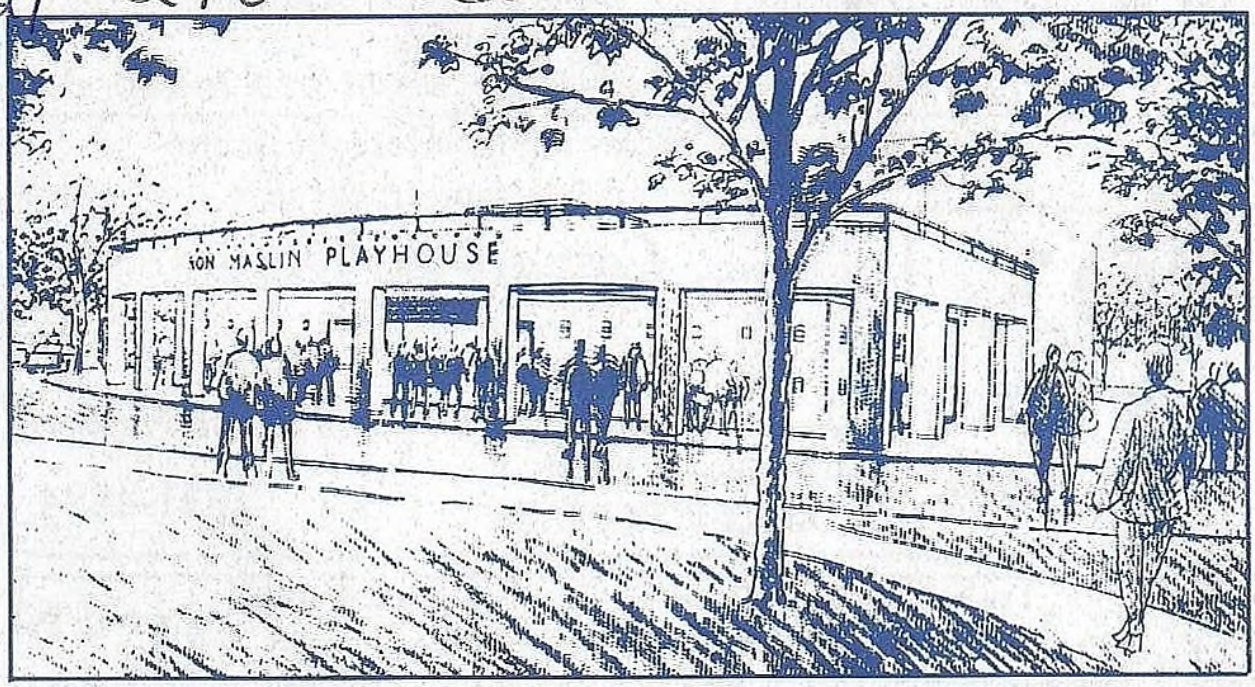
Kanata Theatre

31st Season
1999 - 2000

316 sold / 276 BIS = Wed.



Ron Maslin Playhouse

1999 **Kanata Theatre** 2000

A Season of Plays to End the Century

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean

By Ed Graczyk
Directed by Dorothy Gardner
September 15-18 and 21-25

The Death of Dracula

By Warren Graves
Directed by Beverley Brooks
October 27-30 and November 2-6

The Curious Savage

By John Patrick
Directed by Susan Monaghan
January 19-22 and 25-29, 2000

Kindertransport

By Diane Samuels
Directed by Brooke Keneford
March 22-25 and March 28-April 1, 2000

Jacques Brel is Alive and Well & Living in Paris

By Eric Blau and Mort Shulman based on Brel's lyrics and music
May 24-27 and May 30-June 3, 2000
Directed by Jim Holmes with musical direction by Larraine Gorman

Dinner~Theatre

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Valid for dine-in only. Expires Dec. 31/99

Dining Room is "Smoke Free" but feel free to smoke in our lounge

This family owned and operated Harvester House offers good, honest cooking in a casual atmosphere that's perfect for an evening's dining, whether you're there with your family or someone special.

Harvester House Restaurant

● Pizza a Specialty ● Steak ● Italian

After the play, hand in your tickets for a Free Dessert

Hours: Mon-Fri: 11a.m.-1 a.m.; Sat-Sun: 8 a.m.-1a.m.

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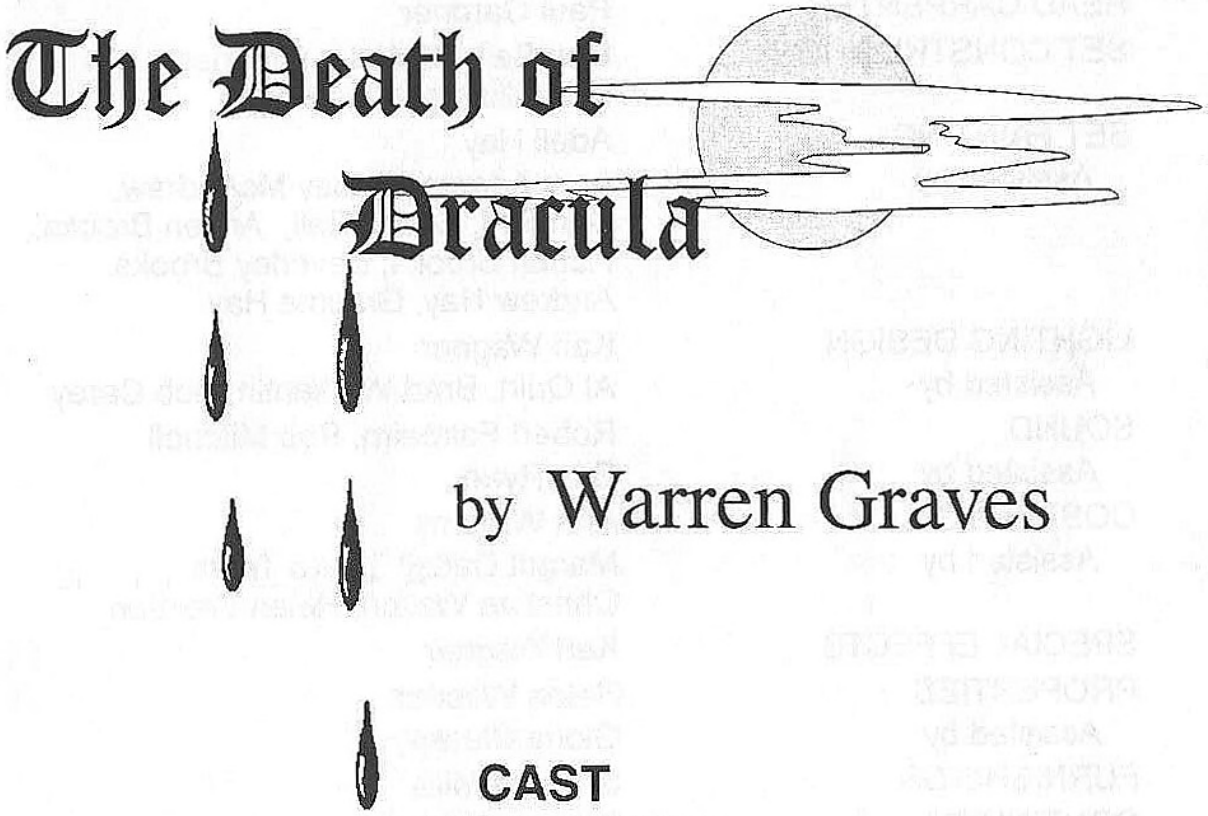
Kanata Theatre

presents



by Warren Graves

CAST

in order of appearance

PROFESSOR VAN HELSING	Jon Alkan
Dr. JOHN SEWARD	Martin Weeden
EDWARD RENFIELD	Eric Schmidt
MINA SEWARD	Katie Betts
LUCY MURRAY	Krista Marchand
ARTHUR HOLMWOOD	Corey Stevenson
JONATHAN HARKER	Greg Winklemaier
COUNT DRACULA	Guy Buller

Directed by Beverley Brooks

The play is set in Dr. John Seward's Asylum for the Insane
and in the vault of the ruins of Carfax Chapel.

There will be one intermission; coffee, soft drinks and desserts will be available.
Please be considerate: ensure that pagers and cellular phones are turned off.
The use of cameras or tape recorders during the performance is not permitted.
Warning: there will be gunshots during this performance.

PRODUCTION STAFF FOR THE DEATH OF DRACULA

PRODUCER	Gwen Knight
ASSISTANT to the DIRECTOR	Tracey Gardner
STAGE MANAGER	Wendy Wagner
Assisted by	Cameron Lugg, Karinn Smith
SET DESIGN	Adell Hay
HEAD CARPENTER	Paul Gardner
SET CONSTRUCTION	Don Bell, Clyde Le Guerrier, Bill Williams, Mike Hogan
SET PAINTING	Adell Hay
Assisted by	Amy Adams, Tracey McAndrew, Don Bell, Sheryl Bell, Arwen Brooks, Rohan Brooks, Beverley Brooks, Andrew Hay, Graeme Hay
LIGHTING DESIGN	Karl Wagner
Assisted by	Al Quirt, Brad Warkentin, Bob Carey
SOUND	Robert Fairbairn, Rob Mitchell
Assisted by	Erin Ryan
COSTUMES	Ann Williams
Assisted by	Margrit Cattell, Laura Trach, Christine Walton, Helen Weeden
SPECIAL EFFECTS	Karl Wagner
PROPERTIES	Helen Weeden
Assisted by	Gloria Cluskey
FURNISHINGS	Shelagh Mills
CONTINUITY	Sandra Quirt
MAKE-UP DESIGN	Gwendy Tolley
Assisted by	Michelle Sissons, Lynne Brooks, Lyanne Quirt, Dawn Ward
HAIR STYLING	Carol Walkey
STAGE CREW	Bob Carey, Paul Behncke, Gordon Walls, Don Bell, Anne-Marie Davies, Paula Lancaster, Mandi Catlin, Carrie Owen, Yvonne Leduc, Mike Hogan, Nancy Warner, Shann McGrail, Jessica Neil, Tracey Gardner, Jen Hethrington
HOUSE MANAGER	Jim Ritchie
REFRESHMENTS	Christine Lowrie, Ian Lowrie
PROGRAM	Dewi Williams
PROGRAM COVER	Dorothy Beak
PUBLICITY	Sandy Wynne
PHOTOGRAPHY	Alec Rait, Tony Bryant, Jim Holmes
BOX OFFICE (831-4435)	Dorothy Beak

Director's Notes: The Death of Dracula

On the surface, the tale of Dracula is the story of good versus evil, the corrupt versus the virtuous, but it goes much deeper. Dracula represents everything we darkly desire and everything we fear, simultaneously: sexual freedom, eternal youth, and everlasting life. To the Victorians, Dracula also represented a shaking up of the old order where women had their place and no power, where technology, medical advances, science and theories of evolution were blurring the division of what was known as fact and what was considered religion or superstition, where foreigners were viewed with suspicion and fear.

These themes in the story of Dracula are well represented in Warren Graves' play, The Death of Dracula.

In an atmosphere of foreboding, expectation, mystery and horror, the tale unfolds, slowly at first, as the scene is set. Graves skilfully builds a sense of security that nothing too awful can be afoot, delivered through the easy-going character of Dr. Seward. But Seward is too naive, too trusting. It is his patient, Renfield, who bears the tidings that "The Master is coming". He is the herald, the "John the Baptist" whose job is to prepare us for the coming of . . . what?

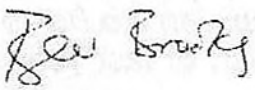
Throughout the first act, we become anxious to see the title character. Curiosity, as much as special effects, creates the tension before his entrance. Everyone has his own idea of what Dracula should be like. This awareness was one of my casting challenges.

"Things" begin to happen. Bad things. Inexplicable things. Dr. Seward's daughter, Mina, tries her best to rationalize what is happening to her friend Lucy, but as Professor Van Helsing, the scientist/philosopher tries to tell her, "There are always mysteries in life. Things that surpass man's present understanding." Not everything succumbs to a scientific explanation. And that is most definitely the case with Count Dracula.

Van Helsing convinces those around him that the very soul of all mankind is under threat and that the cause of all the unholy happenings that have taken place of late lies with the mysterious stranger who has moved into the abandoned house at Carfax. And so a crusade against the foe is mounted.

The "foe" of Bram Stoker's England, so elegantly depicted by Dracula, was the influx of foreigners from Eastern Europe. They, the English believed, had the potential to pollute English stock and corrupt English blood with the then rampant disease of syphilis (syphilis was to the Victorians what AIDS is to us today).

Employing generous amounts of humour to underscore the drama and to relieve the tension, Graves prepares the audience for what is to come, as the "knights" set out to vanquish the "dragon": the demon Dracula. How shall Dracula meet his end? Ah, the answer to that is well known . . . or is it?



Bev Brooks

KANATA THEATRE PROFILES

BEVERLEY BROOKS (Director) was last seen as Sally Driscoll in *Dangerous Obsession*. Prior to that, she directed *Conjugal Rites* and *The Woman in Black*. Her Kanata Theatre acting roles include the title character in *The Prime of Miss Jean Brodie* and Lizzie Borden/Bridget in *Blood Relations*. She was in *One for the Pot, The Real Thing* and *A Chorus of Disapproval*. Beverley has performed with Tara Players and with The Beachcomber Dinner Theatre Company. She also acts at Ottawa Little Theatre.

JON ALKAN (Van Helsing) has in recent years concentrated on musical theatre, taking roles which included playing Fagin in *Oliver* with the Company of Musical Theatre and the Greely players, and others with the Savoy Society. He had previously played many roles with Nepean Little Theatre, where he won the Best Supporting Actor award at the Easter Ontario Drama Festival for his depiction of Michael in *Opening Night*. Van Helsing marks his return to main stage drama.

KATIE BETTS (Mina Seward) had roles that moved up the social ladder: a new maid in *Waltz of the Toreadors*, an experienced maid in *Happy Birthday,* and Alice Hobson, the boss's daughter, in *Hobson's Choice*. Since then, Katie has been fully occupied backstage, doing everything from properties to set design. She is now most excited to have a part in one of her favourite plays.

GUY BULLER (Count Dracula) is a newcomer to the Kanata Theatre stage. True to his role as Dracula, he remains, for the present, a man of mystery.

KRISTA MARCHAND (Lucy Murray) appears for the second time on the Kanata Theatre stage; her first appearance was in last season's Evening of One-act Plays. Krista was a member of the Earl of March Secondary School's Improv team, and she played the part of Jan in the school's production of *Grease*. She was assistant director of *Picnic on the Battlefield*, in which she also took a role, as part of last year's Sears Drama Festival.

ERIC SCHMIDT (Edward Renfield) was, in his first Kanata Theatre role, asked to play a philandering alcoholic in last season's *Dangerous Obsession*. Now, in his second appearance on the Kanata Theatre stage, he has been given the role of a dangerous lunatic. Eric is beginning to wonder whether directors see a side to his character that has so far been hidden - or is it that someone up there doesn't like him? He is nonetheless glad to be here, and on stage.

COREY STEVENSON (Arthur Holmwood) made his debut here as Poseidon in an Evening of One Act Plays, following which he took the role of Claudio in *Much Ado About Nothing*, and recently was Joe in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean.* His previous stage experience includes high-school and university productions as well as continuing involvement with the Canadian Improv games. Corey is completing his studies at Carleton University.

MARTIN WEEDEN (Dr. John Seward) takes on his biggest challenge to date as Dr. Seward. He last appeared as the Little Man in *The Madwoman of Chaillot*; his first major role was as Tubby Wadlow in *Hobson's Choice*, and his debut was as Frederick in *Hansel and Gretel*. Martin is still content with technical support in sound and lighting, but for these few weeks, the bright lights and scary nights beckon him on-stage.

GREG WINKLEMAIER (Jonathan Harker) is in his third Kanata Theatre role: he played Keith in *Alone Together*, and served up fine refreshments as Martial, the waiter, in last season's *The Madwoman of Chaillot*. Greg provided the lighting for Hobson's Choice and the stage setting for *Three Tall Women*. He stands ready to take the blame for the incredibly large number of screws encountered by the crew dismantling the set of this season's first production.

The original music for this production was especially composed by Rob Mitchell.

Kanata Theatre acknowledges with special appreciation the following friends who have provided items or services to the benefit of the play:

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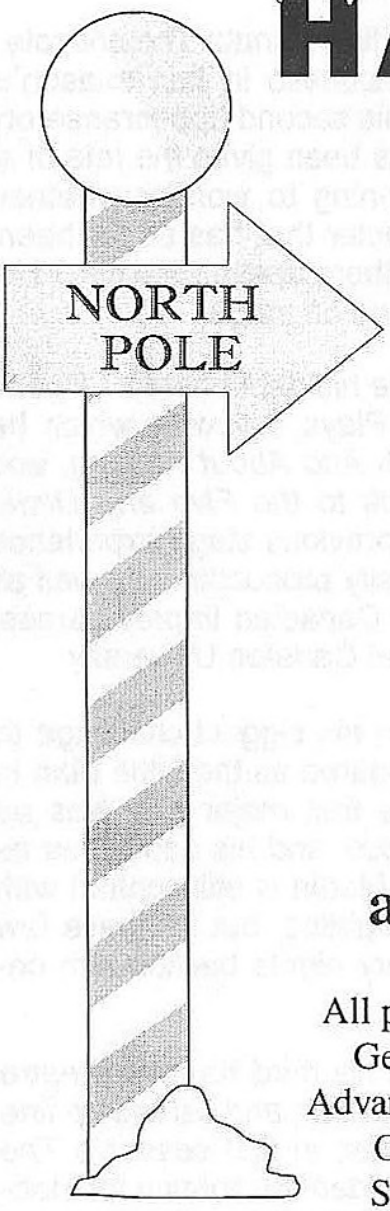
Kanata Theatre's Holiday Presentation

HAPPY HOLLY



by Beth McMaster
Music & lyrics by Dick Beck

An efficiency expert's plans to modernize North Pole operations threaten the spirit of Christmas in this fantasy for the whole family.

Directed by
Joan Ritchie & Heather Walt

December 18 & 19
at 1:30 pm and 3:00 pm

All performances in the Ron Maslin Playhouse.
General admission $3. No reserved seating.
Advance ticket sales during *The Death of Dracula,*
October 27-30 and November 2-6, and on
Saturdays, 10am-Noon, during December.

Audition Notice

Kindertransport
by Diane Samuels
directed by Brooke Keneford

Auditions, November 28 & 29
8:00 pm, Ron Maslin Playhouse.

Performances, March 22-25 &
March 28 - April 1, 2000

For further information:
call the Box Office, 831-4435

If you don't see yourself as an actor, how about as a set designer, constructor, or painter? Or a costumer, or a light or sound person? How about as a box officer, ticket taker, or usher? Or are you just someone who enjoys many aspects of theatre? Come join us!
Become a member!
Call 592-0314 (Membership and Training) for more information.

From the steamy heat of our previous production, *Come Back to the Five and Dime ...*, we now transport you to the chills and thrills of Transylvania with the classic tale of "Dracula". This is our second production in a diverse, exciting season of Plays to End the Century, carefully selected to cater to every taste.

Our next production, *Happy Holly*, also reflects the time of year. It is a magical Christmas story filled with music, dancing and interaction with the audience. This pre-Christmas production will delight the whole family from the very young, to the young-at-heart! Kanata Theatre offers an opportunity for the family to re-group and to take time out from the frantic world of Christmas preparations to enjoy an hour of quality live theatre with the children.

Once again, a warm welcome to you, our patrons. Without your continued support, Kanata Theatre would not be where it is today.

Thank you one and all. Enjoy the show!

Jenefer Haynes

President, Kanata Theatre

There are more biographies and more information about Kanata Theatre on our Web site; you can also find out about coming events or send us comments. Look for our World-Wide Web page on the Internet at:

http://kt.ottawa.com

Magmacom Communications (228-3565) generously made the space for the site available to us.

The Origin of Kanata Theatre

Kanata Theatre began in 1968 as a purely play-reading group in the sleepy bedroom community of Kanata, in response to an advert placed by one person, Mary Mauger, in the mimeographed Kanata Standard. At that time Kanata consisted of only a handful of houses, one public school, two gas stations, a post office and an A&P grocery store.

Over the years this group of enthusiastic thespians has grown to include over 250 members from as far away as California and Britain. The active membership still includes several people from that original meeting. We have presented over 100 major productions, countless childrens plays, one musical, a few original plays, and painted about a bazillion children with clown faces.

These clown faces gave us the seed money to start saving and to start dreaming of the day we would have a true playhouse to perform in. That dream finally came true in May, 1996. The Ron Maslin Playhouse opened with our production of The Importance of Being Earnest by Oscar Wilde.

This season we are presenting five major productions each with a two week run, a childrens play, and who knows what else. If you are interested in participating, by helping out on stage, back stage, off-stage or even off-site, please call our Membership Secretary at 592-0314. Membership is open to anyone who lives or works in the city of Kanata or the townships of Goulbourn or West Carleton.

The box office opens two weeks before the opening night of each play. Our hours are: 5 pm to 7 pm on Monday through Friday, 10 am to noon on Saturdays, and 5 pm to 8:30 pm on play nights.

You can also reserve seats by phone (831-4435). Tickets must be picked up no later than 30 minutes before curtain time; however, we urge you to pick up your tickets as soon as possible after ordering, to avoid the last-minute rush at the Box Office.

If you need to exchange your ticket, we **must** receive your old ticket at least 48 hours before the performance time shown on the ticket.

You may have noticed that many performances play to packed houses. If you are a season ticket holder but are unable to attend a particular play, please don't waste your tickets: do give them to a friend or neighbour, as we are unable to issue refunds.

Paintings in the foyer are by courtesy of the Kanata Civic Art Gallery.
For further information, please get in touch with a member of the Board:

Janis Hall 591-3563
Dawn Bennett 592-1919
Brian Kelley 591-5566

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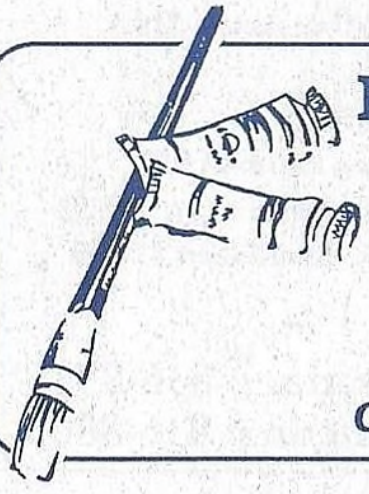

Kanata Civic Art Gallery

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592-4291 Ext. 341

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Saturday 10:00 a.m. - 5:00 p.m.

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