



Director's Notes



Writing a play isn't usually thought to be hard labour, and artists often give the impression that after the inspiration of an interesting premise, the work is essentially done. NO! Mo's painstaking work excavating the separate realities contingent to a single moment in the character David Wyatt's life has been the work of several years. I joined the dig six months ago, intrigued by the contrast between the macabre depth and surface sparkle of the tale. Kathrine designed the quarry house in July-- but the real production dramaturgy began in our intensive three week rehearsal period. Fine actors are the truth mechanics of the expedition. We flood the play and they go diving, past empty bottles, root mire and rusty cans to find bedrock. What's the story? Who's the character? Why? David, Brooke and Keira have shaped the project for us to experience. I want to thank Greg and 1000 Islands Playhouse for giving us the opportunity and great ground support, and most of all Mo, the consummate man of the theatre with his hard hat, hammer and chisel, for calling us all to go quarrying.



Gyllian Raby



The Playhouse would like to extend heartfelt thanks to the following :

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 Nick Giannakouras, The Domino Theatre,
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 Roger Burke - Army Surplus Store, Kingston

Coming In October...

2 Pianos, 4 Hands

by Ted Dykstra & Richard Greenblatt

This hilarious "dual-biography" combines exuberant comedy and sparkling piano playing.

October 4 - October 28

The Cast



for Toronto's Dora Award, which he received for his work in *The Drawer Boy*.

David Fox (*David Wyatt*) comes to us from Stratford where he played Ezra Pound in Timothy Findley's *The Trials Of Ezra Pound*. In October he resumes the national tour of Michael Healy's *The Drawer Boy*. Stage, t.v and film roles over the past 30 years have taken David across this country, to England, China, Sri Lanka, India, and Ireland - where he met Brooke Johnson, his wife. For years he was teacher Clive Pettibone on CBC's *Road To Avonlea*, and the voice of Captain Haddock on the animated series *TinTin* David has been the recipient of Edmonton's Sterling Award for Acting, and has been nominated several times

Brooke Johnson (*Marny Simms*) joins TIP for the first time, but it's her 9th show with David Fox. Two previous summers were spent in Nova Scotia at the Ship's Company Theatre, playing Dr. James Barry in Kit Brennan's *Tiger's Heart* and Mary Mercer in David French's *Of The Fields Lately*; both directed by R.H. Thompson. She appeared in George F. Walker's *Theatre of the Film Noir*, directed by the playwright, Joan MacLeod's *Toronto Mississippi*, *Amigo's Blue Guitar* and Vivienne Laxdal's *Karla & Grif*. Other roles include Annie Sullivan in *The Miracle Worker*, Rita in *Educating Rita*, and Miranda in *The Tempest*. Ms Johnson is a Dora Award nominee and has received two Gemini Awards; for Marlene Moore in the CBC movie *Dangerous Offender*, and for the miniseries *Conspiracy of Silence*. Recently she played Mary Burnell in *The Sweet Hereafter*. Brooke will be appearing in the the upcoming season of *Blue Murder* on Global T.V. Though raised in the Toronto area, her paternal ancestors carry back six or seven generations to the Kingston & Opinicon areas. Her parents live in Chaffey's Locks.



Keira Loughran (*Sally Wing*) is a newcomer to the Thousand Islands Playhouse and is honoured to be treading its boards with such distinguished company. No stranger to new work, she has originated such roles as Cat in *Sheroes*, Tammy in *The Yoko Ono Project* (both for Theatre Passe Muraille) and the title role in *Alice* (Young Peoples Theatre) directed by Gyllian Raby. She was a member of the inaugural fall repertory company at Alberta Theatre Projects, appearing in *Oliver Twist* and *The Stone Angel*, and was last seen in the Toronto Fringe hit *Christian Values*. Keira is a graduate of the University of Alberta's BFA Acting program, has appeared in a handful of commercials and television shows, and would like to congratulate the Thousand Islands Playhouse on 20 exciting seasons.

Quarry

by Mo Bock

Directed by Gyllian Raby

Sets and props designed by Kathrine Christensen

Costumes designed by Kathryn MacKay

Stage managed by Wendy Rockburn

Playright's Notes

January, 1995. Thunder Bay. The coldest winter on record. I'm there directing a play for Magnus Theatre, living in a basement, wretched with the flu, waiting to find out if my wife has cancer, spending my off hours reading and re-reading an extraordinary novel by Tim O'Brien entitled *In The Lake of the Woods*, a story about a man who may or may not have murdered his wife (mine did not have cancer). Wondering if it would be possible to write a play structured around a similar premise: that a crime may or may not have been committed, that the answer may or may not be forthcoming, and if so, may not be clear. Might an audience be intrigued by a mystery/thriller in which the victims were not always clearly identified, the crime not always clearly understood?

Now, years later, the answers to these questions are about to emerge. Quarry is an experiment. If it succeeds, a lot of the credit must go to my colleague and friend Gyllian Raby, who asked hard (and sometimes impossible) questions, trying to find the heart of the story. Together we tried to make driftwood, by washing away anything that was weak or unnecessary, until only the essential core remains. Driftwood doesn't float, but it looks good on the beach.

Mo Bock



September 8

through

September 30

previews September 6 & 7

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photo by Melanie Willis

by the river's edge