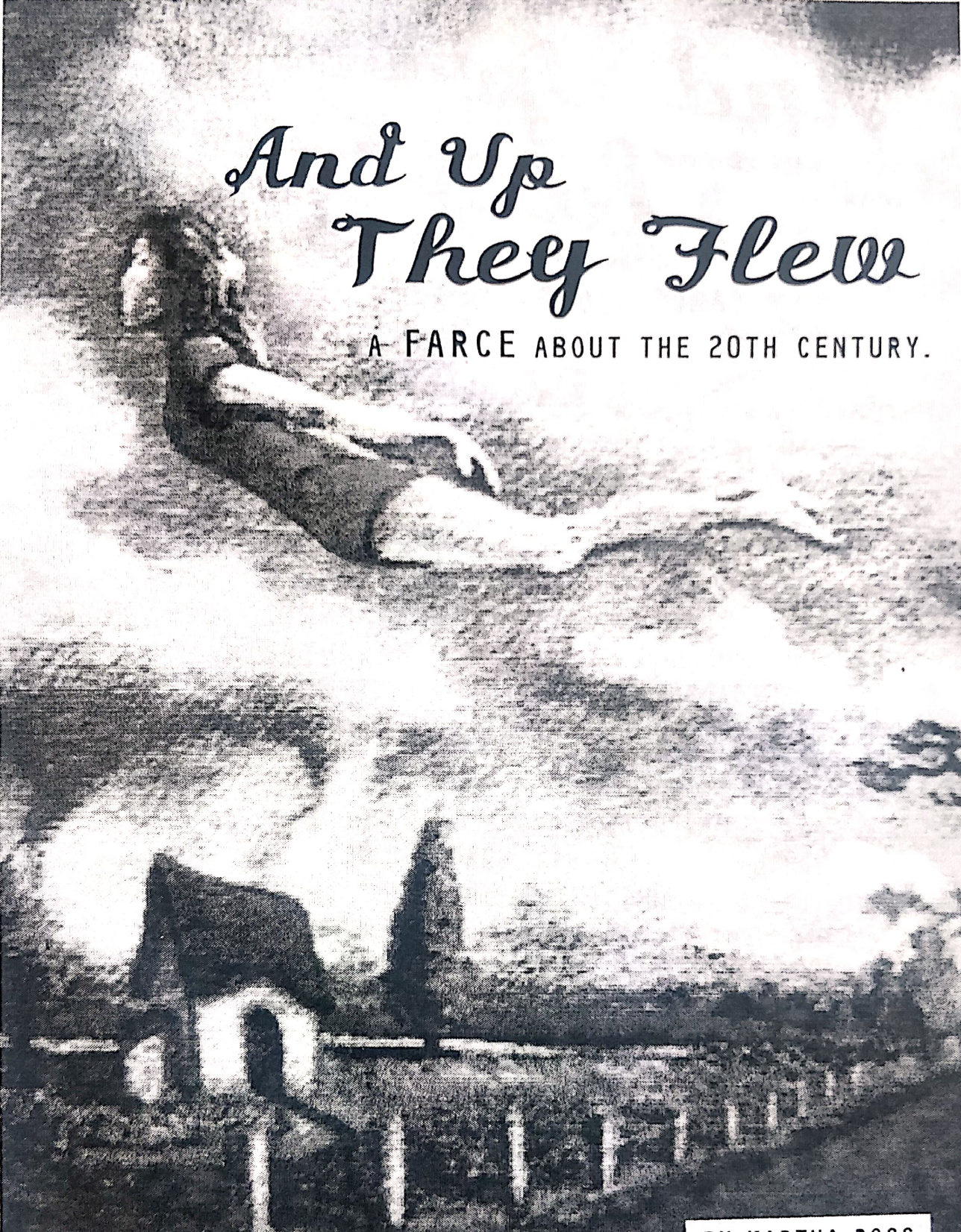


**THEATRE
COLUMBUS**

presents a workshop production of



*And Up
They Flew*

A FARCE ABOUT THE 20TH CENTURY.

BY MARTHA ROSS

THE TARRAGON EXTRA SPACE
DECEMBER 1 TO 11, 2005



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COLUMBUS**

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And Up They Flew

A FARCE ABOUT THE 20TH CENTURY

BY MARTHA ROSS

DIRECTED BY LEAH CHERNIAK

NORA DUCKWORTH. TARA ROSLING.

JANE ASHBURY. JENNY YOUNG.

ROGER ASHBURY. TOM BARNETT.

MARLOW STOKES. PAUL BRAUNSTEIN.

DAPHNE CRUNCHWELL. MAGGIE HUCULAK.

CLAIRE PITT. KATE HENNIG.

TED PITT. DAVID JANSEN.

PRODUCTION DRAMATURGE EMMA TIBALDO

PLAYRIGHTS' WORKSHOP MONTREAL

SETS AND COSTUMES BY VICTORIA WALLACE

LIGHTING BY ANDREA LUNDY

SOUND DESIGN LYON SMITH

STAGE MANAGER ROBERT HARDING

PRODUCTION MANAGER ANDREA LUNDY

APPRENTICE STAGE MANAGER SARAH CUTFIELD

WARDROBE ASSISTANT LINA MARQUES

ASSISTANT SET DESIGNER LINDSAY ANNE BLACK

GRAPHIC DESIGN MESSENGER

CREW GAVIN FEARON, SHANNA MILLER, MICHELLE RAMSAY

EXTRASPACE CO-ORDINATOR DAN MCILMOYL

The first scene takes place in 1919 on a northern coast in England. The rest of the play takes place in 1936 at Jane and Roger's country home.

THERE WILL BE ONE INTERMISSION OF 15 MINUTES

NOTE FROM THE WRITER

Before I wrote *And Up They Flew*, Leah and I began with an exploration period with some actors and the theme of flight. We improvised countless situations of packing, escaping, fleeing. We fearlessly delved into our dreams of flying and imitated many a bird. It didn't take long before we discovered that the places we were going to were sometimes joyous, sometimes melancholic, sometimes tragic. The ecstasy of leaving the earth's pull, or the relief of fleeing from a bad situation, and then again, the profound sadness or terror when one isn't able to. The graveness of gravity.

The physical energy of fleeing led me to writing a farce, a farce which we refer to as a "poignant farce". One that we hope addresses a certain aspect of the emotional tensions of the twentieth century. A farce which we hope is true to the human condition.

Why a "workshop production"? Partly, of course, because of budgetary restrictions. For a company our size to produce a play with this many characters is a stretch. But also because we view this workshop as an experiment, a "trying out". How is it best to accommodate so many exits and entrances; how best to accommodate so many emotional journeys? How to find the serious moments within the madcap spirit of the piece. How to find the spaces of quiet and self discovery. The spaces of sadness. Is this even possible within a farce? The question and the pursuit intrigues us.

We would like to dedicate this workshop production to all of the actors who have worked with us on this long and involved process. Although this piece differs from other Theatre Columbus shows in that I wrote it myself, as opposed to working in our usual collaborative manner, it was the actors who provided the inspiration. Actors constantly give us the courage and the desire to go on, to "play" more, to "play" differently. Again and again they fuel our imaginations and give us a profound sense of hope. The true essence of theatre, we believe, is exactly that: it's about the actor, the spirit of play, and ultimately it's about hope.

Martha Ross

BIOGRAPHIES, in alphabetical order

TOM BARNETT : ROGER ASHBURY.

Tom has premiered many new Canadian works including *Small Returns* (Passe Muraille), *Two Words for Snow* (Volcano), *HOMAGE* (Buddies), *The Drawer Boy* (Theatre Passe Muraille/Mirvish Prod./and other theatres across Canada), *The Trials of Ezra Pound* (Stratford Festival), *Liquor Guns Karate* (Tarragon) *Risk Everything*, and *Criminal Genius*; part of the *Suburban Motel* series, and *Claudius* (Factory Theatre) *The Monument*, *The Norbals* (Canadian stage). Many other plays have taken him from coast to coast. He studied at the University of Toronto and Circle in the Square Theatre School in New York.

PAUL BRAUNSTEIN : MARLOW

Paul has worked in theatre, film, television and radio for over a decade across Canada. Some favourite credits include *Picasso in Picasso* at the Lapin Agile (Belfry/Alberta Theatre Projects), *Kilt*, *Midnight Sun* (Tarragon Theatre), Bill Sykes in Michael O'Brien's adaptation of *Oliver Twist* at Alberta Theatre Projects, *The Overcoat* at the World Stage Festival, Grumio in *The Taming of the Shrew* (ShakespeareWorks) and Jesus of Nazereth in *The Last Days of Judas Iscariot* (Birdland Theatre). Paul recently spent two seasons on *Train 48* as Johnny McLaughlin. Paul also plays drums for the band Battlestar.

LEAH CHERNIAK : DIRECTOR AND CO-ARTISTIC DIRECTOR OF THEATRE COLUMBUS

Leah Cherniak is Co- Artistic Director with Martha Ross of Theatre Columbus where she creates and directs new Canadian plays. For the company she has directed many collectively created works including *Hotel Loopy*, *Lonely Nights and other Stories* and *The Betrayal*, (winner of 1999 Chalmers Canadian Play Award) Leah has also directed classics for the company such as *Twelfth Night*, *The Cherry Orchard* (co-director) and adaptations of *The Barber Of Seville* and *Peer Gynt*.

Leah directed and co-wrote *The Anger In Ernest & Ernestine* which was published in 1990 and has been performed in theatres across Canada and internationally. In 1997 she created and performed the role of Jelly in *The Attic, the Pearls & 3 Fine Girls*, a collaboratively written and now published play. Leah also directs for theatres in Canada, most recently, *I Claudia* at Thousand Islands Playhouse. Leah also teaches theatre with clown as her specialty; 14 years at The National Theatre School of Canada and now at The Ryerson Theatre Program and George Brown College. Coming up: directing *Past Perfect* by Michel Tremblay at the Tarragon Mainspace.

SARAH CUTFIELD : APPRENTICE STAGE MANAGER

Sarah is a recent graduate of the Drama program at Queen's University, Kingston. This is her first production for Theatre Columbus. Other credits include: Production Manager for *Dram-Fest'05* (Queen's University), Stage Manager for *Mnemonic*, *The Rivals* (Queen's University), *Waiting for Godot*, *The Last Five Years*

(Single Thread Theatre Company), *BatBoy: The Musical* (Queen's Musical Theatre), and Stage Manager, Head of Props, Lighting Designer, Head of Wardrobe, and Technical Producer on a variety of other shows at Queen's and in Kingston.

ROBERT HARDING : STAGE MANAGER

Previous work with Theatre Columbus: ASM for *Hotel Loopy*. Recent Stage Management: *The Taming of the Shrew* (ShakespeareWorks), *Hongbu & Nolbu The Tale of the Magic Pumpkins* (LKTYP), *Whistle in the Dark* (The Company Theatre). Assistant Stage Management: *Omnium Gatherum*, *Urinetown* (CanStage), *New Canadian Kid*, *Jacob Two-Two Meets the Hooded Fang*, *Pinocchio*, *Merlin* (LKTYP). Upcoming: Stage Manager for *Past Perfect* (Tarragon Theatre)

KATE HENNIG : CLAIRE PITT

For Theatre Columbus [w/CanStage]: *Dolce Dolta* in *Ratbag* (Dora Award). Recently: Momma Rose (alternate) in *Gypsy*, Clem in *Something on the Side* - Shaw Festival. Upcoming: Leni Riefenstahl in *The Blue Light*; *Picking up Chekhov* - playRites at ATP. Some Faves: *The Danish Play* - Nightwood Theatre; *Phedre* - Soulpepper; *Private Lives* - Globe Theatre; *Beauty Queen of Leenane* - ATP (Betty Mitchell Award); *Cabaret* - Theatre Calgary (Betty Mitchell Award); *Candida* - Theatre Calgary; *The Cryptogram* - Theatre Junction; *Hamlet* - Theatre Laurier. Some Film: *The Claim*; *Losing Chase*; *32 Short Films About Glenn Gould* (Genie Award Nomination)

MAGGIE HUCULAK : DAPHNE CRUNCHWELL

Previously for Theatre Columbus: *Lonely Nights and Other Stories*, *The Betrayal* (Chalmer's Award), *The Knee Plays*, *Twelfth Night*, *Dr. Dapertutto*. Recent Theatre Credits: *The Wild Duck* (Soulpepper), *Half Life* (Necessary Angel), *The Glass Menagerie* (Globe Theatre), *Tamara* (Necessary Angel), *Elizabeth Rex* (Globe Theatre). Film & Television: Regular and recurring roles in *Queer as Folk*, *Puppets Who Kill*, *Wind at My Back*, *The Adventures of Shirley Holmes*, *Eric's World*. Narrator: CBC's epic TV documentary *Canada: A People's History*.

DAVID JANSEN : TED PITT

Necessary Angel (*Half Life* Canadian/Scottish Tour); Soulpepper (*The Long Valley*); Tarragon (*Alice's Affair*; *Private Jokes*, *Public Places*; *An Acre of Time*; *True West*; *The Baltimore Waltz*); Company Theatre (*A Whistle in the Dark*); Theatre Extasis (*That Time*; *History Play*); Volcano (*The Arabian Night*); Peter Hall Company (*Design for Living*); Old Red Lion, London (*Risk Everything*); Festival of Classics (*Macbeth*); Factory Theatre (*Down Dangerous Passes Road*); Theatre Columbus (*Gynty*); Stratford Festival (*Two Gentlemen of Verona*; *The Cherry Orchard*; *As You Like It et al*); Theatre Passe Muraille (*You Are Here*); CanStage (*The Tempest*; *The Wars of the Roses*; *Singer*) Wild Pig Theatre (*Greek*, Dora Award; *The Conquest of The South Pole*, Dora Nomination). Film and television credits include: *Supervolcano*; *Wind at my Back*; *External Affairs*; *Odyssey 5*; and *Nikita*.

ANDREA LUNDY : LIGHTING DESIGN AND PRODUCTION MANAGER

Andrea is an award winning lighting designer and production manager. She has a long history with Theatre Columbus as a lighting designer and a production manager. She has been nominated for 17 Dora Awards, winning 6 times for the following productions: *Stories from the Rains of Love and Death*; *Oedipus*; *Possible Worlds*; *insomnia*; *The Attic, the Pearls and Three Fine Girls*; *Russell Hill* (co-designed with Michelle Ramsay). Currently, her work can be seen at Tarragon Theatre (*Alice's Affair*) and at the Shaw Festival (*Constant Wife*; *Bus Stop*). Most recent design credits include Necessary Angel's *Half Life* and The Company Theatre's *Whistle in the Dark*. She is a member of the Associated Designers of Canada.

TARA ROSLING : NORA DUCKWORTH

'Over the moon,' quoth she, re: doing this project with ze Theatre Columbus company! Theatre credits include: *Habeas Corpus*, *Lonesome West* (CanStage), *Pygmalion*, *Nothing Sacred*, *Three Sisters* (Shaw Festival), *The Miracle Worker* (Atlantic Theatre Festival), *Zadie's Shoes* (Mirvish Productions), *Twelfth Night*, *Tempest Tost* (Stratford Festival), *Perfect Pie* (Tarragon), *See Bob Run* (Factory & Theatre Centre West – Dora nominations), *The Two Noble Kinsmen* (Shakespeare in the Rough – Dora nomination). Film/T.V. includes: *Time Bomb*, *Murder in the Hamptons*, *The War Next Door*, *The Uncles*, *The Five Senses*, *The Rick Nelson Story*, & *Deeply*.

MARTHA ROSS : WRITER AND CO-ARTISTIC DIRECTOR

Martha Ross co-founded Theatre Columbus with Leah Cherniak after she graduated from Ecole Jacques Lecoq in Paris. Continuing in the spirit of their training, their company has created twenty-eight original comedies, including the world renowned *The Anger in Ernest & Ernestine* (1987); *The Attic, the Pearls & 3 Fine Girls* (1995), for which she received a Dora Mavor Moore award for her performance; and *The Betrayal*, which received a 1999 Chalmers Award for Best New Play. In January 2005 Martha performed in CanStage's touring production of *The Overcoat*. As well as performing, Martha has written several plays, including, *Dr. Dapertutto* (nominated for the Floyd S.Chalmers Best New Play award in 1990); *Ratbag*, a musical about the Industrial Revolution, which she wrote with her composer husband, John Millard; and *The Dog and the Angel* for the Caravan Farm Theatre Co. 1999. Martha also teaches Shakespeare to children and young teens.

LYON SMITH : SOUND DESIGN

Lyon Smith has been making music in Toronto since the early 80's as a member of the power trio Skylight. He was a member of the duo Hands over Time, a member of the experimental Something is Burning Ensemble and one of the co-creators of the RoboKitty project. As a sound designer for the theatre he has designed for directors like Richard Greenbatt, the OOMPH group, Jennifer Tarver, and Woody Harrelson. Also an actor, Lyon has appeared in productions of the *Zoo Story*, *the Drawer Boy*, *Hippie*, and *Macbeth*. He is currently the voice of the

title character in the Disney cartoon *Get Ed*. Recently he won the Dora Mavor Moore award for Outstanding Sound Design and composition general theatre for *Little Dragon*.

VICTORIA WALLACE : SETS AND COSTUMES

Set/Costume Design credits include: *Sticks and Stones*, Cymbeline Stratford Festival; *New Canadian Kid* Lorainne Kimsa Theatre for Young People; *Chekhov's Heartache*, *Ward 6* and *Chckhov Longs* (Theatre Smith Gilmour; *The Piano Lesson* Obsidian Theatre; *Well* (Tarragon Theatre); *The Perilous's Pirates Daughter*, *The Outdoor Donnelly's* (Blyth Festival); *Tideline*, *Geometry in Venice* and *A Short History of Night* (Factory Theatre); *A Common Man's Guide to Loving Women*, (NAC/CanStage). Costume Design Credits include: *The Miracle Worker* (Lorraine Kimsa TYP), *The Wild Duck*, *The Bald Soprano**/*The Lesson and Endgame* (Soulpepper); *The Rape of Lucretia* (Edmonton Opera); *The Diary of Anne Frank* (Stratford Festival). *Dora Award for Outstanding Costume Design. As assistant to acclaimed designer Michael Levine, she has worked on productions at the Vienna State Opera, the Metropolitan Opera and the Canadian Opera Company and is currently the associate costume designer for the COC production of Wagner's Ring Cycle. Victoria has been an Instructor and guest designer for Ryerson Theatre School, Memorial University and George Brown Theatre School.

JENNY YOUNG : JANE ASHBURY

And up they Flew is Jenny's second show with Columbus, her first being *The Anger in Ernest and Ernestine*. Selected acting credits include: *Hockey Mom*, *Hockey Dad* and *The Attic The Pearls and Three Fine Girls* (Western Canada Theatre Co.), *The Shape Of A Girl* (Greenthumb/Tarragon), *Mary's Wedding* (National Arts Centre), *Unidentified Human Remains and The True Nature of Love* (Crow's/ Buddies in Bad Times), *Inanna* (Donikers Daily), *Generations* (Theatre North West), *Lt. Nun & Unity 1918* (Theatre SKAM), *The War Of The Worlds* (Rumble Theatre), *The Wake* (The Electric Co.), *24 Hr Bald Soprano* (Firehall Arts Centre). Jenny is a graduate of Studio 58 in Vancouver and runs Donikers Daily with Claire Calnan.

FOR THEATRE COLUMBUS

CO-ARTISTIC DIRECTORS LEAH CHERNIAK and MARTHA ROSS
GENERAL MANAGER DEIRDRE NEWMAN
MANAGING PRODUCER LILITA TANNIS
BOOK KEEPER YOUNG ASSOCIATES

BOARD OF DIRECTORS

LEAH CHERNIAK, JOHN ILLINGWORTH, MARTHA ROSS, GAIL SAX, MARY TRUEMNER, ANTOINETTE TUMMILLO

THEATRE COLUMBUS IS AN ACTIVE MEMBER OF PACT, THE PROFESSIONAL ASSOCIATION OF CANADIAN THEATRES, TAPA, THE TORONTO ALLIANCE FOR THE PERFORMING ARTS, THEATRE ONTARIO AND ENGAGES UNDER THE TERMS OF THE CANADIAN THEATRE AGREEMENT, MEMBERS OF CANADIAN ACTORS' EQUITY ASSOCIATION

SPECIAL THANKS.

We would like to extend a huge thank-you to Emma Tibaldo and Playwrights' Workshop Montreal for their ongoing commitment to providing this piece with in-depth dramaturgy. Thank-you, thank-you to Emma for your expertise, passion and ongoing support of this play. Thank you Shauna J., Iris Turcott and Alisa Palmer, also to Alberta Theatre Projects and Vanessa Porteous, who workshopped this play at their Platform 1 Series and Intrinsic Management.

Also a very special thank you to the actors who were involved in the 2003 Dovercourt staged workshop reading of this play: Tom Barnett, Paul Braunstein, Sarah Dodd, Kate Hennig, John Jarvis, Melody Johnson and Julie Stewart.

Also thank you to the actors who were involved in the initial workshop; Paul Braunstein, Oliver Dennis, Kate Hennig, Tanja Jacobs, Rick Roberts and Waneta Storms, and finally Gray Powell for being Marlow before Paul could join us.

And finally, thanks to Ian Chappell, Fiona Jones and Gillian Rhode at the Tarragon, Doug Warren of George Brown College, Jane at the Stratford Antique Warehouse, Michelle Ramsay, Kevin Steeper and Lou Seiler, Susana Bejor, Abdel-Khalig Ali, and to John, Lilly and Margaret.