

MARY'S WEDDING

ENRICHMENT GUIDE



By **STEPHEN MASSICOTTE**

Adapted by **TAI AMY GRAUMAN**

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WHO'S INVOLVED

CAST

TAI AMY GRAUMAN	Mary
TODD HOUSEMAN	Charlie

CREATIVE TEAM

JENNA RODGERS	Director
BRIANNA KOLYBABA	Set, Props, and Costume Design
PATRICK BEAGAN	Lighting Designer
DAVE CLARKE	Sound Designer
KATHLEEN NISBET	Original Music
MICHELLE CHAN	Stage Manager
JENNA KEREKES	Production Assistant

CAST & CREATIVE TEAM BIOGRAPHIES

Tai Amy Grauman – Mary

Tai Amy Grauman is Métis, Cree and Haudenosaunee from Ardrossan, Alberta. Tai is an Artistic Associate at Savage Society and an Associate Artist at the Citadel Theatre and currently pursuing her MFA in theatre practice at the U of A. Tai is currently writing commissions for Nightswimming, Axis Theatre and The Arts Club. Selected Acting Credits include: *Honour Beat* (Grand Theatre), *Thanks For Giving* (Arts Club). *You used to call me Marie...* (Savage Productions Society).

Todd Houseman – Charlie

Todd Houseman is a Nehiyo (Cree) mixed-blood actor, improviser, and writer from Edmonton (Amiskwaci) and a recent graduate of the National Theatre School of Canada. From 2009-2017 Todd was a senior performer and instructor with Rapid Fire Theatre. He is the co-creator and star (with Ben Gorodetsky) of *Folk Lordz* and the co-creator of the play *Whiteface* (with Lady Vanessa Cardona). Recently, Todd's play *The Children of the Bear* was commissioned by Toronto's Outside the March. At the 2020 Rosie Awards, Todd received the award for Best Albertan Actor.

Jenna Rodgers - Director

Jenna is a mixed-race Director and Dramaturg based in Calgary, on Treaty 7 Territory. She is the founding Artistic Director of Chromatic Theatre; a company dedicated to producing and developing work by and for artists of colour. Jenna is also the Dramaturg for the Playwrights Lab at the Banff Centre for Arts and Creativity. A passionate arts equity advocate, she is a graduate of the NTS Artistic Leadership Residency, the Banff Centre's Cultural Leadership program, and holds an MA in International Performance Research.

Brianna Kolybaba – Set, Props, Costume Design

Brianna (she/her) is a designer based in Edmonton (Treaty 6 Territory). She is honoured to bring her passion for visual storytelling to this beautiful play. Credits include set design *The Marriage of Figaro* (Edmonton Opera); set and costume design

Mr. Burns, A Post-Electric Play (You Are Here/Blarney); costume design *The Drowsy Chaperone* and *After Juliet* (CT Young Companies); co-costume design *Bears* (Punctuate!); and projection design *Lake of The Strangers* (Naheyawin/Fringe Theatre).

Patrick Beagan – Lighting Design

Patrick (he/him) is a proud halfbreed of Nlaka'pamux (ing-klə-KAP-muh^x) and Irish Canadian heritage. He is the General Manager of Concrete Theatre, and a co-contributor to the 35//50 Initiative. Recent works include lighting *A Brimful of Asha* (Citadel Theatre); *Sleeping Beauty* (Alberta Musical Theatre Company); *Triassic Park* (Uniform Theatre); *Constellations* (Flaming Peanuts); *Songs My Mother Never Sung Me* (Concrete Theatre); *Pinocchio* (Alberta Musical Theatre Company); *Honour Beat* (Theatre Calgary); and co-directing *Reckoning* (Article 11).
pbeagan.com

Dave Clarke – Sound Design

Dave has composed sound and music for theatre, film, dance, and multi-media for three decades. Previous designs for the Citadel Theatre include *A Brimful of Asha*, *The Tempest*, and *Vimy*. Other designs include *Élise contre l'extinction totale* (L'UniThéâtre); *The Cardiac Shadow* (Northern Light Theatre); *The Comedy Company* (Shadow Theatre); and *Constellations* (Alberta Theatre Projects). His family opera in English and American Sign Language, *Songs My Mother Never Sung Me* (Concrete Theatre) tours in 2021. During this pause, Dave has worked on audio dramas: Guys In Disguise's *Dragula*, and Empress of Blandings' *Hardboiled*.

Kathleen Nisbet – Original Music

Kathleen Nisbet is a fiddle player, singer, and songwriter from Vancouver, BC. Classically trained early on, she has since returned to her Métis roots, pursuing more traditional fiddle music and working in a variety of genres. A collaborator with V'ni Dansi, Métis traditional dance, and Acuhko Simowuk Collective, She is also an active member of Vancouver's folk scene, performing and touring with her band Viper Central. She has numerous recording credits to her name and is known for her live music productions including the annual East Van Opry.

Michelle Chan – Stage Management

Michelle is the resident stage manager at the Citadel Theatre and has been privileged to be working with the amazing team here for the last 21 seasons. Some of her favourite past Citadel Theatre credits include: *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *The Silver Arrow*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix*, *Sweeney Todd*, and *Heaven*.

Director's Note

When Tai Amy Grauman first spoke to me about *Mary's Wedding*, it was on the phone. We hadn't even met yet – but we had been introduced by a mutual friend, and she was speaking passionately about her dream role, and how she was going to manifest it into being. If you don't know Tai, you should know that this is often how she speaks – and for good reason: she has an incredible ability to make things happen. She chases her dreams with a relentless abandon, and I had no idea the extraordinary force of a human that I had encountered at this very first phone call.

Sure enough, 6 months later, here we are about to open a brand new adaptation of a beloved Canadian classic. This is a very fast timeline for Canadian theatre, which is especially notable given the current circumstances.

This past spring, COVID-19 ground the performing arts industry to a halt. Many of us, myself included, found ourselves juggling cancelled contracts, productions that were cut short, or shows that never saw an audience. Our industry entered a pause. And during this time of pause, we saw a rise in racial tension in both Canada and the United States. We witnessed police violence, protest, and civil unrest. This pause gave many of our population time to think. Time to reflect. For performing artists, it was a time to examine our practices. To ask ourselves why we tell the stories we tell. To dream of what the future of Canadian theatre could be.

Mary's Wedding: A Métis Love Story offers a blend of the familiar with the un-(or under)told. In our slow and careful return to live performance, we are asking you, dear audience, to shift your expectations. Perhaps tonight you will find a culturally Métis story more relatable than you anticipated. Perhaps you will learn something about the original inhabitants of Amiskwaciy, of Treaty 6 Territory; of this place we call Edmonton. Or, perhaps you are Métis (Tansi!), and you are seeing some of your culture reflected back to you for the first time.

It is my hope that this love story provides you with a little taste of what you might need right now. Art is balm for a tired soul, and in a time where our gathering has been restricted, I think we are all in need of a little balm. To me, this script is an invitation to linger in love. To spend a bit more time dreaming. Thank you for joining us in the dream.

WRITERS

Playwright Biography – Stephen Massicotte

Stephen Massicotte was born in Trenton, Ontario, and spent his earliest years living on various Canadian Forces bases in Canada and Europe. For the most part, he grew up in Thunder Bay, where he developed his interests in reading, film, and art. He studied graphic design at Cambrian College, and later, theatre at the University of Calgary. After graduating with a BFA in Drama,

he stayed in Calgary to work as an actor, helping to found Ground Zero Theatre and The Shakespeare Company. With the Fringe Festival circuit success of his play, *The Boy's Own Jedi Handbook*, Stephen began to focus on playwriting. In 2002, *Mary's Wedding* premiered at Alberta Theatre Projects and has gone on to have more than a hundred productions in Canada, the US, New Zealand, and the UK. In the years following, Stephen has continued to write for the theatre, as well as opera, film, and fiction. His play *The Oxford Roof Climber's Rebellion* is the winner of the Gwen Pharis Ringwood Award for Drama at the Alberta Literary Awards and the Carol Bolt Award for Drama. *The Clockmaker* won a Betty Mitchell Award for Outstanding New Play and the inaugural Toronto Theatre Critics' Association Award for Best Canadian Play. He currently lives in New York City. (Playwrights Canada Press, 2021)

Playwright Note – Stephen Massicotte

When Tai approached me with her idea of adapting *Mary's Wedding* to tell a Métis love story, I was intrigued but wary. (Writers are often protective of their work and I've been fortunate with this play—it's rarely been out of production since premiering at Alberta Theatre Projects in 2002—so I've been reluctant to mess about with it.) Her passionate belief, however, that Indigenous love stories are not only important but essential to reconciliation, well, it was quite convincing. My only caveat was that I first wanted to be sure that history backed up the adaptation's premise.

Though I knew that Indigenous Canadians had served with distinction in WWI (and the Boer War, WWII, Korea, and onward), I must admit I was surprised to learn just how considerable their contribution had been. During WWI alone, more than 6000 Indigenous Canadians volunteered to serve, some communities with as many as one in three able-bodied men enlisting. It's a remarkable response considering that these same men did not have the right to vote in the country whose uniform they were wearing.

When it comes to Métis volunteers, since they weren't allowed to self-identify on their attestation papers, no definitive number exists. Approximately 1,872 of the 5,000 names on the National Métis Veterans Memorial Monument are listed as serving in WWI. In my own (amateur) research I found that at least four Indigenous men served in the Lord Strathcona's Horse from 1914 through 1918: Albert Cook, an Ojibway Trooper killed at Festubert; Wilfred Wallace Pruden, a Métis Trooper who was wounded and survived the war; and the Secwépemc brothers, Troopers Donald and Whitfield Haldane, both of whom died in 1918 (Donald of wounds sustained at Moreuil Wood).

I confess that I'm embarrassed to have doubted that history would support Tai's adaptation—as I found, the historical record more than validated it. But when I was initially researching *Mary's Wedding*, these were facts that I not only missed, it hadn't occurred to me to notice them. I'm grateful that Tai has given me the opportunity to undo that bit of cultural myopia. Surprisingly few lines were changed for Tai's adaptation, really, but they've brought a whole new haunting relevance to the play as it tells a previously unknown Canadian love story. Well, not really unknown. Some people knew. Tai knew. I thank her for teaching me.

CHARACTERS

Mary's Wedding has a cast of two. The cast will slip in and out of characters as necessary. Character changes will be accompanied with a change in body language, tone of voice, use of language, etc.

Mary Beauregard – The Dreamer. Young Métis woman recently arrived in Alberta from Hudson's Bay.

Charlie Callihoo – Young Métis man. Trooper with the C Squadron, Lord Strathcona Horse Regiment.

Gordon Muriel Flowerdew – Sergeant with the C Squadron, Lord Strathcona Horse Regiment. Charlie's friend and mentor.

SYNOPSIS

Tomorrow, Mary is to be wed. Tonight, she dreams of her beloved Charlie and the tale across time and seas that brought them together. In this new look at a Canadian classic, witness a love like no other from the Alberta prairies to the battlegrounds of World War I.

The setting is in the Canadian Prairies, two years after World War I (1920).

During the night before her wedding, Mary dreams of her first love, Charlie.

Mary dreams of when she first met Charlie sheltering during a prairie thunderstorm, and he gave her a ride home on his horse. Mary and Charlie bond over fears and find courage – and shyly begin to fall in love.

World War 1 is declared. Charlie enlists with the Lord Strathcona's Horse Regiment and sails to England. Through letters, Charlie tells Mary of comradery and of meeting Sergeant Flowerdew, and of his experiences as a soldier – the trenches, mud, lice, the thunder of artillery, and chlorine gas. Charlie tells Mary about meeting King George, of volunteering to go to France after the Second Battle of Ypres, and of the battle of Moreuil Wood, where Flowerdew (now a Lieutenant) pushes their squadron past German machine guns.

Throughout it all, Mary dreams of times before the war, and of everyday moments with Charlie.

HISTORY OF MARY'S WEDDING

Mary's Wedding was written with the assistance of the Alberta Foundation for the Arts, winning the Alberta Playwriting Competition in 2000. Performed at the Springboards New Play Festival in Edmonton presented by Workshop West, *Mary's Wedding* was then workshopped at the 2001 Banff playRites Colony. Ultimately *Mary's Wedding* premiered as a mainstage production at playRites '02, an annual festival of plays presented by Alberta Theatre Project.

Mary's Wedding has been produced more than a hundred times in theatres across Canada, the United States, England, and Scotland. Although a uniquely Canadian Prairie play, the intertwined stories of war and love resonate across the globe. There have been a few adaptations. Notably, *Mary's Wedding* was adapted in 2011 as an opera presented by the Pacific Opera Victoria, with an original score by Andrew Paul MacDonald. The second major adaptation was for The Citadel Theatre in 2020, Tai Amy Grauman's adaptation for Métis characters. Both adaptations fit the original work remarkably well, demonstrating the strength and resilience of this enduring production. (Canadian Theatre Encyclopedia, 2021)

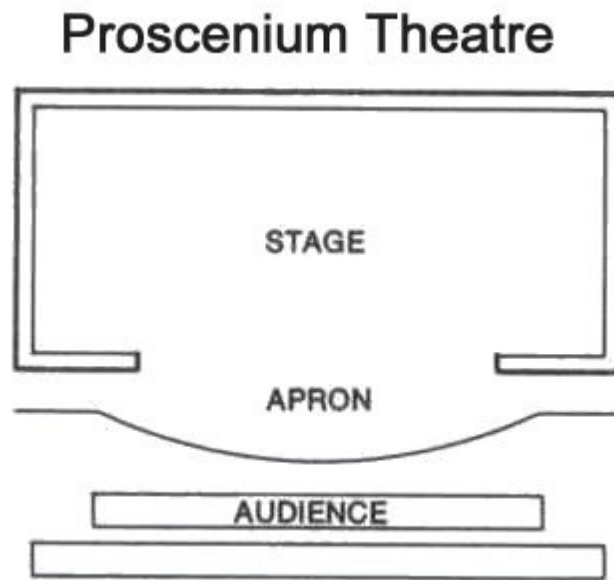
PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.



POETRY WITHIN MARY'S WEDDING

Poetry is a recurring theme throughout Mary's Wedding. Both Charlie and Mary have a poem by Alfred, Lord Tennyson that they connect to. For Charlie it is "The Charge of the Light Brigade", and for Mary "The Lady of Shallot". The development of each character is foreshadowed within their chosen poems, but also demonstrates that life is not always poetry, and that individuals can overcome heartbreak and loss to endure.

BIOGRAPHY OF ALFRED, LORD TENNYSON

Alfred Tennyson was born into a modest family on August 6, 1809, the fourth son of twelve children. His father, George, although the eldest son, had been effectively disinherited in favour of his younger brother Charles. George was somewhat reluctantly, served as the rector of Somersby, where the Tennysons made their home. The family was long believed to be cursed. George suffered from alcoholism and drug addiction that would often result in a very unhappy home life for his wife and children. Although provided with a modest stipend, the family lived in poverty. In addition, George and a few of his children suffered from epilepsy, which at the time was misunderstood and thought to be brought on by sexual excess and therefore shameful. Even years after his success, Alfred would continue to be effected by his early years of poverty and fears of mental instability.

To escape the realities of life, young Alfred turned to poetry. His first volume, published with two of his brothers, was published when Alfred was only 17. Alfred would go on to Trinity college and would continue to publish his poems to mixed reviews. Devastated by the death of his best friend, Arthur Hallam, Alfred would take a ten year hiatus from publishing, but continued to write prolifically during this time. Brought on by fear and grief, Alfred would turn to alcoholism and smoking, while also distancing himself from several romantic relationships in the fear of passing epilepsy to any resulting children. Alfred would visit rehabilitation centres (hydropathic establishments – where copious amounts of water are applied both internally and externally) several times for treatment of 'deep melancholia'. Although the treatment was largely ineffective, it did bring him into contact with a doctor that assisted with his fears of epilepsy, diagnosing the 'trances' that Tennyson was experiencing instead of a form of gout.

Encouraged by his friends, Tennyson's luck appeared to change in 1849. The book of poetry, *In Memoriam*, written for his friend Arthur Hallam, was hugely successful and brought Tennyson's poetry to a larger audience. In addition, now relieved of his fears of epilepsy, Alfred finally married his long-time romantic partner Emily Sellwood. Emily, their three children, and the regular income received from his poetry, created a more steady home life for Alfred which allowed him to release some of his most known poems.

Following the death of Wordsworth in 1850, Tennyson was invited by Queen Victoria to be her poet laureate. With the posting, came a secluded and large house on the Isle of Wight. During this time, many topics would fascinate Tennyson, notably the unpopular Crimean War and the idyllic Camelot. The story of King Arthur was relatively unknown at the time, and Tennyson helped Arthurian legend to be accessible to the masses.

After many refused offers of a baronetcy from Queen Victoria, Tennyson accepted a peerage from the Prime Minister William Gladstone. Tennyson was now at the advanced age of 75, so did not participate in many activities of the House of Lords. Tennyson was the first man to be awarded a peerage for services to poetry, and he claimed to have accepted the recognition on behalf of all literature.

Lord Alfred Tennyson continued to write and publish poems until his death on October 6, 1892. To this day, Tennyson is widely accepted as the most definitive poet of the Victorian era.

The Charge of the Light Brigade – by Alfred, Lord Tennyson

The Charge of the Light Brigade was based on the failed military action involving the British light cavalry against the Russian forms at the Battle of Balaclava in October 1854. Due to a miscommunication the brigade was ordered to do a frontal assault against a well-prepared and armed artillery battery instead of the much safer task of preventing Russian forces from claiming captured guns. The result was two thirds of the brigade being killed, injured, or captured. The poem was published just six weeks after the battle, and emphasized the valour of the cavalry in the face of an inevitable outcome.

Excerpt from *The Charge of the Light Brigade*. Full poem can be found in the appendix.

The Charge of the Light Brigade

I	II
Half a league, half a league,	“Forward, the Light Brigade!”
Half a league onward,	Was there a man dismayed?
All in the valley of Death	Not though the soldier knew
Rode the six hundred.	Someone had blundered.
“Forward, the Light Brigade!	Theirs not to make reply,
Charge for the guns!” he said.	Theirs not to reason why,
Into the valley of Death	Theirs but to do and die.
Rode the six hundred.	Into the valley of Death
	Rode the six hundred.

The Lady of Shalott – by Alfred, Lord Tennyson

Lord Alfred Tennyson published two versions of *The Lady of Shalott*. The first was released in 1833, as part of the generally poorly received volume, *Poems*. The work was then edited and redone for its second publication in 1842. Both versions are based on the Arthurian legend of Elaine of Astolat, although the original version is closer to the source material. The revised ver-

sion has a completely different ending, reflecting Victorian morals surrounding gender norms and the act of suicide.

Excerpt from *The Lady of Shalott*. Full poem can be found in the appendix.

The Lady of Shalott

Part IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complain-
ing,

Heavily the low sky raining

Over tower'd Camelot;

Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote

The Lady of Shalott.

And down the river's dim expanse
Like some bold seer in a trance,
Seeing all his own mischance—
With a glassy countenance

Did she look to Camelot.

And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noises of the night

She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.

For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.

Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her
name,

The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,

All the knights at Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott."

HISTORY OF MÉTIS PARTICIPATION IN WWI

Many Métis men voluntarily enlisted with the Canadian Expeditionary Force (CEF) during the First World War. Although the exact numbers or rate of enlistment cannot be proven, the proportion of Métis men that enlisted was certainly higher than the general population. One of the most well-known Métis heroes of the time was Henry Nor'West, who was generally regarded as the best sniper in the CEF until he was killed in 1918 at the Battle of Amiens.

Métis people would enlist for many and variable reasons including: a sense of adventure, friendship, patriotism, steady pay and healthcare, and the access to new trades and skills. Métis veterans are greatly respected, but unfortunately after both world wars and up to the present day, Métis veterans have struggled to receive the benefits accorded to veterans from the Federal Government.

Sometimes most or even all of the men of fighting age in a community would enlist. This would greatly effect the women who would pick up the traditional tasks of men to support the community.

Prayer for Métis Veterans – Author unknown

As Métis we are standing	There are many of them buried	In prayers we will remember
We'll bow our heads in prayer	In far off foreign lands	The awful price they'd pay
God Bless those Métis Veterans who	So proud to serve because of them	They gave up their tomorrows
Saw war and who fought there	Now Canada's freedom stands	for us to live today

COSTUMING – THE IMPORTANCE OF THE MÉTIS SASH

The Métis sash is one of the most prominent and recognizable symbols of the Métis Nation. Traditionally the sash was both a clothing item and a multi-use tool. The sash would act as a rope, washcloth, towel, first aid kit, or even a bridle or saddle blanket.

A finger-weaving technique established in Eastern Woodland Indian Traditions produced many types of household goods and clothing items using plant fibres. The sash itself was modelled after the similar sashes used by French settlers in Quebec. Blending two traditions, the sash used wool acquired from the French settlers and the traditional finger-weaving technique. The Métis sash was often a softer and looser weave than the French sash, and often included beadwork.

Today the sash symbolizes pride and identification for Métis people. Both Manitoba and Saskatchewan have 'The Order of the Sash', given to members of the Métis community who have made significant cultural, political, or social contributions to their people.



MICHIF LANGUAGE

Michif is a distinct language, resulting from a mixture of old European and old First Nations languages. Michif is still used today by some of the Métis community, and there are efforts underway to preserve this critical component of Métis Culture.

A Selection of Michif found in Mary's Wedding:

<i>Nimama/ Kimama</i>	My Mother/ Your Mother	<i>Tansi</i>	Hello	<i>Achakosak</i>	The Stars
<i>Nipapa</i>	My Father	<i>Moushum</i>	Grandfather	<i>Iskwew</i>	Woman
<i>Mistatim</i>	Horse	<i>Kookum</i>	Grandmother	<i>Kisakihitin</i>	I love you

BIOGRAPHY – THE REAL GORDON MURIEL FLOWERDEW

Gordon Muriel Flowerdew was born in Norfolk, England in 1885. Flowerdew emigrated to Canada as a young man and worked as a rancher in British Columbia until the outbreak of the First World War in 1914. He joined the Lord Strathcona's Horse regiment and was commissioned as an officer in 1916. Cavalry officers did not have the opportunity to see much of the horrors of the trenches until the sudden advance of the German military caused the horsemen to be used again. Flowerdew led his squadron against the advancing Germans at Moreuil Wood, and although the Strathconas suffered a huge rate of casualties the advance did result in a German retreat.

Flowerdew was killed in the action, suffering at least two gunshots to the chest and one to each thigh. Brigadier-General Seely later recorded Flowerdew's words as "Carry on boys. We have won." And so they had. '(Seely, *Adventure*, p. 304) After his death, Flowerdew was awarded with the Victoria Cross in recognition of his bravery. Flowerdew's charge against the Germans was immortalized in war artist Alfred Munnings painting 'Charge of Flowerdew's Squadron'.

Flowerdew's Victoria Cross Announcement and Alfred Munnings's painting can be found in the appendix.

BATTLE OF MOREUIL WOOD

The events portrayed in *Mary's Wedding* are based on the real-life Battle of Moreuil Wood and Rifle Wood on March 30-April 1, 1918. This battle is believed to include the last cavalry charge of the war. The German military had launched their huge Spring Offensive, where thousands of German troops had quickly advanced deep into the British lines, causing disastrous losses for the Allies. Both the Canadian Cavalry Brigade and Canadian Motor Machine Gun Brigade were brought in to support the British and French in the area. Moreuil Wood was a critical strategic location, near the Amiens-Paris railway supply lines and only twelve miles from the French city of Amiens. The Canadian Cavalry Brigade was ordered to recapture Moreuil Wood.

The leading Royal Canadian Dragoons charged into the Wood, but suffered huge losses to machine gun fire and many had to dismount their horses to enter the treeline. However, they were slowly pushing back the Germans. The Lord Strathcona's Horse (C Squadron), still mounted and led by Lt. Gordon Flowerdew, spotted two lines of Germans with machine guns in the centre and either end advancing to fight back the Dragoons. Led in front by Flowerdew the Strathconas charged the advancing German lines. With sabres drawn the Strathconas went through both lines, turned around and charged again. The Germans retreated, with heavy losses on both sides. Only 51 members of the Strathconas were left alive, which is a casualty rate of about 70%. Their leader, Flowerdew, was not among the survivors.

Sadly, both Moreuil Wood and Rifle Wood would be lost again the next day. The area would change hands rapidly throughout the summer, until the Allies finally won the Woods in August 1918.

Curriculum Alignment

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 and 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 re-sponses

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

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

Objectives The student will:

- ☐ develop awareness of various conventions of theatre
- ☐ develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- ☐ develop the ability to analyze and assess the process and the art
- ☐ 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.

REFERENCES & FURTHER READING

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APPENDIX

The Charge of the Light Brigade – by Alfred, Lord Tennyson

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
 Rode the six hundred.
“Forward, the Light Brigade!”
Charge for the guns!” he said.
Into the valley of Death
 Rode the six hundred.

II

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
 Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
 Rode the six hundred.

III

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
 Rode the six hundred.

IV

Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
 All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
 Shattered and sundered.
Then they rode back, but not
 Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,

VI

When can their glory fade?
O the wild charge they made!
 All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
 Noble six hundred!

The Lady of Shalott –by Alfred, Lord Tennyson

Part I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
 To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
 The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
 Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle imbowers
 The Lady of Shalott.

By the margin, willow veil'd,
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
 Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
 The Lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
 Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers " 'Tis the fairy
 Lady of Shalott."

Part II

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
 To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
 The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
 Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
 Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
 Goes by to tower'd Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
 The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
 And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed:
"I am half sick of shadows," said
 The Lady of Shalott.

Part III

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves

Of bold Sir Lancelot.

A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.

The bridle bells rang merrily

As he rode down to Camelot:

And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,

As he rode down to Camelot.

As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.

His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,

As he rode down to Camelot.

From the bank and from the river
He flash'd into the crystal mirror,
"Tirra lirra," by the river
Sang Sir Lancelot.

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,

She look'd down to Camelot.

Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

Part IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining

Over tower'd Camelot;

Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote

The Lady of Shalott.

And down the river's dim expanse
Like some bold seër in a trance,
Seeing all his own mischance—
With a glassy countenance

Did she look to Camelot.

And at the closing of the day
She loos'd the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noises of the night

She floated down to Camelot:

And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
 Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
 The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
 All the knights at Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
God in his mercy lend her grace,
 The Lady of Shalott."

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
 Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her name,
 The Lady of Shalott.

Excerpt from The London Gazette – Gordon Muriel Flowerdew Victoria Cross announcement

"Lt. Gordon Muriel Flowerdew, late Can. Cav. – For most conspicuous bravery and dash when in command of a squadron detailed for special service of a very important nature. On reaching the first objective, Lieutenant Flowerdew saw two lines of the enemy, each about sixty strong, with machine guns in the centre and flanks, one line being about two hundred yards behind the other. Realising the critical nature of the operation and how much depended upon it, Lieutenant Flowerdew ordered a troop under Lieutenant Harvey, V.C., to dismount and carry out a special movement while he led the remaining three troops to the charge. The squadrons (less one troop) passed over both lines, killing many of the enemy with the sword; and wheeling about galloped at them again. Although the squadron had then lost about 70 percent of its numbers, killed and wounded, from rifle and machine-gun fire directed on it from the front and both flanks, the enemy broke and retired. The survivors of the squadron then established themselves in a position where they were joined, after much hand-to-hand fighting, by Lieutenant Harvey's party. Lieutenant Flowerdew was dangerously wounded through both thighs during the operation, but continued to cheer on his men. There can be no doubt that this officer's great valour was the prime factor in the capture of the position."

The London Gazette, April 23, 1918—Supplement 30648, Page 4968

Charge of Flowerdew's Squadron – Alfred Munnings

