

■ Theatre for Children ■

The third of ten exhibits to be presented during OLT's 100th Anniversary Season. This exhibit will remain on display in the Besserer Street Lobby during November 27th – December 15th.

Once Upon A Time

The Ottawa Drama League had a brilliant idea. In late 1948 it introduced its Junior Theatre, a program that continued under various names, for nearly forty years. Supported by another new initiative, The School of the Theatre, the company staged plays for large audiences of children at the theatre, and at various High Schools across the city. The plays were produced, directed and acted by adults, with various child and youth members of the school taking part. Bringing professional credentials to the program, it's originators, Julia Murphy, Marian Taylor and Amelia Hall developed a quality program, held in high regard in the community and beyond.

The future professions of countless participants were shaped in the program and many have carved major national and international careers as professional producers, directors, actors impersonators and designers in theatre, film and television.



Junior Theatre Presentation

In its fourth production since it began operations last September, the Junior Theatre of the Ottawa Drama League has come up with a performance that should do much to make it a permanent institution and one important to the cultural development of Ottawa's children.

"Toad of Toad Hall", a play by A. A. Milne adapted from Kenneth Grahame's book "The Wind in the Willows", was thoroughly enjoyed by an audience of slightly fewer than 600 children and adults in the Glebe Collegiate auditorium on Saturday afternoon.

A comic fantasy, the production chiefly revolves around the capers of "Toad", a swashbuckling, rakish braggart whose inward cowardice comes to the fore only in time of crisis. A past master of the glad hand and the big hello, Toad is the envy of simple and timid souls like Mole. Wilier neighbors such as "Badger" and "Rat" are "onto" Toady and foresee a sad ending to his reckless ways but even they are won by his charm when he needs their help.

When he finds his horse and wagon too slow, and also smashed up in an off-stage accident (which is not too clear to the audience), Toad proceeds to go car-crazy and wrecks several autos before he is hailed into court. A farcical trial sees him sentenced to 20 years in prison.

by a delightful judge whose only joy is to mete out heavy sentences.

What Toady makes of this desperate situation adds to a piece of stage craft that is marked by clever movement, expert costuming and good dialogue.

The cast easily succeeds in the difficult job of making animal life real on the stage.

Perhaps chief plaudits are in order for whoever cut the script from a three-hour original to an hour-and-one-half. Children whose ages run as low as three and four cannot be expected to be attentive for three hours, and it takes skillful direction and stage performance to please them for half of that, as "Toad of Toad Hall" did. In the cutting the production lost little and maintained its continuity.

A fine artistry was displayed by Gladys Sproule in the difficult role of "Toad", while Ian Fellows gave a stellar performance as

theatre, London, on December 17th, and at the Little Theatre, London, on December 22nd.

Kathryn Cranston as "Rat" caught the admiration above all by their realistic movements; they succeeded in becoming the animals they were supposed to be.

Of the remaining characters Bill Lamb was most pleasing in his portrayal of the policeman. With but few lines, he made expert use of pantomime to create a fascinating caricature of a policeman who might have stepped out of any children's book.

Lynn Hull, as the good-fairyish "Phoebe", the jail-keeper's daughter who helped Toady escape from prison, bewitched her audience with the grace of her spritely dancing movements. But one did wonder why Toady wanted to escape from such excellent company.

The movement of "Alfred", the horse who liked big words, played by Bill Glenn, were authentic but the costume horse-face that covers the actor's own prevented the audience from enjoying much of what he had to say. Here perhaps a bit of realism could be sacrificed for clarity.

Members of the Junior Theatre School of the Theatre played

THE OTTAWA

appearances)

- Nova Pibbeam.
- Mona Jenkins.
- Richard Gooden.
- A. Cameron Hall.
- Eric Stanley.
- Frederick Burtnell.
- R. Halliday Mason.
- Frank Snell.
- Neal Aiston.
- Robert Hughes.
- Leslie Stroud.
- Jim Neal.
- Jim Solomon.
- Alban Blakelock.
- Robert Hughes.
- Beeson King.
- Tom Reynolds.
- Jim Solomon.
- Jim Neal.
- Wendy Toye.
- Dorothy Fane.
- Wendy Toye.
- Phyllis Coulthard.
- Daphne Allen.
- Jim Neal.
- Jim Solomon.
- Muriel Johnston.

"Stoats and Weasels" and created a credibly weird atmosphere at one point to cow Toady when he wandered into the territory of the "wildwooders". They doubled as members of the jury in the trial scene.

The cast includes also: Marian Taylor, as the clown introducing the play; Bill Thomas as the judge; Betty Briggs as the washerwoman. The production is directed by Julia Murphy. Costumes are by Laurette Neale; music by Kathleen Harris; sets and props by Julia Murphy, Amelia Hall and Marian Taylor; lights by Julia Murphy and Charles Brennan.

Three more performances of "Toad" are scheduled as follows:

OTTAWA JOURNAL

January 15, Little Theatre; January 22, Hilsen Public School; January 29, Little Theatre. A. K.

Excess Income over Expenditure		
Balance Sheet October 23rd, 1948	650.52	
Excess Income November 30th, 1948	203.36	
Excess Income December 31st, 1948	166.83	
Excess Income January 31st, 1949	364.41	
		1,385.12
Profits Shared to January 31st, 1949 -		
Ottawa Drama League	252.65	
Julia Murphy	262.65	
Marian Taylor	262.65	
Amelia Hall	232.65	
	1,010.60	1,010.60
Undistributed Profits - January 31st, 1949	\$374.52	
Balance Sheet January 31st, 1949		
Cash on hand	5.71	
Undistributed Profits	4.38	
Balance in Bank	364.43	
		\$374.52

Ferrets, Weasels, Stoats, Rabbits, Squirrels and Field-mice.



■ Theatre for Children ■

Along the Yellow Brick Road the Bill Glenn Years.

As the Saturday Players, and then the Ottawa Little Theatre's Children's Theatre, the program galloped along a magical Yellow Brick Road. Its dramatic success and remarkable influence on its participants was driven by the passion and theatrical abilities of William (Bill) Glenn. A student of the original team and apprenticed to them as a director, actor and designer, Bill took over the reins of the program in 1954. He swept all before him as he created productions that never failed to enthrall child audiences and nurture talents among his casts and crews in numbers unsurpassed before or since. Blessed with talent as tall as the man himself, he became a local CBC-TV producer before moving on to a long, award-winning professional career as a writer, producer and director in New York and California.

Tasty Gilbert and Sullivan Tidbit at Little Theatre

The Emperor of Japan.

(A Version of the Mikado)
by Gilbert and Sullivan.

CAST.

Chorus ----- George McIlhinney
Nanki Poo, a Wandering Minstrel
Allan Gibson
Three Sisters, Wards of Ko Ko
Sheila Low, Louise Lafleur.
Boo Bah, Lord High Everything
Else ----- John Climer
Ko Ko, Lord High Executioner
David Nixon
Yum Yum, Pitti Sing, Peep Bo,
Three Sisters, Wards of Ko Ko
Sheila Low, Louise Lafleur.
Mary Susan Wiggins
Katsiha, an Elderly Lady of the
Mikado's Court ----- Heather Fellows
Mikado, Emperor of Japan
Philip Weigand
Attendants to the Mikado, Students
of the School of the Theatre.
Directed by William Glenn.

The Christmas-New Year's week is a nice week to play Gilbert and Sullivan. Ask the Saturday Players. The way they frolicked through "The Emperor of Japan" last night at the Little Theatre it was most apparent they were enjoying the delightful irresponsibility of Sir William Gilbert's

lyrics, the gaiety of the Sullivan tunes.

In less than two hours they did the little comic opera up brown. It was one of those nights you wished could have been a little longer, so enjoyable was it from start to finish. Seems the Gilbert and Sullivan pleasantries go with this carefree time of the year.

"Emperor" is a version of the Mikado, which is the third of the famous pair's Savoy series of comic operas. Mikado was written in 1885, the 14th year of Gilbert and Sullivan collaboration, so they had achieved a fine degree of excellence in their productions by the time they got around to jot this one down.

It is to the Saturday Players' credit that they carry this off as seemingly effortless as they do. The simple set is attrac-

tive, colorful. The costumes are gay.

The singing? Louise Lafleur pretty well looks after that item. As pretty little "Pitti Sing" she has several opportunities to show off her fine talent. In the choruses she is the strong factor. Her singing of the lovely "Oh to be a Pretty Bride", was very pleasant.

As for the others, it's no secret that you don't have to be able to sing to put over the Gilbert lyrics. The literary care and graceful fancy with which these words were put down tend to far overshadow in the ears of the listener any falling there may be in the vocal capabilities of the singer. David Nixon and Heather Fellows did a fine job of their comical duet and both were excellent in their solos.

Add to all this: a very fright-

ening Mikado—when he had to be—in the person of Philip Weigand; a fine portrayal of the mocking Poo Bah by John Climer; a cute pair of lovers, Allan Gibson and Sheila Low as Nanki Poo and Yum Yum, and the fine direction of William Glenn, and you have a good entertaining performance of the "Emperor of Japan".

It goes on again at the Little Theatre tonight and Wednesday at eight o'clock and at 2.30 p.m. New Year's Day and Saturday.—W. J. Dewan.

The Emperor of Japan

(A Version of the Mikado)

by GILBERT & SULLIVAN

CAST

CHORUS	GEORGE McILHINNEY
NANKI POO, a Wandering Minstrel	ALLAN GIBSON
BOO BAH, Lord High Everything else	JOHN CLIMER
KO KO, Lord High Executioner	DAVID NIXON
YUM YUM	SHEILA LOW
PITTI SING	LOUISE LAFLEUR
PEEP BO	MARY SUSAN WIGGINS
KATISHA, an Elderly Lady of the Mikado's Court	HEATHER FELLOWS
MIKADO, Emperor of Japan	PHILIP WEIGAND

ATTENDANTS TO THE MIKADO

STUDENTS OF THE SCHOOL OF THE THEATRE

DIRECTED BY WILLIAM GLENN

STAGE MANAGER	BILL ATKINS
LIGHTING	JULIA MURPHY
SETTINGS	DOROTHY EWAN
COSTUMES	WILLIAM GLENN
	MARGARET BURTON
	SARA RIDDLE
PROPS	SUSETTE SIMMINS
PROMPTER	MARION TAYLOR
	LORNA RICE
PIANO	

ACT I

SCENE I A FANTASTIC GARDEN ADJOINING KO KO'S PALACE IN THE TOWN OF TITTI PU, JAPAN

SCENE II THE SAME

INTERMISSION

ACT II

SCENE I A SUMMER HOUSE IN ANOTHER PART OF THE GARDEN

SCENE II SAME AS ACT I

SCENE III A ROOM IN KO KO'S PALACE



Saturday Players Production

THE BEAUFORT PRESS, OTTAWA

The Citizen, Ottawa, Tuesday, August 18, 1981, Page 47

Former tall man from Ottawa really big man in Hollywood

By Audrey M. Ashley

Imagine unwinding from the day's work by sitting in a hot tub, watching the California sunset and sipping white wine.

That's just one of the fringe benefits of the Hollywood lifestyle adopted by Bill Glenn, who left Ottawa in 1965 and, via Toronto and New York, wound up in Los Angeles a few years later.

He's back for a brief holiday, sporting a California tan and a distinguished thatch of greying curls, not as round as he used to be, but still towering benevolently over everybody from his height of six-foot-seven.

Another fringe benefit is his farm at Miras in the mountains of southern Spain, overlooking the Mediterranean.

"I have a lovely life," he beams. "I'm not a spendthrift, but I live very well. I'm single. I have nice friends. I have a little shack at Malibu and a house that I rent in Palm Springs, so I can ski or swim in the ocean."

But he adds wistfully, "I miss an awful lot of people here. I'd like to move them all down there."

Glenn's Canadian friendships are long-standing, many made in the days when he used to direct for the Orpheus Society and the Ottawa Little Theatre, teaching the kids at OLT and four different city schools how to act with the discipline of a sergeant-major.

He was 17 when he directed his first play, and around 20 when he appeared at the very first Stratford Festival as a spear-carrier.

"I learned a great deal from Dr. Guthrie," he recalls. "He told me to get out of acting. 'Be a director, dear boy!' He hated me because I was as tall as he was."

Dr. Guthrie — that is, Stratford's first artistic director, Tyrone Guthrie — gave advice eventually taken to heart. After a stint with the CBC as a producer, first in Ottawa and later in Toronto, Glenn spent five months in England on a Canada Council grant and came back to find nobody would hire him. "Veddy bad timing."

So he took himself off to New York, and the Columbia Broadcasting System hired him after interviewing 12 directors to do *Where The Heart Is*. He also worked on a revival of the *You Are There* series with

'I don't know how we're going to come back. I get the feeling nothing has changed very much.'

— Bill Glenn on Canada

Walter Cronkite.

He was still working from visa to visa in the U.S. and had reached the point where he was going to have to come back to Canada when he got a call from California asking him to direct the soap opera *The Young and the Restless*, under a seven-year contract.

Long contracts don't attract Glenn — he beat them down to two years, but ended up staying for nine anyway, though in the meantime he went back to New York to direct episodes of *The Adams Chronicles*.

Two days after he'd finished with *The Young and the Restless*, he was invited to do the pilot of a new series called *Behind the Screen*, starring Mel Ferrer as a top Hollywood agent who handles all the big television names and also has an unusual relationship with the female star. "But," says Glenn, in true soap fashion, "you'll have to tune in to find out what it is."

The pilot will be aired on a Friday night after *Dallas* (whose executive producer, David Jacobs, is responsible for it), then it will go on air from 11:30 p.m. to midnight the following Tuesday and Thursday, because CBS feels that talk shows just might be talked out, and that people don't want to stay up long enough to watch a movie.

"Nobody knows if it's going to work," says Glenn blithely. "They're being cautious — and I'm delighted."

For Glenn, the series has meant directing two shows a week for six weeks, and that suits him fine. "I don't want to work on

another series for a long time," he says. "It gets boring. You see, I'm not a gypsy — I've got to have a lot of work. That's the reason I stayed on the soap so long. It gave me a chance to do a whole lot of other things, and yet I knew I had an income."

That income, he mentions in passing, gave him as much money in a week as the CBC used to pay him in a year.

When he first moved to Los Angeles, Glenn lived in the apartment Gloria Swanson used when she was in *Sunset Boulevard*, and later in one that had belonged to Adolphe Menjou — "Everybody has to do that," he grins.

But his present home at Silver Lake is a 60-year-old Spanish place with walls two feet thick, backed by mountains and looking down on the sea and downtown Los Angeles.

At Silver Lake he gets up at 5 in the morning when he's working, and at 6:30 even when he isn't, because he finds the mornings so beautiful.

If he parties, it's in the daytime, for he's usually in bed by 11 p.m. "Square Canadian," he smiles.

A large part of his work is done at home. "The homework on these scripts is horrendous," he says. "They're notorious for big sets. It's hardly soap opera — it's grand, semi-live television."

And it suits him very well because of his gift for the visual aspects of the work. "If I have any name at all out there," he says modestly, "it's because I make good-looking productions."

Glenn is obviously reluctant to criticize Canada, but says that in his years in this country he didn't work with one producer who was encouraging. "Not one. I wish to hell I could say that I had, but I can't. Every producer I've worked with in the States has been encouraging, and I've learned from it."

He says he would love to come back and do something in this country. "All of us who have gone away say this. But I don't know how we're going to come back. I find there's a kind of government imposition over everything. Maybe I've gone to the wrong people, but I get the feeling that nothing has changed very much."

"I hope I'm wrong, but I don't see where I would fit in."



Bill Glenn, a local boy who made good in California



William (Bill) Glenn



Snow White



Prince & Pauper



Wizard of Oz



Tinderbox





DECORATION PROBLEMS. Best Gordon and Bill Glenn suggest action in lighting director Fritz Fawcett.

BLEND STAGE EFFECTS. Beverly Burt, Edith Beatty and George Brown operating still, costumes and props.

Backstage at Children's Theatre

By Alan Brown
 The most splendid thing in Ottawa theatre today is the Children's Theatre. There are convinced that the theatre is a more important part of our lives than ever before. It is a place where we can find a sense of purpose and a sense of community. It is a place where we can find a sense of joy and a sense of hope. It is a place where we can find a sense of meaning and a sense of purpose.

...of the theatre as a living organism. It is a place where we can find a sense of purpose and a sense of community. It is a place where we can find a sense of joy and a sense of hope. It is a place where we can find a sense of meaning and a sense of purpose.

...of the theatre as a living organism. It is a place where we can find a sense of purpose and a sense of community. It is a place where we can find a sense of joy and a sense of hope. It is a place where we can find a sense of meaning and a sense of purpose.



FIT COSTUME AND REHEARSAL. Best Gordon—Edith Beatty—George Brown.

Ottawa Author's Play Receives Children's Stamp Of Approval

By Lucette Thistle
 An original play by Ottawa author Betty Zimmerman was given the stamp of approval by about 1,500 children at the premiere in Gieb College on Saturday afternoon.

...of the play. It is a place where we can find a sense of purpose and a sense of community. It is a place where we can find a sense of joy and a sense of hope. It is a place where we can find a sense of meaning and a sense of purpose.



CHILDREN'S PLAY OPENS.

The Seven Daughters of Cinderella, the play written by Betty Zimmerman for the Ottawa Children's Theatre, opened Saturday afternoon at Gieb Collegiate. It will move to Fisher Park High School for two Saturday afternoon performances. The final performance will take place February 24 at the Little Theatre. Three of the principal roles here at Gieb are played by right, Bill Armstrong, as Muddley; Andrea Cuninghame, as Morgana; and Gail Luther, as Serena.

Children's Theatre Doing Original Play

The Seven Daughters of Cinderella, an original play by Ottawa author Betty Zimmerman, will be the next Ottawa Children's Theatre production. It will open next Saturday afternoon at Gieb Collegiate and there will be further performances at Fisher Park High School, January 24 and 31 and at the Little Theatre February 7.



Cinderella's Seventh Daughter

Gail Luther, as Cinderella's seventh daughter, Serena, and Fred Brown, as the Classical Ballet as her Prince, in the original play The Seven Daughters of Cinderella, by Ottawa author Betty Zimmerman, which the Ottawa Children's Theatre will start on almost next week. First performance is at Gieb Collegiate on Saturday.



THE SEVEN DAUGHTERS OF CINDERELLA

BETTY ZIMMERMAN

Edith Beatty
 Bill Armstrong
 "Muddley"
 Andrea Cuninghame
 "Morgana"
 Gail Luther
 "Serena"



BETTY ZIMMERMAN. 1958

Writing Children's Plays Thrills Betty Zimmerman

Anything relating to theatre or film interests Betty Zimmerman, but this season she is especially interested in the program for the Ottawa Children's Theatre.

The three plays chosen were all written by her. Having played Cinderella for children's theatre two years ago, this year she has written a sequel, Seven Daughters of Cinderella. The other two plays chosen are Hansel and Gretel and King Arthur, both adapted by Betty Zimmerman.

Writing plays for children's theatre is a new occupation for Miss Zimmerman but no other phase of theatre activity is. She has acted, directed and once formed her own theatre company for a musical she liked very much. Born in Winnipeg and a graduate of the University of Manitoba, she studied drama with Mercer McLeod and radio with Beth Locherbie.

After graduation she left Winnipeg to work for the National Film Board. She en-

joyed immediately became active in theatre in Ottawa. She helped with the formation of the Ottawa University Drama Guild and was their director for several years. She has acted for the Ottawa Little Theatre, the Ottawa Summer Theatre, and the Ottawa Children's Theatre. She thought so highly of Jack MacCreath's musical Stars in Our Eyes that she formed a theatre company and success-fully produced it in Ottawa.

Audiences will remember her performances as Lady Isabel in East Lynne and as Addie in the Summer Theatre's production of Happy Birthday.

Now a busy producer-director for Crawley Films Limited, directing public service short films for television, many of which she writes, and president of the Ottawa Film Society, she still finds time for children's theatre.

She is particularly happy that her plays will be directed by Bill Glenn with whom she has had a long association in

Ottawa Author's Play Receives Children's Stamp Of Approval



HANSEL AND GRETEL.

George Bloom and Gail Luther are seen as Hansel and Gretel in the Ottawa Children's Theatre production which opens this afternoon at the Little Theatre. It will continue next Saturday at Giesbe College and the following two Saturdays at Fisher Park High School. The Little Theatre has been sold out to season ticket-holders.

(Photograph by Donnelly Wade)

George Bloom, Gail Luther Have Leads In First Play

George Bloom and Gail Luther have the title roles in Hansel and Gretel, the first play in the Theater for Children series.

George, who has been on stage since he was a small boy, appeared last season as

the boy who was sent to the woods to fetch water for his mother. He was a very successful performer in the role and his performance was well received by the audience.

Gail Luther, who has been on stage since she was a small girl, appeared last season as the witch in the play Hansel and Gretel. Her performance was also well received by the audience.

The Little Theatre will be making their first appearance with the Theater for Children series on Saturday, Nov. 11, at the Little Theatre. The series will continue next Saturday at Giesbe College and the following two Saturdays at Fisher Park High School on Nov. 13 and 15.

The Great War, at the Little Theatre, and is now a member of the Orpheus Operatic Society of Ottawa. Gail Luther is a new discovery of director Bill Glenn's, but she played Emily in a production of Our Town at the Strathmore Summer School, where Mr. Glenn was director.

Two Little Theatre plays will be making their first appearance with the Theater for Children series on Saturday, Nov. 11, at the Little Theatre. The series will continue next Saturday at Giesbe College and the following two Saturdays at Fisher Park High School on Nov. 13 and 15.

The script is by Betty Zimmerman and was written especially for the TFC. First performance will be at the Little Theatre on Saturday, Nov. 11, at 7:30 p.m. The series will continue next Saturday at Giesbe College and the following two Saturdays at Fisher Park High School on Nov. 13 and 15.



Three Plays And Faves—Bill Glenn, who is directing the three plays of the Theater for Children series, which opens November 11. He is also opening his own school of drama, at the new Pocket Theatre at Somerset Street, and directing the Orpheus Operatic Society production of Fanny, now in rehearsal. —Photo by Van

Heavy Demand For Children's Play Tickets

The Little Theatre has already been sold out to season ticket-holders for the Ottawa Theatre for Children series which will open November 11 with Hansel and Gretel. Seats are available, however, for the performance at Giesbe and Fisher Park.

George Bloom and Gail Luther will play the roles of Hansel and Gretel respectively. Joe O'Brien will appear as the witch, Dolores Cunningham as the mother and Hugh Petrie as the father. Others in the cast are Brian Gordon, Miss Fanciel, John Lillico, Sharon Hunter, Julia Kingsland, Larry Ashby and Tim Bond.

Bill Glenn is the director and sets have been designed by Dorothy Ewan. An original script was written for the production by Betty Zimmerman.

HANSEL AND GRETEL

Fairy-Tale Performance Thrills Child Audience

The Ottawa author Betty Zimmerman has written a fairy tale play for the Theater for Children which takes our youngsters to the witch and gingerbread house of Hansel and Gretel.

The Seven Daughters of Cinderella (obviously the absence of a missing glass slipper) and King Arthur's Court.

Monday afternoon, at the Little Theatre, a huge crowd of enthusiastic children was at the opening play, Hansel and Gretel, and enjoyed Miss Zimmerman's smooth, witty, non-operatic version of the grim folk tale by the Brothers Grimm—pleasantly "de-gimmied" and stripped of its baroque motifs (which lend themselves to psycho-analytical interpretation more successfully than to an entertainment of nice children).

Director Bill Glenn used stylized sets, though some of the children might have preferred a real good old gingerbread house to one painted on the three-part arches—a very practical, well designed standing set of the theater.

This Hansel (George Bloom) and Gretel (Gail Luther) were real good, whether they spoke verse or prose or danced or charmed the evil witch out of her poisonous intentions.

Appropriate Dress? Gail Luther's Gretel was a real find at least for the eye, and a charming young actress. But was it necessary to increase her natural charms by a fanciful glittering dress with bare shoulders? It might be worn by Cinderella at

the ball, but hardly by the daughter of a poverty-stricken brewer-maker and it has no relationship to her bearded father's and Hansel's rural attire.

Everything else was quite as it should be: Dolores Cunningham's mother, excellent in speech and movement—especially in her desperate search for the children who had gone to the woods.

Hugh Petrie, bearded, tall, lanky, looked as most children's books and our own imagination picture a poor yet cheerful brewer-maker somewhere between Germany's Black Forest and New York's Metropolitan Opera.

And the witch! Joe O'Brien in a green and golden robe, a black pointed hat, swinging the magic wand, made the wisest Hallowe'en witch did with every-

Particularly entertaining were the puffing dance and, of course, the miraculous transformation of the evil witch into a flat gingerbread figure with a comically wagging head.

The children—grisslers of the witch—dancing, singing, acting with delight were: Brian Gordon, Miss Fanciel, Julia Lillico, Sharon Hunter, Julia Kingsland, Larry Ashby and Tim Bond.

The sets were designed by Dorothy Ewan, and Sylvia Bradley was in charge of the costumes. Hansel and Gretel will be repeated at the Giesbe College Nov. 8 and 13, and at Fisher Park High School Nov. 22 and 28. Saturday's performance, incidentally, was not only the premiere of Mr. Glenn's production, it also marked the opening of the Bill Glenn School of Drama at 272 Somerset Street West the same evening.

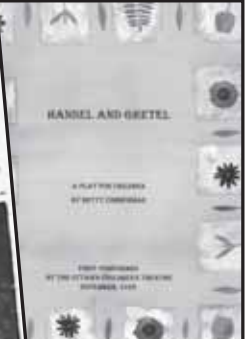
An added event was the opening of an exhibition of paintings by the well-known Ottawa artist Robert Hyneman, who showed landscapes and portraits.—C.W.



Popular Play In Five-Week Run

Here are the three principal in the Theater for Children production of Hansel and Gretel which is so popular that it is being given a second performance at the Little Theatre on Nov. 13, at 8:30, and there will be another in

to the top of the mountain
 H. Little, like a smiling girl
 and after:
 G. I great love this is my life
 like a night song
 H. How the top of the mountain
 takes her, a picture.



HANSEL AND GRETEL
 A PLAY BY BETTY ZIMMERMAN
 BY BETTY ZIMMERMAN
 DIRECTED BY BILL GLENN
 CASTING BY BETTY ZIMMERMAN
 COSTUME DESIGNER
 DOROTHY EWAN
 SET DESIGNER
 SYLVIA BRADLEY
 MUSIC BY
 LARRY ASHBY

Theatre for Children

The Marvellous '60s

A new decade — new directions! The company was re-named OLT's Theatre for Children to underscore its mandate to present quality plays for children produced and performed by adults, while regularly involving students from The School of the Theatre. At the helm were two of OLT's leading ladies of the day, Barbara Meiklejohn and Faith Ward. Steeped in tradition and offering exciting learning and on-stage opportunities the Theatre for Children attracted performers well known to Ottawa's of today, including internationally-famed impersonator Rich Little and Luba Goy of CBC's, *Air Farce*. Among its many successes was the premier production of a John Marier adaptation of a Canadian story, *King of the Thousand Islands*, written by Ottawa's Head Librarian of the day, Claude G. Aubry. As local television had become a major source of entertainment in the region, the CBC production of OLT's *Snow White* and the *Seven Dwarfs*, starring some of the Ottawa Little Theatre's most experienced main stage actors as the seven dwarfs, helped expose the magic of live theatre to a greatly expanded audience of young spectators.



Snow White



Alice



Wizard of OZ

■ Theatre for Children ■

Changes

On July 1st 1970, the Ottawa Little Theatre was destroyed by fire. The Theatre for Children carried on but never really got time and space in the new theatre that opened in 1972, and so all productions took place either in the High Schools and later, in a variety of different venues. In October 1970, *The Golden Goose* written by local playwright, Jean Feather was produced. There is no record of another children's play until October 1971, when Jane Murray directed *The Wizard of Oz*.

In 1978, Nancy Turner, production supervisor at the National Arts Centre and frequent volunteer at OLT and Orpheus, took over the running of the Theatre for Children from Jane Murray.

Ottawa's Theatre
for Children

presents

Toad of Toad Hall

by A.M. Milne

at Rideau High School

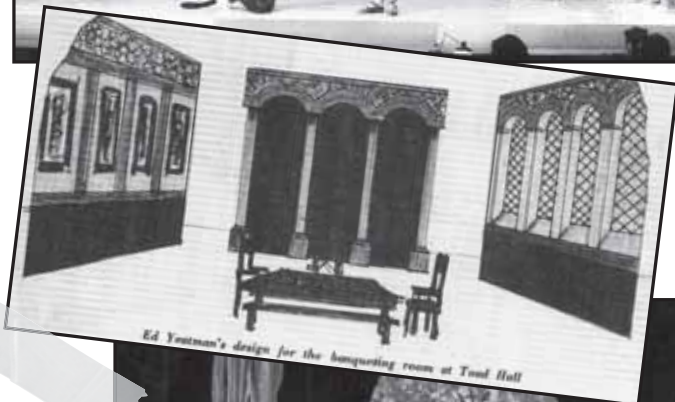
Tomorrow, Saturday, Nov. 3rd

Curtain 2:30 phone: 233-8948

Season Tickets \$1.50



L. to R: Badger (Arthur Miller), Toad (James Mimmagh) and Rat (Don Westwood)



Ed Yestman's design for the banquet room at Toad Hall



Don Westwood, Mimi Hauser and Garth Taylor in The Valiant Tailor

3

The Saturday Citizen

Music/Drama/Entertainment

Saturday, October 27, 1973

Page 37

Toad Hall

Theatre for Children performs classic tale

By Audrey M. Ashley
critic music and drama editor

"Quiet, please," says the director firmly.

And the soft, dreamy music of Wind in the Willows transforms the stark rehearsal room in the basement of the Ottawa Little Theatre into a magical place that has been enchanting children for more than 40 years—the river bank peopled by Kenneth Grahame's unforgettable animal characters, Rat, Badger, Mole, and of course the irrepressible Toad.

Back around 1929, A. A. Milne, of Christopher Robin fame, adapted Grahame's children's classic into a play, calling it Toad of Toad Hall. And it's this play, in a somewhat truncated version, that the Theatre for Children has chosen as the first of its two presentations this season. (It opens today at Woodroffe High School).

Len Holt is a familiar figure at the Ottawa Little Theatre, but this is the first time he's directed for the Theatre for Children, although he has worked with children in England, and as a former teacher is used to dealing with young people.

He's obviously enjoying himself, and keeps the children in the cast in line with a kind but firm hand.

To those who are weasels and stoats be cautious. "Save your energy. You'll

need it. We may do this seven or eight times. . . YOU'RE NOT LISTENING!"

The weasels dance around in a menacing circle staging "Down with Toad!" and suddenly Mr. Holt breaks in with a great bellow which stops them all in their tracks.

"I saw three human beings! I want to see nothing but stoats and weasels. If you don't do it right, that's what takes the time."

The adult actors playing Ratty and Toad arrive (Don Westwood and James Mimmagh) and there's a brief exchange between them — all, inexplicably, in broad Cockney dialect.

They are trying the set out for the first time, and the Rat swears softly as he gets stuck in a doorway.

Mr. Holt believes strongly that children's theatre should be performed by adults — mature performers who can handle the main roles. But Toad of Toad Hall also lends itself very well to the inclusion of young, inexperienced actors who are just beginning. "To me," he adds, "children are easier than adults."

When working with children, says the director, "Things must be free and easy — but within a disciplined framework." He finds it better to space things out during rehearsal — "Flog one piece, and then introduce something new so they don't get bored".



Director Leonard Holt rehearses young cast members

■ Theatre for Children ■

Premières and Final Curtain

Noreen Young, well-known puppeteer wrote two plays for the Theatre for Children, **The Valiant Tailor**, 1974 and **Pickles and Puppets**, (with Juli Voyer) 1975 and created the puppets for the production.

Beauty and the Beast and the ??????, written by John Marier and Berthold Carriere was the last production of Ottawa's Theatre for Children it played at Ridgemont, Woodroffe and Sir Wilfred Laurier High Schools in February and March 1985.

Curtain closing

Epilogue

After 1985 Children's Theatre in Ottawa was provided by **Staged Right**, formed by Nancy Turner, Frank Burke and Paul Gaffney. Nancy took over **The Ottawa Children's Festival** and formed **Just for Kids**, a subscription series. In 2000 the Festival passed into new hands.

June 1979

PREVIEW

Barbara Florio Graham

Nancy Turner....a talented versatile theatre-lover

I don't imagine there's anyone working in either amateur or professional theatre in Ottawa who doesn't know Nancy Turner. As production supervisor at the National Arts Centre, she comes in contact with every organization that uses the centre's facilities and for over twenty years she's been involved with Orpheus, the Ottawa Little Theatre and other local groups.



Nancy Turner

Nancy has loved the theatre since she was a little girl in Québec City, helping her father stage manage productions at the local amateur playhouse. She grew up listening to stories about her dad's experiences working with Henry Fonda, Jimmy Stewart, Joshua Logan and other now-famous theatre personalities when they were students at Princeton and part of the legendary Provincetown Players summer theatre on Cape Cod.

When Nancy came to Ottawa, it was to take a journalism degree at Carleton so she could become a drama critic. President of Sock 'n Buskin for two years, she became involved with other local theatre groups, such as the Theatre for Children, Orpheus and the RA Theatrical Society.

Before joining the NAC staff over four years ago, Nancy worked as a

script assistant and producer at the CBC. The highly successful *Four for the Road*, which launched Mary Lou Finlay's career, was one of the shows Nancy handled.

As production supervisor at the NAC, Nancy coordinates the use of all space and facilities, both onstage and back stage, a mind-boggling job of administration, including keeping tabs on equipment, rehearsal halls, sets, props and, of course, the budget! Although she misses the actual contact with actors she had at CBC, Nancy finds her present position both challenging and satisfying, as she is involved in so many crucial decisions that affect the success of each production.

Theatre also occupies almost all of her spare time, although she does enjoy reading, sewing and golf. She has served in various capacities for Orpheus, including publicity, production, lighting designer and president. Her 50th production with the musical organization was *Salute to the American Musical*, which she wrote in collaboration with Frank Burke and Paul Gaffney. This month sees the debut of another of her scripts, as she wrote the narration for *Homelands*, the folkloric festival currently on at Lansdowne Park.

In addition, June marks Nancy's directorial debut with the Ottawa Little Theatre, for whom she has directed many children's shows. While still a student at Carleton, Nancy was involved in many OLT productions, handling props, serving as prompter and as assistant director. But in all her years with amateur productions, she has never before tackled a straight drama for adults.

"It seems strange," she chuckled, "not to have someone breaking into a song or a dance!"

The Unexpected Guest, which opens June 7, is one of Agatha Christie's superb thrillers for the stage, complete with a surprise ending. Nancy has cast several new people in the show, whose ability to handle their roles has delighted her. George Warne plays the unexpected guest, Linda Symons the female lead and Richard Bennenworth the Inspector.

See *Entertainment Calendar* for details.

♦ ♦ ♦

PICKLES AND PUPPETS

by NOREEN YOUNG and JULI VOYER with music and lyrics by WYN CANTY

playwrights coop

