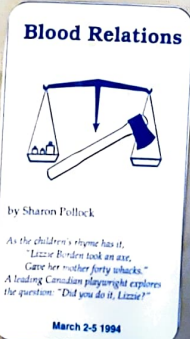


25 YEARS! KANATA THEATRE



THE OTTAWA CITIZEN



MEMORIES OF FOOTLIGHTS: Mary Mauger, Jim Holmes and Jenefer Haynes leaf through Kanata Theatre scrapbooks

The little troupe that grew

Performance

Kanata Theatre's 25th Anniversary Season:
You Never Can Tell by George Bernard Shaw.
When: Oct. 20-23 at 8 p.m.
Where: Earl of March High School.
Tickets: \$8 available by calling 592-1715

By Iris Winston

Column co-writer

Mary Mauger may be the only actress to play the title role in *Hedda Gabler* and Diana Fajraj may be the only successful stage professional who remains a paid-up member of the community theatre group where she played her first role.

Jenefer Haynes may be the only actress who could call on all the members of her theatre group to babysit while she was on stage in a production of Tom Stoppard's *Enter a Free Man* when her twin sons were just three months old.

Chris Robinson could create a record for the distance he travels to see the group's productions. Although he was transferred to San Diego 10 years ago, he makes it back to Kanata for most play openings, and frequently helps with front of house duties.

It's all part of the sense of family and mutual support that is the core of Kanata Theatre, celebrating its 25th anniversary this season.

It began in 1968 when Mauger placed an ad in the local weekly paper calling a meeting of people interested in forming a drama club. The response was enthusiastic and Kanata Theatre was born. The main aim, then and now, was "to further interest in the theatre, and the enjoyment of its members." The group decided to confine membership to people who live or once lived in Kanata.

"We wanted to emphasize community feeling," said Mauger, who points out that in 1968, Kanata's population was only about 2,000. "And we're very lucky that this feeling has stayed with the group all these years."

The theatre began with a nucleus of talented people, many of whom are still members. Take Rosemary Keneford, for instance. A founding member, she is now one of the group's most successful directors. And it was during Kanata Theatre's production of *The Crucible* that she met her husband, Brooke Keneford. He too remains active as an actor, director and back stage worker.

That kind of versatility is one of the keys to the cohesion of the group, Mauger said.

"We always wanted everyone to take turns,"

she said, "to act in one production and work behind the scenes in another. And people really seem to have a consensus about that and so stay involved all the time. At the beginning, we didn't assign a certain person or do sets or costumes. We all did everything together."

The group has come a long way from the early days of weekly playreading meetings in members' homes. The theatre company now mounts a season of four full length productions and a children's play each year.

The first major step was to "go public" in April 1969 with an evening of two one-act plays, *The Ladykillers* and *Rise and Shine*.

"Laurence Thornton directed the first one and I directed the other," Mauger said. "I had never directed, but I decided to have a go just to get the group off the ground."

Her husband Ted constructed the sets in his basement. He had never built scenery before and knew only that he had to keep the flats less than 10 feet tall or he wouldn't be able to get them out of his basement workshop.

Within a couple of years, membership and confidence had grown enough to mount a major production.

"The Crucible" is regarded as a turning point by the group," said Jim Holmes, this year's president and a member of Kanata Theatre for more than 20 years. "People are still talking about it. It was the first production in the Earl of March High School and it involved 27 actors when the group had only 40 people."

"And the costumes, made of black felt and old sheets, cost a total of \$25," Mauger recalled. The group's first workshop in 1974 chartered a course for Diana Fajraj's acting career. "It was the first show I was in *Shoe White and Rose Red* set me off."

Now a professional actress — *The Globe and Mail* said she had "star quality written all over her" when she appeared at the 1980 Stratford Festival — Fajraj remains a member of Kanata Theatre and makes a point of trying to see performances by sister Andrea Rossland in last season's production of *As You Like It*.

"We're all following the careers of our young people very closely," Holmes said, noting that several members besides Fajraj have turned professional. Kristin Gauthier, for instance, Nora in Kanata's production of *The Doll's House* became part of the cast of *Les Merveilles*.

As the group now with more than 200 members, celebrates its silver anniversary with a year long party, it also looks forward to the next stage in its development, a theatre of its own. Iris Winston is an Ottawa writer who covers community theatre for the Citizen.



Scene from *The Crucible* (1971)

The Kanata Theatre file

Oct. 22, 1968: Mary Mauger invites Kanata residents to form an adult drama club through an advertisement in the *Kanata Standard*.

April 12, 1969: Kanata Theatre presents its first production of two one-act plays at Stephen Leacock Public School.

May 6-8, 1971: First production in the newly built Earl of March High School. The play was Arthur Miller's *The Crucible*, directed by Ron Maslin, a longstanding member and key figure until his death in February 1993.

Mar. 7-9, 1974: Kanata Theatre presents its first Canadian play, *Hunting Stunt* by Robertson Davies, directed by Dewi Williams.

May 12-15, 1976: Move Over, Mrs. Maxim begins a tradition of presenting a farce every second season.

Summer 1980: Ron Maslin spearheads Kanata Theatre's Overlaid program. Each summer, the group paints children's faces at the Canadian Central Exhibition and at Kanata's Mayfair. The program has raised more than \$100,000 for the group.

Jan. 19-21, 1984: Kanata Theatre presents its first Shakespearean production, *Twelfth Night*.

Jan. 14-17, 1987: Kanata Theatre puts up the "Solid Out" sign for the first time during the presentation of *Key for Two*.

1993-94 season: Silver anniversary season. Anniversary celebrations will climax with a masked ball on May 21.

Arts and Entertainment

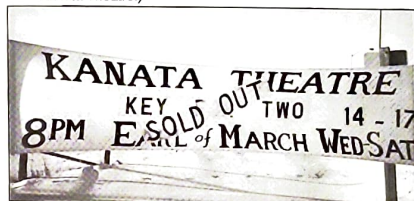
Kanata Theatre celebrates 25 years



Story and
photos
by
Nancy
Boughner



Now: (Top left) Stewart Wheeler, Caitlin Shea and Lionel King in *You Never Can Tell*. (Top right) Mary Mauger, founder of Kanata Theatre. (Left) Monica Hollands applies finishing touches to Caitlin Shea. (Centre) Publicist, Jenefer Haynes glances at years of photos in theatre scrap books. (Right) Neil Robertson goes over his lines before rehearsal. Then: (Bottom left) Ron Maslin. (Centre) A Kanata Theatre first. (Right) Laurence Thornton in *Halfway up the Tree*. (Then photos supplied by Kanata Theatre.)



See story on next page

Arts and Entertainment

A great opening to a brilliant 25th season

Kanata Theatre

Directed by Rob Johnstone, Kanata Theatre proudly presents the first in its "25 Happy Years" Celebration Series, *You Never Can Tell*, a classic comedy by George Bernard Shaw. Shaw wrote: "I devoted the spare moments of 1896 to the composition of *You Never Can Tell*. My attempt to comply with many requests for a play in which the much paragraphed "brilliance" of *Arms and the Man* should be tempered by some consideration for the requirements of managers in search of fashionable comedies for the West End Theatres."

I had no difficulty in complying, as I have always cast my plays in the ordinary, practical comedy form in use at all the theatres; and far from taking an unsympathetic view of the popular preference for fun, fashionable dresses, a little music and even an exhibition of eating and drinking by people with an expensive air, attended by an impossible comic waiter. I am more than willing to shew that the drama can humanize these things as easily as they, in the wrong hands can dehumanize the drama."

Set in a fashionable seaside resort near the turn of the century, the action takes place over one day.

Valentine, a young and handsome dentist, is in arrears and hasn't had a customer in six weeks. Dolly and Phil, exuberant twins of a "modern" mother, descend upon the unsuspecting Valentine with custom and a luncheon invitation. Valentine's landlord, Crampton, arrives with a toothache and demands his rent. Gloria (the ravishing older sister of the terrible twins) arrives, sending Valentine head-over-heels in love.

Chaos erupts when, during lunch it is discovered ... well ... come and see for yourselves, and all will be revealed.

Earl of March Theatre, Oct. 20, 21, 22, 23, 1993. Curtain: 8 p.m. prompt. For ticket reservations call Kanata Theatre box office at 592-1715.



Stewart Wheeler, Dorothy Beck and Caitlin Shea rehearse for Kanata Theatre's hilarious season opener, George Bernard Shaw's *You Never Can Tell* Earl of March Theatre, Oct. 20-23 at 8p.m.

Looking back and looking forward 25 years of nostalgia with the best to come

By Nancy Boughner
Staff writer

A man sits in a hard plastic chair in the corner of the room dressed in full costume. He goes over his lines from the script in his hands. He seems oblivious to the activity surrounding him. A make-up artist holds the chin of a young girl in her hand while adding the finishing touches to her make-up before curtain time.

A hair dryer whirs furiously as a stylist works diligently drying the hair of a boy dressed as a waiter. His cohort sits watching the procedure, providing a running commentary.

Three young ladies struggle with costumes in the corner trying to get buttons done up before its time to go on. The dressing room is alive with electricity. The door swings open, a man enters and shouts, "Two minutes, people."

Director Rob Johnstone stands on chair in the middle of the room. The actors and actresses gather around him in a semi-circle for a last minute pep talk. He makes a few comments about the upcoming performance and finishes with "remember to have fun." As the players file out of the dressing room there seems to be few signs of nerves and the banter they share reveals an underlying feeling of camaraderie. And it's this camaraderie that has sustained the Kanata Theatre Group for 25 years.

On with the show

"It doesn't take running an ad in a newspaper to make a theatre group," said Mary Mauger. "It's the people in the group that make it work."

But it was Mauger who set the wheels in motion 25 years ago. She decided to test the waters and see if there were any other residents in the fledgling community of Kanata who shared her interest in theatre. She ran an ad in the Kanata Standard inviting residents to join an adult drama club. On Oct. 22, 1968 the group held its first meeting. About 13 people showed, which was a good response considering Kanata's population hovered around 2,000.

Now 25 years later, Kanata Theatre sports a membership of 200.

However, this 25th anniversary season is bittersweet for Mauger.

She remembers the days when members hopped in vans with kids in tow and travelled the countryside looking for props or material for costumes.

"In those days Moms stayed at home and now most young couples both have to work...It was easier then."

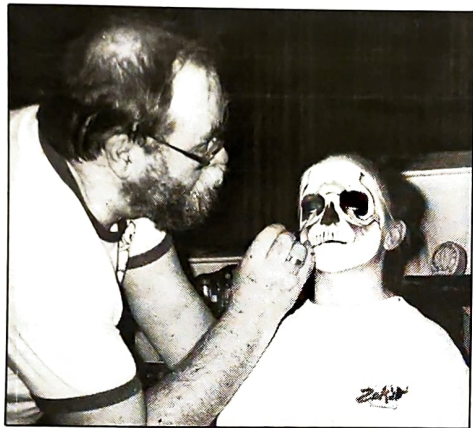
Even when the group was first formed there was a sense of family that prevailed.

When the group wasn't performing, members would get together and socialize.

She remembers summer days at Constance Bay when Kanata Theatre members became known for some of their antics on the beach. After performances members would gather in someone's livingroom to dance or play charades.

The "postage stamp" stage

Laurence Thornton, an original member of Kanata Theatre, came to the second meeting of the group. Throughout the winter members took turns going to each other's homes and reading plays. Then, in April of 1969,



Ron Maslin turned face painting into profit.

the group decided to take to the stage and perform two one-act plays. Thornton remembers performing on "the postage stamp stage" at Stephen Leacock before Earl of March high school was built. The tiny stage fostered some creative set design and cramped acting.

For that first production Thornton directed one of the plays and Mary Mauger the other. "It went over very well," said Thornton. "A lot of people came out...We had a good-sized audience for the size of the community. I don't think the audience realized they had that much talent here."

Enter Ron Maslin

Because of the response the troupe decided it was time to tackle three one-act plays. "This turned out to be a very significant time because a chap came out who obviously had a theatre background. He was a very talented man. He could design and build sets, knew color schemes, could direct and act...Ron Maslin was a tremendous gain for Kanata Theatre."

To have someone as versatile and talented as Maslin connected with the group was considered a major coup by its members. His contribution over the next 24 years would prove invaluable and his death in

February 1993 was mourned by many.

"Ron Maslin turned up about a year-and-a-half after we got going and taught us how to do things properly. It was very exciting to be directed by him," said Mauger. "I really wish he were here for this (25th anniversary)."

"He was phenomenal," said publicist Jenefer Haynes. "There was nothing he couldn't do. Everyone in Kanata Theatre looked to him for guidance. We've been kind of floundering around since his death. Everyone is asking, 'Who's going to design the poster? Who's going to do the pro-

logram cover? What about special effects and make-up.' He will be truly missed."

"Ron Maslin had an enormous amount of talent, greater than I think he himself even realized," said Jim Holmes, president of Kanata Theatre and a 20-year member.

Holmes said Maslin was involved in all aspects of the theatre group. "Everywhere you turned, Ron's presence could be felt but he often did things quietly without you even knowing."

One of the things Maslin did do that was quite well known was to help secure Kanata Theatre's financial future. In 1980 Maslin set up a clown-face painting booth at the Ottawa Exhibition. The booth was a success and for the next seven years he operated the service with the help of adults and students and expanded to local fairs and company picnics. The proceeds went to Kanata Theatre. In those seven years Maslin made over \$100,000 for the theatre. And now, through shrewd investments, that nest egg is in the \$250,000 to \$275,000 range.

Kristin Gauthier, another professional actress, got her start at Kanata Theatre in 1986 when she performed in

Enter *Laughing* and went on to become part of the Canadian production of *Les Miserables*.

Remembering when With 25 years of perform-

ly pause. I was pacing back and forth thinking, 'What the hell is going on?' I was just about to yell 'close the curtain' when someone backstage realized what was happening and did it."



Ted Mauger, Jenefer Haynes and Dorothy Gardner performed in the sold-out production of *Key for Two*.

seasons' tickets. As its reputation grew so did the audience numbers and in 1987 during the production of *Key for Two* Kanata Theatre put up its first ever "Sold-Out" sign.

Kanata Theatre has spawned some stars of its own. Professional actress Diana Fajrajsl made her stage debut in Kanata Theatre's production of *Snow White and Red Rose* in 1973 when she was 14-years-old. In 1983 Fajrajsl appeared at the Stratford Festival and has also done television specials. Her sister Andrea is a member of Kanata Theatre.

ing comes 25 years of memories and members carry with them a cache of good times.

Thornton recalls a particularly verbose fellow who joined the group and boasted about his past theatre experience. The man was given the stage manager's job during the production of *Present Laughter*. Thornton was directing the play.

"At the very end of a scene Ron was in a romantic clinch with Rosemary (Keneford) and the curtain was to close very quickly on the two," said Thornton.

The stage manager missed his cue and an awkward moment left the actors wondering what to do next but still in that clinch. "There was a perfectly death-

Jenefer Haynes came to Kanata Theatre 17 years ago — quite by accident. A woman approached her after an aerobics class and asked Haynes if she was interested in acting. The woman said the Kanata Theatre group was having a meeting and invited Haynes to come along. "I didn't know I was auditioning for a part. I was totally oblivious to the whole thing."

Another thing Haynes wasn't aware of was the costume she would be wearing.

The group had intended to do *Move over Mrs. Martin* — a British farce, and like most British farces the play called for a scantily dressed blonde with an accent. Haynes fit the bill to a T.

Theatre, cont'd page 35

VIDEO PICK™

Oct. 29 - Nov. 4	CRITICS AVERAGE	MPAA RATING	THEME	VIOLENCE	COARSE LANG.	SEX & NUDITY
1. <i>INDECENT PROPOSAL</i>	★★	R	Drama	Mild	Lots	Much
2. <i>ALADDIN</i>	★★★★	G	Animation	Mild	Mild	None
3. <i>COP AND A HALF (New)</i>	★★	PG	Comedy	Some	Mild	Mild
4. <i>THE SANDLOT (New)</i>	★★★	PG	Adventure	Some	Some	None
5. <i>A FAR OFF PLACE (New)</i>	★★	PG	Adventure	Some	Mild	None
6. <i>GROUNDHOG DAY</i>	★★★	PG	Comedy	Mild	Mild	Mild
7. <i>THREE OF HEARTS (New)</i>	★★	R	Drama	Some	Lots	Much
8. <i>SIDE KICKS</i>	★	PG	Action	Some	Mild	None
9. <i>INDIAN SUMMER</i>	★★	PG-13	Com/Drama	Mild	Some	Some
10. <i>LOADED WEAPON 1</i>	★★	PG-13	Comedy	Some	Some	Mild

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KANATA THEATRE

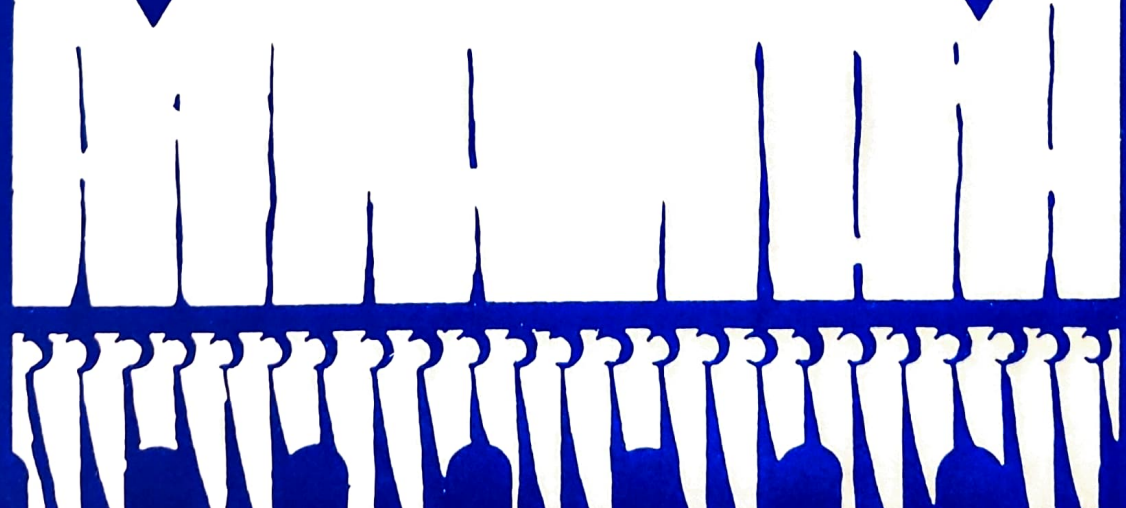
25

1968

1993

1968-1993

TWENTY-FIVE PLAYFUL YEARS



May (Feb)

Rosemarie Carter

Gally

Bookkeeper

Valerie Gorman

Gwen Knight

Tony Coppel

Jane Walker

Kath Timmer

Sally Halliwell

Heather

Duffy Back

~~David~~

Andrew Fairing

Lisa Coppel

Ann Marie Coppel

Steve Freeman

Mark Hayes

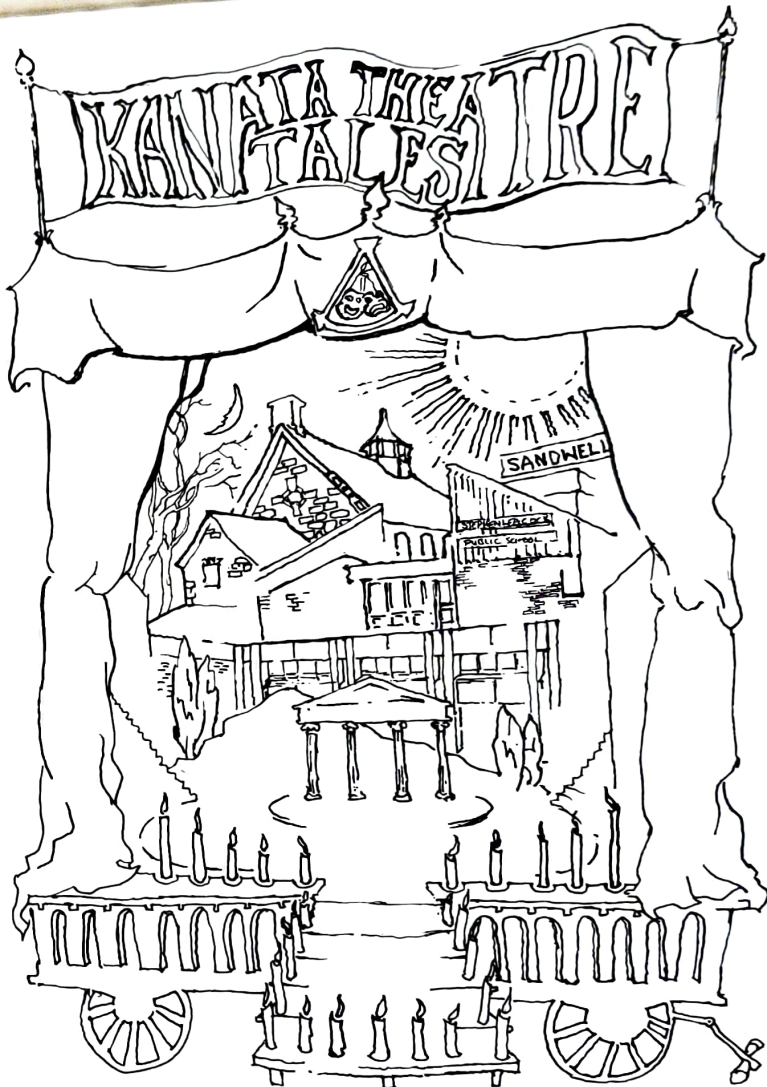
Karen Best

Glyn Williams

Robert

James Bess

Pat Kee



DEDICATED TO ALL MEMBERS OF KANATA THEATRE

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'On Stage' Trivia

INTRODUCTION

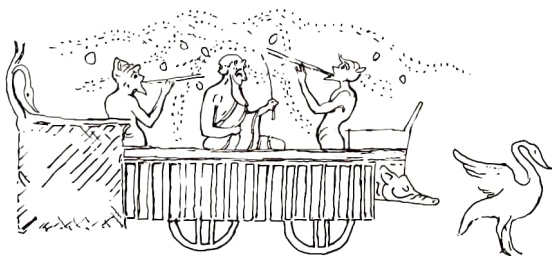
The aims of The Kanata Theatre group were:

- 1) To foster interest in Drama in this community.
- 2) To involve members in all theatrical activities for their mutual enjoyment.

This - The groups's 25th season - we celebrate a major milestone in it's personal history and can be proud to note that we are also part of a worldwide tradition and have our own place in the history of Amateur Theatre.

All theatre springs from the same ultimate and universal source, the religious dances of primitive peoples. They are still performed in parts of the world today. Tribal legends were acted out in dance and song, passed down from generation to generation. It could be said then that Theatre, in its very widest sense, goes back to the dawn of humanity.

In Greece, approximately 534 BC, Thespis appeared on the scene. He was a poet and the original Thespian, a name frequently given to actors. It was Thespis who first introduced an actor to talk to the Chorus. He had his own troupe, carting his actors around in a cart which doubled as a stage. It was from these simple beginnings that the age of Greek drama began. In fact, today's theatre dates from 330 BC and the stage area from AD 61.



What motivates a group of people to unite and form a theatre group? Some disparaging critics say the motive is exhibitionism or a desire for the social pleasure that comes with the production of a play with one's friends and acquaintances. In some cases this may be true - but there are other reasons. There are the groups who form just to produce one play - either church or school or fund raising groups - these groups have no continuous existence or overall policy. There is a second group of people who put on one or more productions in a year and are usually drama sections of larger organizations such as Youth Groups, Women's Institutes or Community Centres. They are frequent competitors at the one-act play festivals, preferring to perform comedies and farces. Then there is a group - "The Little Theatres". These groups are few in number but are important for artistic and aesthetic reasons. They either own or lease their buildings in which to perform a regular season of plays. Historically these groups were founded by people who originally gathered together for the express purpose of starting their own theatre. To quote from "The Oxford Companion to the Theatre" by Phyllis Hartnoll:

"The productions of these amateur Little Theatres and of some others are of professional standard. They show considerable enterprise in play selection and.....also provide the first training for those who wish to go on the professional stage."

Amateur Theatre sometimes provides the only 'live' theatre in their towns. As well as providing a culture to the towns and cities, membership in a drama group also offers a useful cultural occupation for the leisure hours of folk in cities, small towns or country districts, providing a means of artistic self-expression and a relief from the permanently 'work bound' state of the average mortal'.

Here in Canada - "this vast Dominion, with its scattered population" - Canadians have come to depend very much upon themselves for amusement and have thus been very enthusiastic exponents of Little, Amateur or Community Theatre. It is actually the amateur groups here in Canada, with their energy, that have contributed to the birth of Professional Theatre in this country in 1952 with the opening of the Shakespeare Playhouse at Stratford, Ontario.

In Kanata, 25 years ago, a group of people did get together and contributed to the birth of Amateur Theatre in this City. We invite you to share in some of the milestones in the History of Kanata Theatre.

"The Canterbury Tales" were left unfinished as indeed are the Tales of Kanata Theatre. So, with apologies to Chaucer, we look through our Archives, put quill to parchment and as we journey with you, share some tales found within their pages.

THE FOUNDERS' TALE

In Kanata there was once a lady
Who placed a notice
In the Chronicle
Under the title "Adult Drama Club".
"An invitation to all ham actors.
Please join us at our first meeting
October 22nd 8 p.m. - 12 Sandwell Crescent.
This will probably be a play-reading group
initially but who knows how it may develop?
Just come along and bring your bright ideas with you!"

It chanced that 13 residents
Made up their minds that they would go
Either on curiosity or for pleasure - but
In any case they determined to go.
When rumours of this venture became known
Others of the Group did come
Till now they number countless more.

Here I am cutting a long story short -
So to the story let us turn again -
These Founders made various
Suggestions; they debated up and down;
Many a subtle argument was brought forth;
Some spoke of acting and directing
But finally, and in conclusion,
In all of these they saw the advantage
To put on a proper play.

Now some will wish and expect, I imagine,
That I should speak of all the large provision
That the mounting of the plays
Made for the performance to an audience;
But you should know so great a preparation
For an occasion of such high importance
Is not to be recounted in a sentence!

No need for further explanation -
I'll say that by rehearsal and hard work,
Helped with costumes, sound and lights,
Backed by sets and furniture
All were agreed, as you shall shortly hear,
A successful venture set the stage
Kanata Theatre truly had been born.

THE TALE OF LEACOCK

And once at Leacock on a single night
Although the place was filled with Thespians
By ticket sales the town folk also came
To view the talents of the founding few.
Two one act plays they did enjoy
"Lady Killers" and "Rise and Shine" the duo
And what I tell you is honest truth!

Then different folk had different things to say,
But for the most part were amused, and laughed -
Our first Three Act - Coward's "Present Laughter"
Was staged - and none took umbrage at the tale -
In fact the Group did quickly grow
And on a day in May - the 31st, 1970 A.D.
The Constitution of Kanata Theatre came to be.

At Leacock children's plays were also seen -
Ambition beat in every Thespian's heart
To mount a play with sets not one but two -
This required a place to hammer, nail and screw!
An old stone building amply met those needs
Its prior use had been a village school
But served our purpose till we marched to stages new.



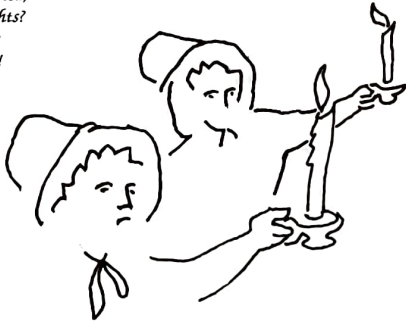
The Troupe moved to a new performing hall
 (A place which to this day they still call home)
 Quite barren save but for a wooden floor.
 No set, no sound, no wings - and hark - no lights!
 The Director bade that they all act in accordance
 With his dictate and he would undertake to save them all
 Without delay, or wasting time or speechifying.

Now fetch into this hall - and hurry up -
 Carpet rolls, painting troughs and sheets
 And have in them enough provisions for
 Set, Costumes, Wings and Sound - there will be lights
 A day, that's all - we shan't need any more -
 To have the stage complete - we're well rehearsed
 For our debut in this, The Earl of March.

This production was a most ambitious thing
 As all productions are - at least they ought to be -
 The actors struggled in the dark - and muttered
 And the Director with his own ears heard what they cried
 "Where's the dammed lights? Are they here?"
 Almost he went out of his wits for fear,
 Most pitifully to his gods he prayed.

But he was a man of great resource and so
 No-one did dare to dispute his behest. Thus, he went
 Where he expected lights to be - And brought them back,
 This deed is written in the chronicles -
 There you may read the proud boasts he made.
 And fortune laughed; for she had had her fun
 The town folk came and sat before a stage with blazing lights.

I've no desire to pad out my story
 With chaff and straw; I'll only give the corn.
 Why should I have to tell how royally
 They performed, or who took part, who painted,
 Who made the props, or who worked the lights?
 It all boils down to this: what can you say
 But that "The Crucible" is a memorable play!



Now pay attention, if you want to hear
 But first, before proceeding any further,
 If I don't tell these stories in due order
 Whether of plays, or floats, or actors,
 According to the chronologic sequence
 As written in the archival books; and if you find
 That I put some before, and some behind,
 Just as they chance to come to mind,
 I beg you to excuse my ignorance.
 For now our troupe, in town, are quite well known -
 But if you like, then you shall hear my tale.
 In Spring - that is in the month of May -
 The town folk organize a fair.
 Many a labour and great enterprise
 They undertake - for lo! there are ribbons to be won!
 And so our Thespians of Kanata
 Made floats of all kinds of happenings,
 Built in their inimitable way
 Depicting tales, or plays or whirligig effects,
 Not drawn by horses but by a tractor,
 Accompanied by players, young and old,
 All full of pleasure. I have in remembrance
 Some I'll be pleased to tell, as best I can.
 Who can forget our Punch & Judy story?
 Written by one of our own, it also has
 The distinction of being the very first
 Endeavour of the troupe in these Kanata
 Mayfair celebrations.
 To build the floats scarce takes any time
 Even when the sweet showers of May
 Turn into torrents, soaking hair and skin -
 Still our troupe walked in procession.
 And they did come to Kanata from
 Beaverbrook, Katimavik, Glen Cairn,
 Bridlewood and yes, South March.
 The children all did make great haste
 To be entertained each year by
 Wondrous tales of Giants, Witches and
 Of gallant knights who rescued damsels
 With a single Kiss. And by the time
 The sun had gone to rest, the tractor
 And the float well put away - our actors
 Met and danced the night away.



THE TALE OF LLOYD GEORGE

In the old days, the days of Queen Victoria
There was a man whom Britons hold in great honour,
A politician of great note - or so history decrees -
Yet, he did leave a legacy and become a part of history
In another land - his legacy, his name, wrote into a song
That to this day with one accord and right on cue
A gathering of our troupe will start a chorus if
One in their midst has held the floor too long.

But let me not give long preamble to this tale
Or else you may begin to sing before its told.
It happened quite by chance, an English gentleman
Who, at times was quite verbose, chanced upon
A play he wished to direct so lost no time
In coming to the troupe and made his wishes clear.
Auditions held, he quickly chose his cast and crew
To perform the play "Lloyd George Knew My Father".

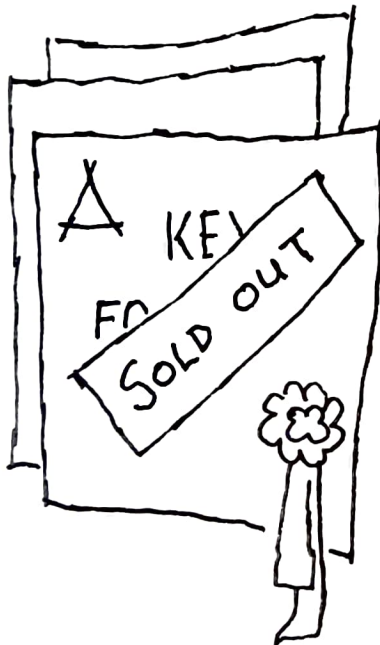
Now in this play, I hasten to tell you, for it is of note
That, in full regalia, the cast did sing "Lloyd George"
To the very fine tune of "Onward Christian Soldiers".
The play it was a great success - enjoyed by the townsfolk
(Though one fair wench was heard to squeal
When she Perceived the mouse!) And when the play was done
The Actors wished to gather and honour their Director.
Their speeches were short as they did utter thanks -

Then the man of many words stood to speak - quite skilfully
But long - and even longer for his words were music
To his ears - but to the crowd who gathered patiently -
Waiting to quench their thirst and feed their hunger -
The words were weighty. And then a murmur started,
Hushed at first, then gathering in strength until
The rafters rang to the sound of singing these words:
"Lloyd George knew my Father, Father knew Lloyd George".

And so the message did resound loud and clear -
The hapless Director smiled and acknowledged their chant
And finished his discourse. The feasting and merrymaking
Did now begin in earnest. And yet this was indeed
An auspicious occasion for now should anyone stand to speak
And seem to speak forever - With but one voice the troupe will sing
What has now become its song - and I had best finish my tale
For I fear I have gone on too long!



In their own way these noble players
Made sets of all kinds of trappings,
Put on plays in the original British tongue,
Farces, comedies, dramas -
Plays which were sometimes sung
Or accompanied by musical instruments.
One I will be pleased to tell as best I can
"My Three Angels" - though Angels they were not -
Descended through a hole high up there -
Up in the house gable, on the south side
And just above the stable so they could pass
Through freely on their way.
The colours that were used for paint and dye
Were warm as warm as warm as they could be.
Two of the Noted Bard of Avon's stories
were enjoyed. Critics reviewed
"Shakespeare in Kanata - just as We Like It!"
Enter Farce! What happens then?
Townsfolk clap their hands
And, if I'm not mistaken - stand and cheer.
With "Key For Two" a sold out sign displayed.
And in the nether regions earns great accolade.



Once on a time, as old histories tell us
There was a boy whose name was Peter
Who was of Neverland Lord and Governor.
He to Kanata came to tell of one of his adventures.
With reindeer, snowman and a living egg
They charmed the children with
Music and in victory did rescue
The Venerable Santa from an icicle - and trust me,
Were it not to long to here,
I would have told you fully of the manner
In which the Grizzle Grump forsook his evil ways.
Was presented with a gift and became quite happy!

But listen well for there is still to share
Another Merrie Christmas Treasure!
The image of the coordinator was marvellous
As she steered the entire production of "Christmas Carol".
All the members throughout the entire length
And breadth of this troupe
Were so captured in her noose.
Why should I not tell you as well of all
The houses that were painted on the wall -
The jagged, broken tombstones, all carved
In burnished styrofoam. And there
Across the stage, with stare intent
There stood the temple of Mars Armipotent,
Grasping a wall of eternal adamant
As if a gale were breaking every bough.
And full of choristers was that crowded stage
Each brandishing lighted lamps.
And through the doors a wintry glimmer shone,
There you could see the Ghosts - all three.
And hidden from his night-capped head down,
The figure of Scrooge in his bed.
You saw the snowflakes gently drifting down
On one side of the stage - the other, a raging blizzard!
At last the play was done. The bills were in.
The coordinator tallied all and
Was wonderfully pleased when this was done.
But, that's enough of Christmas - it's time
To speak of Clowns.



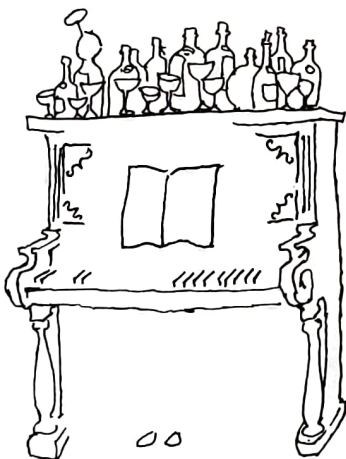
I shall tell you a tale - a special tale.
 There was a Thespian of note,
 With bushy eyebrows and distinguished beard,
 A most engaging rascal and as kind
 And good fellow as you'd hope to find.
 There's no doubt we can all say so.
 He had a great love of music and the arts,
 Yet a skilled carpenter was he as well.
 It was he who conceived a great notion to
 Raise monies for a home of our own.
 He taught a tale which you shall hear.
 He went busily designing masks
 Of white alabaster and red coral,
 Then taught these splendid pictures,
 The forms, the shapes, the faces and designs,
 And gave them numbers, one to twenty-four -
 These were painted in their order on the wall,
 And many more than I can mention here.
 To summer carnivals he took his painters.
 There in the blazing sun and Autumn rain
 They painted out his pictures on living canvas.
 They worked valiantly, and travelled far,
 Even to foreign countries - in their hands
 A sponge and brush; they did joust and sing
 As well as draw and paint. Their work was neat,
 They had learnt well. Never soiled fingers
 By dipping deep into the paints; when using
 Water, they were careful not to spill
 So much as one small drop upon the table.
 They had to wipe their brush so clean,
 No sign of paint on aprons was there seen.
 His efforts, and those of trusty helpers
 Filled money bags - the treasure hoard was great.
 And now the treasure has increased in value,
 Be sure to know of it as I can tell.
 This noble Thespian, who from the moment
 That he first began his unique endeavours
 Achieved much - I'll say no more of him, except
 We think of him with fondness and affection.



It happened that one Season
 In a Distant Province
 The troupe made ready to set out
 On tour to Mont Ste. Marie,
 For they were Thespians all.
 They came to the hostelry,
 Some nine and twenty in the company,
 Folk of all kind - set, sound, props
 And Actors too! One of their company
 Had arranged to take two plays -
 One for the village folk, the other for the children.
 But, before I go further with this tale
 It seems reasonable to mention
 These Thespians spoke not the foreign tongue.
 The Childer delighted in the tale
 Of Alice in her Wonderland, while
 The Adults wondered what had come to their land!
 With leaking pipes and frothy brew,
 The Performers somehow muddled through.
 And undeterred by this great adventure
 The Troupe once more took to the roads.
 This time a stately mansion, close to home,
 The well remarked McDonald Club
 Where still another rabbit trod the boards -
 Although he made no appearance,
 The revellers applauded the "Harvey" cast!



The director stood in the midst there and then,
 And said, "Good people, listen all of you!
 That was a first-rate play we had just now!
 I can see that you talented Thespians
 Knew all your lines, yes by God you did!"
 The cast muttered - "Good grief!
 What ails the man to speak? What philosophy!"
 "My cast and crew all, hear me!" the director exclaimed,
 "Now just you wait!" the crew agreed,
 "The next thing we'll be getting is lengthy notes.
 This Fellow is going to instruct or expound us!"
 "Nay!" cried the Director - "I warn you in advance,
 what I wish to say will please you.
 We are sociable folk, and fond of parties -
 Come, be my guests, share food and wine and friendship!"
 And so I have a tale to tell,
 A merry tale - one for the whole company.
 From the time this kindly Director
 Saw the camaraderie that grew among the troupe
 In shared endeavours, the tradition grew
 For cast and crew to join for some refreshment
 Once rehearsing and performing had been done;
 It chanced they all went to a nearby home,
 When they had made provision for supplies
 Of food and drink and other necessities,
 There to amuse themselves for the night.
 They danced, they played at pool and sometimes darts!
 And what a delight it was to hear them sing
 Till sunrise, when the day began to spring.
 And here I leave off my tale - for sure
 I could tell you many, many more!
 But let's go on now, and see who'll be next
 Of all this crowd to tell another tale.
 I'd say it was your turn to tell a story,
 If you'd care. For different folk
 Have different things to say.
 My poor old tongue may rattle on and on
 Of performances and stories past and gone.
 What else is left save to say that
 When Kanata Theatre's tales have been told
 There is not one among us, young or old
 Who will not say it is a noble story,
 Well worth remembering.



Listen, friends, with right goodwill,
 And believe me I shall tell
 Of the merry capers
 Of that troupe with so much spirit,
 Whether for performing plays or frolicking,
 Whose name is Kanata Theatre.
 It was born in a small hamlet
 In Canada far beyond the sea,
 And Kanata was the place.
 And its founders had much courage.
 They lived in this place
 Of rocks, ponds and trees,
 A stalwart troupe - the theatre grew,
 Belief was in their hearts
 That this hamlet would grow
 And one day become a city
 And want a Theatre troupe -
 For in that City there was none.
 There flourished talent of every sort,
 Like painting scenery, stitching cloth,
 Making props and many more;
 And building platforms of great height,
 Whether they be used each play
 Or put away in store.
 But this troupe so weary was
 From carting scenes at the Earl -
 Upstairs! Downstairs! Countless times
 They voted there and then
 If they built their own space
 Staircases? There'd be none!
 Yet listen, friends, to my tale
 For the hamlet's now a City!
 Could the troupe a Playhouse build
 With their hard-earned treasure?
 They gathered ranks - they had to fight
 A monstrous giant whose heads were three.
 But they have their dreams and
 The love of the footlights
 As have other theatre troupes
 With performing halls so fine
 Perhaps one day.....



"ON SINGLE TRIVIA"
1968 - 1994

FOUNDING MEMBERS (Active)

*Mary Mauger Ted Mauger Gwen Knight Elsie Bryant
Rosemary Scott Eufon Williams Dewi Williams*

PRESIDENTS 1968 - 1993

*Bob Horobin Dewi Williams Ron Maslin Jim McIntosh
Laurence Thornton Brooke Kenneford Rosemary Scott
Annmarie Copple Jim Holmes Dorothy Beak
Bob Horsey Barry Kirk Bill Williams*

FROM AMATEUR TO PROFESSIONAL

*Diana Fajarajsl Kristen Gauthier Rosemarie Lawless
Ian Robertson Jane Mawby John LeClerc Paula Wilkie*

PRODUCTIONS

*98 Performances, including 1 musical
37 or more children's plays for a total of
over 135 productions*

FUNDRAISING

*Originally started in 1979 by student members
Margot Beak and Cheryl Knight and continued on with
Kanata Theatre Clown Faces*

MORE TRIVIA

*First Kanata Theatre Newsletter written by
Marg Allen and Gwen Knight
Do-Your-Own-Thing evenings introduced by Annmarie Copple*

Dorothy Beak

Annmarie Copple

Phil Lawless - Title Page & Illustrations



Kanata Theatre
 25th ANNIVERSARY GALA BALL
 Jack Mack Hall and Country Club
 Wednesday May 21, 1994
 Cocktails 6:30 Dinner 7:30pm Dancing follows
 Price \$100.00 per person (includes drinks and music)
 Cash Bar



25th Anniversary Gala Ball

May 21st 1994

Val & Tom Gorman

GUESTS

Margaret Gardiner

Sally Halliwell-Carew

Margaret Beak

Nancy Bedford

Earl & Joan McLaughlin

Pat & Jim Keneford

Michelle Brisson & Stewart Wheeler

Anne & Geoff Holland

Doreen & Martin Boss

Maureen & Philip Cople

Elsie & Tony Bryant

Roger & Maureen Freedman

Walter & Lorraine Wharton

Sheila & Anne Marie Hoeser

Rosemary Murray

Margaret Gentry Dick

Paul & Martha Johnson

Anna Robertson

Nail Robertson

Patricia Moberg

Robert Vinko

Michelle Nichols

Daniel Nichols

Paul Holland

Karen Salome

Maura King

Monica Walland

Christopher Hanks

Don & Betty Beate

Anne Romberg

Sam & Ben Lee

B. & L. & Beryl

Coli Telling

John & Lillian

Glynis A. Williams

John & Lillian

Theresa & Lillian

Coli Telling



25th
Anniversary
BBQ

