

Professional director adds colourful outlook to farce

BY DAILEN MACDONALD

If Kanata Theatre's presentation of "On the Razzle" is really an interesting and entertaining as the director — it will be a sure fire hit.

Guest director Sandy Macdonald is the coordinating talent behind the cutlans of the farce written by English playwright Tom Stoppard.

Macdonald's years of theatrical experience, colourful outlook and straightforward philosophies have been employed to make the first production of the Kanata Theatre's Twentieth Anniversary season a smashing success. It opens at the Earl of March School Wednesday, Jan. 18 and runs until Sat. Jan. 21. An extra matinee performance has been added at 2 PM on Saturday.

A translation and adaptation of a Victorian play originally done in the 1880s, "On the Razzle" is steeped in its far share of puns, double meanings, innuendos and English pantomime.

It's a project to which Macdonald has devoted considerable time and energy. Having from Stafford, the freelance director has been journeying to Kanata weekly since mid-November. He has rehearsed, carried on with the preparatory work and returns home for a couple of days. It's a pace Macdonald admits is exhausting, takes its toll on the family life and "includes schizophrenia" but one he finds fascinating and endlessly rewarding.

The Kanata Theatre group is a director's dream. As he points out, the talent, organized style, the resident designers and vast experience will all contribute to the show's success. In his weekly jaunts to the city he bulleets, with the Holmes family on Rutherford Way. Meeting time is one of the highlights of his work.

The twenty-five year veteran of theatre realized his true ambitions when bit acting parts in his early 20's provided him with ample time to study the work of various directors. He attended every rehearsal on whatever play he would be working on at the time, whether he was needed or not, listened to the communication between the actors and the director, mentally analyzed how he would handle a scene and stored away invaluable tools for future use.

His academic training was in teaching but the enthusiastic Macdonald was bitten by a stronger temptation. His first love took him to Europe — directing in small experimental theatre groups in the 1960's working with the likes of Alec Guinness and Peter Ustinov, and participating in summer stock and community theatre groups in Canada.

"I can't think of any activity that's done in groups that's more fascinating or more fun," adds Macdonald. There's no other career that can lay claim to those kind of kicks.

"I've never been able to make up my mind whether I prefer teaching or directing and by doing community theatre I get to do both at the same time. It's the best of both worlds," he says with an easy grin.

There have been many rewards in his career but none so personally satisfying as his contribution to young people. Macdonald has participated five times over the past nine years in the youth theatre training projects sponsored by Theatre Ontario.

The grants provide 16- to 24-year-olds with an opportunity to work in an intensive atmosphere as part of a theatre company.

It's very exciting to be a part of their beginning.

Macdonald remembers his mentors. Accredited Master's loans is the person he principally credits for inspiring him the most. Brian Way, considered to be one of the leading world authorities on the young audience's, also had considerable influence on him.

Way's book, Development through Drama, is in Macdonald's words, the bible for anyone wishing to teach drama with young people.

The qualities and characteristics of a director aren't taught in school or learned from a book. As Macdonald explains, they're innately a part of one's make-up.

The director must have the ability to conceive the wholeness of a play, the big picture, rather than a series of scenes.

The fundamental quality for being a good director is that you have to be more interested in the process than the product.

The actor is interested in the product (his performance on stage), whereas a director's presence is totally redundant at the end of direct rehearsal.

Taking the writers words and translating them into credible performances by the cast of actors is ultimately the responsibility of the director.

Macdonald's penchant for railing ex-captain spy thrillers, his love of solving puzzles and his lively conversational wit all contribute to the ease with which he takes black and white pages and turns them into live dialogue. Even after all these years, he still marvels at the way the process clicks.

Macdonald stresses the importance of patience during rehearsals in that it is the gestational period of the creative process.

"It doesn't hurt to have an extraordinarily well-developed sense of humour," he says with a hearty laugh.

Macdonald doesn't commit himself to favourite plays or writers. He enjoys Shakespeare's Twelfth Night, Ibsen's Lady from the Sea, and would love to direct The Importance of Being Earnest by Oscar Wilde.

His deep convictions on artistic integrity are evident in his preparational work and career decisions. He won't accept carte blanche from a theatre company on a play of his choice to direct. Rather, he insists that if he doesn't know the community he can't possibly choose the play best suited for it.

As a director, he also holds to the notion of genuinely attempting to realize the writer's intentions and not twisting, bending or distorting his words in order to satisfy some other whim of need.

Macdonald says the future is bright for the theatre in this country. When he began, there were at most six professional producing theatres in English Canada. But in 1967, he says, there was a "marvelous explosion of theatre in this country."

He would like to see another "Massey-type commission or something like the one that galvanized people 30 years ago" in order to counter the current funding problems performing arts groups are having with the Canada Council.

There are some very exciting prospects for the performing arts in Canada.

Dismissing arguments the public is becoming more "homebody oriented" Macdonald says, "nothing will ever duplicate the experience of live theatre."



It's just five days until opening night at Kanata Theatre and cast members are polishing off their lines. "On the Razzle" — directed by professional director Sandy Macdonald — is an entertaining farce.

Comparatively he says, "You can buy all the pop rock tapes you like but those rock concerts are still jam-packed. You can smell the sweat off the stage and feel the electricity that occurs."

For Macdonald, the theatre is his past and his future. He jokingly says if he couldn't do what he loves to do (direct), "I'd do something that would potentially make lots of money. If you can't have

what you want at least you can anesthetize yourself with lots of money."

However, he hopes to continue on the same course he's chosen for as long as the audiences keep coming.

"If I've managed to inspire, encourage or stimulate a dream in someone else, then that's all I would ever dream of being remembered for."



Chris Deebie, Martha Johnstone and Bryan Morris in rehearsal for Kanata Theatre's production of "On the Razzle."

Kanata Theatre prepares for razzle dazzle production

As part of Kanata Theatre's 20th birthday celebration, the January production "On the Razzle" is being directed by Sandy Macdonald, a professional director.

This is a "first" for Kanata Theatre, since all our plays to date have been directed by the amateur company's own members.

The services of Sandy Macdonald were made possible through Theatre Ontario's Community Theatre Training Program, funded by the Ontario Arts Council and the Ministry of Culture and Communications.

Theatre Ontario is an association of community, professional, and educational theatre companies and individuals from all parts of the Province. Theatre Ontario has served, supported, and helped develop theatres in Ontario.

Kanata Theatre has taken advantage of many of Theatre Ontario's training

programs. Members have been able to participate in varied workshops covering acting, mime, voice, make-up, costumes, publicity, directing, and lighting, to name a few.

It enables the members of the group to make use of many talented resource persons at a reasonable cost. Members have also, at times, taken part in one-week Theatre Ontario summer training programs at various colleges and universities in the province.

As well as the grant from Theatre Ontario, The City of Kanata has also given Kanata Theatre funds for this production.

Performances are at 8 PM from Wed. Jan. 18 to Sat. Jan. 21, at the Earl of March High School auditorium. The box office number is 592-1715.



TWENTIETH ANNIVERSARY
SEASON
PRESENTS

ON THE
RAZZLE
a farce by
Tom Stoppard

Special Guest Director

Sandy Macdonald
EARL OF MARCH SCHOOL

Wednesday, Thursday, Friday & Saturday
January 18 - 21, 1989

8.00pm

All seats reserved \$6.00, \$5.00
Students, seniors (Weds, Thurs only) \$3.00
Box office telephone 592-1715

This production has been supported financially by
THEATRE ONTARIO & CITY OF KANATA



Cast members from Kanata Theatre's "On the Razzle" polish their lines in preparation for tonight's opening of the comedy, under the guidance of professional director Sandy Macdonald. The play was written by Tom Stoppard and runs at the Earl of March auditorium until Saturday.



Hello, Stoppard: he's back in Kanata

By Barbara Crook

Director Sandy Macdonald wasn't even sure where Kanata was until about two years ago, when he was invited to give an acting workshop for Kanata Theatre.

But Macdonald and the community theatre group formed such a mutual admiration society after the workshop in June, 1987 that he's back again — this time to direct the production of *On the Razzle* that opens Wednesday at the Earl of March High School.

His visit, made possible through Theatre Ontario's Community Theatre Training Program and funded by the Ontario Arts Council and Ministry of Culture and Communications, marks the first time in its 20-year history that Kanata Theatre has hired a professional director.

"I was very impressed when I came here for the workshop," says Macdonald, a former theatre arts teacher who has worked with community theatres through Theatre Ontario's talent bank for the last decade.

"The response was overwhelming. I've used to getting six or eight workshop participants from a theatre group, but there were 21. And they made me feel very welcome."

"The group has had professionals in for workshops before, but they've never had anyone from outside come in and direct. Kanata Theatre has very good directors, so it has not had the pressing need for outside directors that other community theatres have."

Macdonald turned down Kanata Theatre's offer to choose any play he wanted to direct, because he believed the theatre knew its audience better than he did. But he agreed to choose from a short list prepared by the play selection committee, and picked the Tom Stoppard play.

"I'd seen *On the Razzle* before, and liked it, and always felt that I would like to direct it. And I liked the idea of doing a farce," says Macdonald.

"I was also intrigued that this group had been the first to bring Stoppard's plays to Ottawa," when it presented *The Real Inspector Hound* and *After Magritte* in the 1975-76 season.

The source of *On the Razzle* is the same 19th-century Viennese play from which Thornton Wilder drew his plot for *The Matchmaker*, later made into a musical as *Hello, Dolly*. Neither the original nor Stoppard's version contains a character comparable to Wilder's Dolly Levi.

"Stoppard started by having someone else do a literal translation of the play. Then he did his version of it, trying to retain the flavor of the Viennese original, using lots of puns — but with a very English flavor."

"The plot and characters are all from 19th-century Vienna, but he's been quite free with the dialogue, so that there is a connection to both the English and the Viennese worlds."

Macdonald and assistant director Rob Johnstone, a Kanata Theatre member who is being introduced to directing as part of the Theatre Ontario program, have been working with the cast of 21 since Nov. 21, trying to ensure that the fast-paced farce looks effortless onstage.

What I always say with farce is that you have to be as strongly based in your character and situa-

tion as you are in tragedy," says the director.

"The other element about farce is that the action must be choreographed much more than with most plays. It is like a dance number in a musical, that must be rehearsed over and over again. But it must look totally spontaneous."

Macdonald says he has been impressed by the skills of the Kanata group, especially since he believes in working with amateur performers the same way he would work with professionals.

"I cannot always make exactly the same demands, because I recognize that people have outside jobs and commitments. But I believe that as soon as amateurs put tickets on sale, they are making the same contract with an audience that the National Arts Centre is."

"The implicit understanding is, 'This is the best we can do, so there must be some integrity. That seems to be the attitude of this group. They've always believed that the important thing is the play, and not just the fact that they're having fun doing it.'"

Evening performances of *On the Razzle* are Wednesday through Saturday at 8 p.m. at the Earl of March High School auditorium, The Parkway, Kanata. For this show only there will be a matinee Saturday at 2 p.m. For reservations, call the box office at 592-1715.



Tania Carrière rehearses scene from play

SPECIAL MATINEE • SATURDAY, JANUARY 21 - 2:00 P.M. • BOX OFFICE 592-1715



Produced by
Special Arrangement with
Samuel French Inc.
Director
SANDY MACDONALD
Apprentice Director
ROB JOHNSTONE

THEATRE ONTARIO is an association of community, professional, and educational theatre companies and individuals from all parts of the Province. Theatre Ontario has served, supported, and helped develop theatres in Ontario. Its activities are wide and varied, and include sponsorship of four major training programs. Theatre Ontario recognizes that thousands of people from all walks of life find a creative outlet through participation in community theatre, and that those groups in turn contribute to the cultural life of the Province, providing entertainment and artistic stimulation for hundreds of thousands of people each year.

KANATA THEATRE has taken advantage of many of Theatre Ontario's training programs. Members have been able to participate in varied workshops covering acting, mime, voice, make-up, costumes, publicity, directing, and lighting, to name a few. It enables the members of the group to make use of many talented resource persons at a reasonable cost. Members have also, at times, taken part in one week Theatre Ontario summer training programs at various colleges and universities in the province.

THEATRE ONTARIO AND THE CITY OF KANATA HAVE GENEROUSLY PROVIDED GRANTS TO KANATA THEATRE ENABLING THEM TO HAVE SANDY MACDONALD DIRECT THIS PRODUCTION.

Our DIRECTOR, Sandy Macdonald, has worked as a director and as an actor in both England and Canada. For three years he was Artistic Director of the Lighthouse Festival Theatre in Port Dover, and last summer held the same position at the Huron Country Playhouse in Grand Bend. He is equally at home directing musicals and straight plays, has toured in children's theatre, and has been Artistic Director of several youth theatre training projects.

Mr. Macdonald holds an honours degree from the University of London (England) in Drama and Education, and for many years has been a teacher of Theatre Arts in schools and colleges. As well, he has worked as a director, trainer and workshop leader with a variety of community theatre groups, and as a drama festival adjudicator for both adults and teens.

There will be one intermission during which the bar will be open.

Cameras and recording equipment are not allowed in the theatre.

Paintings by members of Kanata Art Club are on display in the foyer.



Produced by
Special Arrangement with
Samuel French Inc.
Director
SANDY MACDONALD
Apprentice Director
ROB JOHNSTONE

CAST

(In order of appearance)

WEINBERG
CHRISTOPHER
SONDERS
MARIE
ZANDLER
GERTRUDE
BELGIAN
MELCHIOR
HUPFER
PHILIPPINE
LIGHTNING
MADAME KNORR
MRS. FISHER
COACHMAN
WAITER ONE
WAITER TWO
WAITER THREE
GERMAN MAN
GERMAN WOMAN
SCOTS MAN
SCOTS WOMAN
CONSTABLE
LISETTE
MISS BLUMENBLATT
RAGAMUFFIN
PIPER
CUSTOMERS
Vienna and the turn of the century.

Scene: 1 Zangler's Shop.
Scene: 2 Zangler's Shop.
Scene: 3 On the road to Vienna.

Scene: 1 The Imperial Gardens Café.
Scene: 2 Livingroom.
Scene: 3 Miss Blumenblatt's Flat.

Christopher Deebie
Tania Carrière
Bryan Morris
Martha Johnstone
Brooke Keneford
Helene Hussey
Jack Burns
Peter Oakes
Neil Robertson
Jenefer Haynes
Rob Johnstone
Liane Freedman
Rosemary Keneford
Ron Maslin
John Acheson
Duffy Wilkinson
Rob Johnstone
Jack Burns
Margaret Jardine
Jim Ritchie
Annamarie Copple
Jim Holmes
Bonnie Curtin
Margaret Cattell
Jane Francis
Jim Fryer

Tony Francis, Jenefer Haynes, Bonnie Curtin

PRODUCTION STAFF

PRODUCER
ASSISTANT
SET DESIGN
SET CONSTRUCTION
AND PAINTING

Dorothy Beak
Gwendy Tolley
Philip Copple
Anne Holland
Tony Mitchellson
John Edmonds
Gwendy Tolley
Kelly Kinniburgh
Paul Gardner
Sean Daley

SPECIAL EFFECTS
STAGE MANAGER
ASSISTANT STAGE MANAGER
STAGE CREW

LIGHTING

SOUND

FURNISHINGS

PROPERTIES

CONTINUITY

WARDROBE

SEAMSTRESSES

MAKE UP

FRONT OF HOUSE

PROGRAMME
PUBLICITY
PHOTOGRAPHY
BAR

BOX OFFICE

Keith Raney
Joan Ritchie
Ann Marwood
Tony Francis
Duffy Wilkinson
Philip Copple
Betty Francis
John Acheson
Bill Williams
Al Quirt
Barrie Kirk
Carol Allard
Annamarie Copple
Marianne Wilkinson
Neil Robertson
Paula Lynch
Eileen Morand
Margaret Jardine
Eufonia Williams
Mary Holmes
Martha Johnstone
Ann Williams
Rachel Tremmer
Lynn Johnston
Mary Mauger
Annamarie Copple
Ron Maslin
Patricia Vineberg
Doreen Boss
Barry Caiger
Rosemary Scott
Nona Robertson
Sally Raney
Marcus Farajst
Jim Keneford
Tony Bryant
Joan and Jim Ritchie

592-1715







Box Office



Ted Turner Dorothy at the bar!



Piper

Kanata Theatre's latest production a must see

BY PEARL MARIANO

Celebrating 20 years of existence, the Kanata Theatre Group razzled-and-dazzled the audience with its hit production of "On the Razzle".

As many had hoped, the group's second play of the season was a complete success.

Giving the audience a taste of true talent, they were first met by Scottish haggler Jim Fryer (yes folks, kilt, knee high socks and all!).

The haggler serenaded the flock of theatre-goers gathered around the rounda enjoying wine and conversation.

Fryer set the mood for the evening, then later appeared in one of the most comical scenes of the play.

written by British playwright Tom Stoppard.

The plot of the play? Too many to count!

And the number of puns and innuendos were even more. Even with thick accents and plenty of quick one-liners, the storyline as a whole was easy to follow.

The story revolves around the adventurous twosome, Herr Weinberl (Christopher Deeble) pronounced "hair wine-barrel", and his apprentice Christopher (Tania Carriere). Weinberl was the thief shopkeeper and manager of the wines (hence, "wine-barrel") for his boss Herr Zangler (Brooke Keneford). The gruesome twosome took an unapproved excursion to Vienna, not knowing whom they would meet.

While on the razzle they meet up with everyone — including Herr Zangler, the boss and shop owner, who thinks that the two are keeping

shop. Ultimately, everyone kne, everyone and you guessed it, "th live happily every after."

A definite and obvious aughtbe were the visual effects of the performance. Although there were a few opening night glitches, the set designs, costumes, props, lighting and special effects were finely chosen and created.

Stealing the show in the costume department was "Lightning" (Rob Johnson and Duffy Wilkerson) the infamous and trusted horse and companion of Herr Weinberl and Christopher.

Lightning's acting wasn't too shabby either!

The set designs were magnificent. Zangler's store had two secret passageways in which to enter the shop.

"Haa off, behind-the-scenes-gang, a job well done!"

Although not completely sold out, the "ooh's, aah's and ha-ha's" filled the Earl of March auditorium opening the night. From beginning to end, the motion advanced and the energy and enthusiasm in each role heightened the excitement.

The onstage talent coupled with the behind-the-scenes crew made for a successful show.

Without giving any more away, "On the Razzle" is a performance that you won't want to miss seeing.

You still have a chance to catch tonight, Saturday at 2 PM or Sunday evening at the Earl of March Auditorium. For box office information, call 592-1715.

You'll find the time to be "C SIC".

Theatre Review

On The Razzle "sparkling & entertaining"

by Amanda Gibbs

On The Razzle is Tom Stoppard's farcical comedy about the misadventures of gentry, wit and witless in the streets of Vienna of the 1800s.

Last week's production of the work by the Kanata Theatre was sparkling and entertaining. It was also characterized by a stronger cast than has been seen in many of the group's recent shows.

Based on the same material as Thornton Wilder's *The Matchmaker* and *Hello Dolly*, the story circles around Herr Zangler, the owner and proprietor of his own "high class" grocery store and some of his employees. Zangler leaves his store to their care and unknowingly affords them the opportunity to perpetrate all sorts of high jinks in the city of Vienna.

The two, Weinberl and Christopher who are seeking some excitement, decide to go *On The Razzle* and find they cannot escape the influence of their boss or his betrothed. The plot is complex to say the least, but the cast under the professional direction of Sandy Macdonald came off looking very polished.

The character of Zangler, the unwitting matchmaker buffoon, was particularly well cast in the person of Brooke Keneford. He stole the show with the thinly disguised one-liners of his blustering, slightly added character.

Also well cast were Christopher Deeble as Weinberl and Tania Carriere as Christopher. The two possessed a great sense

of timing and played the silly situations with which they were faced to the hilt.

The sets for this piece deserve particular mention. They were very elaborate and quite wonderful, with all sorts of cubby holes and intricate entrances. They added significantly to the

play and its creation of a comedic setting.

Though the dialogue in this play is somewhat worn and is not particularly innovative or enlightening, the production was superbly staged. Judging from audience reaction, *On The Razzle* was also very well received.

Strong Kanata cast overcomes set's technical difficulties

By Alyson Latta

Staff Writer

Though the set was weak, the cast was willing.

When the revolving stage-set came apart late in Wednesday night's performance of *On the Razzle* by Kanata Theatre, there were unintended giggles from the audience.

Over the course of the evening, however, this technical difficulty was outweighed by strong acting, beautiful period costumes and clever direction of Tom Stoppard's traditional farce.

Based on the same 18th-century Austrian play as Thornton Wilder's *The Matchmaker* and the Broadway version of *Hello Dolly*, Stoppard's version is brimming with his own brand of verbal slapstick.

Puns fly thick and fast, as do some pretty worn-out jokes ("walk this way"), but the effect is witty and whimsical.

Set in Austria, it's the story of Zangler, a purveyor of high-class provisions who decides to visit Vienna and woo his lady love, Madame Knorr. To do so, however, he must leave his shop in the care of two employees — Weinberl and Christopher.

Disappointed with their lot and wanting to experience some "razzle" themselves, these two close

Theatre review

On the Razzle

Kanata Theatre

Earl of March High School

The Parkway, Kanata

Jan. 18-21

the store and sneak off to Vienna.

Meanwhile, Zangler's niece, Marie, who also is on her way there supposedly to stay with her aunt, is actually running off with suitor Snodgers, who is hated by Zangler.

Though off to a stiff start, Christopher Deeble and Tania Carriere soon begin to play off one another effortlessly as the mischievous Weinberl and Christopher Carriere, in particular, is a delight with her Puccini-style movements and exaggerated facial expressions.

And as the overbearing Zangler, who constantly mixes up his words, actor Brooke Keneford is perfectly cast.

Among the supporting characters, Ron Maslin as the outrageously bawdy coachman is a definite scene-stealer. Unfortunately, Bryan Morris as Snodgers, and Martha Jonstone as Marie, seem less comfortable with their roles.

The group's first professional director, Sandy Macdonald, does a fine job of choreographing





BOX OFFICE
592-

KANSAS
SEASON

WINTER





