Playwrights would want to accomplish a number of purposes with the endings of their works.

With a partner, generate a list of at least three things that you think the ending of a play, generally speaking, should accomplish.

After watching the performance, consider the extent to which the ending of *Beyond Eden* succeeded in accomplishing the three things in your list.

- ✚ How important is the plot or action of the musical in terms of your total enjoyment of the work?
Provide three reasons that can be used to argue that one of the most important elements in this musical is plot.

Consider elements of character:

- ✚ In musicals, song and dance are used to reveal or develop character.

Identify three examples where the lyrics of songs and style of dance revealed or emphasized aspects of character not previously revealed through the dialogue.

- ✚ For a dramatic work to succeed, the audience needs to be able to connect or identify with the characters.

To what extent were you able to identify with any of the characters?

With whom did you identify?

In what ways were you able to connect to these characters?

- ✚ According to Shakespeare, “Action is eloquence.” What this suggests, in context of the theatre, is that actions – what a person does - often speak louder than words.

Identify three examples where *what* the character *did* on stage in terms of acting was more important in revealing or developing character than what he or she said.

Identify what character traits were revealed through the action.

- ✚ Identify the specific and the underlying reasons why Lewis does what he does at the end of the play.

What does this tell us about his character or motivation?

- ✚ Explore the reasons why each of the men become involved in the project and do what they do at the end of the play :

Lewis

Max

Clive and Gregory

Victor and Joe

What is it about their characters or values and beliefs that make their decisions and actions possible?

- ✚ Which of the minor characters do you wish were more fully developed or explored? Why?

- ✚ Create a brief character sketch of Lewis, Sal or Max.

Be sure to identify important character traits, values, beliefs, attitudes, dominant emotions, strengths, weaknesses, etc.

Consider elements of setting and mood:

- ✚ This musical is extremely challenging for set designers. During Act One, much of the action takes place on a ship during a storm. Act Two is set on a rain forest island complete with tall, traditional totem poles.

What did you think of the sets?

- ✚ The sets should enable the audience to better understand and enjoy the musical.

In small groups, discuss how the sets helped you better understand and appreciate the play.

In other words, identify when and how sound, music and lighting effects were used effectively during the performance.

- ✚ What specific moods, atmosphere or effects did the use of colour, lighting and fog machine help to create? Explain how.

- ✚ What did you think of the costumes and make-up used in the Theatre Calgary performance of *Beyond Eden*?

What did the costumes and make-up reveal or emphasize about the personality of the characters in the play.

Be sure to comment specifically on the costumes worn by the Watchman, Lewis, Sal, Max and the Haida dancers.

Quotable Notables on themes of the musical:

✚ Many notable people have said very quotable things about some of the important themes and ideas in this play.

Choose any two of the following quotations to focus on.

Put each of them into your own words but *do not* translate word for word.

In your rewording, avoid indicating how you feel about what is being said.

Then in brief paragraphs, consider the extent to which you agree or disagree with the idea being expressed in each quotation. Be sure to explain your position.

Once you have viewed the performance of *Beyond Eden*, identify what the play suggests about the important ideas dealt with in the quotations you have considered.

<p>Dance is the hidden language of the soul. - Martha Graham (1894 - 1991)</p>	<p>Follow your inner moonlight; don't hide the madness. - Allen Ginsburg</p>
<p>I have not slept. Between the acting of a dreadful thing And the first motion, all the interim is Like a phantasma, or a hideous dream - Shakespeare, <i>Julius Caesar</i></p>	<p>Make all you can, save all you can, give all you can. - John Wesley (1703 - 1791)</p>
<p>Love is everything it's cracked up to be... It really is worth fighting for, being brave for, risking everything for. - Erica Jong</p>	<p>Only great souls know the grandeur there is in charity. - Jacques BéNigne Bossuet</p>
<p>The opposite of a correct statement is a false statement. But the opposite of a profound truth may well be another profound truth. - Niels Bohr</p>	<p>It is our choices...that show what we truly are, far more than our abilities. - J. K. Rowling, <i>Harry Potter and The Chamber of Secrets</i></p>
<p>What was destroyed was one more tile in the complicated and wonderful mosaic of man's achievement on earth. Mankind is the loser. We are the losers. - Wilson Duff</p>	<p>The most common trait of all primitive peoples is a reverence for the life-giving earth, and the Native American shared this elemental ethic: The land was alive to his loving touch, and he, its son, was brother to all creatures. - Stewart L. Udall</p>
<p>The possession of knowledge does not kill the sense of wonder and mystery. There is always more mystery. - Anais Nin</p>	<p>Personal transformation can and does have global effects. As we go, so goes the world, for the world is us. The revolution that will save the world is ultimately a personal one. - Marianne Williamson</p>

Consider elements of theme:

- ✚ Titles of works are very important in that they may suggest theme or contain symbolism that informs the audience as to what is important in the work. In what ways is the title *Beyond Eden* appropriate and effective? In other words, in what ways is the village of Ninstints an Eden?

Create two different titles for this play that also contain symbolism or which suggest one of the important themes in the play.

- ✚ On page 13, you learned that the potlatch ceremony is a controversial sacred native festival during which families often gave away almost all of their possessions. These rituals were banned by the Canadian government because they could not understand “all this giving away for nothing in return” and could not see that “those men giving everything away were getting” respect and admiration in return.

After conducting further research into this practice, consider the following:
What do you think of the potlatch philosophy?
What does this practice say about the people who practice it?
Why don't most people in Canada practice this philosophy?

- ✚ This work deals with a number of important themes. These include:
respect for culture and tradition isolation
disconnection from one's heritage obsession
determination individual responsibility

Create three statements that Lewis would agree with at the end of the musical about any of the above themes.

- ✚ Some works are written to express significant insights about people and about life. Such serious works invite us to continue thinking about the ideas well after we have read or seen the work performed.

Other works are created to teach moral lessons or to warn us about certain behaviours or attitudes. These *didactic* works tell us about how we should live our lives and about what is right and wrong in terms of behaviour and attitudes.

In what ways does *Beyond Eden* accomplish both purposes?

What, in your opinion, is the MAJOR purpose of this work?
Is it primarily to reveal significant truths or to teach?

Justify your opinion by referring to specific details from the play.

Student Activities

After the Curtain Falls

Choose any of the following activities to complete after viewing the Theatre Calgary performance of *Beyond Eden*.

1. Reflect on pre-performance activities

What pre-performance information and activities best prepared you for the play?

What else could you have done or wished you had done to have better prepared you for your viewing of *Beyond Eden*?

2. Cast a feature film version of the musical

Assume a feature film version of the play is being made and that you have been given the job of finding a cast for it.

What well known actors would you choose to play the roles of the major characters?

To justify your casting choices, you should refer to other similar roles handled by each of the actors.

Which, if any, of the actors used in the Theatre Calgary production would you cast in your movie? Why?

3. Create an Act Three for the musical

Assume that some time has passed since the events related at the end of the play. What do you think happens to the major characters?

Create a scene in which you dramatize what you think occurs two years after the events of the musical to any or all of the following characters:

Lewis and Sal

Max

Clive and Gregory

Joe and Victor Duncan

Feel free to create new characters for the main characters to interact with.

4. Write a different ending for the story

How satisfied were you with how the musical ended?

Assume that you have been given the task of creating an alternate ending for the play.

Write a new scene that serves to take the ending in a direction that you are happier with or that you find more interesting or dramatic.

5. Write a Review

Write a review of the performance of *Beyond Eden* that you have just seen. Read several newspaper or magazine reviews to get a better idea of the style and structure of typical drama reviews.

A good central source for reviews can be found at:

<http://www.curtainup.com/goingall.html>

Make sure that you do not follow any one review too closely. Your review should reflect your personal take and evaluation of the performance.

6. Write a letter to the Director

Write a letter to the director commenting on what you enjoyed or did not enjoy about the production.

Focus on how elements such as casting choices, use of lighting, sound and music, costuming and acting contributed to your enjoyment of the production.

7. List adjectives to describe your theatre experience

In an early version of his script for *Beyond Eden*, Bruce Ruddell had Lewis' wife Sal try to describe her first impressions of the totem poles on Ninstints. In her attempt, she uses a series of incomplete sentences made up mostly of adjectives:

True. Solid. Whole. Present. Ache. Haunting. Desire.
Welcome. Warning. Old. Ancient. Brand new. Perfect.
Flawed. Distant. Elusive. Absolutely clear. Friendly.
Deadly. Alive. Rotting. Purposeful. Without cause.

Using Sal's speech as a model, create a similar list which describes what you thought of the performance or how you felt as you watched Theatre Calgary's *Beyond Eden*.

8. Representing character, conflict, and theme

Create a poster by finding (or creating) a series of graphics, photos or illustrations, and words that you think serve, in significant ways, to illustrate or bring to life the characters, the situations, the themes or messages of the play.

Complete your representation on poster paper.

On the back side of the poster, briefly explain why you chose the graphics you did. In other words, what does each of your visuals represent?

Please note that the explanation of the graphics on the back of your poster is not an essay or a formal piece of writing.

Since the purpose of this writing is to provide you with the opportunity of explaining your choice of visuals, you may even complete this in point form.

9. Matching Quiz

Match the descriptions in Column A with the correct characters from the following list of characters:

Gregory
Sal
Max
Joe

Lewis
Jack
The Watchman

To refresh your memory of who the characters are, check the *Who's Who in the play* (cast of characters) provided on page 10.

Characters may be used more than once.

Column A	Characters
1. I'm all you ever think about. So I thought it was time to make an appearance. It was time we met, face to face, so to speak.	
2. It's my job. .. Ship in the background ... Come on ... Smile.	
3. I've been very careful to consult with your Elders and Chiefs. They are all in agreement. I understand the significances but permission has been attained.	
4. We've got a lot riding on this expedition. I'm an archaeologist. He's an anthropologist. You know how hard it is to get your career out of a museum basement and into the field?	
5. If it doesn't happen now, for better or worse, it'll never happen.	
6. How do you say, "Hello, what's your name?" or "I like your hat."	
7. It is not the reefs of Sqa'ngwai that are the danger here. It is not Yaatzexaade that is the danger here. You, half-breed, are the danger here.	
8. The graves of my chief have been plundered. The graves of my children have been violated The graves of my people have been dishonoured.	
9. I come to do this for you. I come to give you that gift ... Like Perez when he came. I come to preserve.	
10. I was given the authority to take command of the expedition if there were grounds for doing so.	
11. These poles must teach my hands to see.	
12. I believe that I know the answer to the riddle.	

Answers are provided on page 33.

10. Create a Keepsake Scrapbook

As a permanent keepsake and record of your experiences with the Theatre Calgary performance of *Beyond Eden*, create a scrapbook/journal which includes artifacts, assignments, and reflections.

Artifacts could include items such as theatre reviews from local newspapers, your ticket stub and program.

You should also include all the assignments and activities that you completed in preparation for your visit to Theatre Calgary as well as the “After the Curtain Falls” activities.

Here are some other ideas that you may wish to consider for inclusion:

- journal entry commenting on your opinion of the actors playing the various roles
- a published review of the play
- photographs taken before and after the performance (Remember that you are not allowed to take pictures during the performance.)
- drawings or sketches of the set
- questions you would like to ask the actors or director
- journal entry dealing with your thoughts and impressions of being a part of a live theatre audience
- graphics found on the internet relating to *Beyond Eden* and its author, Bruce Ruddell. Be sure to credit sources.
- colourful cover and a detailed table of contents
- anything else that you think will make your scrapbook/journal worth going back to several years from now

Once your scrapbook/journal is complete, you may choose to share it with the staff at Theatre Calgary.

To do so, you should contact Ryan Bump and he will ensure that it gets shown to the right people.

Ryan Bump can be reached at 294-7440 ext.1391 or by email at:

rbump@theatreocalgary.com

11. Answers to vocabulary development exercise on page 16

Column A	Column B
1. dissuade	d. persuade not to do something
2. squabbles	j. petty or insignificant arguments
3. artifacts	g. human made object with archaeological value
4. affiliations	n. formal associations or friendships
5. vouches	k. gives personal guarantee
6. contingent	u. dependent upon
7. mortuary	s. building where dead bodies are kept
8. monograph	a. detailed scholarly study
9. pining	p. moody longing or desiring
10. concur	w. agree
11. entices	e. tempts by offering something pleasurable
12. transfixes	r. puts into a trance or makes immobile
13. assimilation	i. the absorbing of a minority group into the main culture
14. elusive	b. difficult to express or describe
15. subjugation	t. brought under control
16. Armageddon	m. catastrophe; end of the world
17. filleting	o. thin slicing or deboning of fish or meat
18. sullen	f. silently brooding
19. complacency	c. smug feeling which results in inaction
20. plundered	l. looted, taken and destroyed
21. subdued	v. submission; control
22. lineage	x. ancestry; line of descent
23. sated	h. satisfied; full
24. insatiable	q. impossible to satisfy

12. Answers to Matching Quiz on page 30.

Column A	Characters
1. I'm all you ever think about. So I thought it was time to make an appearance. It was time we met, face to face, so to speak.	The Watchman
2. It's my job. .. Ship in the background ... Come on ... Smile.	Max
3. I've been very careful to consult with your Elders and Chiefs. They are all in agreement. I understand the significances but permission has been attained.	Lewis
4. We've got a lot riding on this expedition. I'm an archaeologist. He's an anthropologist. You know how hard it is to get your career out of a museum basement and into the field?	Gregory
5. If it doesn't happen now, for better or worse, it'll never happen.	Sal
6. How do you say, "Hello, what's your name?" or "I like your hat."	Jack
7. It is not the reefs of Sqa'ngwai that are the danger here. It is not Yaatzeaade that is the danger here. You, half-breed, are the danger here.	Roy
8. The graves of my chief have been plundered. The graves of my children have been violated The graves of my people have been dishonoured.	The Watchman
9. I come to do this for you. I come to give you that gift... Like Perez when he came. I come to preserve.	Lewis
10. I was given the authority to take command of the expedition if there were grounds for doing so.	Gregory
11. These poles must teach my hands to see.	Max
12. I believe that I know the answer to the riddle.	Lewis