

Kanata residents named volunteer citizens of year

Ron Maslin says the Kanata-Beaverbrook Community Association has simply recognized its fun in naming him volunteer Man of the Year.



Maslin

Lowrie is also active with the Canadian National Institute for the Blind as chairman of its consumers committee, and is working on a telephone survey of the blind in Ottawa.



Lowrie

He says Maslin "is often in the background and doesn't always get the recognition that others do."

Dexter describes Lowrie as "one of those people who is called on when you need someone. She's always ready to help."

Both winners say they've had a great deal of help.

"It just happens in this community. You get a lot of support," says Maslin.

"Volunteers in this place are phenomenal and Kanata wouldn't be the place it is without them," adds Lowrie.

RON MASLIN - MAN OF THE YEAR!!

Library Notes

Gifts, services appreciated

The Kanata Public Library Board and staff wish to acknowledge some very generous gifts to the library recently. The Kinetix of West Carleton donated \$250 for the purchase of children's books and these are now on the shelves with a bookplate in each one giving the name of the donor. For the second year in a row, the Kanata Theatre

donated the prize money they won for a float in the Mayfair parade. The money has been used to buy two books, *Who's Who in Shakespeare* and *The Complete Play Handbook*. All users of the library would know, like to thank the members of these groups for helping to enhance the library's collection.

More thanks are due this time to people who donated their service rather than money and who helped to provide some of the great programs in the library during the past few weeks. The Kanata Theatre again showed their generosity by doing their famous "Clown Faces" in each of the library's branches. Several members of the group gave up two entire afternoons to make over 100 boys and girls into junior Emmett Kellys. Very exhausting for the makeup artists but great fun for the "stars" and, incidentally, for the staff who enjoyed every minute of it.

MAYFAIR, 1983

CONGRATULATIONS,
GWENDY TOLLEY
+
ANDREW WILLIAMS
FOR THE CHILDREN'S
MAYFAIR PRODUCTION



Andrew Williams of the Kanata Theatre Group, second from right, invited many bystanders into his "wandering minstrel" play during Mayfair.

Ron Maslin
Ron's involvement in Kanata Theatre is well known to many residents, but his contribution to the Community as a whole also deserves recognition.

"Many Community Groups and schools throughout the City of Kanata have benefited from his voluntary assistance with various facets of the theatre. In particular, Ron has given unstintingly of his time in providing technical assistance with make-up, directing, set-design and construction to such groups as the ballet students, skating club, Goulbourn Singers, Glen Cairn Theatre, East of March stage productions.

"Students in Kanata facing auditions as a necessary prerequisite for entrance into Theatre Arts Degrees at University have approached Ron for help and he has given up many hours willingly advising them on the selection of audition pieces, and

coached them with their pieces. All students were successful with their auditions and one student who recently graduated from the Montreal Theatre School is now soon to be part of the Shaw Festival.

"Kanata Theatre 'Clown Faces' was Ron's 'brainchild' and he devotes a tremendous amount of his time and energy to the project of a wide variety of events - some of them as far away as Massena, New York. The 'Clown Faces' have been provided free at a variety of charitable events such as the Special Olympics, Children's Aid Parties, Handicapped Children's events, fund raising activities for various churches and schools. In addition to the obvious benefits for Kanata Theatre and the recipients of 'Clown Faces', there is the promotional value to Kanata. Whether 'Clown Faces' appears, Kanata is effectively represented and promoted.

"Last and by no means least, 'Clown Faces' provides summer employment for Kanata students. Ron holds 'Training Sessions' during the months of June and July, three times a week, teaching students the intricacies and skills of make-up and making up clown faces. For the past two years, additional training sessions were held later on during the year to teach students the intricacies of Halloween faces and Ron and his crew were stationed at the Community Centre and Kanata Town Centre to make children (and adults) up for Halloween.

"At Christmas, Ron dons a red suit and white beard and plays Santa to Brownie parties, Guide parties, children's Christmas parties, school parties and this year to a Christmas party for handicapped children. "It is thanks to the tireless work of volunteers like Ron that our Community has thrived and grown to become the vibrant place it is."

DIANA!!!

Details make Much Ado something special

Langham fills in the Bard's blanks

BY RAY CONLOGUE

STAFFORD — The Stratford Festival's Young Company opened its second production, a lucid and luminous *Much Ado About Nothing*, on Sunday afternoon. It was less thoroughly rehearsed than the previous day's *Love's Labour's Lost*, but the play is more likeable and the actors were more at home with it. Once again, laurels go to the duo of John Neville and the Royal Shakespeare Company's John Franklyn-Robbins. Watching these two play Shakespeare is like watching a reunion of three old friends, intent on mutual merrymaking and mayhem. Neville plays Leonato, the old aristocrat whose daughter Hero is about to be married and whose elder daughter, the infamous Beatrice, despises the ground men walk on. Leonato himself, sweetly attired in the Rouring Twenties style of the production, is approaching 50 and still a force to be reckoned with. The funniest moment in the play is when he agrees to pretend that foul-tempered Benedick has fallen in love with Beatrice. While she overhears, he struggles to describe Benedick's nonexistent declarations of affection, which he has had to memorize lest his honesty get the better of him. On Pedro and Claudio urge him on, while Beatrice, bitter and incredulous, plays up her face. It is a precious moment, not least because it upstages Beatrice, whose stunted career it usually the funniest thing in sight.

It is as far from Neville's eccentric and melodramatic Armando in *Love's Labour's Lost* as any performance can be. A similar distance is covered by Franklyn-Robbins, whose hilariously deprecating *Hamlet* in the other play has become the agile and potent Don Pedro of this one, his gaits fairly wiggling with the anticipation of mischief. The younger members of the cast produce, each in their way, milder versions of this accomplished character actor. Peter Dvorsky as Benedick drops his voice a bit below its normal range and uses an awful laugh — adventurous bits of business I haven't seen him attempt before. David Ferry as the dimwitted constable Dogberry is very far from his home territory as an actor, sticking out his put and blustering furiously from between his mustaches, and not doing a bad job of it. John Dulan, who did a magnificent clown's turn as Costard in *Love's Labour's Lost*, is now the mungy watchman Verges, quivering and quaking where Costard belted and ventured. He has comic nerve oozing out of every pore, and it seems there is little he cannot attempt. This all takes place in what might be a postwar Italian estate out of the Garden of the Fieschi. Costumes, with early motor engines churning, ildy offstage and a Tuscan light suffusing everything (not to mention the vines which twine about the stage, the shaped benches and the graceful trees with branches like balletic arms). Once this Michael Langham grama's customary certain sense of place. When Don Pedro, for no reason but to clear the stage, says "let's go in," Langham provides a bit of thunder and Fred Firm-Bryant looks out a palm and looks upward for rain. When Leonato's brother reports a little ruse he's discovered from a

reliable source, we recollect seeing the gardener overhearing the ruse a moment earlier — as he stood in an art nouveau lantern to a trellis — and whispering it into the ear of the brother, who was sitting beside him. According to the text, the brother wasn't there at the same time the gardener was overhearing it. Nor, according to the text, is Leonato an unwilling party to the deception of Beatrice, who has to be coached and kept forgetting his lies. These things are enrichments that Langham has added to fill Leonato's household with the colorful minutiae of daily life. Likewise, characters are never speaking without other characters baying themselves with little tasks that fit them, or just standing about idly in a fashion that fits them, too. There is never nothing going on. Sometimes what's going on in the shadows almost detracts from the centrality of action, but it never quite does. When Benedick, for example, recounts to his accomplice the court deception he has practiced to make Claudio think Hero unfaithful to him, one of the overbearing watchmen of the dark for his rife, which he has dropped. The groping is captivating and funny, but it doesn't weaken Benedick's story. It plays it up by saying it's so good the watchman can't take his eyes off Benedick long enough to look for his gun. One major thing threw me off, though. Beatrice and Benedick, whose mutual vituperation has drawn audiences to the play for centuries, were weak. Tana Kichen had the sweeping motions and disdainful manner of Beatrice, but her voice and facial expressions are so small and careful that the soaring sarcasm of the woman just isn't there. She looks like Emily Dickinson, which is too bad, when you want zero

against Claudio-Hero, which you might expect in an ensemble show, Claudio and Hero in fact almost take over. This is mostly because Diana Fairjaird has star quality written all over her, from her dramatically Levantine looks to her emotional extravagance. And Colin Fere as Claudio, though not so dazzling as Hero, has an impish quality which sets him apart from the crowd.

the bone, it's the snake that's required, not the poetess. Peter Dvorsky, despite the bravery of his performance, still doesn't have the weight for a lead. It's here you feel most forcibly the purpose of the Young Company, where junior actors deliberately are thrown into this kind of beatings. But instead of Beatrice-Benedick being evenly balanced



Diana Fairjaird, former East of March student, will appear at Stratford with the Shakespeare 3 Company this fall. Photo Marcus Fairjaird

KANATA STANDARD - Aug. 11

Former Kanata student participates in Stratford

On August 3 and 4, respectively, at the Stratford Theatre 3 Company will introduce interesting production of two of the famous bard's delightful comedies: *Love's Labour's Lost* and *Much Ado About Nothing*. In the first play, Shakespeare captures the idealism of youth and the innocence of growing up ("A lover's eyes will gaze on a eagle blind"). In the second, the great playwright suggests that passionate words of love are by no means an essential prerequisite of a happy marriage ("Sigh no more lads, sigh no more; Men were deceivers ever..."). Diana Fairjaird, a former Earl of March student (graduation class of '77), former member of the Kanata Theatre Group and graduate of Montreal's National Theatre School, will appear as Jaquestina in *Love's Labour's Lost* and as Hero in *Much Ado About Nothing*. Both plays are directed by Michael Langham. *Love's Labour's Lost* will run from October 2, *Much Ado About Nothing* to October 10. Plenty of time for those motoring in the vicinity of Stratford during the holiday season to go and see our Kanata girl, to give a hand and offer a word of encouragement.

GHOBE + MAIL

AUG. 16, 1983