



kanata theatre

PRESENTS

PETER SHAFFER'S COLOURFUL DOUBLE BILL

**THE
WHITE
GLIARS**

**BLACK
COMEDY**

EARL OF MARCH SCHOOL

Wednesday, Thursday, Friday, Saturday,

May 9 - 12 1984

8.00pm

**All seats reserved \$5.00, \$4.00
Students, seniors (Weds, Thurs only) \$2
Box office tel. 592-1715**

Kanata Theatre Final production is a 'tricky' one

Kanata Theatre will present Peter Shaffer's double bill *Black Comedy/White Lies* as its final production for the 1983-84 season.

Directed by Liane Freedman and Brooke Keneford, the two plays will be performed May 9-12 at the Earl of March high school.

The plays are based on the theme of "tricks." In *Black Comedy*, the lights are used in reverse to illuminate the stumbling actors in their comedy

about a young sculptor. Members of the cast include Geoff Holland, Jenny Haynes, Anne Holland, Ben Tolley, Jim Ritchie, Brian McCullough, Margaret Anthony and Lawrence Thornton.

White Lies is a drama about an aging fortune teller who's victimized by her young client. The members of the cast for this play are Rosemary Keneford, Philip Lawless, Martin Haynes and Tony Beak.

The producer for *Black*

Comedy/White Lies is Dorothy Beak. Good seats are still available for all performances. For tickets or further information, call the Kanata Theatre box office at 592-1715.



In rehearsal for Kanata Theatre's *Black Comedy*, to be presented May 9-12 at the Earl of March Secondary School are (l to r) Ben Tolley, Geoffrey Holland and Jenny Haynes. For further details please see page 9. Photo: Steve Sweet

Kanata Theatre Season finale a winner

by Kathy Sandford

The Kanata Theatre premiered its last play of the 1983-84 season on Wednesday night, May 9. *White Lies* and *Black Comedy*, two one-act plays written by Peter Shaffer and directed by Brooke Keneford and Liane Freedman.

Both plays deal with the same theme, trickery and lies, but from very different angles. *White Lies* is the story of an old fortune teller, who comes to the realization that her life of lies has driven away all those she loves. While all the performances were good, there can be no doubt that Rosemary Keneford as Sophie, a.k.a. the Baroness Lemberg, dominated the play.

As the scene opens, we see the Baroness playing solitaire, unable to divine what the next card will be. "Please make the next card a two," she prays. From this comic beginning, Rosemary Keneford takes us slowly into the heart of Sophie as a real human being. The exaggerated gestures of the Baroness and fake German accent stand in marked contrast to Sophie's

final monologue. This brings the character to life.

Philip Lawless and Martin Haynes both turn in solid, believable performances as the two young men who lead Sophie on her journey of discovery, as does Tony Beak as the Baroness's off-stage lover, Yass. The final effect is a well-rounded, moving performance.

Black Comedy, on the other hand, is probably one of the funniest plays to come around in a long time. All the humour of the play hinges on one delightful comic twist — when the lights are on, the characters think they are in the dark, and vice versa.

All the performances were good, with a great amount of stumbling and bumbling. The best part of this play, however, was the interaction between the performers. When the actors are having that good time on stage, it's impossible for the audience not to join in.

Brooke Keneford and Liane Freedman did a good job with the direction of both plays.

An excellent end to another great season.



Kanata players improve on second try

By Steve Mazzeo
Citizen staff writer

The good thing about a theatrical double bill is that if the first play is not very well done, at least the company has a second chance to win you over.

Such is the case with the Kanata Theatre's presentation of two Peter Shaffer one-act plays, *The White Lies* and *Black Comedy*.

The company did a less than memorable job with the former, a four-character drama about people trapped in their self-delusions, but did a much better, if not great, job with *Black Comedy*, a farce.

The White Lies is set in Baroness Lemberg's Fortune Teller parlor, a faded room in a run-down

Theatre review

Kanata Theatre. *The White Lies* and *Black Comedy*. Earl of March High School. 8 a.m. nightly through Saturday.

resort in England.

The Baroness tells the two men she meets that she has fallen from a once aristocratic past, and the men tell her about their lives and their problems. Gradually, we learn that each of the characters has been living in his own fantasy world, that nothing we have been led to believe is true.

This could have resulted in a gripping short play — Shaffer, author of *Equus* and *Amadeus*, is known for

his concern with the rituals and masks we build in our lives — but here it does not quite succeed.

As the Baroness, Rosemary Keneford is believable, and she projects her voice well.

Unfortunately, the same cannot be said of Martin Haynes and Philip Lawless, who play the two men.

Their voices often drift away, and much of what they say is lost.

They could also use some work on their British accents — they were rarely convincing.

The same can be said of *Black Comedy*, a farce set in a London apartment during a power blackout. Directors Brooke Keneford and

Liane Freedman never explain why Colonel Melkett, the military father of the protagonist's very British fiancée, sounds more as if he was from an Ottawa suburb than a London one.

The play does have several good moments.

The actors' timing, which needs to be razor-sharp to make good farce, is quite good.

And Anne Holland as the timid Miss Furnival and Jim Ritchie as the effeminate neighbor are both effective.

The Kanata Theatre has produced an uneven combination of plays, but the amateur cast can be congratulated for the many good moments they have managed to offer.



BLACK COMEDY

by PETER SHAFER

Produced by Special Arrangement with SAMUEL FRENCH (CANADA) LTD.

Directed by BROOKE KENEFORD AND LAINE FRIEDMAN

The White Liars CAST

Sophie: Baronesse Lomborg	— ROSEMARY KENEFORD
Frank	— PHILIP LAWLESS
Tom	— MARTIN HAYNES
Vassil	— TONY BEAK

The play takes place in Sophie's Fortune Teller parlour, on the pier at Greenwich, a run-down seaside resort on the south coast of England.

Black Comedy CAST

Brandsley Miller	— GEOFFREY HOLLAND
Carol Melkett	— JENNY HAYNES
Miss Furnival	— ANNE HOLLAND
Colonel Melkett	— BEN TOLLEY
Harold Garringe	— JIM RITCHIE
Schuppanzigh	— BRIAN McCULLOUGH
Clea	— MARGARET ANTHONY
Georg Bamberger	— LAURENCE THORNTON

PLACE: Brandsley Miller's apartment in South Kensington, London.
TIME: Nine-thirty on a Sunday night.

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

PRODUCTION STAFF

PRODUCER	Dorothy Beak
SET DESIGN AND CONSTRUCTION	Bon Mastin
CONSTRUCTION ASSISTANTS	Earl McLaughlin Tad Mauger John Edmunds Bill Williams
SET PAINTERS	Mary Mauger Annmarie Copple Ann Williams
FURNISHINGS	Mary Tucker
PROPERTIES	Jean McLaughlin Adele Vickers
SOUND	Barrie Kirk Tony Beak
LIGHTING	Barrie Kirk Bill Williams
STAGE MANAGERS	Rosemarie Lawless Annmarie Copple
CONTINUITY	Betty Francis Geordy Tolley
WARDROBE	Jean Ritchie
MAKE UP	Catherine Girczyk
PUBLICITY PHOTOGRAPHS	Marg Allen
FRONT OF HOUSE	Steve Sweet
PROGRAMME	Rosemary Scott
BOX OFFICE	Dorothy Beak
BAR	Brian Welsh Lynn Welsh
	Jim Keneford Earl McLaughlin

CAMERAS AND RECORDING EQUIPMENT ARE NOT ALLOWED
IN THE THEATRE





CLAIREVOYANTE

LEMBERG
BARONETS











