

KANATA THEATRE

PRESENTS



a farce by
John Chapman Dave Freeman

EARL OF MARCH SCHOOL

Wednesday, Thursday, Friday & Saturday
January 14 to 17, 1987

8.00pm

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

The Sunday Herald, January 17, 1987

Front and Centre

JEAN SOUTHWORTH



Walter Prystawski, concertmaster of the National Arts Centre Orchestra, says he is "absolutely delighted" to be appearing as soloist in the Canadian premiere of *Franco Mannino's Violin Concerto* at the NACO's Jan. 14-15 concerts. Mannino, now the orchestra's principal guest conductor, will be on the podium.

Prystawski said the concerto is "extremely difficult" for the soloist, but he regards it as "an excellent piece" and he had hoped that he might have an opportunity to perform it. The maestro composed it during the summer of 1970. The world premiere was given in Milan with *Salvatore Accardo* as soloist.

Foot surgery has prevented baritone *Kevin McMillan* from opening the NAC's *Debut* series this afternoon. It now will be a four-recital series, starting Jan. 25.

Frederick Moyer, a Boston-based pianist who has appeared with major orchestras in the U.S. and elsewhere, will make his Canadian debut with the Nepean Symphony Orchestra at its Jan. 16 concert in Sir Robert Borden High School. He will be featured in Mozart's *Concerto No. 17 in G major*, with *James Wegg* conducting.

The piano team of *Elaine Keillor* and *Christina Petrowska*, known as the Carleton Duo, will perform music for piano-four-hands at the National Museum of Natural Sciences tomorrow at 8 p.m. as part of Carleton University's Festival of Canadian Music. The program will include *Outre Mer*, a work by Carleton's *Patrick Cardy* which calls for tuned water glasses. (There also will be pieces by *Violet Archer*, *Ann Southam*, *Alex Pauk*, *Ruth Loman* and *Diane McIntosh*.)

The series which the University of Ottawa's music department is presenting in aid of its building fund will continue with a concert in Tabaret Hall Saturday at 8:30 p.m. by the Ensemble Tabaret directed by *David Currie*. The program will feature *Peter Warlock's Capriol Suite* and an early symphony for strings by *Mendelssohn*.

The U of O fund also will benefit from the CBC's *Music Ottawa* noon series, which got off to a successful start in the Chateau Laurier last Thursday. Cellist *Julian Armour* and pianist *Michael Woytuk* will perform Jan. 15 in a double bill which also will feature the vocal quartet called *Divertimento*.

Dorothy Gardner has the central role of *Harriet* in *Key for Two*, the British bedroom farce by *John Chapman* and *Dave Freeman* which Kanata Theatre will be presenting Jan. 14 to 17 in Earl of March Secondary School. *Gordon*, the principal male character, will be portrayed by *Brooke Keneford*, whose wife *Rosemary* is directing the production.

Andrew Gillies and *Norman Browning* star as *Hickory Wood* and *Charlie Barnet* in the Shaw Festival production of *One for the Pot*, which continues in the NAC Theatre until Jan. 24. Both actors appeared at the NAC last season in the Shaw Festival's *Heartbreak House*, and *Gillies* returned in *January for Naises Off*.

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Kanata Theatre rehearses for their upcoming British Bedroom Farce—*"Key for Two"*, being presented at

the Earl of March High School Auditorium, Jan. 14-17, 1987. Left to Right: Dorothy Gardner, Jenny

Haynes, Margaret Jardine, Dorothy Beak and Geoff Holland. Box Office Tel. 592-1715.

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In rehearsal for January's production of *"Key for Two"* are Brooke Keneford and Jenny Haynes. Photo by Marcus Fajrajai.

Kanata Theatre farce not to be missed

Kanata Theatre presents *"Key for Two"*—a wickedly amusing British farce, by John Chapman and Dave Freeman, to be presented at the Earl of March Auditorium, The Parkway, Kanata, on Wed/Thurs/Fri/Sat, Jan. 14, 15, 16, 17, 1987.

A fashionable flat, and a femme fatale who fervently finesses her search for fulfillment fickle fellows—all adds up to FARCE.

Funny, fast, even frenzied, and certainly not to be missed!

Directed By: Rosemary Keneford

Curtains: 8 PM

For more information please call Kanata Theatre Box Office at 592-1715.

Kanata Theatre

proudly presents
its
eighteenth season

1986 1987

Arts & Entertainment

January 8, 1987 • 111

Kanata Theatre bedroom farce



Jenny Haynes (left) gestures to Teddy Mauger and Brooke Keneford (right), during recent rehearsal for Kanata Theatre's upcoming key for two.

by Jenny Haynes

Frutty, fast, furious, frenzied and so funny—all the ingredients that go to make up one of the dishes Kanata Theatre audiences just love the most—Good British Bedroom Farce!

Kanata Theatre proudly presents "Key For Two" by John Chapman and Dave Freeman, on Wednesday, Thursday, Friday, Saturday Jan. 14, 15, 16, 17, 1987, at the Earl of March High School auditorium, curtain time: 8 p.m.

This play first opened in London's West End in September 1982, and has only just been released to other theatre companies—Kanata Theatre are, in fact, the first company in the Ottawa region to stage this hilarious comedy.

Director Rosemary Keneford is having to work like a traffic cop during rehearsal sessions in this "door hanger between the sheets" farce, but has chosen a super experienced comic cast, many of whom Kanata Theatre audiences will remember with amusement from previous Kanata Theatre smash hits, such as, "More Over Mrs. Markham," "Not Now Darling" and "There Goes the Bride" — Brooke Keneford, Dorothy Gardner, Teddy Mauger, Jenny Haynes, Geoff Holland, Dorothy Beak and Margaret Jardine.

Stand by for Kanata Theatre's explosive start to the new year with this guaranteed winner to see FARCE p. 27

FARCE
cont'd from p. 24

add to the list of Kanata Theatre greats. Chase away the winter blues with the endless stream of jokes, mistaken identities and indescribable farcical situations that build into a climax of sheer comic swiftness.

The Kanata Theatre box office is already busy taking ticket reservations. Please call 592-1715 as early as possible to avoid disappointment.

Key For Two promises to be crowd pleaser

by Mark Henderson

With *Key For Two*, the Kanata Theatre is returning to the type of play with which it has had the most success.

Described as a "cocked amusing" British farce, the comedy, which originally opened in London's West End in 1982, follows the amusing dilemma of a young divorcee who attempts to juggle two gentlemen callers within the confines of one flat.

Marshalling the actors and technicians for the production is Rosemary Keneford, Kanata Theatre's veteran farce specialist and a key figure in the troupe's past success with the genre.

When asked why she holds the appropriate credentials for directing farce, Keneford says, "Being married to an Englishman certainly helps. It gives me a good sense of humor. And besides, a good farce is the kind of thing you need in the winter."

Written by John Chapman and Dave Freeman, *Key For Two* possesses all the ingredients for being another success amongst Kanata's theatre-going public. Time and time again, box office tallies have demonstrated that comedy, and in particular farce, is the preferred type of play, reflecting this city's strong British contingent.

"Kanata loves British bedroom farces," says Kanata Theatre publicist and *Key For Two* star, Jenny Haynes.

For the production, a split level set is being constructed to



(Left to right) Dorothy Gardner, Brooke Keneford and Jenny Haynes go through their paces in a scene from *Key For Two*. photo by Marcus Fajraj

accommodate an elaborate bedroom and a living room on the stage of the Earl of March auditorium.

Unfortunately, that stage is unavailable for much of the practice period, so cast and crew must seek out other premises to work up the production for presentation. This means the actors must go through their paces without the benefit of the actual props, leading to such inconveniences as practicing a bedroom scene with actors sprawled out on a series of chairs.

Keneford, who received her first taste of directing alongside husband Brooke, looks back on her past activities with the Kanata Theatre with fond memories.

"The Kanata Theatre gave me the opportunity to gain the confidence I needed to direct. I par-

ticularly enjoy directing farces because they're such a happy event. If you can take people out of their homes for a couple of hours and entertain them, then that's what it's all about," she says.

Indeed, farce has all the ingredients to be a surefire box office winner, as the genre's recent resurgence in popularity shows. Fast and chaotic with situations involving mistaken identity, bedroom antics and sly plays on words, *Key For Two* is probably one of the best written farces in recent years.

Good plotting and witty writing don't necessarily guarantee a great farce, however, as Keneford readily admits. She says timing is the most important element of a successful farce, and that if timing gets thrown off, the result could be disastrous.

"In the audience, timing may seem accidental, but it needs more concentrated work than even drama. The worst thing that can happen is a misuse. If that happens, the cast does up and the audience gets embarrassed," says Keneford.

Keneford is also anxious for the day when the cast can rehearse on the Earl of March stage, to see whether her careful staging has ensured that all sight lines are unobstructed and that all voices can be heard at the back of the auditorium.



Left to right: Dorothy Gardner, Jenny Haynes, Margaret Jardine, Dorothy Beak and Geoff Holland go through a scene in preparation for the upcoming production of *Key For Two*. photo by Marcus Fajraj

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lives her search for fulfillment as she frolics with fond and fickle fellows—all adds up to FARCE. Funny, fast, even frenzied, and certainly not to be missed! Directed by Rosemary Keneford. Curtain time is 8 p.m.

For more information please call Kanata Theatre box office at 592-1715.

Arts/entertainment



Jenny Haynes, left, Keneford and Dorothy Gardner

Husband-and-wife teams keep plays in family

By Barbara Crook
Citizen staff writer

If Brooke Keneford disagrees with the way the director is handling the Kanata Theatre production of *Key For Two*, he can't expect too much sympathy from his wife, Rosemary.

She's the director. The Kenefords are one of several husband-and-wife teams involved in Kanata Theatre, one of the oldest community theatres in the region. They often co-direct productions, or one spouse will direct the other, as in *Key For Two*, which opens Wednesday at the Earl of March High School.

"When I'm directing on my own, I still rely on Brooke's opinions, because you need another set of eyes, to catch little things," says Rosemary, who has been involved with Kanata Theatre since the 1964-65 season.

Adds Brooke, who met his wife through the theatre: "We call her 'Mein Führer,' be-

cause there's no doubt who's the boss when she's directing."

Kanata Theatre started in the late 1940s doing workshops and one major annual production in the Leacock Public School. It now does four shows a year at the Earl of March High School.

"We have a fantastic relationship with the school," says Brooke, a patent agent. "Even though there have been several different administrations there over the years, we've always had their full co-operation. We've also been able to help them, and their drama program, by contributing costumes, sets and technical help on occasion."

"If we ever lost that support from them, we'd have a hard time."

Membership in Kanata Theatre is limited to Kanata residents and the staff and students at Earl of March.

"I think one thing that is different from us, compared to some other amateur groups,

is that if people come out and read for a part and don't get it, they still want to get involved in our theatre group," says Rosemary, a real estate agent.

"Just about everyone who acts or directs in one production will work backstage on all the others. For example, Brooke does sound for a lot of the shows, and I do makeup and prompting."

"You can't just belong to this group and act. Everyone has to pitch in, or it won't work."

Key For Two, by John Chapman and Dave Freeman, is a typically chaotic British farce, revolving around a fashionable flat and a *femme fatale* with more than her share of admirers.

"All I will say about it is that the first few minutes make it look a lot different than it is really going to be," says Brooke. "It won't spoil the surprise to say that there is the usual amount of mistaken identity and role reversal, and it's all very frantic."

KEY FOR TWO - - -



FUN





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FUN

FUN



FUNNY!



Arts / entertainment

Kanata Theatre farce is surefire hit

By Barbara Crook
Citizen staff writer

Kanata Theatre has a definite hit on its hands with *Key For Two*.

The Kanata production of the John Chapman-Dave Freeman farce, directed by Rosemary Keneford, is one of the slickest, funniest and most skillful community theatre presentations in recent memory.

And for those who like their theatre light, rest assured that *Key For Two* is totally without intellectual pretensions, utterly implausible and with no redeeming social value whatsoever.

In short, it's hilarious.

As with any British farce, the plot of *Key For Two* is fast, frenetic and at times foolish.

It all has to do with Harriet, an attractive woman of a "certain age" who's mistress to not one, but two, married gentlemen.

This kept woman collects two sets of rent money, two sets of expenses and, of course, two sets of affection.

And if Gordon or Alec wonders why the bills are so high or why he can't show up whenever he wishes, Harriet can always blame her phantom "Mummy," the non-

Theatre review

Key For Two
Kanata Theatre
Earl of March High School
4 The Parkway, Kanata
Jan. 14-17, 8 p.m.

existent matriarch who consumes countless bottles of champagne and vodka and keeps Harriet's involvements from getting serious.

This all works out rather well until both suitors show up on the same evening, a night when Harriet just happens to be visited by a childhood friend, Anne, recently separated from her husband.

Without spoiling the fun, suffice it to say that Anne and Harriet have to do a lot of inventing, quick thinking, juggling and impersonating when one of the gentlemen callers upstays an ankle and is confined to bed, Anne's estranged husband shows up and both wives arrive in search of their errant spouses.

Director Keneford keeps things moving at a brisk pace, and the cast is uniformly good.

As theatrical chaos descends around them, the actors take their comic predicaments with total self-mock — seriousness, and respond to every new disaster with a laughable mixture of panic and resourcefulness.

They also know exactly the right moment to turn to the audience and deliver a line, then get right back in character.

The cast should make a point of giving the audience a chance to laugh, however, so that each new set of punch lines isn't missed amidst the guffaws and chuckles from the previous lot.

Dorothy Gardner and Jennifer Haynes are a great comic team as the frantic femme fatale and her faithful friend, respectively.

Haynes's ingenuously makes her a particularly good foil for Gardner's elaborate schemes, whether she's waiting on her friend's men, going along with a half-baked nursing home scheme by pretending to be a nurse and announcing that the law on the life-support equipment has just blown, or parading around in her black lace lingerie.

Brooke Keneford and Ted Mauger are delightfully bewildered as Harriet's two admirers, while Geoff Holland does a wonderful job playing Anne's husband as a stiff-legged, lovable cartoon drunk.

Phillip Coppel's set, a classy peaches-and-cream affair with plenty of expensive-looking modern furniture and a lovely collection of watercolors, is just right.

Key For Two is an excellent showcase for the comic talents of Kanata Theatre, and great fun.

What's On today

National Arts Centre, Opera: NAC Orchestra, Manon Festival, Franco Mannino, principal guest conductor; Walter Prystawski, violin. 8:30 p.m.
Earl of March auditorium, The Parkway, Kanata: Kanata Theatre presents

IT WAS A WINNER!

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Arts & Entertainment

Theatre Review

K.T. excels with fast-paced British farce

by Mike Anderson,
Special to the Standard

Sexual comedy didn't start with the British. The humorous side of the war between the sexes was, in fact, chronicled by playwrights as far back as Aristophanes, and Roman writers such as Terence and Plautus. But the Brits, along with the French, are the ones who have turned the bedroom farce, with its familiar conventions of mistaken identities, double-entendres and frenetic action, into the stuff of art.

Kanata Theatre has had a record of success with British farce (in no small part due to the city's large expatriate British population) in the past. *Key For Two*, a farce by John Chapman and Dave Freeman, which ran at Earl of March from Jan. 14-17, was its latest venture into the bedrooms of the Empire. Under the direction of Rosemary Keneford, it was a success equal in quality to any Ottawa Little Theatre production, and, at times, better.

The time the play is set in, although labelled as "the present," appears to be the Swinging '60s, when morality was looser and adultery almost chic in some social circles. The place is the spacious flat belonging to Harriet (Dorothy Gardner), paid for by her two married middle-class lovers, Gordon (Brooke Keneford) and Alec (Ted Mauger). Economics, explains Harriet to her visiting friend, Anne (Jennifer Haynes) is why she has two swains, to pay the rent. "I couldn't afford a place like this today without two lovers," she says. "Although I'd be just as

happy with one!"

Of course each suitor thinks he has the sole claim on Harriet's financially shrewd heart, and has no idea of the other's existence. And it is her task, with the aid of a fictional "Mother" whose main characteristics are a prodigious taste of alcohol and a highly moral view of the world, to see that their paths never cross. But this is farce, and their paths meet, in Harriet's bedroom. What follows is a convoluted tale of broken legs, dangerous fish, assumed and reassumed identities and ailments.

The plot thickens with the arrival of Anne's dipsomaniac veterinarian husband (Geoff Holland), whom she is in the process of leaving. He has been

man and Freeman, sounds somewhat dated, but still contains enough witty and pointed lines to keep the audience happy. For example, at one point, Gordon is telling Anne about his days as a sailor. "I remember once when I stuck in windy Wellington for two weeks with a broken shaft," he says. "Oh," replies Anne, deadpan. "That must have been very painful for you."

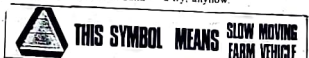
The cast acquitted itself well on the stage. Farce, with its intense physical action, is a difficult genre to play, and the actors moved quickly through their paces. Jennifer Haynes was particularly good as Anne, with her quick, often sarcastic delivery of her lines. Geoff Holland



Jennifer Haynes and Brooke Keneford in a scene from Kanata Theatre's smash production of *Key For Two*. photo by Tony Beak

by the cast.

Overall, *Key For Two* was an enjoyable piece of theatre. Kanata Theatre's members show a lot of skill and talent for an amateur company. Like Ottawa Little Theatre, however, their schedule for the year shows a series of older, tried-and-true plays (although it is nice to see a Canadian play—*Waiting For The Parade*—in there). Some more modern works, particularly more Canadian drama, might challenge Kanata Theatre to never and higher heights without alienating its well-established audience. It's worth a try, anyhow.



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WAY TO GO! →

Kanata Theatre issues call for auditions

Following record-breaking attendance for its production of *Key For Two*, the Kanata Theatre is issuing a call for auditions for *Whodunnit*, the fourth and final production for the year written by Anthony Shaffer, the comedy thriller is to be directed by Brooke Keneford and will run from May 6 to 9.

Auditions for *Whodunnit* will be held at the Beaverbrook Community Centre on Jan. 26 and 28, at 8 p.m. both evenings. The auditions are open to any residents of Kanata, including

the staff and student body of the Earl of March high school.

Kanata Theatre is hoping *Whodunnit* will match the success of the recently-completed *Key For Two*, which set an all-time attendance record. Two thousand one hundred and five people attended the four-day run of the critically-acclaimed farce.

In addition, the Kanata Theatre will be holding a general meeting at the Beaverbrook Community Centre Sunday, Jan. 25. New members are welcome.

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Students learn truth about acting

By Barbara Crook

As a self-confessed ham and admirer of such movie stars as Harrison Ford and Bill Murray, 14-year-old Tyler Westerlund was eager for his first "real" acting job. He got his chance, landing a part in the Acme Theatre Company production of *Sally's Gone*. She's Left Her Name, which opens Thursday at the Market Fairhall. But Westerlund is discovering there's more to theatre than being the centre of attention and getting applause. "I'm really enjoying it, but it's a lot harder than I thought it would be," says the Grade 8 student at Broadview Public School. "Coming to rehearsal almost every night with no time for supper or homework, and no outside life. It's always busy. My mom said, 'You'll find out that it's no big bowl of cherries, and I guess she was right.'"

It's not all fun and games in play about family crisis

Although Acme has applied for grants, most of the production money is coming out of Sally's pocket, and the company relies heavily on services and support from various community groups. "Any profits from ticket sales will be split among the cast and crew."

When it came time to cast the play, Stiles remembered Westerlund from the summer theatre classes she had taught for the City of Ottawa ("He was the biggest ham in the class") and discovered Grinnell at Canterbury High School, where she is in the third year of the theatre program. The parents in *Sally's Gone* are played by Ottawa newcomers Len Tenesee and Kanata Theatre veteran Dorothy Gardner.

budget their time, the young actors say they have learned a lot about family relationships, and about conveying the underlying tensions in them. "I've found it really interesting to see what my character does when his whole family starts to fall apart," says Westerlund, the second of four children, all boys. "Nothing like that has ever happened to my family, so doing this show gives me a better idea about what other kids are going through."



Tyler Westerlund and Debbie Grinnell in Sally's Gone

Grinnell says the biggest challenge for her is to "get the lecture" in the relationships. "I have to concentrate on conveying what is going on in my character's mind, rather than just giving the surface idea of what is happening," she says. "I've really learned how to get that out of us, though. If she gives me suggestions, nine times out of 10 they work. The other day I was doing a scene with Christopher (the character played by Westerlund), and it was very blah. Jean suggested I try it whispering, and right away it was there."

Tickets for *Sally's Gone* are available for \$10 at the door (\$8 for students and seniors). Curtain time is 8 p.m., Tuesday to Saturday, until Feb. 21.















KANATA THEATRE

KEY

TWO

14 - 17

8PM

SOLD OUT
EARLY of MARCH WED-SAT