



PRESENTS



*A FARCE
by
NORM FOSTER*

EARL OF MARCH THEATRE

Wednesday, Thursday, Friday & Saturday

**May 9 to 12, 1990
8.00pm**

**All seats reserved \$6.00, \$5.00
Students, seniors (Weds, Thurs only) \$3.00
Box office telephone 592-1715**



SINNERS

a farce by
Norm Foster

The play directed by
ROD JOHNSTONE

CAST

(in order of appearance)

PETER KRAMER

MONICA LLOYD

DIANE GILLIS

CAROLYN CAVANAGH

ROY CAVANAGH

REVEREND LLOYD

Jack Burns

Tanya Carrière

Rosemary Keneford

Wendy Higgins

Brooke Keneford

Duffy Wilkinson

The play is set in the home of the Reverend and Monica Lloyd,
early autumn, the present time

ACT 1

Scene 1 About 9 o'clock, evening

Scene 2 About one hour later

ACT 2

Scene 1 Moments later

Scene 2 The next afternoon

Scene 3 Fifteen minutes later

There will be an intermission between Acts I and II during which a bar and
refreshment service will be available in the foyer.

SINNERS is produced by special arrangement with
PLAYWRIGHTS UNION OF CANADA
54 Wolsely St., 2nd Floor, Toronto, Ontario

PRODUCTION STAFF

DIRECTOR

Rob Johnstone

PRODUCER

Christopher Hollands
Monica Hollands

SET DESIGN

Gid Simola
Bill Williams

CONSTRUCTION CREW

Earl McLaughlin
Bruce Clifford
Don Farmer

STAGE MANAGER

Jim Holmes

SOUND

Rosemary Scott

LIGHTING

Paul Gardner
Don Farmer

PROPERTIES

Joan McLaughlin
Dorothy Beak
Mark Allen

FURNISHINGS

Christopher Hollands
Monica Hollands

CONTINUITY

Pat Andruski
Anne Holland

WARDROBE

Eva Farmer
Bonnie Curtin
Erin Spencer

MAKE UP

Ron Maslin
Fran Walkley

PHOTOGRAPHY

Marcus Fajrajst

FRONT OF HOUSE

Sally Ramey
Margaret Jardine

PROGRAMME & POSTER DESIGN

Ron Maslin

PUBLICITY

Jim Holmes

BOX OFFICE 592-1715

Alan Quirt
Sandra Quirt

BAR

Jim Keneford

Cameras and recording equipment are not allowed
in the theatre.



"Can this be true love?", says Rosemary Keneford to Jack Burns
in Kanata Theatre's production of Norm Foster's madcap farce,
Sinners. The play runs at the Earl of March auditorium May 9 to 12.
Ticket information 592-1715.

Photo by Marcus Fajrajst



Jack Burns tries gamely to resist Tanya Carrière's pointed invitation
in this scene from Kanata Theatre's upcoming production of Sinners
a farce by Norm Foster. The play will run at the Earl of March auditorium
May 9 to 12. Ticket information: 592-1715

Photo by Marcus Fajrajst

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ARTS & ENTERTAINMENT

Theatre Review

Stale plot, stilted dialogue sink Sinners farce

By Amanda Gibbs

A pastor's wife with an uncontrollable sexual appetite seems to be the big gag in Norm Foster's Sinners. Unfortunately, the joke's more boring than funny.

This farce, staged last week by the Kanata Little Theatre, has all the puerile comedic elements one could ask for, slamming doors, mistaken identities and ooh...naughty sex.

It seems that Reverend Lloyd's wife, Monica is no docile, tea-sipping representative of her husband's stately position. She reads trashy novels and has illicit affairs with men all over town. Sounds like this "tramp," a generic type to be found in most farces, is going to have to be punished. Enter upholsterer Peter Kramer.

Mild-mannered Peter is just looking for trouble when he looks up with this woman. When the good rev walks in on their adul-

terous rendezvous, and somehow ends up with his brains bashed in, she convinces Kramer that he has killed her clerical hubby. Monica lives on the flip side of religious piety, she's... well, downright evil. She encourages Peter to continue his rampage by killing an unsuspecting visitor to the scene of the crime.

By this time Peter is pretty stressed out and is considering doing just this, when he finds out the unthinkable—Monica is cheating on him with another man. This gives him thechutzpah he needs to deal with this wicked woman. In a seeming act of divine justice she accidentally kills herself—"how convenient" as the church lady would say.

By this time the giddiness has reached a fever pitch, and it would seem as though the madcap hilarity would never end. But Act two is far weaker than the already weak Act one, and limps along to its conclusion.

The performers, however, did not end up limping as their script did. Jack Burns as the put-upon Peter, gave a performance of great energy and timing. He was worth watching when the action got dull. Tanya Carrière, however, did not exude as much "vampiness" or mean spiritedness as the nasty Monica probably should. The character may well represent a

complex duality of good and evil, but Carrière's performance seemed a little heavy on the good. Rosemary Keneford was good as the sort of every neighbor, Diane Gillis. Even though her character was intended to be a victim, Keneford gave a performance of surprising strength and didn't let Diane become wimpy.

Wendy Higgins and Brooke

Keneford turned in fine performances as busy body Carolyn Cavanagh and good old boy, and police chief Roy Cavanagh. Duffy Wilkinson was corpse-like as the dead Reverend Lloyd.

The farce is a popular theatrical form, and is not entirely without its merits. But are there not plays which engage audiences in the lives and minds of characters? Which move and entertain without sexist, slapstick humor? It's possible that this writer was in the same auditorium as about 500 hundred other people and yet saw a completely different play, one that wasn't trite, goofy and slightly offensive. But probably very few of these audience members have had one of these characters pop into their heads or care about them or the play. I know I haven't and I don't.

























