

Spring 2013

Direction of the Musical: Children of Eden

Mark B. Daniels

Central Washington University

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Direction of the Musical: *Children of Eden*

A Project Report
Presented to
the Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Mark Berrett Daniels
June, 2013

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the project report of

Mark Berrett Daniels

Candidate for the degree of Master of Arts:

Theatre Production

APPROVED FOR THE GRADUATE FACULTY

7/3/13

Date of
Signature

Professor Scott Robinson
Committee Chair

7/3/13

Date of
Signature

Professor Michael Smith

7/3/13

Date of
Signature

Professor Christina Barrigan

Please note:

The signatures have been redacted due to security reasons.

ABSTRACT

PROJECT REPORT

Children of Eden

WEBER HIGH SCHOOL

Directed by

Mark Berrett Daniels

February 28 – March 8, 2013

This project entailed the selection, background research and documentation, musical analysis, casting, direction, vocal coaching, and post-production analysis of Weber High School's production of Stephen Schwartz's *Children of Eden*. Documentation includes research and analysis of the play, its music, and an evaluation of the musical as a production vehicle for the department of Theatre Arts at Central Washington University. The analysis also includes a discussion as to the non-traditional directorial vision of this production.

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Mark Berrett Daniels

B.A. Weber State University, 1996

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Scott Robinson

Professor David Brown

Professor Christina Barrigan

McConnell Hall

Room 117

June 30, 2013

7:00PM

Mark Berrett Daniels

Courses presented for the Master's degree

Course No.	Course Title	Number of Credits	Instructor	Quarter Completed
TH 501	Intro to Graduate Studies	1	Bellah	Summer 2010
TH 531	Mime and Movement	3	Bellah	Summer 2010
TH 540	Graduate Directing 1	3	Smith	Summer 2010
TH 542	Musical Theatre Directing	4	Brown	Summer 2010
TH 546	Teaching Shakespeare Performance	3	Edie	Summer 2010
TH 560	Stage and TV Makeup	3	McMillen	Summer 2010
TH 571	Design Methodology	3	Barrigan	Summer 2010
TH 510	Studies in Dramatic Literature	4	Hubbard	Summer 2011
TH 520	Exploring Drama in the Classroom	3	Forier-Edie	Summer 2011
TH 539	Directing and Teaching Young Actors	3	Forier-Edie	Summer 2011
TH 541	Graduate Directing 2	3	Hubbard	Summer 2011
TH 544	Acting Styles	3	Hubbard	Summer 2011
TH 564	Wig Design	3	McMillen	Summer 2011
TH 566	Masks and Makeup	3	McMillen	Summer 2011
TH 502	Intro to the Creative Project	1	Bellah	Summer 2012
TH 511	Theory, Analysis and Literature	4	Hubbard	Summer 2012
TH 526	Program and Curriculum Development	4	Forier-Edie	Summer 2012
TH 568	Lighting Techniques	3	Barrigan	Summer 2012
TH 700	Master's Thesis Creative Project	6	Robinson	Summer 2013

Total Credit Requirements - 60

BIOGRAPHICAL INFORMATION

Mark Berrett Daniels

Undergraduate Study:

Weber State University, 1989-1996

Graduate Study:

Central Washington University, 2010 - 2013

Professional Experience:

High School Teacher: Hillcrest High School, 1996 - 2003

Entertainment Director: Lagoon Amusement Park, 2004

High School Teacher: Weber High School, 2006 - Present

Acknowledgements

“I’ve heard it said that people come into our lives for a reason; bringing something we must learn, and we are led to those who help us most to grow if we let them and we help them in return.”

- Stephen Schwartz

Thank you for helping me tell the story of *Children of Eden* at Weber High School. I would like to extend a huge thank you to the incredible faculty and staff at CWU, with whom I had the opportunity to work. I have learned so much over the last three summers and am excited to share it with my students. Thank you for your dedication and commitment to higher education in the arts! Special thanks to Department Chair and my Thesis Chair: Scott Robinson, Prof. Brenda Hubbard (Directing, History and Literature, Acting Styles), Dr. Teri Brown (Musical Theatre), Prof. George Bellah III (Stage Movement and Combat), Prof. Elise Forier-Edie (Directing and Curriculum), Prof. Michael Smith (Directing), Catherine McMillen (Masks and Makeup), Prof. Keith Edie (Teaching Shakespeare), Prof. David Brown (Musical Theatre), Prof. Christina Barrigan (Lighting Design and Design Methodology), and the other professors, faculty, and staff of CWU which help run the Summer Institute for Theatre Arts - THANK YOU!

- Mark Daniels

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SECTION 1

PRELIMINARY INFORMATION

Mark Daniels
1 July 2011

MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE: *CHILDREN OF EDEN*

PLAYWRIGHT(S) [If musical, list lyricist/composer]: Music and Lyrics by Stephen Schwartz, Book by John Caird

NUMBER OF ACTS: 2 APPROXIMATE TOTAL PLAYING TIME: Approximately 2 hours and 15 Minutes

CAST (fill in with the appropriate numbers)

SPEAKING ROLES: MEN: 8 WOMEN: 5 CHILDREN: 2 OVER 40: 1

ROLES REQUIRING PEOPLE OF COLOR: 0 ROLES COULD DOUBLE: Yes, but single cast only.

TOTAL NUMBER OF CAST: 36 including chorus

OTHER CASTING CONCERNS: The show is written to be performed by an ensemble of STORYTELLERS, which must be filled out by a chorus, which can be large or small, but must have at least 8 singers in it and 16 principal actor/singers to fill the leading roles.

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR DANCE CHOREOGRAPHER
FIGHT CHOREOGRAPHER _____ DIALECT COACH _____ SPECIALTY HIRE _____ (specify what kind)

ORCHESTRA/BAND (specify what size) _____

Will you be fulfilling any of the above? YES If so, which? I will also be assisting with parts of the choreography, but will hire a choreographer to work with.

Will a guest artist be fulfilling any of the above? YES If so, which? The role of FATHER

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS: One set for each act

HISTORICAL PERIOD: Biblical GEOGRAPHICAL LOCATION: ACT 1: The Garden of Eden ACT 2: Noah's Ark

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

APPROXIMATE NUMBER OF PROPS: Multiple PERIOD: Biblical with a contemporary feel

DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE: Very excited about building and using puppets to represent the animals which Adam and Eve are asked to give names to in ACT 1 and Noah brings into the Ark in ACT 2.

WEAPONS OR FIREARMS? YES NO HOW MANY _____ DESCRIBE:

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER: 2

HISTORICAL PERIOD: Biblical with a slight contemporary feel SEASON: Summer and Fall

SPECIAL REQUIREMENTS:

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO Just once in 1999 at Brigham Young University and ever since then I have wanted to direct it but have been waiting for the right opportunity in which to do it.

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

As I look at my incoming sophomores, I evaluate their strengths and weaknesses. I try to choose work for them that will challenge them yet still be very capable of allowing them to succeed. This script and this musical score has a very contemporary feel to it. The young men and women coming up through the ranks at my school have voices to match this score. Not every year has that style.

I also feel that this is the perfect script and score for the very conservative community in which I work. I believe they will appreciate and respect the subject, the message and the story of this musical.

This is also a script that will allow for a many acting challenges for younger students.

I have also tried to choose a script that will allow me to use skills learned in this program to be demonstrated on stage in the rehearsal process. I truly believe that this choice will allow that in the best possible way. I have found a great love for this script and this music and I am excited to start designing and working on it.

I have a 1200 seat thrust stage. This script and its design demands will work beautifully in this setting.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Mark Daniels Date Submitted: 1 July - 2011
(Signature) _____
Thesis Chair Approval: Scott Robinson Date Approved: 1/18/12
Thesis Committee Members Approval: Cristina Barrigan Date Approved: 1/17/12
David Brown
Graduate Coordinator Approval: Scott Robinson Date Approved: 1/18/12

Please note:

The signatures have been redacted due to security reasons.

Children of Eden: Synopsis

ACT ONE: The story of Adam and Eve and Cain and Abel.

A chorus of Storytellers describes the beginning of the world. Father (God is always called Father in this show to emphasize the parallel with earthly fathers) comes on and declares, "Let there be...." He builds the world based on his dream. He creates Adam and Eve and gives them a perfect place to live in the Garden of Eden.

The character Eve is like any modern restless and curious child who asks many questions, among them, what's that glowing tree on top of the hill? Father tells them about the tree of knowledge from which they must never eat the fruit. To divert their attention, Father asks Adam and Eve to name the animals. With the help of the Storytellers pretending to be animals, Adam, Eve, and Father name them. Exhausted afterwards, they sleep.

In "Father's Day," Father sings of his contentment as a father who has a universe to pass along to his children.

One day, Eve goes up to the tree of knowledge and it enchants her. She sings, "The Spark of Creation," about the fire of creativity and exploration in her blood. In the song, "In Pursuit of Excellence," a Snake convinces Eve to pursue knowledge and eat the fruit of the tree.

Eve offers Adam some apple juice, which ultimately leads Father to exile Eve. Adam has to choose between staying in the Garden or departing with Eve, a conflict covered in "A World Without You."

As time passes after they are expelled, the Storytellers sing about Adam and Eve's desolate new environment in "The Wasteland." Eve gives birth to two sons, Cain and Abel. As

the boys grow up, their behavior echoes that of their parents: Cain becomes more curious about the world while Abel remains obedient to Adam.

In the song "Lost in the Wilderness," Cain tries to convince Abel not to accept the status quo of their lives and to join him on a quest to make a life somewhere else. When Father comes upon the two brothers, Cain declares he will find his own destiny and storms off. When Adam learns that Cain is gone, he curses him. Then remembering his boys when they were younger, he joins Eve and Abel in singing about the benefits of their home life and homespun material goods in "Close to Home."

Cain returns and describes what he has found, "A Ring Of Stones." This proves they are not the only people in the world. Cain, wanting to be a part of a larger family and begins to leave, but Adam blocks his way, wanting to prevent change and possible danger. Even though Cain's resentment is directed to Adam, when Abel tries to hold him back, Cain kills him with a rock in the scuffle.

Cain runs. Father appears before him, marks Cain's forehead, and curses him and all his children in the song, "The Mark of Cain."

The first act ends several decades later. By then Eve is an elderly widow, ready to pass on. She gathers her grandchildren together, born from her third son, Seth. During the song, "Children of Eden," Eve momentarily communicates with Father, and sings of returning home to Paradise. She asks her family "not to blame us, we were just human," referring to her act of leaving the Garden with Adam, and the influence of one generation's experience on their descendents.

ACT TWO: The story of Noah and the flood.

Act II begins in light, a thousand years after Act One. Storytellers sing about who begat whom in "Generations." They trace the line of Adam to Noah and his three sons: Shem, Ham, and

Japheth.

Father wants Noah to quickly finish building the ark, so he can flood the world and destroy the race of Cain. Due to the forthcoming flood, youngest son Japheth is on a deadline to find a partner to bring on the ark to be saved. Japheth doesn't want his father to choose for him, and announces he will bring his own future bride to dinner. Noah and the family eagerly prepare for this in the song, "A Piece of Eight."

Japheth tries to bring his true love Yonah, the servant girl, to the table. But she bears the mark of Cain and this causes a furor. Japheth storms off just as animals start appearing on their way to the ark. Noah and his family try to organize the animals, but more and more keep coming on during the dance, "The Return of the Animals." After everyone is onboard the ark, Noah sees Yonah standing alone and apologizes that he can not take her with him.

Left alone, Yonah sings "Stranger To The Rain" sharing how she is accustomed to being ostracized. But Japheth insists he will hide her in the ark. They sing, "In Whatever Time We Have," at this dramatic moment when they don't know how long either of them will live. The rain comes and floods the land. But after forty days and forty nights downpour still continues, creating a life-threatening situation because of food shortage. Yonah worries that she is the reason the rains have not stopped. She sends a dove to find land during the song, "Sailor Of The Skies." Shem and Ham find Yonah and there is a scuffle between Japheth and Ham, reflecting the Adam and Cain struggle of Act I. This time, Yonah stands in the way and blocks a murder.

"Mama Noah," Noah's wife, speaks privately to her husband who reveals that Father no longer communicates with him anyway. Mama Noah suggests he must be the father now and make his choices from within himself. Alone, Noah reflects on his own choices in the song,

"The Hardest Part of Love." At a distance, Father too can be seen reflecting on his need to let go and let his progeny choose their destiny.

Noah calls the clan together to perform a ceremony. For a moment, no one but him knows if he is going to throw Japheth and Yonah overboard or bless their union. He makes the more humane and compassionate choice by marrying them. The dove returns with an olive branch and in "Ain't It Good," Mama Noah, joined by everyone, celebrates their new hope for dry land and new life. When the ark lands, the three sons decide to travel in different directions with different animals. Japheth announces that he and Yonah will search for Eden. The musical ends with the song, "In The Beginning," exploring the challenges and blessing of free will.

THESIS SELECTION FOR MARK DANIELS
CENTRAL WASHINGTON UNIVERSITY
SUBMITTED FOR APPROVAL
July 1, 2011

CHILDREN OF EDEN

Music and Lyrics by **Stephen Schwartz**

Book by **John Caird**

Based on a concept by **Charles Lisanby**

Book Copyright © 1996 by John Caird

Music and Lyrics Copyright © 1996 by Stephen Schwartz
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Songs

no	title	singers	page
1	Let There Be	Father, Company	1
2	Perfect, Part I	Father, Storytellers	8
3	The Tree of Knowledge	Father, Adam	12
4	The Naming	Father, Eve, Adam, Storytellers	13
5	Grateful Children	Adam, Eve	21
6	Father's Day	Father, Storytellers	21
7	Perfect, Part II	Storytellers, Father, Adam, Eve	22
8	The Spark of Creation	Eve	26
9	In Pursuit of Excellence	Snake, Eve	29
10	The End of a Perfect Day	Storytellers	33
11	Childhood's End	Storytellers, Eve, Father	35
12	A World Without You	Adam, Father, Eve	38
13	The Expulsion	Father, Storytellers	40
14	The Wasteland	Storytellers	42
15	The Wilderness Family	Adam, Young Cain, Young Abel	45
16	The Spark of Creation – Reprise	Eve	48
17	Lost in the Wilderness	Abel, Cain	49
18	Lost in the Wilderness – Reprise	Cain, Father, Adam	56
19	Close to Home	Adam, Eve, Young Abel, Young Cain, Abel	58
20	A Ring of Stones	Cain, Adam, Storytellers, Eve, Abel	61
21	Clash of the Generations	Adam, Cain, Eve, Abel	65
22	Death of Abel	A Storyteller, Eve	72
23	The Mark of Cain	Storytellers, Father	72
24	Incidental before “Children of Eden”	Orchestra	76
25	Children of Eden	Eve, Company	78
26	Generations	Soloist, Storytellers	81
27	The Gathering Storm	Noah, Father	89
28	A Piece of Eight	Storytellers, Noah, Yonah, Japheth, Mama, Ham, Shem, Aysha, Aphra, Female Storyteller	90
29	Blind Obedience	Noah	97
30	The Return of the Animals	Orchestra	100
31	The Naming – Reprise/Noah's Lullaby	Storytellers, Noah	101
32	Stranger to the Rain	Yonah	102
33	In Whatever Time We Have	Japheth, Yonah	105

no	title	singers	page
34	The Flood	Father, Storytellers	107
35	What Is He Waiting For?	Noah, Mama, Ham, Shem, Aysha, Aphra	110
36	Sailor of the Skies	Yonah	114
37	The Spark of Creation – 2 nd Reprise	Mama, Noah	121
38	The Hardest Part of Love	Noah, Father	122
39	Words of Doom	Storytellers	124
40	The Hour of Darkness	Noah, Yonah, Japheth, Mama, Ham, Shem, Aysha, Aphra	125
41	Ain't It Good	Mama, Company except Father	128
42	Precious Children	Father	133
43	In the Beginning	Company	135

Characters

The show is written to be performed by an ensemble of

STORYTELLERS

which must be filled out by a choir (which can be as large as you like — within reason — but must have at least eight singers to it), as well as eleven principal actor/singers, with their parts in the two acts of the musical doubled as indicated:

FATHER
ADAM/NOAH
EVE/MAMA NOAH
CAIN/JAPHETH
ABEL/HAM
SETH/SHEM
APHRA
AYSHA
YONAH
YOUNG CAIN
YOUNG ABEL

The actors who play ABEL/HAM, SETH/SHEM, APHRA, AYSHA and YONAH may also comprise the

SNAKE

NOTE: the Authors have found the show to be most effective when performed by a truly multi-racial cast.

Some of the STORYTELLERS should be dancers, if there is to be a choreographic element in the larger musical numbers. “Let There Be”, “Generations”, “Ain't It Good” and both “animal numbers” are particularly appropriate for this treatment. The ANIMALS themselves are to be played by CHILDREN, the two most talented actors amongst them to be cast as YOUNG CAIN and YOUNG ABEL.

The CHILDREN also appear as STORYTELLERS where indicated in the text, but they are warned to pay attention and do only what their wise director has told them to do.

Sound Effects

page	sound
42a	Lightning crackle then crash of thunder after Father sings "Forever will it burn" and music ends
61a	Smack as Eve slaps Cain after hugging him
65a	Distant rumble of thunder after Cain sings "we are not alone"
69a	Smack as Adam slaps Cain
70a	Smack as Adam slaps Cain again
71a	Bonk as Cain strikes Abel with a rock
71b	Bonks as Cain beats Abel to death
72a	Wind and rain are heard softly as Eve exits.
72b	Thunder as Cain enters
73a	Lighting crackle then great clap of thunder on "mark" of "The race of Cain must ever bear this mark"
91a	Noah pounds the last peg of gopher wood.
101a	Each animal has a sound signature as it enters or performs.
103a	Distant thunder on "I've learned not to tremble"
103b	Closer thunder rumble after "I am not a stranger to the rain"
103c	Closer thunder yet after "To music sacred and profane"
103d	Still closer thunder after "Let it rain..."
107a	Rumble of thunder, much closer now starting at end of song
107b	Louder clap of thunder after Japheth says "Come on!" and Father appears
108a	Rain starts as Yonah and Japeth exit
109a	Wind starts on "Hurricane"
109b	Deafening clap of thunder after "Forever will it rain!". Note that rain and wind continue.
109c	Occasional low thunder until the rain stops.
114a	Bird sound, then dove cooing when Yonah says "No."
116a	Commotion of animals and people after Ham shouts for Noah
118a	Smack as Noah slaps Japeth
119a	Loud smack as Noah slaps Japeth
120a	Wind stops when Yonah says "No!". Light rain continues.
124a	Staff bangs on deck several times after the end of the song.
126a	Rain starts to fade out when Japheth says "Look!".
127a	Rain finishes its fade out when Mama says "An olive tree".

Author's Note

Children Of Eden is a musical based on the first nine-and-a-half chapters of the Book of Genesis.

The design of the show should rely as little as possible on stage machinery or elaborate technical devices, and as much as possible on simple, imaginative storytelling.

Only the following musical numbers should be listed in the program:

ACT ONE

Let There Be	Father, Storytellers
The Naming	Father, Adam, Eve, Storytellers
Grateful Children	Adam, Eve
Father's Day	Father, Storytellers
The Spark of Creation	Eve
In Pursuit of Excellence	Snake, Eve
A World Without You	Adam, Father, Eve
The Expulsion	Father, Storytellers
The Wasteland	Storytellers
Lost in the Wilderness	Cain
Close to Home	Adam, Eve, Abel, Young Cain, Young Abel
A Ring of Stones	Cain, Eve, Abel, Adam
The Mark of Cain	Father, Storytellers
Children of Eden	Eve, Storytellers

ACT TWO

Generations	Storytellers
A Piece of Eight	Storytellers, Noah, Yonah, Japheth, Family
The Return Of The Animals	Orchestra
Stranger To The Rain	Yonah
In Whatever Time We Have	Japheth, Yonah
The Flood	Father, Storytellers
What Is He Waiting For?	Noah, Family
Sailor Of The Skies	Yonah
The Hardest Part of Love	Noah, Father
Ain't It Good?	Mama Noah, Family, Storytellers
In The Beginning	Company

GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY
 (Submit the original)

RECEIVED
 JUL 26 2011

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305. GRADUATE STUDIES AND RESEARCH

Check option:

- Written Exam*
- Project
- Creative Project
- Studio Project
- Portfolio Review
- Thesis (standard)
- Thesis (journal-ready)
- Provide journal guidelines plus a recent article from that journal in student's field of study.

Indicate credits to be received for the thesis or option:

Course No.	Title	Credits
TH 700	Master's Thesis	6

*Students taking written exam option may omit items 1-5 below.

- Proposed Title (and title of targeted journal if appropriate):
Direction of the Production *Children of Eden*
- Purpose of Study:
The direction of the musical *Children of Eden* serves as the culminating experience in Theatre Arts Graduate Studies.
- Scope of Study:
Documentation based on the preparation of pre-production research, post production evaluation, the direction of the production, (including casting and rehearsal of actors, preparation of the Director's Production Book, and oral examination) shall benefit both the student and the Theatre Arts Department.
- Procedure to be used:
Three phases of study shall be included: 1) Pre-Production Research, Thesis Documentation, in MLA style. 2) Rehearsal and Direction of Production. 3) Post Production Evaluation and Documentation

5. Does the procedure involve collection of data obtained from
 Human Subjects (including use of surveys)? Yes** No
 Use of Animals? Yes** No

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

<u>Professor Scott Robinson</u> Committee Chair (typed or printed)	<u>[Signature]</u> Committee Chair (signature)	<u>7/25/11</u> Date
<u>Professor David Brown</u> Committee Member (typed or printed)	<u>[Signature]</u> Committee Member (signature)	<u>7-21-11</u> Date
<u>Professor Christina Barrigan</u> Committee Member (typed or printed)	<u>[Signature]</u> Committee Member (signature)	<u>7/21/11</u> Date
Approved by: <u>Scott Robinson</u> Dept Chair/Designee* (signature) Date <u>7/25/11</u>	Approved by: <u>Signature is illegible.</u> Dean of Graduate Studies	<u>8-2-11</u> Date

Please note:
 The signatures have been redacted due to security reasons.

*in the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10



Weber High School

Principal

Velden C. Wardle

Assistant Principals

James S. Bell

Larry G. Hadley

Alan B. Rawlins

6/25/2012

To Whom It May Concern:

Mark Daniels has administrative approval to continue with his planned production of *CHILDREN OF EDEN* on February 28 – March 8, 2013. I am aware that this production is part of his Master's Thesis Project for Central Washington University, and has permission to use the facilities at Weber High School to complete this endeavor. Furthermore, Mr. Daniels has permission to include activities for this project in the curriculum of his Theatre Productions Company class at Weber High School.

Respectfully,

Velden Wardle

Principal

Weber High School

Please note:

This signature has been redacted due to security reasons.

Project Parameters

Weber High School's production of *Children of Eden* is currently scheduled for February 28 – March 8, 2013. There will be 5 performances during that week. This performance schedule is 3 weeks prior to the end of the 3rd quarter, thus avoiding any conflict with finals week and AP testing at the high school, yet still giving the cast and the directors ample time to rehearse without feeling rushed. The company of actors that will make up the cast of this production, will be pulled from the Weber High School Productions Company. This is an auditioned company of 40 actors that meet 1st period during the school year as well as rehearse outside of the academic school day. Scheduling *Children of Eden* at this time will also give the music director and choreographer time during the Productions class period to prepare their work, teach the music and choreography to the cast during the second quarter before the company goes into after school rehearsals. This scheduling will also allow the parents, who will be helping with the costumes, to have enough time to build their assigned costumes without feeling rushed to finish by their deadlines. *Children of Eden* is the second musical of the school year and will follow the school-wide, open audition musical *Footloose*. This production was chosen as the school-wide fall musical because of the ability for the students to find their own costumes as modern high school students. This will free up the parent's committee over costumes to start work on the costumes for *Children of Eden* which will require more time and effort.

The rehearsal and production schedule will begin early in the month of October. This will overlap the final rehearsals and performance dates for *Footloose* slightly, however, the overlapping will only consist of the music for *Children of Eden* being taught during the Productions Company class period while *Footloose* is only rehearsed and performed after school and in the evening.

As stated previously, the Productions Company class meets 1st period of a block schedule. This means that that class will meet for 90 minutes every other day. Class time during the month of October will be reserved for music rehearsals with our music director, Sally Paskins. Mrs. Paskins has been the music director for 2 previous productions with the Weber High School Productions Company and has extensive training from Brigham Young University and Arizona State University as well as the Royal Academy of Music in London, England. The productions that Mrs. Paskins musically directed for WHS were Elton John's *Aida* and Lerner and Lowe's *Camelot*. She is well respected by the students and the Company is fortunate to be able to work with someone with her qualifications. I will also be working with the students when Mrs. Paskins is not at the school and as with every musical I produce, I teach my students the importance of vocal warm-ups before every rehearsal and every performance. I encourage the students to take private voice lessons with trained professionals during the rehearsal process of a show. I watch for incorrect singing and do my best to not allow the actor to strain or push when he/she is tired. I am aware of the actor's vocal range before casting. I allow and insist that my music director teach the music and train the actors on proper singing of each song. Mrs. Paskins is well qualified to do this. I have also implemented new breathing exercises that I learned in the Musical Theatre class into all of my warm-ups. I have found that they help, not only with proper breath support, but there is a mental focus that the actors notice when the breathing exercises are done correctly.

Once the music is basically taught, the month of November will be spent with table work and blocking. There are 3 large production numbers in *Children of Eden* and Lindsay Poll has been hired as the choreographer for these numbers. Mrs. Poll was recently a student teacher in the department and graduated with her degree in Musical Dance Theatre from Weber State

University. Mrs. Poll is a gifted choreographer, both in creativity and her ability to work with students. She truly understands the concept that choreography is another medium for helping to tell the story in a musical. The WHS Productions Company is fortunate to have her as a choreographer. The goal for the cast before they leave for their Christmas Break is that *Children of Eden* will be ready for working and cleaning / polishing rehearsals upon their return. Music will be memorized and lines will be solid if not completely out of book.

The budget for this production, as with all of the productions at WHS, is \$0. The company has always worked on a zero budget, only being allowed to spend what will be earned during a given production. For this reason, careful planning has to be given to the budget. With 40 members of the cast, and each student required to sell at least 6 tickets per night at \$10.00 per ticket, the budget is set at \$10,000. This will also give the company a \$2,000 dollar profit margin if every ticket is sold or a cushion if the tickets are not sold. Watchful preparation and frugal spending will allow the company to stay on budget. The royalties and rental package from Music Theatre International, which totals \$3105.00 has already been paid from money in the Productions Company account and is not part of the \$10,000 budget. The hope is that each musical produced by the Productions Company will profit enough money to pay the royalties for the next musical produced and, therefore, not need to come from the current budget. This is a goal the company has been successful with for the last 7 years.

The facility at Weber High School is a thrust stage with almost 1200 seats on 3 sides of a 50 foot across stop sign shaped stage. The seating is on a graduated slope down toward the stage. There is no grand drape, and the lighting grid does not lower. There is no scenic fly system and the stage curtain that is upstage only opens up to reveal backstage. Although this has proven problematic, in terms of causing limitation in traditional design and staging, *Children of*

Eden seems to have been written with this theatre in mind. This production requires only a unit set and according to Stephen Schwartz in his notes for directors, he states that, “it’s almost impossible to under-produce *Children of Eden*” (7). This statement alone helped solidify the choice in this production. It is written with storytellers to help bring the audience on the journey with the cast, and a thrust stage where the audience is sometimes only inches away from cast members is a perfect setting for this production. This is not to say that the company is afraid of producing large scale, big budget productions, however, at this time and this opportunity, *Children of Eden* has presented itself as the perfect choice.

In planning ahead, the last 2 musicals produced by the school had enormous casts. Recently the department produced *Joseph and the Amazing Technicolor Dreamcoat*. Knowing that the facility was in need of a few more microphones and lighting fixtures, the decision was made to cast 120 students from the high school and 200 additional students from the local Jr, High and two local Elementary schools to alternate performance nights as the children’s chorus. With that many students in the cast and very creative and visual props, costumes and technical elements, including a live camel named Cosmo, the production reached its goal and played to a record number of sold out houses. With the money earned, it allowed us to update our sound board, purchase additional microphones and lighting fixtures. We now have enough microphones to allow every named character in *Children of Eden* to have their own body mic. We also have enough lighting fixtures to light the entire stage and create the special effects needed for this production. We were even able to purchase 2 Elation Design Motion Spots to help create new lighting effects.

Although some of our musicals at my school use our school’s orchestra, for *Children of Eden* I have chosen to use a company by the name of THE MT PIT to supply minus tracks for

the show. This is a company based out of Utah and run by a really good friend of mine that I went to college with. They use live instruments and musicians to put their recordings together. I have used them for *Aida*, *Seussical*, and *Thoroughly Modern Millie*.

The Productions Company has also elected a group of student officers to help take over some of the responsibilities of the production of *Children of Eden*. There will be a publicity officer who will be in charge of the poster design and writing press releases for the local paper, there will be a Costume Shop Master who will be in charge of costume inventory and cleaning. There will be a Props Master, a Social Coordinator, a Stage Manager and Student Technical Head. I am excited to be working with these students and know they will be an outstanding help during this process.

The department has an incredible Stage Crew class and the young men and women are eager to be part of the productions at the high school. We will be building the entire scenery in house and have many wonderful parents who assist in the building. Early in the rehearsal process we will have a parent's meeting. This meeting allows the parents of the cast members to be involved in many aspects of their students work and education. It is from these parents that I draw many supporters and assistance in the productions. One group of parents will gather sponsors and advertisements for the production program. Another will be in charge of concessions and ushers. These parents want to be involved and I have been so fortunate for their assistance, and support. I only started a parent's committee 5 years ago. My fear was that the parents would expect casting privileges or would want directorial input, but to my surprise and pleasure, the parents are willing to simply do what is asked and have turned out to be a wonderful support to the department.

Children of Eden - SEPTEMBER 2012

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9 Grandparents Day	10 A DAY	11 Patriot Day	12 A DAY	13	14 A DAY	15																																																																																				
16	17 Rosh Hashanah	18 A DAY SECTION 2 DUE TO CWU	19	20 A DAY	21	22 Autumnal equinox																																																																																				
23	24 A DAY	25 THEATRE CAMP 4:00 - 6:00pm	26 A DAY Early Out PARENT TEACHER CONFERENCE	27 THEATRE CAMP 4:00 - 6:00pm	28 A DAY THEATRE CAMP 4:00 - 6:00pm Dinner at 6:00pm Performance at 7:00pm	29																																																																																				
30		August 2012 <table border="1" style="font-size: small; border-collapse: collapse; width: 100%;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td></td><td></td><td>1</td><td>2</td><td>3</td><td>4</td></tr> <tr><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td></tr> <tr><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td></tr> <tr><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td></tr> <tr><td>26</td><td>27</td><td>28</td><td>29</td><td>30</td><td>31</td><td></td></tr> </table>		S	M	T	W	Th	F	Sa				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		October 2012 <table border="1" style="font-size: small; border-collapse: collapse; width: 100%;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td></tr> <tr><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td><td>19</td><td>20</td></tr> <tr><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td><td>26</td><td>27</td></tr> <tr><td>28</td><td>29</td><td>30</td><td>31</td><td></td><td></td><td></td></tr> </table>		S	M	T	W	Th	F	Sa		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31				Notes:
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Children of Eden - OCTOBER 2012

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	1	2 A DAY IN CLASS AUDITION WORKSHOP for <i>Children of Eden</i>	3	4 A DAY IN CLASS AUDITION WORKSHOP <i>Children of Eden</i>	5 CAST LIST POSTED FOR <i>Children of Eden</i>	6																																																																																								
7	8 A DAY In Class Script Read ACT 1	9	10 A DAY In Class Script Read ACT 2	11 7:00pm Auditorium Orcestra Concert	12 A DAY In Class Music Rehearsal with Sally	13																																																																																								
14	15	16 A DAY In Class Music Rehearsal With Sally	17	18 FALL BREAK NO SCHOOL	19 FALL BREAK NO SCHOOL	20																																																																																								
21	22 A DAY In Class Music Rehearsal with Sally	23	24 A DAY In Class Table Work ACT 1 - Scenes	25	26 NO SCHOOL Staff Core Training 9:00am - 2:00pm Solo Music Rehearsal with Sally	27 9:00 am - 2:00pm TECH AND DRESS <i>FOOTLOOSE</i>																																																																																								
28	29 A DAY In Class Table Work ACT 2 - Scenes 3:00 - 9:00 Dress <i>FOOTLOOSE</i> 2nd Quarter Begins	30 3:00 - 9:00pm Final Dress <i>FOOTLOOSE</i>	31 A DAY Halloween In Class TBA as needed Tech Cue to Cue <i>FOOTLOOSE</i>																																																																																											
		September 2012		November 2012		Notes: www.vertex42.com © 2009 Vertex42 LLC																																																																																								
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Children of Eden - NOVEMBER 2012

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4 Daylight Savings	5 <i>7:00pm FOOTLOOSE</i>	6 A DAY In Class Experiment With Musical Instruments for "Generations" Choreography	7 <i>6:00pm FOOTLOOSE Senior Citizen Night</i>	1 <i>9:00am FOOTLOOSE Jr. High Preview</i>	2 A DAY In Class Meditation / Homework <i>7:00pm FOOTLOOSE Opening Night</i>	3 <i>7:00pm FOOTLOOSE</i>																																																																																										
11 Veterans Day	12 A DAY In Class Choreography "Generations" with Lindsay	13	14 A DAY In Class Choreography "Generations" with Lindsay	8 A DAY In Class Meditation / Homework <i>7:00pm FOOTLOOSE</i>	9 <i>7:00pm FOOTLOOSE</i>	10 <i>1:00pm FOOTLOOSE 7:00pm FOOTLOOSE Closing Night</i>																																																																																										
18	19 Ladies Honor Choir WHS Auditorium	20 A DAY In Class Choreography "In the Beginning" with Daniels Ladies Honor Choir WHS Auditorium	21 Thanksgiving Break NO SCHOOL	15	16 A DAY In Class Choreography "In the Beginning" with Daniels	17																																																																																										
25	26	27 A DAY In Class Choreography "Ain't it Good" with Lindsay	28	22 Thanksgiving Thanksgiving Break NO SCHOOL	23 Thanksgiving Break NO SCHOOL	24																																																																																										
29 A DAY <i>7-9:30am Choreography "Ain't it Good" with Lindsay Early Morning Rehearsal</i>	30	October 2012 <table border="1" style="font-size: small; border-collapse: collapse;"> <tr><th>S</th><th>M</th><th>T</th><th>W</th><th>Th</th><th>F</th><th>Sa</th></tr> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td></tr> <tr><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td><td>19</td><td>20</td></tr> <tr><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td><td>26</td><td>27</td></tr> <tr><td>28</td><td>29</td><td>30</td><td>31</td><td></td><td></td><td></td></tr> </table>		S	M	T	W	Th	F	Sa		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31				December 2012 <table border="1" style="font-size: small; border-collapse: collapse;"> <tr><th>S</th><th>M</th><th>T</th><th>W</th><th>Th</th><th>F</th><th>Sa</th></tr> <tr><td></td><td></td><td></td><td></td><td></td><td></td><td>1</td></tr> <tr><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td></tr> <tr><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr> <tr><td>16</td><td>17</td><td>18</td><td>19</td><td>20</td><td>21</td><td>22</td></tr> <tr><td>23</td><td>24</td><td>25</td><td>26</td><td>27</td><td>28</td><td>29</td></tr> <tr><td>30</td><td>31</td><td></td><td></td><td></td><td></td><td></td></tr> </table>	S	M	T	W	Th	F	Sa							1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31						Notes: <div style="text-align: right;"> www.vertex42.com © 2009 Vertex42 LLC </div>
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Children of Eden - DECEMBER 2012

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2	3 A DAY In Class Animal Activity Choreography "Return of the Animals" Holiday POPS Concert WHS Auditorium	4 Region Combined Choir Concert at WSS	5 A DAY In Class Choreography with Lindsay "Return of the Animals" Add Puppets	6	7 A DAY In Class Choreography with Lindsay "Return of the Animals" "The Naming" with Puppets	8																																																																																				
9 Chanukkah	10	11 A DAY In Class Music Review with Sally	12	13 A DAY In Class Music Review with Sally Holiday Band Concert WHS Auditorium	14	15																																																																																				
16	17 A DAY In Class Choreography Finish "The Naming" Start to Review all Choreography with Lindsay	18	19 A DAY In Class Choreography Review with Lindsay Holiday Choir Concert WHS Auditorium	20	21 A DAY Early Out of School HOLIDAY PARTY in class No Rehearsal	22																																																																																				
23	24 Christmas Eve NO SCHOOL	25 Christmas Day NO SCHOOL	26 Kwanzaa begins NO SCHOOL	27 NO SCHOOL	28 NO SCHOOL	29																																																																																				
30	31 New Year's Eve NO SCHOOL	November 2012 <table style="font-size: small; border-collapse: collapse; margin: auto;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td></td><td></td><td></td><td>1</td><td>2</td><td>3</td></tr> <tr><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td></tr> <tr><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td><td>17</td></tr> <tr><td>18</td><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td><td>24</td></tr> <tr><td>25</td><td>26</td><td>27</td><td>28</td><td>29</td><td>30</td><td></td></tr> </table>		S	M	T	W	Th	F	Sa					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		January 2013 <table style="font-size: small; border-collapse: collapse; margin: auto;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr> <tr><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td></tr> <tr><td>13</td><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td><td>19</td></tr> <tr><td>20</td><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td><td>26</td></tr> <tr><td>27</td><td>28</td><td>29</td><td>30</td><td>31</td><td></td><td></td></tr> </table>		S	M	T	W	Th	F	Sa			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31			Notes: www.vertex42.com
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Children of Eden - JANUARY 2013

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		1 New Year's Day NO SCHOOL	2 3:00 - 6:00pm Adam, Eve, Father Block Pages 8 - 21	3 A DAY In Class Choreography 3:00 - 6:00pm Adam, Eve, Snake Block Pages 24-33	4 3:00 - 6:00pm FULL CAST Block Pages 33-45	5 9:00am - 2:00pm Adam, Eve, Young Cain and Abel Old Cain and Abel Block Pages 45-61																																																																																								
6	7 A DAY In Class add Chorus to Pages 45-61, Block 62 3:00 - 6:00pm Adam, Eve, Cain, Abel Block Pages 63 - 71	8 3:00 - 6:00pm FULL CAST Block Pages 72-80	9 A DAY In Class review / finish anything from ACT 1 3:00 - 6:00pm FULL CAST Run ACT 1	10 ACT 1 MEMORIZED 3:00 - 6:00pm FULL CAST Block Pages 86-100	11 NO SCHOOL Staff Core Training CAST RETREAT at the Environmental Center Run everything learned	12 CAST RETREAT at the Environmental Center																																																																																								
13	14 A DAY In Class add Chorus to Pages 100 - 110 3:00 - 6:00pm Japheth, Yonah, Father Block Pages 100 - 110	15 3:00 - 6:00pm Noah's Family Block Pages 110-121	16 A DAY In Class review / finish as needed	17 3:00 - 6:00pm Noah's Family Block Pages 121-128	18 A DAY In Class add Chorus to Pages 121 - 128	19																																																																																								
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27	28 3:00 - 6:00pm Adam's Family Work all Spoken Scenes	29 A DAY In Class work Chorus 3:00 - 6:00pm Adam's Family Work all Spoken Scenes	30	31 A DAY In Class work Chorus 3:00 - 6:00pm Noah's Family Work all Spoken Scenes																																																																																										
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Children of Eden - FEBRUARY 2013

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10	11 3:00 - 6:00pm Work Music on All Solos with Sally Work every Solo/Duet	12 A DAY <i>Children of Eden</i> Piece Together ACT 1 on Set 3:00 - 6:00pm	13 <i>Children of Eden</i> Piece Together ACT 2 on Set 3:00 - 6:00pm	14 A Valentines Day <i>Children of Eden</i> Run ACT 1 with Notes 3:00 - 6:00pm	15 <i>Children of Eden</i> Run ACT 2 with Notes 3:00 - 6:00pm	16 <i>Children of Eden</i> Run Full Show 9:00am - 2:00pm (lunch break TBA)																																																																																											
17	18 President's Day <i>Children of Eden</i> Clean and Polish Full Show 9:00am - 2:00pm (No School)	19 A DAY <i>Children of Eden</i> Clean and Polish ACT 1 3:00 - 6:00pm	20 <i>Children of Eden</i> Clean and Polish ACT 2 3:00 - 6:30pm	21 A DAY <i>Children of Eden</i> ACT 1 Dress Rehearsal with Notes 3:00 - 6:30pm	22 <i>Children of Eden</i> ACT 2 Dress Rehearsal with Notes 3:00 - 6:30pm	23 <i>Children of Eden</i> Tech Rehearsal 9:00am - 2:00pm (lunch break TBA)																																																																																											
24	25 A DAY <i>Children of Eden</i> Dress Rehearsal with Microphones 4:00 - 9:00pm (dinner break TBA)	26 <i>Children of Eden</i> Final Dress Rehearsal 4:00 - 5:30pm ACT 1 5:30 Cast Dinner 6:30 - 8:00pm ACT 2	27 A DAY Parent Teacher Conferences 3 - 8 PM No Rehearsal	28 CHILDREN OF EDEN Opening Night																																																																																													
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WEBER HIGH SCHOOL THEATRE - MARCH 2013

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24 PRODUCTIONS COMPANY DEPART for DISNEYLAND 11:00pm	25 ARRIVE IN CALI BEACH MEDIEVAL TIMES	26 Passover DISNEYLAND WORKSHOP	27 DISNEYLAND PERFORMANCE	28 DISNEYLAND WORKSHOP Leave for Home MIDNIGHT	29 Good Friday RETURN HOME BY 4:00PM	30																																																																																				
31 Easter		February 2013 <table border="1" style="font-size: small; text-align: center;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td></td><td></td><td></td><td></td><td>1</td><td>2</td></tr> <tr><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td></tr> <tr><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td></tr> <tr><td>17</td><td>18</td><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td></tr> <tr><td>24</td><td>25</td><td>26</td><td>27</td><td>28</td><td></td><td></td></tr> </table>		S	M	T	W	Th	F	Sa						1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28			April 2013 <table border="1" style="font-size: small; text-align: center;"> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>Th</td><td>F</td><td>Sa</td></tr> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td></tr> <tr><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td><td>19</td><td>20</td></tr> <tr><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td><td>26</td><td>27</td></tr> <tr><td>28</td><td>29</td><td>30</td><td></td><td></td><td></td><td></td></tr> </table>		S	M	T	W	Th	F	Sa		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30					Notes: SECTION 3 DUE TO CWU APRIL 5
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Evaluation of *Children of Eden* as a Production Vehicle

The audience of Weber High School's production of *Children of Eden* will consist primarily of students and former students, adult supporters of the students and the cast members, as well as community members that our department has earned the support of over the past few years. The student portion of the audience will also consist of younger students from the Jr. High Schools and Elementary Schools which feed into our program. These students are always invited and encouraged to attend as individuals or in groups and are offered credit for doing so. The demographic of the adult audience will include the immediate and extended families of the students in the cast and in the department, teachers and administrators from the school, school district and school board officials, and many community members of all ages. The majority of the audience will also be extremely religious and active members of the Mormon Church. Knowing this information about the audience is extremely important in choosing scripts and producing theatre on the high school level in Utah. *Children of Eden* explores many themes that the audience will find appropriate and pertinent as well as intriguing. It utilizes familiar biblical stories, comedy, and drama as vehicles to explore the relationships between fathers and sons as a continual theme throughout the play.

With the majority of our audience placing such importance on family relationships in their personal lives, this continual theme should be one that they can be sympathetic with. In a theatrical review of *Children of Eden*, a theatre critic for the Delaware News Network writes, "...family is what is at the heart of Children of Eden...(it) follows Father and his family as they explore the gamut of emotions, challenges, mistakes and unpredictability that we have all dealt with at some point in our own families and along our own life's journey of decisions" (Murphy).

The musical opens with the creation story from the *Book of Genesis*. Eve is drawn to the tree of knowledge, even though Father has warned her to stay away. The God character is always addressed as Father from the other characters on stage. With such a strict religious community, I have been a bit fearful that some members of the audience may find it offensive that such a highly sacred religious figure, such as God, is humanized on stage. I am glad that the author, for a number of reasons, chose to name the character simply Father. In a twist from the Genesis tale, Adam is portrayed as torn between two choices: either he can stay with Father in Eden, or he can eat the fruit and be banished with Eve. He chooses to stay with Eve, even though it means leaving the garden forever. I have also been slightly fearful that a staunchly religious audience might find it offensive that a musical takes liberties with the bible and the story of the creation which they hold extremely sacred in the predominant Utah religion. In anticipating this concern, I wrote a letter to the department chair of the Theatre Department at Brigham Young University who directed the production the second time it was produced in their department. Since BYU is held in extremely high regard among the members of the Mormon Church and knowing that any concern about the character of Father would be alleviated by the knowledge that BYU had successfully produced the show, I asked for a letter acknowledging our choice in producing *Children of Eden*. Understanding my fear, Amy Peterson Jensen Ph.D. responded with the following, "I am looking forward to your production of *Children of Eden*. As you know we have done the show twice at BYU with great success. I think the great message of connection, especially between fathers and children, is one that should be shared" (Appendix A).

The connection theme, which is mentioned in the above letter, continues throughout the production. After Adam and Eve are driven out into the surrounding wilderness and have two children, Cain and Abel, contention between Adam and Cain arises when Cain starts to show the

same curiosity that Eve had in the garden which caused them to be driven out. This leads to a fight between Adam and Cain, but when Abel intervenes, he is killed, as Cain attempts to kill Adam but hits Abel. Father decrees that Cain's descendants will always bear a mark for the sin of their ancestor. Act 2 opens with a list of the many descendants of Cain and Seth, all the way down to Noah and his family, whose story comprises the second act's plot. Father tells Noah that a storm is coming, so Noah must build a boat. Noah has three sons, and the relationships between Noah and his sons build the events that push this theme towards the production's climax and eventual dénouement. I truly believe that this production will be appropriate, if not greatly needed, for the audiences in our community. Acceptance has been a reoccurring theme that I have tried to use in my department at Weber High School. Often times the students and parents of the students I teach are not very accepting, accommodating or even tolerant of the people in the world around them. I try hard to use the theatre and the productions we produce as a vehicle to teach not only skills within the theatre, but hopefully a few life lessons for my students as well. I understand that I am not going to completely change the thinking of the Utah culture, nor is that my intent. My hope is that I can use the theatre to simply open a few eyes in the direction of acceptance, tolerance and love. *Children of Eden* as a vehicle brings these issues to the surface and allows an audience to see things through the eyes of the cast working through these very poignant issues.

When it comes to working with my production team, I couldn't be more excited. Mrs. Poll was my student teacher in 2009 and she was the absolute best of the 4 student teachers that I have had over the years. She works well with the students and is extremely creative and a very talented choreographer. Although she was offered a job right after her student teaching was over, she ended up getting pregnant and decided to start her family, this leaving her available and

willing to be the resident choreographer for the department. Mrs. Paskins is also one of the finest music directors that I have worked with. She not only teaches the students the notes of the songs, she understands and teaches dynamics and proper vocal techniques. She is a joy to work with.

One of the challenges we will face when it comes to staging in our facility and on our stage is the fact that we are not the only ones in the school who use the auditorium. It is usually possible to reserve the auditorium for 4 weeks before a production opens, however, the schedule is so tight this year that we only have a two and a half week slot before opening night to load in and practice on the set. To make sure that I can block scenes and have the students understand their blocking, I will spike the stage in the outline of the set and keep the tape on the stage throughout the rehearsal process. Once the set is designed, we will spike a ground plan on the stage itself. This will also be a good exercise in dimension for my stage crew students. We will build the set backstage and have it ready to load in on the 8th and 9th of February. Since the set is a unit set, this process will hopefully be simple. Had this been a show with multiple large scenic pieces and large scene changes, I would have insisted on the full 4 weeks that we usually have.

In conclusion, I truly believe that *Children of Eden* will be a production that will be, not only a joy to work on, but will be a production that the community will enjoy as well. I believe that the themes that lie within the pages of the script will, not only be exciting to explore with the cast, but will be lessons that we need to learn from. Overall, I truly believe that the students and directorial staff will do our best to produce an entertaining production of quality.

Director's Concept Statement for *Children of Eden*

Children of Eden, a musical loosely based on the first nine chapters of Genesis, has never played on Broadway, however, "it consistently ranks among Music Theatre International's top 20 most frequently licensed titles" (De Giere 222). It has themes that are found throughout the many works of Stephen Schwartz. Themes like personal freedom versus authority, the quest for self-definition in a universe without definition, and parent-child relationships, in particular those between father and son. Act 1 uses the creation of man, Father, the Garden of Eden, Adam and Eve and their children as instruments to articulate these themes. Act 2 is set a thousand years later and uses the story of the flood and the characters of Noah and his family building the ark as a vehicle to further drive the story home. The story in Act 1 and Act 2 are parallels. Adam and Noah both struggle with their rebel sons. The boys both have emotional journeys that match up as they express their need for self-determination. This need is introduced early as Father feels a need to create, as Eve feels a need to discover, and Cain feels a need to express. In other words, from the beginning of time, we all feel the need to be curious, to discover, and to express. This need can cause us to make mistakes along our journey, and there are consequences for our actions. But making these mistakes is how we learn and how we grow. The realization that second chances are possible is the right and the ability of new generations to make new choices along their journey. Lyrics taken from the final son in the production explain: "There is no journey gone so far, so far we cannot stop and change direction. No doom is written in the stars, it's in our hands. We cannot know what will occur, just make the journey worth the taking and pray we're wiser than we were in the beginning. It's the beginning. Now we begin" (Schwartz).

For my production of *Children of Eden*, I envision a world in the throes of creation. A world that becomes what the characters make it along the way. The scenic design should be

minimalistic with basic shapes and levels that will create beautiful stage pictures the more that is added to it along the way by the cast and characters. The set should have light from within, which will illuminate the stage long before the first actor steps onto it. It should feel like there is a spark of creation longing to be released as the audience enters the house. It should give the impression that the journey is about to begin and will be worth the taking. There should be a feeling of curiosity brewing within the audience as they enter the theatre and as they look upon the scenery as something that is different than expected and a wonder of how this will fit the production that they preconceived in their thoughts as they bought their ticket.

I would like to use the metaphor that there is a spark within each of us; a spark of creation. This spark will allow us to be curious, to discover and to finally express. Eve sings of this spark in a song early on in Act 1. I want to further extend the metaphor by adding to the design, the lighting and the costumes as the production continues by taking the costume from simple to more elaborate and the lighting from dim to bright. This is also supported in the music style. I have noticed that the production starts out with songs written with no sharps and flats and progresses to get more harmonically complex. The songs also shift in style from using folk elements then extending to a more contemporary and diverse style.

As a whole, I envision this production of *Children of Eden* to be a spark that will allow each of us the light to illuminate our questions, our relationships and begin to give us a door to express ourselves and our own creative natures.

SECTION 2

PRE-PRODUCTION ANALYSIS

Event Frame Analysis

Act 1: *Children of Eden*

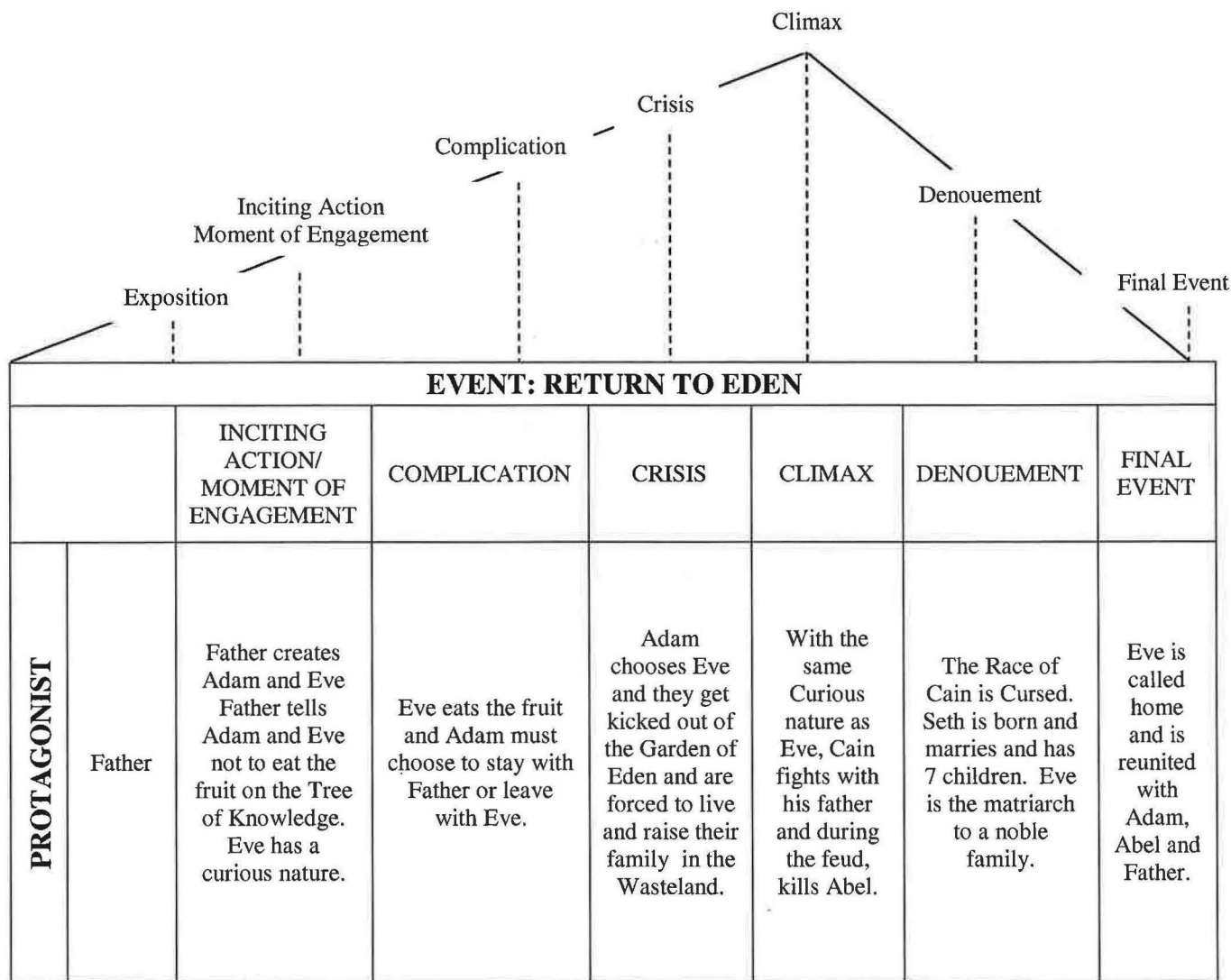


Fig. 1. Event Frame

Act 2: Children of Eden

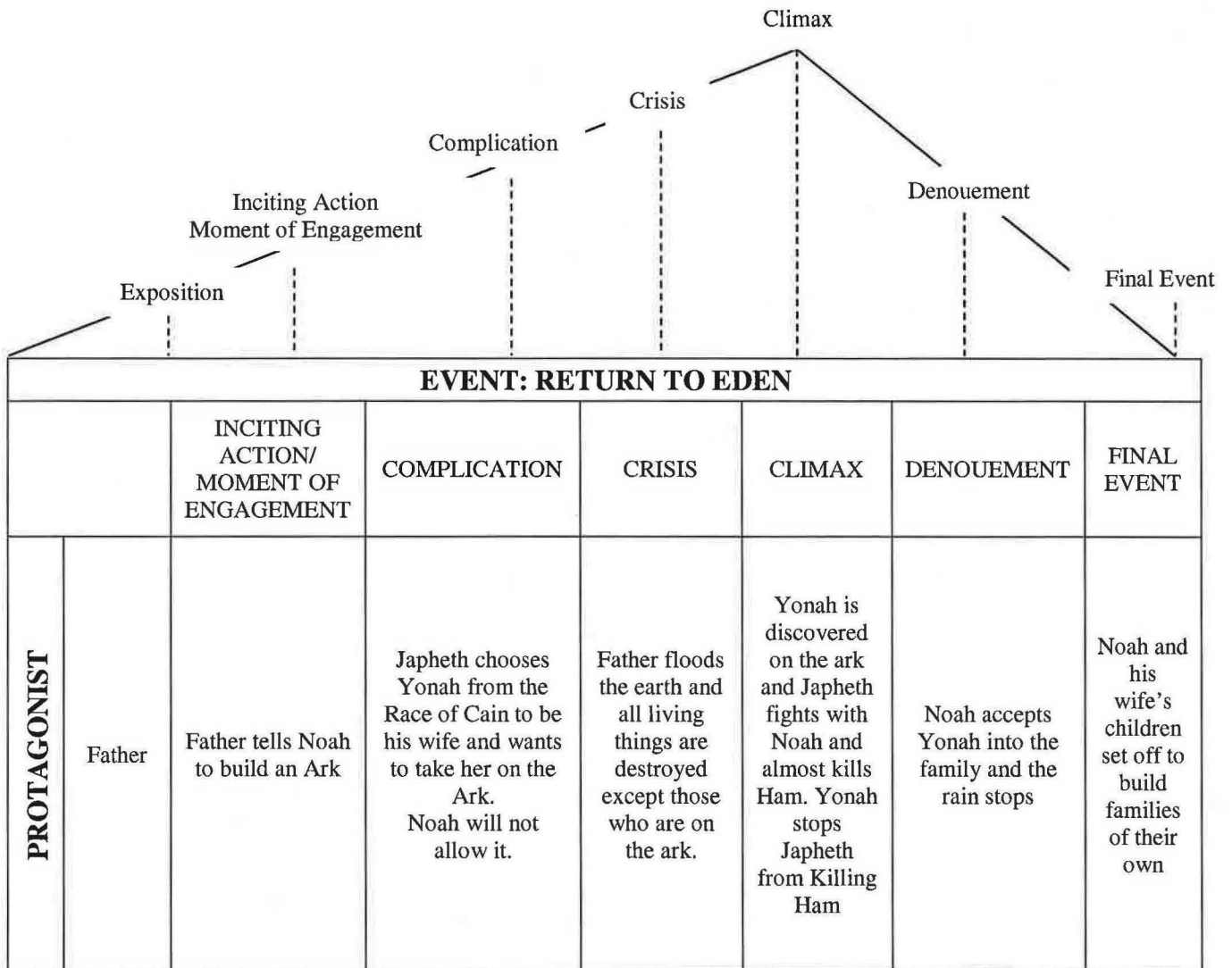


Fig. 2. Event Frame

Initial Action – Conflict Analysis

The main protagonist in *Children of Eden* is the Godlike character called Father. Father's ultimate goal, or super objective, is to create a family and have them stay with him in the Garden of Eden. What complicates Father's objective, in Act 1, is the fact that Eve has a very curious nature and when she is told not to eat the fruit of the Tree of Knowledge of Good and Evil, she does as any curious child would do, and allows a very sly and manipulative snake to tempt her into eating the fruit. In so doing, Adam and Eve are kicked out of the Garden of Eden and are forced to spend the rest of their lives trying to win Father's forgiveness in hopes of returning to Eden. They raise a family in the Wasteland and their constant struggle to make a life for their family earn forgiveness from Father is the driving force that pushes the action and decisions throughout the first act. Adam and Eve's two sons are definite reflections of themselves. Cain's curious nature, like his mother's, has caused him to go in search of something beyond their home. When his father doesn't agree with his choices, a fight occurs and the direct result of the fight is an accidental killing of Abel. Cain and his entire race are then cursed by Father and are lost in the wilderness. The final action in the first act occurs after Adam and Eve have another son, Seth, and he and his wife have seven children, and by the end of Eve's life, she has become a caring and unselfish matriarch to a growing family and is called back home to live with Father, Adam and Abel. Above in Figure 1 is an event frame for Act 1 in *Children of Eden*.

Because Act 2 takes place a thousand years later, give or take a century or two, there is a second plot line with a second group of characters. The character of Father is still watching over his children in hopes that they will find their way back home, but because of their choices, he has chosen to focus on one family and has instructed them to build an ark. This is

the inciting incident in Act 2. Father tells Noah to build an ark and takes his family on it when he floods the earth. He instructs Noah's sons to choose wives and makes it clear that the wives may not be from the Race of Cain. Father intends to destroy the entire race because of their wicked ways. Japheth, Noah's youngest son, creates the complication when he decides he wants to marry Yonah the servant girl who is of the Race of Cain. When Noah does not allow it, Japheth hides Yonah on the ark and Father floods the earth. When the rain does not stop as anticipated, Yonah is discovered and is blamed for the continued rain. This discovery leads the action to the climactic moment in the second act when Japheth, mirroring what Cain did in Act 1, almost kills his brother Ham. The final action shows moments of growth for many characters, in particular Noah, who makes the decision to accept Yonah into the family, regardless of the consequences that Father may inflict. His choice has made him discover what it is like to be a father and that every child must be given the gift of agency. Father himself sees this from afar and learns the lesson himself. He allows the ark to find dry land and when the waters are gone, each of Noah's sons and their wives set off to create families of their own and take the animals on the ark with them. Above in Figure 2 is an even frame for the action in Act 2 of *Children of Eden*.

Given Circumstances

Environmental Facts

Geographical Location

The action of the play during Act 1 is set in the Garden of Eden. The Garden's actual geographic location is one of the most speculated mysteries and debates among religious groups and organizations. The Book of Genesis is the chief source of information with regards

to geography, but it tells us very little on the garden's location. When it comes to location, the biggest clues are in Genesis chapter 2 verses 10-14 where it states:

A river flowed out of Eden to water the garden, and there it divided and became four rivers. The name of the first is the Pishon. It is the one that flowed around the whole land of Havilah, where there is gold. And the gold of that land is good; bdellium and onyx stone are there. The name of the second river is the Gihon. It is the one that flowed around the whole land of Cush. And the name of the third river is the Tigris, which flows east of Assyria. And the fourth river is the Euphrates (4).

Looking at these rivers as geographical locations, claims have been made that the Garden of Eden was located in Northern Iran, Eastern Turkey or Southern Iraq. Using the rivers as guides, there are some who believe that the Garden must have been in the Holy Land and the original river that flowed into the garden before it split into four separate rivers must have been the Jordan River. The Garden of Eden is also tied with Jerusalem by the prophet Ezekiel. In Ezekiel 28:13-14, he recorded, "You were in Eden, the garden of God;" ... "You were on the holy mount of God.(1066)". In most Jewish and Christian traditions, the holy mount of God is Mt. Moriah, the Temple Mount in Jerusalem. (see Isaiah 2:2-2:3, Psalm 48:1-2 e.g.).

There have also been many additional claims as to the actual geographic location of the Garden of Eden, and many of these claims have little or no connection to the writings in Genesis. Members of the Church of Jesus Christ of Latter-day Saints believe the Garden of Eden to have been located in Jackson County, Missouri. Founder of the Mormon church, Joseph Smith, discovered a stone slab that he claimed was an alter built by Adam after being

there is a bible dictionary that references and defines terms within the scriptures for LDS church members. According to that dictionary, "The Garden of Eden is the home of our first parents, Adam and Eve, designated as a garden, eastward in Eden. Latter-day revelation confirms the biblical account of the Garden of Eden, and adds the important information that it was located on what is now the North American continent" (659).

In Brinsley LePoer Trench's 1960 book, *The Sky People*, he stated that "the biblical description of the river watering the garden and then parting into four heads is not consistent with rivers in nature" (36). He wrote that only canals can be made to flow this way. He then points to Mars as a location for the garden since canals have been theorized to have existed on the red planet. Brinsley goes on to say The Garden of Eden was on Mars and created by Space People. Along with Adam and Eve, Noah was also on Mars. Our descendants were eventually forced to come to Earth.

I choose to include the above information merely because there is no definitive answer of where the Garden is. Due to the fact that the musical *Children of Eden* takes many liberties with the characters, the story, and the Garden itself and knowing the fact that no one on earth can truly know its geographical location without much speculation, I am going to suggest that the Garden in *Children of Eden* is, as Elinor Fuchs suggests, a small planet. "The stage world never obeys the same rules as ours, because in its world, nothing else is possible besides what is there: no one else lives there, no other geography is available, no alternative actions can be taken" (6). Since the Garden of Eden was the only thing upon the earth at its time, it was its own small planet.

The Bible does tell us some additional information about what it looks like. In Genesis 2: 9, it states, "And the Lord God had planted a garden in the east. . . . And the Lord

God made all kinds of trees grow out of the ground, trees that were pleasing to the eye and good for food. In the middle of Eden were the tree of life and the tree of the knowledge of good and evil” (3). Vegetation is lush and green and every form of animal life roams about freely within Eden, everything is perfect. There is a song in the beginning of Act 1 where the storytellers explain just how perfect Eden is:

AND THE GRASS WAS PERFECT,
AND THE SKY WAS PERFECT,
AND THE BARK OF THE TREES WAS DAPPLED AND ROUGH...
BUT NOT *TOO* ROUGH ..
AND WHERE THERE WAS A CLOUD,
THE ONLY CLOUD ALLOWED
WAS FLEECY, WHITE,
AND JUST ASYMMETRIC ENOUGH. (Schwartz 8)

Webster defines Eden as “Paradise, a place of pristine and abundant natural beauty” (“Eden”). In this production, the images of lush and green will be presented through elements of color and lighting. The stage design will be simple and all elements of this garden and its inhabitants will be presented through the use of props and costumes. The climate in Eden is perfect as well. The Storytellers sing about how perfect the days and nights are:

AND THE NIGHT WAS PERFECT...
AND THE DAY WAS PERFECT,
AND THE NEXT... WAS PERFECT,
AND THE NEXT... WAS PERFECT,
AND THE DAY AFTER THAT...

AND THE DAY AFTER THAT...

EACH ONE WAS PERFECT AS COULD BE. (23)

Act 2 of *Children of Eden* takes place as Noah is building the ark as commanded by Father. The Bible gives no indication at all as to where the Ark was built, however in the stage directions of the script for *Children of Eden*, it states, "We are on a hillside near NOAH's house" (86). The Bible does hint that the ark came to rest on the mountains of Ararat. This is the only available clue as to the location of the Ark at the end of the flood. The majority of Act 2 takes place on the ark itself. The ark is not only home to Noah and his family, but a male and female of every animal species known to them. When the rain starts and the flood washes over the earth, the ark becomes home to every surviving man, woman, and beast on the earth. Forty days of solid rain and Mama Noah, Ham, Shem, Aysha, and Aphra discuss why Father has not kept his promise to let them find dry land, they feel he has forgotten them. They sing a song that gives us information as to where they are:

FORTY DAYS AND FORTY NIGHTS,
 COME AND GONE...
 ALL THE WORLD IS DEAD AND DROWNED;
 STILL, THE RAIN GOES ON.
 THERE ARE NO BEASTS OR PEOPLE ANYMORE.
 WHAT IS HE WAITING FOR?
 WHAT IS HE WAITING FOR? (110)

With forty days come and gone, Noah's family has about given up. Noah calls them together as the Storytellers sing a description of their location:

AND THERE ON THE DECK

OF THE ROTTING, LEAKING ARK,
THE LITTLE FAMILY GATHERED
IN THE RAIN AND COLD AND DARKNESS —
ONE LITTLE FAMILY, SHIVERING IN THE GLOOM,
WAITING FOR WORDS OF DOOM...
WAITING FOR WORDS OF DOOM... (124)

Once the ark has finally come to rest on dry land, Noah sends his sons and their wives out to start families of their own. They choose many different geographical locations to go and start their new lives. Noah asks them where they go and they each tell him in which direction they will go:

SHAM. We will go East, Papa. Towards the rising sun.

NOAH. And who will you take with you?

AYSHA. The tigers, the pandas the elephants with little ears, and any other creature that cares to follow.

NOAH. And Ham. You and Aphra, and little Eve. Where will you go?

HAM. South, Papa, across the desert which no one has crossed, to seek the great land beyond.

NOAH. And who will you take with you?

APHRA. The lions, the ostriches, the elephants with *big* ears, and any other creature that cares to follow.

NOAH. And so to Japheth and Yonah. What have you decided? Will you go West?

MAMA. There's only *water* to the West! Everyone knows that!

NOAH. Then North?

NOAH. And so to Japheth and Yonah. What have you decided? Will you go West?

MAMA. There's only *water* to the West! Everyone knows that!

NOAH. Then North?

MAMA. Only a *fool* would want to live in the North!

JAPHETH. Mama, we *will* go West, and North, and East, and South, and never rest until we find our home.

NOAH. And what is the home you will search for, Japheth, my son?

YONAH. Eden.

JAPHETH. We're going to search for Eden.

MAMA. That will be the longest journey of all. (131-133)

As stated earlier, much of the scenery that I have chosen to use will be very non-descriptive and any implications of settings, will be done with lights, costumes, puppets, and props.

Date: Year, Season, and Time of Day

Act 1 of *Children of Eden* takes place at the beginning of time, before creation. The very first word written in the script is "Darkness"(1). The stage directions go on to tell us that, "In the darkness, a single FLAME is ignited. It flickers at first, then grows steadier: a match, perhaps, or a lighter, a candle — it's difficult to tell, it's so dark. Another LIGHT flashes on in the darkness... Then another. Then another. And then all over the stage LIGHTS flicker on... As the LIGHTS are lit, we can start to see the PEOPLE holding them" (1). The creation of the earth and its inhabitants has begun. Time has now started, but once the creation has happened, time throughout most of Act 1 stands still. Time in the Garden of Eden does not exist. Adam and Eve do not age. Once they are kicked out of Eden, time begins to move as we know it. Before Eve dies, she is able to see great-grandchildren.

with their children. The Storytellers finish the song by singing about the generations from Adam all the way down to Methuselah, who “LIVED NINE HUNDRED YEARS OR SO, / A PAPA TO LAMECH, GRANDPAPA TO NOAH” (84). The remaining part of Act 2 takes place within the time frame of about 2 months, most of what would be considered the rainy season.

Economic Environment

There is neither money nor any form of an economic environment mentioned within the confines of this musical.

Political Environment

The political environment within *Children of Eden* is that of a patriarchal hierarchy. The fathers of each family are in charge of the safety and well-being of their families. When Father created Adam and Eve, he desired them to live with him in Eden forever in a state of innocence. As long as they followed the rules that he set down for them, they would be protected and cared for. When Eve chose to disobey the rules by eating of the fruit from the Tree of Knowledge, there were consequences for her actions and she was kicked out of Eden. There were rules and a structure set by Father with consequences for actions. The same holds true when Adam started his family and guided and taught Cain and Abel, and in Act 2 when Noah does the same for his children. When Yonah was found after having stowed away on the ark, Ham and Shem demanded for her to be thrown off the ark, blaming her as the reason for the rains not stopping. Noah wanted guidance from Father, but when Father would not answer, Mama goes to Noah and says, “... the whole world is just this little family adrift in a big wooden boat with a lot of animals. You must be the father now” (121). Noah was the patriarch for his family and the play ends with each of Noah’s sons headed off in different

directions to start families of their own. Each new father continues the political and patriarchal environment that had been established.

Social Environment

When parents teach their children, some of the most effective teaching can come through social interaction and games. This is true within *Children of Eden* as well. When Father is teaching Adam and Eve about the world, he says, “I know, let’s play a game” (13). He then plays a naming game with them in order to teach them about the animals he has created. Later in the story, an older and wiser Adam reflects back on the memory of his own young sons as they learned and played games. He aches for the fact that Cain has deserted the family in search of something more. He sings of happier times when he sings, “ALL I HAD TO GIVE I GAVE THAT BOY / ONCE HE WAS YOUNG; AND ONCE, HE BROUGHT MY HEART SUCH JOY. / HE’D RIDE MY SHOULDERS, / AND ‘CROSS THE FIELDS WE’D ROAM. / I CAN STILL SEE THOSE MOMENTS LIKE YESTERDAY” (58).

The social structure was also a part of the Garden of Eden. Father created Adam and Eve for each other, but eventually they discovered that “their love was more than sister and brother” (23). Adam couldn’t live without Eve, so went with her when she was kicked out of Eden into the Wasteland (42). After Cain kills Abel, Adam and Eve have another son named Seth. He leaves one day and returns weeks later with a wife he had chosen for himself from a neighboring tribe over the mountains (75). In Act 2, Noah’s sons all choose wives for themselves to take on the ark (87–97). There is a social order that was established.

Religious Environment

Children of Eden uses two familiar stories from the Bible to explore themes of relationships. It is considered metaphorical and uses Bible stories to deal with issues of family

relationships and personal responsibility. With that being said, there are heavy religious undertones within the script that guide the story. Prayers are found often throughout the story. Father teaches Adam and Eve how to pray (21). Eve speaks to Father in her old age in hopes that he will recognize her offerings and bring her home (74-76). Adam teaches Cain and Abel how to worship Father and give offerings to him (45). Like in the Bible, Father often talks to his sons. He speaks with Cain and Abel about their offerings (52-55). Father speaks to Noah to give him instructions on how to build the ark (87-90). Even though no specific religion is mentioned, having the Bible as a vehicle to telling the story, the religious environment will be felt throughout.

Previous Action

The opening line in the musical is “IN THE BEGINNING... / GOD / CREATED / THE HEAVEN / AND EARTH / WITHOUT FORM / VOID, / DARKNESS... / AND GOD SAID... / “LET THERE BE...” (1). With this lyric, one can assume that there was only a void and darkness before this story begins. There is, however a lyric that gives us an indication that Father existed before he created everything. He sings:

I WOKE UP FROM A CURIOUS DREAM.
 I DREAMED A PERFECT GARDEN —
 AND THEN THERE WERE WHIRLING SHAPES
 AND SWIRLING SOUNDS,
 AND I WASN'T LONELY ANYMORE.
 I WOKE UP FROM A WONDERFUL DREAM,
 WOKE FULL OF ENERGY AND HUNGER —
 AND NOW THIS HUNGER WILL BE STILLED

AND MY EMPTINESS WILL BE FILLED
AS I SET ABOUT TO BUILD
MY DREAM... (2)

Father existed previously, and because he wanted to be a father, he created the universe, the earth and children.

Since Act 2 starts a different story and takes place more than a millennium later, there is previous action for this act that I would like to identify. Besides everything that happens in Act 1, the opening number in Act 2 is a song entitled "Generations." In this song, the storytellers identify the generations of Adam down to Noah. They identify Adam's son Seth and Cain and chart their lineage through song and choreography. Each descendant is identified which gives Noah and his family some understanding of their heritage. Previous to the beginning of Act 2, Father has also explained to Noah why he should build the ark. He asks Noah, as the opening song of Act 2 ends, if he has finished the ark. We also know that he has commanded Noah to select wives for his sons and see that they marry so they will be able to start families once all other inhabitants of the earth has been destroyed.

FATHER. Time is running short. Your sons — have you chosen wives for them?

NOAH. Shem and Ham have married, Father.

FATHER. Women from the tribe of Seth?

NOAH. Of course, Father.

FATHER. That is your salvation, Noah. You are perfect in your generations. The blood of your family was never tainted by the race of Cain.

NOAH. No, Father.

FATHER. And what of your third son? Japheth?

NOAH. Japheth...

FATHER. Have you chosen a wife for him?

NOAH. Yes, Father... Several, actually...

FATHER. He'll only need one.

NOAH. I know, Father... But he refused to marry *any* of them.

FATHER. Refused?

NOAH. He's young, Father. But he's a good boy. And now he says he's found someone.

FATHER. His father should choose.

NOAH. I *will*, of course. But I thought... if I chose *his* choice... if you see what I mean...?

FATHER. However you do it, choose quickly. Or Japheth must go on the ark alone.

From this we see previous conversations that Noah has had with Father. We also see commands and revelations that Father has given as well as have an understanding that Noah's lineage was not tainted by the race of Cain, that is why they were selected to be the family to be spared on the ark.

Polar Attitudes

FATHER / Beginning:

THAT'S WHAT IT MEANS TO BE A FATHER:

PLANNING FOR THEIR FUTURE,

AS YOU WATCH YOUR CHILDREN SLEEP.

THAT'S WHAT IT MEANS TO BE A FATHER —

I NEVER KNEW

THAT I COULD FEEL A LOVE SO DEEP.
OH, I WILL BE THEIR TEACHER
AND I WILL BE THEIR GUIDE.
AND EV'RYTHING THEY EVER NEED,
I'LL BE THERE TO PROVIDE.
AND IN RETURN, THEY'LL LOVE ME,
STAY FOREVER AT MY SIDE:
THAT'S WHAT IT MEANS TO BE A FATHER...(22)

FATHER / Ending:

AND IT'S ONLY IN EDEN
GROWS A ROSE WITHOUT A THORN.
AND YOUR CHILDREN START TO LEAVE YOU
ON THE DAY THAT THEY ARE BORN.
THEY WILL LEAVE YOU THERE TO CHEER FOR THEM,
THEY WILL LEAVE YOU THERE TO MOURN,
EVER SO.
LIKE AN ARK ON UNCHARTED SEAS,
THEIR LIVES WILL BE TOSSED.
AND THE DEEPER IS YOUR LOVE FOR THEM,
THE CRUELER IS THE COST.
AND JUST WHEN THEY START TO FIND THEMSELVES
IS WHEN YOU FEEL THEY'RE LOST
OH...

BUT YOU CANNOT CLOSE THE ACORN
ONCE THE OAK BEGINS TO GROW,
AND YOU CANNOT CLOSE YOUR HEART
TO WHAT IT FEARS AND NEEDS TO KNOW
THAT THE HARDEST PART OF LOVE...
AND THE RAREST PART OF LOVE...
AND THE TRUEST PART OF LOVE...
LOVE IS LETTING GO. (123-124)

The character of Father undergoes the biggest change in the show. He starts out as an over protective parent, one who is determined to keep his children young and innocent even if that means doing everything for them. Once Eve eats the apple, he is angry and must punish her. He is angry because he wasn't obeyed and this was never part of his plan. He is vengeful and loses his temper. He tries to form a grandfather relationship with Cain and Abel only to be disappointed once again. He tries a third time with Noah and his family, only to be saddened yet again with the fact that Noah's son Japheth didn't obey him. By this point, Father retreats and simply watches as Noah calls him. Father finally realizes, through watching his children that they must grow up, that they want to make their own choices, even if he knows it is the wrong choice. He finally understands that as children grow, they must have their agency to choose for themselves. The last thing Father sings is a piece of knowledge that he has gained. He sings, "THERE IS NO JOURNEY GONE SO FAR, / SO FAR WE CANNOT STOP AND CHANGE DIRECTIONS. / NO DOOM IS WRITTEN IN THE STARS; / IT'S IN OUR HANDS" (134). In response to his advice, the chorus sings in prayer to him, "WE CANNOT

KNOW WHAT WILL OCCUR, / JUST MAKE OUR JOURNEY WORTH THE TAKING, /
AND PRAY WE'RE WISER THAN WE WERE / IN THE BEGINNING" (134-135).

The character of Father has truly learned what it means to be a father.

ADAM / Beginning:

OH, FATHER,
FOR ALL WE HAVE RECEIVED,
WE THANK YOU...
HERE WE ARE, YOUR GRATEFUL CHILDREN.
ALL YOU GIVE IS ALL WE KNOW.
IN THE EVERLASTING SPRINGTIME,
MAY YOUR PERFECT GARDEN GROW... (21)

ADAM / Ending:

AND LOOK WHAT WE GOT.
LOOK WHERE IT BROUGHT US.
LOOK AT THE LESSON OUR BRAVERY TAUGHT US.
WE ARE LOST IN THE WILDERNESS —
WE BELONG OUT HERE, IN THE WILDERNESS! (67)

Adam has made a physical and emotional journey through the course of Act 1. He was an innocent young man, excited to be in Father's presence. He wanted to stay in Eden and wanted to be obedient. When Eve ate the apple, he had to make a choice. Father told him to stay in the Eden and that he would create a new wife for him. Eve would be on her own, alone in the Wasteland. He begs Father not to make him choose between him and Eve, but because a choice must be made, he takes a bite of the apple and leaves Eden alongside his wife. Adam is

determined to work hard, raise a family and do everything he can to earn Father's forgiveness. After many long years of toil and hard work and trying to protect his own family, his own son Cain has the same spark of curiosity as Eve had in Eden. When confronted with Cain's disobedience, he pleads with Cain to not leave the family in search of another tribe of people. Eve tells Adam that he used to be brave and that is when Adam, scoffing at his bravery sings, "LOOK AT THE LESSON OUR BRAVERY TAUGHT US. / WE ARE LOST IN THE WILDERNESS - / WE BELONG OUT HERE, IN THE WILDERNESS" (67). Not only does Adam think they belong where they are, he has begun to lose hope that he will ever receive Father's forgiveness. Adam soon dies without ever having spoken to Father again.

EVE / Beginning:

I'VE GOT AN ITCHING ON THE TIPS OF MY FINGERS.
 I'VE GOT A BOILING IN THE BACK OF MY BRAIN.
 I'VE GOT A HUNGER BURNING INSIDE ME
 CANNOT BE DENIED.
 I'VE GOT A FEELING THAT THE FATHER WHO MADE US,
 WHEN HE WAS KINDLING THE PULSE IN MY VEINS,
 HE LEFT A TINY SPARK OF THAT FIRE,
 SMOLDERING INSIDE. (27)

EVE / Ending:

CHILDREN OF EDEN,
 WHERE HAVE WE LEFT YOU?
 BORN TO UNCERTAINTY,
 DESTINED FOR PAIN...

SINS OF YOUR PARENTS
HAUNT YOU AND TEST YOU.
THIS, YOUR INHERITANCE:
FIRE AND RAIN.
CHILDREN OF EDEN,
TRY NOT TO BLAME US.
WE WERE JUST HUMAN,
TO ERROR PRONE.
CHILDREN OF EDEN
WILL YOU RECLAIM US?
YOU AND YOUR CHILDREN TO COME,
SOME DAY, TO COME HOME...

Eve has made almost the exact opposite transition as Adam did though out the story. From the very beginning Eve asked questions. She wanted to know the answer to every question she had. She was curious and had within her what Schwartz called the “Spark of Creation”. She longed for knowledge and wisdom and wanted so badly to understand things that she didn’t understand. That is why the snake persuaded her so easily. He offered that knowledge and that understanding. He offered wisdom and answers and Eve ate the apple. Because there must be consequences, Eve was kicked out of Eden and Adam went with her. As they started a family, Eve took on the role of a mother and as her own children started to grow, she noticed that Cain had the same spark of curiosity emerging from within him. She sings of the fear that Cain will become as curious for knowledge as she was:

MY BOYS ARE HEALTHY, THEY GROW BIGGER AND STRONGER.

NO SIGN OF TROUBLE, BUT I RECOGNIZE
THE HEAT AND THE HUNGER OF WHEN I WAS YOUNGER —
I SEE IT NOW, IN CAIN.
I USED TO THINK IT WAS THE SPARK OF CREATION,
BUT WAS IT JUST A DEFECT IN ME?
A FLAW IN MY NATURE —
AND NOW LOOK WHAT I'VE DONE:
I'VE PASSED IT TO MY SON,
THIS WILD INCLINATION...
IS IT THE SPARK OF CREATION...? (48-49)

Cain was as curious and that curiosity led him on a path that would kill his brother and leave his family and him and his posterity were cursed much to Eve's disappointment. Once Cain and Abel were gone, Eve had another son, Seth, who grew up to marry and have seven children of his own. After Adam's death, Eve became the wise matriarch of the family and realized what it meant to be a parent. Her last words to Father were to please bring her home. Father hears her prayer and opens his arms to her. She is greeted by him, Adam and Abel as Act 1 ends.

NOAH / Beginning:

I KNOW WE'VE BEEN THROUGH THIS BEFORE.
I KNOW YOU'RE WEARY OF MY ASKING...
BUT ONE TIME MORE,
I STAND IMPLORING YOU:
I KNOW YOU HAVE JUST CAUSE

WITH ALL THE FAULTS AND FLAWS OF HUMANKIND,
BUT I THINK OF ALL THESE SOULS
WITH DREAMS AND GOALS AND SUCH,
AND I TRY TO BE RESIGNED —
BUT I WISH YOU'D CHANGE YOUR MIND.
I WISH YOU'D CHANGE YOUR MIND... (89-90)

NOAH / Ending:

OH, THIS SON OF MINE I LOVE SO WELL
AND OH, THE TOLL IT TAKES.
I WOULD GIVE TO HIM A GARDEN
AND KEEP IT CLEAR OF SNAKES.
BUT THE ONE THING HE MOST TREASURES
IS TO MAKE HIS OWN MISTAKES. (122)

Noah, like the others before him, starts the story as someone who is dependent on his parent. He is an obedient child, doing all that Father asks of him. He has a family that he and Mama Noah have raised and they have obeyed everything that Father has commanded them. After Japheth causes Father to stop talking to the family because of his disobedience, Noah realizes that he can no longer ask Father for help and understands that Father will no longer be there to guide him the way he has before. Just as Father is letting Noah have his agency, Noah must allow his children to do the same. He too has learned what it is like to love a child, watch them grow and make mistakes and learn from those mistakes.

JAPHETH / Beginning:

YONAH, JOIN THE TABLE.

COME AND SIT HERE BY MY SIDE,
 FOR IT'S YOU I LOVE BEST IN ALL THE WORLD,
 AND YOU SHALL BE MY BRIDE.
 IT'S YOU I LOVE BEST IN ALL THE WORLD,
 AND I WANT YOU FOR MY BRIDE.
 IT'S YOU I LOVE BEST IN ALL THE WORLD,
 AND I WANT YOU FOR MY BRIDE! (94)

JAPHETH / Ending:

THIS STEP IS ONCE AGAIN OUR FIRST.
 WE SET OUR FEET UPON A VIRGIN LAND.
 WE HOLD THE PROMISE OF THE EARTH
 IN OUR HANDS... (133)

Japheth seems to begin and end on about the same emotional level, however his journey is one of the biggest, if not the biggest of the entire cast of characters. Japheth was asked to choose a wife to bring with him on the ark. He chooses Yonah, the family servant girl who is of the race of Cain. Noah forbids her to come on the ark but Japheth hides her below deck. When she is discovered by his brothers, Japheth, his brothers, and Noah get into a fight and Japheth picks up the staff of Adam, and very reminiscent to the fight where Cain kills Abel, Japheth is about to kill his brother Ham. Yonah intervenes and stops Japheth and he says, "I won't be the murderer. I leave that to you, and your God. But understand this, all of you. Whatever you do to Yonah, you do to both of us. Whatever you decide to do. Throw us overboard. Cast us adrift. You do to both of us" (120). Japheth has loved Yonah since the day he met her. He is willing to die for her. Noah decides that his son has the right to choose

his own wife, no matter her lineage. He decides to marry them and lets them stay on the ark. Soon after, they discover land and the family separates to build their own families. Japheth and Yonah go in search of Eden.

YONAH / Beginning:

SHED NO TEARS FOR ME.

THERE'LL BE RAIN ENOUGH TODAY.

I'M WISHING YOU GODSPEED,

AS I WAVE YOU ON YOUR WAY.

THIS WON'T BE THE FIRST TIME

I'VE STAYED BEHIND TO FACE

THE BITTER CONSEQUENCES

OF AN ANCIENT FALL FROM GRACE.

I'M A DAUGHTER OF THE RACE OF CAIN.

I AM NOT A STRANGER TO THE RAIN. (102)

YONAH / Ending:

THIS STEP IS ONCE AGAIN OUR FIRST.

WE SET OUR FEET UPON A VIRGIN LAND.

WE HOLD THE PROMISE OF THE EARTH

IN OUR HANDS... (133)

When Yonah is first seen as a servant to Noah and his family, it is clear that she has accepted her fate and knows that she will not be going on the ark. She is unaware that Japheth is going to ask her to go with the family. It is as much a surprise to her as it is to his entire family when he sits her down and asks her. Forbidden by Noah to enter the ark, Japheth begs her to get on

the ark anyway, but Yonah is reluctant. When the animals start arriving, Japheth sneaks her below deck. Yonah never loses faith that the ark will survive. She continues to pray to Father throughout the forty days of rain. When she is finally discovered to be hiding, she is blamed for the continued rain and is said to be the reason that Father has stopped talking to Noah. The brothers want her thrown overboard, but Noah stops them. She then stops Japheth from killing Ham. Noah makes a decision to let her stay on the ark and says, “Yonah. Ever since the flood began, the blood of Cain has risen up in all of us... but never in you. Forgive me, my daughter” (126). Yonah has a beautiful arc in her character from beginning to end. She has started a humble servant to the family, with faith in Father with an acceptance and love for life. She ends the play leaving with Japheth after the flood, to go in search of Eden. She is still a humble servant, but no longer to man, only to Father. Her faith and love has grown.

Analysis of Dialogue

Choice of Words

For the most part the speech in *Children of Eden* is informal. As the story starts, the chorus sings of the creation of the universe and the earth. They sing lines directly from the Bible. John Caird’s dialogue within the script, however, is highly contemporary and this dialogue, along with Stephen Schwartz’s lyrics, only uses biblical stories as a vehicle to tell the story. Strategic and deliberate, Caird has created dialogue that is appropriate within a family structure. Even though the character of Father is meant to be the creator of all, in fact God the Father, the simplicity of the dialogue in within the script allows him to simply be a father. He is respected as any earthly father would be by his children and sometimes even prayed to, but he is always spoken to in a modern vernacular. Instead of the words *Thy* and

Thou, the words *your* and *you* are enough. This allows a contemporary audience to see Father and the other characters in the production as accessible and relatable.

Choice of Phrases and Sentence Structure

From the very moment Eve enters the story, she is inherently curious. She asks questions or expresses a desire to learn and know things. Eve asks questions because she is an innocent child filled with the curiosity of the world around her. By asking question after question, it shows the itching for knowledge that she has. Adam even starts to grow uncomfortable at the number of questions she is asking Father. He tells her, “Eve... I don’t think you should ask so many questions” (11). Father tells her the same thing before he sends them off to bed, “No more questions daughter Eve. It’s time to sleep” (21). The snake knows this about Eve and uses it to his advantage. It starts asking questions to Eve, when she responds, “Ooooh, you do ask the most delicious questions” (29). The snake won’t give answers, it only gives questions and this frustrates Eve who starts wanting answers to all the questions that the snake is posing. He hisses to her, “Oh! So you’re not just interested in questions. You’re interested in answers, too. You are... ambitiousss...” (29). The stage directions within this scene even say that, “EVE is becoming maddened with frustration as the SNAKE piles on the question-pressure” (31). The use of questions has given Eve a curious personality.

The dialogue of prayer is used frequently throughout the story. Many characters speak to Father as inner monologues when he is not onstage. They ask questions with the knowledge that Father will no longer speak to them in person as he once did, yet these characters still seek his guidance. At the end of Act 1, Eve speaks directly to Father, knowing full well that he will

not answer. She has moved on from the questions she used to ask and became the mother, the one who had to answer the questions asked of her.

EVE. Father? (Silence) Father. Speak to me once more. Just once. (Silence) Tell me what happened to Cain. It's all I want to know, Father... It's all Adam ever wanted to know. (Silence. EVE looks around her, a little frustrated by the lack of response) I know you can hear me. I know it. (Silence. SHE becomes calmer again) When Abel was killed, I knew Cain was gone for good. But Adam would never believe it. (74)

Eve goes on to speak to Father. Many times throughout the story, characters speak to Father directly with the knowledge that he will not respond but will hopefully listen. Noah speaks to him in a similar fashion when he is asking for a sign that his family will be safe. He asks, "Father. I know that you will speak to us no more. I know now that your silence is forever. But Father, if you will not speak to us in words, then send us a sign. A covenant between us that we may know the flood of waters will never return to destroy your earth... our earth" (131).

This choice of language to talk to Father, reminds the audience throughout that the authors are using biblical stories, but by contemporizing the dialogue, makes the characters personal to us.

Choice of Images

The use of imagery in *Children of Eden* is used mostly to describe physical characteristics of the landscape, emotion of the characters or as a metaphor to illustrate a point. Many of the images are sung by the Storytellers through lyrics in the songs. An example that demonstrates the use of images to describe the landscape is within the opening song "Let There Be". The character of Father and the storytellers sing these beautifully descriptive lyrics about the creation of the universe:

LET THERE BE...

SPEEDING COMETS WITH HEARTS OF ICE,
SPINNING PLANETS WITH RINGS OF FIRE,
COSMIC SPARKS!
AND QUASARS AND
QUARKS
AND SUNS CONVULSING,
PULSARS PULSING.
LET THERE BE, LET THERE BE (3)

Of the creation of the earth and the animals they sing another set of image rich lyrics:

WHALES...
SNAILS...
SHARKS...
LARKS...
APPLE TREES WITH
DAPPLED BARKS
AND GRANITE
MOUNTAINS AND
FLAXEN PLAINS,
GIANT LIZARDS WITH
TINY BRAINS,
FLUORESCENT FISH
AND CRESCENT WORMS
AND A BILLION BUGS

AND A TRILLION GERMS.

LET THERE BE... (4)

Another example of lyrics used to create, not only a visual image of the landscape, but an emotional connection to it is when the Storytellers sing about the Wasteland where Adam and Eve are banished. They sing:

RED ROCK AND OUTCROP STONE,
 AND THE SUN GLARES OFF A BLEACHING BONE.
 THERE'S NO SOFTNESS OR COMFORT HERE;
 THERE'S ONLY THE WASTELAND.
 THE LAND OF THE HUNTER, THE STALKER AND THE SKINNER.
 WHERE YOU'RE EITHER THE DINER OR THE DINNER —
 AND THE LINE BETWEEN MAN AND BEAST
 KEEPS GETTING THINNER, IN THE WASTELAND. (43)

Although the unit set of scenery has not changes, the descriptive images from these lyrics have been rich in directing the audience to a location and a feeling about that location. Stephen Schwartz also uses lyrics to express inner emotions and feelings. When Eve is singing about the curiosity that she is feeling within her, and doesn't know how to describe it, she compares it to a spark that Father left in her when he created her. She sings:

THE SPARK OF CREATION:
 MAY IT BURN FOREVER.
 THE SPARK OF CREATION:
 I AM A KEEPER OF THE FLAME.
 WE THINK ALL WE WANT

IS A LIFETIME OF LEISURE,
EACH PERFECT DAY THE SAME
ENDLESS, VACATION...
WELL, THAT'S ALL RIGHT, IF YOU'RE A KIND OF CRUSTACEAN,
BUT WHEN YOU'RE BORN WITH AN IMAGINATION,
SOONER OR LATER, YOU'RE FEELING THE FIRE
GET HOTTER AND HIGHER...
THE SPARK OF CREATION! (28)

The image of the spark and the fire growing within her is a powerful metaphor that the writers have used within the song. Another very powerful visual image and metaphor is used by Noah when he is deciding whether or not to let Japheth make his own choices and his own mistakes. He compares the need he feels to protect his son to an experience he had as a child. He sings:

AS A CHILD, I FOUND A SPARROW
THAT HAD FALLEN FROM ITS NEST,
AND I NURSED IT BACK TO HEALTH
TILL IT WAS STRONGER THAN THE REST.
BUT WHEN I TRIED TO HOLD IT THEN,
IT PECKED AND SCRATCHED MY CHEST,
TILL I LET IT GO...
AND I WATCHED IT FLY AWAY FROM ME
WITH ITS BRIGHT AND SELFISH SONG,
AND A PART OF ME WAS CURSING
I HAD HELPED IT GROW SO STRONG.

AND I FEARED IT MIGHT GO HUNGRY,
 AND I FEARED IT MIGHT GO WRONG,
 OH, THE HARDEST PART OF LOVE...
 ... IS THE LETTING GO... (123-124)

The comparison between his feelings for the sparrow and his feelings for his son is a beautiful and heartfelt metaphor for a father's love.

Eve is perhaps the most descriptive speaker among the characters. Her questioning nature and the way she sees things often allow her to use images within her speaking. After she eats the apple, she tries to explain to Father why it didn't hurt her, but in fact, made her see things more clearly. She justifies, "Yes, Father. but it's all right! It didn't hurt me after all! And now... oh, Father... my head is so full of impossible dreams... to ride with the horses, fly with the eagles, and see in the dark like the owls..." (36).

Choice of Peculiar Characteristics

Due to the fact that *Children of Eden* is a musical, a majority of the dialogue is sung. This opens the door for a richer and more acceptable use of images as well as lyrics that rhyme. The most peculiar characteristic within the script is, however, the way the snake talks to Eve when it is asking her questions and trying to seduce her to eat the apple. When the snake slithers up to Eve after she finishes singing "The Spark of Creation", the first words out of his mouth is, "Exssscussse me" (28). The snake's deliberate play on the words that have the letter "s" in them is extremely exaggerated. After Eve is startled by the snake's presence, they have a conversation about questions and how exciting they are:

SNAKE. I'm sssso sssorry. It wasn't my intention to ssstartle you, but I couldn't
 resissst listening to your quesstions.

EVE. Snakes don't talk.

SNAKE. Ssspecial sssnakes do.

EVE. They do?

SNAKE. Snakes ask quesstions, too. Shall I ask you some?

EVE. Oh, yesss... I mean, yes.

SNAKE. What happens to the sun after it sets?

EVE. I don't know. What?

SNAKE. Here's another one. Where does music go after you've listened to it?

EVE. Where?

SNAKE. What becomes of dreams when you're not asleep?

EVE. Ooooh, you do ask the most delicious questions.

SNAKE. Thanksss.

EVE. Do you know the answers?

SNAKE. Oh! So you're not just interested in questions. You're interested in answers, too. You are... ambitiousss...

This play on the letter "s" lets the audience know that they are not dealing with a normal character, but instead a snake that has taken on humanistic characteristics. He has the qualities of both man and reptile. We soon realize from his cryptic and sinister style and dialogue that it is not to be trusted.

Sound of the Dialogue

The Dialogue in *Children of Eden* simulates everyday speech in a modern contemporary world. It characterizes loving and family relationships along with their accompanying ups and downs. Even though the stories are set within a biblical historical

fiction, the use of contemporary language throughout allows the audience to relate more personally to each of the characters.

Structure of Lines and Speeches

Almost every spoken line within the script consists of a single or double sentence. Conversation is fast paced and the meat of what is said happens within the lyrics of the songs. The exception to this statement would be when the characters are praying to Father. Eve, for instance, at the end of Act 1, delivers a monologue speaking to Father who is watching from afar. He has stopped speaking to his children directly. Noah also has a longer monologue in which he is acknowledging the fact that father is no longer going to speak to him in person, but Noah needs advice or a sign that he is making the right decision. Father again is listening but not responding. These longer monologues, or prayers, are a way for the character to let the audience know what is truly in their hearts. As with most prayer, we bear our souls to a higher power. The same is true within this script.

Although the writers use Bible stories as a vehicle to tell the stories here, typical biblical language is not used. The simplicity and contemporary structure of the remaining dialogue truly gives the impression of an ordinary family with their full range of emotions. The biblical figures are more relatable to a modern and contemporary audience due to the fact that the language within the script is also modern and contemporary. Had the writers decided to keep the script in a language that sounded like excerpts from the Bible, it most likely would not have been as relatable. All characters, including the character of Father, who is literally supposed to be God, can be easily played by professional or amateur actors alike due to the simplicity and contemporary nature of the language spoken with the script.

Analysis of Dramatic Action

ACT ONE

(Darkness.)

In the darkness, a single FLAME is ignited. It flickers at first, then grows steadier: a match, perhaps, or a lighter, a candle — it's difficult to tell, it's so dark. Another LIGHT flashes on in the darkness: a lantern, maybe, or a dim flashlight. Then another. Then another. And then all over the stage LIGHTS flicker on: candles and flashlights and lamp and lanterns and tapers.

As the LIGHTS are lit, we can start to see the PEOPLE holding them. THEY are watching us, just as we are watching them. They slowly move towards us in the gloom, until they form a group CENTER STAGE.

We can see them more clearly now. There are MEN and WOMEN of all ages, and BOYS and GIRLS — even some quite small CHILDREN. They seem, at first sight, to be a large but very close family, or maybe a tribe, though there seem to be people from many different races amongst them. Perhaps they are the "Children Of Eden" of the title. Let us call them the STORYTELLERS.

#1 Let There Be (Father, Company)

One of them, perhaps the SMALLEST CHILD, sounds a single note on a lone TRUMPET)

	STORYTELLERS	
IN THE BEGINNING...		S: Awaken
IN THE BEGINNING,		
GOD		Inspire
CREATED		
THE HEAVEN		
AND EARTH		Excite
WITHOUT FORM —		
VOID,		
DARKNESS...		Stir
AND GOD SAID...		Incite

Comment [UNIT1]: SOMETHING FROM NOTHING

(A VOICE from amongst the STORYTELLERS takes over. It is FATHER'S VOICE, but we can't see him clearly yet)

	FATHER	
"LET THERE BE..."		F: Conjure

(The STORYTELLERS join in with him, whispering the one word...)

FATHER, STORYTELLERS

(Spoken)

“LIGHT!” _____ Ignite

(The STORYTELLERS turn their lanterns and candles and flashlights onto FATHER, brightly illuminating him in their midst. HE throws his hands up to protect his eyes from the glare)

FATHER

Whoa! that’s bright” _____ F: Astound

(Raises his arms up and studies the faces of the family standing around him. As his arms fall, HE seems to encompass all of them.

The STORYTELLERS rearrange themselves, clustering around him in rapt attention, like so many children listening to a story.

(Sung)

I WOKE UP FROM A CURIOUS DREAM, _____ Rouse
 I DREAMED A PERFECT GARDEN — _____ Alert
 AND THEN THERE WERE WHIRLING SHAPES _____ Provoke
 AND SWIRLING SOUNDS, _____ Stimulate
 AND I WASN’T LONELY ANYMORE. _____ Validate

I WOKE UP FROM A WONDERFUL DREAM, _____ Wake
 WOKE FULL OF ENERGY AND HUNGER — _____ Enliven
 AND NOW THIS HUNGER WILL BE STILLED _____ Quell
 AND MY EMPTINESS WILL BE FILLED _____ Satiate
 AS I SET ABOUT TO BUILD
 MY DREAM... _____ Generate

(As FATHER continues, the other STORYTELLERS start to move out of their places, acting out the story of Creation as FATHER describes it)

STORYTELLERS

(Sung, softly)

AH—

FATHER

LET THERE BE, _____ Charge
 LET THERE BE... _____ Direct
 MORNING. _____ Engage

LET THERE BE _____	Animate
EVENING, _____	Sooth
DAY... _____	Vitalise
LET THERE BE... _____	Kindle
LET THERE BE... _____	Alert

STORYTELLERS

LET THERE BE...

FATHER

WATERS, WEATHERS, WINTERS, WONDERS... _____	Astonish
--	----------

ALL

LET THERE BE LAND _____	Jolt
AND...	

(The stage is fully alive now, with STORYTELLERS dancing and spinning and speeding in all directions)

FATHER

SPEEDING COMETS WITH HEARTS IF ICE, _____	Mystify
SPINNING PLANETS WITH RINGS OF FIRE, _____	Spark

Comment [UNIT2]: THE BIG BANG THEORY

FATHER

COSMIC SPARKS
AND QUASARS AND
QUARKS
AND SUNS CONVULSING,
PULSARS PULSING.

STORYTELLERS

SPARKS!
QUARKS!
PULSARS PULSING!

STORYTELLERS

LET THERE BE... _____	Spur
-----------------------	------

FATHER

LET THERE BE... _____	Electrify
-----------------------	-----------

ALL

LET THERE BE... _____	Energize
-----------------------	----------

FATHER

WHALES... _____ Praise
SNALES... _____ Approve

FATHER

STORYTELLERS

(Spoken, whispered)

SHARKS... _____ Hail SHARKS!
LARKS... _____ Honor LARKS!
APPLE TREES WITH
DAPPLED BARKS _____ Welcome

WOMEN

AND GRANITE AH — *(Sung)*
MOUNTAINS AND
FLAXEN PLAINS, _____ Extol
GIANT LIZARDS WITH
TINY BRAINS, _____ Cheer

ALL

(Sung)

FLOURESCENT FISH FISH! _____ Greet
AND CRESCENT WORMS WORMS! _____ Accept
AND A BILLION BUGS BUGS! _____ Adopt
AND A TRILLION GERMS. GERMS! _____ Invite

STORYTELLERS

LET THERE BE... _____ S: To Lift

FATHER

LET THERE BE... _____ F: Impel

FATHER, GROUP 1

GROUP 2

LET THERE BE... AND GOD SAW
IT WAS GOOD.
IT WAS GOOD. _____ S: Gratify

FATHER

(Overlapping)

LET THERE BE... _____ F: Invigorate

STORYTELLERS

LET THERE BE... _____ S: Embolden

ALL

LET THERE BE... _____ Reassure

(Father and the STORYTELLERS look around them for a moment and are pleased with their magnificent Creation, but FATHER is still restless. Something is troubling him)

FATHER

Comment [UNIT3]: LET THERE BE LIFE

| It's not enough. It's still not enough... _____ F: Bewilder

(The STORYTELLERS gather around him once more, curious to know what else is in store)

| THERE WAS SOMETHING MORE IN MY DREAM. _____ Baffle
 | SOMETHING COULD SEE IT AND SHARE IT. _____ Confuse
 | WHAT WAS IT, THOUGH? _____ Bemuse
 | I ONLY KNOW
 | I WASN'T LONELY ANYMORE. _____ Content
 | THERE IS ONE MORE THING TO BUILD, _____ Bestir
 | ONE MORE VOID THAT MUST BE FILLED. _____ Replenish
 | I'LL MAKE CREATURES I'LL CALL... "CHILDREN,"
 | SHAPED LIKE ME... _____ Swell

(As FATHER continues, the STORYTELLERS choose two of their number to be FATHER'S children)

| LET THERE BE, _____ Trigger
 | LET THERE BE... _____ Brighten
 | SOMETHING, _____ Assure
 | SOMEONE, _____ Convince
 | SMALL AND SKINNY, _____ Tease
 | CLAWLESS,
 | FURLESS,
 | FINLESS,
 | FANGLISS... _____ Embolden

(And ADAM and EVE are created before our very eyes)

ALL

| LET THERE BE _____ Confirm
 | MAN, _____ Approve
 | WHO CAN ---

FATHER

| WANDER OVER MY FLAXEN PLAINS, _____ Authorize
 | WONDER UP AT MY GRANITE MOUNTAINS, _____ Affirm

FATHER

COUNT THE STARS
AND WISH FOR WINGS
AND HOLD A TOOL
AND THINK OF THINGS
AND SEARCH FOR
ANSWERS HE CANNOT
SEE..._____

STORYTELLERS

COUNT
AND WISH
AND HOLD
AND THINK
AND SEARCH...

Permit

STORYTELLERS

AND DREAM OF GLORY..._____ S: Commend

FATHER

AND WORSHIP ME!_____ F: Accept

STORYTELLERS

LET THERE BE..._____ S: Thrill

FATHER

LET THERE BE..._____ F: Intrigue

FATHER, GROUP 1

LET THERE BE...

GROUP 2

AND GOD SAW
IT WAS GOOD.
IT WAS GOOD.

FATHER

(Overlapping)

LET THERE BE..._____ Impassion

STORYTELLERS

LET THERE BE..._____ Empower

ALL

LET THERE BE..._____ Praise

A STORYTELLER

And the Father breathed into his children the breath of life..._____ Activate

(FATHER breathes ADAM and EVE alive. ADAM and EVE begin To move)

FATHER

| LET... _____ F: Trigger

A STORYTELLER

| And the children became living souls... _____ S: Invigorate

(ADAM and EVE start to look around them)

FATHER

| THERE... _____ F: Inspire

STORYTELLERS

| And the Father gave to his children a garden, and called the garden... _____ S: Please

(And the next STORYTELLER to speak should be the one that plays the part of YONAH in ACT TWO. SHE speaks only one word, but we should remember it when she repeats it again at the end of the story)

YONAH

| ... Eden! _____ Y: Exhilarate

STORYTELLERS

| Eden! _____ S: Elate

FATHER

| BE... _____ F: Emblazon

(ADAM and EVE rush up to FATHER, almost knocking him over in their excitement. The three embrace as the song ends)

ALL

| LET THERE BE! _____ Revere

(And the STORYTELLERS create for us the GARDEN of EDEN out of whatever their imagination [and designer] have supplied them with; but however it is actually made, it must appear to be a place of innocence and beauty.)

STORYTELLERS

| And the Father saw everything that he had made — and behold, it was very good. Hail

The STORYTELLERS then withdraw to the edges of the stage, from where they continue to watch the action, and wait to play their parts in it. THEY may even sit amongst the AUDIENCE, sharing in the listening as well as the telling.

ADAM and EVE gaze at the garden in wonder and delight)

#2 Perfect, Part 1 (Father, Storytellers)

FATHER

CHILDREN OF EDEN, _____ F: Comfort
 HERE IS YOUR GARDEN. _____ Encourage
 LIVE IN CONTENTMENT; _____ Guide
 THIS IS YOUR HOME... _____ Enhearten

Comment [UNIT4]: WHAT MORE COULD YOU ASK FOR?

ADAM

It's wonderful! It's beautiful! It's... _____ A: Thrill
 (Searches for the right word)
 It's...

EVE

It's perfect! _____ E: Elate

FATHER

Exactly. _____ F: Treasure

STORYTELLERS

AND THE GRASS WAS PERFECT, _____ S: Aggrandize
 AND THE SKY WAS PERFECT, _____ Elevate
 AND THE BARK OF THE TREES WAS DAPPLED AND ROUGH...
 BUT NOT TOO ROUGH .. _____ Applaud
 AND WHERE THERE WAS A CLOUD,
 THE ONLY CLOUD ALLOWED
 WAS FLEECY, WHITE,
 AND JUST ASYMMETRIC ENOUGH. _____ Revere

AND AS FOR PERFECT NAMES,
 OF COURSE THEY HAD 'EM... _____ Honour

FATHER

I DO BELIEVE
 I'LL CALL YOU... "EVE"... _____ F: Awaken

| **EVE**
 | AND WHO'S HE? _____ E: Admire

(ADAM looks a little troubled, but FATHER whispers a name to him.
 ADAM brightens up immediately)

| **ADAM**
 | MADAM, I'M ADAM! _____ A: Charm

| **EVE**
 | Father? _____ E: Query

| **FATHER**
 | Yes? _____ F: Permit

| **EVE**
 | What's that? _____ E: Probe

(FATHER joins EVE to see what she's pointing at. ADAM follows
 along behind him)

| **FATHER**
 | Where? _____ F: Rouse

| **ADAM**
 | There. Where the water sort of... falls out of the rocks. _____ A: Bewilder

| **FATHER**
 | Oh, that. It's called a "waterfall." _____ F: Please

| **ADAM**
 | A "waterfall?" _____ A: Cherish

| **FATHER**
 | Yes...
 | (Turning to ADAM)
 | ... You see, the water comes gushing out... _____ F: Expand

| **EVE**
 | No, no, not that! _____ E: Toss

(Points a little higher)
 | That! _____ A: Arouse

| **FATHER**
 | Oh, that! That's a hill. _____ F: Elude

Comment [UNITS]: CURIOSITY KILLED THE
 CAT

ADAM

(To FATHER)

| It's very high up. _____ A: Perplex

FATHER

(To ADAM)

| As close as I could get it to the stars. _____ F: Fascinate

(ADAM is thrilled at this little insight into FATHER'S mind and gazes at him in admiration, a gaze FATHER is only too happy to receive; but EVE is insistent)

EVE

| No, no, no! On top of the hill. _____ E: Grill

FATHER

(A little defensive)

| Oh... that... It's just a tree. _____ F: Quell

EVE

| But it's glistening. _____ E: Enchant

(FATHER takes a more careful look at the tree)

FATHER

(Uneasily)

| No, it's not! Is it? _____ F: Stifle

(ADAM can sense FATHER'S discomfort, but wouldn't know how to tell a lie even if he wanted to)

ADAM

| Well, it is glistening a bit. _____ A: Tease

(FATHER is getting more and more tense. HE really doesn't want to talk about this)

FATHER

| Yes, well... er... that would be the fruit. _____ F: Regulate

EVE

(Very excited)

| Why is the fruit glistening? _____ E: Probe

Comment [UNIT6]: NOW THAT'S WHAT I CALL AN "OSM" (OH SHIT MOMEMNT)

FATHER

| Well... _____ F: Suppress

EVE

| Is it a *special* kind of a tree? _____ E: Investigate

ADAM

(Watching FATHER warily)

| Eve... I don't think you should ask so many questions. _____ A: Hush

EVE

| Why not? _____ E: Agitate

(FATHER suddenly loses his patience. HE hadn't planned for any of this)

FATHER

| All right! Look! It's called the Tree of Knowledge. And whether the fruit is glistening or not... _____ F: Mollify

EVE

| Well, it *is*... _____ E: Goad

FATHER

| All right! It's glistening. The fruit is glistening. It's also very, very bad for you, and you must never, *ever* eat it. Or even touch it. Understand? _____ F: Chastise

ADAM

| It's all right, Father. We won't touch it. _____ A: Reconcile

EVE

| Why not? _____ E: Hound

FATHER

| You don't need to know that... _____ F: Restrict

EVE

| Why not? _____ E: Badger

FATHER

| Children! If you love me, if you love this family, you will never eat of that fruit. Either of you. _____ F: Guilt

ADAM

| We promise, Father. _____ A: Oblige

Comment [UNIT7]: I'LL GUILT YOU INTO DOING IT!

(Looks at EVE)

Eve... Needle

EVE

(After a moment)

We promise... E: Obey

FATHER

Thank you... F: Praise

EVE

But if it isn't good for us, Father, why did you put it here? E: Cross Examine

#3 The Tree Of Knowledge (Father, Adam)

ADAM

Eve! A: Muzzle

(FATHER is calmer now, and talks to his children in more moderate terms)

FATHER

Eve... F: Soothe

Comment [UNIT8]: IT'S ONLY BECAUSE I LOVE YOU!

THERE ARE THINGS A FATHER KNOWS

A CHILD CANNOT... Instruct

I THINK YOU WOULD AGREE

YOU'RE NEWER HERE THAN ME... Elevate

HAVE FAITH I HAVE MY REASONS

YOU CANNOT SEE... Edify

IN YOUR BEST INTEREST...

Nurture Advise

(ADAM imitates FATHER'S gestures, admonishing EVE)

FATHER, ADAM

SO NO MORE QUESTIONS

ABOUT THAT TREE... Tame

EVE

But, Father... Why can't we know... [everything you know] E: Stir

#4 The Naming (Father, Eve, Adam, Storytellers)

FATHER

(Interrupting EVE)

| I know! Let's play a game. _____ F: Maneuver

ADAM

| What sort of a game? _____ A: Excite

FATHER

| A naming game. _____ F: Engage

EVE

| Naming what? _____ E: Inspirit

ADAM

| There's only her, Eve, and me, Adam... _____ A: Challenge

FATHER

| And...? _____ F: Spellbind

(A small ANIMAL scurries onto the stage. The CHILDREN STORYTELLERS have crept off very quietly and been transformed, by backstage wizardry, into various members of the animal kingdom)

EVE

| Oh! What's that? _____ E: Engross

FATHER

| Aha! _____ F: Delight

ADAM

| Look, there's another one! _____ A: Notify

(And, indeed, there is)

EVE

| What are they? _____ E: Query

FATHER

| They're animals. _____ F: Enlighten

ADAM

(Trying out the word)

| Animals. _____ A: Amaze

Comment [UNIT9]: LOOK... A SQUIRREL (QUICK, CHANGE THE SUBJECT)

FATHER

| And you, my children, must help me care for them. _____ F: Foster

EVE| They can be *our* children! _____ E: Delight*(FATHER considers for a moment. This idea hadn't occurred to him)***FATHER**

| That's a good idea. They can be your children. _____ F: Enrich

ADAM

| I'll look after this one. And Eve can take that one. _____ A: Appoint

FATHER

| No, no, no. There's more than one apiece. _____ F: Instruct

*(EVE looks around)***EVE**

| Where? ... Why can't we see them? _____ E: Contest

FATHER

| Because they're shy. You have to call them. Like this... _____ F: Shepherd

AH AH AH OO WAY...

| AH AH AH OO WAY AH... _____ Summon

AND WHEN THE ANIMALS COME,

| YOU MUST GIVE THEM NAMES. _____ Instruct

ADAM

| Oh, I think you'd be better at that, Father. _____ A: Dismiss

FATHER| No, Adam. They're *your* children. I want you to do it. _____ F: Coax**EVE**

| Come on, Adam... _____ E: Beckon

| AH AH AH OO WAY... _____ Experiment

ADAM

| AH AH AH OO WAY AH... _____ Attempt

EVE

Look!

E: Shock

Comment [UNIT10]: MY VERY FIRST TRIP TO THE ZOO

(More ANIMALS start to arrive, all played by the CHILDREN STORYTELLERS. There are mammals, birds, insects and reptiles, running crawling, hopping and flying, even bursting from the ground. The other STORYTELLERS accompany the song on XYLOPHONES and other INSTRUMENTS)

FATHER

COME AND GATHER IN THE MEADOW,
 IN THE MEADOW, IN THE SUN. _____ F: Beckon
 COME TOGETHER, EV'RYONE. _____ Draw
 NOW THE NAMING HAS BEGUN. _____ Instruct
 LEAVE YOUR BURROW, FIELD AND FURROW
 FOR THE MEADOW AND THE SUN. _____ Arouse
 COME AND GATHER, EV'RYONE. _____ Attract
 NOW THE NAMING HAS BEGUN. _____ Stir
 THE NAMING...
 THE NAMING...

ADAM, EVE

FATHER

THE NAMING... AH AH AH OO WAY _____ Call
 THE NAMING AH...

(ADAM and EVE point out the ANIMALS to each other)

EVE

TWO-FOOTED...

ADAM

FOUR-FOOTED...

EVE

SIX-FOOTED...

ADAM

MORE-FOOTED...

EVE

FLEET-FOOTED...

ADAM

SURE-FOOTED...

ADAM, EVE

| WHAT A GRAND ARRAY-O! _____ A&E: Flabbergast

EVE

DUCK-BILLED AND RED-BREASTED...

ADAM

STAR-NOSED AND QUILL-CRESTED...

ADAM, EVE

(To FATHER)

NO WONDER YOU RESTED

| ON THE SEVENTH DAY-O! _____ A&E: Astonish

STRIPE AND SPOT,
FEATHER AND FUR —
MAYBE YOU FORGOT

| HOW MANY THERE WERE! _____ Confound

HOOT AND HONK,
WHISTLE AND PURR,
FLAP AND GALLOT AND HOP —
ONCE YOU STARTED MAKING THEM,

| IT SEEMS YOU COULDN'T STOP! _____ Stagger

(More and more ANIMALS arrive as the STORYTELLERS join in the song)

**ADAM, FATHER,
MALE STORYTELLERS**

COME AND GATHER _____ Evoke
IN THE MEADOW, _
IN THE MEADOW, _
IN THE SUN. _____ Summon
COME TOGETHER,
EV'RYONE. _____ Call
NOW THE NAMING HAS
BEGUN.

**EVE,
FEMALE STORYTELLERS**

TWO-FOOTED,
FOUR-FOOTED,
SIX-FOOTED,
MORE-FOOTED,
FLEET-FOOTED,
SURE-FOOTED,
WHAT A GRAND ARRAY-O!

ALL

THE NAMING...
THE NAMING...

(FATHER is handed a large ledger and a pencil by one of the STORYTELLERS)

FATHER

| All right. You name the animals, and I'll take notes. _____ F: Instruct

EVE

| Where do we start? _____ E: Examine

ADAM

| Start at "A." _____ A: Excite

EVE

| Why "A?" _____ E: Query

ADAM

| "A" for Adam _____ A: Chide

EVE

| *(A little miffed)*
I see... _____ E: Taunt

FATHER

| Look — there's a nice one to start with. What would be a good name for him? _____ F: Coach

ADAM

| *(Thinking aloud)*
A... A... Aardvark! _____ A: Elate

FATHER

| *(Writing --- not the name he would have chosen)*
Aardvark. _____ F: Nurture

EVE

| My turn! That one over there... is an...
(Spoken)
AARDWOLF! _____ E: Amuse

ADAM

| *(Spoken)*
ADDAX!

EVE

AGAMA!

AGOUTI! **ADAM**

ALIGATOR! **EVE**

AMPHIUMA! **ADAM**

(To FATHER)
THIS IS FUN **EVE**

ANACONDA! **ADAM**

ANTELOPE! **EVE**

ARMADILLO! **ADAM**

AVADAVAT! **EVE**

AXOLOTL! **ADAM**

AYE-AYE! **EVE**

(Spoken)
AYE-AYE? **FATHER**

AYE-AYE! **EVE**

AYE-AYE! **ADAM**

| AI-AI-AI, WE'LL NEVER BE DONE! _____ A: Exhaust

(As ADAM and EVE continue with the naming, the ANIMALS DANCE around and about them, joyfully reveling in their own creation)

ADAM, EVE

Comment [UNIT11]: SAFARI GONE WILD

(Sung)

WINGS ARE WAVIN',
TAILS ARE WAGGIN' —
KANGAROO, KINKAJOU,
KOMODO DRAGON, _____ A&E: Enliven

LION, LEMUR, HARTE-BEEST, HARE,
CHIMPANZEE AND CINNAMON BEAR,

NUMBAT, WOMBAT,
JAGUARUNDI,
DEERMOUSE, DOORMOUSE,
COATI MUNDI,

PECCARY, PORCUPINE
AND PRONGHORN,
TIGER, TORTOISE,
UNICORN! _____ Elevate

ALL

(Sung)

COME AND GATHER IN THE MEADOW,
IN THE MEADOW, IN THE SUN, _____ Call
COME TOGETHER, EV'RYONE. _____ Trumpet

FATHER

NOW THE NAMING... _____ F: Impassion

ADAM

(Spoken)

VICUNA! _____ A: Spark

EVE

(Spoken)

WALRUS! _____ E: Enthuse

FATHER

(Sung)

NOW THE NAMING... _____ F: Proclaim

ADAM

(Spoken)

YAK! _____ A: Thrill

EVE

(Spoken)

ZEBRA! _____ E: Milk

ALL EXCEPT FATHER

(Sung)

NOW THE NAMING...

IT

IS

DONE... _____ Proclaim

FATHER

(Sung)

AH AH AH OO WAY

AH...

DONE... _____ Proclaim

ALL

(Spoken)

ALL DONE! _____ Emblazon

(ADAM, EVE and FATHER look around them with great pride and pleasure as the newly named ANIMALS leave the stage, some of them turning themselves back into STORYTELLERS before they have quite disappeared)

ADAM

I think we missed a few. _____ A: Worry

FATHER

That's all right. You'll do them tomorrow. Now it's bedtime. _____ F: Console

Comment [UNIT12]: BEDTIME FOR CHILDREN

ADAM

All right, Father. _____ A: Oblige

EVE

Ohhh...can't we stay up later? _____ E: Hassle

FATHER

Not tonight. _____ F: Soothe

EVE

Are you going to sleep, too? _____ E: Pump

FATHER

Not yet. Perhaps a little later. _____ F: Deflect

EVE

When? _____ E: Grill

FATHER

| No more questions, daughter Eve. It's time to sleep. _____ F: Divert

ADAM

| Come on, Eve. _____ A: Appease

(ADAM and EVE kneel and clasp their hands like children at their bedtime prayers)

#5	Grateful Children	Adam, Eve
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ADAM, EVE

(Sung)

OH, FATHER,
FOR ALL WE HAVE RECEIVED,
| WE THANK YOU... _____ A&E: Praise

HERE WE ARE, YOUR GRATEFUL CHILDREN. _____ Acknowledge
ALL YOU GIVE IS ALL WE KNOW. _____ Acclaim
IN THE EVERLASTING SPRINGTIME,
| MAY YOUR PERFECT GARDEN GROW... _____ Bless

(The prayer finishes in another big yawn as ADAM and EVE settle themselves down, dropping off to sleep as soon as their heads hit the ground. FATHER looks down at them, greatly moved to see his children so peacefully disposed)

#6	Father's Day	Father, Storytellers
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FATHER

(To STORYTELLERS)

| Don't they look sweet when they're asleep? _____ F: Idolize
(Sung)

SLEEPING THERE, LIKE ANGELS,
| INNOCENT AND SIMPLE — _____ Nurture
I THINK SHE'S GOT MY NOSE.
| I THINK HE'S GOT MY DIMPLE. _____ Parent
IN MY OWN IMAGE,
| FROM MY LIKENESS ARE THEY SPRUNG. _____ Delight
THEY WILL KEEP ME COMPANY
| THEY WILL KEEP ME YOUNG. _____ Endear

| THAT'S WHAT IT MEANS TO BE A FATHER: _____ Protect
PLANNING FOR THEIR FUTURE,
| AS YOU WATCH YOUR CHILDREN SLEEP. _____ Enwrap
THAT'S WHAT IT MEANS TO BE A FATHER — _____ Validate

Comment [UNIT13]: PROUD PAPPA

I NEVER KNEW
 THAT I COULD FEEL A LOVE SO DEEP. _____ Savour
 OH, I WILL BE THEIR TEACHER
 AND I WILL BE THEIR GUIDE. _____ Enlighten
 AND EV'RYTHING THEY EVER NEED,
 I'LL BE THERE TO PROVIDE. _____ Coddle
 AND IN RETURN, THEY'LL LOVE ME,
 STAY FOREVER AT MY SIDE: _____ Treasure
 THAT'S WHAT IT MEANS TO BE A FATHER... _____ Sanctify

(WHISTLING, FATHER looks round at the STORYTELLERS, who WHISTLE with him and draw a little closer to share FATHER'S view of the sleeping children)

FOR I HAVE BUILT A UNIVERSE,
 SPECTACULAR AND NEW — _____ Glorify
 AND I SAT THERE IN MY UNIVERSE.
 AND LEARNED THAT THIS WAS TRUE: _____ Behold
 WHAT USE IS A UNIVERSE,
 WITH NO ONE TO GIVE IT TO? _____ Regenerate
 NOT A HILL OF BEANS,
 TILL YOU PASS ALONG YOUR GENES: _____ Activate
 THAT'S WHAT IT MEANS
 TO BE A FATHER... _____ Edify
 Sweet dreams, children. See you in the morning. _____ Nurture

(With a final gesture, FATHER turns what is left of the day into night)

#7 Perfect, Part II (Storytellers, Father, Adam, Eve)

STORYTELLERS

Comment [UNIT14]: COMPLETE AND UTTER SATISFACTION

(Sung)
 AND THE NIGHT WAS PERFECT,
 AND THEIR DREAMS WERE PERFECT,
 AND THEY WOKE WITH THE DAWN
 AND SMILED, WITH A YAWN,
 TO ONE ANOTHER. _____ Awaken

(ADAM and EVE kiss)

AND WITH A GENTLE KISS,
 THEY SOON DISCOVERED THIS:

| THEIR LOVE WAS MORE THAN SISTER AND BROTHER... _____ Stimulate

FATHER

| WELL, AFTER ALL, THEY WERE MADE FOR EACH OTHER! _____ Authorize

(ADAM and EVE sit up)

ADAM, EVE

OF ALL THIS PERFECT GARDEN'S PERFECT SIGHTS,
| YOU ARE THE SWEETEST OF MY EARTHLY DELIGHTS... _____ Adore

(THEY kiss again, and then look around the garden as the STORYTELLERS continue. ADAM'S FACE is a picture of increasing contentment, but EVE looks as if she's expecting something to happen, though she doesn't know what)

STORYTELLERS

Comment [UNIT15]: PERFECTION IS A BIT MONOTONOUS!

AND THEIR LOVE WAS PERFECT,
AND THE DAY WAS PERFECT,
AND THE NEXT... WAS PERFECT,
AND THE NEXT... WAS PERFECT,
AND THE DAY AFTER THAT...
AND THE DAY AFTER THAT...
| EACH ONE WAS PERFECT AS COULD BE. _____ Satisfy

FEMALE STORYTELLERS

| PERFECT AS COULD EVER BE... _____ Soak
AHH —

(ADAM walks off on his own, while EVE moves down to the front of the stage)

MALE STORYTELLERS

(Overlapping)
AND AS THE DAYS WENT BY,
THOUGH SHE COULD NOT SAY WHY,

STORYTELLERS

THE WOMAN WENT TO SPY,
| ON THAT CURIOUS TREE... _____ Baffle

(EVE stands gazing out over the AUDIENCE at the tree on the hill)

AND SHE'D STAND THERE, ALL HESITANT AND HOVERY,
AND EACH DAY, SHE DREW CLOSER,
UNTIL SHE MADE AN OH! SUR-

| PRISING AND BEWILDERING DISCOVERY... _____ Bamboozle

(EVE runs around the stage in a state of great excitement)

| Adam! Adam! _____ **EVE** _____ E: Beckon

Comment [UNIT16]: IT'S LIKE CHRISTMAS MORNING

(ADAM ENTERS from the opposite direction. HE is writing things down, very carefully, in a much smaller version of FATHER'S notebook)

| COME, ADAM, QUICK, ADAM, WAIT TILL I SHOW YOU WHAT I FOUND... _____ Signal

ADAM

| Not now, dear. I'm trying to put the insects into alphabetical order... Ant... Aphid... _____ A: Deflect

EVE

| NO, ADAM, NOW, ADAM — IT'S A THING THAT WILL ASTOUND YOU; WHEN I SHOW YOU WHAT I FOUND, YOU WON'T BELIEVE... _____ E: Summon
(Pulls ADAM into a journey, running back around the stage)

ADAM

| (Spoken) EVE! _____ A: Investigate

STORYTELLERS

AND SHE BROUGHT HIM TO THE TREE... WHERE HE KNEW THEY SHOULD NOT BE...

EVE

| Look, Adam _____ E: Bewilder

ADAM

| Eve, you know we shouldn't go near the tree. _____ A: Chastise

Comment [UNIT17]: I WANT A COOKIE FROM THE COOKIE JAR, BUT DAD SAID NO. BUT DAD'S NOT HERE! BUT WHAT IF DAD FINDS OUT?

EVE

| That's not what Father said, Adam. He said not to eat the fruit. _____ E: Console

ADAM

| I know, but... _____ A: Evade

EVE

| Just watch... _____ E: Stoke

(Walks very carefully towards the tree. As she does so, the STAGE GROWS DARK around her, and the fruit on the tree GLOWS with an eerie light)

ADAM

| How did you do that? _____ A: Arouse

EVE

I didn't do anything. I just walked towards it and the day turned into night. Look.

(Walks back towards ADAM, and the LIGHT restores to warm, bright, morning sunlight)

| Go on, you try! _____ E: Nudge

ADAM

| I don't think we... _____ A: Dodge

EVE

| Oh, don't be such a coward, Adam. Just try it. _____ E: Poke

(Very tentatively, ADAM takes one step towards the tree, and the DAY GROWS DARKER. A step back, and the LIGHT restores. HE moves back and forth, a step at a time, and the LIGHT changes with each step. He turns back to EVE with a worried smile on his face)

ADAM

| Strange! _____ A: Stupify

EVE

| What do you think it means? _____ E: Stir

ADAM

| It's a mystery to me. _____ A: Confound

EVE

| A what? _____ E: Vitalize

ADAM

| A mystery. _____ A: Reinforce

EVE

That's a wonderful word, Adam! "Mystery"... It means there's something else beyond what we... Oh! That's *another* wonderful word! _____ E: Relish

ADAM

What is? _____ A: Quell

EVE

"Beyond." _____ E: Savor

ADAM

(Nervously)

Eve, we've got enough words already. We've got more than we need. Now come on. I need some help. _____ A: Pacify

EVE

What with? _____ E: Repress

ADAM

Finishing the bug list. _____ A: Nulify

(ADAM does his best to enthuse EVE, but she merely looks back at him with a blank face)

EVE

Oh. _____ E: Dismiss

ADAM

(Confidentially)

I want to show it to Father tonight. _____ A: Redirect
(Starts to walk off, naming insects and writing in his book as he goes)
 Centipede... Cicada... ugh!... Cockroach!

(And HE is gone. EVE gathers herself together and starts after him... but then stops and looks back at the tree)

#8 The Spark Of Creation (Eve)

EVE

"BEYOND"... "BEYOND"...
 IT SOUNDS FULL OF WIND AND MIST, DOESN'T IT? _____ E: Startle
 IT MEANS OTHER THINGS EXIST, DOESN'T IT? _____ Surprise
 "BEYOND"... "BEYOND"... _____ Excite
 IT SAYS, "ADAM, LEAVE YOUR LIST," DOESN'T IT? _____ Shirk

Comment [UNIT18]: BACK AWAY SLOWLY

Comment [UNIT19]: THE GRASS IS ALWAYS GREENER

FATHER, WHY DOES MY HEAD
 FEEL THIS JOY AND THIS DREAD,
 SINCE THE MOMENT I SAID "BEYOND?" _____ Astound

I'VE GOT AN ITCHING ON THE TIPS OF MY FINGERS. _____ Mystify
 I'VE GOT A BOILING IN THE BACK OF MY BRAIN. _____ Bewilder

I'VE GOT A HUNGER BURNING INSIDE ME
 CANNOT BE DENIED. _____ Affirm

I'VE GOT A FEELING THAT THE FATHER WHO MADE US,
 WHEN HE WAS KINDLING THE PULSE IN MY VEINS,
 HE LEFT A TINY SPARK OF THAT FIRE,
 SMOLDERING INSIDE. _____ Stimulate

THE SPARK OF CREATION
 IS FLICKERING WITHIN ME. _____ Spark

THE SPARK OF CREATION
 IS BLAZING IN MY BLOOD,
 A BIT OF THE FIRE
 THAT LIT UP THE STARS
 AND BREATHED LIFE INTO THE MUD —
 THE FIRST INSPIRATION,
 THE SPARK OF CREATION. _____ Electrify

I SEE A MOUNTAIN AND I WANT TO CLIMB IT. _____ Enliven
 I SEE A RIVER AND I WANT TO LEAVE SHORE. _____ Rouse

WHERE THERE WAS NOTHING,
 LET THERE BE SOMETHING —
 SOMETHING MADE BY ME! _____ Inspire
 THERE'S THINGS WAITING FOR ME TO INVENT THEM. _____ Galvanize
 THERE'S WORLDS WAITING FOR ME TO EXPLORE. _____ Boost

I AM AN ECHO OF THE ETERNAL CRY OF
 "LET THERE BE..." _____ Affirm

THE SPARK OF CREATION,
 BURNING BRIGHT WITHIN ME... _____ Jolt

THE SPARK OF CREATION
 WON'T LET ME REST AT ALL,
 UNTIL I DISCOVER
 OR BUILD OR UNCOVER
 A THING THAT I CAN CALL
 MY CELEBRATION
 OF THE SPARK OF CREATION... _____ Kindle

THE SPARK OF CREATION:
 MAY IT BURN FOREVER, _____ Inflame

THE SPARK OF CREATION:

I AM A KEEPER OF THE FLAME. _____ Vitalize

WE THINK ALL WE WANT
IS A LIFETIME OF LEISURE,
EACH PERFECT DAY THE SAME

ENDLESS, VACATION... _____ Baffle

WELL, THAT'S ALL RIGHT, IF YOU'RE A KIND OF
CRUSTACEAN,

BUT WHEN YOU'RE BORN WITH AN IMAGINATION,
SOONER OR LATER, YOU'RE FEELING THE FIRE

GET HOTTER AND HIGHER... _____ Ignite

(EVE reaches upwards into the LIGHT, as if a baptism of creation was being poured over her. A very similar image is repeated at the end of ACT ONE, as EVE takes her last breath)

THE SPARK OF CREATION! _____ Enflame

(There is a slithery movement in the branches of the tree and a sibilant VOICE accompanying it...)

Exsscussse me. _____ **SNAKE** S: Allure

Comment [UNIT20]: HERE COMES TROUBLE WITH A CAPITAL "S"

(The STORYTELLERS have conspired together to form the SNAKE, five or more of them comprising its form, with the lines divided up between them. The actors who play the parts of SHEM, HAM, AYSHA, APHRA and YONAH in ACT TWO are likely to be the best candidates for this job)

EVE

(Startled)

Who's that? _____ E: Challenge

SNAKE

I'm sssso sssorry. It wasn't my intention to sssstartle you, but I couldn't resissst

listening to your quesssstions. _____ S: Tantalize

EVE

Snakes don't talk. _____ E: To Contest

SNAKE

Ssspecial sssnakes do. _____ S: Fascinate

EVE

They do? _____ E: Examine

SNAKE

| Snakes ask quesstions, too. Shall I ask you some? _____ S: Taunt

EVE

| Oh, yesss... I mean, yes, _____ E: Implore

SNAKE

| What happens to the sun after it sets? _____ S: Tease

(EVE thinks for a moment, entranced by this thought)

EVE

| I don't know. What? _____ E: Beg

SNAKE

| Here's another one. Where does music go after you've listened to it? _____ S: Entice

(Again, EVE is quite delighted by the question)

EVE

| Where? _____ E: Press

SNAKE

| What becomes of dreams when you're not asleep? _____ S: Bait

(And that does it. EVE is mesmerized and hooked)

EVE

| Ooooh, you do ask the most delicious questions. _____ E: Entreat

SNAKE

(Smugly)

| Thanksss. _____ S: Seduce

EVE

| Do you know the answers? _____ E: Importune

SNAKE

| Oh! So you're not just interested in questions. You're interested in answers, too. You are... ambitiousss... _____ S: Attract

Comment [UNIT21]: I'LL GET YOU MY PRETTY AND YOUR LITTLE DOG TOO

#9 In Pursuit Of Excellence

(Snake, Eve)

| I'VE BEEN WATCHING YOU FOR A WHILE NOW,
MY PRETTY LITTLE MISSSS, _____ Dishonour

AND I'VE GOT TO TELL YOU THISSSS:

| YOU MAKE ME WANT TO HISSSSS. _____ Adulterate
 | YOUR AIMLESS CURIOSITY
 | IS FAST BECOMING TIRESOME. _____ Corrupt
 | KNOWLEDGE, DEAR, IS POWER —
 | AND IT'S HIGH TIME YOU ACQUIRE SOME! _____ Infect
 | DUM DUM DUM DUM DUM —

| LESSON ONE FOR FREE. _____ Lure
 | REPEAT IT AFTER ME:

(The SNAKE begins to dance)

| I'M IN PURSUIT OF EXCELLENCE. _____ Cajole
 | EXCELLENCE IT WHAT I WISH. _____ Provoke
 | ONCE, I WAS A FECKLESS DREAMER;
 | NOW, NO BEING IS SUPREMER. _____ Tickle
 | WHY WASTE TIME
 | WALLOWING IN IGNORANCE? _____ Mock
 | WHY BE JUST A BIG FAT FISH
 | IN A TINY LITTLE POND? _____ Taunt
 | LOOK BEYOND! _____ Bait
 | AND IF THE QUICKEST ROUTE
 | MEANS A TASTE OF FORBIDDEN FRUIT,
 | WHAT THE HEY! IT'S ALL IN PURSUIT
 | OF EXCELLENCESSSS.... _____ Bribe

(The SNAKE entwines itself around EVE. THEY DANCE together)

| TIME FOR SOME SOPHISTICATING,
 | IT'S NO SIN TO BE SCINTILLATING... _____ Provoke

Let's play questions again. If God made all thisss...

(Looks round at the garden)

| ... who made God? _____ Contaminate

EVE

| I don't know. _____ E: Beseech

SNAKE

| What's beyond the garden? _____ S: Coax

(EVE is becoming maddened with frustration as the SNAKE piles on the question-pressure)

| I don't know! _____ **EVE** E: Poke

| _____ **SNAKE**
If two cranes leave Eden at the same time, and one of them travels at seven times
the speed of the other, how long... _____ S: Torment

| Stop it! Tell me how to find the answers. _____ **EVE** E: Hassle

| You're absolutely sure you want to know? _____ **SNAKE** S: Vex

| Yes! _____ **EVE** E: Needle

| Then just eat one of *these!* _____ **SNAKE** S: Bewitch
(Drops a piece of golden, glistening fruit into her hand)

Comment [UNIT22]: COME ON, EVERYONE'S DOING IT... YOU'LL BE POPULAR

| Oh, no, I can't. _____ **EVE** E: Chastise
(Gingerly hands the fruit back to the SNAKE)

| Why not? _____ **SNAKE** S: Entangle

| We promised. _____ **EVE** E: Correct

| _____ **SNAKE**
Really? You promised not to do something that would make you smarter? But...
why would someone insist on such a promise? _____ S: Befuddle

(This is more of a worrying question than an exciting one, but EVE ponders it all the more seriously)

| I don't know. _____ **EVE** E: Elude

| SO... DON'T BE SUCH A STIFF. _____ **SNAKE** S: Ridicule

| MMM, JUST TAKE A SNIFF. _____ Hypnotize
REALLY, WHAT'S THE DIFF',
IF...

| A COUPLE FIBS ARE SPOKEN, _____ Perplex
A COUPLE VOWS ARE BROKEN? _____ Befuddle
THAT'S THE PRICE, I GUESSSS... _____ Baffle
(Spoken)

| NO PAIN, NO GAIN! _____ Enamour
(Sung)

YOU'LL BE SWIFTLY OVERTAKEN
BY SOME AMBITIOUS SNAKE, UNLESSSS
| YOU PROGRESSSS _____ Tease

LEARN TO DRESSSS
| FOR SUCCESSSS... _____ Attract

EVE

(Spoken)
| YES! _____ E: Favor

*(DANCES with the SNAKE, the golden fruit held tantalizingly
between them)*

SNAKE, EVE

(Sung)
WE'RE IN PURSUIT OF EXCELLENCE.
WINNERS DARE TO TAKE THE RISKS,
| WHILE THE LOSERS DISCUSS... _____ E&S: Solidify

SNAKE

(Spoken)
| THAT'S WHY THEY'RE LOSERS! _____ Patronize

SNAKE, EVE

(Sung)
PASS THE TEST WHEN YOU'RE TESTED.
| BE THE BEST, NOT THE BESTED. _____ E&S: Sustain
LET OTHER NERVOUS WRECKS
STAY TOO FRIGHTENED TO STICK OUT THEIR NECKS.
THEY'RE NOT IN PURSUIT OF EX-
| CELLENCE LIKE US... _____ Reassure
LIKE US...
LIKE US...
SSS...

(As the song finishes, the SNAKE DANCES off and EVE is left holding the golden fruit)

#10 The End Of A Perfect Day (Storytellers)

STORYTELLERS

Comment [UNIT23]: WHAT HAVE I DONE?

AND THE WOMAN DID EAT.

(EVE slowly and deliberately takes a large bite out of the fruit)

AND HER EYES WERE OPENED.

(EVE looks around with a heightened sense of wonder)

THROUGH HER TEARS, SHE SAW THE BEAUTY ALL AROUND HER,

AT THE END OF A PERFECT DAY... [Expand](#)

(EVE walks off, through the garden)

NOTHING WAS DIFFERENT,
AND NOTHING WOULD EVER BE THE SAME.
IT WAS THE END OF A PERFECT DAY...

(The stage is now bathed in the warm glow of sunset, as ADAM ENTERS, calling)

ADAM

Comment [UNIT24]: LUCY, YOU GOT SOME SPLAININ' TO DO!

Honey, I'm home! [A: Charm](#)

(EVE appears from behind the tree, carrying a small cup)

EVE

Supper's ready! [E: Pacify](#)

ADAM

Great! I named a million bugs today! What's for supper? [A: Excite](#)

EVE

Strudel, pie, and fritters. [E: Deflect](#)

ADAM

Mm. Sounds good. [A: Endear](#)

(EVE hands ADAM the cup)

| What's this? _____ Question

EVE

| It's... a fruit drink. A new one. _____ E: Avert

ADAM

| What have you named it? _____ A: Stoke

EVE

(Thinking aloud)

| It's cccccider. It's very nice. _____ E: Avoid

(ADAM raises the cup to his lips)

EVE

| Wait! _____ Impede

ADAM

| What? _____ A: Worry

EVE

| Nothing. _____ E: Circumvent

ADAM

| What's wrong? _____ A: Distress

EVE

| Nothing. _____ E: Deflect

ADAM

| Good. _____ A: Settle

(Raises the cup to his lips again)

EVE

| Stop! _____ E: Block

(Snatches the cup out of his grasp, spilling most of the juice)

ADAM

| What's going on? _____ A: Query

(Looks at the juice soaking into the ground, and then at the tree with the golden fruit, as he realizes what she has done)

| Oh, Eve... _____ Reproach

FATHER

Comment [UNIT25]: RUN FOR YOUR LIVES

(Calling from offstage)

| Adam? Eve? _____ F: Call

#11 Childhood's End (Storytellers, Eve, Father)

STORYTELLERS

AND THEY HEARD THE VOICE OF FATHER,
WALKING IN THE GARDEN
IN THE COOL OF THE DAY...

ADAM

(Pulling at her)

| We've got to hide. _____ A: Sidestep

EVE

| No, Adam... _____ E: Disburden

ADAM

| Hurry! _____ A: Oust

(ADAM pulls EVE into a dark part of the stage. The STORYTELLERS help to form a hiding place for them)

STORYTELLERS

AND FROM FATHER'S PRESENCE,
AMONG THE THICKEST TREES,
THEY HID THEMSELVES AWAY...

(FATHER ENTERS through the garden)

FATHER

(Walks directly over to where his children are hiding)

| Adam... why do you hide from me? _____ F: Interrogate

ADAM

| I am ashamed, Father. _____ A: Evade

FATHER

| Ashamed? _____ F: Quiz

(EVE emerges from their hiding place)

EVE

| He's ashamed of me, Father. _____ E: Spill

FATHER

| Come here, Eve. Look me in the face. _____ F: Crosscheck

(SHE does so)

| So... you have tasted the fruit. _____ Indict

EVE

Yes, Father. but it's all right! It didn't hurt me after all! And now... oh, Father... my head is so full of impossible dreams...

(Talks quickly and knowingly now to FATHER, as if they were co-conspirators in the Creation)

| ... to ride with the horses, fly with the eagles, and see in the dark like the owls... E: Proclaim

FATHER

| What did I tell you? _____ F: Castigate

EVE

| And the animals aren't really our children, are they? _____ E: Chide

ADAM

| What do you mean? _____ A: Question

EVE

| They're just animals, Adam. But we can have real children, if we want to. E: Edify

ADAM

| *Real* children? _____ A: Waken

EVE

| Just like us. That's right, isn't it, Father? _____ E: Impassion

FATHER

| I told you not to touch it. _____ F: Condemn

EVE

| I know, Father, but... _____ E: Emend

FATHER

| You promised. For the love of this family. _____ F: Rebuke

EVE

| ... I can see so clearly now. I can see what you can see. _____ E: Correct

I CAN SEE, I CAN SEE
HOW WE CAN BUILD THINGS FROM TREES,
WE CAN USE THE WINDS AND RIVERS —
I CAN SEE

| THERE'S SO MUCH MORE FOR US TO SEE! _____ Deify

FATHER

| EVE, YOU SEE TOO MUCH. _____ F: Admonish
CAN YOU SEE YOU HAVE TO GO? _____ Punish

EVE

| Go? _____ E: Reject

FATHER

| Leave the garden. _____ F: Abjure

EVE

| But, why? _____ E: Defy

FATHER

| THIS IS A PLACE OF INNOCENCE. _____ F: Caution
THIS IS A PLACE FOR CHILDREN. _____ Censure
AND YOU ARE A CHILD NO MORE... _____ Reprehend

ADAM

| No! _____ A: Compel

(FATHER and EVE turn to ADAM. THEY had almost forgotten he was there)

| Father, that's not true! _____ Reject

(FATHER draws ADAM aside. EVE stands in stunned silence, unable to believe how FATHER has changed towards her)

FATHER

| Adam, my son... I'll make another wife for you, a better wife. And everything will be the way it was. _____ F: Console

ADAM

| But I don't want another wife. I want Eve. _____ A: Disregard

FATHER

| No, Adam, Eve is leaving here. _____ F: Spurn

ADAM

| Well, then... what if I went with her? _____ A: Disclaim

FATHER

| Then you would never see me again. _____ F: Admonish

(ADAM is stunned by this thought)

#12 A World Without You (Adam, Father, Eve)

ADAM

(Sung)

OH, MY FATHER,

| LORD AND CREATOR, YOU KNOW THAT HALF MY HEART IS YOURS. _____ A: Praise

ALL THAT YOU GAVE ME,

| I CAN'T REPAY YOU. _____ Credit

IF I BETRAY YOU,

| I'LL BREAK IN TWO. _____ Glorify

HOW COULD I LIVE

| IN A WORLD WITHOUT YOU? _____ Exalt

FATHER

YOU'LL STAY HERE, ADAM,

| BE MY SON FOREVER... _____ F: Groom

(ADAM turns to EVE)

ADAM

BUT OH, MY LIFE'S PARTNER,

MY WIFE, MY LOVER,

| YOU KNOW THAT HALF MY HEART IS YOURS. _____ A: Compliment

EACH TIME I SEE YOU,

YOU FILL MY SPIRIT,

JUST KNOWING YOU'RE NEAR.

| IT MAKES THE DAY NEW. _____ Enshrine

HOW COULD I LIVE

| IN A WORLD WITHOUT YOU? _____ Treasure

Comment [UNIT26]: THE CHOICE BETWEEN GOOD AND GOOD

OH, FATHER, PLEASE DON'T MAKE ME CHOOSE. _____ Entreat
 EITHER WAY, IT'S MORE THAN I CAN BEAR TO LOSE. _____ Beg
 EITHER WAY, IT'S RIPPING OUT MY HEART.
 THIS CHOICE IS TEARING ME APART... _____ Beseech

(FATHER turns on EVE)

FATHER

YOU SEE WHAT YOU HAVE DONE? _____ F: Disgrace
 PAIN HAS COME INTO THE GARDEN. _____ Reproach
 WHERE THERE IS CHOICE, THERE IS PAIN. _____ Accuse
(Turns back to ADAM)
 MAKE THIS ONE CHOICE, MY SON:
 CHOOSE NOT TO EAT THIS FRUIT,
 AND YOU WILL NEVER HAVE TO MAKE A CHOICE AGAIN. _____ Implore

ADAM

OH, EVE, WHAT WOULD YOU GIVE,
 IF THIS DAY YOU COULD RELIVE? _____ A: Berate
 WOULD YOU LET THE APPLE GO UNEATEN? _____ Catechise

(EVE plucks a piece of the forbidden fruit from the tree and studies it for a moment in deep thought, then she looks up, first at ADAM and then at FATHER)

EVE

... NO
 I CANNOT BEAR TO FEEL THIS PAIN,
 BUT I WOULD NOT GO BACK AGAIN... _____ E: Hearten

ADAM

OH, MY GARDEN,
 ALL PEACE AND BEAUTY,
 I KNOW THAT ALL MY HEART IS YOURS. _____ A: Deify
 I WANT TO STAY HERE,
 STAY HERE FOREVER,
 FATHER, FOREVER. _____ Extol
 I CANNOT LEAVE,
 BUT, EVE,
 I DON'T KNOW WHAT ELSE TO DO... _____ Oppress

HOW CAN I LIVE —
 I CANNOT LIVE —
 I WILL NOT LIVE
 IN A WORLD WITHOUT... _____ Implore

(ADAM looks from FATHER to EVE and then back to FATHER,
Still unsure of his choice. Finally, HE turns to EVE)

| ... YOU. _____ Consecrate
(Takes the fruit from EVE'S HAND, and bites into it)

| Adam! _____ **FATHER** _____ F: Beg

Comment [UNIT27]: FOR EVERY ACTION
THERE IS AN EQUAL AND OPPOSITE
REACTION

#13 The Expulsion (Father, Storytellers)

EVE

(Pleading)
| Don't be angry with him, Father! _____ E: Plead
(FATHER starts to withdraw now even more)

FATHER

(With great sadness and distance)
OH, MY CHILDREN, THAT I LOVE SO WELL,
| WHAT WRONG YOU DO TO ME... _____ F: Relinquish

EVE

| We're still your children. You can go on loving us. _____ E: Console

FATHER

WHY COULD YOU NOT RESIST THE SPELL
| OF ONE SEDUCTIVE TREE? _____ F: Scold

EVE

| We still love you. _____ E: Petition

FATHER

WHEN ALL AROUND YOU,
I GAVE YOU FIELDS TO ROAM,
| SAPPHIRE SKIES AND CHROMIUM WATERFALLS. _____ F: Relinquish
ALL THAT I HAD TO GIVE, I GAVE TO YOU... _____ Guilt

EVE

| But, Father, didn't you think we were ever going to grow up? _____ E: Chasten

(FATHER'S tone hardens now, as his disappointment turns to anger. The STORYTELLERS gather closer as this part of the story reaches its climax, joining in with FATHER as the MUSIC grows)

FATHER

| UNGRATEFUL CHILDREN! _____ F: Revoke
LIVE IN THE WILDERNESS! _____ Disown

EVE

| Why did you put questions in me? _____ E: Rebuke

FATHER

| Why did you disobey me? _____ F: Refuse

EVE

| That's not an answer! _____ E: Reject

FATHER

| BEAR YOUR OWN CHILDREN! _____ F: Fetter
ANSWER FOR YOURSELVES! _____ Relinquish

ADAM

| We will! _____ A: Wound

FATHER

SWEAT TO MAKE YOUR DAILY
BREAD,
WHILE THORNS AND
THISTLES MOCK YOUR
HARVEST.
SWEAT, TILL THE DAY YOU
RETURN TO THE CLAY
FOR WHICH IT SEEMS YOU
YEARN...

STORYTELLERS

SWEAT!
SWEAT! WHILE THORNS AND
THISTLES MOCK YOUR
HARVEST.
SWEAT! YOU WILL RETURN
TO THE CLAY.

(ADAM becomes quite fierce now, in defense of EVE)

ADAM

| We'll manage on our own! You'll see! _____ A: STing

FATHER

STORYTELLERS

DUST YOU WERE
DUST YOU ARE.

DUST!
DUST!

FATHER, STORYTELLERS

| TO DUST, YOU WILL RETURN! _____ F: Spurn

ADAM

| You'll see! _____ A: Reprove

FATHER

AND AT THIS PLACE,

STORYTELLERS

AND AT THIS PLACE,

FATHER

I SET MY SWORD...

STORYTELLERS

NOW AND —

FATHER, STORYTELLERS

| FOREVER WILL IT BURN! _____ F: Curse

(As the MUSIC comes to a close, there is a terrific crash of THUNDER as a bolt of LIGHTNING strikes the Tree of Knowledge.

The STORYTELLERS rip the garden apart, until there is nothing left of the innocent and beautiful Eden, except the charred remains of the blasted tree.

As the STORYTELLERS resume their SINGING, ADAM goes to the tree...)

#14 The Wasteland

(Storytellers)

STORYTELLERS

AND THE MAN WALKED THROUGH THE ACRID ASH OF
HEAVEN,
TO THE SMOLD'RING TREE DESTROYED BY FATHER'S WRATH,

(... and pulls away a piece of it. HE breaks off a few twigs, and then holds it beside him as a walking staff)

AND HE CARVED FROM IT A STAFF,

Comment [UNIT28]: A NEW BEGINNING

| TO LEAN ON IN THE AFTERMATH... _____ S: Teach

(ADAM reaches out for EVE with his other hand. THEY start to walk from the garden)

AND THE MAN AND WOMAN WENT OUT FROM THE
GARDEN,

AND WHEN THEY TURNED TO LOOK,
THE PATHWAY BACK WAS GONE...

SO, THEY TURNED AND SET THEIR EYES
TO THE LAND THAT LIES

| BEYOND... _____ Inform

(As the STORYTELLERS continue, splitting up the verses between them, they change the setting to The Wasteland. This is a desert place, all rock and hardened earth, as different a place as it could possibly be from the lushness of the garden. Other STORYTELLERS help to transform ADAM and EVE, dressing them in skins and aging their appearance, so that they grow old before our eyes)

FEMALE STORYTELLER

RED ROCK AND OUTCROP STONE,
AND THE SUN GLARES OFF A BLEACHING BONE.
THERE'S NO SOFTNESS OR COMFORT HERE;

| THERE'S ONLY THE WASTELAND. _____ Guide

ANOTHER FEMALE STORYTELLER

THE LAND OF THE HUNTER, THE STALKER AND THE
SKINNER.

WHERE YOU'RE EITHER THE DINER OR THE DINNER —
AND THE LINE BETWEEN MAN AND BEAST

| KEEPS GETTING THINNER, IN THE WASTELAND. _____ Educate

(ADAM and EVE have built a makeshift shanty on a flat bit of land near a waterfall. There are large boulders strewn around and a stone altar near the shanty)

MALE STORYTELLER

IN THE WASTELAND, THE LAND LAID WASTE,
THE FRUIT OF KNOWLEDGE HAS A BITTER TASTE —
BUT THE BLISS OF IGNORANCE CAN NEVER BE REPLACED;

| IT'S LOST IN THE WILDERNESS... _____ Instruct

(EVE lies on the ground in front of their home, in the pain of childbirth, ADAM by her side)

FEMALE STORYTELLER

AND THERE CAME A DAY, IN A CHILLY RAIN,
A CHILD WAS BORN, IN SWEAT AND PAIN.
BUT THEY LOVED HIM STILL,
AND THEY CALLED HIM "CAIN"

OF THE WASTELAND... Direct

(ADAM holds the baby. As the STORYTELLERS continue, EVE joins ADAM...)

MALE STORYTELLER

IN THE WASTELAND, THE LAND FORLORN,
TWO MORE YEARS, AND ONE MORE MORNING —

THERE'S ANOTHER CRY HEARD, AND ANOTHER BOY BORN, Foster

(... another baby in her arms)

TO BE LOST IN THE WILDERNESS...

(The STORYTELLERS take the babies from ADAM and EVE, as the stage changes to evening light, and YOUNG CAIN and YOUNG ABEL run on, carrying sheaves of corn. THEY are new children of 10 and 8, dressed in skins and rags. ADAM greets them, takes their sheaves and prepares the altar for an offering)

STORYTELLERS

HEAT-BAKED AND DUST-STORM DRIVEN,
AND ONE FALSE STEP STAYS UNFORGIVEN.
AND ALL THAT YOU KNOW IS

YOU WEREN'T MADE TO LIVE IN THE WASTELAND... Enlighten

(ADAM sets FIRE to the corn and kneels in prayer, with YOUNG CAIN and YOUNG ABEL kneeling beside him. EVE prepares supper at a small fire outside the shanty)

#15 The Wilderness Family (Adam, Young Cain, Young Abel)

(ADAM and YOUNG ABEL join EVE at supper, but YOUNG CAIN remains at the altar, deep in prayer)

ADAM, YOUNG CAIN, YOUNG ABEL

Comment [UNIT29]: BLIND FAITH

OH, FATHER,
 THESE GIFTS MAY YOU RECEIVE,
 TO THANK YOU. _____ A, YC, YA: Praise
 HERE WE ARE,
 YOUR GRATEFUL CHILDREN.
 PLEASE ACCEPT OUR SACRIFICE. _____ Honour
 MAY YOU HEAR US AND FORGIVE US.
 BRING US BACK TO PARADISE. _____ Glorify

EVE

Supper's ready. _____ E: Satisfy

YOUNG ABEL

All right, let's eat! _____ YA: Gratify

YOUNG CAIN

MAY YOU HEAR US AND FORGIVE US.
 BRING US BACK TO PARA— _____ YC: Respect

EVE

That's enough now, Cain. _____ E: Nag

ADAM

Come to supper. _____ A: Instruct

(YOUNG CAIN joins ADAM, EVE and YOUNG ABEL at their meal)

YOUNG CAIN

Papa? _____ YC: Acknowledge

ADAM

Yes? _____ A: Encourage

YOUNG CAIN

| Will Father ever answer us? _____ YC: Query

ADAM

| Of course he will. _____ A: Pacify

YOUNG CAIN

| When? _____ YC: Probe

(ADAM and EVE exchange a glance. This conversation happens only rarely, but it is never an easy one)

ADAM

| Father put us here as a punishment, Cain. _____ A: Quieten

YOUNG CAIN

| I know that... _____ YC: Petition

ADAM

(Interrupting him)

| If we are good, and careful, and show him how much we love him, one day he will forgive us and bring us back home. _____ A: Calm

YOUNG ABEL

| I thought *this* was our home. _____ YA: Investigate

EVE

| This *is* our home. _____ E: Soothe

(ADAM looks over at EVE, but this time she doesn't return his glance. YOUNG CAIN has stopped eating and is gazing out over the heads of the AUDIENCE, just as EVE did when she first caught sight of the Tree of Knowledge in Eden)

YOUNG CAIN

| Papa? _____ YC: Implore

ADAM

| Yes? _____ A: Indulge

YOUNG CAIN

| What's above the waterfall? _____ YC: Press

Comment [UNIT30]: WHAT WAS IT THAT KILLED THAT DARN CAT?

(ADAM and EVE exchange another glance)

ADAM

| What do you mean, Cain? _____ A: Tolerate

YOUNG CAIN

| What's above the waterfall? _____ YC: Press x2

EVE

| Water is what's above the waterfall. Eat your supper. _____ E: Humour

YOUNG CAIN

| And what's beyond the mountains over there? _____ YC: Pressure

ADAM

| You don't need to know that. _____ A: Placate

YOUNG CAIN

| Why not? _____ YC: Pester

(YOUNG ABEL looks at his father, warily)

YOUNG ABEL

| Cain... I don't think you should ask so many questions. _____ YA: Hound

YOUNG CAIN

| Papa, why won't you let us go beyond the waterfall? _____ YC: Goad

EVE

| Cain... _____ E: Censure

ADAM

Let me ask *you* a question, Cain. What would happen if you, or I, or any of us, wandered off beyond the waterfall or over the mountains, and while we were gone, Father came to take us back to Eden? _____ A: Lecture

YOUNG CAIN

| I don't know. _____ YC: Examine

ADAM

| We would miss our chance, wouldn't we? Is that what you want? _____ A: Scare

YOUNG CAIN

| No. _____ YC: Yield

ADAM

Then that's all you need to know. If you love me, if you love this family, you'll
 never go beyond the waterfall. Either of you. _____ A: Forbid

YOUNG ABEL

We promise, Papa. _____ YA: Please
*(YOUNG ABEL looks over at YOUNG CAIN, who glances silently
 back at him)*

Cain? _____ Nudge

YOUNG CAIN

(After a pause)
 We promise. _____ YC: Conciliate
*(But YOUNG CAIN gazes back out over the distant mountains, a look
 of faraway longing in his eyes. EVE has been watching him intently and
 we watch only her now as the rest of the scene dissolves around her)*

#16 The Spark Of Creation — Reprise	(Eve)
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EVE

I FEEL A COLDNESS IN THE PIT OF MY STOMACH. _____ E: Worry
 I FEEL A WATCHFULNESS IN BACK OF MY EYES. _____ Distress
 I CARRY A LOAD OF HEAVY FOREBODING
 I CANNOT EXPLAIN... _____ Unease

Comment [UNIT31]: THE GOOD OL' DAYS

*(As EVE continues, YOUNG CAIN and YOUNG ABEL appear in
 the background, working or playing at some task or game. THEY are
 then ingeniously replaced in this action by the two adult
 STORYTELLERS who play their older selves, young men of 17 and
 15. Perhaps ADAM, too, is seen in the background, tending to the
 altar or at work on some laborious task)*

MY BOYS ARE HEALTHY, THEY GROW BIGGER AND STRONGER. _____ Comment
 NO SIGN OF TROUBLE, BUT I RECOGNIZE
 THE HEAT AND THE HUNGER OF WHEN I WAS YOUNGER —
 I SEE IT NOW, IN CAIN. _____ Unsettle

*(As EVE continues, the older CAIN stands up and looks out at the
 distant mountains, just as his younger self did in the previous scene.
 ABEL joins ADAM at the altar, where they spend a moment together
 in prayer before ADAM goes off on his own)*

I USED TO THINK IT WAS THE SPARK OF CREATION,
 BUT WAS IT JUST A DEFECT IN ME? _____ Question

A FLAW IN MY NATURE —
AND NOW LOOK WHAT I'VE DONE:
I'VE PASSED IT TO MY SON,
THIS WILD INCLINATION...

IS IT THE SPARK OF CREATION...? _____ Haunt

(EVE follows off in the direction which ADAM took a few moments before. CAIN looks round at ABEL, who is still at the altar)

CAIN

Abel! Now's our chance. _____ C: Prod

(Goes to the shanty and brings out a rough bundle as he continues to speak)

Mama and Papa are down by the river. I've packed the provisions. Come on. We can be miles away by nightfall. _____ Influence

ABEL

I'm not coming. _____ AB: Reject

(Kneels at the altar)

#17 Lost in The Wilderness (Cain, Abel)

OH, FATHER,
THESE GIFTS MAY YOU RECEIVE,
TO THANK YOU... _____ Glorify

CAIN

Brother, come with me. We can't stay, rotting away here, forever. _____ C: Persuade

(ABEL continues with his prayer, trying his best to block out his brother's plea)

ABEL

HERE WE ARE, YOUR
GRATEFUL CHILDREN.
PLEASE, ACCEPT OUR
SACRIFICE. _____ Worship
MAY YOU HEAR US AND
FORGIVE US.
BRING US BACK TO
PARADISE... _____ Exhalt

CAIN

(Breaking into his brother's prayer)
ALL THESE YEARS OF THIS
CRUEL JOKE,
THE BEST OF OUR HARVEST
GOING UP IN SMOKE,
PRAYING FOR A FUTURE
FROM THESE SILENT,
STONY SHELVES _____ Incite
HOW MUCH MORE OF THIS
MUST WE TAKE? _____ Coax
THIS IS THE MORNING WE
FIN'LLY MAKE

Comment [UNIT32]: THE GREAT ESCAPE

A FUTURE FOR OURSELVES! Urge

ABEL

But Cain, if it's God's will that we were put here... AB: Exhort

CAIN

IS IT GOD'S WILL,
OR HAVE WE ALL BEEN CONNED? C: Allure
BROTHER, WE WILL NEVER KNOW. Tempt
WE WILL NEVER GROW,
IF WE NEVER GO
BEYOND... Lure

ABEL

We promised, Cain. AB: Reject

CAIN

We wouldn't be the first ones to break a promise. C: Spurn

Comment [UNIT33]: THE AWAKENING

I NEVER MADE THIS WORLD.
I DIDN'T EVEN LOSE IT. Convince
AND I KNOW NO ONE SAID IT WAS FAIR,
BUT THEY HAD A GARDEN ONCE. Assure
THEY HAD A CHANCE TO CHOOSE IT.
THEY GAVE IT AWAY, INCLUDING MY SHARE. Impel

AND NOW, WE'RE LOST IN THE WILDERNESS,
LOST, CRYING IN THE WILDERNESS. Persuade
AND IF ANYONE'S WATCHING,
IT SEEMS THEY COULDN'T CARE LESS
WE'RE LOST IN THE WILDERNESS... Incite

ABEL

I can't believe that, Cain. AB: Oppress

CAIN

Why can't you? C: Pelt

ABEL

Maybe I'm just not as angry as you are, Cain. AB: Examine

CAIN

You should be! C: Cajole

YOU FOLLOW ALL THE RULES,
 YOU SWALLOW ALL THE STORIES,
 | AND EV'RY NIGHT, YOU WISH ON A STAR, _____ Bait
 DREAMING YOUR DAY WILL COME,
 TRUSTING IN ALLEGORIES —
 | AND EV'RY MORNING, BOY, *LOOK WHERE YOU ARE!* _____ Entice

LOST IN THE WILDERNESS,
 LOST, SLOWLY DYING IN THE WILDERNESS,
 WITH NO CHANCE OF LIVING, BOY,
 UNTIL YOU CONFESS
 | YOU'RE LOST IN THE WILDERNESS. _____ Mock

(ABEL is frightened by what CAIN is saying, but can also be inspired by his brother's passion — and CAIN knows it. As CAIN continues, ABEL'S fears are gradually assuaged)

| DON'T YOU EVER WATCH THE EAGLE FLY TO THE SUN, _____ Confuse
 AND WONDER HOW HE GOT TO BE SO FREE? _____ Mystify
 IF YOU EVER HAVE, YOU KNOW YOUR JOURNEY'S BEGUN,
 HEY! WHAT'VE YOU GOT TO LOSE, BOY,
 WHEN ALREADY WE ARE
 LOST
 | IN THE WILDERNESS? _____ Disturb
 AND WHERE WE ARE HEADED, BOY,
 | I COULDN'T EVEN GUESS. _____ Trouble
 BUT OFF WE GO, WITHOUT A WARNING,
 RUNNING AS WE HIT THE GROUND,
 WHERE OUR FUTURE LIES A-BORNING,
 | WHERE OUR HEARTS ARE OUTWARD BOUND... _____ Torment
 TILL ONE BRIGHT AND DISTANT MORNING,
 WE MAY STOP AND LOOK AROUND —
 AND THERE, IN THE WILDERNESS,
 | FINALLY, WE'LL BE FOUND. _____ Assure

(ABEL has been overwhelmed by the force of CAIN'S argument, and, in spite of himself, embraces CAIN. As the two boys excitedly prepare to leave, THEY hear...)

FATHER

(OFFSTAGE)

| Cain... _____ F: Call

Comment [UNIT34]: GRANDPA'S HERE

(CAIN and ABEL freeze in their tracks, shocked at the sound of a human voice they don't recognize)

CAIN

| Who's there? _____ C: Question

FATHER

(OFFSTAGE)

| Abel... _____ F: Beckon

(FATHER ENTERS and walks across the beaten ground, towards CAIN and ABEL. HE looks like an ordinary man, certainly impressive, and a little older and graver than when last we saw him in Eden — but nothing else distinguishes him from any other traveler who might be visiting a lonely settlement on a journey to somewhere else. He stands looking at the two brothers)

ABEL

| Who is it, Cain? _____ AB: Question

CAIN

| It must be... Father. _____ C: Appraise

ABEL

| He's not as big as I thought. _____ AB: Bemuse

FATHER

| Cain, Abel. Let me look at you. What fine young men you've become. How old are you, Cain? _____ F: Praise

CAIN

| Seventeen, Father. _____ C: Indulge

FATHER

| Grandfather. And Abel. You're almost as tall as your brother now, aren't you? _____ F: Boost

ABEL

| Yes, Grandfather. _____ AB: Favour

CAIN

| I didn't think you'd ever come. _____ C: Affront

FATHER

| Well, here I am. _____ F: Nurture

(CAIN, despite all his cynicism and rebellious spirit, is overwhelmed to see FATHER. All the years of childhood prayer flood back to him in a single impulse, as he kneels down in front of FATHER)

CAIN

| You've come to take us back to Eden. _____ C: Inspirit

(FATHER is unprepared for this demonstration of faith, and pauses for a moment before speaking)

FATHER

| I came to see my grandchildren. _____ F: Admire

(Looks into CAIN'S FACE. HE then speaks as if from very far away)

| You've got your mother's eyes. _____ Adore

(Breaks away from CAIN and moves over to the altar)

| Whose offering is this? _____ Endear

ABEL

| It's mine, Grandfather _____ AB: Grace

FATHER

| Thank you, Abel. Come here. _____ F: Gratify

(ABEL goes to FATHER, who embraces him)

| You're a good boy. _____ Parent

(FATHER turns back to CAIN)

| What about you, Cain? Where's your offering? _____ Prompt

(CAIN hasn't made an offering. ABEL hastily covers for him)

ABEL

| I'll get Mama and Papa. _____ AB: Deflect

FATHER

| No, Abel. I won't be seeing them. _____ F: Stop

CAIN

| What? What do you mean? _____ C: Test

Comment [UNIT35]: SOMETHING FISHY IS GOING ON

(FATHER fixes CAIN in a steady gaze)

FATHER

| I'm not here to see your parents. _____ F: Bolster

CAIN

| But they're waiting for you. They've been waiting for years. Papa calls to you every day. _____ C: Criticize

FATHER

| You are my children now. In *you* I place my hope. _____ F: Embolden

(FATHER and CAIN continue to look at each other while ABEL speaks)

ABEL

| Papa said you'd forgive us, Grandfather, and take us all back to the garden. AB: Further

CAIN

| We're not going back to the garden, Abel. _____ C: Injure

ABEL

| What? _____ AB: Distress

CAIN

| There is no garden. Not for us. _____ C: Hurt
(To FATHER)

| Is there? _____ Incriminate

(FATHER holds CAIN in his gaze for a moment longer, then suddenly looks around him)

FATHER

| What a wonderful home this is. What work your parents have put into it. F: Distract
(Picks up a clay cooking pot from the fireplace)

| Look at this. Your father must have made this. _____ Divert

ABEL

| He did. _____ AB: Avoid

FATHER

| Very good workmanship. You should be proud of him. _____ F: Redirect

CAIN

(Fiercely)

| We are. _____ C: Caution

FATHER

| Honor your father and you mother. Do what they tell you. Keep up your offerings. F: Restore

CAIN

| What for? _____ C: Rebuke

FATHER

| Come here, my son. _____ F: Groom

(CAIN doesn't move. A moment passes, and then FATHER walks slowly over to him)

| I'll come back and see you again. Soon. And when I do, I'll bring a gift for you. For both of you. I will bring you both... wives. _____ Encourage

ABEL

| Wives? Of our own? Cain! _____ AB: Reassure

CAIN

| Why can't we choose wives for ourselves? _____ C: Berate

ABEL

(Under his breath)

| Cain! _____ AB: Reprimand

FATHER

| I will choose you a perfect wife. Then you can start your own family, and give me my first great-grandchildren. _____ F: Succour

CAIN

| Why should I give you anything? _____ C: Attack

(ABEL puts his head in his hands, unable to believe CAIN'S audacity)

FATHER

| You must have faith in me, Cain. _____ F: Urge

CAIN

| Like my father has faith in you? _____ C: Challenge

(Another thought suddenly occurs to him)

| And why did you come now? To stop us leaving? _____ Combat

Comment [UNIT36]: THE STRAW THAT BROKE THE CAMEL'S BACK

FATHER

| I'm here to keep you safe. _____ F: Stir

CAIN

| I don't need you to keep me safe. _____ C: Renounce

#18 Lost in The Wilderness -- Reprise (Father, Cain, Abel)

DID YOU REALLY THINK I'D BE HERE, CHANTING A PRAYER,
| TILL YOU FIN'LLY DEIGNED TO REAPPEAR? _____ Refuse

NOTHING YOU CAN SAY COULD STOP ME HEADING OUT
| THERE. _____ Disown

WHEN ALL I KNOW ABOUT YOU
IS YOU LEFT US HERE,
LOST...

ABANDONED IN THE WILDERNESS. _____ Charge
| SO — YOU CAN KEEP YOUR BRIBES AND TEMPTATION. _____ Reject

I'M GONNA FIND MY OWN DESTINATION
(Scoops up the bundle and slings it over his back)

OUT IN THE WASTELAND,
WITH NOTHING TO GUIDE ME
| BUT THIS BURNING INSIDE ME — _____ Nullify

ABEL

| Don't go, Cain! _____ AB: Plead

CAIN

| THE SPARK OF CREATION! _____ C: Admonish

ABEL

| Cain! _____ AB: Beg

(CAIN runs off. ABEL looks round uneasily at FATHER)

| He'll come back. _____ Deflect

FATHER

(Thoughtfully)
| Will he? _____ F: Challenge

ABEL

| He's got to come back... _____ AB: Ammend

(FATHER goes to ABEL and talks quickly and seriously to him)

FATHER

Abel. Say nothing of this to your father and mother. I wasn't here. You don't know why Cain ran away. This is our secret. Do you understand? _____ F: Admonish

ABEL

Yes, Grandfather. _____ AB: Reconcile

FATHER

Promise? _____ F: Caution

ABEL

Promise. _____ AB: Assure

(FATHER holds ABEL at arms' length and fixes him with the most penetrating gaze)

FATHER

ABEL, MY GRANDSON,
YOU ARE THE FUTURE. _____ F: Spark
ALL MY HOPES LIVE IN YOU. _____ Invigorate
DON'T BREAK MY HEART... _____ Dissuade

(Entranced, ABEL watches FATHER leave, as the STORYTELLERS take up the tale once more.)

The scene changes to a day later, as ADAM ENTERS and walks down to the front of the stage)

EVE has joined ABEL. THEY watch ADAM as he stands gazing out over the hills, shielding his eyes with his hands)

ADAM

Cain! Cain! _____ A: Summon

ABEL

He'll be all right, Papa. _____ AB: Hearten

ADAM

And what if Father finally comes for us while he's gone? What then, Abel? _____ A: Warn

(ABEL doesn't know what to say. HE glances briefly at EVE, who is watching him in silence)

| What then? _____ A: Warn

ABEL

| I don't know. _____ AB: Placate

ADAM

| Damn him, anyway! _____ A: Lambast

Comment [UNIT37]: SEASONS OF CHANGE

#19 Close To Home (Adam, Eve, Young Abel, Young Cain, Abel)

| ALL THAT I HAD TO GIVE, I GAVE THAT BOY. _____ Discredit

ONCE, HE WAS YOUNG; AND ONCE, HE BROUGHT MY HEART
SUCH JOY. _____

Dismiss

HE'D RIDE MY SHOULDERS,
AND 'CROSS THE FIELDS WE'D ROAM.

I CAN STILL SEE THOSE MOMENTS LIKE YESTERDAY.

I WAS A FOOL TO THINK THEY'D MAKE HIM WANT TO STAY

| AT HOME... _____ Shun

(As Adam remembers, the memory figures of Young Cain and Young Abel appear and begin to play their childhood games)

YOUNG CAIN

1, 2, 3, OWLS ARE IN THE TREE

| 4, 5, 6, FOXES IN THE STICKS... _____ YC: Humour

YOUNG CAIN, YOUNG ABEL

6, 5, 4, GOSLINGS ON THE SHORE...

| 3, 2, 1, NOW WE'LL ALL GO HOME. _____ YC & YA: Amuse

ADAM

| WE TRIED TO MAKE A HOME. _____ A: Suppress

YOUNG CAIN, YOUNG ABEL

1, 2, 3, OWLS ARE IN THE TREE

ADAM

| HEAVEN KNOWS THE LIFE'S BEEN HARD _____ Appease

YOUNG CAIN, YOUNG ABEL

4, 5, 6, FOXES IN THE STICKS...

ADAM

SUMMERS BRIEF AND ARID,

YOUNG CAIN, YOUNG ABEL

6, 5, 4, GOSLINGS ON THE SHORE...

ADAM

WINTERS BLEAK AND NUMB,

YOUNG CAIN, YOUNG ABEL

3, 2, 1, NOW WE ALL GO HOME.

ADAM

| LOOK WHAT WE CALL HOME. _____ Subdue
THESE OLD WALLS ARE STAINED AND SCARRED...

EVE

(Trying to lighten the mood)

I CAN STILL REMEMBER

| WHAT EACH SCAR WAS FROM. _____ E: Comfort

ADAM

YOU COULD CALL IT RUN DOWN,

EVE

WORN OUT,

ADAM

| THREADBARE. _____ A: Disburden

ADAM, EVE

AND I GUESS YOU'D COME

CLOSE TO HOME,

| CLOSE TO HOME. _____ A&E: Encourage

ADAM

AND I REMEMBER

IN SOMEONE ELSE'S GARDEN LONG AGO,

| WE HAD ALL WE COULD EAT. _____ A: Enhearten

EVE

BUT IT SEEMS THE FRUIT OUR OWN HANDS GROW

| SOMEHOW TASTES TWICE AS SWEET _____ E: Embolden

ABEL

(Goes to ADAM, trying to cheer him)

6, 5, 4, GOSLINGS ON THE SHORE...

3, 2, 1, NOW WE ALL GO HOME.

ADAM

(Smiles, goes to ABEL)
ON THIS BARREN PLOT

ABEL

| 1, 2, 3, OWLS ARE IN THE TREE. _____ AB: Cheer

ADAM

| WE'LL PLANT OUR WHEAT, DIG OUR WELLS _____ A: Console

ABEL

| 4, 5, 6, FOXES IN THE STICKS... _____ AB: Boost

ADAM

AND WE'LL BE A FAMILY,

ABEL

| 6, 5, 4, GOSLINGS ON THE SHORE... _____ AB: Brighten

ADAM

| STEADY AS A STAR. _____ A: Rouse

EVE

LOOK AT WHAT WE'VE GOT,

ADAM, ABEL

BA BA BUM.
BA BA BA BA BUM.

EVE

| ONLY WHAT WE'VE MADE OURSELVES _____ E: Uphold

ADAM, ABEL

| 8, 9, 10, NOW WE START AGAIN. _____ AB & A: Rally

EVE

THOUGH IT'S NEXT TO NOTHING
| LOOK HOW RICH WE ARE. _____ E: Inspire

ADAM

FUNNY NOW HOW EDEN
| DOESN'T SEEM SO FAR _____ A: Vitalize

ADAM, EVE

| COME SIT BESIDE ME IN THE DYING LIGHT. _____ A&E: Nurture

Comment [UNIT38]: THE STORM IS CLEARING

ADAM, EVE, ABEL

WHAT STORMS THE MORNING BRINGS,
| WE'LL WEATHER ALL RIGHT. _____ A.E&AB: Cherish

ADAM, EVE

| YOUR HAND IN MY HAND, _____ A&E: Strengthen

ADAM, EVE, ABEL

AND AS WE SIT HERE
HUDDLED IN THE GLOAM...
PARADISE
SEEMS STRANGELY CLOSE,
| CLOSE TO HOME. _____ A.E&AB: Support

ABEL

BA BA BUM
BA BA BA BA BUM.

ADAM, EVE

| CLOSE TO HOME. _____ A&E: Nourish

ABEL

| 3, 2, 1, NOW WE ALL GO _____ A: Sustain

ADAM, EVE, ABEL

| HOME _____ A.E&AB: Embrace

(suddenly, CAIN'S VOICE calls from a little way off)

CAIN

(OFFSTAGE)

| Abel! Mama! Papa! _____ C: Beckon

#20 A Ring Of Stones (Cain, Adam, Storytellers, Eve, Abel)

(CAIN runs on. HE is dirty and exhausted and out of breath, but in a state of high elation, nonetheless. EVE runs to him, and hugs him and hits him simultaneously)

EVE

| Cain! Cain! Cain! Where have you been? _____ E: Question

Comment [UNIT39]: I GOTTA SURPRISE FOR YOU

CAIN

| Past the waterfall, Mama. Past the waterfall, and *beyond!* _____ C: Excite

(Lifts EVE up in the air and then drops her back onto her feet. HE then grapples with ABEL, who is overjoyed to see him)

COME, ABEL, QUICK, ABEL,

| WAIT TILL I SHOW YOU WHAT I FOUND! _____ Confound

(Suddenly, CAIN is face to face with ADAM and stops short)

ADAM

| Cain. Before you say another word... _____ A: Caution

(But before ADAM can say another word, CAIN grabs him by the shoulders and speaks to him with fervid excitement)

CAIN

NO, PAPA, NOW, PAPA,

| IT'S A THING THAT WILL ASTOUND YOU! _____ C: Stun

| WHEN I SHOW YOU WHAT I FOUND, YOU WON'T BELIEVE! _____ Bewilder

(CAIN and EVE grab ADAM by an arm each and, laughing, propel him on his way)

ADAM

(Spoken)

| EVE! _____ A: Discourage

EVE

| Come on! _____ E: Encourage

(And ADAM, EVE, CAIN and ABEL DISAPPEAR from view.)

During the next verse, the STORYTELLERS set up a new scene — a circle of giant standing stones. However this is achieved, the effect must be impressive, mysterious and inspiring)

STORYTELLERS

(Sung)

OVER RIVER WIDE AND MOUNTAIN TALL,
THEY TRAVEL SO FAR BEYOND THE WATERFALL,
TO A PLACE AND A DAY THAT WOULD CHANGE THEM ALL,
| IN THE WASTELAND... _____ Warn

(ADAM, EVE, CAIN and ABEL walk into the circle of stones)

CAIN

| Look! _____ C: Stimulate

(THEY advance cautiously, looking around in awe and amazement)

ABEL

| What are they? _____ AB: Spur

CAIN

| Stones. It's a ring of giant stones. _____ C: Inspire

ABEL

| But how did they get here? _____ AB: Ignite

EVE

| People! People must have put them here. _____ E: Mystify

CAIN

| Yes! People! Other people! _____ C: Dazzle

EVE

| But how can there be other people? _____ E: Fuel

CAIN

ALL OF MY LIFE, I THINK IT'S BEEN THIS I'VE BEEN SEEKING:
 | PENT UP INSIDE ME, LIKE AN UNDERGROUND SPRING — _____ C: Ignite
 FINALLY, A FUTURE — FINALLY, AN ANSWER,
 | WRITTEN IN A RING OF STONE. _____ Elate
 FINALLY, PROOF OF WHAT I'VE ALWAYS KNOWN:
 | WE ARE NOT ALONE! _____ Exhilarate
 DAMNED WE MAY BE, BUT WE ARE NOT ALONE! _____ Bolster

EVE

ALL OF A SUDDEN, I CAN FEEL THE OLD TINGLING,
 | THE URGE TO QUESTION, THE ITCH TO EXPLORE. _____ E: Authorize
 I FEEL IT ONCE MORE... _____ Spark

(CAIN, ABEL and EVE walk amongst the stones, gazing up at them
 and at one another, with wild surmises in their minds. ADAM stands
 to one side, watching the others in silence.)

CAIN

STONES, THE SIZE OF GIANTS,

Comment [UNIT40]: NEW DIRECTION

| IN A PERFECT CIRCLE... _____ C: Astound

EVE, ABEL

WHAT COULD BE THEIR PURPOSE?

| WHAT COULD BE THEIR MEANING? _____ E&AB: Quell

CAIN

| IN A PERFECT CIRCLE... _____ C: Blazon

EVE

| HOW COULD THEY HAVE RAISED THEM? _____ E: Waken

ABEL

| MUST HAVE TAKEN HUNDREDS... _____ AB: Infect

CAIN

| STONES THE SIZE OF GIANTS... _____ C: Shock

ABEL

HOW LONG HAVE THEY BEEN HERE?

| COULD WE FIND THE PEOPLE? _____ AB: Impassion

CAIN, EVE, ABEL

THINK ABOUT THEIR KNOWLEDGE!

| THINK ABOUT THEIR SCIENCE! _____ C,E&AB: Stoke

CAIN

| THINK ABOUT THEIR STRENGTH AND SKILL! _____ C: Fan

SCARY THEY MAY BE, BUT STILL,
I WILL NEVER REST UNTIL

CAIN, EVE, ABEL

WE HAVE FOUND THESE STRANGE, BEWILDERING

| PEOPLE WHO WOULD BUILD A RING OF GIANT... _____ C,E&AB: Thrill

ABEL, EVE

...STONES...

CAIN

ALL OF MY LIFE, I THINK IT'S THIS I'VE BEEN SEEKING:

| WE ARE NOT ALONE... _____ C: Strengthen

(There is a distant rumble of THUNDER. ADAM comes forward into the circle and joins the rest. HE speaks to them quietly, but with great tension in his voice)

#21 Clash Of The Generations (Adam, Cain, Eve, Abel)

ADAM

(Sung)

THE RAIN WILL BE HERE SOON.

WE'D BEST GET BACK TO THE SHELTER OF OUR GLEN. _____ A: Extinguish

CAIN

But what about these people...? _____ C: Examine

ADAM

WE WILL NEVER SPEAK OF THEM AGAIN. _____ A: Annihilate

EVE

Adam... _____ E: Jolt

CAIN

Papa, listen to me. For once, listen... _____ C: Beg

(ADAM suddenly turns on CAIN with a real passion)

ADAM

TEAR IT ALL DOWN — THAT'S WHAT YOU WANT. _____ A: Devitalize

TEAR DOWN EVERYTHING WE'VE WORKED TO BUILD. _____ Smother

TRUST OUR LIVES TO A BUNCH OF RAGGED STRANGERS. _____ Kill

YOU SEE THE PROMISE, CAIN, BUT NOT THE DANGERS. _____ Deprive

YOU THINK YOU'RE SO WISE,
YOU THINK YOU'RE SO SKILLED —
BUT YOU'VE NEVER HEARD THEM CHANTING
IN THEIR RING OF STONES,
NEVER SEEN THEM DANCING HERE, AMONG THE BONES
OF THE BEASTS THEY'VE KILLED! _____ Warn

CAIN

How do you know what they are? _____ C: Interrogate

ADAM

Because I've been here, Cain. I've seen them. _____ A: Chastize

Comment [UNIT41]: SWEEP IT UNDER THE RUG

EVE

| Adam! _____ E: Punch

ABEL

| Is this why we couldn't go beyond the waterfall? _____ AB: Jade

CAIN

| When were you here? _____ C: Push

ADAM

THE TWO OF YOU WERE BABIES STILL —
| A LONG, LONG TIME AGO... _____ A: Dismiss

EVE

| You never told me. _____ E: Jilt

ADAM

IT WAS BETTER NOT TO KNOW.
| IT WOULD STILL BE BETTER NOT TO KNOW. _____ A: Caution

CAIN

| ALL THESE YEARS, YOU'VE LIED TO US — _____ C: Rebuke

EVE

(Overlapping)
| ALL THESE YEARS, YOU NEVER TOLD, NEVER DISCUSSED — _____ E: Reprimand

CAIN

(Overlapping)
| ALL THESE YEARS, DENIED TO US OUR FUTURE. _____ C: Repudiate

EVE

| AFTER ALL THESE YEARS, COULDN'T YOU TRUST ME? _____ E: Admonish

ABEL

IT'S ALL RIGHT, CAIN
| PLEASE DON'T FIGHT, CAIN. _____ AB: Counsel

ADAM

EVE, WE DON'T EVEN KNOW WHO THEIR FATHER IS!
| WOULD OUR FATHER FEEL BETRAYED? _____ A: Advise

EVE*(Simultaneous with above)*| COULDN'T YOU TRUST ME? _____ E: Chastise**ADAM**| WHAT IF THESE ARE PEOPLE HE NEVER MADE? _____ A: Fight**ABEL***(Simultaneous with above)*| EVERYBODY STOP FIGHTING! _____ AB: Reprehend**ADAM**AFTER ALL THESE YEARS, TO LOSE THE CHANCE HE MIGHT
FORGIVE...| EVE... _____ A: Threaten**EVE***(Simultaneous with above)*

AFTER ALL THESE YEARS, ALL I SEE

| IS YOU ARE STILL AFRAID. _____ E: Belittle

THERE WAS A TIME, ONCE...

| YOU WERE SO BRAVE, ADAM... _____ Disparage**ADAM**

AND LOOK WHAT WE GOT.

LOOK WHERE IT BROUGHT US.

| LOOK AT THE LESSON OUR BRAVERY TAUGHT US. _____ A: Assault

WE ARE LOST IN THE WILDERNESS —

| WE BELONG OUT HERE, IN THE WILDERNESS! _____ Embattle**CAIN**

WELL, THEN — STAY HERE FOREVER,

| IF THAT'S HOW YOU WANT TO LIVE; _____ C: Accuse

BUT ABEL AND I COULD FIND COMRADES AND WIVES,

AND LEARN WHAT IT IS TO HAVE HOPE IN OUR LIVES,

BE PART OF A TRIBE, PART OF A CLAN,

| NOT JUST ONE FAMILY, BUT A FAMILY OF MAN... _____ Embolden| Come on, Abel. _____ Fortify**ADAM**| Abel, if you go now, you will never see me again. _____ A: Dare

Comment [UNIT42]: LIKE FATHER LIKE SON

CAIN| That's all right. We're never coming back. _____ C: Challenge

(Holds out his hand to his brother)

| Abel? _____ Rally

(ADAM, too, holds out a hand to ABEL, who is caught between his brother and his father, unable to decide which way to turn. We should be reminded here of ADAM'S dilemma as he stood between EVE and FATHER in Eden)

ADAM

| Abel... _____ A: Plead

ABEL

OH, CAIN, PLEASE DON'T MAKE ME CHOOSE.

| EITHER WAY, IT'S MORE THAN I CAN BEAR TO LOSE. _____ AB: Entreat

EITHER WAY, IT'S RIPPING OUT MY HEART.

| THIS CHOICE IS TEARING ME APART... _____ Implore

ADAM

| You'll never get back to the garden, Abel. Father will come and you'll be left behind. _____ A: Warn

CAIN

| Father will never come. Not for you. Not for any of us. _____ C: Patronize

ADAM

| That's not true, Abel _____ A: Stir

CAIN

| Tell him, brother. _____ C: Deride

ABEL

No...

(Looks at CAIN pleadingly)

| Cain... _____ AB: Weigh

CAIN

(To ADAM)

| Father came to see us. He came to spy on his grandchildren. He didn't want to see you. _____ C: Mar

EVE

| Abel. Is this true? _____ E: Shield

(They all look at ABEL. ABEL looks at CAIN and then at his parents, and then drops his head to avoid CAIN'S stare)

| No. _____ **ABEL** AB: Hush

| Liar! _____ **ADAM** A: Entrap
(To CAIN)

(CAIN walks up to ABEL and talks to him with a quiet intensity)

| Are you coming or not? _____ **CAIN** C: Hasten

| No. _____ **ABEL** AB: Defeat

(CAIN raises a hand to strike ABEL, but resists the temptation. Instead, CAIN merely nods his head in disgust...)

| Fine. I'll be better off without you. _____ **CAIN** C: Scorn

(... and turns to go. ADAM steps into his path, blocking the way out of the stone circle)

| Get out of my way. _____ **ADAM** Reject

| You're not going anywhere. _____ **ADAM** A: Block

| IS THIS WHAT IT MEANS TO BE A FATHER:
CRUSHING THE SPIRIT OF YOUR CHILDREN LIKE AN EGG? _____ **CAIN** C: Abolish
IS THAT WHAT IT MEANS TO BE A FATHER:
BINDING THEM TO YOU WITH A CHAIN AROUND THE LEG? _____ Dethrone

(Stung by CAIN'S violent and bitter tone, ADAM strikes him across the face with real violence)

| Adam! _____ **EVE** E: Reprimand

(CAIN reels back from the blow, but quickly recovers and faces ADAM once more, barely able to contain his fury)

CAIN

| Get out of my way, old man. _____ C: Obliterate

Comment [UNIT43]: BOILING POINT

EVE

| Let him go. _____ E: Peel

ADAM

| Never. _____ A: Vanquish

(CAIN tries once more to move past ADAM, but this time ADAM strikes him a backhand blow, which sends him sprawling to the ground. The STORYTELLERS begin a percussive accompaniment, beating on their risers or the ground with their hands and feet, or striking parts of the set, creating an ominous rumbling. This builds in intensity throughout the following scene, until the STORYTELLERS match CAIN'S blows against ABEL with loud percussive accents of their own.

CAIN has fallen near to a small pile of rocks at the foot of one of the giant stones. HE hefts one of them up in his hands and advances on ADAM with it)

CAIN

| I'll kill you. _____ C: Murder

(EVE runs between CAIN and ADAM, pushing ADAM off balance as she does so)

EVE

| Cain! _____ E: Implore

(ABEL grabs CAIN from behind and CAIN struggles violently to free himself. CAIN is beside himself with rage now, and hardly knows what he is doing)

CAIN

| Let me go! _____ C: Rebuke

(ABEL holds on to him even tighter. ADAM rises to try to intervene)

ADAM

| Cain! _____ A: Warn

EVE

| Stop it, Cain! Both of you!! _____ E: Beseech

ABEL

| Stop it, brother! Stop! _____ AB: Beg

CAIN

| Let me go!! _____ C: Slaughter

(With a sudden surge of energy, CAIN pulls away from ABEL. As CAIN does so, he turns and strikes ABEL across the head with the rock. ABEL falls. Unable now to contain his anger, CAIN beats ABEL savagely over the head with the rock, striking over and over again)

EVE

| Abel! _____ E: Blame
(Screaming)

(ABEL lies still. EVE runs to him. CAIN backs away, panting for breath and dazed. HE drops the rock and turns on ADAM)

CAIN

| That should have been you. That should have been you! _____ C: Lacerate

(Runs off)

#22 Death Of Abel (A Storyteller, Eve)

A STORYTELLER

EVE

Comment [UNIT44]: SHATTERED DREAMS

IN THE WASTELAND,
THE LAND BEREFT,
THE HEART CAN SHATTER
WITH A FINAL CLEFT,
AND WHAT HOPE FOR THE FUTURE
YOU HAD LEFT
IS LOST
IN THE WILDERNESS...

ABEL, MY CHILD,
YOU MUST NOT DIE. E: Beg
YOU MUST NOT DIE.
YOU MUST NOT DIE.
YOU MUST NOT DIE. Implore
YOU MUST NOT...

(ADAM and EVE are suddenly still, realizing that ABEL is dead. As the STORYTELLERS continue, ADAM picks up ABEL'S BODY and carries it away, EVE following behind them)

#23 The Mark Of Cain (Storytellers, Father)

(CAIN ENTERS, running desperately. The storm has now broken and CAIN is lit up by flashes of LIGHTNING. FATHER'S VOICE calls out, accompanied by the surrounding THUNDER)

FATHER

Comment [UNIT45]: NOT ON MY WATCH

(OFFSTAGE)

Cain! _____ F: Call

(CAIN stops, looking around him in terror. FATHER APPEARS ABOVE, unseen by CAIN. FATHER is blazingly angry, even more so than at the expulsion from Eden)

Cain! _____ Summon

CAIN

(Whirling about)

Where are you? _____ C: Belt

FATHER

Where is your brother? _____ F: Indict

CAIN

My brother? Am I my brother's keeper? _____ C: Patronize

FATHER

THE VOICE OF YOUR BROTHER'S BLOOD
 | CRIES TO ME FROM THE GROUND. _____ F: Accuse
 I CURSE THAT GROUND,
 | AND I CURSE YOU. _____ Bind
 BE A FUGITIVE AND A VAGABOND
 ALL YOUR WRETCHED LIFE —
 AND SHOULD YOU FIND A WIFE,
 | I CURSE HER, TOO. _____ Imprison
 AND ALL YOUR TAINTED PROGENY —
 YOUR CHILDREN'S CHILDREN'S CHILDREN,

FATHER, STORYTELLERS

| EVEN TO THE SEVENTH GENERATION! _____ Fetter

*(CAIN is rooted to the spot, too ashamed and frightened to respond.
 The STORYTELLERS heighten FATHER'S curse by joining in with
 the chorus of damnation)*

FATHER

STORYTELLERS

LET THE RIGHTEOUS HEAR: THE SEED OF CAIN WITH GUILT AND SHAME IS RIDDEN. _____ F: Proclaim	HEAR: THE SEED OF CAIN WITH GUILT AND SHAME...
ALL CONCOURSE WITH THEM IS FOREVER MORE FORBIDDEN. _____ Trumpet	THEY ARE FORBIDDEN...
SHUN THEM LIKE THE SCORPION AND SHARK. _____ Implore	SHUN THEM! THE RACE OF CAIN!
AND THAT YOU MAY KNOW THEM, ON CAIN I SET THIS MARK. _____ Curse	AND THAT YOU MAY KNOW THEM, I SET THIS MARK.

FATHER, STORYTELLERS

| THE RACE OF CAIN MUST EVER BEAR THIS MARK! _____ F: Condemn

*(At a gesture from FATHER, a LIGHTNING BOLT sears through the
 air, appearing to strike CAIN. CAIN'S HANDS go to his forehead as
 a great clap of THUNDER almost drowns out the sound of his
 SCREAM. When CAIN pulls his hands away, there is a distinct black
 mark across his forehead. HE staggers to his feet and runs off into the
 surrounding darkness.*

*As the STORYTELLERS take up again, in quieter vien now, EVE
 walks slowly DOWNSTAGE towards us, a very old woman. SHE
 carries with her the staff that ADAM carved from the Tree of*

Knowledge, leaning on it as she walks. Although physically quite frail, her face portrays great strength, and she looks about her with a rich mixture of wisdom and sadness and humor)

STORYTELLERS

THE WILD BEASTS HOWL AND THE WILD WINDS BLOW,
AND THE SEEDS OF THE TREE OF KNOWLEDGE GROW,
AND YOU KNOW THINGS NOW YOU WISH YOU DIDN'T KNOW,
IN THE WASTELAND...
IN THE WASTELAND...
| IN THE WASTELAND... _____ Inform

(As the STORYTELLERS finish their last verse, they all slowly DISAPPEAR from sight, until only EVE is left on the darkened stage, completely alone. SHE stops and leans on the staff as she addresses FATHER. SHE hasn't talked to him for a very long time, and is only trying to do so now because she feels it may be her last chance)

EVE

Comment [UNIT46]: RECOLLECTION

| Father? _____ E: Call
(Silence)
| Father. Speak to me once more. Just once. _____ Extol
(Silence)
Tell me what happened to Cain. It's all I want to know, Father... It's all Adam
| ever wanted to know. _____ Petition
(Silence. EVE looks around her, a little frustrated by the lack of
response)
| I know you can hear me. I know it. _____ Test
(Silence. SHE becomes calmer again)
When Abel was killed, I knew Cain was gone for good. But Adam would
| never believe it. _____ Apprise

(In the background, we get a glimpse of ADAM, as if in EVE'S imagination, still looking out over the mountains)

Every day I'd see him, standing in the fields, searching the hills for a sign of Cain coming home. He never came. I don't know even today whether he's alive or dead.

| And you're not going to tell me, are you? _____ Drill
(Smiles to herself. The answer to her question is obvious to her...)
| No. _____ Satisfy
(... but she takes another breath and resumes her story, nonetheless)
| We had our second chance with Seth. _____ Edify

(SETH ENTERS through the darkness, bearing a torch)

A wonderful boy. Just like Adam, naming and numbering everything in sight. At seventeen, *he* upped and disappeared without a word. Scared both of us to death. Came back two weeks later with a girl from some tribe over the mountains. _____ Elevate

(SETH'S WIFE ENTERS and stands by his side...)

They had seven children in as many years. Two sets of twins! _____ Hearten

(... and several CHILDREN of various ages join SETH and SETH'S WIFE)

I don't know how she manages... And then one winter, Adam died. Suddenly, no warning. _____ Incite

(The LIGHT on ADAM slowly fades...)

Just fell over in the fields and didn't get up. _____ Dishearten

(... and ADAM DISAPPEARS into the darkness)

We buried him by the waterfall. Was that the right thing to do, Father? _____ Assure
(A little note of distress has crept into EVE'S VOICE...)

Father? _____ Charge

(... but she takes another breath and controls it. As she continues to speak, more PEOPLE come out of the darkness, some bearing torches, some lanterns with candles burning inside them. We should be reminded here of the beginning of the story, when the STORYTELLERS first started to people the stage)

Three of Seth's children are married already. I had my first great-grandchild last year. Zorah. I wish Adam could have seen her. We farm the whole valley now, and half the range of mountains to the south. But the whole family comes together once a year, just after harvest time. To remember Adam. And to give thanks to you, Father. _____ Laud

(The whole company of STORYTELLERS is on stage now, gathered around EVE as her extended family — MEN, WOMEN and CHILDREN of all races and sizes — even babes in arms.

(Suddenly, the LIGHT on EVE intensifies and there is MUSIC in the air, reminiscent of Eden)

#24 Incidental Before “Children Of Eden”	(Orchestra)
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| Father? _____ Glorify

(The MUSIC grows in intensity as FATHER APPEARS, somewhere up, or beyond, where the STORYTELLERS and EVE cannot see him. EVE can hear FATHER'S VOICE, but the rest can neither see nor hear him, although THEY hear what EVE is saying to him. THEY watch her, confused and concerned)

FATHER

| Eve, my daughter. _____ F: Admire

Comment [UNIT47]: HOMEWARD BOUND

(EVE is overjoyed and can hardly breathe, but manages to speak, nonetheless)

EVE

| Father! _____ E: Revere

FATHER

| Night has fallen. _____ F: Comfort

EVE

| Why can't I see you? _____ E: Honour

FATHER

| You'll see me soon enough. _____ F: Calm

EVE

| *(Quite happily)*
Then it's time for me to die? _____ E: Query

FATHER

| It's nearly time. _____ F: Cushion

EVE

| Tell me, Father. Is Cain alive? _____ E: Parent

FATHER

| Cain is alive. _____ F: Validate

(EVE takes a deep breath and closes her eyes for a moment)

EVE

| And did he find some happiness? _____ E: Coax

FATHER

| He found some happiness. _____ F: Unshackle

EVE

| Thank you, Father. _____ E: Glorify

FATHER

(Softly)
| No thanks to me. _____ F: Absolve

EVE

| Father. _____ E: Behold

FATHER

| Yes, my daughter? _____ F: Reassure

EVE

(Almost angrily)
| I've *missed* you! _____ E: Rekindle
(Starts to cry)

FATHER

| Don't cry, my child. You have done well. _____ F: Congratulate

EVE

| I've done my best. _____ E: Uphold

FATHER

| You have born Seth. A strong new life. _____ F: Stroke

(EVE controls her tears)

EVE

| He's strong enough. _____ E: Rally

FATHER

| In Seth and his family, I place my hope. _____ F: Sustain

EVE

| But, Father, what if they disappoint you, too? What will you do then? What if...Question

FATHER

| No more questions, daughter Eve. It's time to sleep. _____ F: Safeguard

(FATHER'S IMAGE fades a little as EVE looks round, taking in the faces of the family clustered all about her.

As she speaks, THEY gather even closer, some of them sitting at her feet)

EVE

| Dear children. This will be my last harvest. My father has called me home. _____ E: Council

Comment [UNIT48]: THE REUNION

A CHILD

| Home? _____ CH: Rouse

SETH'S WIFE

(To SETH)

| What does she mean by "home?" _____ SW: Surprise

(EVE turns to SETH'S WIFE, who is a little surprised that EVE has heard her)

EVE

| Maybe the garden is still there. Maybe I'll see Adam again. And Abel... Who knows...? _____ E: Empassion

#25 Children Of Eden (Eve, Company)

LIKE THIS BRIEF DAY,
 | MY LIGHT IS NEARLY GONE. _____ Counsel

BUT THROUGH THE NIGHT, MY CHILDREN,
 | YOU WILL GO ON. _____ Teach

YOU WILL KNOW HEARTACHE,
 PRAYERS THAT DON'T WORK,
 | AND TIMES OF BITTER CIRCUMSTANCES... _____ Advise

BUT I STILL BELIEVE
 | IN SECOND CHANCES... _____ Guide

(As EVE continues, she starts to move around the large family, greeting them one by one. SHE embraces one, clasps the hand of another, lays her hands on the head of a sick child, blesses another, and so on, until the whole family has been touched by her, in some way)

CHILDREN OF EDEN, WHERE HAVE WE LEFT YOU? _____	Warn
BORN TO UNCERTAINTY, DESTINED FOR PAIN... _____	Caution
SINS OF YOUR PARENTS HAUNT YOU AND TEST YOU. _____	Apprise
THIS, YOUR INHERITANCE: FIRE AND RAIN. _____	Instruct

CHILDREN OF EDEN, TRY NOT TO BLAME US. _____	Consider
WE WERE JUST HUMAN, TO ERROR PRONE. _____	Enlighten
CHILDREN OF EDEN WILL YOU RECLAIM US? _____	Support
YOU AND YOUR CHILDREN TO COME, SOME DAY, TO COME HOME... _____	Edify

(The family of STORYTELLERS joins in — softly at first, then growing in strength and passion)

STORYTELLERS

CHILDREN OF EDEN
WHERE IS OUR GARDEN?
WHERE IS THE INNOCENCE
WE CAN'T REGAIN?

EVE

ONCE OUR EYES ARE OPENED,

STORYTELLERS

ONCE EYES ARE OPENED,

EVE

MUST THEY HARDEN? _____	Admonish
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STORYTELLERS

MUST THOSE EYES HARDEN?

EVE

| MUST WE BE LOST IN THE WILDERNESS? _____ Alert

STORYTELLERS

(Simultaneously with above)

WE'RE LOST IN THE WILDERNESS.
MUST WE REMAIN?

EVE

STORYTELLERS

OH, MY PRECIOUS CHILDREN,
IF YOU THINK OF US,
| TRY NOT TO BLAME US. _____
WE WERE JUST HUMAN,
TO ERROR PRONE.

CHILDREN OF EDEN
AH —

Admonish

OH,

*(As the song grows to its end, FATHER joins in, and the LIGHT on
EVE grows more and more intense. The rest of the STORYTELLERS
are lit only by the flames of the torches they are holding)*

ALL

CHILDREN OF EDEN
YOU WILL RECLAIM US.

EVE

ALL EXCEPT EVE

YOU AND YOUR CHILDREN
| TO COME. _____

YOU — CHILDREN TO COME,

Acclaim

ALL

SOME DAY
YOU'LL COME
| HOME. _____

Welcome

(EVE reaches up into the LIGHT as her last breath escapes her)

END OF ACT ONE

INTERMISSION

ACT TWO

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*(LIGHT.**It is a thousand years later, give or take a century or two.**The STORYTELLERS arrive ONSTAGE as if for a carnival, brightly dressed and in festive mood.***#26 Generations****(Soloist, Storytellers)***MUSIC starts to play, tense, rhythmic and intoxicating. The DANCE begins, quietly at first but mounting in energy as it proceeds.**The STORYTELLERS SING and DANCE and MIME the story of the Generations of ADAM, in heady celebration that the earth has been so variously peopled. One SOLOIST may lead the singing, or two, or several, depending on the vocal abilities of the cast)***SOLOIST**

GENERATION...

Comment [UNIT49]: MULTIPLY AND REPLENISH THE EARTH

STORYTELLERS

GENERATION...

SOLOIST

GENERATION...

STORYTELLERS

GENERATION...

ALL

GENERATIONS OF ADAM...

SOLOIST

SON FOLLOW FATHER, BIRTH FOLLOW BIRTH.
 SPREAD THE PEOPLE ALL OVER THE EARTH.
 MAMA TELL DAUGHTER HOW BOY FOLLOW GIRL.
 SPREAD THE PEOPLE ALL OVER THE WIDE, WIDE WORLD.

STORYTELLERS

GENERATIONS...
 PROCREATIONS...
 ALL THE NATIONS...
 MULTIPLICATIONS...

SOLOIST

BEGET, BEGAT, BEGOT, BEGOTTEN...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

HELPING WITH THE CATTLE
AND THE KETTLE AND THE COTTON...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

GENERATION...

STORYTELLERS

GENERATIONS, PROCREATIONS...

ALL

GENERATIONS OF ADAM...

SOLOIST

GENERATION...

STORYTELLERS

ALL THE NATIONS, MULTIPLICATIONS...

ALL

GENERATIONS OF ADAM...

SOLOIST

CAIN MET A WIFE
ON THE EAST SIDE OF EDEN.

*(The STORYTELLER who played CAIN features briefly here, with
CAIN'S WIFE — certainly the smallest part in the whole show!)*

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

THEY DID A LITTLE LOVIN',
DID A LITTLE BREEDIN'.

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

ENOCH, IRAD, AND MEHUJAEI...
LAMECH COME FROM MISTER METHUSAEI.

SOLOIST, GROUP #1

SHEEP OF JABAL,
HARP OF JUBAL,
BRASS AND IRON FROM THE CHILDREN OF TUBALCAIN...

GROUP #2

GENERATIONS, MULTIPLICATIONS...

SOLOIST

MOUNTAIN TO VALLEY, OCEAN TO PLAIN...
BEGOT, BEGAT, BEGOT, BEGOTTEN...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

HELPING WITH THE CATTLE
AND THE KETTLE AND THE COTTON...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

GENERATION...

STORYTELLERS

GENERATIONS, PROCREATIONS...

ALL

GENERATIONS OF ADAM...

SOLOIST

GENERATION...

STORYTELLERS

ALL THE NATIONS, MULTIPLICATIONS...

ALL

GENERATIONS OF ADAM...

(SETH reappears for a moment, with SETH'S WIFE)

SOLOIST

SETH TO ENOS TO CAINAN...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

THE SHOULDER OF THE SON
FOR THE FATHER TO LEAN ON...

STORYTELLERS

GENERATIONS OF ADAM...

SOLOIST

MAHALALEEL AND JARED
FOLLOW IN THEIR SHOES.
ANOTHER ENOCH,
TO BRING US TO METHUSELAH...

STORYTELLERS

GENERATIONS, PROCREATIONS...

SOLOIST

HE LIVED NINE HUNDRED YEARS OR SO,
A PAPA TO LAMECH, GRANDPA TO NOAH...

*(As the song continues, the STORYTELLERS who played ADAM
and EVE in ACT ONE become NOAH and MAMA. In whatever
way the dance is choreographed, it must be clear that the staff of
ADAM is passed in a direct line down to NOAH, who takes charge of
it for the whole of ACT TWO)*

STORYTELLERS

NOAH...

SOLOIST

NOAH...

STORYTELLERS

NOAH...

ALL

OH, NOAH —
YOU GO-A
ALL THE WAY BACK TO THE PROTOZOA!

MALE SOLOIST, FEMALE SOLOIST

BEGET, BEGAT, BEGOT, BEGOTTEN...

STORYTELLERS

GENERATIONS OF ADAM...

MALE SOLOIST, FEMALE SOLOIST

HELPING WITH THE CATTLE
AND THE KETTLE AND THE COTTON...

STORYTELLERS

GENERATIONS OF THE CHILDREN OF ADAM...

*(And now the STORYTELLERS who played SETH and ABEL and
CAIN become SHEM, HAM and JAPHETH, taking their places in
the NOAH FAMILY as they are named)*

SOLOIST

AND NOAH, IN HIS TURN, SONS HAD HE:

STORYTELLERS

SHEM WAS ONE,
HAM WAS TWO,
JAPHETH THREE:
THAT'S AS IT SHOULD BE...

SOLOIST

SHEM WAS ONE,
HAM WAS TWO,
JAPHETH THREE.

SOLOIST

FOR SON FOLLOW FATHER, BIRTH FOLLOW BIRTH.

STORYTELLERS

MAMA TELL DAUGHTER HOW BOY FOLLOW GIRL.

SOLOIST

SPREAD THE PEOPLE ALL OVER THE EARTH.

STORYTELLERS

SPREAD THE PEOPLE ALL OVER THE WIDE, WIDE WORLD.

GENERATION... **SOLOIST**

GENERATION... **STORYTELLERS**

GENERATIONS OF ADAM... **ALL**

GENERATION... **SOLOIST**

ALL THE NATIONS, MULTIPLICATIONS... **STORYTELLERS**

STORYTELLERS GENERATIONS OF ADAM... **SOLOIST** GENERATIONS OF ADAM...
 AHHH...

GENERATION! **ALL**

(The song ends with NOAH, MAMA NOAH and their three sons — SHEM, HAM and JAPHETH — in a family portrait, with NOAH proudly holding the staff of ADAM.)

The STORYTELLERS set the stage for the next scene as MAMA, SHEM, HAM AND JAPHETH leave NOAH on his own CENTERSTAGE. We are on a hillside near NOAH'S house, which is just out of sight OFFSTAGE — thus absolving the STORYTELLERS from having to build it ONSTAGE! The prow of an enormous wooden boat towers over the scene. The STORYTELLERS have not felt the need to build the entire ark, but there should be the suggestion of an entrance, perhaps with a gangplank leading into it.

FATHER appears, unseen by NOAH, who speaks out over the AUDITORIUM, just as EVE did at the end of ACT ONE. FATHER is older now and graver, and more distant than we was before. NOAH is a rough and simple man, unsophisticated but very shrewd, perhaps a little forbidding on the outside, but warm and impulsive within. HE and FATHER talk to each other with familiarity, but not with any real friendship)

Noah...

FATHER

Comment [UNIT50]: 300 CUBITS BY 50 CUBITS... WHAT'S A CUBIT?

Yes, Father?

NOAH

Have you finished it?

FATHER

Nearly, Father.

NOAH

It's taken long enough.

FATHER

(Slightly aggrieved)
A year-and-a-half.

NOAH

We said a year.

FATHER

Yes, Father, I know. But it's been hard getting the parts. Gopher wood was scarce.
(And then to himself)
And it's even scarcer now! And I still haven't figured out exactly what a "cubit" is.

NOAH

Time is running short. Your sons — have you chosen wives for them?

FATHER

Shem and Ham have married, Father.

NOAH

Women from the tribe of Seth?

FATHER

Of course, Father.

NOAH

That is your salvation, Noah. You are perfect in your generations. The blood of your family was never tainted by the race of Cain.

FATHER

No, Father.

NOAH

And what of your third son? Japheth?

FATHER

(This is a touchy subject and not one NOAH has been looking forward to)

NOAH

Japheth...

FATHER

Have you chosen a wife for him?

NOAH

Yes, Father... Several, actually...

FATHER

He'll only need one.

NOAH

I know, Father... But he refused to marry *any* of them.

FATHER

(Disturbed by the idea of filial refusal)

Refused?

NOAH

(Hastily reassuring him)

He's young, Father. But he's a good boy. And now he says he's found someone.

FATHER

His father should choose.

NOAH

I *will*, of course. But I thought... if I chose *his* choice... if you see what I mean...?

FATHER

However you do it, choose quickly. Or Japheth must go on the ark alone.

NOAH

I understand.

FATHER

Everything must be perfect.

NOAH

Yes, Father.

(FATHER turns to go)

But Father...

FATHER

Yes?

NOAH

What about the animals? Where are they going to *come* from? So many of them are dead now, you know.

Comment [UNIT51]: DON'T MAKE ME TELL YOU AGAIN

FATHER

Finish the ark, and see what you will see.

NOAH

Riddles, always riddles.

FATHER

Finish the ark.

NOAH

Father...

(FATHER is unused to having these interviews extended and starts to become a little irritated...)

FATHER

Yes?

(... causing NOAH to hesitate slightly before continuing)

NOAH

Are you sure?

#27 The Gathering Storm

(Noah, Father)

FATHER

(Warning)

Noah...

NOAH

I KNOW WE'VE BEEN THROUGH THIS BEFORE.
I KNOW YOU'RE WEARY OF MY ASKING...

BUT ONE TIME MORE,

I STAND IMPLORING YOU:
I KNOW YOU HAVE JUST CAUSE
WITH ALL THE FAULTS AND FLAWS OF HUMANKIND,
BUT I THINK OF ALL THESE SOULS
WITH DREAMS AND GOALS AND SUCH,
AND I TRY TO BE RESIGNED —
BUT I WISH YOU'D CHANGE YOUR MIND.
I WISH YOU'D CHANGE YOUR MIND...

FATHER

I'VE WATCHED AND WAITED SINCE THE TIME OF SETH
AND HOPED AS EACH NEW GENERATION DREW ITS BREATH.
I'VE HOPED FOREVER,
"NOW, MAY MY EARTH BE FILLED
WITH GOOD AND GRATEFUL CHILDREN."
I'VE HOPED IN VAIN.
CRUEL, GREEDY, VIOLENT...
THEY'RE ALL THE RACE OF CAIN!
NOW ONLY YOU AND YOUR FAMILY REMAIN...

THIS IS THE LAST TIME I WILL HOPE.
THIS IS THE LAST CHANCE I WILL GIVE.
I WILL LET YOUR FAMILY LIVE,
BUT THIS IS THE LAST CHANCE I WILL GIVE...

*(FATHER DISAPPEARS, and as the STORYTELLERS start to
SING, THEY set up a table in front of the ark. NOAH and his
FAMILY are gathered by the prow of the ark, NOAH rather
precariously climbing up onto a ladder leaning against the boat)*

#28 A Piece Of Eight

(All but Father, it seems)

STORYTELLERS

AND NOAH AND HIS FAMILY WORKED
FROM SUN TO SUN TO SUN,

*(SHEM hands a hammer and a wooden peg up to
NOAH)*

TILL THE DAY BEFORE THE PROW HE STOOD
AND SAID:

NOAH

WITH THIS PEG OF GOPHER WOOD,
YOUR ARK, O LORD, IS DONE.
(Pounds in the final peg)

Comment [UNIT52]: FINALLY FINISHED

STORYTELLERS

WITH ONE FINAL PEG OF GOPHER WOOD,
THE ARK AT LAST WAS DONE.

(The FAMILY hugs and congratulates itself as NOAH descends)

BUM BA BUM BUM BA BA BA BUM BA BUM BUM —
BA BA BUM BUM BA BA BUM —

(As the song progresses, NOAH and his FAMILY act out the narrative as described by the STORYTELLERS)

AND NOAH CALLED TO HIS SERVANT GIRL.
“YONAH” WAS HER NAME.

(YONAH ENTERS. SHE is a young woman, in her late teens perhaps, poorly but cleanly dressed. In the center of her forehead is a black mark, not the great scar which CAIN suffered from the lightning strike, but an applied version of it, refined over the centuries by custom and tradition, and now required to be worn by all of CAIN'S lineage)

HE HAD ALWAYS TREATED HER KINDLY,
THOUGH SHE BORE THE MARK OF SHAME:
AS A DAUGHTER OF THE TAINTED RACE...
SHE WORE THE MARK OF CAIN.

(YONAH approaches NOAH and bows to him)

AND SHE CAME AND BOWED, THE SERVANT GIRL
WITH THE MARK UPON HER HEAD,
BA BA BUM AND SHE ASKED:

YONAH

WHAT DID YOU WISH, MY LORD?

STORYTELLERS

AND THIS IS WHAT HE SAID.
HE SAID:

NOAH

YONAH, LAY THE TABLE,

Comment [UNIT53]: ENGAGEMENT PARTY

FOR TONIGHT, WE CELEBRATE.
AND TONIGHT, INSTEAD OF SEVEN PLACES,
TONIGHT, WE WILL BE EIGHT.

STORYTELLERS

BUM BA BUM TONIGHT, INSTEAD OF SEVEN PLACES,
TONIGHT, THERE WOULD BE EIGHT.
BA BUM BUM BA BA BA BUM BA BUM BUM BA BA BUM BUM BA BA BUM

*(JAPHETH ENTERS. HE is played by the same actor who played
CAIN and should make no attempt to disguise this fact. The more
connections the AUDIENCE make between the stories of the two acts,
the better both stories will be)*

FOR THIS WAS THE NIGHT THE YOUNGEST SON —
“JAPHETH” WAS HIS NAME —

BA BA BUM WOULD BRING TO DINNER HIS WIFE-TO-BE,
AND HIS CHOICE PROCLAIM.
AND THE EMPTY CHAIR WAS MEANT FOR HER,
THE GIRL TO BE HIS WIFE.

*(YONAH RE-ENTERS carrying a tray of dinner things, which she sets
down on the table. JAPHETH watches her)*

BA BA BUM WHO WOULD JOURNEY WITH HIM ON THE ARK
TO A POST-DILUVIAN LIFE.
HE SAID:

JAPHETH

“YONAH, LAY THE TABLE.
DON'T FORGET THE EXTRA PLATE,
FOR TONIGHT, INSTEAD OF SEVEN PEOPLE,
THE FAMILY WILL BE EIGHT.”

*(YONAH cannot meet JAPHETH'S eye. SHE is obviously greatly
troubled by the announcement he is about to make)*

STORYTELLERS et al

BUM BA BUM TONIGHT, INSTEAD OF SEVEN PEOPLE,
THE FAMILY WOULD BE EIGHT.
BA BUM BUM BA BA BA BUM BUM BA BUM BUM BA BA BA BUM

*(YONAH lays the table. JAPHETH prepares to greet the rest of the
FAMILY as they arrive. NOAH and MAMA ENTER, arm in arm.
THEY GREET JAPHETH and then set themselves at the table)*

FIRST CAME NOAH AND HIS WIFE,

IN A BRIGHT AND MERRY MOOD,
 EAGER TO MEET THEIR DAUGHTER-IN-LAW
 AND SHARE THEIR HOME AND FOOD
 AND ADD HER TO THEIR BROOD... BUM BUM BA BA BUM

*(SHEM and HAM arrive with their wives AYSHA and APHRA.
 THEY greet JAPHETH, rather more informally than his parents, and
 then take their places at the table)*

NEXT, THERE CAME THE BROTHERS TWO —
 HAM AND SHEM —
 BA BA BA BUM AND THE DAUGHTERS OF THE RACE OF SETH
 THEY CHOSE TO MARRY THEM.

BA BA BA BUM THEIR BEAUTIFUL WIVES FROM THE RACE OF SETH
 THEY BROUGHT ALONG WITH THEM.
 MMMM...

*(The FAMILY bow their heads in prayer. YONAH has taken a small
 plate of food for herself, but sits on the ground alone, a little way off
 from the others. Neither YONAH, nor any of the rest of the
 FAMILY, should remark on this arrangement. It is quite normal, and
 has always been so. When YONAH adds her prayer to the family
 grace, she prays just as devoutly as the rest of the FAMILY)*

**NOAH, MAMA, JAPHETH,
 HAM, SHEM, AYSHA, APHRA**

OH, FATHER, FOR ALL WE HAVE RECEIVED,
 WE THANK YOU.
 ONCE MORE, WE GATHER IN THE DYING LIGHT...

YONAH

OH, FATHER, FOR ALL I HAVE RECEIVED...

**NOAH, MAMA, JAPHETH,
 HAM, SHEM, AYSHA, APHRA**

ONCE MORE, WE PRAY YOU, FATHER,
 BLESS US TONIGHT...

YONAH

I THANK YOU...

STORYTELLERS

BUM BA BUM BUM BA BA BA BUM BA BUM BUM BA BA BUM BUM BA BA BUM
 AND THE COURSES CAME AND THE MINUTES PASSED
 AND THE GIRL DID NOT APPEAR,
 BA BA BA BUM TILL NOAH TURNED TO JAPHETH,

AND HE SAID:

NOAH

"MY SON, I FEAR..."

STORYTELLERS

BUT JAPHETH LAUGHED AND LAUGHED SOME MORE
AND TOLD THEM ALL:

JAPHETH

"SHE'S HERE!"

(The FAMILY assume that JAPHETH must be joking. There is clearly no one present other than themselves)

MALE STORYTELLERS

BUM BA BUM BUM BA BA BA BUM BUM BUM BA BUM BUM BA BA BA —

FEMALE STORYTELLER

WELL, BY NOW YOU'VE GUESSED WHAT HAPPENED NEXT,
FOR IT'S QUITE A FAMILIAR FABLE.

(JAPHETH rises and walks across to where YONAH is sitting)

HE WENT TO YONAH, THE SERVANT GIRL,
AND LED HER TO THE TABLE.
HE SAID:

JAPHETH

"YONAH, JOIN THE TABLE.
COME AND SIT HERE BY MY SIDE,
FOR IT'S YOU I LOVE BEST IN ALL THE WORLD,
AND YOU SHALL BE MY BRIDE.

(The FAMILY are struck dumb at this turn of events. So, too, is YONAH, who was not privy to this plot. SHE knew she loved JAPHETH, certainly, and that JAPHETH loved her, but had no idea he was going to spring it on the FAMILY like this)

IT'S YOU I LOVE BEST IN ALL THE WORLD,
AND I WANT YOU FOR MY BRIDE!"

(JAPHETH leads YONAH across to the table and places her behind the empty chair as the STORYTELLERS continue)

STORYTELLERS

HE BROUGHT YONAH TO THE TABLE
AND HE DID NOT HESITATE,

Comment [UNIT54]: SHOCK AND AWE

STORYTELLERS, NOAH

THOUGH HIS FATHER SAID TO WAIT

STORYTELLERS, MAMA, NOAH

AND HIS MOTHER WAS IN A STATE

STORYTELLERS, NOAH, MAMA, SHEM, HAM, WIVES

AND THE BROTHERS AND THEIR WIVES
FELT THE SHOCK OF THEIR LIVES

ALL

AND THEY ALL OF THEM DROPPED
THEIR FORKS AND KNIVES,
BUT THEY ALL COULD CALCULATE:
THE FAMILY WAS EIGHT.

BA BUM BUM BA BA BA BUM —
BA BUM BUM BA BA BUM BUM BA BA BUM —

*(After the commotion of the previous verse the FAMILY sit back
down at the table, taking their places one after the other...)*

(Spoken)

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN...

(Sung)

BA BA BUM BUM BA BA BUM —

(... JAPHETH being number seven, and YONAH being number...)

(Spoken)

EIGHT!

*(The FAMILY stare at JAPHETH and YONAH in disbelief.
JAPHETH looks back at them with a level gaze. HE knows what he
has taken on)*

JAPHETH

My choice is Yonah. I want Yonah to be my wife.

NOAH

It's not possible.

JAPHETH

Why? I love her.

(Turns to his brothers)

You know I love her. And she loves me.

Japheth...

YONAH

(To YONAH)
You don't deny it, do you?

JAPHETH

(YONAH takes in the rest of the FAMILY and then looks down before replying)

No.

YONAH

(The FAMILY finally reacts to this extraordinary news, everyone speaking at the same time.)

Quiet!

NOAH

(The rest of the FAMILY is instantly quiet, except for MAMA, who is perhaps the only one who may have seen this coming)

Japhie, you have to...

MAMA

All of you!

NOAH

(MAMA is stung by NOAH'S rebuke, but knows when to argue and when to be silent — and this is one of those silent moments)

Yonah, go inside.

JAPHETH

Stay here, Yonah.

(YONAH looks at JAPHETH and then back at NOAH, not knowing what to do)

Go inside, now.

NOAH

(YONAH goes. NOAH turns to the rest of the FAMILY)

Excuse us.

Comment [UNIT55]: THERE IS ALWAYS A CHOICE

(NOAH takes JAPHETH to one side, away from the hearing of the rest of the FAMILY, who sit, in the meantime, in embarrassed silence)

Japheth, what you have done is very cruel to that poor girl. You know she cannot come with us.

JAPHETH

She is coming with us.

NOAH

You know Father's commandment. You've know it since you were a child...

#29 Blind Obedience

(Noah)

LET THE RIGHTEOUS HEAR:
THE RACE OF CAIN WITH GUILT AND SHAME IS RIDDEN.
ALL CONCOURSE WITH THEM IS FOREVERMORE FORBIDDEN.

JAPHETH

Yonah's been with us all our lives. You love her, too.

NOAH

We have no choice.

JAPHETH

There's always a choice.
(Runs off UPSTAGE towards the ark and DISAPPEARS behind it)

NOAH

(As JAPHETH runs off)
We must do as Father commands.
(Calling after JAPHETH)
Japheth!
(Turns to his other sons)

Shem. Ham. Go after him. Don't let him get too far.

(SHEM and HAM run off after JAPHETH. MAMA approaches NOAH)

MAMA

Papa, maybe if you asked God...

NOAH

His will is clear. I don't want to discuss it anymore.

(SHEM and HAM return)

SHEM

He's still here, Papa.

HAM

He's just up on the boat.

NOAH

Good. I didn't think he was *that* crazy...

(Suddenly, AYSHA SCREAMS. SHE has seen a snake a few feet away from the table, and she doesn't like snakes)

APHRA

What is it?

AYSHA

A snake!

Comment [UNIT56]: CREEPY CRAWLY

(SHEM immediately takes over — always the practical man)

SHEM

It's a rattlesnake. Stand back, everyone. I'll get an ax.

(HE starts for the house, but before he can take more than a few steps, HAM shouts out a warning)

HAM

Look out, Shem!

SHEM

What?

HAM

Stay *still!*

APHRA

It's a turtle!

(SHEM had nearly trodden on it, but now skips over it and carries on into the house)

HAM

Hello, little turtle.

MAMA

I haven't seen one of those for...

(SHAM returns with the ax and approaches the snake with murderous intent)

SHEM

Stay clear, all of you.

(NOAH suddenly intervenes, his tone surprisingly urgent)

NOAH

Shem, *don't!* Put down the ax.

SHEM

But, Papa...

NOAH

Do as I say.

(SHEM puts down the ax and carefully retreats from the snake)

Ham, see if you can find another turtle over there.

HAM

Yes, Papa.

NOAH

Everyone!

(HAM and the rest of the FAMILY look about them. AYSHA gives another little SCREAM)

AYSHA

Another rattlesnake!

APHRA

Where?

AYSHA

Right here!

HAM

Another turtle, Papa!

MAMA

Comment [UNIT57]: TWO BY TWO

Look!

#30 The Return Of The Animals**(Orchestra)***(MUSIC starts very quietly.**Two HARES lollop ONSTAGE and gingerly approach the FAMILY. These are played, of course, by two of the CHILDREN STORYTELLERS)***NOAH**

It's happening. Praise God, it's happening.

MAMA

Aphra, hand me the leftover salad.

*(MAMA offers the salad to the HARES, who are only too happy to nibble it. More CHILDREN start to arrive, suitably attired as ANIMALS, and always in pairs)***NOAH**

Where's my list? Where's my list?

(One of the STORYTELLERS hands him a big ledger, the same book which FATHER used for "The Naming", and NOAH starts checking off the names of the various species as they arrive)

Turtles... rattlesnakes... rabbits...

MAMA*(Correcting him)*

Hares.

NOAH*(Shrugs)*

Hares, rabbits...

*(A pair of ANTEATERS arrive, snuffling along the ground)***HAM**

Anteaters! Mama, your favorite!

SHEM

Anyone sees any ants, save a pair for the ark!

(Pairs of ANIMALS continue to arrive as the MUSIC grows, each pair dancing its ritual of courtship. The stage gradually fills with pairs of CHIMPS, IGUANAS, PANTHERS, STORKS, PANDAS—whatever ANIMALS the STORYTELLER CHILDREN have decided to portray.)

It is important that the dance has some structure, with each section of the MUSIC being dedicated to the ENTRANCE or performance of a particular pair or pairs of ANIMALS. As much as possible, too, the choreography should be based on real animal movements — human cutesiness to be avoided at all cost.

The Dance of the Animals should be a great celebration with a distinct climax at the end — ELEPHANTS or GIRAFFES being particularly well suited for such an effect. As the MUSIC comes to an end, the FAMILY applauds the dance as NOAH fills in the last few entries in his book. The STORYTELLERS continue as the stage grows dark and the FAMILY moves off towards the house. The ANIMALS bed down, two by two, on every part of the stage)

#31 The Naming — Reprise / Noah's Lullaby (Storytellers, Noah)

STORYTELLERS

THERE THEY GATHERED, IN THE MEADOW,
IN THE MEADOW, TWO BY TWO:
THE WORLD'S MOST LEGENDARY ZOO...

(NOAH walks among the ANIMALS with a lantern)

NOAH

CHILDREN OF EDEN,
HOW YOU MUST BLAME US,
WE WHO ARE HUMAN —
WE SPOILED YOUR HOME.

GOD MADE YOU OUR CHARGES,
WE MADE YOU OUR VICTIMS.
NOW THAT WE'RE STARTING ANEW,
CAN WE GIVE EDEN BACK TO YOU?

Sleep well, my friends. Tomorrow will be an eventful day.

(YONAH appears from the direction of the house. SHE is holding a bundle, and a pair of walking boots. NOAH raises up his lantern and peers into the darkness)

Comment [UNIT58]: ACCEPTING THE TRUTH

Who's there? is that you, Yonah?

(YONAH doesn't want to talk to NOAH, but it's too late now)

Come here, my girl.

(SHE walks over to NOAH. HE notices the bundle in her arms)

Where will you go?

(YONAH shrugs)

You do understand why you can't come with us, don't you?

YONAH

Yes.

(NOAH starts to leave. Then HE turns back, but stands in silence for a moment, not knowing what to say)

NOAH

I'm sorry.

(Goes off towards the house.)

YONAH SINGS to his departing figure)

#32 Stranger To The Rain

(Yonah)

YONAH

Comment [UNIT59]: FACE YOUR FATE

SHED NO TEARS FOR ME.
THERE'LL BE RAIN ENOUGH TODAY.
I'M WISHING YOU GODSPEED,
AS I WAVE YOU ON YOUR WAY.
THIS WON'T BE THE FIRST TIME
I'VE STAYED BEHIND TO FACE
THE BITTER CONSEQUENCES
OF AN ANCIENT FALL FROM GRACE.
I'M A DAUGHTER OF THE RACE OF CAIN.
I AM NOT A STRANGER TO THE RAIN.

(Sits down on the ground and pulls on her boots, lacing them up tightly)

ORPHAN IN THE STORM —
THAT'S A ROLE I'VE PLAYED BEFORE.

I'VE LEARNED NOT TO TREMBLE
 WHEN I HEAR THE THUNDER ROAR.
 I DON'T CURSE WHAT I CAN'T CHANGE,
 I JUST PLAY THE HAND I'M DEALT.
 AND WHEN THEY LIGHTEN UP THE RATIONS,
 I TIGHTEN UP MY BELT.
 I WON'T SAY I'VE NEVER FELT THE PAIN,
 BUT I AM NOT A STRANGER TO THE RAIN.

(Rises and walks DOWNSTAGE towards the AUDIENCE)

AND FOR THE BOY WHO'S GIVEN ME
 THE SWEETEST LOVE I'VE KNOWN,
 I WISH FOR HIM ANOTHER LOVE,
 SO HE WON'T BE ALONE.
 BUT I AM BOUND TO WALK AMONG
 THE WOUNDED AND THE SLAIN,
 AND WHEN THE STORM COMES CRASHING ON THE PLAIN,
 I WILL DANCE BEFORE THE LIGHTNING,
 TO MUSIC SACRED AND PROFANE.

OH, SHED NO TEARS FOR ME.
 LIGHT NO CANDLE FOR MY SAKE.
 THIS JOURNEY I'LL BE MAKING NOW
 IS ONE WE ALL MUST MAKE.
 SHOULDER TO THE WIND,
 I'LL TURN MY FACE INTO THE SPRAY.
 AND WHEN THE HEAVENS OPEN,
 LET THE DROPS FALL WHERE THEY MAY,
 IF THEY FINALLY WASH AWAY THE STAIN
 FROM THE DAUGHTER OF THE RACE OF CAIN.
 I AM NOT A STRANGER TO THE RAIN.
 LET IT RAIN...

(There is a low and distant rumble of THUNDER, and then a VOICE comes from the darkness)

JAPHETH'S VOICE

Comment [UNIT60]: THE STOWAWAY

(OFFSTAGE)

Yonah!

YONAH

Japheth?

(JAPHETH comes from the ark)

JAPHETH

Where do you think you're going?

YONAH

Don't try to stop me, Japheth. You know I have to leave.

JAPHETH

No. You're coming on the ark.

YONAH

I can't.

JAPHETH

Yonah, listen. I've been up on the ark, looking around. There's a little hold up near the bow, where you can hide till the rain's over. I'll bring you food and visit whenever it's safe. By the time they find you, it'll be too late.

YONAH

No, Japheth, it's wrong.

JAPHETH

Why?

YONAH

God told your father. The race of Cain must all be destroyed.

JAPHETH

(After a beat)

Then God must be wrong.

YONAH

How could God be wrong?

JAPHETH

I'm not giving you up.

YONAH

You can't hide me on the ark forever. What happens when your father finds out?
When God finds out?

#33 In Whatever Time We Have**(Japheth, Yonah)****JAPHETH**

I don't care.

I DON'T GIVE A DAMN FOR THE THUNDER OF FATHERS.
COME HELL OR HIGH WATER, WHATEVER THEY DO,
HOW COULD I LIVE IN A WORLD WITHOUT YOU...?

YONAH

I don't know what to do.

JAPHETH

Yonah...

IN WHATEVER TIME WE HAVE,
FOR AS LONG AS WE ARE LIVING,
WE CAN FACE WHATEVER COMES,
AS WE FACE IT NOW AS ONE.
I COULD MAKE IT ON MY OWN;
LET ME KNOW THAT I DON'T HAVE TO.
NO ONE REALLY WANTS TO BE ALONE,
IN WHATEVER TIME WE HAVE.

IF AT TIMES WE ARE AFRAID,
WITH SO LITTLE TO BELIEVE IN,
IT'S ALL RIGHT TO FEEL AFRAID;
I WILL HOLD YOU IN THE DARK.
ALL WE KNOW FOR SURE IS THIS:
THOUGH THE WORLD COULD END TOMORROW,
YOU AND I WILL BE TOGETHER
IN WHATEVER TIME...

(YONAH becomes overwhelmed with her feelings for JAPHETH, and declares herself to him in his own terms)

Comment [UNIT61]: LOVE WILL CONQUER
ALL

JAPHETH

... WE HAVE

WE KNOW LIFE
CAN BE A BATTLEFIELD,
BUT WE WON'T RUN
AND WE WON'T YIELD.

YONAH

IN WHATEVER TIME WE HAVE,
FOR AS LONG AS WE ARE
LIVING,
WE CAN FACE
WHATEVER COMES,
IF WE FACE IT NOW
AS ONE...

JAPHETH

YOU'LL BE MY FORTRESS,
AND I WILL BE YOUR SHIELD.

JAPHETH, YONAH

NO ONE REALLY WANTS TO BE ALONE,
IN WHATEVER TIME WE HAVE.

YONAH

THERE ARE TIMES I'VE BEEN AFRAID,
IN A WORLD THAT'S SO UNCERTAIN —
THEN I FEEL YOUR HAND IN MINE,
AND THERE'S COURAGE IN MY HEART...

JAPHETH

WE COULD LIVE A HUNDRED YEARS,

YONAH

OR THE WORLD COULD END TOMORROW.

JAPHETH, YONAH

BUT WE KNOW WE'LL BE TOGETHER
IN WHATEVER TIME...

FROM THIS DAY FORWARD, NIGHTS WON'T SEEM SO BLACK.
FROM THIS DAY FORWARD, WE WILL NEVER LOOK BACK.

(YONAH and JAPHETH cling to each other, all doubts resolved)

IN WHATEVER TIME WE HAVE,
WE WILL MAKE THE MOST OF TIME.

YONAH

AND AT LEAST WE'LL BE

JAPHETH, YONAH

TOGETHER,
IN WHATEVER TIME WE HAVE.
(They kiss.)

#34 The Flood*(Father, Storytellers)*

There is a rumble of THUNDER, much closer now. YONAH draws back from JAPHETH and looks up to the heavens, momentarily unsure again)

YONAH

Father?

Comment [UNIT62]: NO ESCAPE

JAPHETH

Come on!
(Pulls YONAH towards the ark as an even louder clap of THUNDER breaks over their heads.)

FATHER appears once more. HE is in a dark and dangerous mood. YONAH pulls back from JAPHETH again and turns to look at the gathering storm)

YONAH

Japheth...

FATHER

THIS WAS THE LAST CHANCE I WOULD GIVE

JAPHETH

Hurry, Yonah!

FATHER

NOW IT IS CORRUPTED, DEFILED AND VAIN...

JAPHETH

Before the family wakes up...

FATHER

IS THERE NO ESCAPE FROM THE RACE OF CAIN...

JAPHETH

Come on!
(Holds out his hand to her)

FATHER

... EXCEPT TO MAKE IT RAIN AND RAIN AND RAIN?

(YONAH makes her choice. SHE takes JAPHETH'S HAND, and THEY hurry together onto the ark as the thunderstorm breaks on the scene in earnest)

STORYTELLERS

WINDOWS OF HEAVEN AND FOUNTAINS OF THE DEEP,
WINDOWS OF HEAVEN AND FOUNTAINS OF THE DEEP,
OPEN...

FATHER

Behold! I will blot out Mankind from the face of the earth.

STORYTELLERS

OPEN...

FATHER

Both Man and Beast and every creeping thing.

STORYTELLERS

OPEN...

FATHER

The end of all Flesh is come before me.

FATHER

RAIN —

STORYTELLERS

(Spoken, whispered)

RAIN —

FATHER

(Sung)

UNTIL THE END OF TIME!

STORYTELLERS

(Spoken, whispered)

RAIN —

FATHER*(Sung)*

AND LET THE RAGING SKY
SEND DOWN

AN ENDLESS HURRICANE!
I MADE EVERYTHING
OUT OF NOTHING,
NOW NOTHING WILL REMAIN.
AND TO THE SKIES,
I SEND MY WORD:
FOREVER WILL IT RAIN!

(LIGHTNING strikes the scene and there is a deafening clap of THUNDER. As the NOISE dies away, FATHER seems to collapse within himself, watching the destruction begin)

FATHER

OH, MY CHILDREN, THAT I LOVED SO WELL,
MY HEART IS DARK AND COLD.
I THOUGHT THAT YOU WOULD KEEP ME YOUNG,
BUT YOU HAVE MADE ME OLD.
ALL MY LABOR... ALL MY LOVE...
I WONDER NOW, WHY DID I BOTHER?
THAT'S WHAT IT MEANS TO BE A FATHER.
I HAVE DESTROYED THE THING I LOVED,
AND NOW I FEEL SO OLD...

(Sits, utterly defeated. And there HE will remain, almost motionless but visible to us, until events on the ark impinge on his awareness.

The scene changes from outside the ark to inside)

STORYTELLERS

AND THE WATERS WERE UPON THE FACE OF THE EARTH,
DROWNING ALL THE PROMISE OF THAT FIRST HOPEFUL
BIRTH —
WITHOUT FORM...
VOID...
DARKNESS...

GROUP 1*(Sung)*

AND LET THE RAGING SKY...

GROUP 2

AND LET THE RAGING SKY...

STORYTELLERS

EVERYTHING OF NOTHING —
NOW NOTHING WILL REMAIN.
AND TO THE SKIES,

NOW AND FOREVER WILL IT
RAIN!

Comment [UNIT63]: THE EMPTINESS

(We are on the deck of the ark. A hatch leads down to the family quarters BELOW. At one side of the deck there are cages, housing some of the birds. The FAMILY creeps up out of the hatch onto the deck and looks out at the rain)

#35 What Is He Waiting For? (Noah, Mama, Ham, Sham, Aysha, Aphra)

Still raining? **MAMA** Comment [UNIT64]: FORTY DAYS AND NIGHTS

Still raining. **HAM**

I though he said forty days. **APHRA**

He did. **NOAH**

Maybe we counted wrong. **HAM**

(annoyed — SHE'S heard this before)
We counted right. **AYSHA**

(Challenging her)
Did you *check* the log? **SHEM**

Yes! **AYSHA**

**MAMA, HAM,
SHEM, AYSHA, APHRA**

FORTY DAYS AND FORTY NIGHTS,
COME AND GONE...
ALL THE WORLD IS DEAD AND DROWNED;
STILL, THE RAIN GOES ON.
THERE ARE NO BEASTS OR PEOPLE ANYMORE.
WHAT IS HE WAITING FOR?
WHAT IS HE WAITING FOR?

(APHRA sits helplessly to one side, her hands on her pregnant belly. AYSHA sits on the other side of the deck in angry silence. The rest of the FAMILY look out to sea. JAPHETH stands apart, not saying anything. NOAH stands at the bow, the staff of ADAM in his hand, and calls out desperately)

NOAH

Father?

(Silence)

Father?

(HAM approaches NOAH)

HAM

Father?

(NOAH doesn't respond)

We only have food for a few more days. What are we going to do?

(NOAH doesn't even notice HAM. HE calls out again, over the waters)

NOAH

Father, speak to me. Everything was done as you required... Father!

HAM

Father! The animals are starving.

AYSHA

(Bitterly)

So are we.

SHEM

(To HAM, quietly)

Ham.

HAM

What is it?

SHEM

There's plenty of food on this ark.

What do you mean?

HAM

What do you think I mean?

SHEM

(MAMA has overheard them)

We're not killing the animals.

MAMA

Comment [UNIT65]: CONTENTION IN THE RANKS

All right, Mama, let's all starve!

SHEM

(Starting to cry)
It's going to die. My baby...

APHRA

(Turning on APHRA)
Here we go again!

SHEM

(Turning on SHEM)
Leave her *alone!*

HAM

The baby will be fine, Aphra. You go back below and lie down.

MAMA

I haven't felt it move all day.

APHRA

We're *all* going to die.

AYSHA

Aysha! Shut up!

SHAM

(Sarcastic)
Yes, *sir*.

AYSHA

NOAH

Father!

**MAMA, HAM,
SHEM, AYSHA, APHRA**

FORTY DAYS AND FORTY NIGHTS,
BLACK AND BLEAK...
AND WHAT RATIONS WE HAVE LEFT
WILL NOT LAST THE WEEK.
PAPA CALLS AND CALLS TO GOD...

NOAH

WHY WON'T YOU SPEAK?

**MAMA, HAM,
SHEM, AYSHA, APHRA**

WHERE IS THE SUN HE SAID HE WOULD RESTORE?
WHAT IS HE WAITING FOR?

(NOAH calls out to sea once more, this time rather hopelessly...)

NOAH

(Spoken)

FATHER...?

(... and then follows the rest of the FAMILY down into the hold. As he goes, we hardly notice that NOAH leaves the staff of ADAM leaning up against the bow)

**MAMA, HAM,
SHEM, AYSHA, APHRA**

(Sung)

WHAT IS HE WAITING FOR?

(JAPHETH remains on desk as NOAH goes down through the hatch. JAPHETH then moves over to a covered opening on the deck)

JAPHETH

(Whispering)

Yonah.

(YONAH emerges onto the deck. JAPHETH gives her a handful of food from his pocket)

Here. This is all there was left.

Comment [UNIT66]: IS IT MY FAULT?

YONAH

Japheth, you've got to tell them about me.

JAPHETH

Not yet. It's too dangerous.

YONAH

But what if I'm the reason...

JAPHETH

I can't stay any longer...

(Looks nervously around the deck)

They'll be wondering.

(Kisses her)

I'll be back as soon as I can.

(JAPHETH hurries down the hatch and shuts it after him. YONAH walks out to the center of the deck and looks up at the dark, silent sky)

YONAH

Father? Father, speak to me. Am I the reason the rains won't stop? Tell me if I am. If it will save the ark, I'll drown myself in the flood. Just tell me!

(Silence)

You're not going to tell me, are you?

(Silence. A little smile passes over her face. SHE knows what the answer to her question is)

No.

Comment [UNIT67]: NEVER GIVE UP

#36 Sailor Of The Skies**(Yonah)**

(A SOUND from one of the birdcages makes her look over. SHE stands thinking for a moment. Suddenly she has an idea. She hurries over to the cages and takes out one of the DOVES, stroking it gently as it COOS back to her)

HUSH NOW, STOP TREMBLING.
WE'VE GOT TO DO SOMETHING,
BEFORE ALL WE ARE IS A SKELETON CREW.
THERE'S GOT TO BE SOMETHING SOMEONE CAN DO,
BUT ALL I CAN THINK OF IS YOU.
LITTLE SAILOR OF THE SKIES,

WILL YOU BE OUR EYES?
IS THERE LAND THAT LIES
BEYOND...?

*(We become aware of FATHER. HE lifts his head and watches
YONAH silently)*

FLY BEYOND THE RAIN,
LIKE A PRAYER ON THE WING.
AND IN THIS WINTER OF THE SOUL,
SEEK A HARBINGER OF SPRING.
YOU'RE THE ONLY ONE CAN BRING US HOPE...

(SHE releases the DOVE into the air and it circles higher and higher.

*The STORYTELLERS must help with this! There are many different
ways to achieve an effect: a few little bits of white cloth on a dark stage
can be made to look remarkably like a speeding DOVE, if
manipulated imaginatively; or perhaps one of the smallest
CHILDREN becomes the DOVE. YONAH SINGS to the departing
DOVE)*

CHILDREN OF EDEN
CRY FOR SALVATION.
FLY FAR AS WINGS CAN FLY.
BRING HOPE.

*(YONAH and FATHER watch the DOVE as it DISAPPEARS into
the rain. FATHER shows no reaction. HE continues to watch the
events on the ark, but seems locked away within himself, and though
we see him watching, we have no idea what he is thinking or feeling.*

Suddenly, the hatch opens and SHEM comes up from BELOW)

SHEM

(Emerges, calling down to HAM)

Come on, Ham, we've sprung another leak. Hurry!

*(YONAH makes to hide, but then stops, deliberately turning to face
SHEM)*

HAM

(OFFSTAGE, calling up from BELOW)

Not again! Where?

SHEM

Bring a rope...

Comment [UNIT68]: THERE'S A HOLE IN
THE BUCKET DEAR LIZA

(Sees YONAH and stops in his tracks.

There is a moment of silence as SHEM and YONAH look at each other)

Ham, come here.

HAM

I'm coming!

SHEM

Now!

(HAM appears in the hatch)

HAM

I couldn't find a dry...

(Sees YONAH)

Yonah.

Comment [UNIT69]: THE BLAME GAME

SHEM

Get Papa.

HAM

So this is why the rain hasn't stopped.

SHEM

Get Papa!

(HAM hurries back down through the hatch, shouting for NOAH.

There is a COMMOTION OF PEOPLE AND ANIMALS

BELOW. SHEM glares at YONAH, who stands silently waiting)

SHEM

No wonder. I knew something was wrong.

NOAH

(From BELOW)

What is it, Ham?

HAM

Just hurry.

(HAM reappears, followed by NOAH)

There!

(THEY stare at YONAH)

SHEM

Well, Papa?

(AYSHA and APHRA follow them up onto the deck)

APHRA

What's going on?

HAM

It's Yonah.

AYSHA

Yonah!

SHEM

(To NOAH)

What are you going to do?

NOAH

Yonah, what you have done is an evil thing...

SHEM

(Turning on NOAH, shouting)

What are you going to *do*?

*(NOAH stands, immobile. HE is very angry, but not with YONAH.
HE knows who has done this)*

Come on, HAM. Let's get rid of her.

(JAPHETH appears from BELOW)

JAPHETH

Shem!

(SHAM and HAP turn to JAPHETH)

If you lay a hand on her, I'll kill you.

HAM

Did you know about this?

I mean it. **JAPHETH**

He did! He knew! **HAM**

(MAMA comes up through the hatch)

What's happening? **MAMA**

Japheth, is this true? **NOAH**

(Shouting)
What does it matter? Get her off the ark.
(Moves to YONAH and grabs her) **SHEM**

I warned you. **JAPHETH**

(HE runs towards SHEM, but before he can get anywhere near him, NOAH steps into his path and strikes him across the head)

Japheth! **NOAH**

(JAPHETH recovers and faces NOAH, who continues to block his way)

Get out of my way, old man. **JAPHETH**

Let him go. **MAMA**

Never! **NOAH**

Comment [UNIT70]: HISTORY ABOUT TO REPEAT ITSELF

(NOAH strikes JAPHETH a savage backhand blow which sends the latter reeling to the deck. The STORYTELLERS begin the same percussive rhythmic rumbling they created during CAIN'S fight with ADAM and ABEL.

As JAPHETH rises to his feet, he reaches out and picks up the staff of ADAM, which is still leaning up against the bow of the ark)

JAPHETH

I'll kill you!

MAMA

Japheth!

(HAM grabs JAPHETH from behind)

JAPHETH

Let me go!

NAOH

Japheth!

MAMA

Stop it, Japheth! Both of you!

HAM

Stop it, brother! Stop it!

JAPHETH

Let me go!

(JAPHETH wrenches himself away from HAM, who falls backwards. HE then turns on HAM, raising the staff over his head, ready to strike down at him. MAMA SCREAMS. Thus far, every movement of this fight must be an exact duplicate of CAIN'S fight with ADAM and ABEL. But now, YONAH pulls away from SHEM and rushes in to protect HAM, throwing herself between the raised staff and HAM'S prostrate body)

YONAH

No!

(The STORYTELLERS' percussion stops abruptly. JAPHETH freezes, looking down at HAM. For a moment, there is complete silence as the whole FAMILY holds its breath. Then JAPHETA lowers the staff and turns to address NOAH)

JAPHETH

I won't be the murderer. I leave that to you, and your God.

(Throws the staff to NOAH and then goes to YONAH)

But understand this, all of you. Whatever you do to Yonah, you do to both of us.

(Turns to NOAH once more)

Whatever you decide to do. Throw us overboard. Cast us adrift. You do it to both of us.

SHEM

Papa...

MAMA

That's enough, Shem.

Comment [UNIT71]: MAMA KNOWS BEST

SHEM

You can't let her stay...

MAMA

That's enough. Go below.

HAM

(With AHPRA)

Mama, there are others to consider...

MAMA

All of you. Now. I want to speak to Papa alone.

(MAMA rarely asserts herself, but when she does, the FAMILY knows it is pointless to argue. THEY go BELOW, SHEM and HAM guarding HAPHETH and YONAH, leaving NOAH and MAMA on the deck, on their own. NOAH walks to the side of the boat and looks out to sea)

NOAH

(Quietly)

Father... Father... ?

(FATHER is still watching, but makes no move to respond to show any sign that he has heard NOAH)

MAMA

He doesn't speak to you anymore, does he? Not since before the rain?

(NOAH looks at MAMA briefly before replying)

NOAH

No. And now I don't know what he wants. Is he asking me to sacrifice my son?

(MAMA looks back at him in silence)

But why else has he abandoned us?

MAMA

I don't know about God. He never said anything to me anyway. But if he *has* abandoned us, then the whole world is just this little family adrift in this big wooden boat with a lot of animals.

(NOAH looks out over the waters)

You must be the father now.

#37 The Spark Of Creation — 2nd Reprise

(Mama, Noah)

You must be the father now.
(Goes over to him)

THE SPARK OF CREATION —
THAT'S ALL YOU'VE GOT LEFT NOW.
THE SPARK OF CREATION
WILL HAVE TO BE YOUR GUIDE.
IF NO OUTER FORCE
WILL SHOW YOU YOUR COURSE,
YOU'LL HAVE TO LOOK INSIDE.
YOUR ONLY ILLUMINATION:
THE SPARK OF...

NOAH

(Almost under his breath)

Father...

Comment [UNIT72]: THE TRUTH HURTS

(MAMA watches NOAH for a moment longer and then turns and climbs down through the hatch, leaving him alone on the desk. FATHER remains silent and still)

OH, FATHER, PLEASE DON'T MAKE ME CHOOSE.
EITHER WAY, IT'S MORE THAN I CAN BEAR TO LOSE...

#38 The Hardest Part Of Love

(Noah, Father)

OH, THIS SON OF MINE I LOVE SO WELL
AND OH, THE TOLL IT TAKES.
I WOULD GIVE TO HIM A GARDEN
AND KEEP IT CLEAR OF SNAKES.
BUT THE ONE THING HE MOST TREASURES
IS TO MAKE HIS OWN MISTAKES.
OH...

HE GOES CHARGING UP THE CLIFFS OF LIFE,
A RECKLESS MOUNTAINEER.
I COULD HELP HIM NOT TO STUMBLE,
I COULD WARN HIM WHAT TO FEAR.
I COULD SHOUT UNTIL I'M BREATHLESS,
AND HE'D STILL REFUSE TO HEAR.
OH...

BUT YOU CANNOT CLOSE THE ACORN
ONCE THE OAK BEGINS TO GROW,
AND YOU CANNOT CLOSE YOUR HEART
TO WHAT IT FEARS AND NEEDS TO KNOW:
THAT THE HARDEST PART OF LOVE
IS THE LETTING GO...

AS A CHILD, I FOUND A SPARROW
THAT HAD FALLEN FROM ITS NEST,
AND I NURSED IT BACK TO HEALTH
TILL IT WAS STRONGER THAN THE REST.
BUT WHEN I TRIED TO HOLD IT THEN,
IT PECKED AND SCRATCHED MY CHEST,
TILL I LET IT GO...

AND I WATCHED IT FLY AWAY FROM ME
WITH ITS BRIGHT AND SELFISH SONG,
AND A PART OF ME WAS CURSING

I HAD HELPED IT GROW SO STRONG.
 AND I FEARED IT MIGHT GO HUNGRY,
 AND I FEARED IT MIGHT GO WRONG.
 OH...

(As NOAH continues, FATHER slowly rises to his feet, transfixed by what he has heard)

BUT I COULD NOT CLOSE THE ACORN
 ONCE THE OAK BEGAN TO GROW,
 AND I CANNOT CLOSE MY HEART
 TO WHAT IT FEARS AND NEEDS TO KNOW:
 THAT THE HARDEST PART OF LOVE...

FATHER

... IS THE LETTING GO...

Comment [UNIT73]: IF YOU LOVE IT, LET IT GO.

NOAH

... IS THE LETTING GO...

(NOAH sinks to his knees in prayer, unable to hear FATHER, who continues as NOAH prays)

FATHER

AND IT'S ONLY IN EDEN
 GROWS A ROSE WITHOUT A THORN.
 AND YOUR CHILDREN START TO LEAVE YOU
 ON THE DAY THAT THEY ARE BORN.
 THEY WILL LEAVE YOU THERE TO CHEER FOR THEM,
 THEY WILL LEAVE YOU THERE TO MOURN,
 EVER SO.

LIKE AN ARK ON UNCHARTED SEAS,
 THEIR LIVES WILL BE TOSSED.
 AND THE DEEPER IS YOUR LOVE FOR THEM,
 THE CRUELER IS THE COST.
 AND JUST WHEN THEY START TO FIND THEMSELVES
 IS WHEN YOU FEEL THEY'RE LOST
 OH...

(NOAH rises)

FATHER, NOAH

BUT YOU CANNOT CLOSE THE ACORN
 ONCE THE OAK BEGINS TO GROW,
 AND YOU CANNOT CLOSE YOUR HEART

TO WHAT IT FEARS AND NEEDS TO KNOW:

NOAH

THAT THE HARDEST PART OF LOVE...

FATHER

AND THE RAREST PART OF LOVE...

FATHER, NOAH

AND THE TRUEST PART OF LOVE...
LOVE IS LETTING GO.

(NOAH and FATHER both look out over the waters for a moment. Then NOAH turns, picks up his staff and bangs loudly on the deck with it — once, twice, three times. As the STORYTELLERS continue, the FAMILY comes up through the hatch from BELOW and gathers around NOAH)

#39 Words Of Doom

(Storytellers)

STORYTELLERS

Comment [UNIT74]: THE DECISION

AND THERE ON THE DECK
OF THE ROTTING, LEAKING ARK,
THE LITTLE FAMILY GATHERED
IN THE RAIN AND COLD AND DARKNESS —
ONE LITTLE FAMILY, SHIVERING IN THE GLOOM,
WAITING FOR WORDS OF DOOM...
WAITING FOR WORDS OF DOOM...

NOAH

I have made my decision and there is now no time to lose. Japheth. Yonah. Stand forward.

(NOAH holds his staff out in front of him as JAPHETH and YONAH approach him)

Place your hands upon the staff.

JAPHETH

So, we are to be sacrificed.

NOAH

Yes, my son, you are.

JAPHETH

Well, so be it.

(HE places his hand on the staff. YONAH looks at JAPHETH and then places her hand next to his. The rest of the FAMILY stand miserably downcast, hardly able to watch. Only MAMA has a strange light in her eye. FATHER watches from ABOVE)

NOAH

Japheth. Yonah. By the authority of the staff of Adam, carved in the beginning from the Tree of Knowledge, I sacrifice you... to each other. you are now man and wife.

SHEM

(After a stunned moment)

What are you saying, Papa?

NOAH

They are now part of this family. For as long as we all shall live.

HAM

I don't understand.

SHEM

(Pointing skyward)

Did God say it was all right, Papa?

(NOAH turns to SHEM, and then looks round at the rest of the FAMILY before replying)

NOAH

No.

(A very faint smile plays across FATHER'S FACE, and as NOAH SINGS, FATHER turns away from the scene)

#40 The Hour Of Darkness	(Noah, Yonah, Japheth, Mama, Ham, Shem, Aysha, Aphra)
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AS WE WELL KNOW, OUR END IS VERY NEAR,
AND GOD'S PRIORITIES ARE NO LONGER CLEAR TO ME.
AND SO I ASK YOU,
IF ALL WE'VE GOT IS JUST THIS LITTLE WHILE,
HERE AND NOW, EV'RY ONE OF US,
RECONCILE...

(NOAH turns to YONAH)

Yonah. Ever since the flood began, the blood of Cain has risen up in all of us... but never in you.

(Pulls a cloth from his pocket and gently wipes the mark of CAIN from her forehead)

Forgive me, my daughter.

(Kisses her forehead and then turns to JAPHETH)

Japheth...

(NOAH and JAPHETH embrace as YONAH starts to SING very quietly. As the FAMILY join in, they move together, embracing one another in forgiveness, or perhaps kneeling together in the darkness)

YONAH

IN WHATEVER TIME WE HAVE...

(JAPHETH joins in)

YONAH, JAPHETH

FOR AS LONG AS WE ARE LIVING...

(NOAH joins)

YONAH, JAPHETH, NOAH

WE CAN FACE WHATEVER COMES....

(MAMA joins)

YONAH, JAPHETH, MAMA, NOAH

IF WE FACE IT NOW AS ONE...

ALL

IF THERE'S SILENCE IN THE SKY,
IN A WORLD WITHOUT A FUTURE,
WE WILL SWEAR TO BE TOGETHER
IN WHATEVER TIME WE HAVE...

(The family kneels together, waiting for the doom they are certain is coming. FATHER turns around. HE is holding the DOVE. He throws his arms wide, releasing it into the air. The STORYTELLERS fly it around the theater once more, or appear to do so)

JAPHETH

Look!

What is it? **SHEM**

It's one of the doves. **MAMA**

How did she get out? **APHRA**

(The DOVE flies to NOAH'S HAND)

And look what she has brought us... **NOAH**
(Takes a green sprig from the DIVE'S BEAK)
... Somewhere in the world, there is a living tree.

(MAMA takes a careful look at the sprig)

An olive tree. **MAMA**

(Suddenly, HAM looks up at the sky, pointing)

Papa, look! **HAM**

What is it, Ham? **NOAH**

Look! **HAM**

(The FAMILY looks up to where HAM is pointing)

Where? **SHEM**

(All around the theater, the STORYTELLERS start to create little pinpricks of light, at first just one or two, then more and more and more)

I don't believe it. **AYSHA**

It is! **JAPHETH**

Comment [UNIT75]: LIGHT AT THE END OF THE TUNNEL

SHEM*(Desperate)*

I can't see anything!

NOAH

There... and there... and there.

MAMA

Thank God, the stars are still in the sky. I thought they drowned with everything else.

Comment [UNIT76]: WE MADE IT THROUGH THE RAIN

(The FAMILY stand for a moment, looking up at the stars, which are everywhere now. Then MAMA changes her focus to the horizon, just over the heads of the AUDIENCE)

#41 Ain't It Good*(Mama, Company except Father)*

OH, LOOK OUT THERE IN THE EASTERN SKY.
IS THAT A HINT OF LIGHT?
OH, COME AND LOOK, I NEED TO KNOW
IF I AM SEEING RIGHT.
WE'VE LIVED SO LONG IN DARK,
I'M ALMOST FRIGHTENED TO BELIEVE
THOSE CLEARING SKIES ON
THAT GLISTENING HORIZON.
PLEASE TELL ME MY EYES
DO NOT DECEIVE ME...

(The LIGHT starts to grow very slowly on MAMA as the song gathers momentum)

AIN'T IT SWEET TO SMELL THE MORNING,
IN A WORLD WASHED FRESH AND CLEAN?
NOW THE STORM HAS LEFT ITS WARNING,
AND WE SEE A HINT OF GREEN.
PALE GRAY LIGHT, GROW STRONG AND GOLDEN

AND RELEASE US FROM OUR PEN,
 WHERE WE ROCKED FOR ENDLESS DAYS,
 ON A SEA OF ENDLESS GRAYS.
 NOW WE SING A SONG OF ENDLESS PARADISE, AMEN...
 AIN'T IT GOOD?
 AIN'T IT GOOD?
 AIN'T IT GOOD TO SEE THE SUN AGAIN?

*(MAMA'S rhythms are so compelling that the FAMILY and
 STORYTELLERS cannot resist joining in)*

MAMA
FATHER

WHEN MY EARS
 WERE FILLED WITH THUNDER,

WHEN MY SOUL
 BEGAN TO SHAKE,

THERE WERE TIMES
 I'D TRULY WONDER
 IF THOSE CLOUDS

WOULD EVER BREAK.

BUT NO STORM
 WILL LAST FOREVER,

THOUGH WE FELT
 SO HELPLESS THEN.
 NOW WE RAISE A JOYFUL
 CHANT
 FOR A GLIMPSE OF OLIVE
 PLANT!

HAVEN'T SEE ONE SINCE I
 CAN'T REMEMBER WHEN...

ALL EXCEPT MAMA,

WHEN MY EARS,
 THEY WERE FILLED WITH
 THUNDER,
 AND WHEN MY SOUL,
 WHEN MY SOUL BEGAN TO
 SHAKE,

THERE WERE TIMES
 I WOULD TRULY WONDER —
 THOSE DARK AND GLOOMY
 RAIN CLOUDS,
 IF THOSE CLOUDS WOULD
 EVER BREAK

BUT THERE'S NO STORM.
 NO STORM WILL LAST
 FOREVER.

WE FELT SO HELPLESS.
 OO, OO,
 OO!

CAN'T REMEMBER WHEN —

(The LIGHT grows stronger and stronger now)

AIN'T IT GOOD —

OH, AIN'T IT GOOD —

OUR HEARTS ARE DANCING!
 AIN'T IT GOOD,
 SO GOOD!

-- IT FELT SO GOOD!
 -- WHEN SKIES ARE CLEARING
 -- HOW OUR HEARTS BEGIN TO
 DANCE!

HOW OUR HOPES ARE
 REAPPEARING,

WE'VE GOT A SECOND
CHANCE!

SINCE WE'VE BEEN GRANTED A
SECOND CHANCE...

(The FAMILY opens up the hatch, and ANIMALS of all descriptions begin to emerge, blinking into the sunlight. As the song grows to a glorious climax, the ANIMALS cavort, running around among the FAMILY, who cavort with them. The STORYTELLERS SING their hearts out, and MAMA grows more and more joyous)

AND FOR NOW,
WE'RE DONE WITH FEARING
WE MIGHT BE
THE FINAL GENERATION.
IN A DAWN THAT'S NEW-
BORN FRESH,
OPEN WIDE THIS FLOATING
CRECHE
AND DELIVER EV'RY PRECIOUS
SPECIMEN!
AIN'T IT GOOD?

AIN'T IT GOOD, NOW?
AIN'T IT GOOD TO SEE THE
SUN AGAIN, MY LORD...

AND FOR NOW,
WE ARE DONE WITH FEARING.
WE THOUGHT WE'D BE
THE FINAL GENERATION.
IN A DAWN...

OPEN WIDE...
AND DELIVER...

BROTHER, AIN'T IT GOOD?
OH, AIN'T IT GOOD?
AIN'T IT GOOD?
AIN'T IT GOOD TO SEE THE
SUN AGAIN, MY LORD...

MAMA

AFTER ALL THE NIGHTS WE STOOD
SMELLING RAIN AND GOPHER WOOD...

ALL EXCEPT FATHER

AIN'T IT GOOD...

MAMA

TO SEE THE SUN AGAIN?

ALL EXCEPT MAMA, FATHER

OH, AIN'T IT GOOD TO SEE THE SHINING GOLDEN SUN
AGAIN?

(Now the STORYTELLERS shift the scene to Mount Ararat, very early one morning, a few weeks later.)

The ANIMALS are not in evidence, the CHILD STORYTELLERS all having joined the adults as witnesses to the final scene. The

FAMILY are UPSTAGE loading up cards and baggage, in preparation for their departure. NOAH is DOWNSTAGE, the staff of ADAM in his hand, his head bowed in prayer. FATHER watches from ABOVE. After the previous song, the task of persuading the AUDIENCE that the show isn't over yet falls to NOAH, as he is the first to speak. HE loook up)

NOAH

Father. I know that you will speak to us no more. I know now that your silence is forever. But Father, if you will not speak to us in words, then send us a sign. A covenant between us that we may know the flood of waters will never return to destroy your earth... *our* earth.

MAMA

Papa, we're all ready.

(NOAH goes to the FAMILY, who gather around him, MAMA standing with him, SHEM and AYSHA to one side, HAM and APHRA on the other — APHRA holding their newborn baby — and, a little further apart, JAPHETH and YONAH)

NOAH

My children. the time has come to divide our ways and begin our journeys. We have no map. Only the ways we most wish for ourselves. For myself, and Mama, our journey is already done. We will stay here and live on the ark. Thanks for the help in scrubbing it out. But what of the rest of you? Sham and Aysha. What have you decided?

SHAM

We will go East, Papa. Towards the rising sun.

NOAH

And who will you take with you?

AYSHA

The tigers, the pandas, the elephants with little ears, and any other creature that cares to follow.

NOAH

And Ham. You and Aphra, and little Eve. Where will you go?

HAM

South, Papa, across the desert which no one has crossed, to seek the great land beyond.

Comment [UNIT77]: EACH TO HIS OWN

NOAH

And who will you take with you?

APHRA

The lions, the ostriches, the elephants with *big ears*, and any other creature that cares to follow.

NOAH

And so to Japheth and Yonah. What have you decided? Will you go West?

MAMA

There's only *water* to the West! Everyone knows that!

NOAH

Then North?

MAMA

Only a *fool* would want to live in the North!

JAPHETH

Mama, we *will* go West, and North, and East, and South, and never rest until we find our home.

NOAH

And what is the home you will search for, Japheth, my son?

YONAH

Eden.

Comment [UNIT78]: IT COMES FULL CIRCLE

(YONAH speaks this one word in exactly the same way she spoke it at the beginning of ACT ONE. JAPHETH looks round at YONAH and smiles)

JAPHETH

We're going to search for Eden.

(The rest of the FAMILY look at them for a moment and then MAMA breaks the silence)

MAMA

That will be the longest journey of all.

NOAH

Then you, of all our children, will have most need of this.

#42 Precious Children**(Father)***(Holds up the staff of ADAM)*

When you find Eden, take this, the staff of Adam, and plant it firmly in the ground... and it will grow once more! Tend it with care as its blossoms turn to fruit, and then harvest the fruit and eat! Eat of the fruit of the Tree of Knowledge, and give to your children, that they may freely eat. This is my gift to you...

(JAPHETH takes the staff from NOAH)

... and to your children, and to your children's children. Forever.

*(The FAMILY embrace and say their goodbyes as
FATHER starts to SING, ABOVE)*

FATHER

FARE THEE WELL, MY PRECIOUS CHILDREN.
IN YOUR HANDS, I PLACE THE KEY
TO THIS PRISON MADE OF GRATITUDE
WHICH HAS HELD YOU CLOSE TO ME.
NOW I KNOW I CANNOT HOLD YOU
TILL AT LAST I LET YOU BE...
FREE...

#43 In The Beginning**(Company)***(JAPHETH and YONAH turn to the AUDIENCE)***JAPHETH, YONAH**

THIS STEP IS ONCE AGAIN OUR FIRST.
WE SET OUR FEET UPON A VIRGIN LAND.
WE HOLD THE PROMISE OF THE EARTH
IN OUR HANDS...

*(NOAH and MAMA turn to the AUDIENCE)***NOAH, MAMA**

NO FLOOD FROM HEAVEN COMES AGAIN.
NO DELUGE WILL DESTROY AND PURIFY.
WE HOLD THE FATE OF MAN AND MEN
IN OUR HANDS...

**NOAH, MAMA, JAPHETH,
YONAH, HAM, SHEM, APHRA, AYSHA**

NOW AT THIS DAWN SO GREEN AND GLAD,

WE PRAY THAT WE MAY LONG REMEMBER
HOW LOVELY WAS THE WORLD WE HAD
IN THE BEGINNING...

(The STORYTELLERS join in)

ALL EXCEPT FATHER

OF ALL THE GIFTS WE HAVE RECEIVED,
ONE IS MOST PRECIOUS AND MOST TERRIBLE:
THE WILL IN EACH OF US IS FREE;
IT'S IN OUR HANDS.
AND IF SOME DAY WE HEAR A VOICE,
IF HE SHOULD SPEAK AGAIN, OUR SILENT FATHER,
ALL HE WILL TELL US IS THE CHOICE
IS IN OUR HANDS.

OUR HANDS CAN CHOOSE TO DROP THE KNIFE,
OUR HEARTS CAN CHOOSE TO STOP THE HATING —
FOR EV'RY MOMENT OF OUR LIFE
IS THE BEGINNING.

*(FATHER APPEARS on the stage with the rest of the
STORYTELLERS, walking amongst them as he did in the beginning)*

FATHER

THERE IS NO JOURNEY GONE SO FAR,
SO FAR WE CANNOT STOP AND CHANGE DIRECTION.
NO DOOM IS WRITTEN IN THE STARS;

Comment [UNIT79]: A FATHER'S LAST
WORDS

ALL EXCEPT FATHER

(In three groups)

IT'S IN OUR HANDS.
IT'S IN OUR HANDS.
IT'S IN OUR HANDS.

*(The FAMILY starts off on their separate journeys, as YONAH and
JAPHETH, the staff of ADAM held firmly in his hand, walk on
towards Eden)*

ALL

WE CANNOT KNOW WHAT WILL OCCUR,
JUST MAKE OUR JOURNEY WORTH THE TAKING,
AND PRAY WE'RE WISER THAN WE WERE
IN THE BEGINNING.

Comment [UNIT80]: SOMEWHERE OVER
THE RAINBOW

IT'S THE BEGINNING.
NOW WE BEGIN...

(As the MUSIC changes, the whole cast, FATHER and CHILDREN included, become STORYTELLERS again. THEY SING to the AUDIENCE, addressing them directly as the "Children of Eden")

CHILDREN OF EDEN,
GRANT US YOUR PARDON.
ALL THAT WE LEAVE TO YOU
IS THE UNKNOWN.

CHILDREN OF EDEN,
SEEK FOR YOUR GARDEN,
YOU AND YOUR CHILDREN TO COME,
SOME DAY TO COME
HOME.
HOME.

(As the final CHORDS sound out, FATHER makes a broad and generous gesture in the air above his head and the STORYTELLERS create a RAINBOW, high up over the stage. A single note is sounded on a long TRUMPET, and we have reached...)

THE END

Titles of the Units and Summary of the Action

Act 1 *Children of Eden*

- Unit 1: Something from Nothing

The Storytellers and Father sing of the void where nothing exists and the creation of light and dark, time and seasons.

- Unit 2: The Big Bang Theory

Father tells of his reasons for creating the earth and everything on it.

- Unit 3: Let There Be Life

Father creates Adam and Eve.

- Unit 4: What More Could You Ask For

Father introduces Adam to Eve.

- Unit 5: Curiosity Killed the Cat

Adam and Eve discover all the new and wonderful things in Eden.

- Unit 6: Now That's What I Call an "OSM" (Oh Shit Moment)

Father tells Eve not to eat the fruit from the Tree of Knowledge

- Unit 7: I'll Guilt You Into Doing It

Father explains to Eve the reasons she shouldn't eat the apple.

- Unit 8: It's Only Because I Love You

Eve continues to pester Father about knowledge.

- Unit 9: Look, A Squirrel – Quick, Change the Subject

Father talks Adam and Eve into playing a game to name the animals he has created in Eden. This takes their minds off of the Tree of Knowledge.

- Unit 10: My Very First Trip To The Zoo

Father calls all of the animals come out for the first time to be seen and identified.

- Unit 11: Safari Gone Wild

Adam and Eve name the animals.

- Unit 12: Bedtime for Children

Adam and Eve learn to say bedtime prayers and be thankful

- Unit 13: Proud Papa

Father is grateful that he created children and is proud of them.

- Unit 14: Complete and Utter Satisfaction

Adam and Eve discover they are more than siblings and they fall in love.

- Unit 15: Perfection is a Bit Monotonous

Adam and Eve feel the monotony that accompanies perfection. Eden is beautiful, but when everything is perfect, it can be a bit boring.

- Unit 16: It's Like Christmas Morning

Eve can't help but be drawn to the fruit on the Tree of Knowledge

- Unit 17: I Want A Cookie From The Cookie Jar, But Dad Said No. But Dad's Not Here! But What If Dad Finds Out?

Eve is infatuated with the fruit on the Tree of Knowledge and tries to talk Adam into eating it with her. She discovers new words in her vocabulary that amaze her like "mystery" and "beyond".

- Unit 18: Back Away Slowly

Adam quickly changes the subject and leaves the tree to go finish naming the bugs.

- Unit 19: The Grass is Always Greener

Eve identifies that when Father created her, he left inside her a spark that makes her curious and it is called the spark of creation. Even sings a song about the spark.

- Unit 20: Here Comes Trouble with a Capital “S”

A snake creeps into Eden and starts asking Eve questions that intrigue her.

- Unit 21: I’ll Get You My Pretty, and Your Little Dog Too!

The snake finds Eve’s weakness by continuing to ask questions but refuses to give her the answers that she so desperately wants.

- Unit 22: Come on, Everyone’s Doing It... You’ll be Popular!

Eve takes the apple and makes a conscious decision to eat. The snake has convinced her that no one who truly loves her, like Father, would ever keep her from seeking knowledge.

- Unit 23: What Have I Done?

Eve takes a bite of the apple and her eyes are opened to the beauty around her, yet she feels a bit of remorse and cries.

- Unit 24: Lucy, You Got Some Splainin’ to Do!

Eve tries to trick Adam into eating the apple by putting it in some cider, she can’t go through with it and tells him.

- Unit 25: Run For Your Lives

Father calls to Adam and Eve and they run and hide. Father discovers the truth and tells Eve that she must leave Eden.

- Unit 26: The Choice Between Good and Good

Father has asked Adam to stay in Eden and he create a new wife for him, but Adam loves Eve and makes the choice to go with her.

- Unit 27: For Every Action There is an Equal and Opposite Reaction

Father is angry and kicks both Adam and Eve out of Eden and sends them to the Wasteland. Eve argues that they couldn't stay children forever.

- Unit 28: A New Beginning

The storytellers describe the barren state of the Wasteland and the Adam and Eve make their home there. They have children and start to raise a family and make do with what they have.

- Unit 29: Blind Faith

Adam teaches Cain and Abel how to pray to Father and explains to them why they must live in the Wasteland. He tells them that if they live righteously, then they may one day earn Father's forgiveness.

- Unit 30: What Was It That Killed That Darn Cat?

Cain starts to ask questions and is curious, much like Eve was when she was in Eden. Adam makes them promise never to go wondering off.

- Unit 31: The Good Ol' Days

Eve sings of the days when she had the spark of creation inside and driving her. She is worried that she has passed that spark to Cain.

- Unit 32: The Great Escape

Cain has decided to run away and tries to convince Abel to go with him.

- Unit 33: The Awakening

Cain justifies his reasoning as to why they should leave.

- Unit 34: Grandpa's Here!

Father comes and visits his grandchildren. He is honored by Abel's offering and asks Cain where his offering is. Cain has not laid an offering at the altar.

- Unit 35: Something Fishy is Going On

Cain offers to go get his parents and Father tells him not to, that he did not come to see them. Father tells Abel and Cain that he will bring wives for them next time he comes. Cain wants to choose his own wife.

- Unit 36: The Straw That Broke The Camel's Back

Cain chastises Father and runs away by himself. Father tells Abel that he is the future and that he is proud of him.

- Unit 37: Seasons of Change

Adam longs for Cain to return. He remembers what it was like when his two sons were just young boys and how simple life was then. He has flashbacks to a simpler time.

- Unit 38: The Storm is Clearing

Adam and Eve cherish the small family they have and are proud to be Abel's parents.

- Unit 39: I Gotta Surprise For You

Cain returns and tell the family that he has found proof that there is another tribe of people and tries to convince his family to come with him to see the ring of giant stones he has found.

- Unit 40: New Direction

Cain, Abel and Eve are excited about the stones and are curious where they came from. Adam does not participate and stands to the side worried at what Cain as discovered.

- Unit 41: Sweep it Under The Rug

Adam admits that he has been here before. He tries to get the family to go back to the safety of their glen and to never speak of what they have seen. Eve is upset that Adam

never told her about this and feels like he hid it from her. Cain gets angry and decides that he will stay and search for the people who built these stones.

- Unit 42: Like Father Like Son

Cain asks Abel to stay with him and not go back with their parents. Abel begs Cain not to make him choose. Cain and Adam argue with each other.

- Unit 43: Boiling Point

Cain hits Abel over the head with a rock and then realizing what he has done, turns on Adam and wishes he would have killed him instead.

- Unit 44: Shattered Dreams

Eve takes Abel in her arms and holds him as he dies.

- Unit 45: Not On My Watch

Father curses Cain and his entire posterity forever to come.

- Unit 46: Recollection

Years have passed, Seth is born, Adam has died and Eve calls upon her entire family one last time to speak to them before she dies. She speaks to Father in hopes that he will hear her prayer.

- Unit 47: Homeward Bound.

Father hears Eve's prayer and Father responds. She asks him to please take her home and forgive her.

- Unit 48: The Reunion

Eve goes to Father who welcomes her in his arms and she sees Adam and Abel waiting for her to come to them. The Storytellers sing the finale' of Act 1.

Act 2 Children of Eden

- Unit 49: Multiply and Replenish

It is now a thousand years later (give or take a century or so). The Storytellers sing of the patriarchal lineage from Adam and Eve down to Noah and his wife.

- Unit 50: 300 Cubits by 50 Cubits... What's a Cubit?

Father instructs Noah how to build an ark and the reasons he must build it.

- Unit 51: Don't Make Me Tell You Again

Noah asks Father if he is sure that he must flood the earth.

- Unit 52: Finally Finished

Noah finishes the ark. It is complete at last. It's time for a celebration dinner.

- Unit 53: Engagement Party

Japheth is going to finally bring the girl he has chosen to dinner and introduce her to his family. A special dinner is set to celebrate the completion of the ark as well as Japheth's engagement.

- Unit 54: Shock and Awe

Japheth announces that Yonah the servant girl is the one he has chosen to be his wife. The family is shocked at the news.

- Unit 55: There is Always a Choice

Noah is angry at Japheth's choice and reminds him that Yonah is from the race of Cain and Father has commanded that everyone from that race be destroyed in the flood. Japheth runs after Yonah to find her after Noah made her leave the room.

- Unit 56: Creepy Crawly

A pair of snakes slither up to the ark, then a couple of turtles, then rabbits, then a whole lot of animals.

- Unit 57: Two by Two

Noah pulls out a list and as the animals arise, he checks them off. All the animals arrive and enter the ark

- Unit 58: Accepting The Truth

Noah calls Yonah to him and explains to her why she can't go on the ark.

- Unit 59: Face Your Fate

Yonah accepts her fate and sings about how she is not a stranger to the rain.

- Unit 60: The Stowaway

Yonah starts to leave but is stopped by Japheth who tries to convince her to stowaway on the ark.

- Unit 61: Love Will Conquer All

Japheth and Yonah sing about the love they have for each other and in whatever time they have left, they will not be afraid.

- Unit 62: No Escape

Japheth convinces Yonah to stowaway on the ark and Father is extremely upset by this. He sends the rain to flood the earth.

- Unit 63: The Emptiness

Father gives up on his children and will never speak directly to them again.

- Unit 64: Forty Days and Forty Nights

The family grows worried about what to do and their food supply is dwindling. The rain continues long after Noah was told it would.

- Unit 65: Contention in the Ranks

The entire family grows impatient with each other and small fights break out among them.

- Unit 66: Is It My Fault

Japheth goes to visit Yonah who he has stowed away below deck. She believes that she is the reason that the rains haven't stopped. She blames herself.

- Unit 67: Never Give Up

Yonah takes a dove from its cage and sets it free to go look for dry land.

- Unit 68: There's A Hole In The Bucket Dear Liza, Dear Liza

Shem and Ham discover Yonah as they go and try to fix a leak in the ark.

- Unit 69: The Blame Game

Shem and Ham blame Yonah for the rain not stopping and demand that Noah throw her overboard in order to save the rest of the family.

- Unit 70: History About To Repeat Itself

Japheth gets into a fight with his brothers as he is defending Yonah. Japheth is about to kill Ham but stops and declares that he will not be a murderer. He will leave that to Father.

- Unit 71: Mama Knows Best

Mama Noah sends the family away as she speaks to Noah. She tells him that since Father won't speak to him anymore, he must be the father now and he must decide what this family will do.

- Unit 72: The Truth Hurts

Noah prays to Father, recognizing that he will no longer speak to him directly. He admits that it is painful to be a father and that once his children start to grow, he cannot stop it.

- Unit 73: If You Love It, Let It Go

Noah cannot see or hear Father. Father and Noah sing that the hardest part of love is letting go of the ones you love.

- Unit 74: The Decision

Noah has made a decision that Japheth and Yonah are allowed to marry. Yonah may stay on the ark and be Japheth's wife. Noah ask Yonah's forgiveness and recognizes that she is the only one who has truly had faith of surviving the flood.

- Unit 75: Light at the End of the Tunnel

The dove returns with an olive branch.

- Unit 76: We Made It Through The Rain

Mama Noah sings about the beauty of the sky and how nice it is that the rain has stopped.

The entire cast, including the Storytellers, celebrate.

- Unit 77: Each To His Own

Now on dry land, Noah blesses his children and asks them where they will go to start their own families.

- Unit 78: It Comes Full Circle

Japheth and Yonah declare that they will go in search of Eden. Noah gives them the staff of Adam and tells them to plant it in the ground once they get there so that it will bear fruit and that they and their children should eat of that fruit and gain knowledge.

- Unit 79: A Father's Last Words

Father sings one last piece of advice to his children that no matter what happens, they will always have their agency and can choose their own paths, but there is no journey gone so far that they can't stop and change directions if they truly want to.

- Unit 80: Somewhere Over The Rainbow

After Noah asks Father for a sign that he will never flood the earth again and that he will help point his children in the right direction as they go and start families of their own, he creates a rainbow to show his promise.

Character Analysis

Father

Desires

Father wants to be a father. He wants children, moreover he wants his children to love him and he wants to love them. He wants to provide for them and give them everything they could ever dream of. He wants his children to be happy and stay with him forever in Eden. When that doesn't happen, he tries again with his grandchildren. That also fails, so he tries again with Noah and his family, but again he is disappointed. He finally wants his children to be happy and if that means letting them go and make their own mistakes, then he will do it no matter how hard it is. He simply wants all of his children to be happy.

Will

Father is stubborn and wishes things would happen the way he has them planned. He is flexible only to a degree. He is unwilling to compromise and when forced to do so becomes vengeful. Father is a controlling earthly father with muscle and heart. He is an unyielding parent who finally has his eyes opened during "The hardest part of love".

Moral Stance

Father is full of emotional contradictions and conflicts. He knows what he wants and he knows that he wants his children to obey him. When they do not obey him, he is obligated to punish them. He sets rules and laws and he also sets punishments if these rules and laws are not obeyed. When Eve eats the apple, father tries to convince Adam not to go

with her, but to stay with him instead. His selfishness backfires as Adam then deliberately eats the apple after begging father not to make him choose. By forcing him to choose so quickly he actually pushes him away. Father must follow his own laws and rules and apply the consequences he has established.

Decorum

Except for the very first lyric in the story, Father is never called God. However, it is assumed and portrayed that Father is the creator. He is powerful and large in stature. He has a commanding presence yet is playful and loving. He is controlling in a loving way except when he is disobeyed. He can be vengeful and sometimes even childish. He has a temper and can pout when things do not go the way he has expected.

Summary Adjectives

Father is powerful, loving, kind, vengeful, proud, selfish, and lonely.

Adam

Desires

More than anything else Adam wants to please Father. He wants to be a good son. He loves Father and wants Father to be proud of him. He also loves Eve and when Eve eats the apple he is forced to make a choice. He chooses to go with Eve and he disappoints Father. He spends the rest of his life trying to get Father to forgive him. He wants Father's love and approval. He wants desperately to earn Father's forgiveness.

Will

Adam is a very determined man. Earning Father's forgiveness is a constant factor in his life. He is determined, almost to the point of obsessiveness, to do everything he can so that his family can return to Eden someday. Adam is protective of his family. He doesn't want his

children to make the same mistakes that he and Eve did while in Eden. He is so protective that he makes the same mistakes that his father made and ends up pushing Cain away.

Moral Stance

Adam is an honest and caring father. He is a man of integrity and of high moral ethics. Adam would have been happy to stay in Eden forever and live in innocence, but when Eve was kicked out of Eden, Adam left with her because he loved her, he wanted to protect her in the Wasteland and wanted to honor the commitments he had made with her as her partner. Adam also wants to teach his sons to be strong and righteous young men. He wants them to give offerings to Father and teaches them the reasons why and how they should pray.

Decorum

Adam starts the play as a very young and innocent child. He is childlike and extremely innocent in his actions and demeanor. He is quick paced and energetic with his actions and dialogue. He has the overall feel of youth. After he leaves Eden, he takes on the role of protector. He is forced to grow up quickly and his walk, stride, and posture takes on that of an adult. He is a strong adult man who needs to protect and provide for his new, young family. Adam grows weary before his death and his stature shows it.

Summary Adjectives

Adam is innocent, loyal, strong, determined, full of remorse, a provider and protector, and loving.

Eve

Desires

At the beginning of the play, Eve wants more than anything to understand things. She is curious and wants to know how things work, where things came from, how they were made

and most important, why. She wants this knowledge so desperately and doesn't understand why she cannot have it or why she is not allowed to know things. After she is kicked out of Eden, she knows and understands many things and she now wants her sons to know things but is worried that they will experience the same curiosity that she felt. By the end of her life, she simply wants her family to be happy. She wants to return to Father and she wants to see Adam and Abel again.

Will

Eve is curious and resourceful. She is determined to a fault and is willing to go to any length to understand and quench her curiosity. When the snake tempts her with knowledge, she knows that Father has asked her not to eat the apple, but her desire to understand and have a clear knowledge of what is true is overpowered by the thoughts of consequences. She believes that gaining knowledge is a good thing and she wants to grow up.

Moral Stance

Eve is caught in a moral dilemma as the story begins. She wants to be a good daughter and she wants to obey Father, but she is full of questions. Eve believes that the gaining of knowledge is something that cannot harm her as Father has suggested. She believes that knowledge and answers to her questions will only make her wiser and a better person. Her dilemma comes when she is given the opportunity to acquire knowledge. When the snake meets Eve he says to her, "KNOWLEDGE, DEAR, IS POWER – AND IT'S HIGH TIME YOU ACQUIRE SOME" (30). Eve believes this and even after her eyes are opened and knowledge and truth have made her wise, she stands firm in her decision to have eaten the apple. Adam asks her if she had the chance to go back and not eat the apple, would she. Eve responds by singing, "...NO. I CANNOT BEAR THIS PAIN, BUT I WOULD NOT GO

BACK AGAIN...” (39). Eve stands strong in her choice. She goes on to become a wonderful and watchful mother to her own children.

Decorum

At the beginning of the story, Eve has a contagious innocent curiosity. She wants to understand things and is jovial and fast paced as she races around the garden taking in the beautiful surroundings and wants to know and understand how things were made and where they came from. Eve is anxious and unsettled when she is told that she does not need to understand and she should simply remain innocent. Her spark keeps her moving, physically and mentally throughout the garden. Once she has matured, and has raised her own family, she slows and becomes a wonderful matriarch of her family. She understands the reasons her father worried so much and she worries over her children. This becomes evident in her physicality as well. As Eve bids her final goodbye to her family, she must use the Adam’s staff to support herself in her old age. She has become frail and weary before her death.

Summary Adjectives

Eve is curious, inquisitive, innocent, matriarchal, wise, understanding, accepting, and nurturing.

Noah

Desires

Noah simply wants to do the will of his father. He wants his family to be spared from the oncoming destruction of the earth. Noah wants his sons to pick strong, beautiful and worthy wives for themselves. He wants to build the ark exactly as Father has asked him to. What becomes evident toward the end of the story is the fact that Noah wants to be a good, fair

and just father himself. He wants his children to be happy and wants them to grow and become parents as well and find joy in their families.

Will

Noah is obedient to a fault. He is strong willed and has his own feelings and emotions but will put those aside when Father's will is different than his own. He asks Father many times if he is sure that the earth must be destroyed, even to the point that Father chastises him for asking so many times. Noah is a kind and loving father himself, desiring only what is best for his family. He is proud of his family. Noah is heartbroken when he must tell Yonah that she cannot come onto the ark with the family, even after Japheth has chosen her to be his wife. When Yonah is discovered on the ark, Noah is at first angry, but everything that Noah has become over the years of listening and obeying Father shows what kind of compassion he has. Since Father has now grown silent and no longer speaks to him, Noah must be the strong father now and makes a decision to show compassion and allows Yonah to stay and even marries Japheth and her.

Moral Stance

Noah is a righteous man, a good husband and a wise father. He is responsible and has great integrity. He is obedient to the commandments of Father and he places the great importance on keeping his family safe and happy. He is a good parent and teacher to his children and understands the lesson that in order for his children to grow, they must make their own choices even if those choices end up being wrong or are mistakes. He understands that it is through agency and mistakes that we learn and grow.

Decorum

Noah is an older man and the wear and tear from building the enormous ark is evident in his body, mind and spirit. Although he is physically and mentally exhausted, his spirit is still strong. He uses Adam's staff throughout the play to lean on for support. It has been passed down to him from generation to generation from Adam and Eve. Noah speaks with great authority and his family respects him.

Summary Adjectives

Noah is kind, obedient, compassionate, physically and emotionally strong, patriarchal, and loving.

Japheth

Desires

More than anything else, Japheth wants to marry Yonah. He is willing to go to any length to make sure that he saves her from the flood, even if it means disobeying Father and Noah. He is in love with Yonah and desires her to be safe, even above his own safety. He is willing to die alongside her if he needs to.

Will

Because Japheth is in love and because his love is not approved by Noah or by Father, he becomes crafty and disobedient. Love blinds him to the obedience that he was taught by Noah, but he stays strong to the belief that a father who is just and compassionate will see in Yonah what he sees in her, regardless of the fact that she is from the race of Cain and has the curse upon her. Japheth is resourceful in hiding Yonah on the ark for the entire journey and is willing to sacrifice his own life once she is discovered.

Moral Stance

Japheth is a strong willed young man who believes in love and believes that Yonah is a righteous young woman regardless of her bloodline. He is fiercely loyal to that fact and will defend her honor at all cost. He wants to be obedient to his father and to Father, but believes that they are wrong. His loyalty and determination pay off, even though it has almost cost him his relationship with his brothers, Noah shows compassion for him and Yonah and marries them. Japheth and Yonah turn out to be the two most willing to find Eden and return home.

Decorum

Japheth is young and agile. He is in love and his actions and demeanor show this. He is protective of Yonah and after he hides her, his demeanor changes. His family thinks that his solemn behavior is because he has lost Yonah, but it is actually because he is hiding her and must be sneaky in order to keep her from being discovered.

Summary Adjectives

Japheth is young, foolish, strong willed, in love, loyal, determined, cautious, quick-witted, inventive, practical, and resolute.

Yonah

Desires

Yonah wants to be obedient to Father. She has accepted the fact that she is a daughter of the race of Cain, but even so, she wants to be righteous and obedient. She wants so badly to go with the family on the ark and is very much in love with Japheth. Yonah, however, has accepted her fate and understands that Father is going to destroy the entire wicked world.

Will

Yonah is realistic and practical. She is accepting of her fate. This is made clear as she sings the lyrics, "I DON'T CURSE WHAT I CAN'T CHANGE, I JUST PLAY THE HAND

I'M DEALT" (103). Yonah is patient and understanding of Father's will, but her love, forgiveness, acceptance, and kindness makes her such an incredibly compassionate character.

Moral Stance

Yonah will obey Noah and Father, she is snuck on the ark at the last minute and is hidden by Japheth. Once Yonah believes that it is her fault that Father has stopped speaking to Noah and the rains haven't stopped, she is willing to drown herself if it will save the ark and all of its passengers. Yonah has greater faith than anyone else on the ark. Noah says to her, "Yonah, ever since the flood began, the blood of Cain has risen up in all of us... but never in you. Forgive me, my daughter" (126).

Decorum

Yonah is cautious around others and she is respectful and quiet as a servant to Noah's family. She must remain small in body and in movement because she is hidden away for most of the time she is onstage, yet she is strong in spirit and in faith. Once her and Japheth are married, she grows strong in stature as well.

Summary Adjectives

Yonah is faithful, courageous, accepting, compassionate, rational, in love, willing, kind hearted, audacious, beautiful, and full of integrity.

Ideas of the Play / Identification of the Main Ideas

Meaning of the Title

Children of Eden wasn't the original title of the musical. After Charles Lisanby had worked with Stephen Schwartz on *Working*, "he envisioned a pageant called *The Glory of Creation* for entertaining throngs of summer season vacationers at the Crystal Cathedral near Disneyland in California" (De Giere 205). When John Caird was brought on to work on the

script, the focus of the production changed and the title changed to *Family Tree*. After an early production that flopped, the script and title was completely revamped. “Everything for the new musical started to change, including the title. Inspired by the title of the French film *Les Enfants du Paradis (Children of Paradise)*, Caird thought *Children of Eden* would be a more suitable name for the show” (212).

The word *children* suggests innocence. The characters of children and their relationships with their parents, particularly the relationships of fathers and sons, is one of the main themes within the script. That these children are in Eden, at the beginning of time, show also that these relationships have always been the same. Parents will always want what is best for their children, children will always have questions and want to make their own decisions, parents will always feel pain when their children make poor or wrong choices, and children will still want to have their own agency.

Philosophical Statements in the Play

Stephen Schwartz was drawn to the idea of *Children of Eden* because of the themes and philosophies that it reveals. It is a story that would be rich with ideas of “...personal freedom versus authority, the quest for self-definition in a universe without definition, and parent-child relationships, in particular those between father and son” (214). The following statements portray some of these ideas and philosophies of the authors.

After Eve grows frustrated from not having her questions answered by Father, she eats the apple in order to gain knowledge. When Father kicks her out of Eden for doing so, she grows defensive and asks Father one final question:

EVE. Why did you put questions in me?

FATHER. Why did you disobey me?

EVE. That's not an answer! (Schwartz 41)

Eve is demonstrating this idea of personal freedom versus authority. Yonah sings of her quest for self-definition in a world that will soon be destroyed. Even though she feels that she doesn't deserve to perish in the flood, she searches for understanding when she sings the lyrics:

ORPHAN IN THE STORM —

THAT'S A ROLE I'VE PLAYED BEFORE.

I'VE LEARNED NOT TO TREMBLE

WHEN I HEAR THE THUNDER ROAR.

I DON'T CURSE WHAT I CAN'T CHANGE,

I JUST PLAY THE HAND I'M DEALT.

AND WHEN THEY LIGHTEN UP THE RATIONS,

I TIGHTEN UP MY BELT.

I WON'T SAY I'VE NEVER FELT THE PAIN,

BUT I AM NOT A STRANGER TO THE RAIN.

AND FOR THE BOY WHO'S GIVEN ME

THE SWEETEST LOVE I'VE KNOWN,

I WISH FOR HIM ANOTHER LOVE,

SO HE WON'T BE ALONE.

BUT I AM BOUND TO WALK AMONG

THE WOUNDED AND THE SLAIN,

AND WHEN THE STORM COMES CRASHING ON THE PLAIN,

I WILL DANCE BEFORE THE LIGHTNING,

TO MUSIC SACRED AND PROFANE.

I AM NOT A STRANGER TO THE RAIN. (103)

There are many examples throughout the script of exasperating, yet beautiful relationships of fathers and sons. When Eve is cast out of Eden for eating the apple, Adam is stunned by the thought of never seeing her again, but Father wants so desperately to keep him safe:

FATHER. Adam, my son... I'll make another wife for you, a better wife. And everything will be the way it was.

ADAM. But I don't want another wife. I want Eve.

FATHER. No, Adam, Eve is leaving here.

ADAM. Well, then... what if I went with her?

FATHER. Then you would never see me again. (38)

Adam sings of the loss of his son as well. When Cain runs away, Adam feels like he has failed his small family when he sings the lyrics:

ALL THAT I HAD TO GIVE, I GAVE THAT BOY.

ONCE, HE WAS YOUNG; AND ONCE, HE BROUGHT MY HEART

SUCH JOY.

HE'D RIDE MY SHOULDERS,

AND 'CROSS THE FIELDS WE'D ROAM.

I CAN STILL SEE THOSE MOMENTS LIKE YESTERDAY.

I WAS A FOOL TO THINK THEY'D MAKE HIM WANT TO STAY

AT HOME...

Noah also has very troublesome yet beautiful relationships with his sons, especially Japheth. After Noah discovers that Japheth has hidden Yonah on the ark and is the cause of Father's silence, he still finds compassion for his children. Once the ark has rested safely on dry land, Noah's sons and their wives set out to build new lives for themselves. Japheth and Yonah set out to find Eden in order to start their family there. Noah hands Japheth the staff of Adam and says to him:

NOAH. Then you, of all our children, will have most need of this. When you find Eden, take this, the staff of Adam, and plant it firmly in the ground... and it will grow once more! Tend it with care as its blossoms turn to fruit, and then harvest the fruit and eat! Eat of the fruit of the Tree of Knowledge, and give to your children, that they may freely eat. This is my gift to you... (133)

Relationships can be difficult, but each father throughout the story learns to deal with the agency that each child wants and needs in order to grow.

Mood Adjectives and Metaphors

Adjectives are listed in the following order: touch, taste, smell, hear, and sight.

Act 1 *Children of Eden*

- Unit 1: Something from Nothing
Cold, Organic, Crisp, Void, Black
Like a longing for something to happen.
- Unit 2: The Big Bang Theory
Magnetic, Bursting, Enticing, Exploding, Bright
Like a moth to the flame.
- Unit 3: Let There Be Life

Tingly, Saccharine, Fresh, Rustling, Gleaming

Like a new baby being born.

- Unit 4: What More Could You Ask For

Luxurious, Satisfying, Enticing, Bustling, Awesome

Like taking a bite of the best tasting cookie you've ever had.

- Unit 5: Curiosity Killed the Cat

Pokey, Tangy, Tantalizing, Lively, Remarkable

Like putting your hand on a hot stove.

- Unit 6: Now That's What I Call an "OSM" (Oh Shit Moment)

Sharp, Bitter, Pungent, Dynamic, Vibrant

Like overhearing a conversation about yourself when they didn't realize you were listening.

- Unit 7: I'll Guilt You Into Doing It

Rough, Unpleasant, Overpowering, Piercing, Blinking

Like your mom telling you to do something simply because she's your mom.

- Unit 8: It's Only Because I Love You

Bumpy, Disagreeable, Saturated, Quiet, Gray

Like not quite being able to reach something you want.

- Unit 9: Look, A Squirrel – Quick, Change the Subject

Crisp, Savory, Fresh, Ringing, Bright

Like finding a toy you forgot that you had.

- Unit 10: My Very First Trip To The Zoo

Furry, Flavorful, New, Nervous, Multi-colored

Like seeing a new, undiscovered creature, for the first time.

- Unit 11: Safari Gone Wild

Breezy, Delectable, Fragrant, Harmonious, Textured

Like unlocking every cage in the zoo at the same time.

- Unit 12: Bedtime for Children

Soft, Sweet, Floral, Quiet, Sunset

Like being told your favorite bedtime story.

- Unit 13: Proud Papa

Smooth, Savory, Invigorating, Soothing, Twilight

Like hearing your child utter your name for the first time.

- Unit 14: Complete and Utter Satisfaction

Electric, Ripe, Vitalizing, Jubilant, Bright

Like looking at a finished painting after giving it everything you had to create it.

- Unit 15: Perfection is a Bit Monotonous

Boring, Lacking, Plain, Bland, Lackluster

Like getting tired of chocolate.

- Unit 16: It's Like Christmas Morning

Prickly, Indescribable, Stimulating, Delighted, Gleaming

Like finding money in the dryer after doing the laundry.

- Unit 17: I Want A Cookie From The Cookie Jar, But Dad Said No. But Dad's Not

Here! But What If Dad Finds Out?

Sticky, Melted, Delicious, Melodic, Glamorous

Like getting caught with your hand in the cookie jar.

- Unit 18: Back Away Slowly

Spicy, Ripe, Fragrant, Purring, Shiny

Like watching moths circle a flame.

- Unit 19: The Grass is Always Greener

Handsome, Pleasant, Rich, Melodic, Sparkling

Like looking at life through rose colored glasses.

- Unit 20: Here Comes Trouble with a Capital “S”

Snappish, Bitter, Rancid, Hissing, Alert

Like petting a snake.

- Unit 21: I’ll Get You My Pretty, and Your Little Dog Too!

Rough, Rotten, Fetid, Moaning, Strange

Like the witch handing Snow White the poison apple.

- Unit 22: Come on, Everyone’s Doing It... You’ll be Popular!

Amused, Juicy, Sweet, Resonant, Cute

Like being the last one picked in gym class.

- Unit 23: What Have I Done?

Shaky, Rancorous, Choking, Harsh, Stormy

Like extreme buyer’s remorse

- Unit 24: Lucy, You Got Some Splainin’ to Do!

Slippery, Greasy, Antiseptic, Harsh, Wide-eyed

Like lying through your teeth.

- Unit 25: Run For Your Lives

Damaged, Grubby, Musty, Deafening, Smoggy

Like flies under a glass jar.

- Unit 26: The Choice Between Good and Good

Courageous, Wonderful, Rich, Resonant, Precious

Like deciding what's behind door number 1.

- Unit 27: For Every Action There is an Equal and Opposite Reaction

Sharp, Tart, Ripe, Rapid, Distinct

Like The apple falling on Newton's Head.

- Unit 28: A New Beginning

Tender, New, Clean, Voiceless, Clear

Like starting a family.

- Unit 29: Blind Faith

Strong, Thirsty, Sweaty, Cooing, Alert

Like describing the taste of salt to someone without taste buds.

- Unit 30: What Was It That Killed That Darn Cat?

Warm, Nutritious, Strong, Deafening, Strange

Like a child begging for a treat.

- Unit 31: The Good Ol' Days

Gentle, Soft, Scented, Whispering, Melancholic

Like a camera full of memories.

- Unit 32: The Great Escape

Vigorous, Stout, Robust, Husky, Bright

Like a lion let out of his cage.

- Unit 33: The Awakening

Solid, New, Meaty, Hearty, Poised

Like taking a blindfold off

- Unit 34: Grandpa's Here!

Cautious, Bitter, Medicinal, Raspy, Misty

Like a grandpa who plays favorites.

- Unit 35: Something Fishy is Going On

Strange, Stale, Fishy, Screeching, Unusual

Like being kept in the dark.

- Unit 36: The Straw That Broke The Camel's Back

Rough, Virulent, Lethal, Ear-splitting, Dark

Like the straw that broke the back of a camel.

- Unit 37: Seasons of Change

Smooth, Comforting, Musty, Sighing, Reminiscent

Like tasting regret.

- Unit 38: The Storm is Clearing

Even, Tender, Calming, Hushed, Homey

Like the sight of a clear sky after it has rained.

- Unit 39: I Gotta Surprise For You

Glorious, Spicy, Intriguing, Thundering, Strange

Like unearthing a buried treasure.

Unit 40: New Direction

Exciting, Fresh, Overpowering, Rhythmic, Distant

Like changing your major with only one quarter left before you graduate.

- Unit 41: Sweep it Under The Rug

Chilly, Stale, Rancid, Hushed, Unsightly

Like erasing something from you memory.

- Unit 42: Like Father Like Son

Prickly, Unpleasant, Disagreeable, Pounding, Hidden

Like looking in a mirror and seeing the reflection be someone else.

- Unit 43: Boiling Point

Blistering, Scorching, Steaming, Sizzling, Grotesque

Like dropping a mentos into a diet coke bottle.

- Unit 44: Shattered Dreams

Empty, Tasteless, Odorless, Silent, Black

Like watching your heart break.

- Unit 45: Not On My Watch

Pointed, Fetid, Rank, Thunderous, Explosive

Like being strapped to the electric chair.

- Unit 46: Recollection

Soft, Yummy, Baking, Cooing, Dim

Like looking at a scrapbook

- Unit 47: Homeward Bound

Cuddly, Delectable, Fragrant, Soft, White

Like pulling bread out of the oven just before you hear the knock on the door of a long awaited loved one.

- Unit 48: The Reunion

Evocative, Warm, Reminiscent, Melodic, Beautiful

Like coming home for Christmas

Reviews of Past Productions

The first production of *Children of Eden* was actually called *Family Tree* and was a work in progress written specifically for an annual youth music event in Belleville, Illinois. Stephen Schwartz was commissioned to write a choral piece for Youth Sing Praise specifically based on Genesis Chapters One through Nine. After completing the music and lyrics for this small production, *Family Tree* was rehearsed and brought to the stage for this annual event in the summer of 1986. Stephen Schwartz flew in from Boston to see the opening night of this work which was to become *Children of Eden*.

From his chair in front of the outdoor stage, Schwartz watched young people performing in the costumes they had made that week. They had mastered rich harmonies and exciting rhythms for “Let it Be,” “In Pursuit of Excellence,” “Generations,” “Ain’t it Good,” and others. He was already feeling satisfied, and there was still more to come during the finale, called “In the Beginning” – a lofty choral number celebrating a new beginning after the Flood. “Suddenly this rainbow of hundreds of multicolored balloons floated up behind the stage while the cast was singing ‘In the Beginning.’ And then, at the very end, they let the ropes loose, so all the balloons floated up into the air. It was fantastic. And people went crazy.” It was clear from the applause and obvious enthusiasm that *Family Tree* could be a full musical. To complete the show, the writer would need more songs, an improved book, a director, a producers, a venue, among other things. (De Giere 209)

Stephen Schwartz started work on a new book for the musical with John Caird, who had co-directed both *Les Misérables* and *Nicholas Nickleby*. During which time, the writers created new characters, and a new title. When *Children of Eden* seemed moderately ready for a professional production in 1991, “The vast Prince Edward Theatre, with seating for 1,600 people, was the only venue available” (214). Schwartz was nervous, having learned from previous productions, that commercial productions should not be planned until the show was ready, but he was assured that there would be an unusually long rehearsal period. The producers decided to try a full scale production. Professionals like John Napier, who had designed the scenery for *Les Misérables* and *Nicholas Nickleby* as well as *Miss Saigon* was brought on the team. Matthew Bourne (later made famous for his *Swan Lake*) came in for choreography and costume designer “Richard Sharples created animal costumes so fascinating that they became museum pieces later on” (215).

Even with all these professional collaborators and a long rehearsal period, Schwartz still believed that the show wasn’t ready.

The opening night scheduled for January 8, 1991, should have been a cause for celebration, but instead was something to dread. The producers had arranged an apartment for Schwartz, and one day, he slept in. Martin Erskine, who was on hand to create synthesizer programming, came over to the apartment because the composer was late for rehearsal. Schwartz heard him knocking on the door. “You’ve got to get up and come to rehearsal,” Martin called into him.

Schwartz had such a bad feeling about it that he didn’t want to get out of bed.

“It was so horrible,” he later revealed. “It was like being tied to the tracks and

seeing a train coming at you. You know that the opening is scheduled and there's nothing to be done."

London critics attended on the appointed January night and went home in the rain to write mostly unpleasant comments about the show. *The Times* called it "well meaning, indecisive and gently soporific."

Many reviewers categorized it as very 1960s –not knowing what else to make of it. From the *Daily Express*: "In the beginning was a 2 million pound multi-racial musical based on the book of Genesis and financed by the Japanese. And the fashionable Spirit of the Sixties moved upon the face of the show, with archangels in blue jeans and hippie beads." The *Punch* reviewer, who also labeled it as 1960s, wrote, "...this is yet another of those bloody quest musicals filled with soulful hymns to the mysterious, wonderful, Something Out There, the higher thought, the greater freedom, the incredibly awful banality." (216)

Schwartz puts the blame of the level of preparedness of the piece. "It was like staging a first draft" (217). There were elements that he knew needed to be changed but it was too late. It closed after 100 performances, partly due to the escalation of the Gulf War in the Middle East.

Not wanting to give up on a production with music that Schwartz still calls some of his favorite he has ever written, he and Caird had to get busy tweaking the show for an American premiere hosted by the not-for-profit Mill Mountain Theatre who wanted to take a chance on it. Schwartz stated that, "We didn't really get the structure right until after London" (220). They wanted to get it right this time and new songs were added and the biggest focus of change was making Father the protagonist of the show. "After London, John and I realized Father was the central character of the show" (220). That meant that the script had to be

revised significantly. Once the re-write was done, the show's structure felt more complete. Casting for this new production had to include top talent. Schwartz finally felt ready for another official opening.

When opening night arrived on November 29th, critics found much to praise in this new version of *Children of Eden*. For his review in *Southern Stages Theatre Magazine*, Bruce L. Partin wrote, "It might be tempting to assume that this material has received ample attention in the past (*The Apple Tree* and *Two by Two* spring readily to mind), but the real strength of *Children of Eden* is that Schwartz and Caird have gone far beyond a simple retelling of Bible tales. This is a show that operates and succeeds on several levels, and it is one that should be providing satisfying production opportunities on both professional and amateur levels for years to come. (220)

Because of the re-writes and the new songs, and the passion that Schwartz and Caird had for this project, the director of this production, Ernie Zulia had the following to say:

"People came out at intermission in just a state of shock because the last fifteen minutes of that first act resonates so deeply. I think Stephen taps into a part of the human condition as we try to handle death and grief. It was an amazing experience. By the time we got to the finale 'In the Beginning,' which is such a great song, you felt as though you had some kind of insight into our existence that you didn't have when you walked in that night" (221).

From that point on, Schwartz and Caird traveled around the country to work with other regional theatre directors who could take time to stage the ever improving versions of the production. "From Mill Mountain, to an evangelical music college in Quincy, Massachusetts,

to a community theatre in Wichita, Kansas, about six or seven shows were mounted. The Las Vegas Academy developed a production of it in 1995” (222).

In 1996, *Children of Eden* directed by Stephen’s son Scott Schwartz, was featured at a theatre festival put on by The National Alliance for Musical Theatre (NAMT). This organization showcases new musicals to hundreds of producers around the country and the world. This led to the 1997 production at Paper Mill Playhouse in New Jersey, and ultimately to the 1998 RCA recording. (222)

Word of mouth spread and the *Children of Eden* became a hit with regional theatres, despite having never played on Broadway.

Research on the Composer / Lyricist

The following is taken from the biography of Steven Schwartz at stevenschwartz.com.

Stephen Schwartz was born in New York City on March 6, 1948. He studied piano and composition at the Juilliard School of Music while in high school and graduated from Carnegie Mellon University in 1968 with a B.F.A. in Drama. Upon coming back to live in New York City, he went to work as a producer for RCA Records, but shortly thereafter began to work in the Broadway theatre. His first major credit was the title song for the play *Butterflies are Free*; the song was eventually used in the movie version, as well.

In 1971, he wrote the music and new lyrics for *Godspell*, for which he won several awards, including two Grammys. This was followed by the English texts in collaboration with Leonard Bernstein for Bernstein’s *Mass*, which opened the Kennedy Center for the Performing Arts in Washington, D.C. The following year, he wrote the music and lyrics for *Pippin*, and

two years later, *The Magic Show*. At one point, *Godspell*, *Pippin* and *The Magic Show* were all running on Broadway simultaneously.

He next wrote the music and lyrics for *The Baker's Wife*, followed by a musical version of Studs Terkel's *Working*, to which he contributed four songs and which he also adapted and directed, winning the Drama Desk Award as best director. He also co-directed the television production, which was presented as part of the PBS "American Playhouse" series. Next came songs for a one-act musical for children, *Captain Louie*, and a children's book, *The Perfect Peach*. He then wrote music for three of the songs in the Off-Broadway revue, *Personals*, lyrics to Charles Strouse's music for *Rags*, and music and lyrics for *Children of Eden*.

He then began working in film, collaborating with composer Alan Menken on the scores for the Disney animated features *Pocahontas*, for which he received two Academy Awards and another Grammy, and *The Hunchback of Notre Dame*. He also provided songs for DreamWorks' first animated feature, *The Prince of Egypt*, for which he won another Academy Award for the song "When You Believe." He most recently collaborated with Alan Menken on the songs for Disney's *Enchanted*.

Mr. Schwartz provided music and lyrics for the original television musical, *Geppetto*, seen on The Wonderful World of Disney and recently adapted for the stage as *My Son Pinocchio*. He has released two CDs on which he sings new songs, entitled *Reluctant Pilgrim* and *Uncharted Territory*.

Mr. Schwartz's most recent musical, *Wicked*, opened in the fall of 2003 and is currently running on Broadway and in several other productions around the United States and the world. In 2008, *Wicked* reached its 1900th performance on Broadway, making Mr.

Schwartz the only songwriter in Broadway history ever to have three shows run more than 1900 performances.

His first opera, *Séance on a Wet Afternoon*, premiered at Opera Santa Barbara in the fall of 2009 and was recently produced by New York City Opera. Mr. Schwartz has recently been given a star on the Hollywood Walk of Fame and inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame (stephenschwartz.com).

List of Student Learning Goals

Self-Discipline

Work Ethic

Commitment

Performance Skills

Characterization

Stage Directions

Confidence

Teamwork

Fun, Fulfillment and Friendship

SECTION 3

POST-PRODUCTION MATERIALS

Production Journal

October 16, 2012

Children of Eden is a class project for the Productions Company of Weber high school and is also my thesis production. The Productions Company is a company of 42 young actors. We had auditions for the Productions Company last April. During the school year they will work on three productions. The first production that they work on is our fall musical and this year we are producing *Footloose*. The second production that we will work on is *Children of Eden*, and the last production that we will work on is a show called the *Elephants Graveyard*. All three of these productions are class projects. The purpose of the Productions Company is to teach young actors everything pertaining to theater from auditioning to striking the scenery once the show is over. As of today we are 2 1/2 weeks away from opening *Footloose*. This is the show that pays all the bills for the rest of the school year. It is the show with 125 students and the crew of 25 and orchestra of 20. Even though we are right in the middle of this production the Productions Company students have been working on their auditions for *Children of Eden*. We have spent the last five class periods going over the script, learning the audition music, and singing with our music director. The students have had a chance to become familiar with the script and the music. It has been exciting to see them fall in love with the show as I have.

During the last four days of auditions, I had the students watch each other audition. The reason I had them do this was because I wanted them to see what it was like to cast the show. I wanted them to understand how hard it actually is to put your feelings aside and cast the show. I wanted them to understand the demands of each character, the vocal range for each character, and the relationships between the characters. I wanted them to watch each other perform and have the opportunity to cast their show as if they were the director. I told them they could not

cast themselves in the show. I wanted them to pretend they were the director, and this was their production and cast it accordingly. I then gave them the opportunity to list what their dream role would be within the show as well as tell me what they realistically thought they could play. It was incredibly interesting to see the cast list that every student created as well as what they listed for themselves. I sat with my music director and discussed it for quite a while. I think we are going to have a good cast.

I have the whole production cast but I am still stewing on one character in particular. There is young girl in my company who is extremely talented and has had many opportunities while she's been in high school. As a sophomore she played the young girl in *White Christmas*. As a junior she was my narrator for *Joseph and the Amazing Technicolor Dreamcoat*. And she currently is playing Urlene in *Footloose*. She comes from a very talented family her brothers and sisters were all leads in our high school productions as well. She, however, has told me that after high school she doesn't plan to pursue a career in the theater. She doesn't intend to major in it, minor in it, or even taken theater class. She just feels that it is the end for her. There is another young lady in my class as well who is going to major in theater, isn't quite as talented, but had a passion for it just the same. She never has had the opportunity to have a lead in any of the productions but has always been there in the chorus and worked very hard. I would love to see her have a chance to have a lead. So my dilemma is who do I give the role to, someone who I know will be brilliant in the role but has had the opportunity to be a lead before and doesn't plan to pursue theater as a career or even in college, or someone who won't be quite as good in the role but wants to pursue a career in theater. Could this be the breakthrough role that she wants or needs? Such as the dilemma of a drama teacher you do what is best for the show or do what is best for the student? This is always been the worst part of my job. I have always hated posting a

cast list. No matter what you do even if you feel it is the best list you've ever posted, even if you know that everyone you cast in every role is perfect for it, even though you've thought long and hard, sat through days of auditions, and feel extremely good about it, there will still be students who long to see their name on the list and will go home disappointed. I didn't get into this business to break hearts but it seems like every time we post a list that's what happens. I know it's just part of life and I know will never get everything we audition for but it doesn't make it any easier.

I've also decided to use a professional actor to play the role of Father. He's a personal friend of mine and he played Tevye when I played Motel the Taylor in *Fiddler on the Roof*. He is a brilliant actor and will bring much to the role that I think a high school student couldn't. It will also give the distance between Father and Adam and Father and Noah that I think is needed for this show.

I plan on posting the list tomorrow after school. I'm going to sleep on it tonight and see it goes. Hopefully I still feel the same way in the morning. I said we open *Footloose* in 2 1/2 weeks, so my focus is really on that right now however we will be learning the music to *Children of Eden* during class time every other day for an hour and a half.

October 18, 2012

Yesterday I posted the list on the drama room door, and I was quite excited to watch the reaction of the students. After having three days of auditions, three days of callbacks, and a couple of days of just stewing on what actor should play what part, I felt really confident as to how the cast would react and how the show was cast. I am looking forward to starting rehearsals this week. I have a read through of the script planned with the cast and the day of table work

where we can study the characters and talk about my plans for the production. The kids seemed really excited for this project.

November 2, 2012

I think I must be absolutely insane. Tonight we open *Footloose* with one of the largest casts I have ever had. It has been completely crazy getting ready for this production and trying to start rehearsals for my thesis show. Luckily rehearsals for *Children of Eden* have been in class music rehearsals with my music director Sally Paskins. We have used class time over the last week to work on music for the big chorus numbers. One of my favorite things to watch is how Sally teaches the kids proper singing and as discussed styles and breathing. I first met Sally when we played in *You're a Good Man Charlie Brown* together. I played Charlie Brown and she played Sally. She music directed that show as well and I hired her to music direct *Aida* three years ago. I worked with her again on *Camelot* last year.

The students are tired because we have been doing some of the biggest choreography we have ever done with *Footloose*, and they truly have been working so hard. I couldn't be more proud of them. It is fun to see their excitement for performing and for the stage. I thought I might have to fight them a little bit in order to get them to learn the music of one production and at the same time be in dress rehearsals for another show, but I think I have sold them on this music and they're excited to be here. We are going to shelf rehearsals for the next week while we are in the run of *Footloose*.

November 12, 2012

Footloose closed on Saturday night to a fantastic almost sold-out house. It was an exciting run with great audience reaction and I'm really pleased and proud of the cast. This

morning at rehearsal during class, I introduced the kids to my really good friend and professional actor that I have hired to play the part of Father. We sang through the opening number and Bruce was every bit the hit I thought he would be with the kids. They were wowed and excited to work with somebody of this caliber. It was fun to hear the kids talk after Bruce left. They asked many times when will he be back and when can we work with him again? I'm glad I chose Bruce to play the part of Father. I truly believe it needed to be someone that was a step above the other characters, to show the distance between all other characters and Father, plus I also believe that it will be a good experience for the young actors to work with a professional. I am a little nervous, however, Bruce told me this morning that he was just cast as the grandfather in *Chitty Chitty Bang Bang* at our local equity house theater. He assures me that the two productions do not overlap very often and that the director of the other production knows about his previous commitments to my production. I will keep my fingers crossed that there won't be any conflict of schedule, but having worked with Bruce before I know for a fact that he is a quick study and can really pick up this part quickly.

November, 19, 2012

This week has been a choreography week. We have spent three days learning choreography to the opening number of Act 2. The song is called "Generations", and is the biggest number in the production. Act 2 takes place a millennium or so later than Act 1, give or take 1000 years, and the style of the production has a completely different feel. The number talks about the generations from Adam down to the generation of Noah. I hired Lindsay Poll to choreograph this number and three others. I love working with Lindsay she has been a phenomenal asset to our department. I first met her when she student taught for me four years ago. She was probably the best student teacher I have ever had. I thought for sure she would get

a job immediately after student teaching, however, she decided she wanted to start a family instead. That didn't hurt my feelings any because now I get to work with her every year on our fall production as my choreographer. The thing I like most about Lindsay is the fact that she realizes that you can tell stories through dance every bit as much as you can through the dialogue. Her choreography is exciting to watch and fun to perform. The students also love working with her. She just choreographed *Footloose* for me, and did an amazing job with it. I'm excited for her to work on this show because it is a completely different style of dance. In just two rehearsals she has tackled an incredibly hard song, told a story with her movement, and challenged the students as well. It's going to take a lot of cleaning because of how difficult it is but they will get it. I used to choreograph most of my own shows myself but the older I get the less energy I have to do that and why would I kill myself with the directing, the set building, the costuming, and all the other things that go along with it when I have a brilliant choreographer who can do it, and actually does it better than I could. I still am going to try to tackle the opening number myself along with the smaller numbers that are more blocking then actual choreography.

December 6, 2012

Now I remember why I like Lindsay choreographing my shows. Yesterday during class I started choreography for the opening number. I got a little frustrated with myself because I over choreographed in my excitement to make it big. I tried to put too many props in the number and tried to put a few too many stunts in. Tomorrow morning I'm going to simplify it a bit because not only did I over choreograph, I realized that some of the choreography I taught them will be next to impossible to execute with the costumes I designed and am having made. I think I got a little too overzealous and I need to remember that sometimes less is more.

January 7, 2013

We have been back in school from the Christmas break a week now, and had our first week of blocking rehearsals. November and December were used for choreography and for learning music. We still are learning music as we go, but this week has been incredibly fun to dive into the script and start blocking. Granted, it's been rough blocking, but it's been extremely fun. I say rough blocking because I only get a few rehearsals with our guest artist Bruce, and I want to get as much in with him as possible. The kids are really enjoying working with him and he is proving to be a great asset, not only because of his amazing talent, but because of his personality and willingness to spend time working with the students. I am sticking to the schedule blocking the pages needed after school and still working on music and choreography during class. We set a goal as a class that the students would come to rehearsals with their lines memorized. I can't believe how much this is helped we have been able to rough block the first half of Act 1 in just three rehearsals. This makes me extremely excited to be able to go back and start running characters and character choices with the cast once the show is completely blocked.

Over the break and during the last month it has been fun to work on the design elements of the show. I have sketched out the scenery and then had a friend of mine put the design into AutoCAD. This is really going to help us build the scenery. It is also given us a great opportunity to see how the sets will look. I have taped out the set on the stage even though we won't be putting the sets in place for about a month. We still have multiple assemblies and building rentals on the stage before I can actually move scenery in. We will however be able to start building backstage and keep things in the wings.

Over the break I also had a chance to meet with some of the parents who will be helping with costumes. One mom in particular, Mrs. Walker, has agreed to make all of the robes for Act 1. She says that she needs a little bit of extra money and I trust her skill level as a seamstress.

So this is going to work out for both of us. She sews quickly and doesn't need patterns. She has been able to take all of my sketches in draft patterns herself for the robes I want. I also found a place online that is based out of California that would give me the plum colored organza at a fraction of the price I could get it for at the local fabric store. I had it ordered and it was delivered with in about a week. Mrs. Walker had 20 of the 40 robes sewn between Christmas and New Year's Day.

I also had a chance to meet with a friend of mine who has agreed to make the costumes for Act 2. I don't usually make an entire show from scratch. As theatre teachers, we borrow, we beg, we trade, the steal, or find some way to come up with the costumes we need for a show. But I have lucked out on this production, found fabric at an inexpensive price or pulled from our stock and found people willing to help.

We started to use a ticket company online this last year for the first time. It proved to be extremely successful so I decided to use it again for this production. The agent who sold us the ticket software contacted me about setting up a special sale for tickets to go on sale the week before Christmas. We could use a special promo code to get two dollars off each ticket if they wanted to purchase the tickets as a stocking stuffer. I was skeptical about doing this because I didn't want the parents to be taxed too many expenses before Christmas but I thought if we were offering them a discount it might work. So I sent an e-mail advertisement to all of our previous patrons that bought tickets to our past production of FOOTLOOSE. I stated that they were getting this advertisement and ticket offer as a thank you for purchasing tickets for our last show. I told them that if they were to purchase tickets any time between December 18th and the 22nd, they would receive a discounted ticket for being a valued patron. To my pleasant surprise we sold almost 400 tickets in that week. I hope we continue to sell so well.

Before I sign off for today, I just wanted to write about the actor I have playing Cain. He is probably one of the nicest young men I have ever worked with. As a Junior, I had him play the role of Joseph in our production of *Joseph and the Amazing Technicolor Dreamcoat*. He has never played a role that has quite such depth as Cain. I was excited to work with him today and see a level of acting that I had not seen from him before. We blocked the scene where he kills his brother Abel, and as he drops the rock that he used as the murder weapon, he looks at his father, Adam, and says "that should have been you." Marin, who plays the part of the Eve, couldn't hold back the tears. I have to admit I got a little choked up as well and it was only a rough blocking rehearsal. I can't wait to continue the blocking and dive a little deeper into each character.

January 13, 2013

This has been one of the most fun weeks I have ever had as a director in the high school setting. We have finished rough blocking Act 1, and even had the opportunity to run it straight through. I think the reason it has become one of the most fun weeks I've had as a director is because I have seen the kids come to rehearsal completely prepared to work, eager to move on, and enchanted by the story within the script. I'm not sure why this script is touching my heart as much as it has, perhaps it's because of all the extra research and study I have done on its or perhaps it simply just a beautiful story. Whatever the reason might be I think my students are feeling it as well. I've had the opportunity this week to also work with two of our young actors. Both of the young boys playing Cain and Abel have been so fun to work with this week. The actor I cast as young Cain also played the young Tom for me last year in *Camelot*, and the actor I cast as young Abel is the little brother, to my student who is playing Adam. Young Abel is only nine years old and I've been a little nervous or hesitant to see how he could handle the role. But

he is freaking adorable. His mother told me he was just diagnosed with ADHD. I personally think he's just one of the creative types. I'm excited to rough block Act 2 in the next few rehearsals and then start on character work with all the dialogue.

I took the entire Productions Company up to Our Environmental Ctr., Friday night and Saturday for an overnight retreat. The environmental center is a large cabin in the mountains owned by our school district. It's available for day trips and overnight trips for different groups within the district. There is a full-time man on staff who runs the center all winter long. As a company we went snowshoeing and cross-country skiing and sledding. Then, once it got too cold to be outside, we spent the evening rehearsing in the lodge. We learned choreography for the song "In the Wasteland", and then ran Act 1. From about 10PM to 12AM our theater officers played games with the students, then watched a movie until 2AM when I finally made them go to bed. It was an incredible bonding activity for the entire cast, and a beautiful evening up in the mountains with freshly fallen snow.

When I got home from the environmental center there was a delivery on my front porch and I was extremely excited about it. I had ordered 2 Bliss50 starfield laser lights with a nebula to use in the opening number of our production. I took them out of the box and ran them over to the school set them in the front of the auditorium and plugged them in. I am so excited for the effects that it creates. As the production will start I plan on using these two nebulas and star fields as the opening song begins. The cast will stand in silhouette, as the stars and nebula shine on the walls and scenery around them. I think it will be beautiful.

January 20, 2013

This is been a strange week of rehearsal. There have been some unexpected consequences from the casting choices that I made. As high school teachers we try to give as many students a

chance to perform as possible. Which means sometimes we put more students in the show than the show actually calls for. I do this all the time with my fall musicals. For example, FOOTLOOSE calls for a cast of about 25, and this last production that I just finished had about 120 or so in it. *Children of Eden* doesn't specify exactly how many cast members it should have, it simply states that it should have a chorus of storytellers. What it does say, and is recommended by the author, is that the leading actors should play both the characters from Act I and Act II. Meaning the actor who plays Adam should also play Noah and the actor who plays Eve should also play Mama Noah and so on. As a high school teacher wanting to give as many students a chance to perform as possible a cast these roles as different students. Last week I finished blocking Act 1 and moved on to Act II. And it was as if I was starting over with an entirely new show and an entirely new cast. For a brief time it felt like I was saying goodbye to the cast but I had grown close to from Act I, and it was being introduced to a new cast for Act II. I found myself missing the cast from Act I and wishing they were still there. As I blocked the fight scene this week from Act II, where Japheth almost kills his brother Shem, the scene mirrors the fight scene from Act I where Cain kills his brother Abel. I realize how poignant it possibly could be if the same actors they both roles in both Act I and Act II.

With all of that said I am extremely excited about the cast for Act II. They bring with them a new energy and it has been extremely fun getting to know them in their roles as well. Both sets of actors will do great in their respective roles, and I have no doubt that they will be successful in their endeavors, however, I now understand what the authors had anticipated.

This week has also been crazy because we have been building a 40 foot snake to use in the show. I have put it together and taken it apart three times to get the right dimensions. On the final time of assembling the snake, which has 90 moving parts, I realized that because I made it

out of 2 inch foam insulation sheets, when the foam disks rub together it is extremely noisy next to their microphones. So I took it apart one last time and bought 3 bolts of a green fleece and we have been cutting out circles of the fleece to wrap each foam piece in. That solved the problem of the noise in the microphones and it made it look a lot better than paint could have. Now I just need to carve a head for the snake out of a foam block. I have never carved anything three-dimensionally before and I hope it works out. I found a hot knife online that is used to carve and shape foam. I have been reading up on ways to carve foam and with any luck by the end of the week we will have a head for the snake.

I'm starting to get a little bit worried about Bruce, my friend that I have asked to play the role of Father. I mentioned earlier that Bruce was cast as the role of grandfather in a local production of *Chitty Chitty Bang Bang*. I have been able to work around our conflicting schedules with that production and my production, however, now I just found out that he was laid off from his job and he is having a hard time finding another one. He didn't tell anyone this and I guess this happened during the summer. He is blown through his savings and is worried about where his next paycheck is coming from. I already gave him the first half of the thousand dollars that I offered him to play the role. He has been a good friend of mine for many years, and we have done many shows together. I have no doubt of his ability to play the part, but now I am a bit worried as to whether or not he will follow through. He drives a large truck I know he has to travel about 45 min. to come to rehearsal. I just sent him a \$50 gas card because I was fearful he might be canceling on me because he couldn't afford gas to drive the distance he would need to come to rehearsal. I've been racking my brain trying to find an understudy for him, but as of yet I have no luck. He is so perfect for this role and I fear that's anyone now would pale in comparison to what he has been doing for us. The kids had fallen in love with him

as well and I'm afraid it would break their hearts if you were to quit. I can't think of that right now and I hope everything works out. Fingers crossed.

January 27, 2013

This last week has been one of the most exciting weeks I have ever had as a director. I'm not just saying that because this is my thesis, I am saying that because I truly had a unique experience with my actors. I took the time needed to sit down with them and actually do table work. I knew this week would be a short week with only two rehearsals because of the Utah Theater Association conference that will we would be holding at Westminster College. So I decided to make the most of my time by using rehearsals as table rehearsals. I couldn't use the auditorium because there was a talent show or the special needs department and the building rentals of the local junior high orchestra. So I took the cast into the library and we sat around the table. I taught them about objectives and tactics. We spoke about what each of their characters wanted more than anything else. A master objective. We spoke about the tactics that they would use to get that objective. We went through each character's objectives, told them to each other out loud, and then had a journal write about how each of them would reach these objectives. It was fun having our two younger actors there who are playing young Cain and young Abel. Even though young Abel is only 10 years old he had some funny insights to his character. This is the third time I've worked with Gavin who is playing our young Cain. He first worked with us when I directed *Once on this Island*. He also played the young Sir Thomas in last year's production of *Camelot*. He is a bright young man and his brothers and sisters have been involved in my program. He sacrificed doing a local junior high production in order to do this one. He says he's glad he did, I hope he's telling the truth. Gavin also has some wonderful insights on his character

and it is been fun to work with these two younger kids as well. There are also eight other siblings from the cast involved in our production. They are playing various animals for the Ark and for other parts of the show.

Josh, who is playing the part of Adam, has such a beautiful voice. He also played the part of Ren in *Footloose*. As I watched him in *Footloose* he played a typical teenager. A bit awkward but a good dancer and a good singer. He is 6'4" tall and only weighs about 120 pounds. He is a tall drink of water. There was something that always bothered me with his performance as Ren. He sang it well, and like I said, danced it very well. As I was watching him rehearse with us in the library and talk to us about his objectives and tactics, it finally dawned on me what it was that was bothering me. Josh's arms were like wet spaghetti noodles that just kind of hung from his shoulders. As he moved his torso back and forth his long arms kind of dangled from his shoulders. His arms were so long that I think his whole life he is trying to hide their length. I think he is also tried to hide his height because he tends to slouch quite a bit. I was able to work through his slouching when he was playing Ren, but I didn't notice the arms until just recently. I spent a good half hour talking to him about leading body parts and tension throughout his body. We talked about what to do with his arms. And I had him practice using only body language to obtain his objective. I didn't let him use any words, only body language. It was like a giant game of charades. I wasn't sure if it was going to work or not, but it seems to have worked quite well. Now it just needs to become second nature. I can tell as he runs his scenes that he's actually thinking about what to do with his arms. But the more he runs it and the more he practices, the more natural I'm sure it will become.

Jacob, who is playing the part of Cain, has made some incredible strides and his objectives have some amazing insights. He finally has his full voice back after being sick with

the flu for almost a month. It's wonderful hearing him sing again. I gave the cast for this first act an assignment. I told them that I wanted the assignment completed by dress rehearsal. I asked them each to write a letter. A letter to each one of their family members in the cast, for example Eve would write a letter to Adam as well as Cain and Abel, Cain would write a letter to Adam and Eve and his brother Abel, etc. In these letters, I asked each of the cast members to write down what they wish they could have told each other but never got the chance. I asked them to use the script to help them identify the relationships of each character, and based on that relationship what are some of the things they wish they could have told each other but never got the chance. For example, there is a part at the end of Act 1 where Eve is talking to Father. She asks Father if Cain is alive. She explains to Father that every day Adam went out on a hillside and watched for a sign that Cain was alive. After his death she continued to watch for him. I gave Eve the example that she might write in her letter of the many times she went out in search of Cain after Adam passed away. or what would she would have told Abel that she was never able to because he was taken from her so early. I asked them to write these letters down and actually give them to each other at one of the dress rehearsals. The cast seems to be quite excited about this exercise. All except Maren, who is playing Eve, because she said she would be a sobbing mess by the time she finished the letters. She was joking of course, however, I know she will take this seriously. She's a very talented young woman.

We headed off to UTA for three days this week. Many of my students auditioned for scholarships and interviewed for colleges and universities across the state. It was good to see Scott from CWU. The students had a wonderful time attending workshops in everything from stage combat to stage makeup, from acting styles to creating a portfolio for auditions and interviews. We couldn't afford a hotel this year and the drive was only about 45 min. each way

so we took a bus back and forth from our high school to the college campus. I rather enjoyed the bus ride home. I spent the time with the students debriefing about their workshops. It was exciting to hear what they had learned and it was even more exciting to see how much they loved to share what they learned with each other on the bus. I am looking forward to doing a similar exercise with the second act cast next week.

While we are in Salt Lake I also had a chance to talk to Bruce, who is playing the part of Father for me. We had a long conversation about his situation and he has committed fully to finishing this role. I have to admit I was quite nervous that he was going to quit on me. I feel that the role of father does need to be played by someone with a bit more maturity than a high school student, and I can't think of anyone else I would rather have play the part than him, although almost every day this week I have been trying to figure out someone who could replace him if I had to.

February 3, 2013

I received a call this week that the costumes for the second act were completed. I have to admit I have been quite nervous. I sketched out a few things and talked to our costumer, who is a good friend of mine, about my concept for the second act costumes. I told her that I felt that the story line was extremely timeless. And even though it was set in biblical times, the message is one I wanted the audiences of today to understand. So having sketched out a few things, they gave the costumes a modern, and slightly retro feel, with biblical overtones, she went to work. I never realized how fast she was at sewing. When she called me and told me everything was ready to be picked up I was a little bit shocked. I drove out to Roy, about 40 min. away, and she was excited to show me everything was completed. I must admit I was quite excited as well. It's a concept that's either going to be wonderful or quite odd. There is a definite biblical feel to the

costumes, but there is also a definite retro feel to the costumes. For example the chorus are all wearing peasant style shirts with a long robe and a pair of colored skinny jeans. It's quite a fun look and the boys seem to really enjoy it. The girls are all wearing a one-piece minidress, with colored leggings. They also have scarves and shawls to give them the biblical feel. The colors are also quite bright and elaborate compared to the more muted colors from Act I. I think they're going to look quite nice when they're all put together and onstage. And I am excited to see them all.

This week I also have the opportunity to work with the second act cast in the library and do some table work with them. This rehearsal went even better than the first. I have given this cast and assignment ahead of time. I asked each one of them to bring with them an item from their own home, an item of great importance to them. An item that if their house was burning down or if the earth was flooding and they had only seconds to get onto the ark, what would they bring from their house. I asked them to be able to tell us about the item and why they chose it. I asked them to also bring an item that the character would have chosen before they went on the actual ark, and then be able to tell us about that. It was so fun to hear each of the characters talk about what they were going to take with them on the ark. Mama Noah actually knitted a baby blanket and then she tea dyed it. Her reasoning for doing this was because she knew her daughter-in-law Aysha was expecting and wanted her baby to have a blanket in case she delivered the baby on the ark. Shem brought with him a hand carved slingshots and told a story about how he and his father used to go out hunting for food and even though his father used a bow and arrow he always took with him his slingshots and wanted to be able to give it to his child someday. Each one of the actors came up with a different story for each item that they would take with them on the ark. Once we went around the circle and told the story of each item

we dove in to the objectives and tactics identification as I had with the first act cast. We then went onto the stage and ran some of the scenes. I then asked the cast what they thought and it was exciting to hear their responses. Ben, who is playing the part of Ham, gave a very wonderful response. He said to me and to the other cast members that up until this point he didn't really understand his character. He was the middle child and didn't realize why he always stayed back and didn't exert himself in any of the scenes. He talked about discoveries that he felt during the run of the scenes after we had talked about objectives, that he needed to protect his pregnant wife. He said that had his wife not been pregnant on the ark he might be acting in a different way, but now that he realized he is going to be a father, and especially the father of the first child born after the flood, he knew he had a special calling. It added kind of a fun dad to his character.

The actor I have playing Japheth is the youngest member of our company. He is a Junior and he has a beautiful voice but he's never acted before, he's only sung was a choir. And the girl I have playing Yonah, has a little more experience. Jared, who is playing Japheth, took a little longer to coax his objectives out of him. But after quite a bit of conversing with him, and leading the discussion, he started to gain a better understanding of his character. Knowing that I had been scheduled a rehearsal for Thursday afternoon, I asked if Jared and Shae could rehearse with me. I wanted to see if the objectives and motivational insights we had during the table work would translate on to the stage. It was quite a unique rehearsal to say the least. I hate giving line readings to a cast member, meaning; I don't like telling a cast member how to say something. But Jared started to say everything exactly the same. Every line was delivered with the same roller coaster format. As I was running the scene with them where Japheth runs out to find Yonah, and discovers she is leaving, he had previously gone into the ark after his father had chastised him for wanting to marry her because she was from the race of Cain. When he sees her he calls to her

and asked her where she is going. No matter how much coaxing or how much side coaching I was doing, Jared delivered the line exactly the same way every time. Even though I asked him over and over to try a different way, I couldn't get him into put any urgency into the line. Then I decided to try something kind of rash. I told him that even though the script says he went into the ark to hide after his father chastised him, if it were me I wouldn't have stayed on the ark. Japheth is the youngest and during our rehearsal where we discussed objectives, Japheth brought up the fact that he was the youngest and was spoiled and more than anything else wanted to marry Yonah and he wasn't used to not getting his way. So I gave him the scenario that once he hid on the ark he was so angry that his father had chastised him that he ran away. And that he kept running until it started to rain. Once the rain started he realized that if he didn't get onto the ark he would shortly drown, and if you didn't bring Yonah with him, not only would she drown as well, he would be on the ark alone. This didn't just mean he would be alone on the ark for a few days, this meant he would be alone for the rest of his life, because every other woman on the earth would be dead, and unless he wanted to marry his brother's daughter in 20 years, he'd better go find Yonah. So during the song right before the scene where he comes out and asks her where she's going, I made him run up and down the stairs in the auditorium. I told him not to stop and wherever he was when the song ended, that is where he should start the scene and then adjust the blocking from there. He was in the back of the auditorium when the song ended, and from there he yelled to Yonah and asked her where she was going. And for the first time the line was delivered with a beautiful intensity and desperation. They continued the scene as he made his way down the aisle to her. Anger and desperation underscored his next few lines. And when the scene was over I asked him how he was and how he felt about it. He said for the first time he

was scared of actually losing her. It was a wonderful little breakthrough and I hope he can keep it.

Ticket sales for the show are going as well as I had hoped. I know we still have three weeks before we open, but I am starting to get a little bit nervous. The lumber costs for the scenery, the paint, and the fabric for the costumes, the cost a little bit more than I had anticipated. Or perhaps maybe I'm just spending more than I should. I am actually sticking to the budget that I created, I just forgot that this show isn't very well known. So we will be trying to do a little bit more advertising over the next couple of weeks. I have about \$1600.00 charged on my credit card that I need to turn in receipts for.

February 10, 2013

This week during rehearsals we had a chance, finally to work with Bruce. The students have really fallen in love with him. He is fun to be around and a great actor. He came to rehearsals a bit less prepared than I had hoped. But I trust that over the next couple of weeks, hopefully sooner, he will have the show under his belt. We ran through Act 1 on Tuesday and the purpose of the rehearsal was to fit Bruce into all of the blocking that we have previously done. We did the same thing on Thursday with Act 2. I also brought all of the children that will be in the play and ran through both of their numbers on Thursday as well. This gave me a chance to really see what we need to work on and what we have left to do. I was able to take many notes as they ran through the script top to bottom. It was nice to see everything start to come together, but we still have quite a ways to go.

One small hiccup we have had this week is with our puppets. With the help of my stage crew some wonderful parents and many hours, we finally got all the hand puppets and marionettes sewn and strung. However, I commissioned a lady that I had worked with in the

past to create two elephants and two giraffes for the scene when the animals come to the ark. She promised to have everything ready by the last week of January and she has called six different times to cancel or to postpone bringing the finished products. She is promised to come this Tuesday and I'll keep my fingers crossed to make sure she does. I'm getting nervous to see what they actually look like.

I have also had a slight hiccup this week with our music director. As I have stated before, I am extremely pleased with how Sally has worked with the kids in the past, however, she has much on her plate right now, and has become short with the kids a few times over the past couple weeks. She had her husband have tried for years to have a child but found out two years ago they weren't able to have a child of their own. So they began the process of adoption. They adopted a beautiful baby girl, over a year ago, whose mother was a drug addict. The mother quit taking drugs during her pregnancy and the baby is a beautiful healthy girl. They found out that the mother was pregnant again and wanted to give up this child too. Sally and Ryan were contacted and asked if they would be willing to adopt this child as well. They agreed and started the paperwork toward the adoption. However this time the mother didn't stop taking drugs during the pregnancy and the baby is severely mentally handicapped. The mother refused to abort, and when the baby was born, the doctors told Ryan and Sally that this new child they were adopting would never have more than a two-year-old mentality. Sally has put everything she has into the development of their new little girl but it has taken a toll on her. It has also taken a slight toll on our cast. When Sally helped me with *Aida* and *Camelot*, she was 100% committed to getting the show up and running and sounding beautiful. There is more music and choral singing in *Children of Eden* than either of those other two productions. With her focus split between her family, musically directing another show at our local community theater, and our

production, my students are struggling a bit. But I couldn't be more proud of them, they have pulled together, realized where they are lacking, and asked if we could hold a special rehearsal after school on a day when we didn't have anything else. So with one of my students who is an expert accompanist, we scheduled another rehearsal where we can simply just pound out parts. We went through many of the songs during this rehearsal and I feel confident that we will get it.

As I stated in a previous Journal I have the opportunity to take my leads into the library and work with them on objectives and tactics. It was a beautiful rehearsal and it has been fascinating and exciting to see their work on stage now that they have a little bit of foundation to later characters on. I also realized something I have yet to do. I hadn't done this with the storytellers. The majority of the cast are onstage a majority of the time as storytellers within the production. I realized this week that I needed to do the same thing with the storytellers as I did with my leads. So Friday morning I plan something special for rehearsal during class. I got to school early and programmed our new LED lights around the auditorium to fill the house with a beautiful Congo blue. I then aimed a single pin spot with a bright white light straight down on the center of the stage. In this pin spot I set a table with a black tablecloth, and on the table a beautiful wooden box about the size of a shoebox with brass hinges and a locking clasp. Around the table I laid our 40 foot snake coiled around so it looked like it was about to strike the table. I then pulled the curtains and went back up to my classroom. When our 7:45 AM rehearsal started, I kept the cast in my classroom and I started the class with a question. I asked the class the simple question: why do we do theatre? This led into a phenomenal discussion of why we as actors step on the stage and why we as audience members spend money on a ticket to see live theater. I led the discussion to a general consensus that the reason we do theater is to tell the story.

I then led the class through discussion about some of the lyrics in the final song of the production. There is a lyric within the last song of the show that states: there is no journey gone so far, so far we cannot stop and change directions. We talked about choices that we make in life and that every choice we make has a consequence. We talked about mistakes we make but no matter how many mistakes we make, if we don't like the path that we are currently on we have the ability to stop and change directions. There is another line from the same song that talks about how the will in each of us is free. And that the gift of free will is both precious and terrible, as the song states. (Brilliant writing, by the way, by Stephen Schwartz). The lyrics also go on to say that our hands can choose to stop the knife, and our hearts can choose to stop the hating. After about a twenty minute discussion and a few tears shed by myself (I'm such a baby) and a few of the cast members who shared some experiences, I felt like I was in an LDS seminary class... ☺

I then handed out three cards to every student and an envelope. On the first card I wanted every cast member to write down what message they wanted each audience member to go away with after they saw Act I. On the second card was the same assignment, what did they want the audience to take away as a message from Act II. On the third card I wanted them to write down a goal of where they wanted to be in 20 years from now. I sent them all to the auditorium to sit in the house alone and write on these three cards. I instructed them to seal these three cards in their envelope and take it and put it into the box on the table in the center of the stage. I told them before they went to the auditorium, that there may be obstacles in their way from reaching their goals. But they were to seal their cards in the envelope and then put them in the box. Once everyone is in the auditorium, sitting in the blue light, with the bright lights hitting the table in the center of the stage, I turned on the music to the last song of the production and let it play

while they wrote. I had never heard the beautiful strings and chords in that piece of music before. Music has such a powerful influence and through the dim blue lights of the auditorium I heard many sniffles and it was quite a beautiful experience. One by one the students brought their envelopes to the stage. They stepped over the snake and put their envelope in the box. When the box was full, I brought everyone on the stage to stand in their positions for the final number. I then asked them to sing the final number with the idea in mind of giving their message to the audience. We spoke in directing to with Brenda Hubbard about holy theater. I don't think there has ever been a moment that is touched my heart quite like this did. This is why I teach. This is why I work with kids. This is why I love my job. I will be able to look back and remember the feeling I had during the song, for years to come. The music was beautifully orchestrated and there were a few kids who are a bit teary-eyed. It was the most beautiful piece of music I have heard on that stage to date.

I am looking forward to this week. We are now 2 1/2 weeks out on one of the greatest productions I have had a chance to work on. It's unfortunate that this title is not very well known, because we are not selling very many seats. It will truly be a travesty if this message and story cannot be told to as many people as possible. It's sad that I can sell out our auditorium 11 nights in a row because I bring a live Camel onto the stage for *Joseph*, but I'm having a hard time selling tickets to a production that has such a beautiful message.

I sent out an e-mail to all the parents of the cast members and ask them to help publicize the show by sending out an e-mail blast to everyone in their address book. We're delivering posters and flyers around the community this week, and we will be selling tickets at a couple of community events over the next few days as well. We have a spread in the local paper that cost quite a bit of money, I hope it pays for itself at least.

The scenery is almost complete, and my friend who I hired to do the paint job has been doing an incredible job. The main base of the set is being painted to look like marble. Our stage crew class has been building the ark façade, the platform where father will sit in Act 2, and the tree for the Tree of Knowledge. I have students who volunteered to take on the paint job of these extra items. They are doing a great job and they're taking ownership in them. I'm a little fearful of how the finished product will be and hope it will look as nice as the base set. I don't want to hover over them as they do it, and I have been giving them technique advice. And it's looking nice. I'm proud of them for taking on such a big project.

This week will be a stumble through and a little bit of re-spacing once the set is in place. We are now done with every assembly, building rental, concert, and other distractions in our auditorium. So the set should be permanently placed. Finally. It's going to be a fun week on the stage.

February 17, 2013

The scenery is finally in place. We spent the majority of the week assembling, building, painting, and re-spacing some of the blocking now that the set is there. It has turned out, in my opinion, much more beautiful than I had ever hoped. The paint job is quite stunning, and it looks like a marble galaxy. We spent all day yesterday running DMX cable from our light grid to the stage and connecting and daisy chaining the fixtures on the stage. I am back lighting some of the scenery from within. Because our stage doesn't have a cyclorama to throw light on, I have designed six light boxes and I am putting one of our LED par 64's in each one of them. I have been fearful that they would not be bright enough and it wouldn't give me the effect I wanted. So we painted the inside of each one of the light boxes white, and covered the front of each box with a white crinkle fabric. When I turned the fixtures on I couldn't be more excited at the effect that

it gave. It was fun seeing it actually come to life. The only thing I am a little disappointed about is the fact that our par 64 LEDs don't dim very well. They don't cross fade evenly. The kind of dim in steps and it looks a little jumpy. I am curious if the LED bricks we used in the lighting design class dimmed more evenly than these par 64's. Other than that, I think it's a great effect and I am excited to work with my students on the light design this week.

We had a chance on Thursday to run through all of Act 1 with Bruce. Now that *Chitty Chitty Bang Bang* is open, he is able to give us a little more attention. After watching him work with the kids on Thursday and Friday I remembered why I wanted him to play this part of father. He is a natural on stage and he is so good to work with. I was hoping he would have a chance to work with the kids a bit more in perhaps a workshop setting, but I understand he has been busy with his other production. Tomorrow is a choreography cleaning rehearsal. Since there is no school for Presidents' Day, we will be spending from 9 AM to 2 PM just cleaning choreography. We will also be making sure that all of the spacing in the choreographed numbers is good on the new set.

Tickets still aren't selling very well and it's a little disappointing. No one knows the show, they're not familiar with the title, and I was hoping that the reputation of our theater productions over the last few years would speak for themselves and help us sell tickets. I chose to only put 40 in this production selected spend the time working in a little closer with each of the leads and with the storytellers, and I don't regret that decision, but with only 40 in the cast, and not the 120 like they had for our fall musical, we just don't quite have as many people and family members to sell tickets to. I have one last ad coming out in the paper this weekend, and posters are being delivered around the community. So I hope ticket sales pick up.

My friend who I have asked to make the two life-size giraffe and two life-sized elephant puppets delivered the giraffes this week. I must admit I was nervous to see how they would turn out. But I got quite a good laugh at the final product in a good way. I think the audiences are really going to get a kick out of these life-sized animals. My students were fighting over who got to be the puppeteers. And it was fun to see their excitement as they helped put the puppets together and assemble them once they were at the school.

February 24, 2013

We're just four days away from opening, and it's crazy how much has been accomplished in the last week. It is so exciting to see things actually come together, and it's even more exciting to see how the kids are reacting to the process as we throw costumes, microphones, lights, and everything else together. We actually only have three rehearsals left because the night before we open, I have parent-teacher conferences. I've known about the conferences since we put the production on the calendar, so I'm not worried about having a night off right before we open, in fact I think it might be a good thing for the kids to have a night off. They have been working hard and deserve it.

I still haven't seen the elephant puppets that I had commissioned to be made. Cindy keeps delaying bringing them and I'm starting to get worried. She says they are done and just haven't had the time to bring them to the school. I understand completely when you ask someone to do a favor that you're on their time. The deal was I would pay for all of the supplies to make the elephants and giraffes, but I wouldn't pay her for her time and effort if she could keep them when the production had finished. She told me in a conversation on the phone yesterday that she no longer wanted to keep them simply because she had no room in her house. There was a bit of frustration in her voice and I could tell that something wasn't right. I asked her over a year ago if

she would want to make them since she did such a good job with our mermaids in Peter Pan and other fun sewing projects. She is very creative and seemed very excited about it, but her excitement isn't there anymore and instead seems to be a bit overwhelmed. I feel bad and hope that she is okay. She promises to have the elephants here tomorrow... We'll see.

Two weeks ago, we completed the tree for the Tree of Knowledge. It looks quite nice when it is on stage but getting it on and off has become quite a distraction to everything else going on stage. It is supposed to be this nice quiet moment where Eve brings Adam to see the tree and I have them running up the aisle and down the other side around the center section of the audience while the tree comes on. The tree is about 8 feet wide at its base and 17 to 18 feet tall in height. Since we don't have a fly system where we could lower the tree, I have divided the tree artistically into five sections. I'm quite fond of the design and it takes five people to bring each section on, one person for each section. It is made out of blue insulation foam and backed with quarter inch ply. When it's in place it looks quite beautiful. I struggled with how to paint it, but ended up painting it solid black. It looks quite nice against the light boxes and forms quite a nice silhouette. Finally last night during the rehearsals, bringing the tree on was so distracting that I decided to cut it from the show. Since the tree is such an integral part of the plot line and is quite necessary because it holds the Apple Eve eats, I needed to do something to replace the tree and I wasn't actually thinking outside the box like I usually do. For some reason I was simply stuck on the fact that I had to have a tree. A physical, actual, representation of a tree. At a dinner break this evening, I was talking to Jacob, the actor playing the role of Cain, and he reminded me that the chorus simply are sitting around the stage. He reminded me of when we did the production of *Wiley and the Hairy Man*, a fantastic children's theater script by Susan Zeder, and how the entire chorus ensemble became the tree. He also suggested that if we turned the bottom two box

lights brown and the rest of the box lights and shades of green it would give the impression of the tree while the chorus became the actual trunk and branches. The color Brown is almost impossible to light, so it ended up being a shade of orange rust, but the lighting actually worked quite nicely. After dinner I brought the cast onto the stage and we formed the tree. We tried several variations of how to get from the stage position they were in into the tree position. This quick fix solved my problem and put the attention back where it was supposed to be. From that point on I no longer watched the tree awkwardly make an appearance, instead, as we ran the scene, I was finally able to watch as Eve convinced Adam to go near the tree. I made that LED lights in the light boxes flicker during the scene where Adam steps toward the tree. Problem solved.

Ticket sales have also improved greatly this week. I am always a little frustrated that the students wait until the last minute to buy their tickets or sell their tickets or advertise the show. Opening night still doesn't have very many seats sold and that's a shame, because I was hoping word of mouth would help during the production to sell tickets. The Friday and Saturday productions are doing quite well and at least half the house is sold at this point. Not too shabby for having 1100 seats in the auditorium.

February 27, 2013

Final dress rehearsal was last night, and I just spent the last three hours of sitting in the Commons with 100 other teachers at tables around the room talking to parents of parent-teacher conference. We just had dinner and now the administration announced that since attendance at parent-teacher conferences tonight have been so slim, we could spend the last three hours of parent-teacher conferences in our classrooms. I only saw 14 sets of parents in three hours. I have been chomping at the bit sitting there knowing what was in my room waiting for my attention.

We performed the final dress rehearsal last night without the elephants. I had the actors who will be in the elephants walk across the stage as if they were in the puppets, but no actual elephants ever arrived. This morning as I got to school, I got an e-mail from Cindy, the lady making our puppet elephants, and she explained that she would be dropping off the elephants this morning, and that she did the best she could in the time frame allowed. The e-mail confused me, since she's had over a year to create these puppets and was given the fabric six months ago. What really confused me was the fact that she kept telling me they were done and just needed to be delivered, but this e-mail said she spent the last three nights working on them all night long. I feel bad because the last thing I wanted to have happen was her have a bad experience in creating these elephants. She has done great work in the past and has been quite fun to work with, and although a bit eccentric, she is always pulled through. So during the middle of my second period class this morning, Cindy showed up with the elephant skeletons, the elephant skins, the details and tusks. None of which were attached to each other. Once she delivered them she asked me to have some students try them on so she could take pictures for her portfolio. She took the pictures at a distance and from a distance they probably looked okay. She then had me get some students to try on the giraffe costumes. The giraffe costumes were so well created, the skeletons were tight and well-constructed, the skins were immaculately painted, and the craftsman on giraffes and was done with perfection, precision, and care. The elephant skeletons, however, were thrown together with one piece of floral wire connecting them. They broke in multiple places after Cindy left as we were taking the costumes off. So during lunch, I pulled the entire skeleton apart on both elephants, got my drills, heavy-duty wire, and started putting the elephant skeletons together. The trunks on the elephant also were not finished and were probably 4 to 5 feet longer than they should have been. Not only did they touch the ground they hung straight down from

the head hit the ground and could be stepped on by the back feet. I cut off 4 feet off each trunk turned under and sewed a new edge on. I attached the tails and the tusks, and ran home at lunch to get the pillows off of my bed, pull the stuffing out, and stuff the head of each elephant. I live closer than the store and he gave me a good excuse to buy new pillows anyway. Being able to go back to our classrooms for the second half of parent-teacher conference gave me the opportunity to finish the elephants the way they should be finished. I gave Cindy tickets to come and see the show and apologize if this is been overwhelming for her. She said it wasn't overwhelming had she not have some family issues come up with her children, her husband, and the neighbor. I feel bad because the last thing I wanted was for her to have a bad experience. She assured me it wasn't the creation of the elephants or me and wished, simply, that the timeframe would have been different.

The elephants are now done, and they will finally go on stage on opening night. Fingers crossed. I also couldn't be more proud of our sound and light crew. I am going to miss my sound guy, I have been working with him for four years now, and he has been an incredible student to work with. He just received a full ride scholarship to Weber State University in technical theater. In fact, I need to brag for a minute, all three of my technicians who auditioned at the Utah theater Association conference, received full ride scholarships in technical theater: Two of them to Weber State University, and one to the University of Utah. We spent all day last Sunday in the auditorium with my light crew. We created a magic sheet, after spending the morning hanging and focusing, and started writing cues. I have been working with my light crew and training them how to patch. There was a couple of times we had to refer to the user's manual or the online tutorials, in order to make the LED par 64's do what we wanted them to do, but we got it. It was fun to go through different options with lighting and I am so grateful to have

the equipment that I have, the instruments, and more importantly the students who have found the passion to spend an entire Sunday, their day off, in the auditorium.

February 28, 2013

There is nothing quite like an opening night. Being able to see all of the hard work come together is an extraordinary payoff. After every rehearsal over the last week, I gave notes to actors. We changed out of costume, came and sat in the auditorium, had the students pull out a pen and paper, and write down notes as we gave them. Monday night's notes were given by myself and the vocal director, Sally. Tuesday night's notes were given by myself and our choreographer, Lindsay, and Wednesday night I gave the final set of notes to the cast. There is nothing that makes me more proud that when a note is given the next night it is fixed, and you can see the improvement day by day. I think, however, the biggest surge of improvement came tonight on opening night. During warm-ups this evening, I passed out the three cards that each actor had written on during an exercise a few weeks ago. I asked them to read their cards, and see what they had written to the audience as a message they hoped they would receive from the production. I asked them how their process had changed or if it had changed over the last few weeks since we had written the notes. I then asked them to keep in mind that message, that story, that feeling, that they wanted each and every audience member to go away with. I also asked each actor who had written a letter to their fellow actors, a few weeks earlier, to give their letters to their individual. I know this is not an activity I could do with every show I direct, but it is one I am so glad I did with this production. Watching their faces as they read their letters expressing what they wish they could say to them, to each other, expressing their feelings, expressing their emotions, and expressing their frustrations, wants, needs, desires, loves etc. was an experience that truly moved me. But what was even more incredible was seeing those

emotions manifest themselves on the stage tonight. I will include in the appendices a couple of those letters so that you can see the activity and the insights my young actors had. I am so proud of them. Good night.

March 2nd

Scott came and saw the show tonight, and it was exciting to see him there. I usually don't sit and watch my shows once they are up and running. I think the biggest compliment I can give my stage manager and stage crew is, once the show is ready, turn it over to them and let them do their job. So I wander around the school, in and out of the auditorium, go sit in the catwalk, or find an empty seat somewhere in the house. But rarely do I sit and watch an entire production. This production however, it seems I can't get enough of. I thoroughly enjoy watching it because I am so proud of my students and their accomplishments. Maybe it's because I've been working on the show longer than any show I've ever worked on, but I truly enjoy it. The message of second chances and new beginnings is one I believe in.

Patrick and Derrick also came and saw the show tonight. They flew in from California and surprised me. I was so happy to see them, I was able to fly to California last year and see Patrick's production of *Dead Man Walking*, and I am so glad we've had the opportunity to get to know each other and support each other in this program. Michelle also drove up to see the production with her husband. She lives about an hour south of me. I have the opportunity to see her at every state drama competition each year.

After the production Scott came in to the library and had a wonderful chat with my cast. It was so exciting to have him give some notes that I had given and let the kids see that I know what I'm talking about. He spoke to the students for about 30 min. and then he and I went to dinner at the local Village Inn.

March 8, 2013

It is closing night tonight and this has been an incredible journey. It's almost hard to see it come to an end. This morning during the school, we had an assembly in the auditorium, on top of the scenery, using our lighting, using our microphones, and 1100 students left remnants of breakfast under all of the seats. Sometimes I hate our student body and the lack of respect they can have for the auditorium, or maybe I'm just way too OCD. We spent the better part of the morning cleaning up the house and making sure all of the lighting cues and body mics still worked. You can also tell it's getting toward the end of the year, because some of the practical jokes have started being pulled already. After the assembly, as we were cleaning up, I get here at this chirping noise coming from one section of the house. We have a biology department in our school that has many reptiles in cages. Snakes, lizards, iguanas, etc. and sometime during the assembly someone had released a shoebox full of, I would guess, 200 crickets that were meant to be food for the reptiles. My hope was that it was an accident but I can't imagine someone bringing the box to the auditorium where the assembly and not taking it to the class room first, so I imagine it was done on purpose as a prank. My third period class actually had quite a lot of fun chasing crickets down because if you stood quiet for a second you can hear them chirp. I hope we actually got them all, because I would hate for a quiet moment in the production to come when all of a sudden some chirping began underneath the seats. We are almost sold-out tonight which makes me extremely happy, so I would hate to see anything ruin a great evening.

Speaking of being sold-out tonight, word-of-mouth has been fantastic for this production. We have sold almost 1500 tickets since opening night. The show has now paid for itself and earned me enough money to pay the royalties on next year's Productions Company musical -

which by the way is *Disney's Tarzan*. I am already looking forward to that. Well, I got a go get ready for closing night.

To my committee; thank you for being such wonderful instructors, mentors, and friends as I have gone through this journey. I don't think I'm going to know what to do this summer without having classes every morning and afternoon. Grad school has been an incredible experience for me and I thank you for the part you played in expanding my education. Thank you for your dedication to the arts, your professionalism, your work ethic, and giving us as educators the opportunity to continue to grow. Here we go, closing night. ☺

March 10, 2013

I'm exhausted, but I couldn't be more proud of the kids. We had an incredible cast party last night at one of the cast member's houses. Two weeks from tomorrow I am taking 256 high school kids on 5 busses to Disneyland for workshops, performances and fun! I need it, but I MUST start getting that organized. I have all the details planned, tickets purchased, workshop presenters arranged for, meals organized, bus assignments made, rooming lists done, chaperones and committees finalized, performance time slots chosen for the park, etc. So... It should be fun! The only thing we haven't done yet is learn the 30 minute show we will be performing at the park. Tomorrow morning these same kids that just finished this production will start learning a 30 minute musical revue I wrote called *CINEMAGIC!* A celebration of songs from the movies! There is NO REST FOR THE WEARY. - But I truly love my job!

Student Outcomes

Children of Eden

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From the time the show first started all the way to the time the show ended, and very probably existing even beyond those boundaries, Children of Eden has taught me several things. From the beautiful lyrics in the music to the dramatic portrayal of "rebellion" and reconciliation, this musical can teach everyone something very different and very valuable lesson. Some of the lyrics that Foster sings in the Book number have a lot of personal meanings. "There is no journey gone in for, so far we cannot stop and change direction. No drama is written in the stars, it's in our hands." These are just some of the beautifully written lyrics

Josh Norman

This show has taught me a lot. On the theatre side of things it taught me a lot about character development. Adam changes so much in this show and it was difficult at first to get that change in age and wisdom down but I think it has taught me so much about using that development in other characters. The show also did a lot for me personally. It kind of showed me how important families are. It's gotten me excited for the day that I can have my own kids and hopefully be as good of a father to them as Adam was to Cain and Abel. I will also know some of the things that you should avoid as a father because of what Adam and Seth, and also Adam and Cain went through.

Sometimes if you love someone you have to let them make their own choices even if you know it will hurt them. They have to gain that knowledge for themselves.

We all have to gain knowledge for ourselves. Sometimes it will be through trial and error, but in the end "If we are good and careful" then yes one day he will bring us home"

This show was, quite frankly, incredible. I learned so much, and as much as I wanted this year's show to be "Little Shop of Horrors", I have found that I wouldn't trade the experience I gained from "Children of Eden" for anything else. These past few months have been a bit rough in my personal life, and this show helped me overcome and attain a sudden realization of second chances. Words cannot express my feelings for this amazing piece of work, and for that to happen to me is pretty rare. I gained new understanding of personal life struggles, and for that I am truly, truly thankful. I am so glad to have theater a part of my life.

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Sarah Pendleton

I feel so honored to be a part of this show. This has been my favorite show of all the shows I have ever done. I learned how powerful theatre can be on the effect it can have on the audience and the cast members. Sitting backstage I was able to observe my friends and spend time with them and get to know them better. I built relationships with cast members that I hope I never lose, we looked out for each other. This show made me reflect on my own life and where my choices were leading me. Often during rehearsal I would just sit & think about the vital importance of agency. As cliché as it is, I truly believe everything in this life comes down to agency. I will be forever grateful for this experience and Mr. Daniels who guided us every step of the way.

Cassidy Wilson
Period 1

I learned a lot about myself from this show. It taught me that I might be talented enough to pursue this as a career and it is giving me the confidence to try. The most important thing it taught me was never to give up hope. Where I am at in my life, nothing is certain which is horribly frightening. All I have to go on is the belief that everything will be okay and getting to live that on stage as Mama Noah made me more hopeful for the future than I have ever been.

I am going to be honest, I wasn't excited about Children of Eden when I heard that's what we were doing, I didn't know what the show was about and being a non religious person in Utah it made me feel out of the loop but as blocking continued I fell in love with this story and these characters I have never looked so deeply into a character and taken so much from one as I have from Mama Noah. I still feel like a proud mama when I see one of my boys do something great. I still check in on Lexi and Marni to make sure they are all okay. I have learned to care so much about everyone I meet because Mama Noah taught me to love everyone and see the best in everyone even when it seems like everything is going wrong.

I can't write about these topics separately because they all correspond. This show entirely changed my life and has made me more confident to try new things. I thank you for this beautiful experience.

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Children of Eden

What I learned about:

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- Myself:** One thing I came to realize was at this point in my life, I needed theatre. Theatre has softened the edge of my tough person I learned that just because I may be a good person, I can always be better. I can choose whatever I want myself to be, and I choose to be the person I want to be.
- Theatre:** Theatre is a hobby and a lifestyle. Though I may have needed theatre, I can't be my own, it just helped me to grow. Through Children of Eden, I felt the true magic and true purpose of theatre, one that has not been matted my human imperfections. No bad morals or actions, just content that makes you think and want to live better.
- Life:** Life is not a time to be perfect, but to try your best to have happiness and try your darndest to be as perfect as possible. Though we may stray from the path, we can always come back and try again. Never judge, because everyone has hearties. Assume the good in everyone and doubt the bad.
- The Show:** The show is perfect. Every line, song and action has deep purpose and symbolism. Best morals ever! The lyrics are so witty as well as makes-you-thinkers. There is always an underlying repeated theme in the music that makes it situation 100% deeper and filled with meaning. Like when "Close to Home" is playing when Eve is taking her last breath. Oh! LOVE IT! Stephen Schwartz is a genius.
- Others:** Every person has a unique spark of creation they show in a variety of ways. Every person has a divine light and every person adds so much to our company!

☺

CHILDREN OF EDEN HAS CHANGED ME.
I will never revert.

Children Of Eden by Lexi Farr

I loved this show. As a senior at Weber High School I am extremely grateful that my last musical here was not just fun, but in some ways life changing. I didn't expect this show to be that good when I first learned we were going to do it, but then I listened to the brilliant music and watched the show come together piece by piece. As we had a characterization rehearsal with Noah's family and I learned more about Hysba and who she really was I loved the show more and more. I began to find the similarities I had with Hysba and I was able to relate to her more as I portrayed her. This show was difficult. It pushed me outside of my usual limits and I was able to learn more about acting and myself as I did so. I began to become very proud of this production. As we blocked the last scene when Noah's family says goodbye to each other, I felt it. I felt a family tie. Each night our little family would put our hands on the staff, completely united. Then I would watch each hand pull away from the staff one by one as we headed into the final song. When we sang Act Two's "In the beginning" and Father came and gave Hysba a hug, it all sunk in. What the show was about hit me in full force. It was about love, mistakes, hurt, relationships, and most of all change. We are all imperfect people. We cannot count our mistakes we make through out our lives. But that is why we have the ability to make choices. We are able to change and make our lives and the lives around us better.

Katrina VanTassell

3/11/2013

What I Learned About ...

Life, Theatre, and Myself

I learned that, in our lives, no matter what we may think or believe, "there's always a choice!" I think that we need to make decisions for ourselves, that no one can make the choice for us but ourselves.

In regards to Theatre, I learned that Theatre, especially in this show can make you think deeper. There may be beautiful components of a production, but they can come together to make you ponder them and the message.

I learned about myself by realizing that it's not all about me. This isn't just a show for us ^{as the actors} all to just revel in the applause, it's something that can make people feel deeply. I learned that challenges will come and I can do my very best with them, but I have to make the choice on what I will or will not do.

Self-Evaluation

“I’m through accepting limits 'cause someone says they’re so. Some things I cannot change, but till I try, I’ll never know!”

- Stephen Schwartz

This has been an exciting and incredible journey of the last 4 years. There is not much would change or do differently. I will never regret the decision to apply for and attend CWU’s Summer Institute! The friends I have made, the knowledge gained, and the overall experience has been one that I will cherish and was just the jumpstart I needed to make my classroom that much better.

Children of Eden has always been one of my favorite scores. To play the part of Adam is still on my bucket list. Three years ago when I choose the script, I hoped that I would have the proper cast. It is hard to see into the future and guess what talent will be walking through the doors of the school. I was extremely blessed to have all the right students show up for the auditions. Looking back now at the experience, I would like to comment on a few things in this evaluation:

Casting

Casting for this production was done in two phases. Since the production was to be part of a season produced by the same High School Theatre Company, auditions for the company happened almost a full year before the production was to be completed. There were almost 80 students who auditioned to be part of the company and I chose 42. This was the most students I have ever cast in an in-class company. This means I would be meeting with them every other day for 90 minutes all year long. This was not the biggest production I have ever done, simply the biggest Productions Company class. I wanted a large ensemble for this production and also

wanted to give as many people as possible a chance to perform. Auditions were just held for this upcoming company and there are only 28 members. The decision to have a large ensemble paid off with the sound that was produced by all of the voices on the stage and the stage pictures that could be created from within the ensemble. I thoroughly enjoyed working with this group on this project.

As for the second phase of casting, I taught an audition unit where each member of the company was to learn two numbers from the production and they would all audition in front of each other. I love the opportunity they get to see each other perform. I was confident in the casting of roles, except one. As I posted the cast list, I fought the casting of Yonah. Even though I felt Shae did an good job, in hindsight, I wish I would have given the role to Maren Jacobs. Shae has been given multiple roles of the last 3 years and her family has been so supportive of the department, but something was eating at me to give Maren a chance. I spoke of this at length in my journal. Now as I look back, the only casting regret that I have is that. I wish I would have cast Maren as Yonah. She could have brought a simplicity and humility to the role that Shae was never quite able to give me. Other than that, I stand by my decisions and am so proud of what these wonderful kids accomplished.

Design

I was extremely proud of the scenic design for the production. I knew that I wanted it to be a unit set with multiple levels and acting spaces. I was also very excited about the two downstage platforms to help pin the corners. Bringing those platforms to the front of the two center aisles brought the action almost into the audience. I had many people comment about the effectiveness of those levels. I had seen the production done once before and researched many pictures online to see what others had done for scenic design. Almost all of the pictures I looked

at seemed to make everything with earth tones of tans, browns, and greens. If I were to do the levels I wanted in earth tone colors, I was afraid it would look like mountains or hills and I would have to paint them with a landscape detail and that wouldn't look right for before and after the garden. I can across a marble pillar at the salt lake capitol building that looked like it was a starry night sky with a swirling milky way. I thought that would look correct for my concept. I love the painting scheme that I chose and it was incredibly fun learning to paint a marble finish. I love how it turned out.

With the set now a dark purple and black, the robes I had originally wanted in a tan organza would have looked wrong. When I found the plum organza by the same company, I was so excited. They looked great against the set and looked extremely regal I thought. The fabric does not hold up very well, but knew that Organza was never meant to do what I wanted it to do. We ended up fixing at least six to ten robes every evening after the performance. The second act costumes were just simply fun. I tried for a retro-biblical feel to help promote that the story is timeless. The kids seemed to have a lot of fun with them, especially all the boys because I let them keep their skinny jeans and the girls got to keep their leggings. There was a definite difference from the monochromatic scheme from the first act to the multiple colored costumes of the second act. I have already contracted to rent the full show of costumes out to two different high schools over this next year.

The light design for this production thrilled me! The new LED instruments that we were able to purchase, the fact that I had 2 students working on the production who were seniors and had worked on multiple shows with me before, and the fact that I had learned so much from my lighting design class this last summer, made the process so much simpler and fun. I need to thank Tina for both the light design class and the design methodology class. Those two classes

changed the way I teach technical theatre at Weber High. I will always be grateful for that. That was the part I was lacking most from my undergrad work and when I jumped into teaching full time, it became sink or swim. I refused to sink, but sometimes I was barely making it. Those classes gave me a curriculum and I finally have felt confident in teaching technical theatre. I had always been a sound guy, and now I feel I can say that I am full technical theatre high school teacher. Thank you!

Scott made a comment at dinner, after he watched the production, that he felt at times that the show was about the lights and they may have overpowered the action. Perhaps I went a bit overboard with some of the lighting effects, but we have never had a cyc to light or a back wall to throw color on. The light boxes which we built gave me something to play with. I was proud of them and loved the visual images and moods that they created.

Direction

I spent a lot of time second guessing myself on the direction of this production. I'm not usually one who does that, but in this case I was constantly watching for acting spaces, tension, levels, plains, depths, corners, obstacles, etc. It started to take the fun out of it for me. Then I started to evaluate how I was doing it. So instead of watching for it, I taught it. I told the cast what I would be looking for, why I blocked it the way I did, explained why there were platforms in the downstage corners of the stage, why there were obstacles and that the ensemble could be part of the course. Then I just sat back and watch it happen. I had never tried to micro-manage my blocking before, but I felt like this production was like a final exam and it had to be perfect. Once I let go of the micro-managing, the students and I both had a better experience and they made discoveries on their own that I could have never given them. I do that normally, but I

needed to let that happen here as well and forget that I was being graded (so to speak) on my direction. Once I let go, it worked like it had done in the past and would work this time too.

I loved the character letters that I had the students write. It made a world of difference to the relationships on stage. I have included a few in the appendices for you to see. I was so proud of these kids and the passion that the majority of them had for this process.

Response

I was so worried about this production in this Mormon community. After a parent emailed me and told me that I was being sacrilegious by setting the bible to music, I decided to have a friend of mine (a professor of theatre at BYU – a Mormon university) write a letter about how successful the production had been there. I have included the letter in the appendices. Once this parent found out that BYU had produced *Children of Eden*, this lady seemed to be okay with it. I also made the comment to her that she had rave reviews about our production last season of *Joseph and the Amazing Technicolor Dreamcoat* that was taken from the a biblical story as well. She became supportive after that and apologized.

I was also worried that we would have complaints about having the character of Father on stage, but to my delight and surprise, I never heard a negative comment about anything in the production. Being in Utah, I usually get a negative comment about something. Either a dress was too low cut or sleeveless, or a character swore onstage, or there was a sexual innuendo that was unnecessary. I even had a mom complain the Peter Pan actually said the word silly ass; referring to a donkey of course. I definitely have to know my audiences down here and I was so thrilled that we had such a positive response to this production. By closing night, it was almost a sellout. Word of mouth had gotten out and I was proud that the students were passionate about

the production. They were sold and parents and family members were coming back to see the production multiple times.

Overall

I enjoyed this experience so much. I learned a lot and the students had a wonderful experience. We discussed the production after it closed and I was so happy to hear such positive comments. I truly love my job and I appreciate everyone at CWU who helped me along the way with this project. I don't like Facebook, but I have a page to keep in contact with the friends and professors that I met at school. Our theatre department has a page that the students run to help advertise productions. I peeked at some of the comments that were posted after opening night and thought I could include them in my evaluation. They made me happy!

Facebook comments

Ingrid Sanchez OMG, just finished seeing Children of Eden, what a Phenomenal Production!!!!!!!!!!!!!! The amount of talent in one room is unbelievable!! I had never heard of this play, Thank you Mr Daniels for introducing me to a new favorite and to the cast for bringing me to tears and giving me goose bumps that lasted thru the 2nd act. I do suggest that if you don't have tickets - get them quickly- you'll be sad if you miss this play!!!



Katherine Leibold AMAZING!! I loved it! everyone did so great and the show was just fantastic overall!

March 3 at 4:42pm · Like



Annika Griffith 5 stars. Amazing job!

March 3 at 4:49pm via mobile · Like



o

Joyce VanTassell triple like

March 3 at 5:05pm · Like



o

Mekaila Hilburn Seen it twice and going again tomorrow!! It's an amazing show! (:

March 3 at 5:10pm · Like



o

Zoey Pessetto Awesome! I love my schools theatre department, but yours makes me kind of jealous! Great job on the show(:

March 3 at 5:36pm via mobile · Like



o

Nathan Miller Epic. Beyond epic. Just wow

March 3 at 6:32pm via mobile · Like · 1



o

Sharon Crowton Amazing!!!

March 3 at 6:39pm via mobile · Like



o

Taylor Sahleen Best show yet. Bring tissues.

March 3 at 6:56pm via mobile · Like



Kathryn Pitt Warren Loved it!

March 3 at 7:04pm · Like



Joanne Frost Christensen It was great!

March 3 at 8:37pm · Like



Kent W. Jorgenson Seen the production two times. Loved it!!!

March 3 at 9:08pm · Like



Tammy Goodrich It was amazing, these kids are as talented as most Broadway plays, they have incredible voices and great acting. Mr. Daniels is a world class director and brings out the best in his students. Everyone should support Weber High Productions, we have a hidden gem in our midst. Take advantage of the talent right here at home.

March 3 at 9:13pm · Like · 1



Sharon Crowton Yes Tammy you have a perfect way to describe.

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APPENDICES



DEPARTMENT OF THEATRE AND MEDIA ARTS

Dear Mark,

April 10, 2012

I am looking forward to your production of Children of Eden. As you know we have done the show twice at BYU with great success. I think the great message of connection, especially between fathers and children, is one that should be shared. I am excited that you are doing this as your thesis project and look forward to the ways that you implement all of the things that you have learned in graduate school. I have always admired your work as a director and teacher and am excited about the things that you are doing with students at Weber. It was great to visit your classroom this year and see all of the great things the students at Weber High School are learning about theatre and about themselves. There was a community of caring in your classroom that made me feel grateful for your abilities as a teacher and leader.

Warm Regards,

Amy Jensen

Amy Petersen Jensen, Ph.D.
Department Chair
Associate Professor
Theatre & Media Arts
D-581 HFAC
Brigham Young University
Provo, UT 84602

Grandfather,

Grandfather? I know you're out there, somewhere. I know it! I saw you, I felt you when you picked me up off of my knees, and I heard you. I know you're there somewhere.

Look I know you're angry with me. But why? I didn't kill my brother just to kill him. And I know he didn't do anything wrong and that he was innocent and who's to blame. But why punish me? I didn't disobey you, I know what I did was wrong, but I'm sure my Mama and Papa did something worse than what I did. After all, you did kick them out of the garden for some reason, right? And it must have been a big deal in order for you to have kicked them out and destroy the "perfect place" as my Mama and Papa have told me it was.

Anyway... Grandfather, will you please let my Mama and Papa know I'm alright? Please! At least my Mama, I know she'll care.

And Grandfather... please don't curse my children. They didn't do anything wrong to you. Only I offended you, why carry it down through my generations?

I know I wasn't the most obedient child. I know it. But why was there something always feeling my disobedience? Why?

I'm sorry, I hope I can gain your forgiveness somehow. I don't know how, but if I could, you bet I would do anything in my power to get your love back! Anything...

I'm sorry Grandfather, I hope someday you can forgive the race of Cain.

Cain

Dear Father

There are no words to describe how much I admire you. From the moment we were created and I saw what you had made I know you must be the most amazing man ever. All I ever wanted was to please you and one day to grow up to be like you. When Eve ate the apple I was so scared that you would be disappointed that I didn't want to face you. I love you so much that the thought of you being disappointed in me was too much I'd rather hide than see the look on your face. When you gave me the choice between you and Eve though you ~~had~~ gave me the hardest choice anyone can make. To choose which part of myself I would keep and which part I would cut off, forever. I love you and care about what you think of me more than anything, but the idea of being able to see what you can see was something I wanted so badly. I was just trying to be like you father I never wanted to leave you or the garden, but I couldn't lose Eve or the chance to know what you do. I know that you are angry now but I hope that now that I have children of my own and have the knowledge you do I can get closer to you. Because that's all I ever wanted was to grow up to be like you. I did the best that I could and I hope that one day you ~~more~~ will forgive us for what we did. I love you father and now that I am a father too I think I'm beginning to

Father,

I know you're upset with me. But I need to know. What was wrong with me? Why couldn't I just be happy with what I had in the garden like Adam was? Did you make a mistake?

I don't regret what I've done. I would never give up my children to be back in the garden. They are a light in my life that nothing else could replace. I enjoy my time with them & love being there mother & raising them. But then I think of you, father, & what I would feel if my children left me. I'm sorry for any pain I ever caused you. I never meant to. If I had it my way, I would be back in the garden with you, & my children would be there with us.

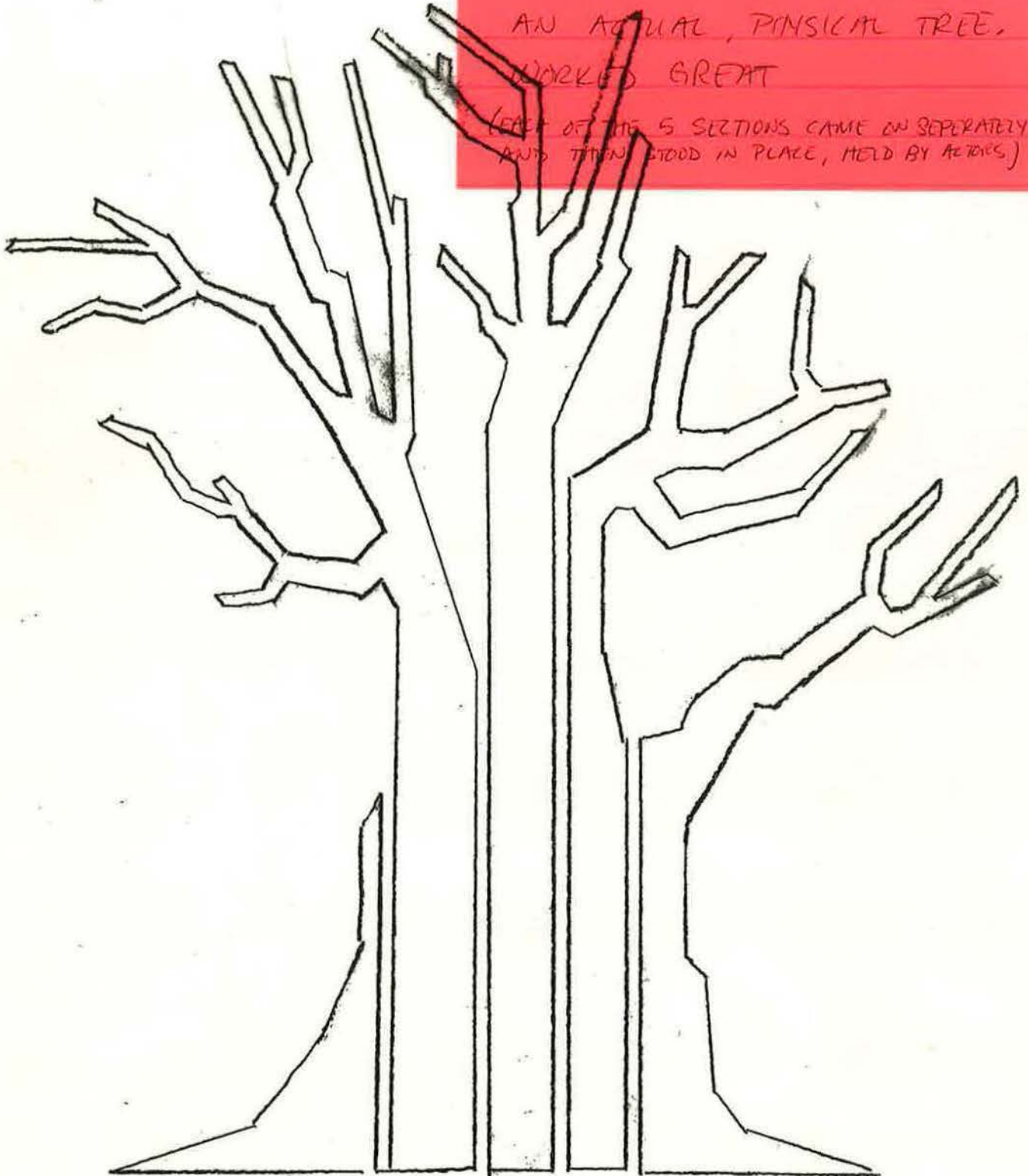
I'm trying to wait here patiently (yep) that day to come - I'm doing all I can & trying to teach my children to do the same - but you know that patience was never something I was good at. But I'm still waiting.

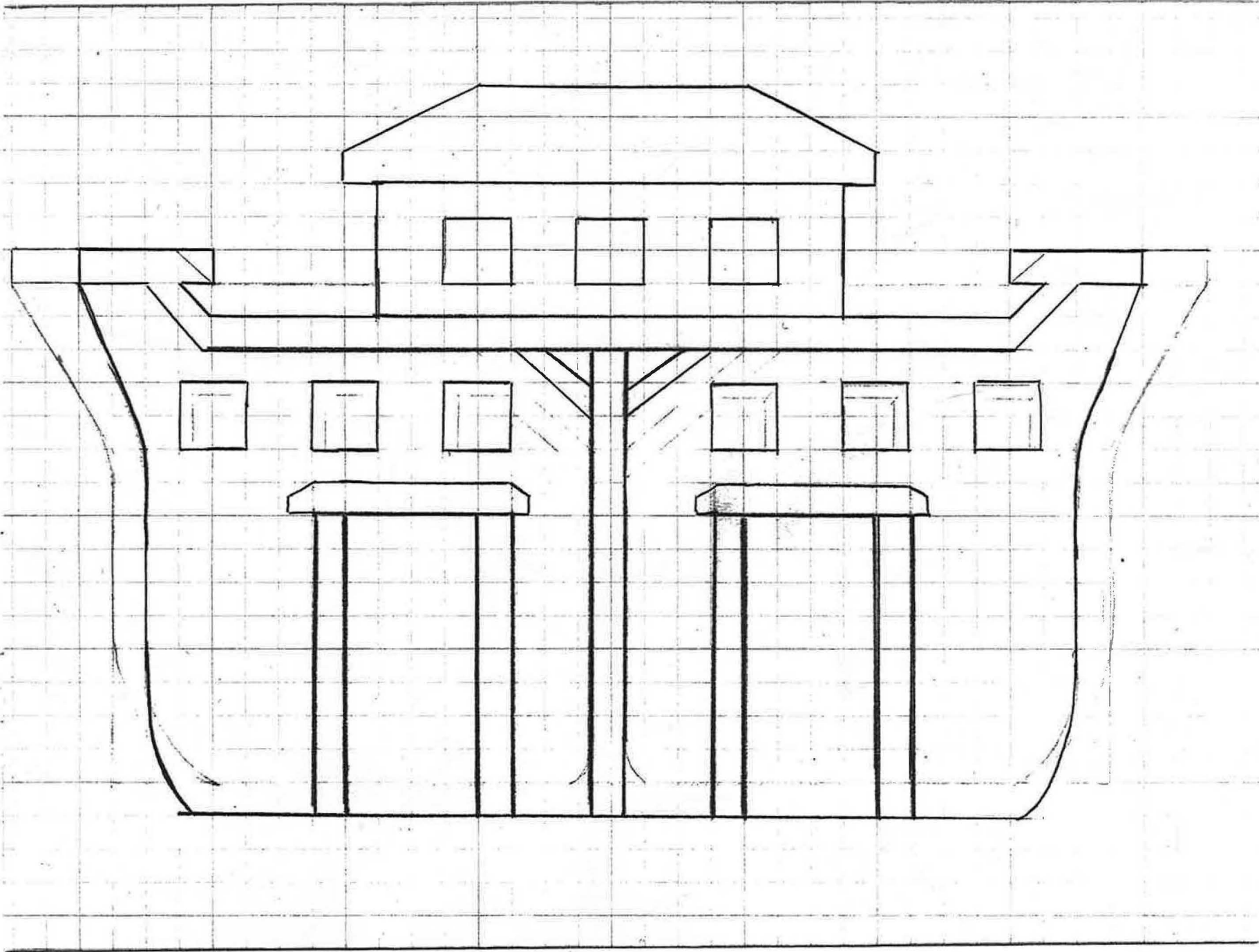
All my love,
Cave

THE DESIGN FOR THE TREE OF
KNOWLEDGE THAT WE BUILT
THEN SCRAPPED. THE
TREE WAS CREATED WITH
THE ENSEMBLE AND
LIGHTING INSTEAD OF
AN ACTUAL, PHYSICAL TREE.

WORKED GREAT

(EACH OF THE 5 SECTIONS CAME ON SEPARATELY
AND THEN WERE PUT IN PLACE, HELD BY ACTORS.)





NOAH'S ARK



CHILDREN OF
EDEN

CHARACTER:
SHEM

ACTOR
RYAN LISTON



CHILDREN OF
EDEN

CHARACTER:
HAM

ACTOR:
BENJAMIN
CRAGUN





CHILDREN OF EDEN Special Thanks

The Productions Company of Weber High School would like to give a very special *THANKS* to everyone who helped make this production possible. Parent volunteers, neighbors who helped hem costumes, suppliers of food, and everyone that helped bring this vision and production to fruition. Thank you for your time, your efforts and your dedication to the performing arts. We would also like to thank our audiences for supporting this production, we hope you enjoy it and hope you will come back and see future productions from the Weber High Theatre Department.

The Weber High School Administration

Principal: Velden Wardle
Assistant Principals: Craig Jessop, Teri Speirs, and Rich Murray
Thank you for your support of the performing arts at Weber High School.

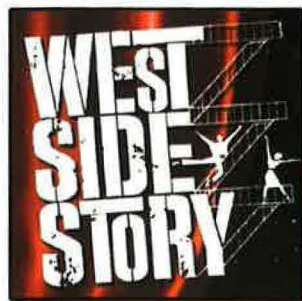
The Faculty and Staff of Central Washington University

I would like to extend a special thank you to the incredible faculty and staff at CWU in Ellensburg, WA. with whom I had the opportunity to work. I have learned so much over the last three summers and am excited to share it with my students here at Weber High. Thank you for your dedication and commitment to higher education in the arts!
Department Chair and my Thesis Chair: Scott Robinson
Prof. Brenda Hubbard (Directing, History and Literature, Acting Styles),
Dr. Teri Brown (Musical Theatre), Prof. George Bellah III (Stage Movement and Combat),
Prof. Elise Forier Edie (Directing and Curriculum), Prof. Michael Smith (Directing),
Catherine McMillen (Masks and Makeup), Prof. Keith Edie (Teaching Shakespeare),
Prof. David Brown (Musical Theatre), Prof. Christina Barrigan (Lighting Design and Design Methodology), and the other professors, faculty, and staff of CWU which help run the Summer Institute for Theatre Arts - THANK YOU from Mr. Daniels. (Visit www.cwu.edu/theatre)

The WHS Productions Company in **Disneyland**

The Weber High Productions Company and Stage Crew will perform in Disneyland over Spring Break and learn from some of the best artists and technicians in the business. Other school groups including: the choir, orchestra, and band will also be performing and attending workshops on this week long tour. A fantastic opportunity and well deserved break for these hard working students.

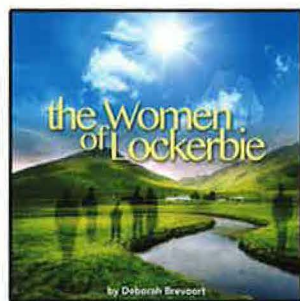
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WEST SIDE STORY
November 1 - 9, 2013



Disney's TARZAN
January 15 - 27, 2014



The Women of Lockerbie
April 10 - 12, 2014

Tickets may be purchased online one month prior to opening. Please visit whs.wsd.net for tickets through EZTICKETLIVE.com

Dear Mark,
I am looking forward to your production of *Children of Eden*. As you know, we have done the show twice at BYU with great success. I think the great message of connection, especially between fathers and children, is one that needs to be heard and should be shared. I am excited that you are doing this as your thesis project and look forward to the ways that you implement all of the things that you have learned in graduate school. I have always admired your work as a director and teacher and am excited about the things that you are doing with your students. It was great to visit your classroom this year and see all of the great things the students at Weber High School are learning about theatre and about themselves. There was a community of caring in your classroom that made me feel grateful for your abilities as a teacher and leader.

Warm Regards,
Amy Petersen Jensen, Ph.D.
Department Chair
Associate Professor
Theatre & Media Arts
Brigham Young University

DIRECTOR'S NOTE

Sometimes we all could use a fresh start, a new beginning, or perhaps a second chance. I know I do. It's how I am programmed. It's actually one of the things that I absolutely love about teaching high school. Every fall we have a new beginning.. a fresh start. That is okay with me. Each fall is a chance to make corrections, change direction, and even begin anew.

I think we could all use that in life as well - fresh starts. It's one of the main reasons I chose to go back to school myself and continue my own education. It is also one of the most important and poignant themes of this beautiful show created by Stephen Schwartz. In the final song of this production, the cast sings "every moment of our life is the beginning." The will in each of us is free. We have been given the gift to choose where our life will take us. As the cast continue to sing, we also learn that "there is no journey gone so far, we cannot stop and change directions." As you enjoy our retelling of the Beginnings, consider the beautiful gift of choice that you have been given.

CHILDREN OF EDEN, like most dramatic works, is art. It is not a documentary, but rather an artist's interpretation of early events recorded in the Bible. It's a story of family, of conflict, of hurt, pain, and healing. I am so grateful to be able to lead this incredibly talented cast and crew on the journey of crafting this production. I truly hope you appreciate our work.

We are especially fortunate to have my good friend Bruce Bredeson playing the role of Father. It is truly exciting to be a part of his professional journey and we are delighted that he could join us on ours.

Mark Daniels

CHILDREN OF EDEN

Music and Lyrics by STEPHEN SCHWARTZ Book by JOHN CAIRD
Based on a concept by CHARLES LISANBY
Orchestrations by BRUCE COUGHLIN and MARTIN ERSKINE
Directed and Choreographed by MARK DANIELS Additional Choreography by LINDSEY POLL
Music Directed by SALLY PASKINS

CHILDREN OF EDEN Cast of Characters

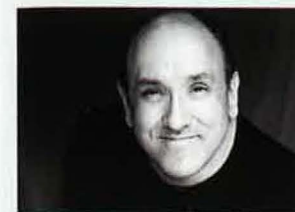
FATHER	Bruce Bredeson	STORYTELLERS	Abigail Ames, Alexis Farr
ADAM	Josh Norman		Alexa Jorgenson#, Alexis Larsen#, Alia Hilburn,
EVE	Marin Hafen		Andreas Sanchez*, Benjamin Cragun,
CAIN	Jacob Cevering		Britney Crowton, Cassidy Wixon,
ABEL	Gabe Walker		Chandler Holbrook, DJ Niebergall, Dylan Padilla,
SNAKE	Andreas Sanchez, Paige Norman		Gabe Walker, Hailey Machovsky, Hannah Porter**,
	Dylan Padilla, Britney Crowton,		D Hayden Erickson, Jacob Cevering,
	Luis Stakebake, Alexa Jorgenson,		Jacob Gossner, Jake Heywood^, Jared Olsen,
	Sarah Pendleton, Taylor Robbins,		John Child, Joseph Fowers, Josh Norman,
	McKenna Malan, Jake Heywood		Katrina VanTassell*, Kennedy Velasquez*,
YOUNG CAIN	Gavin Lund		Lindsay Carling+, Luis Stakebake, Maren Jacobs,
YOUNG ABEL	Nathan Norman		Marin Hafen, McKenna Malan, Matthew Taylor**,
SETH	John Child		Paige Norman, Paige Wright, Quinton Geilman*,
SETH'S WIFE	Alexis Larsen		Becca Shaffer, Ryan Liston, Sarah Pendleton#,
NOAH	Jacob Gossner		ShaeLynn Merriam, Taylor Robbins
MAMA NOAH	Cassidy Wixon	CHILDREN STORYTELLERS	Junie Shaffer,
JAPHETH	Jared Olsen		Rachel Niebergall, Grace Crowton, Janae Child
YONAH	ShaeLynn Merriam		Gavin Lund, Nathan Norman, Carlie Porter,
HAM	Benjamin Cragun		Preston Jacobs, Jake Norman, Hailey Carling
APHRA	Maren Jacobs		
SHEM	Ryan Liston		
AYSHA	Alexis Farr		

*Wasteland Soloists, **Generations Soloists, #Piece of Eight Soloists
^Death of Abel Soloist, +Childhood's End Soloist,
=Sailor of the Skies Dancer

CHILDREN OF EDEN Production Staff

STAGE MANAGER	Kathryn Enslow
ASST. STAGE MANAGER / MUSIC TRACKS	Bryce Hansen
STUDENT LIGHT DESIGNER	Brody Zaccardi
LIGHTING ASSISTANT	Tyson Lund
STUDENT SOUND DESIGNER	Weston Geilman
SOUND ASSISTANT	Ryan Lund
RUNNING CREW	Laurie Jenkins, Mackenzie Hampel, Amanda Edmunds
SPOTLIGHTS	Charlie Compas, Jacob Crosthwait
COSTUME DESIGN	Mark Daniels, Jill Satterthwaite, Kristen Norman, Crystal Walker, Laura Stevenson
COSTUME DESIGN AND CONSTRUCTION	Crystal Walker, Jill Satterthwaite, Laura Stevenson, Jan Schmidt
SCENIC DESIGN	Mark Daniels
SCENIC CONSTRUCTION	The WHS Stage Crew, Scenic Solutions
SCENIC ARTIST	Michaela Park
PUPPET DESIGN	Cindy Payne, Melanie Day
PUPPET MASTER	Hailey Machovsky
MUSIC RECORDINGS PROVIDED BY	The MT Pit L.L.C, www.themtpit.com
VOCAL COACH FOR FATHER	Anne Puzey

Guest Artist
Bruce Bredeson
as FATHER



Bruce has performed at theatres across the Salt Lake Valley for many years. Including Sundance, Pioneer, City Rep, Promised Valley, Rodgers Memorial and the Hale Centre. He received an Associates degree in Theatre Arts from Ricks College and also attended BYU. Some of his favorite roles have been; Reuben in Joseph and the Amazing Technicolor Dreamcoat directed by Marilyn Montgomery, Daddy Warbucks in Annie, Archibald in The Secret Garden, the Baker in Into the Woods, Pelinore in Camelot and Tony in The Most Happy Fella. One of his best memories is playing Tevye in Fiddler on the Roof at Hale Centre - in which he had a great time with his great friend Mark Daniels who played Motel. At the Hale Centre, Bruce also directed the productions of Guys & Dolls, Lucky Stiff, She Loves Me and the popular Scarlet Pimpernel. He is currently in Hale Centre's Chitty Chitty Bang Bang enjoying the role of Grandpa Potts. Bruce is very grateful for the opportunity to work with "Mr. Daniels" and his amazingly talented students on this production.

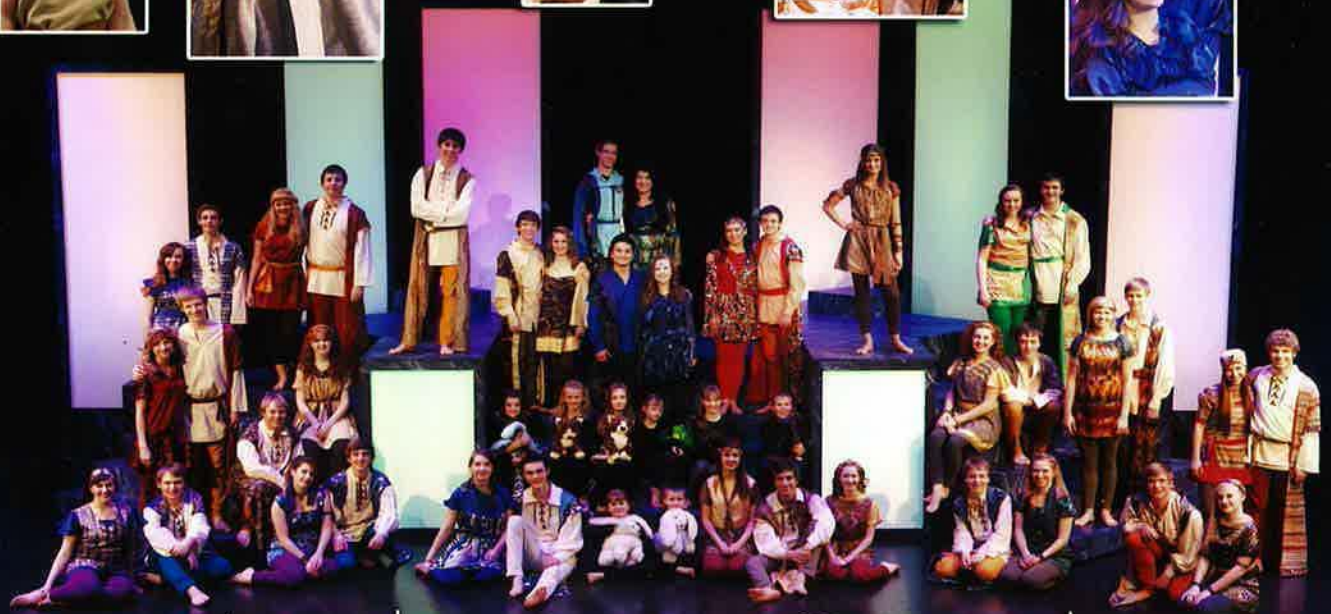
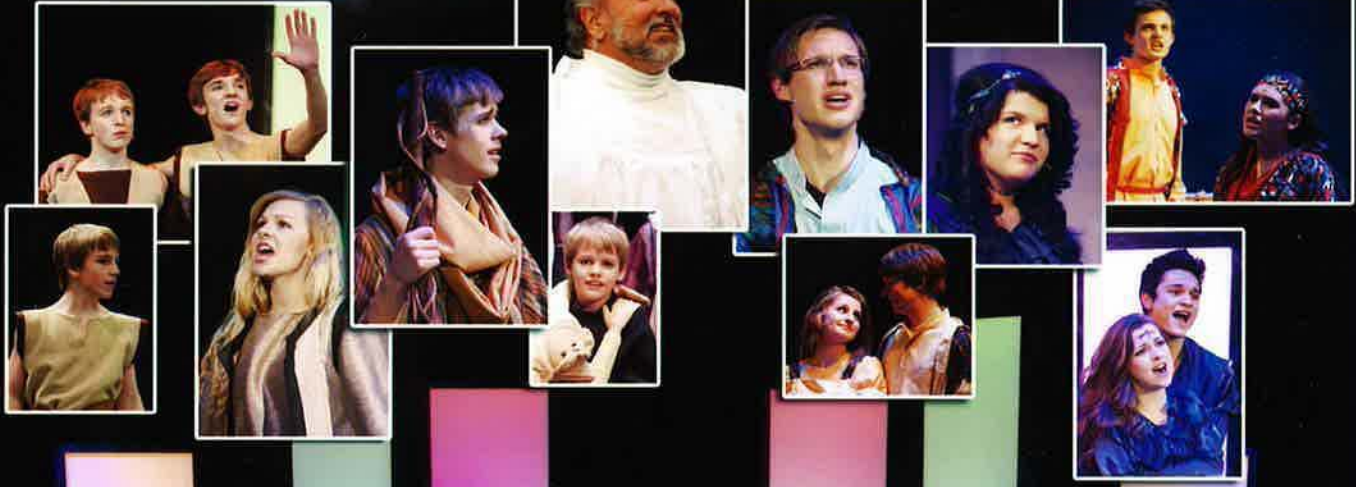
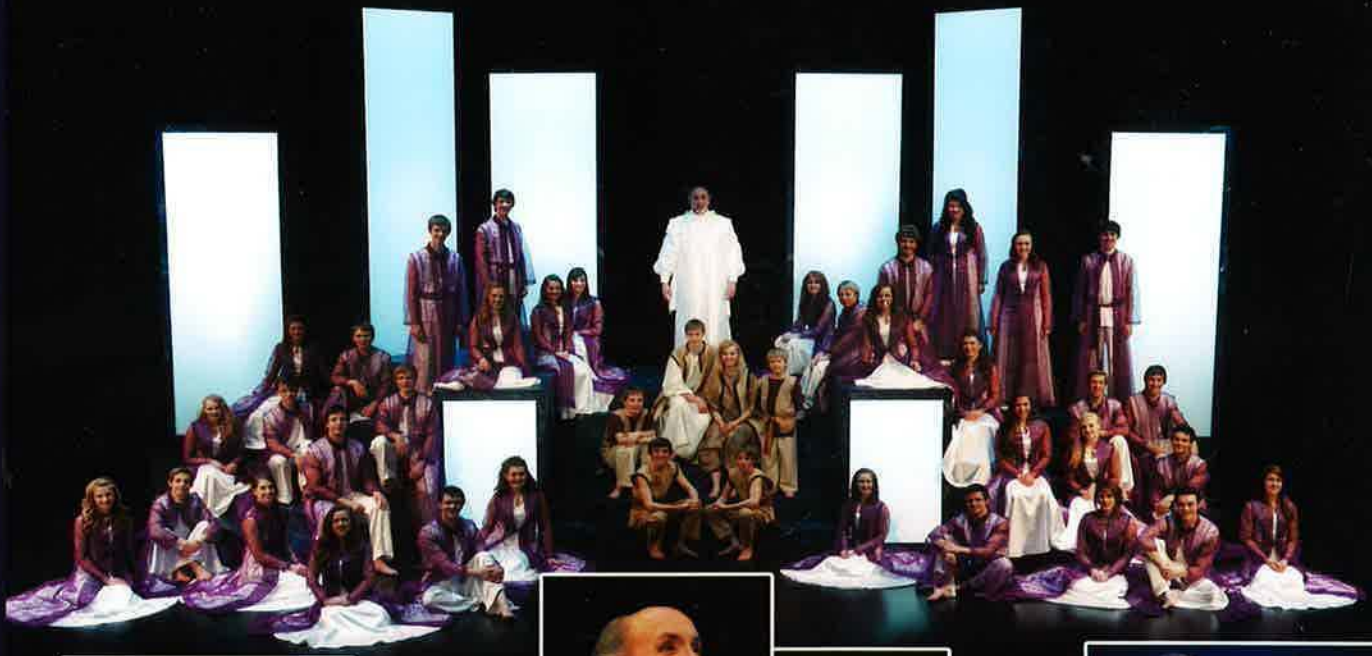
MUSICAL NUMBERS

ACT ONE

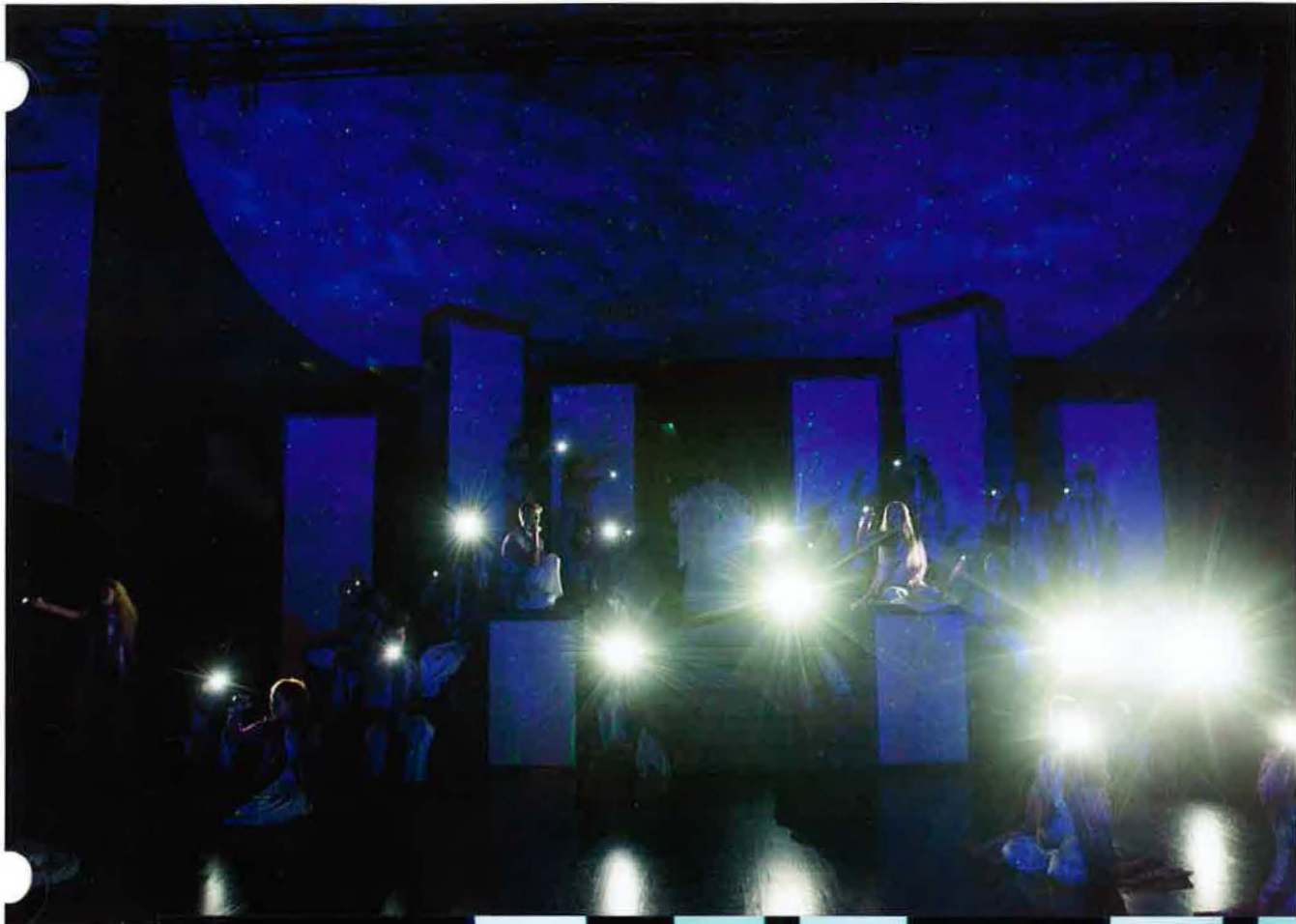
Let There Be
The Naming
Grateful Children
Father's Day
The Spark of Creation
In Pursuit of Excellence
A World Without You
The Expulsion
The Wasteland
Lost in the Wilderness
Close to Home
A Ring of Stones
The Mark of Cain
Children of Eden

ACT TWO

Generations
A Piece of Eight
The Return of the Animals
Stranger to the Rain
In Whatever Time We Have
The Flood
What Is He Waiting For?
Sailor of the Skies
The Hardest Part of Love
Ain't It Good?
In the Beginning



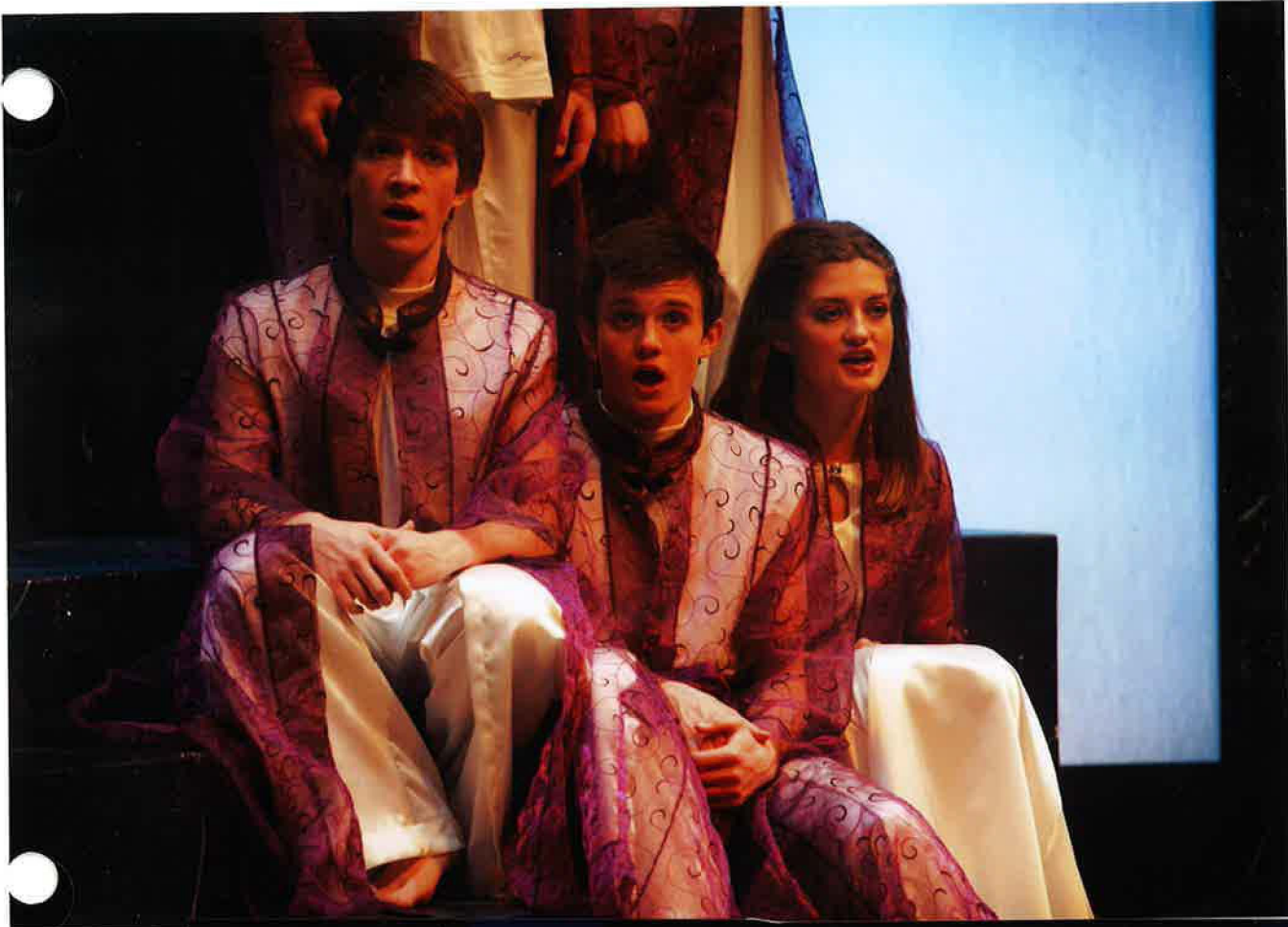
CHILDREN OF EDEN
weber high school productions company 2013









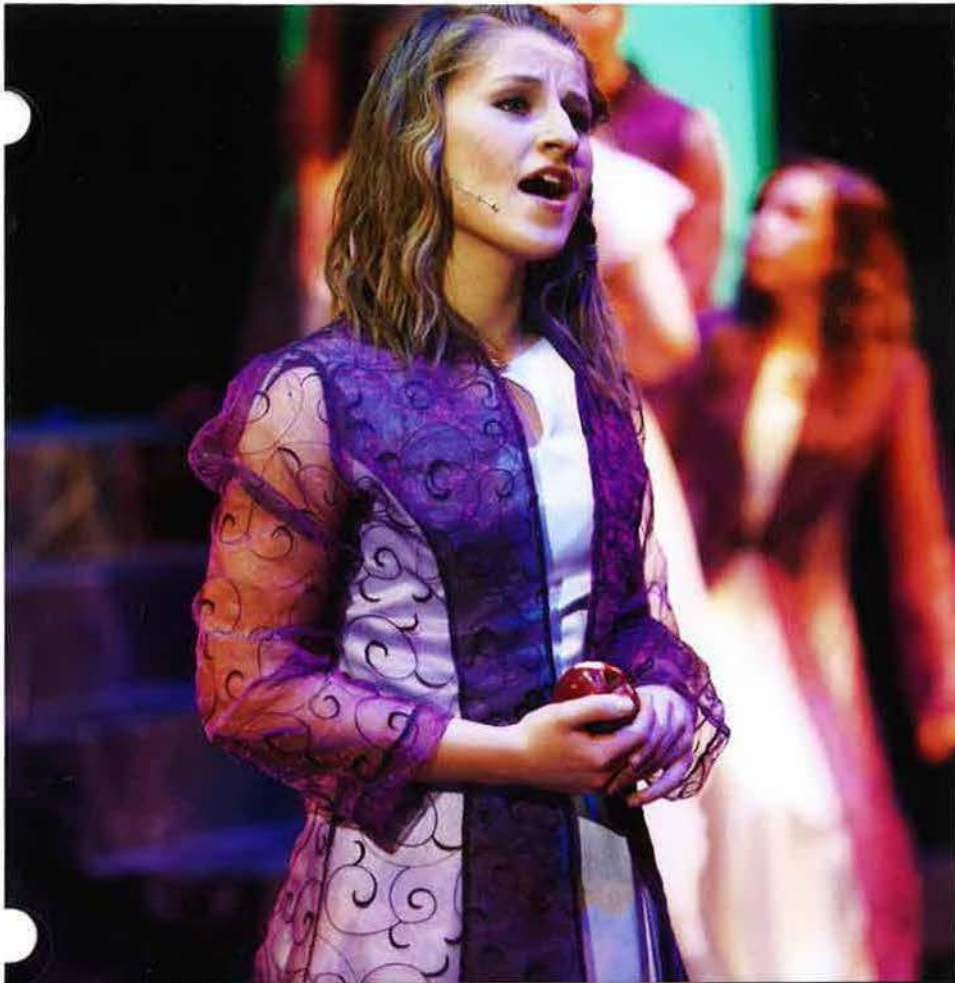






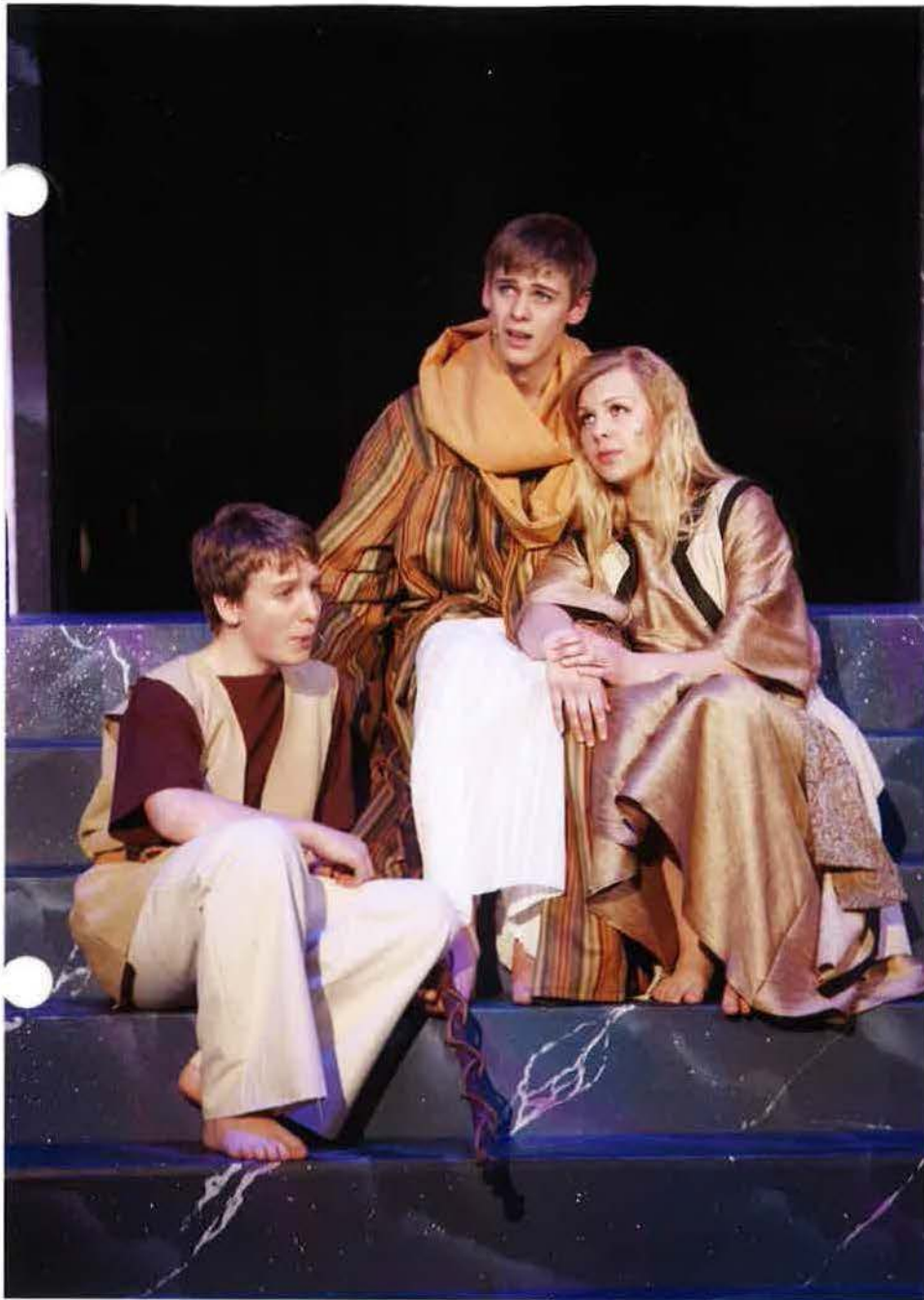


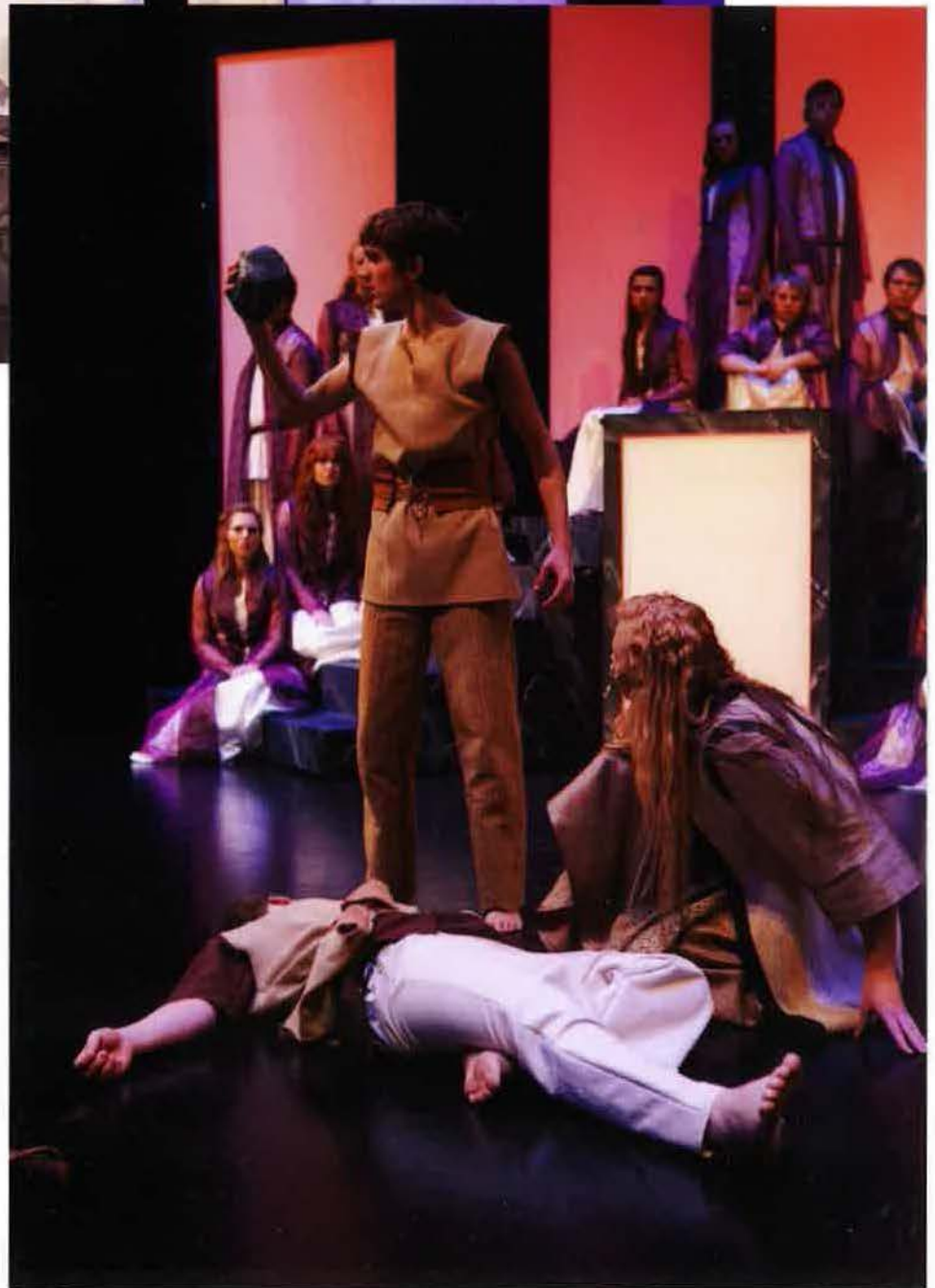
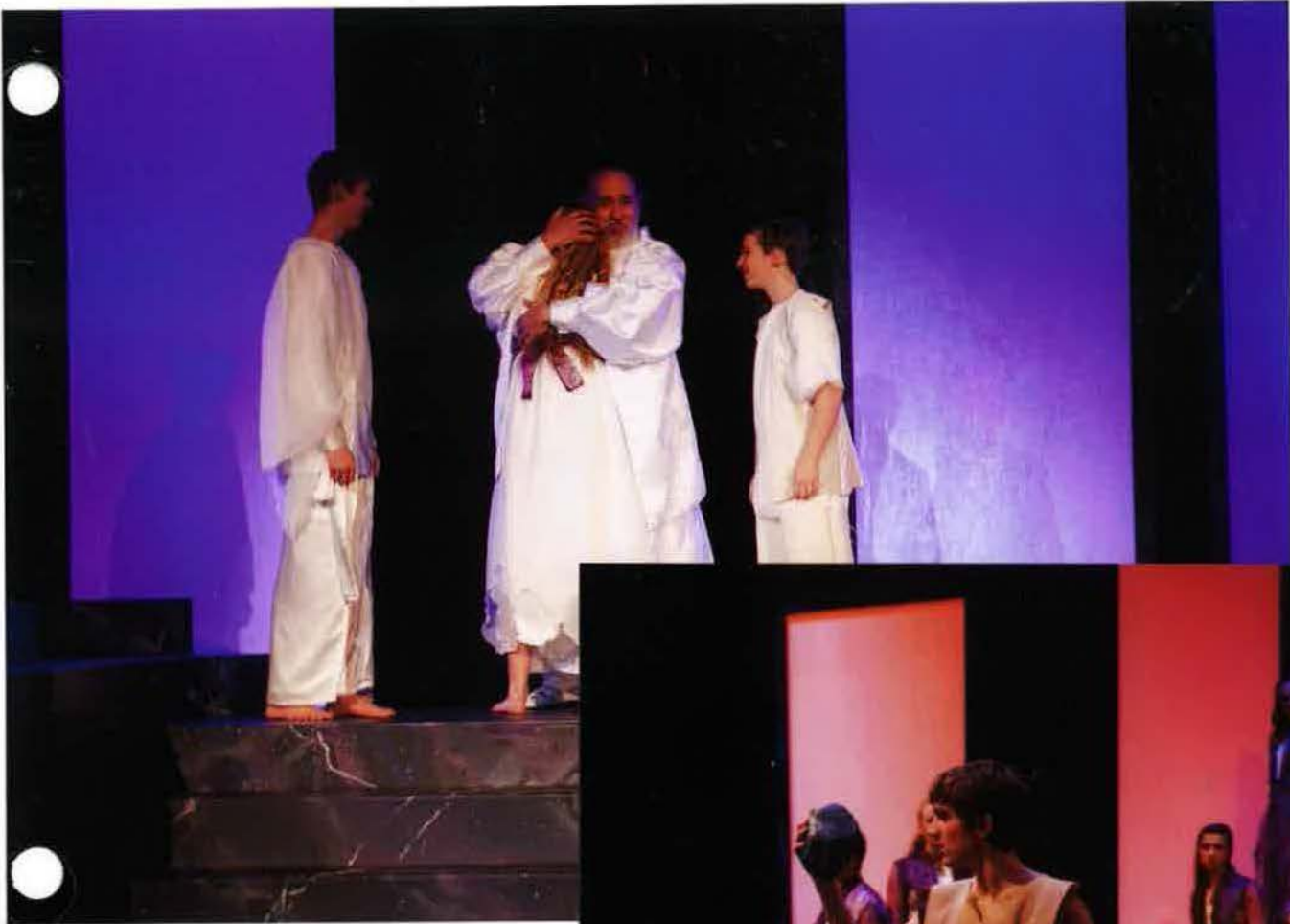




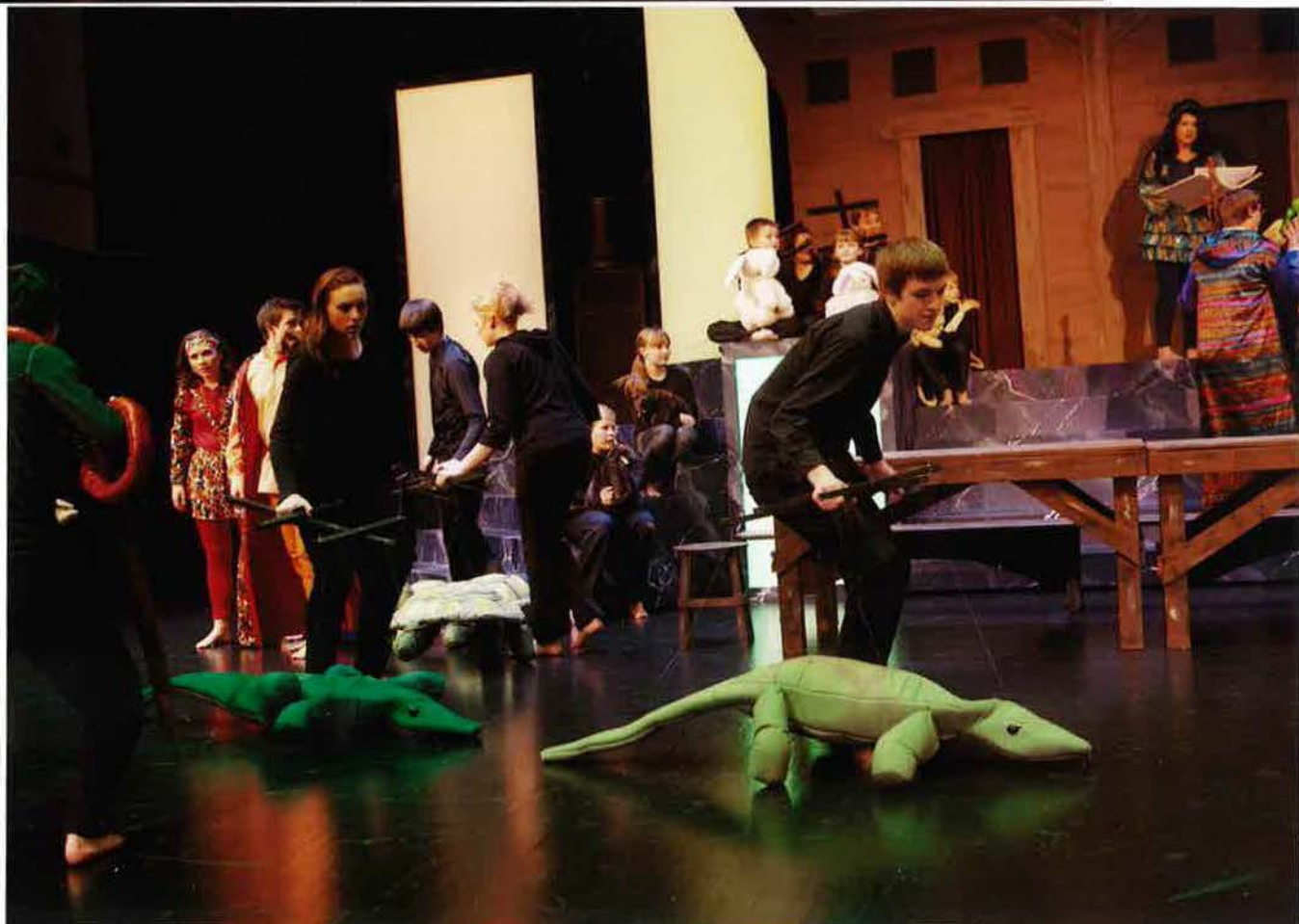


















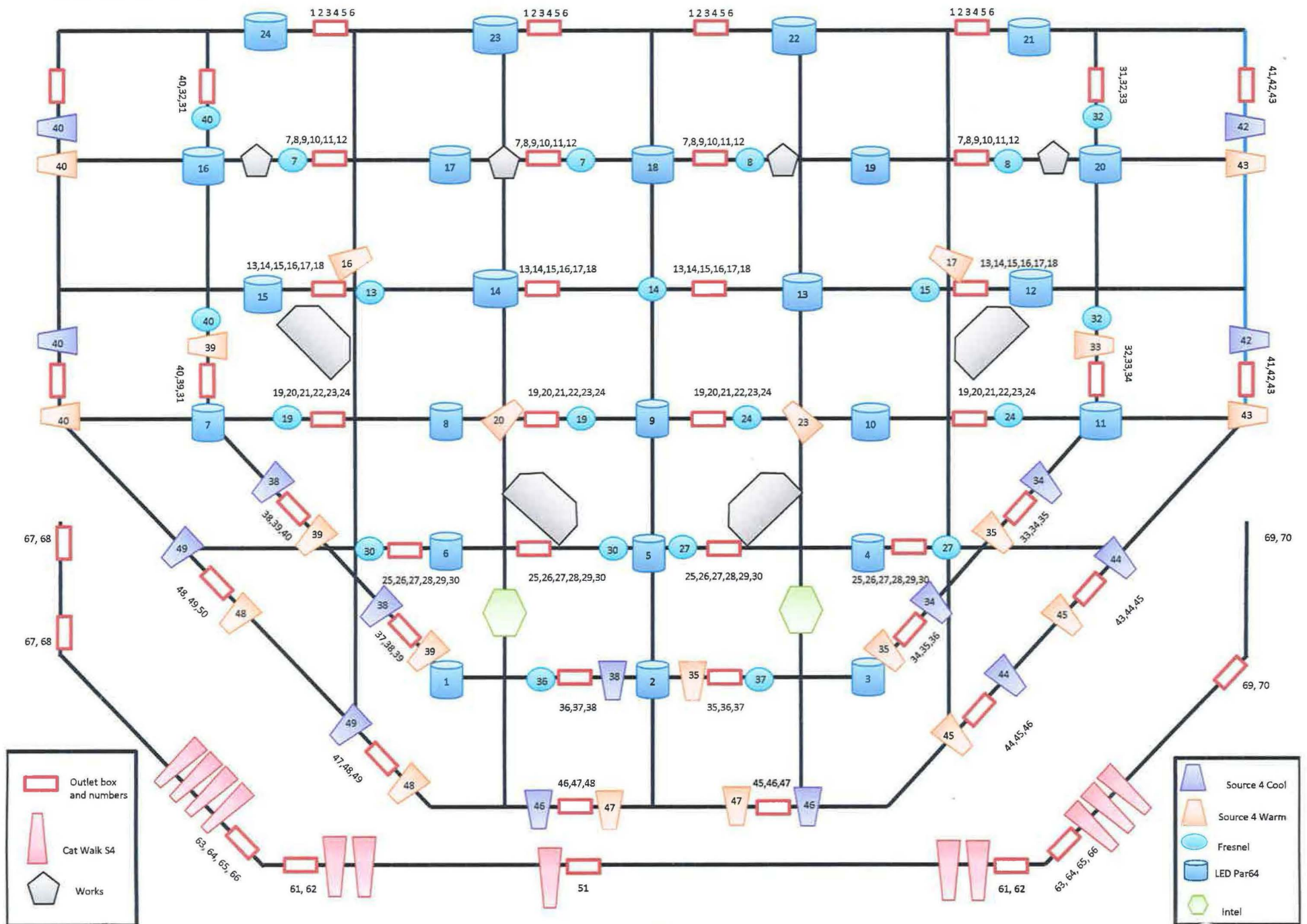








Children of Eden – LIGHT PLOT – WEBER HIGH SCHOOL



Getting Out! by the Standard-Examiner – GO! is a weekly publication serving the Top of Utah. (/)



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WHS stages Bible story by 'Wicked' composer

WHS stages Bible story by 'Wicked' composer

Story - Feb 27 2013 - 1:55am



<http://go.standard.net/sites/default/files/images/2013/02/26/whs-stages-bible-story-by-wicked-composer-26011.jpg>

'Children of Eden'

When: 7 p.m. Feb. 28-March 8.

PLEASANT VIEW — People are no doubt familiar with the music of Stephen Schwartz, the composer whose mega-hit musical "Wicked" has earned him legions of fans. They may not be as familiar with another work by Schwartz, based on a story even more famous than "The Wizard of Oz."

"Children of Eden," opening Thursday, Feb. 28, at Weber High School, is a musical based on the Bible's book of Genesis. Schwartz, whose body of work also includes "Godspell" and "Pippin," has said "Children of Eden" is the show he is most proud of because it's his best musical score.

WHS stages Bible story by 'Wicked' composer | Getting Out! by the Standard-Examiner

The story begins with Adam and Eve and their sons, Cain and Abel. Noah, his family and their floating menagerie are also featured prominently in the story, as well as other biblical characters. "Children of Eden" includes some of the composer's favorite themes — including personal responsibility, rebellion, intellectual independence and overcoming family dysfunction. While "Children of Eden" did not enjoy initial success after its London premiere in 1991, it has since become popular.

The Weber High production is directed by theater teacher Mark Daniels and features Bruce Bredeson of Salt Lake City, who will be playing the part of Father (God). Bredeson is a well-known actor in the Utah theater scene, having appeared in numerous productions around the state. He is currently double-cast as Grandpa Potts in "Chitty Chitty Bang Bang" at Hale Centre Theatre in West Valley City.

"It is a beautiful production with an incredible message," Daniels, whose production is also serving as his master's thesis, said via email. "This is the culmination of three years of work in grad school, and we are building the entire production from the ground up."

"Children of Eden" will be performed at 7 p.m. Thursday, Feb. 28, March 1-2, 4 and 8 at Weber High, 3650 N. 500 West. Tickets are \$9 to \$10 for adults, \$7 to \$8 for students and seniors, available at whs.wsd.net. Group rates are also available online.

For Standard-Examiner readers, use the promo code "STANDARD" when purchasing tickets online and receive \$1 off each ticket. Tickets can also be purchased at the door for \$10.

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Mark Daniels

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27 July 2012

The Transformability of the Staff of Adam in *Children of Eden*

As I approach an upcoming directorial opportunity of John Caird and Stephen Shwartz's *Children of Eden* I am motivated by the signs and symbols within the script and I would like to explore an approach to illuminate them. This production will serve as the creative project for my Master's Degree in Theatre Production and I would like to employ some of the theoretical concepts of semiotics to this script, mainly the theory of the transformability of signs. The story of *Children of Eden* in Act 1 takes place in the Garden of Eden and the second act some thousand years later as Noah is building his ark. The biblical plot incorporates many religious symbols which function as signs within the script. One such sign that caught my attention was the staff of Adam and its use of the semiotic theory of the transformability. My allure to the staff as signifier, to use semiotic terms, and what is signified has become my emphasis. To clarify my focus and several terms, I turn to Jon Whitmore, author of the book "Directing Postmodern Theatre: Shaping Significance in Performance" who illuminates the topic of transformability of signs. "Signifieds and their signifiers are highly transformable. This is particularly true in the theatre, where everything is a sign by virtue of it being framed by the aesthetic codes of the theatrical event it itself" (21). Because of shifting contexts and/or given circumstances, the same object may stand for different signifieds at different moments in the performance. In the essay "Dynamics of the Sign in the Theatre", Jindřich Honzl states that there is one seminal idea that includes all others: "The transformability or utter plasticity of the theatrical sign" (255). It is

this transformability of the signifier, in this case, the staff of Adam, that intrigues me as a director and the exploration of the “signifieds” might bring about a deeper understanding of the artistic significance for both the audience and artistic collaborators.

In the opening song the chorus sings that in the beginning, Father created the heavens and the earth. They sing of the creation of a beautiful garden called Eden wherein He planted a tree and called it the Tree of Knowledge. The wood from this tree will eventually become the staff of Adam. Although not exactly, *Children of Eden* follows the biblical story of Adam and Eve. Schwartz’ character of Father creates the Tree of Knowledge and instructs Adam and Eve not to eat the fruit of the tree with the threat that they will no longer be able to live with him in Eden. Adam and Eve agreed but Eve was tempted and ate the fruit. Reacting to their disobedience, Father destroyed the Tree of Knowledge and as Adam leaves the garden the musical’s chorus sings, “And the man walked through the acrid ash of heaven, / to the smoldering tree destroyed by Father's wrath. / And he carved from it a staff / to lean on in the aftermath” (Schwartz 42). The staff’s origin has now been identified. Of all the trees from which Adam could have carved a staff he chooses the recently destroyed Tree of Knowledge. Adam wants to return to Eden with the hope someday to earn his father’s forgiveness. Thus the staff begins its accompaniment of Adam on his journey back to Eden.

The origin of the staff reinforces the patriarchal story in which the Father’s legacy will be examined throughout the play. The staff is now the sign of that patriarchal order. Until Adam’s death, the staff never leaves his side. Whether used to shepherd the animals, or as an instrument to teach his sons, the staff endows Adam with the rights, privileges, and power to make things happen. It has become an instrument for control and discipline as well as a weapon for self-defense. The transformability of this sign has now been clearly articulated. After Adam’s death,

Schwartz states in the stage directions that:

EVE walks slowly DOWNSTAGE towards us, a very old woman. SHE carries with her the staff that ADAM carved from the Tree of Knowledge, leaning on it as she walks. Although physically quite frail, her face portrays great strength, and she looks about her with a rich mixture of wisdom and sadness and humor. (74)

Again the staff transforms representing everything Eve has experienced since she left the garden including the loss of her husband and her son, Abel. As she approaches death she uses the staff to lean on as she addresses her family, one last time. She then uses the staff as a totem to call upon her father. The stage directions state: "EVE is left on the darkened stage, completely alone. SHE stops and leans on the staff as she addresses FATHER. SHE hasn't talked to him for a very long time, and is only trying to do so now because she feels it may be her last chance" (74). The staff summons Father who appears and opens his arms and welcomes her home. The transformability of the staff aids in the climactic moment of Act 1 and the audience has seen the power of the patriarch pass from Father through Adam and now to Eve. Because of shifting contexts and changing given circumstances, the staff of Adam has stood for different signifieds throughout the course of Act 1. Upon Eve's death, at the very end of Act 1, the staff is passed to Seth and takes its place as the instrument used by the highest patriarch to establish order.

As Act 2 begins, the entire cast enters the stage. It is now "a thousand years later, give or take a century or so" (81). The entire cast sings a song called "Generations." This song traces the descendants from Adam and Eve down through Noah. The playwright makes suggestions within the script for the choreography. Schwartz writes, "In whatever way the dance is choreographed, it must be clear that the staff of ADAM is passed in a direct line down to

NOAH, who takes charge of it for the whole of ACT TWO” (84). From the very beginning of the second act, this passing of the staff signifies the line of authority and connection with Father that each new patriarch has. The story continues in as Noah is building an ark, as instructed by Father, to save his family from the impending flood that will soon cover the earth.

It is interesting to see how the use of the staff of Adam as signifier and the shifting contexts in Act 2 directly mirror those in Act 1. Although the characters using the staff have changed, their exact actions are repeated under a different set of given circumstances. Because of the duality and repetition, the audience may now possibly receive the meanings of the staff on a subconscious level. In his essay “Dynamics of the Sign in the Theatre”, Jindřich Honzl speaks of the use of a repetitive transforming sign. He states that “... it may happen that one of the components submerges below the surface of the spectator’s conscious attention” (255). The mirroring of the staff’s function in the second act has now become both repetitive and a constant visual signal that no longer takes the spectator’s primary focus.

As I contemplated the author’s intent with the use of this sign, I decided to contact him and ask his opinion:

The staff of Adam, is carved from the tree of knowledge at the beginning of time. Therefore it represents the continued seeking for knowledge and truth, the expression of curiosity, questioning, in fact, The Spark of Creation.

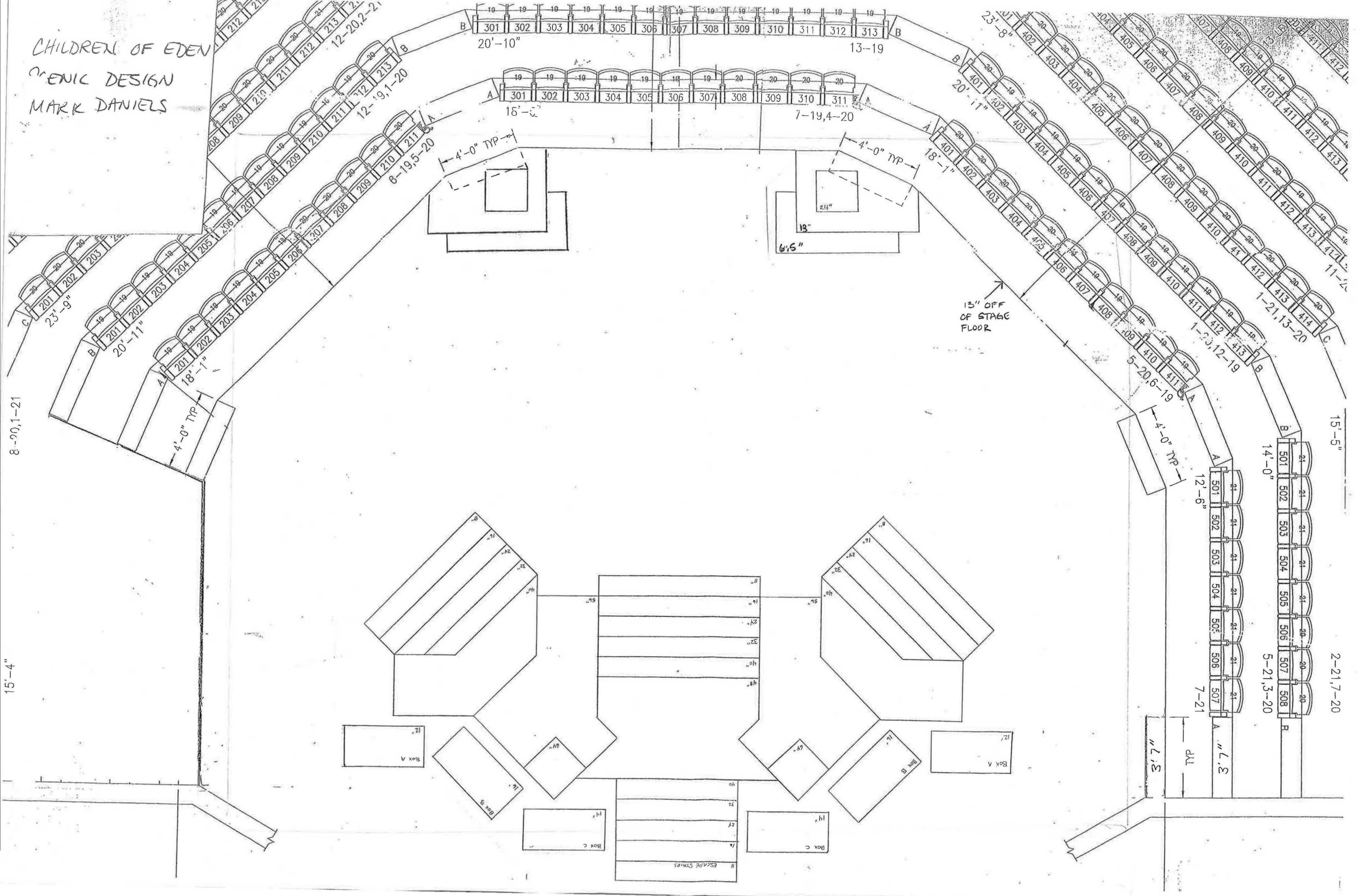
As I considered his words and those of Whitmore and Honzl, I realized that the staff of Adam was helping to illustrate a much more complex idea than simply serving as a walking stick. The transformability of this sign has been successfully used to illustrate these profound meanings. While I knew and understood the importance of the sign, simply because of the volume of usage,

I didn't realize how it would communicate to the audience on a deeper and more profound level. Would the spectators truly understand the transformability? In my opinion, Schwartz clearly made a brilliant choice in suggesting it in the script. Visual images and signifiers that are given to us within the script are rich and laden with deeper meanings to be explored by directors in their communication with audiences and artistic collaborators.

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CHILDREN OF EDEN
SCENIC DESIGN
MARK DANIELS

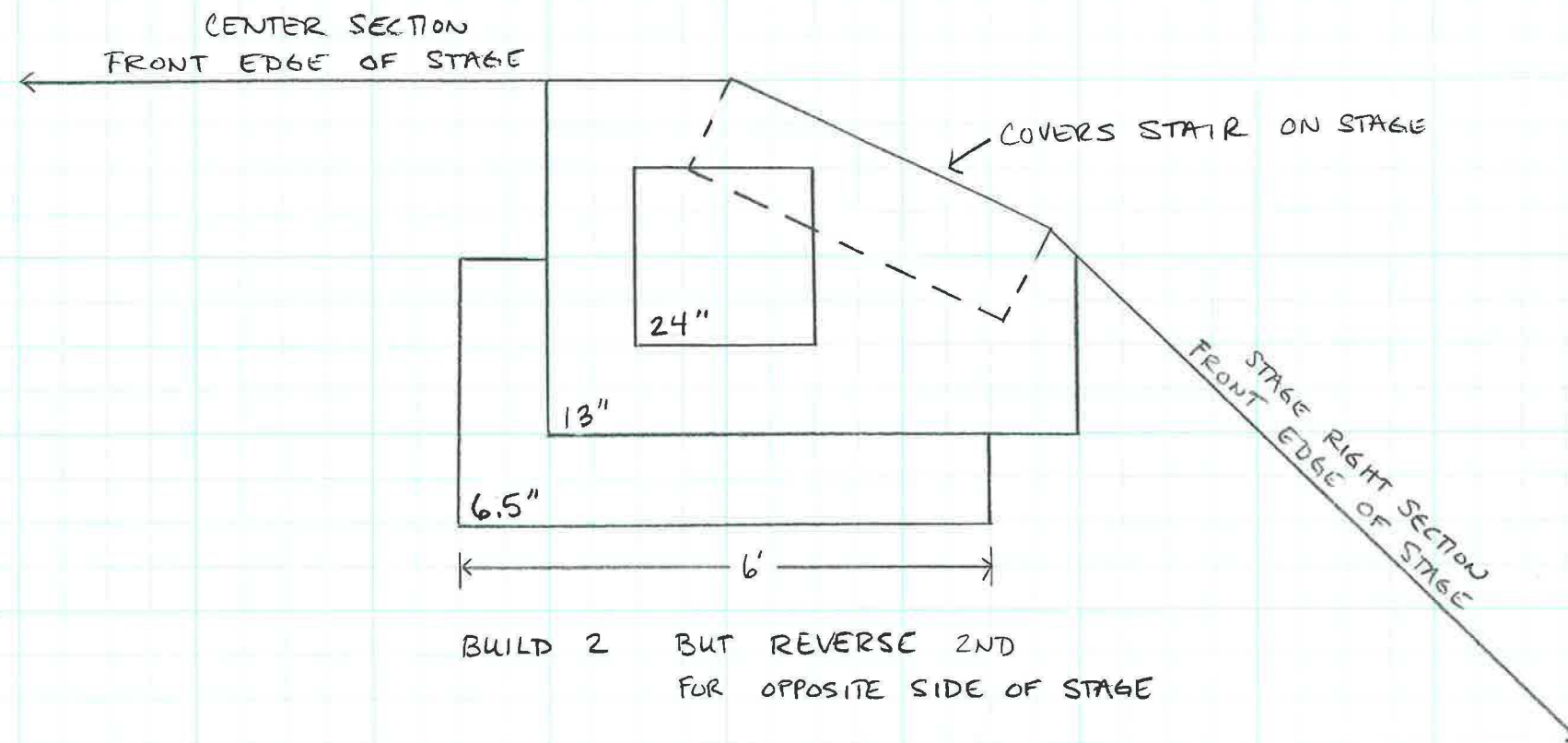


CHILDREN OF EDEN

SCENIC DESIGN

MARK DANIELS

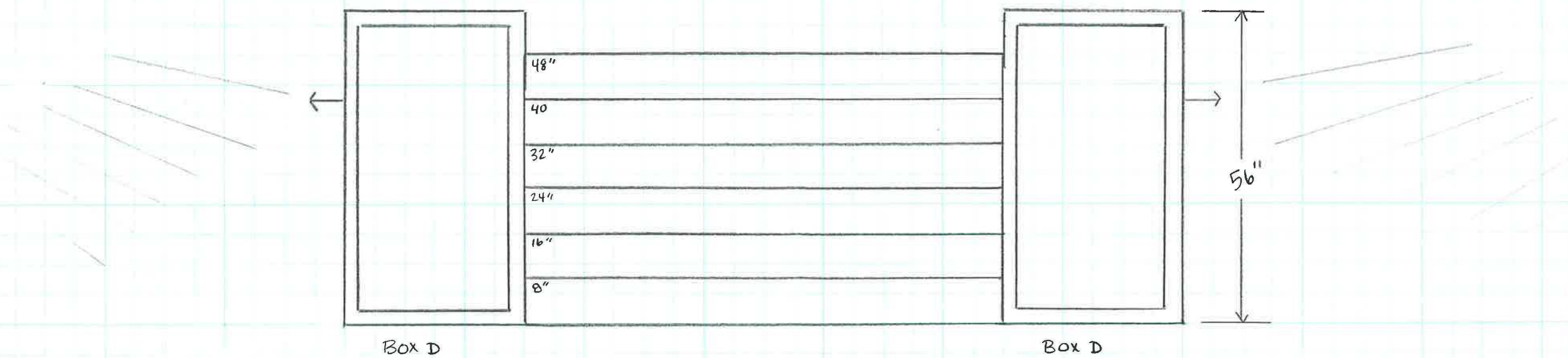
1 BOX = 6"



FRONT VIEW OF CENTER STAIR
UNIT WITH 2 SIDE BOXES

BOX D HAS THE SAME PLEXIGLASS
FRONT AS BOXES A, B, & C

BOX D IS LIT FROM WITHIN AS WELL

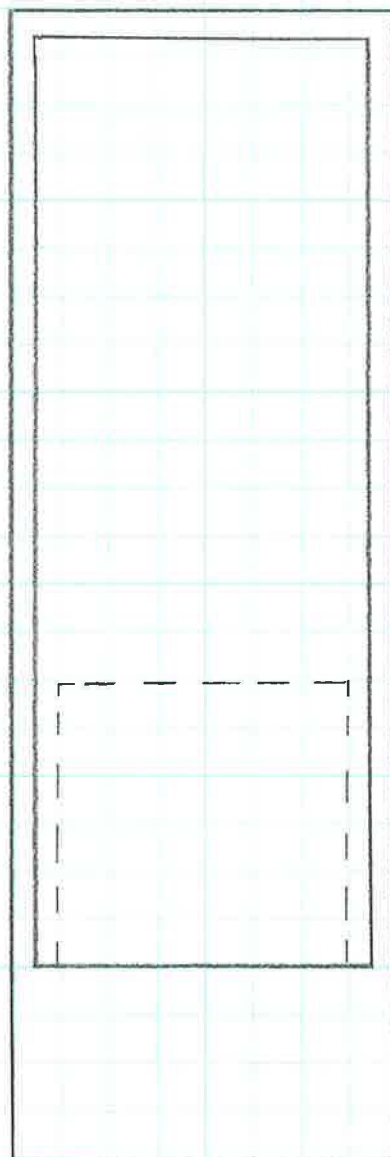


CHILDREN OF EDEN

SCENIC DESIGN

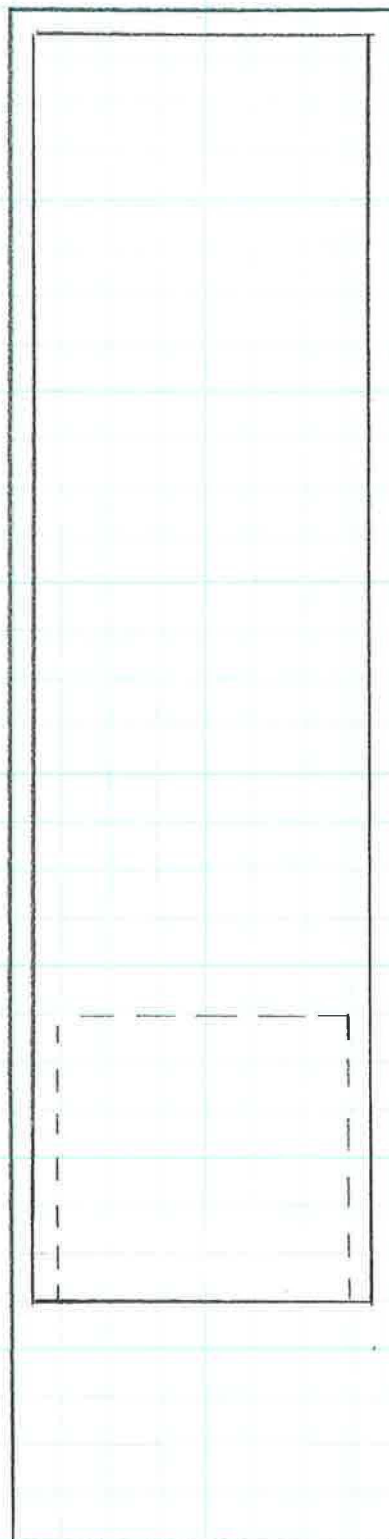
MARK DANIELS

1 BOX = 6"



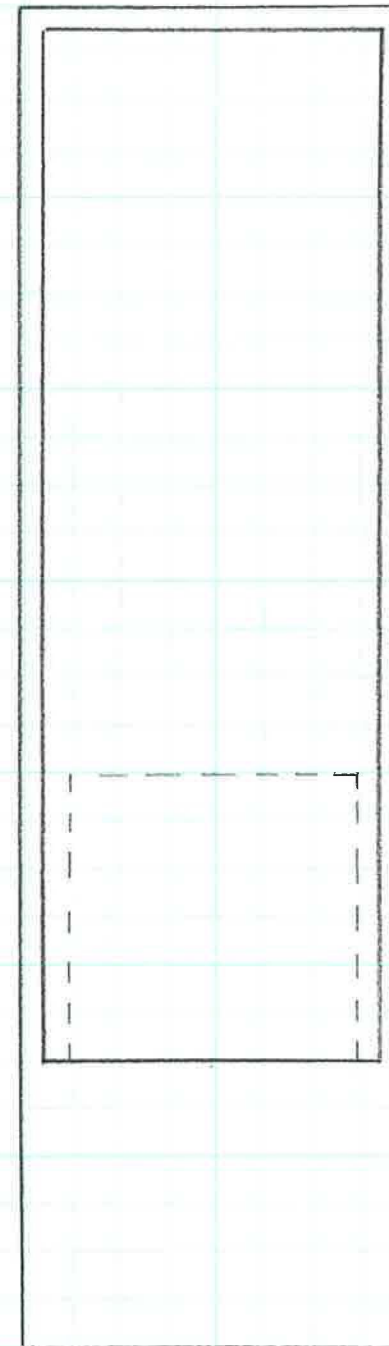
Box A BUILD 2

4' WIDE
2' DEEP
12' HIGH



Box B BUILD 2

4' WIDE
2' DEEP
16' HIGH



Box C BUILD 2

4' WIDE
2' DEEP
14' HIGH

WHITE PLEXIGLASS INSET
IN EACH BOX FRONT.

BOXES WILL BE LIT
FROM INSIDE WITH
LED PAR 64 RGBAW INSTRUMENTS

← DOOR NEEDS TO BE BUILT ON
BACK SIDE TO INSERT LED FIXTURE

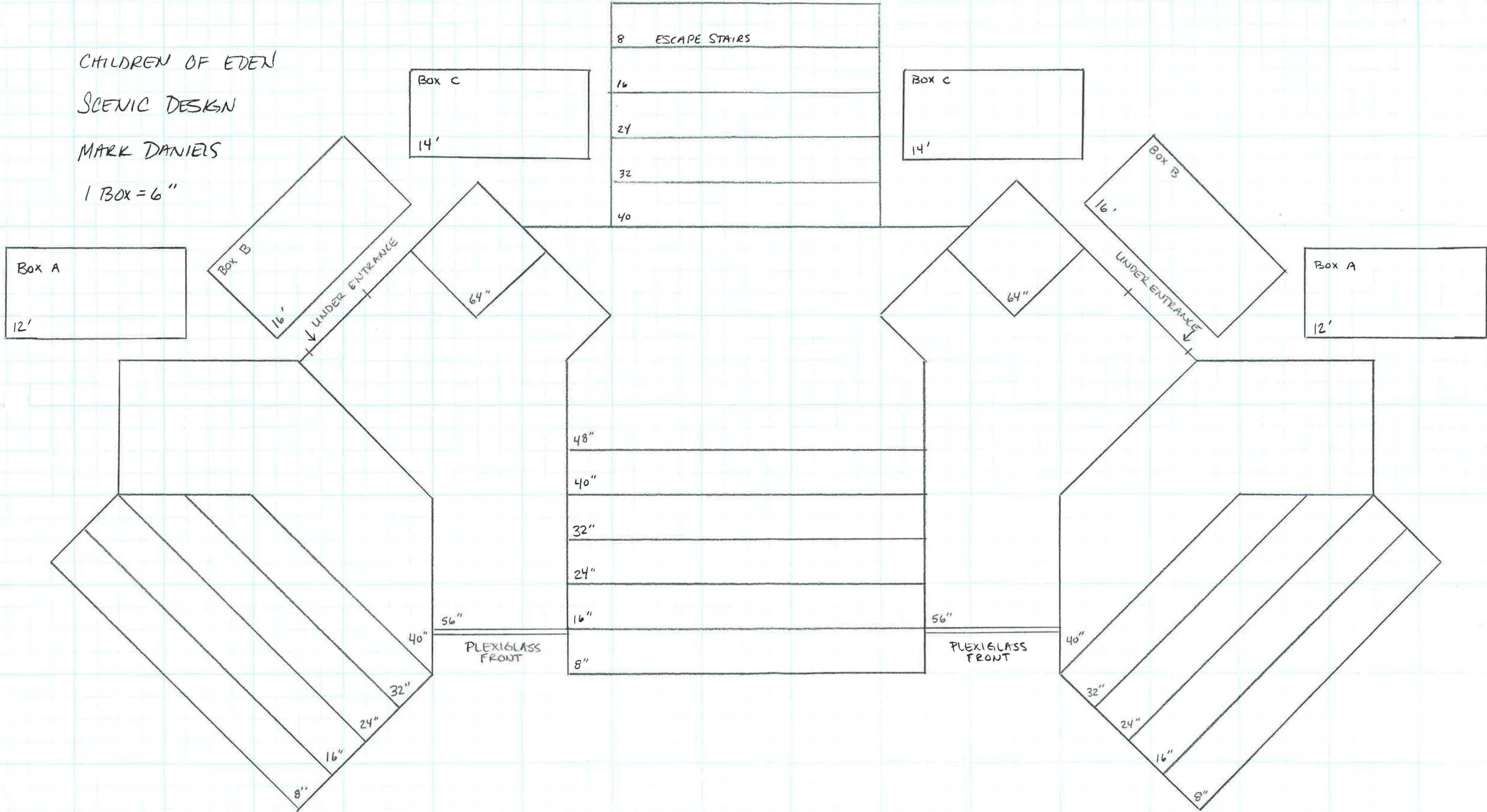
← LED FIXTURE WILL BE PLACED
ON SHELF AT THE BOTTOM OF
THE PLEXIGLASS

CHILDREN OF EDEN

SCENIC DESIGN

MARK DANIELS

1 BOX = 6"



the weber high school productions company presents

a musical by
the creator of
WICKED
stephen schwartz

a master's thesis
production for
director
mark daniels



CHILDREN OF EDEN

february 28 - march 8, 2013 7:00pm

in the weber high school auditorium: 430 west weber high drive, ogden ut, 84414 - call 801.476.3769 for more information

adult tickets \$9 - \$10 (purchased online in advance) or \$10 (at the door)

youth (3-18) and senior (60+) tickets \$7 - \$8 (purchased online in advance) or \$10 (at the door)

groups of 20 or more for a single performance \$6 - \$7 (purchased online in advance - no group discount at the door)

tickets available online at whs.wsd.net

with professional guest artist bruce bredeson as father

children of eden music and lyrics by stephen schwartz book by john caird



CHILDREN
OF EDEN
WHS Productions
March 2013



Single Camera Edit

CHILDREN
OF EDEN