

Kanata Theatre's Monthly Newsletter -- 47th Season 2015-2016

GREASEPAINT

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President's Message

With the weather that we have been having (setting record daytime highs), it's been difficult to feel as though it's time to get ready for Christmas. But, it is a time to feel thankful and happy with what is going on at Kanata Theatre.

So, first of all, I'd like to say thank you to everyone who is getting KT's December production together, both on stage and off. *Mary Poppins* sold out its six December performances (running from December 27-30), so everyone agreed to put on an additional performance of this musical, to run on December 22nd. Well, that sold out, too! So, if you're a member who wasn't able to get a ticket and you want to see the show, please come on down to support the KT members night preview, which is being held on Monday December 21st. The evening will also serve as a members holiday get-together, with complimentary champagne. Curtain time is 7:00 p.m. It's sure to be a "jolly holiday with Mary"! Be sure to remember to bring something to donate to the Kanata Food Cupboard.

You may have noticed a change on the home page of the Kanata Theatre website. Click on "Ottawa community theatre", and you are sent to a website with links to other community theatre groups in the Ottawa area, and additional community theatre groups within an hour's drive. The site is hosted by Isle on the River Theatre, and I thank them for taking on this task.

I am also thankful for the patience of those who are more computer literate than I am. For 2016, my aim is to get better at sharing documents, dealing with access, and learning the lingo. Meanwhile, if anyone has to tell me more than once about how to do something – don't worry, I won't be offended because I know it's part of my "learning curve".

Best wishes to all for this holiday season – may it be full of good cheer and fellowship!

~ Barbara Kobolak
President, Kanata Theatre

Mary Poppins: FOH

FOH and Servery staff are needed for the Dec. 27-30 production of *Mary Poppins*. Please contact Betty Francis at fran1to-be2@magma.ca or 613-592-2147

See details, p. 3

In This Issue

☞ President's Message	...1
☞ Coming Events	...1
☞ Announcements & Thank Yous	...2
☞ FOH for <i>Mary Poppins</i>	...2
☞ Fundraiser Wanted: <i>Calendar Girls</i>	...3
☞ Auditions: <i>Calendar Girls</i>	...3-4
☞ Cast: <i>Odd Couple</i>	...6
☞ Congrats KT! CCC Awards	...4
☞ Florence Moore: ACTRA Award	...4-5
☞ Production Updates	...5-7

Coming Events

Dec. 27-30: *Mary Poppins*, by Richard M. Sherman, Robert B. Sherman and Julian Fellowes. Members' preview & holiday social - Mon. Dec. 21, 7:00 p.m. Join the FOH crew - see Production Updates, p.5



Friday, Jan. 8: *Greasepaint* deadline, January 2016 issue. Email submissions to editor Amy Adams at greasepaint@kanatatheatre.com, subject line "Greasepaint".

Jan. 8-23: *The Underpants*, presented by Theatre Kraken at the Gladstone Theatre. This new independent Ottawa Theatre Company under artistic director Don Fex is offering a special-price performance for members of Ottawa's community theatre groups on Fri. Jan. 22. 200 tickets at \$20 first-come first-serve via phone or box office only. Tickets: 613-233-4523, promo code "Community". Info: <http://www.thegladstone.ca/underpants.html>.

Jan. 24-25: Auditions, *Calendar Girls* by Tim Firth, directed by Tania Carrière. 1-4 p.m. & 7-10 p.m. respectively @ RMP rehearsal hall. See p. 3.



Announcements & Thank You's

Radium Girls is finished, the roses have been laid, the stage properly thanked for its support, and Ron Maslin thanked as well for smiling down on us from wherever he hangs out in our theatre's rafters. We also expressed gratitude to Bill Williams, bless him, whom we suspect keeps a comfy chair and a good book on the lighting crosswalk where hardly anyone ever goes....

I'd like to take a moment to recognize and salute the efforts of numerous people on this show – those who look after our patrons; who built the platforms and bent the wood into place; who budgeted, watched over, organized, scheduled and produced; who agonized over how to light actors in really difficult locations; who, ingeniously, made one scene look different from another scene located mere feet away; who grew adept at using a new version of QLab; who massaged an endless list of projections for a director who never met a projection he didn't like; who spent sleepless nights trying to figure out how to make people drool blood; who crunched their molars night after night through blood capsules; who created not only authentic costumes but beautiful costumes; who whipped clothing on and off of people with machine-like precision; who successfully made young women look more and more wretched – and did it in seconds; who agreed, in fact welcomed the chance to look wretched; who prowled the city and found everything imaginable and assembled and managed a baffling quantity of items with a degree of care that was nothing short of inspiring; who taught the art of smoking, while advising not to; who spent evenings in a tiny room with one eye on the stage and the other on computer screens; who undertook to stage manage for an old friend a complex play – and did so with loving care; and finally, who thought and worked endless hours for weeks to develop all those interlocking objectives and actions and obstacles, and by doing so give life to their multiple characters, all while listening to strange instructions that touched upon Davy Crockett at the Alamo, Rhonda Roussey, Notre Dame football, ginger ale poured into one's skull, crocodiles, and fighter planes hiding in the sun. Special mention to all who attempted to move solid walls...

I know I've missed some people, and I do apologize.

What most pleases me about the show is the good heart and affection shown by all. And that's why we all do this, isn't it? I look forward to our next endeavours.

Love,
Tom

Cher-oooo! FOH Help Needed for *Mary Poppins*

We desperately need your help with FOH. Positions to fill are

- 3 positions on Sunday, Dec 27, at 7 p.m. (includes cloakroom)
- 1 position on Tuesday, Dec 29, at 7 p.m.
- 3 positions on Wednesday, Dec 30, at 2 p.m. (includes cloakroom)

Also required are 2 people for meet and greet outside as we only have 1 performance filled and that is for Sunday, Dec 27.

The cloakroom is vital; it gets very full with coats and it will be difficult with only 1 person for those performances.

PLEASE let me know if you can help. My email address is fran1tobe2@magma.ca or telephone 613-592-2147.

Have a very merry Christmas.

~ Betty Francis



Say Yes to the Dress. Alexandra is Sarah in *Cat's Cradle*. She looks so angelic finding the perfect dress for her big day. Ahh, but is she a murderer as well? Come see *Cat's Cradle* and judge for yourself.

Fundraising Lead Wanted: *Calendar Girls*



There is a tradition in productions of *Calendar Girls* to raise money for the Leukaemia Foundation. KT would like to follow this tradition for our production of Tim Firth's play. The production directors have some ideas, but would very much appreciate adding a Fundraiser to the crew to help flesh these out, and to bring his/her own creative concepts that will make this a really successful venture. Fundraising experience would be wonderful, but is not a prerequisite. Enthusiasm and creativity are most important. We intend to have fun with this production!

Contact Production Manager Joan Patrick at jpatrick1349@gmail.com to inquire/volunteer.

Auditions: *Calendar Girls*

Written by Tim Firth

Directed by Tania Carrière

Producer – Joan Patrick, jpatrick1349@gmail.com

Performance dates: May 9 – 14 and 17 – 21, 2016

Auditions: Sun. Jan. 24, 1-4 p.m. (women only),
Mon. Jan. 25, 7-10 p.m. (women only),
Wed. Jan. 27, 7-10 p.m. (men & women),
Sun. Jan. 31, 1-4 p.m. (call backs and/or read through)

Read-through: Sunday Feb 7, 1-4 p.m.

Rehearsals: Tues, Thurs. and Sun. starting Tues. Feb 18

Calendar Girls (based on the movie of the same name) is a true story of a very ordinary group of women who spark an uproar with a very untraditional charity fundraiser to honour one member's husband's fight with Leukemia. After a great deal of uncertainty, hand-wringing and cajoling, they ultimately drop everything for a good cause, their modesty spared only by artfully placed cakes, knitting and flower arrangements. The hilarity is a foil for this story's exploration of our greatest vulnerabilities; ageing and loss, and is above all a story of courage, dignity, love and friendship.

Note: ages are suggestions only. All roles, including the men, are wonderfully developed characters in this ensemble piece. *Calendar Girls* is quirky, poignant and hilarious. Audition pieces and pointers will be posted on the KT website as of January 1, 2016.

Chris, 50s, Miss October – outgoing, party person, centre of attention and a bit mischievous.

Annie, 50s, Miss February – a great pal of Chris, a bit more conservation but willing to go along with the fun. She has enough edge to be interesting, and enough salt not to be too sweet.

Cora, around 40, Miss July – college educated and eclectic, Cora is the joker in the pack, but never plays the fool. Her wit is deadpan. Cora plays the piano and sings. She doesn't need to sing like a diva, but must be able to sing well enough to start the show.

Jessie, late 60s/70s, Miss January – Jessie can be your best friend or make your life miserable. A lover of life, Jessie doesn't bother with cosmetics.

Celia, age anything 35 – 50, Miss September – A woman more at home in a department store than a church hall, she always feels she has drifted in from another world – which she has. There is a rebelliousness in Celia.

Ruth, 40's, Miss November – Ruth's journey is from the false self-confidence of the emotionally abused to the genuine self confidence of the woman happy in her own skin. She is eager to please, but not a rag doll. She has spine.

Marie, 50's – The WI is a trophy to her, which justifies her entire existence. There is a lingering part of Marie that would love to be on that calendar.

Lady Cravenshire, 60s – she really doesn't mean to be so patronizing, but the WI girls seem from another world, the world of her estate workers. She must always make an entrance. She must glide like a galleon.

Elaine, 20's - also doesn't mean to be so patronizing – but is, nevertheless. A bit uptight.

Brenda Hulse, 30's to 50's – she is a very down to earth, broccoli growing, eco-friendly, woman. She is the 'local and organic' woman who would rather wear a layer of dirt than mascara.

Continued. p 4



John, Annie's husband, 50s – John is a human sunflower. Not a saint. Not a hero. Just the kind of man you'd want in your car when crossing America. When he dies it feels like someone somewhere turned a light off.

Rod, Chris's husband, 50s - He can give back what he gets, and has a deadpan humour which has always made Chris laugh. He drinks a lot but never so much as to have a problem.

Lawrence, late 20s – Hesitant without being nerdy, Lawrence is a shy young man with enough wit to make a joke.

Liam, late 20s – Liam would like to be directing other things than photoshoots for washing powders. For Liam, this photoshoot is a job, and not the job he wanted.

Non-speaking roles: we will also be casting several non-speaking roles to fill out the meetings of the Women's Institute.

Capital Critics' Circle Awards Or, How (Not) to Prepare for an Award

The fun thing about being nominated for a Capital Critics' Circle award is that you get to enjoy the nomination for 5 weeks. And that is how I viewed this - it's a gas to be nominated, and it makes you smile during those 5 weeks. But, not having seen all the plays in the directing category, I didn't expect to win. When did I prepare a speech - the afternoon of the awards ceremony, because it occurred to me "what if...". So, I wrote the speech, printed it out, folded it and put it in my purse. Tom and I got ready, picked up Julie Clayton, and drove through heavy traffic to get to the National Arts Centre. Loads of people in the Salon; got to talk to a few, grabbed a diet coke, and found a space along a wall on one side of the room with the rest of the KT supporters.

Happily, Kanata Theatre was recognized immediately – Karl Wagner won the design award for lighting and set design for *Dr. Jekyll and Mr. Hyde*! Big cheers and smiles from the KT cheering section – and I relaxed, leaning against the wall. A few more awards and speeches – everyone is having a good time. The directing award comes up – the speech is in my purse, but I think I'll look silly if I reach down to get it, so I don't. I'm leaning against the

wall, the room goes quiet waiting for the result – and then I hear my name. It's a good thing I'm leaning against the wall.

So, if I had gotten the speech out of my purse, here is what I meant to say.

"I have used this phrase before, but it bears repeating because this was so true. *The Dining Room*, for all its complications, was a labour of love for me. So many wonderful people to work with to develop the vision and detail to bring this play to life. My thanks to the designers – Dorothy (set), Meghan (costumes), Kendrick (sound), and Zack (lighting and projections for the final dinner party) – for all the dream time, meetings, and creativity. The backstage crew, headed up by ASMs Sandra and Arlene, and a stage manager extraordinaire, Carol.

The cast of six, who portrayed 57 characters – they called themselves the "June Misfits", but they grew to become a "September ensemble": for your imagination, willingness to explore, play, work together, and to try anything I threw at you - thank you Liz, Karen, Anne-Marie, Derek, Paul, and, the biggest Misfit of all, my husband, Tom, who was also the Production Manager. My thanks to Alix Sideris, whose physicalizing character workshop helped in developing tools needed for character shape-shifting.

And so, as with the Host, who at the end of *The Dining Room* proposes the toast, I regard this award as being "To all of us". Keep on dreaming. Thank you Capital Critics Circle."

~ Barbara Kobolak
(the very proud director of *The Dining Room*)

Spotlight on Kanata Theatre Member Florence Moore

Note: The following is an article that KT member Arlene Watson, Florence's sister, submitted to the EODL newsletter. It is reprinted by permission of Arlene and Florence.

EODL's own Florence Moore has received the 2015 Lorraine Ansell ACTRA Award of Excellence! The award was presented to Florence at an awards gala which was held on November 20th at the Ottawa Acting Company's Avalon Studio.

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 Trina Malcolmson at membership@kanatatheatre.com. Membership cheques can be dropped by the RMP, addressed "Attn: Membership and Training" or mailed to Trina Malcolmson, 503-3100 Carling Ave., Ottawa, ON, K2B 6J6

The Lorraine Ansell ACTRA Award of Excellence is presented to a performer who has made a distinguished contribution to Ottawa's film and television community in the tradition of former ACTRA Ottawa President, Lorraine Ansell. ACTRA Ottawa established this award to commemorate one of its most beloved members.

"Florence has made an outstanding contribution to the Ottawa film, television and theatre community," said ACTRA Ottawa President Paula MacPherson. "Her work in front of the camera and on stage is matched by her dedication to her community and fellow performers making her one of Ottawa's most appreciated performers."

Florence's career has spanned more than four decades in front of the camera and on stage. She has appeared in numerous theatrical productions in and around the Ottawa area for More Theatre, Ottawa Little Theatre, Greely Players, Perth Summer Theatre, Nepean Little Theatre, Camelot Little Theatre, and Pegasus Theatre - including a number of award winning one-act plays and Fringe Festival productions. While living in Nova Scotia, she performed with the Dartmouth Players and the Theatre Arts Guild in Halifax. Florence's on-camera credits include roles in Walt Disney's *The Liberators*, Derek Diorio's *Mann To Mann*, and the CBC series *Michael* Tuesdays and Thursdays. She has also appeared in a number of Ottawa produced TV Movies including *The Perfect Roommate*. She will next be seen in the *Maximus Film Production Freedom 65*.

Florence has served on the board of The Eastern Ontario Drama League (EODL) for close to 30 years, and also serves on the boards of the Phoenix Players, and ACTRA Ottawa. She was a founding member of the Ottawa chapter of the Performers Arts Lodge (PAL) where she served on the board. PAL aims to provide support and services to senior members of the Arts community in the National Capital Region. Florence is also an active volunteer in her community supporting Meals On Wheels and working with several other community organizations.

Congratulations, Florence!!



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.

Mary Poppins, by Richard M. Sherman, Robert B. Sherman and Julian Fellowes
Dec. 27-30, 2015

Director	Sonia Francis
Ass't Director	Dana Mercer
Production Manager	Ron Gardner (ron.gardner.stc@gmail.com ; 613-878-7712)
Stage Manager	Wendy Wagner
Ass't Stage Managers	Karen Tremblay, Debbie Wright
Music Director	Allison Houston
Choreographer	Amy Ash
Set Design	Jim Clark
Set Décor	Needed
Set Construction Chief	Dean Flockton
Set Construction	Bert Ljungstrom
Set Construction Ass'ts	Justin Peacock, Dean Flockton, Ron Gardner, Heidi Roberts, Jim McIlquham, Andre Sylvain, Stewart Zeyl, Marco Pilic, James Renaud, Spencer Collins, Karl Wagner
Tech Master	Karl Wagner
Special Effects	Andrew Williams
Scenic Artists	Needed
Lead Painter	Needed
Set Painting Crew	Needed
Lighting Design	Ron Francis
Lighting Assistants	Evan Nearing
Sound Design	Mike Bosnich
Sound Assistants	Sam Jones
Costume Designer	Martha Johnstone
Costume Assistants	Mary Holmes, Catherine Clark
Dressers	Needed
Properties	Lisa Adams
Props Assistants	Jen Ljungstrom, Anna Peacock
Continuity	Needed
Hair Design	Tiara Wallace
Make-up	Clare Flockton
Green Room	Needed
Servery	Wynnn Bosnich
House Manager	Betty Francis
Servery & FOH staff	more needed

Editor's note: as of Oct. 9, 2015 - no update as of Dec. 11.

Continued. p 6

Cat's Cradle, by Leslie Sands

Feb. 2-13, 2016

Director Susan Monaghan
 Production Manager..... Catriona Malcolmson (trina_malcolmson@yahoo.ca; 613-697-5106)
 Ass't Producer..... Shelley Harrison
 Stage Manager Brian McCullough
 Ass't Stage Managers..... Margaret Jones, Terry Leonard
 Set Design Rom Frigon
 Set Construction Chief..... Rom Frigon
 Set Construction..... Paul Carrière, Barry Fortey, Tony Francis, Heidi Roberts, Debbie Cunningham, Bruce Cunningham
 Set Décor Lead..... Melanie Anderson
 Set Décor Assistants..... Helen Weeden
 Set Painting Crew Heidi Roberts, Debbie Cunningham, Dorothy Shaw
 Properties Susan Sinchak
 Props Assistant Patti Vopni
 Stage Crew **Needed**
 Lighting Design Vanessa Johnson
 Lighting Operators..... Patrick Kay, **more needed**
 Sound Design Justin Ladelpha
 Sound Operators..... Tracey Nash, **more needed**
 Costumes Lead..... Marilyn Valiquette
 Costumes..... Eufron Williams, Sandra Eaves, Leah Thomas, Heidi Roberts
 Dressers..... Deby Andersen, Bev Brooks, **more needed**
 Continuity Lead Gordon Walls
 Continuity Ann Williams, Helen Weeden, Barry Caiger
 Hair Design Carol Walkey
 Make-up Bev Brooks, Deby Anderson, **more needed**
 Green Room **Needed**
 Served Coordinator..... Barbara Kobolak
 Served Crew **Needed**
 House Manager **Needed**

*Editor's note: as of Dec. 11, 2015.****The Odd Couple***, by Neil Simon

Mar. 21-Apr. 2, 2016

Cast

Oscar Madison Bernie Horton
 Felix Unger Stavros Sakiadis
 Gwendolyn Pigeon..... Liz Szues
 Cecily Pigeon..... Amy Osborne

Speed..... Ron Miller
 Murray..... Derek Barr
 Roy Bruce Rayfuse
 Vinnie..... Rick Odell

Production Crew

Directors..... Jim Clarke & Ron Gardner
 Production Manager..... Catriona Malcolmson (trina_malcolmson@yahoo.ca; 613-697-5106)
 Ass't Production Mgr..... Shelley Harrison (jelly-bean080@hotmail.com, 613-276-6425)
 Stage Manager Diane Cote
 Ass't Stage Managers..... Kathleen Walsh, Heidi Roberts, Debbie Wright
 Set Design Jim Clarke, Ron Gardner
 Set Construction Lead..... Dean Flockton
 Set Construction..... Tony Francis, Stewart Zeyl, **more needed**
 Set Décor Lead..... Sonia Francis
 Set Décor Assistants..... **Needed**
 Set Painting Lead **Needed**
 Set Painting Crew **Needed**
 Lighting Design Karl Wagner
 Lighting Operators..... Evan Nearing, **more needed**
 Sound Design Mike Bosnich
 Sound Assistants Kendrick Abell
 Stage Crew **Needed**
 Properties Nihan Kavalsar, Susan Sinchak
 Costumes Lead..... Kathryn Clarke
 Costumes Assistant Julia Lamperd
 Dressers..... **Needed**
 Continuity Bev Brooks, **more needed**
 Hair Design Carol Walkey
 Make-up Lead Bev Brooks
 Make-up Assistants **Needed**
 Green Room Clare Flockton
 Green Room Assistants..... **Needed**
 Served Coordinator..... Barb Kobolak
 Served Crew **Needed**
 House Manager **Needed**

*Editor's note: as of Dec. 11, 2015.****Calendar Girls***, by Tim Firth, based on the Miramax film.

May 10-21, 2016

Director Tania Carrière
 Production Manager..... Joan Patrick (jpatrick1349@gmail.com)

Stage Manager	Anne-Marie Smith
Ass't Stage Managers.....	Michelle Baddoo, Sheryl Bell
Set Design	Dorothy Gardner & Paul Gardner
Set Construction/Painting	
Chief.....	Paul Gardner
Set Construction.....	Needed
Set Painting	Needed
Furnishings.....	Dorothy Gardner
Set Décor.....	Susan Sinchak, Lynda DeGuire
Set Painting	Needed
Scenic Artist.....	Needed
Lighting Design	Ron Francis
Lighting Assistant	Patrick Kay
Sound Design	Rob Fairbairn
Sound Assistants	Needed
Properties	Susan Sinchak
Props Assistant	Nihan Kavaslar, Terry Leonard, Tiara Wallace, Darlene Barr
Costumes.....	Maxine Ball
Seamstresses	Needed
Dressers.....	Catriona Malcolmson, more needed
Tai Chi Consultant	Needed
Fundraiser	Needed
Continuity	Ann Williams, more needed
Hair Design	Carol Walkey
Make-up	Martha Johnstone, more needed
Green Room.....	Clare Flockton
Servery Coordinator.....	Barb Kobolak
Servery Crew	Needed
House Manager	Don Lillico

Editor's note: as of Dec. 11 , 2015.



Merry Christmas, KT!