

KANATA THEATRE PRESENTS

Arthur Miller's

'THE CRUCIBLE'

EARL OF MARCH HIGH SCHOOL

Friday, May 7
8:00 PM

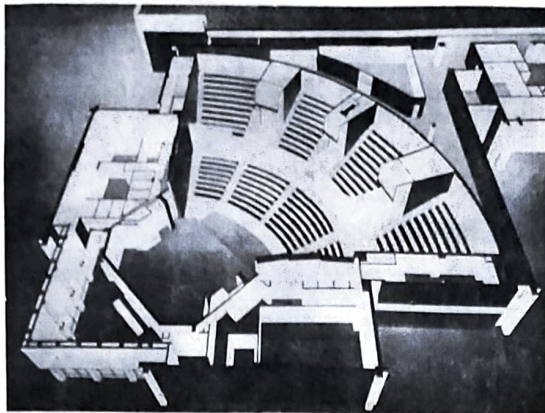
Adult
\$1.75

THE CRUCIBLE

DIRECTOR - RON MASLIN

May 6TH, 7TH & 8TH, 1971

Auditorium designed for many uses



Versatility the keynote for arts wing at Earle of March

By Barbara Lambert

Although the Earle of March Secondary School in Kanata opened last September, the multi-purpose auditorium was finished only a few weeks ago. It will have the first trial of its facilities for stage productions next week, when the Kanata Theatre Group presents *The Crucible* by Arthur Miller. The school is already using it for assemblies and music teaching.

The stage size provides a challenge to an amateur group in choosing plays, and provides opportunities for using a large cast. 21 of the group's 30 members take part in *The Crucible*.

Scenery and curtains can be hung from numerous overhead tracks above the stage. Lighting controls can be preset, and the catwalk system permits spotlights to be placed almost anywhere, shining down from ceiling level and from openings in the rear balcony where the control room is located.

Problems

Some problems exist because there are no dressingrooms or wainwright backstage, and no wings. However, players can go on stage from side corridors through a total of four doors, two on each side. They hope to use the art room (which is directly behind the stage) for make-up, and the theatre arts room (across the corridor from left stage) as a changing room.

One can see the relationship between these classrooms and the stage from the accompanying illustration. This is a perspective drawing of the auditorium wing with the roof cut away.

The triangular shaped room at bottom left is the art room. Its inner wall forms the back of the stage. Its two outer walls are mainly of glass, allowing light to flood the area during the daytime.

The large room at lower right is the theatre arts room, where classes will begin next fall in such subjects as production and acting techniques, stage settings, and history of drama. The corridor which separates it from the auditorium contains costume storage cupboards and the electrical control panel for the lighting system.

The section in the upper left of the drawing shows the layout of the music department, with its many small cubicles for individual practice of musical instruments. The rear half of the stage is used for teaching music to large groups. It can be closed off from the stage front, with folding doors, leaving the proscenium still open to the auditorium. These doors have a small blackboard on the inner side of each panel, producing a ribbon of writing space when in use.

The auditorium space itself can be divided into five completely separate sections by closing the movable walls in the rear to create four steeply raked lecture rooms. Each of these can hold 120 students, with an additional 250 in the lower section facing the stage.

(This auditorium is the first in Ontario to receive grants from the provincial government as being equipped for four lecture rooms.)

When *The Crucible* is produced, the two centre sections will be opened and the 190 seats closed off.

and the small writing table attached to each seat for lecture purposes will be dropped down between the chairs. When the audience enters the hall, they will see a gold curtain stretching between side walls of dark red brick. They will walk down red-carpeted aisles to sit on wood-backed chairs set on white vinyl floors. Above them will stretch a white ceiling, rising higher in sections towards the stage. The two lecture rooms in each corner at the rear will be hidden by narrow vertical slats of the natural wood used for the coil walls.

Community use

The Earle of March School was designed by Balthasar, Heimer and Gibson. (The general layout was described in this column last August). One of the design requirements was that it should be capable of community use, and the layout carefully separates the classroom wing from the other wings: cafeteria, three-court gymnasium, and auditorium-arts section.

The vice principal, Blake Harris, says that the gym, the large front lobby, and the pleasant library on the second floor with its three seminar rooms are already in use by the public for meetings and exercise. This is particularly easy to arrange at the moment because the school has only grade nine and 10 students (and some elementary students awaiting space in another school still under construction). Additional grades will be added as the school grows, but community involvement is expected to remain at a high level.

Witchcraft theme of next theatre production

The next major production of the Kanata Theatre Group will be *The Crucible*, by Arthur Miller, which will be presented on May 6, 7 and 8 in the auditorium of the Earle of March High School. Curtain time for each performance will be 8:00 p.m.

The Crucible is a gripping drama which takes place in Salem, Massachusetts, in 1692, and concerns the terrible events brought about by accusations of witchcraft. At the time he wrote the play in 1952, Arthur Miller was under suspicion of communism, and therefore un-American activities in a modern "witch-hunt".

Ron Maslin is doubling as director and set designer. All but two of the cast of twenty-one have acted with the Kanata group before. Exceptions are Marvin Boss who plays Giles Corey and Brooke Kenefford in the demanding role of John Proctor.

Other principal parts are taken by John Moore as the Reverend Samuel Parris, Rosemarie Lawless as Abigail, Dewi Williams as the Reverend John Hale, Rosemary Scott as Elizabeth Proctor, and Lawrence Thornton as Deputy Governor Danforth.

This will be the first time the group has performed on the large stage in the Earle of March High School. It should be an exciting theatrical experience, with ample space to develop the scene and modern stage lighting to help set the mood. The audience, too, will appreciate the comfortable, tiered seats.

Tickets for *The Crucible* will be \$1.75 for adults, and \$1.00 for students. Special reductions will be arranged for groups. For information or tickets, please telephone Rosemary Scott, 838-4609; Eulfron Williams, 838-4108; Helen Hunter, 836-1914.

The Crucible

The Kanata Theatre Group will be presenting Arthur Miller's "The Crucible" on May 6th, 7th and 8th in Earle of March High School, Kanata.

"The Crucible" depicts the terrible events which followed the malicious accusations of "witchcraft" against the good citizens of Salem, Massachusetts, in 1692.

Ron Maslin, who has had an extensive background in all aspects of theatre in England and Western Canada, is directing this production. Principal roles are taken by Brooke Kenefford, Rosemary Scott, John Moore, Dewi Williams and Lawrence Thornton. This will mark the first time the Earle of March auditorium will be used for a theatrical performance and it will be interesting to see how the up-to-date design, and modern lighting, enhance the production. Tickets will be available at the door, or may be obtained in advance from Mrs. Williams (836-4108), Mrs. Scott (836-4609) or Mrs. Hunter (836-1914). Ticket prices are, for adults, \$1.75. Students, \$1.00.

Madeleine Sherwood

April 2nd, 1971.

Dear Kanata Theatre Group,

Thank you for your Opening Night wishes for "All Over". In yet it is not all over but it is a tough struggle. However the Theatre being what it is, a matter - of the or so future members - or you for Edward Albert All Over. Kanata Theatre Group may be doing Edward Albert All Over. I am now doing at his Miller's "The Crucible".

Kanata theatre group offers The Crucible

The Kanata Theatre Group will present Arthur Miller's *The Crucible* from May 6 to 8 at 8 p.m. at the Earle of March High School auditorium, Kanata.

The play is based on the infamous Salem witch hunts which took place in the 17th century.

Appearing in the cast are Rosemarie Lawless, Rosemary Hollands, Anne Holland, Laurence Thornton and Peter Jefferson.

KANATA Theatre Group presents "The Crucible", by Arthur Miller, Earle of March High School, May 6, 7 and 8, 1971 at 8:00 p.m.

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IN NEW YORK ITS ALL OVER IN KANATA ITS JUST BEGINNING HERE'S TO A REAL SUCCESS
ON ON AND ALL WITH THE CRUCIBLE PLACE M
MADRE M. SHAWWOOD.

A large cast has been assembled for the Kanata Theatre Group's production of *The Crucible*, the play by Arthur Miller based on events which followed accusations of witchcraft in Salem, Mass., in 1692.

It will be presented May 6 to 8 in the new Earle of March High School.

Brooke Kenefford and Rosemary Scott will appear as John and Elizabeth Proctor, Lawrence Thornton as Governor Danforth, John Moore as Reverend Parris, Dewi Williams as Reverend Hale and Rosemarie Lawless as the vindictive Abigail.

Others in the cast are Rosemary Hollands, Kathie Melten, Ann Holland, Mary Mager, Jim Macintosh, Geoff Holland, Bob Knight, Helen Hunter, Marvin Boss, Margaret Anthony, Doreen Boss, Barrie Kirk, George More, Jennifer Thornton and Peter Jefferson.

Ron Maslin is directing the play and the producer is Eulfron Williams.



The Kanata Theatre Group presents *The Crucible*, by Arthur Miller, at Earle of March High School, Kanata on May 6, 7 and 8. Curtain time is 8 p.m. In the above picture are Bob Knight as Francis Nurse and Marvin Boss as Giles Corey.

Madeleine Sherwood

April 2nd, 1971.

Dear Kanata Theatre Group,

Thank you for your Opening Night wishes for "All Over". As yet it is not all over but it is a tough struggle. However the Theatre being what it is in fifteen years or so future members - or you for that matter - of the Kanata Theatre Group may be doing Edward Albee's "All Over" as you are now doing Arthur Miller's "The Crucible". When we originally created that play in the same theatre I'm in now - The Martin Beck we had more or less the same reception. A few raves, mostly lukewarm to awful reviews, and we the cast went on immediate salary cuts to try to keep the production going. As we have now done with "All Over". The stage hands, box office people, wardrobe people do not take salary cuts--nor do musicians. Actors--the only people directly responsible to the public--do take them. Why? Cause we want to keep working and we carry along all those who also want to keep working but will close a show rather than take cuts. That's "show biz". One side of it. If I give you the impression I'm battered somewhat from the viciousness of the campaign to get "Edward Albee"-- I am. We all are. It may not be his best play. From our point of view it is still impossible to be objective. As you all know from being in plays yourselves-- while you're in a production you must, must have faith in the play, the players and most particularly your director. And perspective comes later. As I began to say-- it may not be his best, but then again-- his least is far far better than most playwrights best-- so yours or my cup of tea or not-- Edward Albee, like many a playwright before him-- Chekov's first production of Sea Gull was an out and out disaster, Strindberg was stoned leaving the theatre, Ibsen was jailed and his performers along with him -- for that matter Brahms was thought to be a madman who would go down in history as being "anti-musical"--- so there you are. We here in New York are used to it in one way-- in another we never get used to it. Actors must have hides of what? Elephants-- no too thick-- too tough-- too unreachable-- perhaps nylon or taffeta-- I hear that's pretty strong-- and pretty as well and looks delicate-- we must-- must have our souls, or whatever name we choose for that private portion of ourselves which we lay bare for a monstrous marvelous paying public, clean and pure for each new production. Difficult not to remember the collected wounds from other ventures, but we do, we do. We try to remain with what we have discovered, remember the response of two weeks of preview audiences, wildly enthusiastic, bravos, shouts, standing up and stampeding, both towards and away from the stage. It was hardly a quiet response.

Madeleine Sherwood

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During those two weeks, we had both reactions- people loved the play and people hated it. They stayed to bravo and they left in a huff in the middle of the first act. That to my mind is Theatre. It has even been the reaction of the critics, however in the economics of the business- only total rave makes a dent. The little boob-tube is ever more influential in terms of the immediate box office response. The Three gave thumbs down in one minute reviews. ABC, NBC, and CBS. The New York Times gave us a rave which ~~proves~~ that nothing is provable. For when a production falters after a bad NYTimes review everyone immediately assumes

Clive Barnes single handedly closed the production-- however it doesn't work the other way around--- Barnes does not single handedly make a hit with a good review. I have several unfinished sentences in this letter so far-- forgive please-- My brother will tell you it is typical of my wandering letter writing mind. I could have sent you a correct polite thank you which would have been fine-- but then again I don't feel correct or polite at the moment. I feel burning fury mixed with calm "here we go again" laughter. I also feel very close to you folks in my homeland. Because of you, Laurence, my brother, and Jennifer, and all the members of the Group I have met and watched in production so far-- (I've seen one on stage and a second in rehearsal, and now you are rehearsing one which is obviously close to my heart. I haven't heard when it is to be done yet but if I'm "available" as they- we say in our profession, I hope I can be there for a performance of The Crucible.) and all those I haven't met yet. Amateur and Professional, nothing quite compares with the moment when there is nothing between us and audience except a few feet of procenium and sometimes not that. More and more audience and actor become almost one in space and emotional involvement- however there is the difference-- we know we are actors, the audience choses to become a part of the evening or not as he ~~is~~ she is mesmerized or not by our efforts. As I mentioned earlier, I believe we all concentrate now on remaining as true to this production as possible. With a sure success it would have been easier. When the public has been told something is good they come in that mood and tend to doubt there doubts- so excitement is easier to generate. When they come having been told a production is bad they are mostly resentful of having spent so much money (so much! it's awful at \$10, 12 and 15 dollar tops per ticket- legitimate prices, 75 to 100 for a scalper ticket to a hit show like Nox No Nanette or Sleuth) to see a show so the atmosphere is heavy and the going is uphill each performance. As this is not a light show to do anyway this makes it tougher. Having said all that I'll now say one more thing. I disagree totally with the way this play has been directed and particularly mounted, the set, the furniture, the

lighting- although lighting and direction have been largely *determined*

Madeline Sherwood

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by what to my mind is a colossal error in staging- the physical set is impossible. It is abstract, huge, uncomfortable, dark, and not the least of its impossibilities -- slippery! an all over wall to wall - except we have no walls-- we perform on what is to all practical or impractical purposes a ship-- before the curtain goes up the stage hands remove two sets of steps one on either side of stage-- and we are floating- the effect they wanted-- on a raised raked ramp of a stage- we can't get off stage if we wanted to-- so at curtain call time we are trapped in a tableau of the final moment and take our calls from that position -- rising out of position as our place in the pecking order of billing arrives to stand erect walk down front and take a bow-- back to the wall to wall no wall effect-- the floor is covered in dark brown broadloom which is expensive luxurious and slippery as hell-- any time we walk up or down hill on our raked stage we run the risk of sliding non gracefully into the laps of the first row of spectators. The massive dark brown leather studded over stuffed sofa and more over stuffed same material chair- are without doubt the two most uncomfortable pieces of furniture I have ever had to cope with on or off a stage-- Jessica Tandy's feet and mine don't reach the floor-- being the shortest members of the cast-- when we sit on them- I'm luckier I can curl up in them tuck my feet beneath me-- and although Jessie does that comfortably when we are behind the curtain-- when it rises- her dignified 71 year old matriarch's role hardly calls for curling up on a sofa. The handsome brown suede covered chaise longue is comfortable and truly beautiful and we all look forward to moments when we can light on it for a time-- I spend half the second act lolling about on it and it is heavenly-- aside from that we have one expensive lighter brown suede covered large stool which can seat two of us- and does once-- Betty Field and me briefly-- which after three weeks of playing already has an unsightly dent in its middle-- cheaply made but expensively appointed.-- that's it-- except for two straight chairs up- very far up stage-- and the hospital screen which dominated up- stage area and presumably hides the dying man-- my father- from audience's view. in between there are at least five acres of floor space-- which we can do nothing with except try to cover it quickly from one spot to the next-- This is all to say-- Having come from doing a TV show where the only movement allowed is all within the space of a dime- or a quarter at most- I luxuriated in rehearsal in movement in rushing madly from space to space-- it was marvelous-- and Sir John let me loose- he and I work very differently-- and got along marvelously-- he is a dear darling man-- who is totally wedded to the word- and is aware of his limitations in terms of the visual and fierce in this dedication to the sound of language-- he became fascinated with my improvisational methods and I learned much from him about the spoken word. As I say he is a dear-- but the wrong person to have directed Edward's play in all our

Madeleine Sherwood

opinions. With Edward in love with words and supplying several thousand of them to be spoken-- he wants someone he feels secure about handling words-- however what he has endangered is the stuffings of the people speaking the words-- words alone never captured an audience-- there has to be a feeling of why and where who and what-- make the words-- Without a superb cast which he has in his play-- no false modesty-- we are all damn good-- nothing would work at all. John knows that-- and John also was stuck with that set as we were-- and he had to face those open spaces from out front as he watched us sloping about on them-- day after day. The designer a monster named Rueben Ter-Antunian- (I hope I have misspelled his name.) loathes not only women but all human beings. He is in love with inanimate objects-- preferably big ones--- I'm joking but it is true-- nevertheless that a designer can almost single handedly destroy a production--they are most important parts of the whole of a production -- the lighting was also hampered by the same problem-- what to do with all those dark brown spaces and light the actors!-- Two phone calls have come since the last sentence and I've gotten off my single track of frustrated fury towards that devious designer. He also designed Arturo Ui-- which I liked-- the sets-- but many didn't-- Laurence you saw that didn't you? Same story by the way-- two weeks of wild previews-- reviewers who decided to review their witnessing the same play at the Berliner Ensemble in East Berlin-- and down the drain we went-- including the single most superb performance in Christopher Plummer's career so far. C'est la vie--- anyway-- the publicity man for the show just called and said the National Observer, AP, Christian Science Monitor, Variety-- all sorts of newspapers and magazines off the beaten track of Time and Newsweek-- they were really lulus indeed-- specially Time-- many of you probably saw those-- have been raves-- they appeal to theatre going people but those people come into town from other towns and arrive four to six weeks after a play has been running somehow or other-- and we have to get through the next four weeks of no box office sales-- to be able to hold out long enough to reach the six month advance that is prebooked-- we may not make it-- we probably won't but then again we might! You never know-- and it still beats the unemployment line-- where you meet the loveliest actors and actresses all the time. So here we go-- we'll try. The publicity man Henry-- wanted me to do an interview with the Chicago Daily Tribune-- ok-- why not -- won't sell tickets to the show specially but anything to try. Right now, I'm off to buy my little granddaughter a present for I'm going home-- to the Laurentian mountain home of mine--for Sunday and Monday morning-- back in time for the show-- to see my mother and daughter and little Sivan-- I'm going to breathe clean air and jump about in the snow-- (I don't suppose I'll have the good fortune to find it all gone!) and gaze at my trees and dream of green leaves and warm lake and

Put All Over aside temporarily. Thank you for your Telegram.



Frank Penn

In over their heads

With a Thursday night viewing choice between hockey or a well-matured selection of reruns, it seemed the better part of valor to settle for a tobacco Thursday and the myself westerly to Kanata and its plush new Earl of March school, wherein the Kanata Theatre Group is currently presenting Arthur Miller's powerful drama, *The Crucible*.

According to a foreword in the program, the Kanata Theatre Group looks upon its production of *The Crucible* as the climax of its second season of operations.

But if I suppose they can't be blamed for wanting to wind things up with a dazzling display of theatrical fireworks, their choice of *The Crucible* as a winter-supper was, to say the least, unfortunate.

Given maybe 20 or 30 more seasons under its belt, the Kanata group might be in a position to tackle a work as difficult and demanding as Miller's wrenching drama about the Salem witch-hunts of the late 1600s.

Miller's play about the tragedy of Salem, in which a desperate and deadly madness swept through a community and left scores of innocent people swinging from public gibbets as witches or agents of Satan, is not, for all the extravagant savagery of the event, a melodrama.

His deliberate restriction of phys-

ical action to a minimum focuses all attention on the characters of those involved, and on the complex and human motivations which prompted not only the instigators of the blood bath, but which resulted in many of the victims preferring to go to their deaths than win freedom by "confessing" in satanic misdeeds.

Unfortunately, with the single shining exception of Laurence Thornton, who brought to his role of the pompous, rigid-minded Deputy Governor Danforth a stirring vitality and sympathy, the rest of the Kanata cast rarely did more than speak their lines and move on cue from mark to mark.

Only with Thornton on stage—which, unhappily was not until the final two acts after the intermission—did the cast catch some of that essential electricity which binds a group of individual actors into a cohesive force.

But although his presence was sufficient to bring out the best from his fellow actors, one performance doesn't make a play—and certainly not a play as ferociously demanding of the utmost in acting skills as *The Crucible*.

On a lesser level, there are some creditable performances in the Kanata *Crucible*. Anne Holland as Mary Warren, one of the malevolently mischievous teenage girls

who triggered the Salem witch-hunts, shows considerable dramatic capacity in a scene in which she is lured into hysteria by the fearsome Deputy Governor.

Brooke Keneford, as John Proctor, who finally chooses death before the dishonoring of his name, is another who obviously is capable of effective dramatic response given an actor of Thornton's mettle to take his pitch and tempo from Margaret Anthony as the superstition-riddled Jamaican slave girl also merits mention for her relatively small role, as does Rosemarie Lawless as Abigail Williams.

Since the play's title makes it clear from the outset that Miller saw the Salem affair as the explosion resulting from a seething and lethal mixture of mankind's basest and noblest motivations, it seems odd that the play's director, Ron Maslin, has elected to spread his set over the entire enormous stage of the Earl of March school.

The result is a heightening of that feeling of isolation between the characters which is the bane of most amateur dramas and pure murder on a play such as *The Crucible*.

It also gave the set designer an impossible task, although whoever he was he deserves credit for a nice try.

An entrance in which the audi-

ence can see the arriving actor plodding across the stage before he comes to the door he's supposed to come through isn't the best way to sustain that initial illusion.

And director Maslin has compounded the curious disjointed effect of the whole production by failing to achieve the pace, give and take, or living rhythm of real dialogue.

The production at the Earl of March school continues tonight and Saturday at 8 p.m.

It has its excellent moments. But if you're a Miller fan, maybe it would be best to wait to see what the Kanata Theatre Group's next production of its new season will be.



Mary Mauger "Ann Putnam" John Moore "Rev. Parris"



Rosemarie Lawless "Abigail" Mary Mauger "Ann Putnam" Helen Hunter "Rebecca Nurse" Jim MacEntosh "Putnam"

KANATA THEATRE PRESENTS

Arthur Miller's

'THE CRUCIBLE'

EARL OF MARCH HIGH SCHOOL

Thursday, May 6 Adult \$1.75
8:00 PM

Rosemarie Lawless "Abigail"
Rosemary Hollands "Mercy"
Anne Holland "Mary Warren"
Laurence Thornton "Danforth"
Peter Jefferson "Hathorne"



ACT II, SCENE 1

KANATA THEATRE PRESENTS

Arthur Miller's

'THE CRUCIBLE'

EARL OF MARCH HIGH SCHOOL

Friday, May 7 Adult \$1.75
8:00 PM

Brooke Keneford "John Proctor" Rosemary Scott "Elizabeth Proctor"



DEAN WILLIAMS, MARY MUMFORD, MARGARET BOSS, JOHN MOORE

KANATA THEATRE GROUP

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KANATA THEATRE PRESENTS

Arthur Miller's

'THE CRUCIBLE'

EARL OF MARCH HIGH SCHOOL

Saturday, May 8 Adult \$1.75
8:00 PM

Kanata's 'The Crucible' — First-Class Theatre

By PAT BRUCE
Arthur Miller's tremendous drama *The Crucible* is a brutally convincing as the mischievous production for any company. The group gets a special mark for its achievement in achieving a relatively simple task, passed the challenging test with a masterpiece and professional production marks.

Although only finishing its second full season, the company has proved it has an abundance of talent capable of mounting and sustaining a first-class production.

The gripping theme of perverted religious fanaticism and witchcraft in 17th century Massachusetts requires powerful acting and good direction to sustain the tension as it sweeps towards the inevitable appalling climax.

Director Ron Maslin does a good job in maintaining the pace without over dramatization, backed by a capable cast and helped by an excellent set.

Brooke Keneford gives a fine performance as the common sense man fighting a lost battle, as does Rosemary Scott as his long-suffering wife. There are powerful performances too from John Moore as the bigoted priest and from Laurence

The Crucible

May 6th, 7th & 8th, 1971



Dewi Williams
'Rev. Hale'

Marg. Anthony
'Tituba'



Bob Knight
'Francis Nurse'

Marvin Boss
'Giles Corey'



Brooke Keneford
'John Proctor'

Rosemary Scott
'Elizabeth Proctor'



Set design by
Old Whaveer he was.



Rosemarie Lawless
'Abigail'

Brooke Keneford
'John Proctor'



Bob Knight Dewi Williams George Moore Rosemary Scott
Anne Holland Brooke Keneford



Court Scene
Act II, Scene I

Rosemarie Lawless, Jennifer Thornton, Mary Mather, Tim MacEntosh
Dewi Williams, Marg. Anthony, Marvin Boss, John Moore

Difficult play well performed

Despite its youth and amateur status the Kanata Theatre Group demonstrated last week that they can ably handle a difficult and challenging play when they presented Arthur Miller's 'The Crucible'. This play which concerns the witch hunts in Salem in 1692 demands the creation and sustenance of emotional tension throughout, and it was there.

Although the Ottawa papers were mixed in their appreciation both compared the performance to the professional or highly experienced non-professional groups in the area. And so they should, since the Kanata group's presentation was definitely in this category. The lead roles carried by Brooke Keneford, Rosemary Scott, John Moore, Laurence Thornton, Dewi Williams, Rosemarie Lawless and Anne Holland were all well performed and, important in such a play, well balanced.

The staging was simple but effective and managed to overcome the awkwardness of the layout of the Earl of March stage. However the acoustics of the room is such that some of the emotional passages were lost.

We look forward to next season's presentations of the group with the hope that this high standard can be maintained without the group moving towards semi-professionalism.