When we are Married May '91



When We Are Married

A Yorkshire Farcical Comedy
by
J.B. Priestley

Directed By - Eufron Williams

CAST

(in order of appearance)

RUBY BIRTLE	Heather Moses
GERALD FORBES	Colin Williams
MRS. NORTHROP	Anne Holland
NANCY HOLMES	Heather K. Grace
FRED DYSON	John Acheson
HENRY ORMONROYD	Ron Maslin
ALDERMAN JOSEPH HELLIWELL	Dewi Williams
MARIA HELLIWELL	Jenefer Haynes
COUNCILLOR ALBERT PARKER	Lionel King
HERBERT SOPPITT	Peter Jefferson
CLARA SOPPITT	Margaret Jardine
ANNIE PARKER	Doreen Boss
LOTTIE GRADY	Annmarie Copple
REVEREND CLEMENT MERCER	Bill Williams
MAYOR OF CLECKLEWYKE	Glen Hussey

The action takes place in the sitting-room of Alderman Helliwell's house in Cleckiewyke, a town in the West riding of Yorkshire, on an evening in 1908.

ACT 1 A September Evening

ACT 2 About half an hour later.

ACT 3 About quarter of an hour later.

PRODUCTION STAFF

DIRECTOR	Eufron Williams
PRODUCERS	Gwen Knight, Merle Nicholds
SET DESIGN	Ron Maslin
SET CONSTRUCTION & PAINTING	Ron Maslin, Earl McLaughlin, Peter Jefferson, Tony Francis, Tony Bryant, David Gladwin, Jim Holmes, Bill Williams, Rosemary Scott, Bob Knight, Paul Holland
STAGE MANAGER	Betty Francis
ASSISTANT STAGE MANAGER	Ann Marwood
LIGHTING	Paul Gardner
SOUND	Rosemary Scott
PIANIST	Tony Copple
FURNISHINGS	Joan Ritchie
SET DRESSING	Anita Antonucci
PROPERTIES	Joan McLaughlin, Elsie Bryant
CONTINUITY	Sally Raney, Monica Hollands
COSTUME DESIGN	Mary Mauger, Eufron Williams.
WARDROBE	Iva Farmer, Carol Allard
MAKE-UP	Gwendy Tolley, Beth McLaughlin
HAIRSTYLES	Colette Fournier, Carol Walkley
FRONT OF HOUSE	Rosemary Keneford, Brooke Keneford
PUBLICITY	Jim Holmes
PHOTOGRAPHS	Marcus Fajrajsl
BAR	Jim Keneford
BOX OFFICE Tel. 592-1715	Alan Quirt, Sandra Quirt

Cameras and Recording Equipment are not allowed in the Theatre

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Trudel Hardware

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The Estate of Mary Ballard

Helen Kent

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There will be two intermissions during which bar and refreshments services are available in the front foyer

The Carleton School Board has adopted a policy of no Smoking in Schools

Please recycle your programme

Cast must make haste to get across agony of not being married

By MICHAEL GROBERMAN
Citizen theatre writer

Review
When We Are Married
Kanata Theatre
Earl of March High School
May 8-11

At first I thought the trouble with *When We Are Married* is the subject itself.

This J.B. Priestley comedy from the 1930s positions itself on the presumably once-hilarious premise that three couples, all married in a single marriage ceremony 25 years ago, learn on the occasion of their joint silver anniversary that the minister was not properly accredited and so they are not — gasp! — really married.

The ramifications of this technical erasure of the marriage contract are not immediately clear. "So what?" I found myself thinking as the story began to unfold, and the three upper middle class Yorkshire couples exchanged looks of agony. But as the play moved along, I discovered the problem was not the plot at all, but the speed of action and the direction.

The characters are upset at the shame they will experience if news of their 25 year sin were to travel outside their households. Enough hangers-on are privy to the news to make public discovery a real risk.

In fact, a reporter and photographer have arrived to cover the novel anniversary for the local paper. This could actually be funny. I decided during the first act, if the characters were sincere in their anxiety, sincere enough to act with the haste that is the mark of farce. And a sense of haste is, I believe, essential to the performance of farce.

This production lacks that speed, though it boasts some good performances and an attractive set.

The plot, built for speed, plods along in this production, but neither the characters nor the plot are interesting enough to receive this kind of stage time. Silly plots must be raced through, so neither the frantic characters nor the audience have time to think.

Fortunately for the show, all three of the (former) wives are played well.

When they discover they are single, the women move from feelings of distress to elation: they have put up with dull, stingy, ineffective, arrogant husbands for too long, and assert the right to have another look around now that they are legally bound to no one.

In these roles, Doreen Boss, Margaret Jardine, and Jenefer Haynes give us likable characters who possess a good deal of just-acquired self-confidence.

Also good is Lionel King as the blustering Albert Parker. He plays panic better than any other member of the cast, and manages to render his character frustrated to the point of being believably speechless.

And Heather K. Grace entertains us as a suitably inept maid.

Ron Maslin's set is a colorful rendering of a period sitting-room, though the potted tropical plants and macramé pot holder are curious additions to this setting.

Because of the large cast (15 characters), director Eufron Williams is frequently faced with the difficult job of giving characters things to do during the long periods in which they are on stage but do not speak. This directorial task is performed with only modest success.



Anne Holland and Bill Williams rehearse a scene from *When We Are Married*, a play presented by Kanata Theatre, May 8 - 11 in the Earl of March Theatre. *Marcus Fajrajsl photo.*

Kanata Theatre cleverly creates Edwardian period

By Jim Holmes
Kanata Theatre

Although the mounting of every play involves a lot of work by a lot of people both off stage and on stage, Kanata Theatre's production of J.B. Priestley's *When We Are Married*, which runs from Wednesday to Saturday this week in the Earl of March Theatre presents special challenges.

Producers, Merle Nicholds and Gwen Knight, have coordinated the work of a small battalion of people.

The set is designed by Ron Maslin who is also in charge of construction. As if those two duties were not burden enough, Maslin has a major role in the play. He has not, however, allowed this to compromise the design of the set which features, among other things, an almost fully elevated stage and off-stage conservatories. Color schemes and wallpaper designs appropriate to the period have been produced with loving care.

This play, set in Edwardian times, poses special problems for the costume designers.

To begin with there is a cast of 15. Costume designers, Mary Mauger and Eufron Williams, have chosen not to dip into Kanata Theatre's existing stock of turn-of-the-century costumes and instead have made new costumes so that the play will have a fresh look. Williams is, of course, also the director of this production.

A special feature of the costumes will be an array of phenomenal hats. Adding to the authentic period feel will be appropriate hair styles by Colette Fournier and Carol Walkley, who have made ample use of hair pieces and wigs.

Most period plays feature at least one difficult-to-obtain property and this one is no exception. Peter Jefferson (also in the play) has constructed a reproduction of a turn-of-the-century camera. His clever copy will make its own contribution to the period atmosphere.

As well as being faithful to the time of the play Kanata Theatre has had to work on the location. All 15 members of Eufron Wiliams' cast have been hard at work on north country English accents.

Kanata Theatre's production of J.B. Priestley's comedy *When We Are Married* runs this week in the Earl of March Theatre at 8 p.m. Wednesday to Saturday. Ticket information is available at the Kanata Theatre box office, 592-1715.



Dewi Williams, Annmarie Copple, Jenefer Haynes, Margaret Jardine and Doreen Boss rehearse for Kanata Theatre's production of *When We Are Married*, which runs May 8 - 11 Earl of March Theatre. *Marcus Fajrajsl photo.*



Ron Maslin and Heather Moses rehearse a scene from *When We Are Married*. Marcus Fajrajsl photo































