



**KANATA
THEATRE**

Peter Ustinov's

**THE LOVE
OF
FOUR
COLONELS**

EARL OF MARCH SCHOOL

**THURS. FRI. & SATURDAY
JANUARY 15, 16, 17.**

8.00_{pm}

TICKETS \$2 ;

Students, senior citizens \$1

INFORMATION ... CALL 592-5201 ; 592-5419

MUSIC AND DRAMA



The Love of Four Colonels

Kanata Theatre presents Peter Ustinov's play *The Love of Four Colonels* as its next production from Jan. 15 to 17 at 8 p.m. at the Earl of March High School. The play, a mixture of parody and fantasy, features Ron Maslin, left, in the role of the Wicked Fairy, played by Ustinov in the original version, and includes Dewi Williams as the British

Colonel, and Gwen Knight in the role of Beauty. Others in the cast, under the direction of Brooke Keneford, are Bob Knight, Laurence Thornton, Pat Carroll, Mary Holmes and Bob Horsey. Ron Maslin has designed the set for *The Love of Four Colonels* and Pat Keneford is in charge of wardrobe for the presentation.



**kanata
theatre**

Peter Ustinov's

THE LOVE OF FOUR COLONELS

seventh season
1975 — 1976

CHANGE OF DATES FOR NEXT PRODUCTION

KANATA THEATRE has decided to change the dates of its productions of "Antigone" and "Love's the Best Doctor" and to schedule an additional performance of these plays on Wednesday. The plays will now be performed Wednesday through Saturday, the 10th, 11th, 12th and 13th of March, 1976, instead of the 18th, 19th and 20th of March as previously announced. It is hoped that these new dates will be more convenient for season ticket holders and supporters who may have holiday plans for the spring school break.

KANATA THEATRE — SEVENTH SEASON

"Antigone", a modern treatment of the Sophocles' tragedy of tyranny and resistance; produced in German occupied Paris in 1942 it confirmed Jean Anouilh as a master of the modern French theatre. "Love's the Best Doctor", a short satirical comedy, typical of Moliere . . . a mere impromptu. March 10, 11, 12 and 13, 1976.

"Move Over Mrs. Markham", by Ray Cooney and John Chapman, an unabashed farce, replete with errant wives, returning husbands, mistaken identities, frantic reconcocting of plans gone awry, and, of course, girls. May 12, 13, 14 and 15, 1976.

Our next production — "Jack and the Giant" — a play for children. February 21 and 22.

Page 10 — THE KANATA STANDARD — January 9, 1976



In rehearsal for Kanata Theatre's production of "The Love of Four Colonels" are (left to right) Dewi Williams, Laurence Thornton, Pat Carroll and Bob Knight, as the British, French, Russian and American Colonels. The play can be seen January 15, 16 and 17 at the Earl of March High School. Curtain time is 8 p.m.

(Photo by Giselle Braedel)

KANATA REVIEW 15 JAN 1976



Shown in rehearsal for Kanata Theatre's presentation of Peter Ustinov's "The Love of Four Colonels" are (left to right) Ron Maslin as the Wicked Fairy, Dewi Williams as the British Colonel and Gwen

Knight who plays the role of Beauty. Performance dates are January 15, 16 & 17 at the Earl of March High School. Curtain time is 8 p.m.

(Photo by Giselle Braedel)

Embassies, NAC and community support Kanata Theatre

by Marg Allen

Kanata Theatre presents its second major production of the season, "The Love of Four Colonels" by Peter Ustinov on January 15, 16 and 17. Directed by Brooke Keneford, this adult fairy tale requires many hours of work by dedicated members of the theatre group. In addition to many of the group who have volunteered their time and talents, members of the community, the embassies and the NAC have offered their assistance as well.

Brooke's mother, Pat Keneford, offered to look after the wardrobe for "Colonels", having previously undertaken this enormous task in Wilkeson, England in 1964. The play requires 27 costumes plus accessories and wigs. She began her research in early October and at that point, the four colonel's uniforms of the 1940 era were her main concern. She contacted the British, French, American and Russian Embassies and the first response came from Colonel Nace at the American Embassy. He provided us with advice and a complete colonel's uniform.

The War Museum staff were very helpful. Pat and Eufon Williams spent a morning there looking through books and choosing photographs of uniforms.

The French Embassy supplied photographs of French Colonels and the British High Commission have loaned us buttons and insignia.

Pat Carroll, who plays the role of the Russian Colonel, visited the Russian Embassy himself, and found them most helpful. They provided correct buttons, medal ribbons, a cap badge, epaulettes and insignia. Pat is visiting them again for further advice.

Pat Keneford has had many offers of assistance from within the Kanata community, including Mrs. Hutton of the Fabric Shop, Britannia Plaza, who volunteered to loan her husband's uniforms. Gord Wall has generously lent his uniforms. The elaborate period costumes for various characters in the playlets have been loaned without charge to Kanata Theatre by the Theatre Department of the National Arts Centre. It is interesting to have costumes bearing the names of well known actors we have seen performing at the NAC. Mary Holmes, who plays the Good Fairy, is making several of her own costumes. Other people

who are sewing costumes are Anne Hombeck, Christine Walton, Mary Mauger, Rosemary Scott and Anne Holland. As there are many fast changes in this play, most characters will have a personal dresser. Rosemary Lawless, Rosemary Scott, Mary Mauger, Ann Williams, Eufon Williams, Terry Carroll and Helene Hunter will be working in this area.

Pat Keneford finds her task as Wardrobe Mistress for this production an interesting challenge and is grateful for the help and support she is receiving. She hopes that the members of the audience will not be too critical of the correctness of the uniforms, as she is having difficulty in getting some medals, ribbons and insignia. (Incidentally, she still needs French medal ribbons and second war insignia, a WAC cap, cream or light coloured jacket — size 6" and two white lab coats, one 46" chest and one 36" chest).

The Producers for "The Love of Four Colonels" are Doreen Boss and Brenda Robinson. Their set designer is Ron Maslin, who also plays the role of the Wicked Fairy. Ron has designed a new type of set for this play, which our audiences should find interesting. Set construction will be done by John Gilliland.

In bringing you a major production such as this, every member of Kanata Theatre participates in some manner — perhaps this is what makes Kanata Theatre such a unique community group. We are grateful to the residents of Kanata for their interest and support and to those outside the community who give us their support as well.

From all the members of Kanata Theatre, our sincerest wishes for a Happy Christmas and we look forward to entertaining you in January with our presentation of "The Love of Four Colonels".



In rehearsal for Kanata Theatre's "The Love of Four Colonels" are Gwen Knight, who plays the role of The Beauty and Ron Maslin who portrays The Wicked Fairy. Performance dates are Jan 15, 16 & 17, Earl of March High School, 8 p.m. (Photo by Giselle Braeuel)

All Colonels in full uniform admitted free

Kanata Theatre presents Peter Ustinov's "The Love of Four Colonels". January 15, 16 & 17 at

the Earl of March High School. Adults \$2.00. Students and Senior Citizens \$1.00. Curtain time is 8:00 p.m. All Colonels in full uniform will be admitted free. Any Colonels who are Season Ticket holders may use their Season Ticket to bring a friend.

Members of the cast are Bob Knight, Dewi Williams, Laurence Thornton and Pat Carroll as the American, British, French and Russian Colonels. Gwen Knight plays Beauty and Mary Holmes the Good Fairy. Donovan, The Wicked Fairy is portrayed by Ron Maslin and Bob Horsey play the roles of the Mayor of Herzenberg and the Chamberlain.

"The Love of Four Colonels" is a mixture of parody and truth, of fantasy and reality — a comedy — an adult fairy tale. For tickets or information, call 592-5201.



Kanata Theatre's "The Love of Four Colonels". From left to right, Top - Dewi Williams as the British Colonel; Mary Holmes as the Good Fairy; Donovan; Laurence Thornton as the French Colonel; Middle - Gwen Knight as Beauty; The Director, Brooke Keneford;

Ron Maslin as the Wicked Fairy; Bottom - Pat Carroll as the Russian Colonel; Bob Horsey who plays the roles of the Mayor and the Chamberlain; Bob Knight as the American Colonel. "The Love of Four Colonels" by Peter Ustinov will be

performed by Kanata Theatre January 15, 16 & 17 at the Earl of March High School. Curtain time is 8 p.m. All Colonels in full uniform will be admitted free. For information and tickets, call 592-5201. (Photo by Giselle Braeuel).

KANATA REVIEW 8 JAN 1976

KANATA REVIEW 31 DEC 1975

Kanata Theatre Presents...

Peter Ustinov's "Love of Four Colonels"

By Marg Allen

"The Love of Four Colonels" was written in 1950 and first performed on May 23, 1951, London, England, with Peter Ustinov in the role of the Wicked Fairy. It was a huge success. This was the play which transformed Ustinov from being a clever, talented young man into a celebrity. The opening scene is in the offices of the Allied Military Administration at Herzenberg, a village in the Harz mountains, disputed by Britain, France, America and Russia after the Great War of 1939-45. Each of these nationalities has its colonel — the place is "cursed with an abundance of colonels" — and they are in continual dispute. Each of the colonels is a parody of a national type: the English colonel loves dogs; the French colonel is cynical; the Russian recalcitrant, speaking a strange dogma and withdrawing in protest; the American is simple and impatient. They are all nice fellows. The play is a mixture of parody and truth, of fantasy and reality — a comedy — an adult fairy tale. The play fulfills two cardinal requirements laid down by Ustinov. Firstly, the flow of wit must be continuous and unpredictable. Secondly, it must be precisely designed to give actors the widest possible scope for the interpretation of nature. "Colonels" exceeded eight

hundred performances in London and played in fourteen different European countries: South Africa, Mexico and South America. It was translated into vertical characters in Japanese and it had a New York presentation as well. Peter Ustinov was born in 1921 in London, England. His father, Iona Ustinov, is a journalist whose ancestors were Russian. Nadia Benois, Peter's mother, is a distinguished artist with mixed French and Italian background. Peter Ustinov is a man of charm and intelligence, witty and urbane, kind and helpful. To many he is the most exciting playwright alive today, doing in today's idiom what Shaw did fifty years ago. He

takes an immensely serious theme and makes people listen to what he has to say about it. He has never been able to resist cramming six plots into one play, ten ideas into a speech dramatically able to stand three. He ruffles our complacency. Ustinov once said: "I enjoy acting because it is exciting, but for the benefit of the soul, I am compelled by nature to attempt the impossible and write. I act for my living. I write because I must".

Kanata Theatre presents "The Love of Four Colonels" January 15, 16, 17 at the Earl of March High School. Tickets are now available at 592-5201.



Kanata Theatre presents Peter Ustinov's "The Love of Four Colonels" Jan. 15, 16 & 17 at the Earl of March High School. Curtain time is 8 p.m. Shows in rehearsal are (left to right) Dewi Williams, Laurence Thornton, Pat Carroll and Bob Knight who portray the British, French, Russian and American Colonels. (Photo by Giselle Braeuel).

Witty Peter Ustinov play handled well by Kanata group

By Betty Swimmings
Assistant music and drama editor
The *Love of Four Colonels* may open with an incredibly long pause, but that's the only quiet moment in the play.

And Kanata Theatre's production of Peter Ustinov's comedy at the opening on Thursday night was a lively and fanciful presentation as befits an adult fairy story.

The four colonels — British, American, French and Russian — are supposed to be trying to settle a dispute over a small village in the Harz

Mountains shortly after the Second World War. But they are more concerned about their headquarters which are small, cramped and ugly. They have eyes on a mysterious castle in the forest, which they can see from their office window.

The village mayor warns them to forget their design, but before he can convince them the Wicked Fairy shows up, followed soon afterwards by the Good Fairy, and the two lead the colonels to the castle where Beauty, the princess, has been asleep

for 100 years. The story is familiar.

Ustinov has written some sly and witty dialogue for his characters and the Kanata cast was able to give a good accounting in the role.

The colonels, Bob Knight, Dewi Williams, Laurence Thornton and Pat Carroll, were particularly well cast and showed considerable skill in maintaining the credibility of their roles. Laurence Thornton was especially adept at sustaining his French accent and in

using Gallic gestures. Pat Carroll as the solid Russian colonel was as stolid and taciturn as any novelist would have us believe a Russian should be. Even in his fantasy with Beauty, the Soviet colonel stuck to his knitting instead of trying to seduce the princess.

But casting Ron Maslin as the Wicked Fairy (the role played by Ustinov in the original production) was a stroke of luck.

Mr. Maslin simpered, he postured, he sulked and he wheedled as he tried to cajole the colonels and Beauty and the Good Fair-

ly into doing things his wicked way.

For the most part he showed great restraint, but during the British fantasy — a spoof on Shakespeare — he played a fool and came perilously close to overacting. The temptation was almost too great.

Goody two-shoes
Mary Holmes' Good Fairy was a real goody two-shoes. She looked sweet and kind and gentle and yet displayed a fine show of spirit when she foiled the Wicked Fairy at his work. She was a good contrast to Mr. Maslin.

And Gwen Knight choosing a play and skill in presenting it. Much credit for the success of *The Love of Four Colonels* goes to director Brooke Keneford. He chose his cast with care and trained them to deliver the slyly clever lines so that the characters came to life.

Sets, designed by Ron Maslin, and some imaginative lighting by Bill Williams also helped to make *The Love of Four Colonels* an entertaining evening. The play continues at the Earl of March High School tonight and Saturday with curtain at 8 p.m.

Good spoofs by Kanata Theatre

By MAUREEN PETERSON
Journal Music and Drama Critic

There are four scenes in Peter Ustinov's admirable retelling of the fairytale of *Sleeping Beauty*, that make the Kanata Theatre production at Earl of March High School truly worthwhile.

The four scenes, which comprise nearly all of the second act, show how four colonels, an American, a Frenchman, a Russian and an Englishman visualize the romantic ideal of them-

selves. The spoofs of national stereotypes are gems of comedy. I won't spoil any of the fun by divulging what goes on in each scene as that would be like telling the punchline of a joke. Suffice to say they are period pieces and both Hollywood and Russian dramatists (with their penchant for dense profundity) take a thorough thrashing.

First act suffers
The first act, although it contains some winning moments, suffers on the whole from a miscalculation on the part of the set designer. We

are seriously distracted by elements of the second act set which should be but aren't invisible.

Generally, the sets, while not gorgeous, are far too elaborate for this stage crew to handle and too flimsy to be convincing. It is distracting to watch a wall wobble and sway to such an extent that we are inclined to worry if it will fall.

There are some fine, occasionally even brilliant characterizations. In the eight-member cast, but there is an over-all flaw that could, I think, be corrected by a conscientious director. The meat of nearly every scene is well played, lines are well delivered, well-timed and full of comic flavor but the pacing disappears getting into and out of each of the little dialogues. It is like listening to a cocktail party with its eddies of conversation.

The flaw is not in the script, for Ustinov very cleverly constructed his play so that even awkward transitions contain something on which we can focus our attention.

Solid acting
Bob Horsey as Colonel Alexander Bonomo and Ron Maslin as The Man get my vote for really solid performances, although Maslin took a little while to warm up and in the exhausting second act lapsed intermittently into silliness between the major scenes.

Gwen Knight as the Beauty was often stunning, particularly as an American vampiress, but her performance was spotty. She would reach a peak and then her enthusiasm seemed to lag.

Dewi Williams as the English Colonel hid his light under a bush for most of the first act although his second act performance was masterful, a delicious caricature of a proper and self-conscious English officer. Bob Knight as the American managed some fine moments although his humility and innocence was more a matter of forgetting lines than actu-

ally mimicking a Yank. Pat Carroll was a riot in his dream sequence of a Frenchman, but his French Colonel lacked conviction as did Mary Holmes' Demovian.

Despite the sense of common humanity Ustinov infused into his representatives of good and evil, we must still be able to see them in clear opposition and this was not always easy.

But the play itself is a charmer and like all good fairytales it has at least one moral. Ustinov has scattered them throughout but the

most important perhaps is that the ideal, the perfect beauty, is unattainable and we should be grateful, not sad, that this is so. A little more attention to scene traffic and a little less to set would have made this an even better production.

Page 8 — THE KANATA STANDARD — February 6, 1976

Love of Four Colonels

A salute to the four colonels and the rest of the cast of Peter Ustinov's *"The Love of Four Colonels"*. The Kanata Theatre Group, currently in its seventh season, provided us with witty light hearted entertainment and was enjoyed by an audience which broke all previous attendance records. Bob Knight, Dewi Williams, Laurence Thornton and Pat Carroll were the colonels stationed at the Allied Military Administration in Herzogenburg. Dissatisfied with their official headquarters, they requested the Mayor, played by Bob Horsey to allow them to take up residence in an old castle. Into their lives came the Wicked Fairy, played by Ron Maslin and the Good Fairy, played by Mary Holmes, who granted them their wish and took them to the castle where Sleeping Beauty, played by Gwen Knight

and Chamberlain, played by Bob Horsey lived. At the castle the colonels were able to go back in time and woo sleeping beauty in the historical age most dear to their hearts.

Both the acting and the stage setting were excellent and special mention must go to Ron Maslin who not only designed the sets but played the role of the Wicked Fairy, also to Brooke Keneford who directed the play. It was a most enjoyable evening's entertainment.

To read the programme is to note the number of persons involved in producing these plays. Their names are too numerous to mention but their contributions to these productions are not the less appreciated. We look forward to the next production in March, which will be staged on four consecutive nights.

PETER USTINOV
11, rue Vineuse
75016 Paris

23rd February 1976.

Ms. Marg Allen
2 Banting Crescent
Kanata, Ont. K2K-1P4

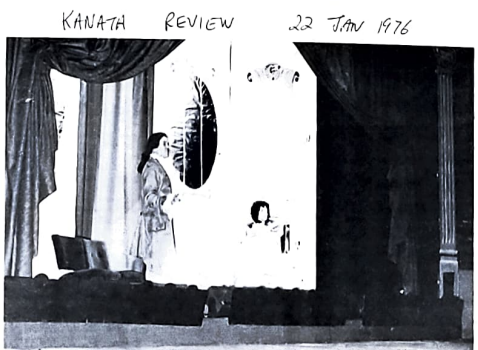
Dear Ms. Allen,

Your kind letter of 31st December, 1975, chased Mr. Ustinov over half the world and finally only just caught up with him in Paris!

But have no regrets, since if your letter had reached him in time, he would have been unable anyways to join you as he was right in the middle of a film.

Otherwise, schedule enabling, he would have been delighted to be present in Kanata. He hopes you had great success in your venture and sends your theatre group his very best wishes.

L. Couturier
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Secretary



The Four Colonels

This is an exclusive photograph of the Kanata Theatre's presentation of *The Four Colonels* at the Earl of March High School last week. This is the opening scene of Act Two. This is an exclusive photograph because photographer Larry Batchelar was asked not to take anymore pictures because it was alleged that the photographers' flash was interrupting the play.



PETER USTINOV

13, rue Vineuse
75016 Paris

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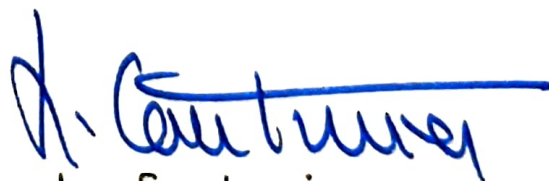
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Two Hamlets renew puzzle

LONDON (UPI) — Two Hamlets 3,465 miles apart — Albert Finney in London and Sam Waterston in New York — are proving yet again that the role can only beat the best of actors but spreadeagle them.

Britain's National Theatre, in an uncut Hamlet lasting nearly four hours, is giving Finney his long-awaited first major Shakespeare role.

He doesn't so much leap this biggest hurdle of his career as run straight through it. His prince moves and speaks at the gallop.

Finney portrays an energetic, brown-bearded Hamlet who hasn't a drop of poetry in him. The role is played from first to last in a single key, the famous speeches rasped in a scarcely varied monotone.

This can have unexpected dividends when over-familiar lines race past before you see them coming. Many of the soliloquies make new sense.

But Finney's performance, like the whole of director Peter Hall's spare production, is part of an icy pure intellectual concept — that of sacrificing everything to Shakespeare's words.

Not a syllable of the second quarto text is cut. The single set is a simple grey wall with a classic gateway. There are no tricks, no distractions, no visible "interpretation" in this wholly straightforward presentation.

Some critics went into modified raptures, but the majority found it a puzzle to know that Finney and Hall are trying to do, an irritation to have the play hurled at them with such relentless directness — and found four hours of Shakespear unadorned a bit of a trial.

Sitar players

offer workshops

**YOGA, ASTROLOGY
AND PALMISTRY**

Taught by the Indian Guru

Friday, January 16, 1976

Kanata Theatre

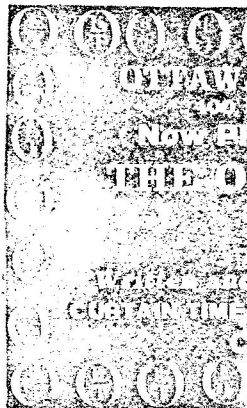
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well by Kanata group

And Gwen Knight showed that Beauty was more than a pretty face. She could change character to fit the fancy of each of the colonels with the ease of a chameleon, and each was convincing.

For the second time this season Kanata Theatre has shown imagination in

choosing a play and skill in presenting it. Much credit for the success of *The Love of Four Colonels* goes to director Brooke Keneford. He chose his cast with care and trained them to deliver the slyly clever lines so that the characters came to life.

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