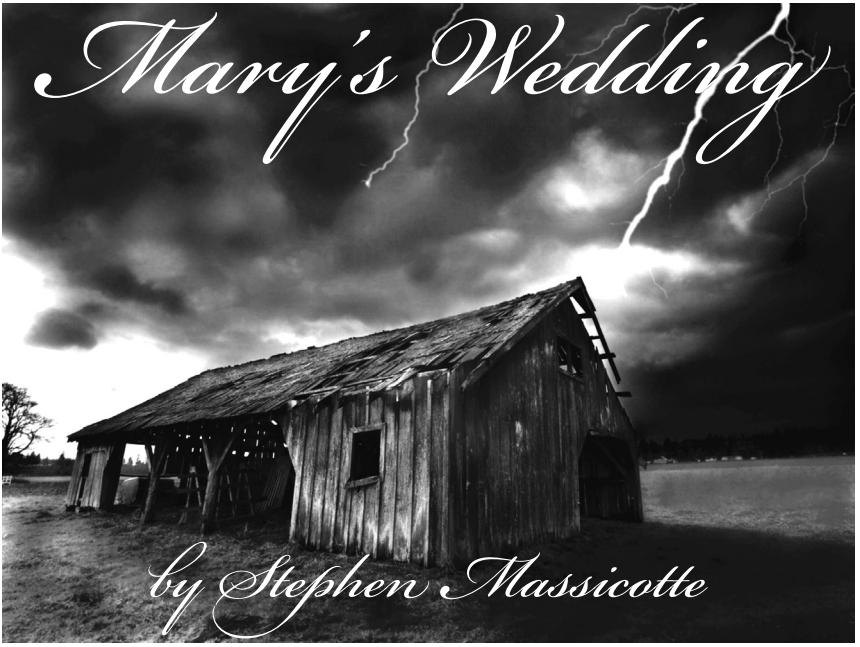
kanata theatre

presents



Directed by Wendy Wagner

CAST & SETTING

Nicholas Maillet	Charlie
Emily Walsh	Mary/Flowers

1914 - 1920
In Saskatchewan and Overseas

Please note: *This play employs loud sound effects, haze and flashing lights.*

Produced by special arrangement with Playwrights Canada Press
and Chris Till, Creative Artists Agency NYC, NY.

There will be **NO** intermission.

Coffee, soft drinks and desserts are only available prior to the show.

Please be considerate: ensure that pagers and cellular phones are turned off.

The use of any media capture device during the performance is prohibited by law.

DIRECTOR'S NOTE

Mary's Wedding is full of sound and light, heart and soul, tender passion and gut-wrenching sorrow. I have been dreaming of directing this play since I first read it five years ago. The script literally exploded inside my head and heart and it has been aching to get out every since.

It is the sort of play that comes along infrequently and challenges everyone on the team: director, actors, and designers. *Mary's Wedding* is a beautiful gem and each member of the team must polish a different facet to make the finished product shine. I have been fortunate to work with, and depend upon, many talented individuals throughout the course of this production. The show you watch tonight would not have been possible without their dedication and months of hard work.

In Mary's dream we travel back and forth through time and in and out of memory as it mixes with both the real and the imagined. The fluidity of the script demands a certain freedom of the actors. They are first in one place and time and then in another - often in the blink of an eye. It also demands much of the audience. Do *you* see the battlefields of World War 1?

Stephen Massicotte wrote the play in 2000 and it was first performed at the Alberta Theatre Project in 2002 where it won the Betty Mitchell Award for Outstanding New Play. It has since won numerous awards, been produced all over the world and, was most recently adapted for Pacific Opera Victoria.

For the ATP premiere presentation of *Mary's Wedding* he wrote, "… *[Mary's Wedding] was going to be a war play. However, I was in love when I wrote it and I thought it was more of a love to end all loves. This is not that love story but the more I loved her, the more Mary and Charlie loved each other. The more I longed to return to her, the more they longed to return to each other. So the war play became a love story. I wrote it to forget her and to get her back and to remember her and to let her go."*

I am truly blessed to have had the opportunity to love this play, to work on it with so many gifted people, and to now let it go so that you may experience it and, perhaps, fall in love too. Enjoy the dream!

Please join us for a brief "Talkback" after the show if you wish to speak to the actors and designers.

They charged through two lines of Germans then wheeled and charged back again. They continued to fight until all the Germans were dead or had surrendered. When Harvey had finally fought his way through the wood, he found the remains of “C” Squadron finishing the battle. Flowerdew was down, critically wounded through both legs and shot twice in the chest. The remnants of “C” squadron then gathered up some of the German machine guns and started firing into the Germans east of the wood.

The effect of the charge on the battle inside the wood was immediate. When the combatants heard the charge go in and the subsequent shifting of fire into the German reinforcements the German resolve failed, thinking that they had been surrounded. The Canadians intensified their assault and the wood was taken.

In the grander picture, had the wood not been taken, the Germans stood a good chance of taking the rail centre at Amiens. They then could have reinforced their offensive and perhaps made a bid for Paris ending the War. The battle at Moreuil Wood was crucial to stopping this portion of the German Spring offensive. The charge of “C” squadron was crucial to winning the battle.

The charge at Moreuil Wood is often referred to as "the last great cavalry charge". Though Moreuil Wood had been taken and the German advance had been checked, a quarter of the men and half of the horses had been lost.

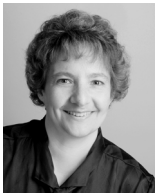
Some may say that throwing a squadron of Cavalry away attacking machine-guns was a waste. The fact is that “C” squadron wasn’t thrown away, they consciously sacrificed themselves to win the battle. Flowerdew chose to attack by sabre; the members of the squadron chose to follow him. One hero followed by 70 brave men changed the course of the War and allowed the Allies the respite they needed to gather their strength and win the War later that year.

Lieutenant Gordon Muriel Flowerdew was awarded the Victoria Cross for leading C Squadron, the Lord Strathcona’s Horse Regiment, in the charge at Moreuil Wood on March 30th, 1918. He died of his wounds the next day. He is buried not far from where he fell at Namps-au-Val British Cemetery just outside Amiens, France. “C” squadron had the lion’s share of the Brigade’s casualties that day with 25 dead, and most of the rest wounded. Of the dead, only 5 were recovered and buried. The remainder are still on the field where they fell. Their names are recorded on the Vimy Memorial amongst the thousands of other young Canadians from the Great War who have no graves.

Please visit the display case in the foyer for more information.

All display material courtesy of: Ted D.E. MacLeod, Warrant Officer
Curator, LdSH(RC) Museum and Archives

BIOGRAPHIES



WENDY WAGNER (Director) is overjoyed to be directing *Mary's Wedding*. She directed last season's *West Moon Street* and was assistant director for *A Few Good Men* and *Scotland Road*. Wendy's technical credits over the last 18 years include production manager, set construction, painter, lights, sound, photographer, program editor, and her personal favourite: stage manager. She appeared on stage only once in the 1999 production of *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean.* She has served on the Board of Directors several times in various capacities and is the current president of Kanata Theatre. Wendy owes a debt of gratitude to Guy Buller for his very generous dramatic coaching at key points in the rehearsal process. She would also like to thank her husband for the awesome set *and* lights and "the Robs" for extraordinary sound wizardry. Emily and Nick - you *are* poetry. Charge!



NICHOLAS MAILLET (Charlie) is very excited to make his Kanata Theatre début in *Mary's Wedding*. Nick is a grade 12 student at Sacred Heart High School and this is his first-ever theatrical performance outside of his schooling. Nick has played a wide variety of roles from Thomas Putnam in Arthur Miller's *The Crucible*, to the White Knight in Lewis Carroll's *Alice In Wonderland*. He would like to extend a huge thanks to his mother and sister for being his biggest supporters for his passion of performing arts, and Wendy for seeing his true potential and believing in him to take on the wonderful role of Charlie.



EMILY WALSH (Mary/Flowers) is thrilled to be making her Kanata Theatre début with such an outstanding cast and crew. A recent graduate of Mount Allison University, she spent four years on the stages of New Brunswick as an actor, dancer, and choreographer. Upon graduation, she returned to her hometown and the Ottawa theatre community in her role as Maire in the Ottawa Little Theatre and Tara Players' production of Brian Friel's *Translations*. Other favourite roles include Hermia in *A Midsummer Night's Dream*, and the Fairy Godmother in *Cinderella*. A big thank you goes out to the welcoming Kanata Theatre community and her ever-supportive friends and family.

ROB FAIRBAIRN (Sound Designer) is often found in the booth, having designed sound for nearly forty Kanata Theatre productions over the last sixteen years, including *The Woman in Black, The Death of Dracula, One Flew Over the Cuckoo's Nest* and *A Few Good Men.* No stranger to the stage, you may also remember him as Dr. Spivey in *One Flew Over the Cuckoo's Nest*, Joe in *Drinking Alone*, Roget in *An Experiment with an Air Pump*, Mr. De Pinna in *You Can't Take it With You*, a Victorian-era lawyer in *Hobson's Choice* and Tom Snout the Tinker in *A Midsummer Night's Dream.*



ROB MITCHELL (Composer) has only appeared on stage twice. Once as Ed in *You Can't Take It With You* and the second time as William in *As You Like It.* However, he is more known behind the scene for his work on designing sound for many Kanata Theatre productions. He has also composed original musical scores for countless plays such *Enchanted April, Proof, The Uninvited, An Experiment with an Air Pump* and many others. Rob would like to thank his daughter Megan for her contribution as co-composer for this play.



KARL WAGNER (Set and Lighting Designer) needs to learn to choose. *Mary's Wedding* marks the 6th time Karl has designed both set and lights for the same production. The other times include *Jacques Brel is Alive and Well…* where he also played in the band, *Departures and Arrivals*, *The Wild Guys* which he also stage managed, *Seussical*, and last season's *West Moon Street*. On rare occasions, Karl appears on stage, most recently as the Rhino in Kanata Theatre's production of *Just So* where he was also lighting designer. See what I mean?



Kanata Theatre acknowledges with special appreciation the following friends who have provided items or services to the production:

Ron Evans

Laurie Lypps

Chris Renwick

Ted D.E. MacLeod, Warrant Officer, Curator, LdSH(RC) Museum and Archives

All KT members who volunteered after the publication deadline.

PRODUCTION STAFF

Production Manager	Anne-Marie Smith
Stage Manager	Katie Buller
Assistant Stage Managers	Meghan Duncan, Brian McCullough
Acting Coach	Guy Buller
Choreographer	Tracey Nash
Composer	Robert Mitchell
assisted by	Megan Mitchell
Artwork	Carolyn Johnstone
Military Consultant	Ron Dearing
Set Design	Karl Wagner
Construction Coordinator	Jim Holmes
assisted by	Kendrick Abell, Jim Clarke
	Dean Flockton, Tony Francis
	Brooke Keneford, Brian McCullough
	Earl McLaughlin, Richard Thibodeau
	Karl Wagner, Andrew Williams
Set Painting	Susan Phillips
assisted by	Ruth Davie, Emma Hopwood
	Allison Howieson, Katie King, Lucille Lacelle
	Richard Thibodeau, Gerry Thompson
	Karl Wagner, Wendy Wagner, Andrew Williams
	Erin Wormald, Linda Wormald
Set Décor	Wendy Wagner
assisted by	Ruth Davie, Tracey Doyle, Susan Phillips
Costume Designer	Sandy Wynne
assisted by	Katie King, Sylvia Ralphs-Thibodeau
Seamstress	Sylvia Ralphs-Thibodeau
Sound Design	Robert Fairbairn
assisted by	Tracey Nash
Lighting Design	Karl Wagner
assisted by	Alan Bauld, Jandra Drodge
	Ron Francis, Paul Gardner, Jared Wagner
Properties	Tracey Doyle
assisted by	Dave Anderson
Continuity	Paul Behncke, Margrit Cattell
	Julie Clayton, Ann Williams
Make-up Design	Martha Johnstone
assisted by	Tania Carriere, Katie King
Hairstylist	Carol Walkey
Green Room	Nancy Cormier
assisted by	Sheryl Bell, Christine Walton
Publicity	Susan V. Phillips
Programme	Wendy Wagner
Box Office	Gordon Marwood
Refreshments	Nancy Baker, Whynn Bosnich
House Manager	Patrick Kay

Latecomers will be seated at the discretion of the House Manager.

HISTORICAL NOTE


Lt. Flowerdew

The German Spring Offensive began on 21 March 1918 with a thunderous artillery barrage. Despite valiant resistance, the British forward positions held by 3rd Army were overrun. The only reserve was the Cavalry Corps with a strength of three divisions. Suddenly the Cavalry became vital to the survival of the British.

By the morning of the 30th March, the Germans had established themselves on Moreuil Ridge and occupied Moreuil Wood. Moreuil Wood and the nearby Rifle Wood had considerable tactical significance as they commanded the approaches to Amiens, 12 kms away.

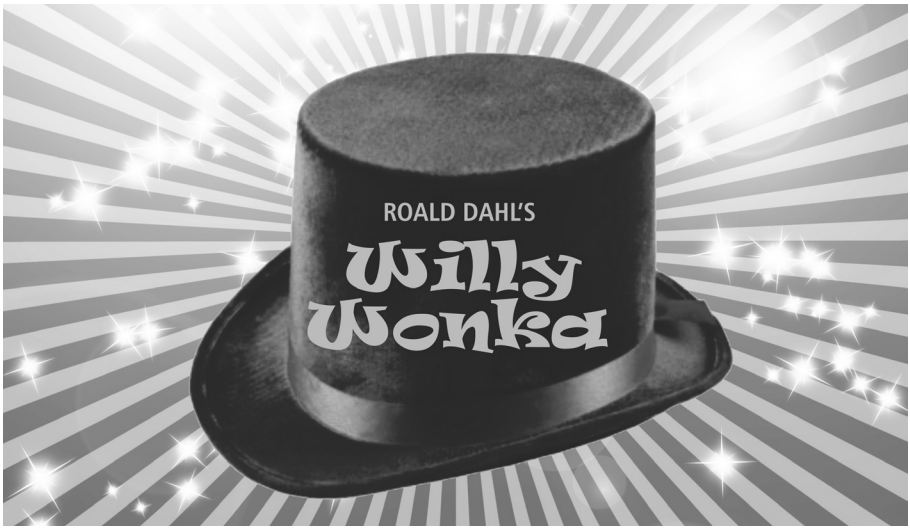
At 0830 hrs on 30th March, General Seeley, commander of the Canadian Cavalry Brigade, met with General Pitman, Commander of the 2nd Cavalry Division. The Germans had captured Mezieres and were advancing on Amiens. General Seely was to, as quickly as possible “engage and endeavour to delay the enemy”.

The Brigade order of march that morning was the Royal Canadian Dragoons (RCD) leading, then the Lord Strathconas Horse (Strathconas), the Machine Gun Squadron then the Fort Garry Horse (FGH).

As they neared the wood, the rifle and machinegun fire increased. Seeley had information from the French that the Germans were in the wood in strength and the Brigade was outnumbered at least two to one. In spite of his orders to delay, Seeley attacked, ordering the RCD to ride to and enter the West and North faces of the wood. “A” and “B” Squadrons of the Strathconas entered the North face reinforcing the RCD “A” Squadron. “C” Squadron of the Strathconas were given a crucial task…. To ride around the North face then South, down the East side of the wood to cut off German reinforcements.

Lt Flowerdew, in charge of “C” squadron, detached a Troop under Lt Harvey VC into the North East corner of the wood to provide a foot on the ground for his turn south.

When the three remaining troops of “C” Squadron rounded the wood they found scores of Germans dismounted and facing them. Flowerdew didn’t miss a beat and immediately ordered a charge with the words….”It’s a charge boys”. He drew his sabre and charged into the combined fire of twenty machine guns and at least a hundred rifles…. His soldiers followed him into a storm of small arms fire.



Music and Lyrics by Leslie Bricusse & Anthony Newley
Adapted for the stage by Leslie Bricusse & Timothy Allen McDonald
Based on the book Charlie and the Chocolate Factory by Roald Dahl

Directed by Clare Flockton

IT ALL BEGINS WITH A RARE GOLDEN TICKET.

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December 28 at 7 p.m. & December 30 at 1 p.m.
See Box Office for further details.