REDPATCH

ENRICHMENT GUIDE

By Raes Calvert and Sean Harris Oliver
Directed by Sean Harris Oliver
Presented in partnership with Arts Club Theatre Company
and Hardline Productions

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it’s funny, cry when it’s sad, gasp when it’s shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

The following items are not allowed in the theatre:

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

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

Basic courtesy:

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

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

• The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.

• There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.

• For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.

• Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate behaviour:

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

• Talking in the audience

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

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

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.
"Half-Blood" is our main character in the play *REDPATCH*. Although Half-Blood is a fictional character, he was based upon by many great First Nations soldiers who fought in World War I; these soldiers include Francis Pegahmagabow, Henry Norwest, and Mike Mountain Horse.
ABOUT THE CREATORS

RAES CALVERT

Raes is a Vancouver based writer/actor, and the Co-Artistic Director of Hardline Productions. Raes is of Métis descent and, in recent years, has become one of the country’s leading Indigenous performers, having appeared in Children of God (Citadel/NAC), Les Filles du Roi, (The Cultch), and Redpatch (Arts Club/Citadel/Hardline). He was recently honoured at the 2017 Hnatyshyn Foundation Indigenous Arts Awards for his contribution to Indigenous theatre in Canada.

SEAN HARRIS OLIVER

Since 2010, Sean has written, performed, and directed plays with Hardline Productions, a company that he co-founded with Raes Calvert and Genevieve Fleming. The company converted an office space in the Downtown Eastside of Vancouver into a 30-seat black box theatre where they produced numerous artistic works, nightclub parties, and workshops for emerging artists. Eight seasons later, Hardline has produced 15 mainstage works, and has been recognized with 16 Jessie Richardson Theatre Award nominations.

As a playwright, director, performer, and filmmaker, Sean’s work has appeared throughout Canada and the U.S. in a variety of arts festivals, public readings, and theatre productions. Most recently, he mentored under Daniel Brooks and Kim Collier with Electric Company Theatre’s creation of The Full Light of Day (CanStag/NAC/Banff/Electric Company). As a writer, his two most recent scripts have gone on to earn numerous distinctions, including being named a finalist for the 2017 Playwright’s Guild of Canada’s Carol Bolt Award for Redpatch, as well as the Georgia Straight’s Critics Choice Award and as a Jessie Richardson Theatre Award nomination for ‘Outstanding New Script’ for The Fighting Season.

Sean is a graduate of Studio 58. www.seanharrisoliver.com
**CREATORS’ NOTES**

*REDPATCH* is a story that was inspired by the sacrifice that Aboriginal, First Nations, and Métis soldiers made for Canada in World War I, also known as “The Great War” or “The War to End All Wars.” The military history of Aboriginal veterans, and their contributions to the various conflicts that this country has been involved in, is a subject that is relatively unknown to the average Canadian citizen. With the hope of drawing attention to this obscure part of our national history, Raes and I are extremely proud to contribute *REDPATCH* to Canada’s theatre canon.

I am also thrilled that we are able to present a full cast of Indigenous actors for this production. Not all the characters encountered in *REDPATCH* are First Nations, but both Raes and I felt that this particular production should highlight the work of some of Canada’s most talented Indigenous artists. This cast includes representation from nations including: Acadian, Cree, Denesuliné, Kluane, Métis, Nuu-chah-nulth, and Stoney Nakoda.

Raes and I started dreaming this play up nearly six years ago. The research and development processes have taken us on many adventures: from a remote island off the west coast of Vancouver Island to Niagara-on-the-Lake for a staged reading at the Shaw Festival. Creating *REDPATCH* has been a life-changing journey for both Raes and I, and in so many ways it has come to define our own artistic practices. We would sincerely like to thank Daryl Cloran and the entire Citadel family for enabling this wonderful journey to continue. And finally, we would like to thank you for being here with us tonight; thank you for sharing in this small piece of our nation’s history.

- OVER THE TOP BOYS!

Raes Calvert & Sean Harris Oliver  
October 2018
It all started in November 2011. I was acting in a play about World War I, and I was having a good time being on stage, but to be honest, the play kind of felt like a lesson in Canadian history and I was never much of a history buff. My good friend Raes came and saw me in this show (that was nice of him), and afterwards we talked a lot about one of the First Nations soldiers who was a character in the play. It turns out that Raes and I were taught very little in school about the inclusion of Aboriginal soldiers in Canadian army. Raes mentioned to me that his grandfather, a Métis man, had served in the Canadian Expeditionary Forces during the Second World War, and that’s when Raes and I started coming up with the idea that would become Redpatch.

So what did we do? Well, like I said before, Raes and I were not history buffs, so we had to go out and learn about Canadian military history. We decided that we wanted to explore the idea of a mixed-blood First Nations man fighting during the Great War (World War I), so we went online and looked in the library, and we tried to find books that would teach us about that time in history. Some of the books we read were these ones: All Quiet On The Western Front by Erich Maria Remarque; In Flanders Fields: Poems of the First World War, edited by Brian Busby; Three Day Road by Joseph Boyden; Vimy by Vern Thiessen; as well as a TV series called Circle of the Sun, presented by the National Film Board of Canada.

After we read all those books, Sean and I sat down and started writing out some scenes that we thought might be in the show. Between 2013 and 2015, we wrote and rewrote Redpatch. It was very challenging to take all of our book research and trying to turn it into an interesting and engaging story. We also wrote a bunch of grants to the Canada Council for the Arts, the British Columbia Arts Council, and the Department of Canadian Heritage to try and obtain funding to help us workshop our play. In August of 2015, with dramaturg David Geary (a dramaturg is like a script doctor), and a great cast of actors and designers, we workshopped the Redpatch script and had a one-night invited reading.

Ok! Hold up. I should mention at this point that doing all this research took three years! It took three years to read all these books, watch movies about war, and go to Nootka Island. Of course, during that time, Raes and I were still writing scenes; working on new material, trying to make our story better. So then, in the summer of 2015, Raes and I got a bunch of our actor friends together and we read our workshop draft of Redpatch. A workshop draft means that everyone is still working on the play. It’s not the final version of the story you want to tell, it’s just a version that’s good enough to have actors read their parts. At the end of this workshop process, we invited a bunch of theatre producers to come listen to us read the story. It’s a pretty nerve-wracking experience — you invite people, who you hope will like your play, to come to a theatre to listen actors read your work out loud. And that’s what we did! And from that activity, Mr. Kim Selody, an Artistic Director in North Vancouver invited us to come to his theatre to try working on the play some more.

After finishing our workshop with David Geary, Sean and I realized that we needed to visit the ancestral homeland of the main character in our play. I have a Great-Great Grandmother from Nootka Sound and this is one of the reasons for selecting this area as the home of our character. Sean and I needed to go to Nootka Sound.

So ... just like how we went to the library to find out about WWI, Raes and I had to book a trip to the land that Raes’ ancestors come from — Nootka Island.

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ABOUT THE MAKING OF THE PLAY  Continued

SHO: While we were on Vancouver Island (on the way to Nootka Island), we stayed our first night at my friend Kyle’s house on a golf course in Courtenay! From there we set off to meet a local artist Andy Everson. We had a great chat with him and he explained a bit about his people and their history in the Komoks Nation. Andy is a high-ranking traditional dancer in his community and he showed us some of his dance regalia. We also lucked out by meeting Sean Muir, a guy who has his studio directly beside Andy’s studio. We found out his company creates illustrations, posters, videos, and comic books on health and social issues for youth. And we wanted to create a play and a graphic novel with our story! So that was really amazing because we were able to hire Sean’s company to help us make a graphic novel that goes along with this play. Have you seen the graphic novel? You can find it at www.redpatch.ca (Editor’s Note: See page 15 of this enrichment guide for links to the graphic novel and other interesting reading/resource materials about Redpatch and World War I.)

RC — So we finally got to the North west coast of Vancouver Island. To this town called Gold River. But then … we had to fly to Nootka Island! WHAT!? We had to pay $500 bucks to fly for 20 minutes to Nootka. Only a 20-minute flight from Gold River (but my first time in a float plane), we arrived at a place called Yuquot. We were greeted by local elder Ray Williams and his horse (a 4x4 quad). We would learn from Ray that Yuquot means “where the four winds blow.” He threw us and our gear into the trailer and drove us to our cabin. He got a fire started for us in our wood stove and then took off back home for lunch.

SHO — If you have the chance to check out our website, www.redpatch.ca, now would definitely be a good time, because there were tons of photos that we took from this trip and we put them all up online, and you can get a visual sense of this island we were visiting.

RC — Dude! I’m trying to tell a story here.

SHO — Sorry, go ahead. I’m just excited remembering all this stuff.

RC — After we got settled, we went to Ray’s house and met his wife Terry and their grandson. Ray is an amazing historian for his people. He was excited by the play that we were developing and really helped us understand the area our character comes from and what it would have been like in the early 1900s. Ray and Terri still speak their ancestral language at home and he even taught us some words and how to pronounce them for our script. Ray was happy to show us the church on the island and tell us the history of the place. Over then next few days, Ray and Terry told us stories and history to help us understand the area better. Our cabin had a beautiful view. There is definitely something magical about this place. Ever since I left, I have wanted to return. As Ray said to us “There is something about this place that shows you what you need to do and where you need to go next.”

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SHO — Boom! So in the winter of 2016, Raes and I went to Kim’s theatre (Presentation House Theatre) and we did what is called a workshop production. This means that instead of reading the play out loud in front of people, that you actually try to do the play with costumes and props and sound and lighting. The difference between a workshop production and a full production is that in a workshop production, you tell the audience that you’re still not finished with the story, and that re-writes are still happening. But overall, a workshop production is a great way to get a story in front of audiences and get their feedback on your script. And guess what? Kim was so happy with the way that audiences responded to our show that he decided to have his company support us for a 2017 world premiere production! (That basically means that we’d be doing the show for reals.)

RC — And so finally ... Finally, after like five years of working on this play, we put up our professional premiere. That means, the for real-sies show. That’s when all the people come out and see it and it’s like your final product.

SHO — We premiered Redpatch in April 2017, which coincided with the 100-year anniversary of the battle of Vimy Ridge, and that was a pretty special moment. It was like 100 years later, Raes and I are putting on this show, that has to do with a pretty significant point in Canadian history.

RC — And that’s kind of the end of our story.

SHO — Well, for that part anyway.

RC — Ya, true, that part. The creation of Redpatch.

SHO — The next part of our story is what you’re doing right now! Learning about Redpatch and hopefully, coming to see the play, and even more hopefully ... learning about our Canadian history in a way that’s fun.

RC — I think it’s fun.

SHO — Ya, of course. I’m just saying ... one of the big things that you and I wanted to achieve with Redpatch was to create a show that people could watch and learn something from, but that they would also find entertaining.

RC — Dude, I think people will love this show.

SHO — I think so, too.
The armistice of November 11, 1918, brought relief to the whole world. Never before had there been such a conflict. For a nation of eight million people, Canada’s war effort was remarkable. More than 650,000 men and women from Canada and Newfoundland served — over 66,000 gave their lives and more than 172,000 were wounded. It was this immense sacrifice that led to Canada’s separate signature on the Peace Treaty. No longer viewed as just a colony of England, Canada had truly achieved nation status. This nationhood was purchased by the gallant men who stood fast at Ypres, stormed Regina Trench, climbed the heights of Vimy Ridge, captured Passchendaele, and entered Mons on November 11, 1918.

Close to 4,000 Native men (Aboriginal, First Nations, Métis) served in the Canadian Forces during the Great War, an extraordinary number given the limited civil rights accorded to these people at the time. Canadian Federal policy extended many post-war benefits to First Nations veterans; however, since many men had given up their status in order to enlist, they were denied these benefits upon their return to Canada. By the end of The Great War, many First Nations soldiers had achieved near-legendary status as scouts, trench-raiders and snipers, drawing on their pre-wartime experience in hunting and wilderness survival.

If the story of REDPATCH inspires you to learn more about our Canadian history, Hardline Productions, with the generous support of the Department of Canadian Heritage, has created an educational website which offers deeper insight into Canada’s involvement in the First World War. We invite you to visit www.redpatch.ca to access learning opportunities available via this online resource.
Notes on the Nuu-Chah-Nulth language:

Nuu-Chah-Nulth is a southern Wakashan language spoken by about 150-200 people on the Northwest coast of British Columbia. After meeting with local elders, Ray and Terry Williams, we learned that fewer and fewer people are speaking the language and that it is most certainly in decline. Ray, and his wife Terry were consulted on the pronunciation of the Nuu-chah-nulth words used in this text, and both were supportive of the use of their language in this script.

Nuu-Chah-Nulth is a language that sits back in the throat and on the sides of the tongue. There are many "teh" sounds, which are made by flattening the tongue against the sides of the molars and pushing air up through the cheeks. The Nuu-Chah-Nulth Tribal council has a very good language resource (www.nuuchahnulth.org) where one can listen to the pronunciations of the Nuu-Chah-Nulth words.

Definitions:


Kwooshin/Kuoshin = Raven. Trickster.

Mamak-neh = White people.

Kwees = Snow.

Kwee-shaht = Mixed-blood. From mixed places.

Naneek-su = Grandmother.

Notes on Nootka Island:

Although not specifically mentioned in the play, the hero of our story comes from a small island off the Northwest coast of Vancouver Island, called Nootka Island. One important aspect to consider when staging this play is that Nootka island is located in a fog zone. Fog and heavy cloud often surround the island and we feel that these natural elements should be present in any staging of this story. Haze and fog were heavily incorporated in the premiere production.

Where does “Redpatch” come from?

In 1914, Canada was still a colony belonging to the British Empire. So when Canada went to war, the uniforms that our soldiers wore were the same uniforms that British soldiers were wearing. It didn’t take long for British Officers to get tired of confusing their own soldiers with Canadian (colonial) soldiers. To solve this annoyance, the British army issued small rectangular red patches that were sown onto the left shoulder of each Canadian infantry soldier. This red patch was the first distinguishing mark that identified Canadians as being a separate part of the British army.
August 4th, 1914, England has declared war on Germany. As a member of the British Empire, Canada is obliged to join the war. From far and wide, across the whole of the northern nation, young Canadian men enlist in the Forces; they join in the pursuit of glory, eager to prove themselves as warriors, and to battle for the Empire in "The War to End All Wars."

For young **Kwee-shaht, 'Half-blood',** a mixed-blood First Nations man from a remote area of Vancouver Island, there's only one problem - the Canadian Forces doesn't accept First Nations recruits. Not to be deterred, and despite portentous warnings from his grandmother, Half-blood lies about his ancestral roots and joins the CF under the white name of his childhood best friend, **Jonathon Woodrow,** a young boy who perished in a canoe accident.

Half-blood, known to his fellow platoon mates as Woodrow, excels as a soldier in basic at Valcartier training base. Woodrow becomes a leader within the ranks and makes his way to the European battlefields as part of the Canadian First Infantry Division. Upon their arrival in France, it isn't long before Woodrow, and the rest of his platoon, discover the absolute Hell of trench warfare.

Three long years pass and Woodrow becomes the pride of the Canadian First Division. Utilizing his hunting skills and knowledge of the outdoors, Woodrow's reputation as a fearsome trench-raider grows - the Germans call him, "**The Ghost of the Trenches.**" But the war is wearing on all the men. The dirt. The rain. The pestilence. All Woodrow can think of is getting home - by whatever means necessary.

The story culminates on April 7th, 1917, on the blood soaked field of Vimy Ridge. Vimy is a suicide mission. A divisionary attack meant to distract the Germans. But against all odds, April 7th becomes a historic day for Canada. It is the birth of a nation. A day when all four Canadian infantry divisions band together and take a ridge from the Germans - a ridge that no other army in the world could take.

**REDPATCH** is an investigation into how First Nations soldiers fought for Canada in the Great War. It is an immersive theatre experience into the horrors of trench warfare. It is an honouring to the sacrifice that aboriginal soldiers and communities gave for this country. Most of all, it is a depiction of the reality of war ... it does not make us heroes, war drowns us.
THRUST STAGE

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

The Maclab at the Citadel is an example of a thrust stage. This type of stage is used to extend the playing space out into the audience. While the thrust stage is a great asset in creating an amazing production, it does require conscientious collaboration between the actors and the audience. Both of these groups need to be aware of each other to allow the performance to run smoothly. As an audience member, be sure to keep all of your belongings stowed beneath your seat and to remain in your seat throughout the performance.
Learning Projects

Research and Tell a Story of Your Own

We invite you to encourage your students to find and research a story about someone they know who was involved in a war fought by Canada, and then choose a creative way to share this story.

They may choose to tell:

- An actual story of a member of their family.
- A fictional story based upon historical research.

Our hope is that you will encourage your students to post their projects on the “Share Your Story” page of the Redpatch website to help validate their work, celebrate their creativity, and inspire others.

Students may choose to tell their story in the following mediums:

Write a story

- Write the story in the first person as if they were the main character
- Write the story in the third person
- Write the story as a journalist

Write a play

- Perform the play or read it to the class
- Film the performance or record the reading and post it to the Redpatch Website

Create an audio file

- Interview someone who went to war and create an audio file with a photo.

Write a blog

- Students could record the journey they took to learn about their person
- Include photos
- Post the blog on the school’s website and/or the Redpatch Website

Create a graphic novel

- Like the Redpatch graphic novel, have students create their own based upon their research of a Canadian involved in a war.

Create a video

- Share a researched fiction or nonfiction story by telling the story in a video format
- Use an interview format to tell the story in a documentary style.

Create a movement sequence

In certain sections of Redpatch, the story is told using movement or choreography instead of words. Have your students tell a story without words and perform what they create for other students.

- Film the performances and post them on the Redpatch Website.
Redpatch Graphic Novel: http://redpatch.ca/graphic-novel/

How we made the play: http://redpatch.ca/making-of-the-play/

Canada at War (how the war started, and Canada’s involvement in WWI): http://redpatch.ca/canada-at-war/

Curriculum Connections: http://redpatch.ca/share-your-story/

For more information on Nootka Island, visit: http://firstpeoplesofcanada.com/fp_furtrade/fp_contact_nootka.html and http://www.nootkaislandlodge.com/history

All Quiet On The Western Front by Erich Maria Remarque

In Flanders Fields: Poems of the First World War, edited by Brian Busby

Three Day Road by Joseph Boyden

Vimy by Vern Thiessen

The TV series Circle of the Sun, presented by the National Film Board of Canada.
Curriculum Connections:

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (but not limited to) objectives which are developed through the viewing of live theatre:

**Drama (Elementary)**

**Third Goal**
To foster an appreciation for drama as an art form

**Objectives**
The child should:
1. develop an awareness of an respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

**Specific Learner Expectations:**

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

**Drama (Junior High)**

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

**Objectives**
The student will:
- strengthen powers of concentration
- extend the ability to think imaginatively and creatively
- extend the ability to explore, control and express emotions
- extend the ability to explore meaning through abstract concepts
- develop the ability to offer and accept constructive criticism
- develop recognition of and respect for excellence in drama and theatre
Drama 10-20-30

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

Objectives
The Student will:

- extend the ability to concentrate
- extend understanding of, acceptance of and empathy for others
- demonstrate respect for others — their rights, ideas, abilities and differences (S)
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II
To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives
The Student will:

- demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III
To develop an appreciation of drama and theatre as a process and art form.

Objectives
The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts.