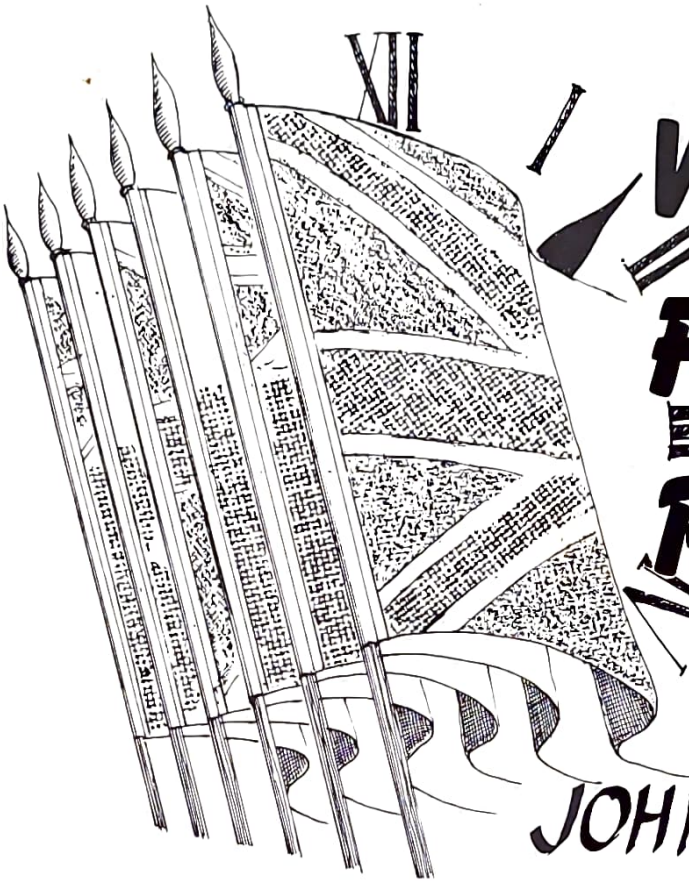
KANATA THEATRE

PRESENTS



WAITING FOR THE PARADE

by

JOHN MURRELL

EARL OF MARCH SCHOOL

Wednesday, Thursday, Friday & Saturday

February 25 to 28, 1987

8.00pm

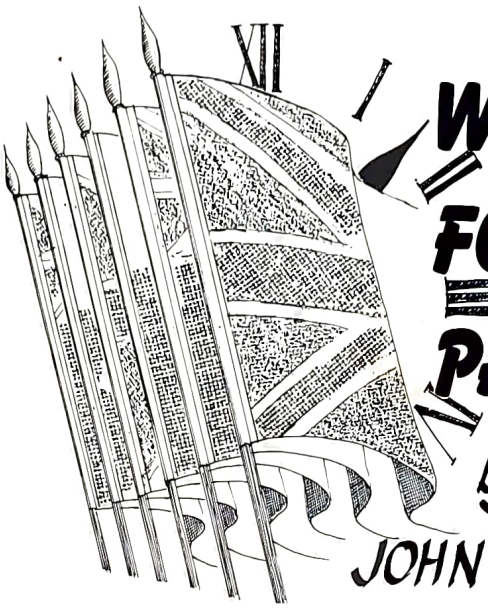
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What's On

This weekend and next week

Best Bets

Weekender's pick of the local entertainment/leisure calendar

THEATRE: Waiting For The Parade, Earl Of March High School, The Parkway, Kanata. Today, tomorrow, 8 p.m.

GENERAL: International Women's Week Information Fair, Civic Centre, Sunday. 233-2691.

CONCERTS: Kodo, drummers of Japan's Sado Island, NAC Opera, Monday, 8:30 p.m.

MUSIC: NAC Orchestra conducted by Heinz Holliger, with harpist Erica Goodman. NAC Opera, Wednesday, and Thursday at 8:30 p.m.

MOVIES: Hoosiers, starring Gene Hackman and Barbara Hershey - at Vanier and Westgate.



Gene Hackman



Kanata Theatre

proudly presents its

eighteenth season

1986 1987



'THE PARADE'

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by JOHN MURRELL



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"THERE'll BE BLUE BIRDS -

Arts & Entertainment

Kanata Theatre stages Canadian wartime drama

by Mark Henderson

Kanata Theatre's last production of the British farce Key For Two was a box office smash, breaking all existing records for the veteran company. Time and time again, Kanata Theatre has been reminded that light comedy and farce are what its audience wants.

Yet to, merely, provide the audience with what it expects isn't exactly challenging, so the company is mounting a Canadian play which is definite change of pace.

"It's an odd play in some ways," says Ron Maslin, director of Waiting For the Parade.

"We have five people with no relationship to one another, so that the tensions and anguishes brought out are not normal ones. It's their relationship with men (at war) that holds them together."

Set in Calgary during the Second World War, Waiting For the Parade was written by John Murrell. Born in 1942, Murrell was not an active part of the Canadian cultural fabric during wartime, but he was an offspring of it. The playwright's perspective, says Maslin, gives the production broad appeal.

"It can be nostalgia or history, depending upon which age group you're from. As drama, it's good for strong back teeth as it offers a lot of meat to sink them into."



Left to right: Heather Wait, Patricia Monahan, Jane Chapman and Mary Holmes rehearse a scene from **Waiting For the Parade.**

Maslin, whose last directorial effort with Kanata Theatre was Cause Celebre, says staging Waiting For the Parade presents an imposing challenge. With 24 separate scenes and a plethora of sound effects, and period music, such as Glen Miller and Vera Lynn, the cast and crew must be on their toes.

Two, possibly three, tape recorders will be employed to provide the sound, and a live piano will be played on stage by actress Mary Holmes.

With the war providing the dramatic background, Waiting For the Parade concentrates on the way five women lived through it, making the play's central theme one of survival.

The progression of time is indicated by a multitude of references to famous people and incidents, and Maslin suggests the play's title hits on a theme which is universal.

"We're all waiting for a parade of some kind in our lives," he says.

Maslin was also attracted by the play's openness to all kinds of invention, and the fact that while there is much talking going on, the production is never tedious, a result of Murrell's tight, well-written dialogue.



Ron Maslin will be directing the upcoming production of **Waiting For The Parade.**

Maslin began his lifelong relationship with the theatre in Britain while still in high school, gaining both acting and directing experience before moving to Canada in 1958. After a hiatus from the stage in the 1960's, Maslin joined the Kanata Theatre company in 1970 and has been active ever since.

Among the most conspicuous of Maslin's achievements was his idea for starting the theatre's face-painting program, which has raised many thousands of dollars for the company's capital fund. Each year, Kanata Theatre paints faces for charity and its own fund raising, providing employment for teenagers during the annual Central Canada Exhibition. Maslin admits the activity is time consuming but well worth the effort.

Never tiring of theatre, whether it is in the role of acting, directing or designing sets, Maslin was surprised by two coincidental similarities between his own life and Waiting For the Parade.

Set in Calgary, Maslin's wife, Janet, is a native Calgarian and her father working during the war as a patrolman for the Glenmore Constabulary a group mentioned in the play.

Even more surprising was the fact that the British actress who played the lead role in Waiting For the Parade's London run, was the same actress Maslin directed years before while she was still an amateur.

In the theatre as in real life, it can be a small world indeed.

Arts & Entertainment



Kanata Theatre

Following its smash hit "Key For Two," Kanata Theatre proudly announces its next production, "Waiting For The Parade" by John Murrell. Ron Maslin directs, and has chosen the following cast: Patricia Monahan, Mary Holmes, Heather Wait, Jane Chapman and Kristen Gauthier.

In "Waiting For The Parade," the audience is invited to share the lives of five women, as each survives, in her own way, the Second World War at home in Canada.

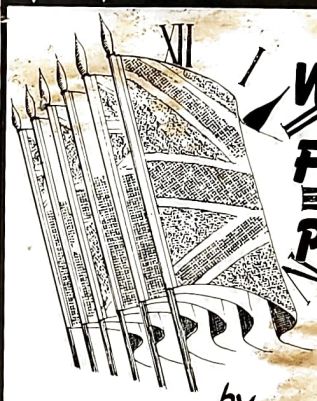
The tragedy of war is there, of course, but also a lot of humour and comradeship. "We lasted, we made it!" the women cry as the armistice is announced. And that's the important story, how the women of Canada kept the home fires burning in spite of doubt, loneliness and pain.

Truly a compelling play, to be presented Feb. 25, 26, 27, 28, 1987 at the Earl of March High School auditorium, curtain time, 8 p.m. To ensure a good seat, call box office early at 592-1715.

OVER -

THE -

KANATA THEATRE
PRESENTS



WAITING FOR THE PARADE



by
JOHN MURRELL
Directed by Ron Maslin

EARL OF MARCH SCHOOL
Wednesday, Thursday, Friday & Saturday
February 25 to 28, 1987
8.00pm
All seats reserved $6.00, $5.00
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Kanata Theatre in rehearsal for "Waiting for the Parade" - John Murrell's poignant interpretation of the lives of five women living in Calgary during World War II whilst their husbands were at war. Left to right: Jane Chapman, Heather Wait, Patricia Monahan and Kristen Gauthier. Performances Feb. 25-28. Curtain: 8 PM. BOX OFFICE TEL: 592-1715. Photo by Marcus Fajrajsl.

WHITE CLIFFS OF DOVER" ---- TA DA♫













Arts & Entertainment

Gauthier content to wait for shot at stardom



Kristin Gauthier takes part in EOM's dance recital, just one of her many extra-curricular activities. photo by Debbie Lawes

by Mike Anderson

In Earl of March's *Joseph and the Amazing Technicolor Dreamcoat*, she played the exuberant, energetic Narrator. In Kanata Theatre's recent production of *Waiting For The Parade*, she portrayed a German-Canadian girl named Marta whose father has been interned during World War Two. In both shows, 17-year old Kristin Gauthier has shown herself to be taking off as one of Kanata's brightest new artistic talents.

"It's just something that I developed over the years," explains the tall, brown-haired Earl of March student, "this insane interest in being on stage and performing for people."

Beginning in public school, Gauthier has acted in plays like *West Side Story*, *Annie Get Your Gun*, and *Joseph*, as well as her first Kanata Theatre production last year, *Enter Laughing*. *Waiting For The Parade* was her first serious Canadian play, an experience she enjoyed. "The cast members were super, and the director was a super director," she enthuses.

The role of Marta was a challenging one; that of a girl whose father has been locked away by Canadian authorities in World War Two Calgary, leaving her alone. How did Gauthier prepare for the role?

"It's a case of looking at all the things she says, and taking a look at what her life must have been like ... I mean, the kid had it rough, let's face it." She pauses for a moment, thinking. "It's really hard to explain. It's just a way of putting yourself in somebody else's shoes, and instead of thinking what it must be like, actually *feeling* what it must be like."

She's not thinking of leaving for Los Angeles or Toronto yet, though, or even for the theatre companies outside Kanata.

"I have a tendancy to get a little too much going at once, and I shouldn't do that."

"Seeing as I'm still in school, I'm hesitant to branch out too far. I have a tendency to get a little too much going at once, and I shouldn't do that."

She is interested in studying theatre in university, however. "I'd love to if I can. I haven't come up with anything that's interested me nearly as much. Once I get into university, I'll branch out, and once I get out of university, I'll have more time and I can do everything, everything I want to do."

Right now, she's happy working in high school productions which, as she says, "have everybody learning things."

"I love it all," she states. "It doesn't matter what I'm doing. Musicals are fun because most of them have a happy ending, and even the ones that don't, they have a different kind of substance to them from a drama. A real drama has that other kind of something that draws you into it. And the comedies are something different. It's all a lot of fun."

For many drama students, one of the hardest parts of acting is memorizing the lines. Gauthier admits, almost sheepishly,



Kristin is quickly becoming one of Kanata's fastest rising actresses. photo by Debbie Lawes

that it isn't a problem for her. "Learning lines has always come easy to me. Some people have problems with that, but I'm the kind of person ... who can listen to a song twice and memorize all the words. Learning lines comes almost as easily."

For her, the most complex part of acting is "getting inside the character. Once you're inside the character, you're basically set. You know what she's going to do, no matter what. I think the first week, when you're trying to figure out where you are and who you are, is the most complex. You've really got to know what makes them tick. You have to step outside yourself to give a good performance. If you can't step outside yourself, how can you be someone else?"

She also enjoys singing—she will be singing "Memory" from *Cats* on April 3 and 4 at Earl of March, as part of the "Evening of Dance"—and writing, as well as watching theatre.

She admits that her performance in *Waiting For The Parade* was somewhat hamstrung by a cold—one of the banes of the theatre profession—which affected her voice. "I'm sure the audience could tell," she laughs. "My voice was not up to par, let me tell you."

At the moment, Kristin Gauthier says she is "recuperating" from her last play. "Right now, I'm in a momentary lull, waiting for something else to come along. As soon as something does, I'll jump at it."

OUR SHINING STAR

AND IT SURE WAS A HIT!

Arts & Entertainment

Theatre Review

Kanata Theatre scores with wartime drama

WAITING FOR THE PARADE
By Mike Anderson

A variably record plays as the lights rise, to reveal five long, narrow banners hanging in front of the stage like flags. Behind each stands a woman, waiting to tell her story of life during wartime in World War Two Calgary. As the banners furl upward, one woman starts to dance, taking each of the other women in turn and dancing with them as the music swells.

This was the opening scene from *Waiting for the Parade*, Kanata Theatre's latest production which ran from Feb 25 to 28 at Earl of March. Murrell, a Canadian playwright known for works such as *New World*, wrote a sensitive, richly textured script which received an understated and satisfying treatment from director Ron Maslin and the five woman cast. To see an amateur troupe such as Kanata Theatre do contemporary Canadian drama is rare enough, to see a play written entirely from a woman's perspective is even rarer. It is to the company's credit that they created one of the most unified and successful theatrical productions I've seen in quite a while.

The play focusses on the experiences of five different women at home in Calgary during the war. Catherine (Patricia Monaghan) is the cheerful volunteer coordinator, war effort diver organizer and air-raid warden. Janet (Mary Holmes) is a young wife whose husband has enlisted on a whim; a cheerful, somewhat innocent spirit in the first years of her marriage. Margaret (Heather Walt) is older, more practical, a teacher who sees war fever strike both the boys in her class and her husband, Harry. Eve (Jane Chapman) is a mother whose eldest son is in the Navy, and whose younger son has been arrested for distributing communist leaflets. And Marta (Kristin Gauthier) is a German-Canadian girl whose father has been interned, and who faces the prejudices of her Canadian neighbours.

> *"new themes and revelations"*

The play accurately re-captures the mood and atmosphere of the time, from the popular songs of the 40s, to Catherine's fiercely enthusiastic lectures to the audience on the importance of saving scrap metal and glycerine from meat ("There is enough fat in 10 pounds of roast beef for 40 anti-aircraft shells," she proclaims cheerfully). As the action progresses, though, new themes and revelations emerge, new tensions which carry the play to its conclusion.

Catherine, so organized and efficient, is trapped in a sour marriage, laughed at by her co-workers because of her husband's infidelities, her only salvation is her ability to organize and command others when her own life is in shambles. Janet, young and lively, secretly nurses the agony of living without her husband, oblivious that her actions at the canteen where she works might start rumours. Margaret is stuck with Harry, too old to fight, but still stubbornly enthusiastic about the war. Eve is convinced she will "never see her sons on this earth again," she provides the respite against Catherine's militant efficiency. Marta is fighting for her identity as a Canadian, and a father locked in a camp who is losing his sanity, her only refuges are her work and her music.

The characters interact with one another, and speak in monologues. Murrell has written some wonderful scenes, such as a night-time gathering at Janet's apartment, and Marta's monologues delivered by Gauthier in a soft German accent. The play is a little reminiscent of the wartime plays of Arthur Miller and Lillian Hellman, as well as Bertolt Brecht's *The Private Life of the Master Race* (a series of vignettes about life in wartime Germany). The writing rings true, with flawless transitions from character to character.

> *"beautifully convincing performance"*

The five women deliver beautifully convincing performances, despite the odd muffed line. Jane Chapman is both humourous and poignant in her role as Eve, and Mary Holmes has a nice ingenuous quality as Janet. Heather Walt and Patricia Monaghan both show admirable skills in carrying complex roles; Monaghan's portrayal of Catherine was effective in showing the underlying tenseness of her character. And Kristin Gauthier was strong and composed in her portrayal of Marta, lending the role dignity and sensitivity.

> *"direction showed economy and skill"*

Waiting for the Parade has to rank as one of the better amateur productions of this theatre season. One might like to see amateur companies tackling modern Canadian work more often - comedies and dramas alike. As Kanata Theatre has shown, the results can be most rewarding.

Solid cast portrays pressures of women left in wartime

By Barbara Crook
Citizen staff writer

Theatre review
Waiting for the Parade
Kanata Theatre
Earl of March High School
4 The Parkway, Kanata
Feb. 25-28, 8 p.m.

For a playwright who was born in the U.S. at the end of the Second World War, John Murrell shows tremendous compassion, understanding and insight into how Canadian women coped with the pressures of loneliness, fear and hardship while they waited for their men to come home.

His play *Waiting for the Parade* is a beautiful and sensitive look at how five very different Calgary women dealt with their own private corner of the war, capturing their grief and worries as well as their laughter and comradeship.

It's a difficult play that demands subtlety and depth — as well as strong musical ability — from its actresses.

The Kanata Theatre production of *Waiting for the Parade*, which opened Wednesday and runs until Saturday at Earl of March High School, is an intelligent and sensitive interpretation.

Director Ron Maslin and five very talented actresses show an excellent sense of character, comedy and pathos, and know how to make effective statements without overacting or trying to outdo each other.

There is still some hesitation with lines, and the pacing on some of the monologues could stand to be quickened, particularly in the already-long first act.

The production would also benefit from smoother and faster scene changes. Although Maslin's set design allows many of the scenes to flow into each other, there are still some blackouts that are too long and spoil the mood.

But this is very much an acting play, and audiences won't be disappointed by the solid performances.

The quiet and gentle Jane Chapman is absolutely charming as Eve, a young woman who loves the movies and Leslie Howard, but is growing tired of her husband, who is too old to go to war.

Earl of March student Kristin Gauthier does a fine job as Marta, a German Canadian who must bear the indignity and abuse of having a father who is interned on suspicion of being a Nazi. Gauthier also has an outstanding singing voice.

Mary Holmes is very enjoyable as Janet, a bossy organizer who throws herself into the war effort to make up for her husband's refusal to enlist, while Heather Walt is compelling as a widow who is convinced she has lost her two sons to the war.

Patricia Monaghan is entertaining as Catherine, the wife who doesn't let the war and her husband's absence interfere with a good time. She could use more subtlety in her performance, which threatens to turn the character into little more than a gum-cracking floozie.

HIT!

Kanata Theatre

Play makes heavy comment

BY LESLEY CLUFF

A big "Thank you" to Ron Maslin and the cast of Kanata Theatre's most recent production, "Waiting For The Parade," a Canadian play.

Set during World War II in Calgary, the play lets the audience experience life on the home-front. Five women fight battles of loneliness, vanity, guilt and cruel prejudice. And there are real casualties.

"Waiting For The Parade" presents a shocking contrast to the more familiar vintage footage of the war zone battles repeated so often on television in documentaries and movies.

But Director Ron Maslin didn't merely offer his audience a glimpse of historical history barely known to those who were fortunate enough to have missed the experience. Maslin offers instead, a heavy comment which puts today's front page news into a context more serious and scarier than the TV movie "The Day After". Not only can there never be a nuclear war, there cannot be any war.

On a lesser, but equally important level was a plea for understanding between the generations. Today in Canada there is a whole generation of parents and young adults whose lives have never been touched by war. There is also, still relatively young, a generation who fought on both home and war fronts, whose values, morals, hopes and dreams were shaped by war, or devastated by war.

If the performances of the five perfectly cast women in the play weren't polished, then it was just as well. They were five real people who naturally reached out to their audience in a way a professional troupe would have had to work at.

"Waiting For The Parade" should be required viewing or at least reading by everyone under the age of 45. Ron Maslin didn't give Kanata Theatre a smashing box office success. Any shallow British farce will do that. Maslin, who is perhaps the theatre's most sage, seasoned and professional director, had the audacity and courage to give us quality theatre. Yet, almost apologetically he explained his motive, "Once in awhile we do something for ourselves."

No apology needed Maslin. Your audience will remember their emotions and thoughts as they experienced "Waiting For The Parade" long after they've forgotten the plots of the usual farce's Kanata Theatre has a deserved reputation for.

The casual theatre goer will continue to stand in line for the situation comedies, but from those who like real theatre, "Play it again Ron!".

P.S. Please use the same cast again!

The Kidney Foundation of Canada.

HIT!



HIT!

THE PARADE →













