



Kanata Theatre's Monthly Newsletter -- 45th Season 2013-2014

GREASEPAINT

Box Office 831-4435; <http://www.kanatatheatre.com>

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President's Message

One of the neat things about the rocket-paced *Perfect Wedding* is that it brought to our audience a largely young, largely new, and totally energetic cast. The sales and attendance numbers are very encouraging, especially for February, which we have recently come to see as a tough sell.

Another neat thing about it is that for the first time in Kanata Theatre's history we had a third generation director of a major production. Congratulations, Geoff, for maintaining the Williams tradition so convincingly. And congratulations to the cast and crew for giving the audience such a fun night out, to say nothing about letting them get home in time to watch some of the Olympics before they turn in.

Although I am a technical luddite, I succeeded in buying and printing four tickets online for the second Thursday. Online ticketing is another giant leap for Kanata Theatre.

Good job, everyone!

~ Jim Holmes
President, Kanata Theatre



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Coming Events

Feb. 18 - Mar. 8: *Half Life*, presented by Ottawa Little Theatre, featuring KT member **Susan Monaghan**. Info: www.ottawalittletheatre.com

Friday, Mar. 14: *Greasepaint* deadline, March issue. Email submissions to editor Amy Adams at greasepaint@kanatatheatre.com, subject line "Greasepaint".

Mar. 25-29, Apr. 1-5: *Murder in Noirville*, a murder mystery by Peter Colley, directed by Helen & Martin Weeden. See Production Updates, p. 5-6.

Looking Ahead...

May 13-24: *Inherit the Wind* by Jerome Lawrence and Robert E. Lee, directed by Alain Chamsi and Rachel Davies. 2 more roles to cast - see p. 2; join the crew - see Production Updates, p. 5.



Noirville FOH

House Manager Susan Monaghan is looking for FOH staff for the upcoming run of *Murder in Noirville*, Mar. 25-29 and Apr. 1-5.

To join the cheerful crew that provides that all-important first impression to our patrons, please contact Sue at 613-271-1777, monagsue@sympatico.ca

Cast: *Inherit the Wind*

We are pleased to announce the cast for the upcoming production of *Inherit the Wind*. We still have two male roles to cast – if you are interested, please contact us – but here is the cast list:

Brady	Jim Holmes
Mrs. Brady	Bev Brooks
Drummond.....	Ian Stauffer
Hornbeck	Lee Powell
Judge.....	Derek Barr
Davenport	Geoff Williams
Meeker.....	Bernie Horton
Rev. Brown.....	Lionel King
Rachel	Jenny Brooks
Cates	Shane Bouchard
Mayor.....	Barry Caiger
Elijah.....	Cheryl Zimmer
Melinda.....	Natasha White
Howard	Alex Henkelman
Timmy.....	Joshua Bajpai
Mrs. Krebs	Jennifer Miller
Mrs. Blair.....	Veronica Engelberts
Mrs. Loomis.....	Karen Germundson
Mrs. McLain.....	Pamela McInnis
Sillers.....	Paul Behncke
Goodfellow	Joel Rahn
Hot Dog Man.....	Carl Cachero

~ Rachel Davies and Alain Chamsi, Directors, *Inherit the Wind* (rachel.my.davies@hotmail.com, alain_chamsi@rogers.com).

KT Membership Dues: 1 yr. individual \$10; 1 yr. family \$20; 1 yr. student \$5; 5 yr. individual \$40; 5 yr. family \$80. For membership information, contact Karl Wagner at membership@kanatatheatre.com. Membership cheques can be mailed to Karl at 12 Bannock Cres., Kanata ON, K2K 2P8, or dropped by the RMP, addressed “Attn: Membership and Training”.

Operations: Alarming News!

New Security System Panel @ RMP

For those who have the code for the alarm system, there is a new alarm panel at the back door (below).



It looks a bit different from the old one, but works the same way. On entering the theatre, if the alarm is making a continuous “beeeeeeep”, that means it’s armed, so key in the code on the number pad to disarm it. If it is NOT beeping, the alarm is NOT armed, so there is no need to touch it.

On leaving, if the system is ready to be armed, a green checkmark will shine in the upper right panel. If you don’t see a checkmark, it means that there is a door still open or somebody is standing near a motion sensor. If you try to enter the code, the panel will tell you what the problem is. Once the checkmark lights up, key in the code. You will then hear the countdown start. Make sure the thumb latch on the door is in the up and down position, shut off the lights and leave through the door. From the outside, turn the knob and pull it to make sure it’s shut. If at any point you make a mistake, just key the code in again to stop the countdown. If you have really bad luck and the alarm rings, key in the code to stop it from ringing, go to the Green Room and wait for the phone to ring. It will be the alarm company. Tell them what happened, and ask them to call Don Bell to confirm your identity.

Safety Notes

Kanata Theatre members are reminded that to ensure that we comply with applicable electrical and fire safety regulations:

- Any work done on the electrical wiring system of Ron Maslin Playhouse (i.e., any work that requires turning off a circuit breaker) must be performed by a licensed electrician; and
- Any alterations to door handles and locks must be performed by a qualified locksmith.

Thank you everyone for keeping Kanata Theatre safe for everyone who comes here. If you see anything amiss, please let me know. Cheers!

~ Don Bell
Director, Playhouse Operations

Kanata Theatre Guidelines for Space and Time Allocation

Introduction

In early January, the Board decided that general guidelines for space and time allocation within the playhouse should be adopted and distributed to all members for the purposes of scheduling future seasons to ensure a pattern consistent with the last four years.

Many members have asked questions about our current scheduling approach. Some thought that the first play opens too soon after summer. Others expressed concern that many of the plays are scheduled over long weekends, when some theatre patrons are away. Another comment was that the season seems to end too early in the Spring.

The Board looked at various ways of scheduling our season to address these concerns, and discovered some facts that many of us had overlooked. First, although we think of our season as five “big” plays and two “small” plays, the reality is that all seven of our productions - the five main season plays, the December Holiday play and the KYOS year-end play - are significant productions that require considerable preparation. Second, with the introduction of Family Day, there is now a long weekend in almost every month of the theatre season, making it impossible to avoid having plays fall on some of those dates. Third, and equally important, we rent the theatre in late November and through most of June for a number of dance school recitals and a high school graduation. These key activities build strong links with the community we serve and also provide an important source of revenue.

After considering several options, the Board concluded that the timing of plays that has been used over the past few years should continue. As such, the Board reaffirmed the following guidelines for scheduling to ensure effective and efficient use of space, and to allow all members to schedule their activities well in advance.

Guidelines

1. Space Allocation

The five plays of the regular season are to be allocated a base of five weeks in the rehearsal hall, five weeks on stage, and two weeks of performances.

Due to its music and choreography, the Holiday Play is to receive a base of eight weeks in the rehearsal hall, four weeks on stage, and four days of performances.

The KYO S Teen Production rehearses in the rehearsal hall throughout the year, and is to be allocated one week in

early June on stage. In addition, KT Kids has a “Friends & Family” event in the Spring as space and time allow, most likely in the rehearsal hall during their normally scheduled class.

2. Play Schedule

To achieve this pattern of space allocation, the plays need to run as follows with “anchor dates” highlighted:

- First play opens the 3rd Tuesday of September.
- Second play opens on the Tuesday 7 weeks after the start of the first play.
- Third play (holiday) opens December 27.
- Fourth play opens the 1st Tuesday of February.
- Fifth play opens on the Tuesday 7 weeks after the start of the fourth play.
- Sixth play opens on the Tuesday 7 weeks after the start of the fifth play.
- Seventh play (KYOS) on stage one week after strike for the sixth play in the evening.

3. Rehearsal Hall Use

There are to be no rehearsals or meetings of any kind during all Members’ Preview and Opening Night performances.

Rehearsals for main season plays are to be scheduled for Tuesday, Thursday, and Sunday nights except when the Tuesday is an Opening Night. That rehearsal will be moved to the Wednesday.

Rehearsals for the Holiday Play are to be scheduled for Tuesday and Thursday nights and either Saturday OR Sunday afternoon. An Opening Night Tuesday will mean rehearsal is moved to the Wednesday.

The KT Youth Program has two ongoing bookings: 1) KYOS Teens on Friday nights 7-10 pm from September - June; 2) KT Kids on Saturday mornings 9:30 - 11 am (Sept. - Dec.) and 9 - noon (January - May).

In most cases, Monday and Wednesday evenings will be free for production, Board, or various committee meetings, auditions, and member training events all of which should be booked with the Bookings Manager in advance.

All groups using the rehearsal hall are encouraged to clear furniture, props, and other items so that the space is usable by the next group. Each group is also responsible for leaving the kitchen area clean and tidy.

Continued on p. 4

Guidelines, from p. 3

Note: While there is some flexibility in the schedule, members are encouraged to respect these guidelines in order to minimize playhouse congestion. If unique circumstances dictate that a production needs to make different arrangements, the director or producer must first negotiate any such changes with all other potentially affected parties (other productions/Youth Drama groups). Upon arriving at agreement with these parties, the director or producer submits a request for additional space/time to the Director, Playhouse Operations for approval. Changes only come into effect when the Bookings Manager has formally amended the booking schedule and advised the Web Mistress of this change.

4. Stage Use

A production that is on stage may schedule additional rehearsals on stage at any time without negotiating schedule amendments.

Directors and producers are cautioned to allow sufficient time for technical set-up (lights, sound, construction etc.)

There is no need to book this additional rehearsal or tech time with the Bookings Manager provided that rehearsals are confined to the stage and auditorium only.

5. Lobby Use

The lobby may be used as an alternate meeting or rehearsal space if necessary and if there are no performances. Please contact the Bookings Manager for availability.

6. Construction Scheduling

Although each production is allocated a number of weeks on stage, there is a period of time after each production strikes - typically one week - during which the stage must be kept clear to hang and focus lights, carry out necessary maintenance and painting, and on occasion, to accommodate City of Ottawa use or short term rentals. The Director, Playhouse Operations will inform the producer of each play of the date on which their construction may begin. Any change to that date must be negotiated and approved in advance.

7. Priorities

Except in unusual circumstances designated by the Director, Playhouse Operations, the following priority guidelines are to be respected:

- a. The production on stage ("current show") has sole use of the stage and auditorium. Any secondary use must be cleared with the Director/Producer of the current show.

- b. The current show has priority use of the workshop, costume room, and green room but these spaces should be shared with other productions whenever possible.
- c. The current show may also wish to use the rehearsal hall during performance weeks. Light refreshments are typically served in this space after some performances. These gatherings should be coordinated with any other production/group using the rehearsal hall.
- d. Special care may be needed in coordinating rehearsal hall use between any large cast main stage play - where the space may be needed for make-up and costume changes - and other scheduled activities such as other rehearsals and KYOS.
- e. Audition dates are not scheduled at the beginning of the season. Directors should contact the Bookings Manager for available dates, times and spaces. The Bookings Manager will normally book audition dates in chronological order. i.e. The third play should not hold auditions before the second play.
- f. Production meetings are not scheduled at the beginning of the season. Producers/Directors should contact the Bookings Manager for available dates, times, spaces.
- g. Board meetings are not scheduled at the beginning of the season. These meetings are scheduled as required at the discretion of the President.
- h. The GM and AGM are held at the discretion of the Board. The GM is typically held in early June, and the AGM in September, subject to availability of the auditorium or rehearsal hall.

8. Online Calendar

The pre-populated master schedule will be posted online by no later than the end of April. Directors and producers are encouraged to consult this calendar when making requests for time and space within the playhouse for auditions, production meetings, or additional (alternate) rehearsal dates.

Production Updates

Note: Plays are listed in chronological order. Production managers are reminded to forward their updated crew lists to greasepaint@kanatatheatre.com and to webmaster@kanatatheatre.com prior to each month's deadline.

Murder in Noirville, a murder mystery by Peter Colley
Mar. 25-29 and Apr. 1-5, 2014

Directors.....	Helen and Martin Weeden
Production Manager.....	Joan Patrick (jpatrick1349@gmail.com)
Stage Manager	Anne-Marie Smith
Ass't Stage Managers.....	Sheryl Bell, Trina Malcolmson
Set Design	Rom Frigon & Dorothy Shaw
Set Construction	
Co-ordinator.....	Rom Frigon
Set Construction Crew	Jim Holmes, Tony Francis, Earl McLaughlin, Barry Fortey, Mark Stalter, Barry Caiger
Set Painting Co-ordinator ...	Sandy Wynne
Set Painting Crew	Margit Cattell, Barbara Kobolak, Lucille Lacelle, Karen Germundson, Sheila Horton, Bill Horsman, Shelley-Jean Harrison
Special Set Pieces	Ron Gardner
Properties	Michèle Baddoo
Props Assistants	Lauren Scott, Patrick Kay, Margaret Jones, Sheila Horton
Lighting Design	Roy Ballantine
Lighting Assistants.....	Ron Francis, Justin Ladelpha, Cameron Macdonald
Lighting Advisor	Karl Wagner
Sound Design	Rob Fairbairn
Sound Assistant.....	Chrissy Hollands
Gun Management.....	Tracey Nash
Costume Design	Helen Weeden
Costume Assistants	Marilyn Valiquette, Jackie Frigon
Dressers.....	Julie Clayton, Lucille Lacelle, Diane Cote, Emilie Cote
Continuity	Bev Brooks, Julia Lamperd, Lorraine Gorman, Margrit Cattell
Make-up	Bev Brooks
Hair Design	Carol Walkey
Green Room	Christine Walton, Halia Osadca, Shelley-Jean Harrison
Refreshments/Servery	Barbara Kobolak
House Manager	Don Lillico

Editor's note: as of Feb. 14, 2014.

Inherit the Wind, by Jerome Lawrence and Robert E. Lee
May 13 - 24, 2014

The crew for *Inherit the Wind* is filling out. We would love to fill the rest of the roles shortly as rehearsals will be getting under way shortly. So if you want to be part of this great play, we would love to have you on board. Contact Rachel (rachel.my.davies@hotmail.com) and Alain (alain_chamsi@rogers.com).

Production Crew

Directors.....	Alain Chamsi, Rachel Davies
Production Manager.....	Needed , Bill Horsman (finance)
Stage Manager	Steve Truelove
Ass't Stage Managers.....	Brian McCullough, Michèle Baddoo
Set Design	Jim Clarke
Set Construction.....	Needed
Set Painting	Needed
Set Décor.....	Needed
Properties	Lynda DeGuire, more needed
Lighting Design	Sudarsan Narasimhan
Lighting Assistnts.....	Cameron Macdonald, Nicholas White
Sound Design.....	Needed
Sound Assistants	Needed
Special Effects.....	Needed
Costume Design	Needed
Hair Design	Needed
Continuity	Andrea Fajrajsl, Ann Williams, more needed
Make-up	Needed
Green Room	Needed
Refreshments/Servery	Barb Kobolak
House Manager	Don Lillico

Editor's note: as of Feb. 14, 2014.

