

LOST IN YONKERS

BY
NEIL SIMON



This 1991 Pulitzer Prize winning play for Drama by America's greatest comic playwright is about another battling "odd couple" - this time an elderly mother and her 35 year old daughter.

"Laughter and tears have come together in a new emotional truth. There are moments in this play when you experience a new kind of laughter for Simon, a silent laughter that doesn't explode into a yuk but implodes straight into your heart." - *Newsweek*

October 26th to 29th, 1994

26TH 1994 - 95 SEASON



**Kanata
Theatre**

**1994 - 95
26th
Season**



THEATRE REVIEW

Kanata production stresses lighter side of human tragedy

Lost in Yonkers

Kanata Theatre
End of March School
Oct. 26-29, 8 p.m.
Tickets: \$9, \$9.25, \$15

By Iris Winston

In the 1990s, the Kurnitz family would be called dysfunctional. In the 1930s, the pain that isolated them had no name except Grandma.

At the pivotal figure in Neil Simon's award-winning *Lost in Yonkers*, she controls them all. Starch and straight-backed, she has tried to teach her children to be strong in a hostile world. But they have learned fear. And her grandchild, Eddie, there is something wrong with everyone in this family.

A tragic situation, created with comic characters and amusing lines, this is a very difficult play. Its first production of the season high opened Wednesday.

Kanata Theatre has taken on a major challenge. Despite its title, *Lost in Yonkers* is not a particularly well-constructed play. The characters tend to be one-dimensional caricatures, mostly seen through the filter of a box's memory. Yet the strongest scene in the play is the confrontation between the simple daughter and her mother, a confirmation of which the play could have only indirect knowledge.

Director Stewart Wheeler concentrates on the lighter side of the script, using some of the possible impact of the delicate balance of the relationship between Grandma Sally Hallowell-Carew and Bella (Barbara Koblak). This is not a full-on play about the harm as cause in warped relationships.

There is also conflict in acting styles, which lessens the ensemble quality of the production. For instance, John Chaffey as Eddie, the son who leaves his two boys in Grandma's not-so-tender care, opts for a realistic portrayal. James Bus

well as the daughter son, Louis, delivers a caricature. Christie Watson as the older grandson, tends to deliver. Edwin Ulak as the younger boy is a more believable kid. Hallowell-Carew delivers a strong characterization combined with fine timing injecting some

sympathy into the toughness. This rough diamond has a gentle side. Koblak has a clear idea of the childlike Bella and her mood swings. A more gradual transition into an adult relationship with her mother would make her even more effective in this challenging role.

KANATA THEATRE

presents

LOST in YONKERS



by **Neil Simon**

CAST

in order of appearance

JAY	Christie Watson
ARTY	Edwin Ulak
EDDIE	John Chaffey
BELLA	Barbara Koblak
GRANDMA KURNITZ	Sally Hallowell-Carew
LOUIE	James Russell
GERT	Dorothy Gardner

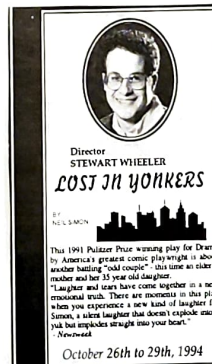
The Play directed by
Stewart Wheeler

The action takes place in an apartment above "KURNITZ'S KANDY STORE"

- Act 1: Scene 1: 6:30 p.m. on a hot day in August, 1942
Scene 2: 11:00 p.m., several days later
Scene 3: 4:00 p.m., Sunday, a month later
Scene 4: Midnight, one week later
Act 2: Scene 1: Afternoon, a few days later
Scene 2: Later that night
Scene 3: Mid-day, Sunday, three days later
Scene 4: Sunday morning, nine months later

There will be one intermission.
Soft drinks will be available in the foyer.

The use of cameras or tape recorders during the performance is not permitted.



THEATRE REVIEW

Kanata production stresses lighter side of human tragedy

Lost in Yonkers

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Earl of March School
Oct. 26-29; 8 p.m.
Tickets, \$9, 592-1715

By Iris Winston

Citizen correspondent

In the 1990s, the Kurnitz family would be called "dysfunctional". In the 40s, the pain that isolated them had no name except Grandma.

As the pivotal figure in Neil Simon's award-winning *Lost in Yonkers*, she controls them all. Stoical and straight-backed, she has tried to teach her children to be strong in a hostile world. But they have learned fear. And her grandchildren see "there is something wrong with everyone in this family."

A tragic situation, coated with comic characters and amusing lines, this is a very difficult play.

In its first production of the season, which opened Wednesday,

Kanata Theatre has taken on a major challenge. Despite its Pulitzer Prize, *Lost in Yonkers* is not a particularly well-constructed play. The characters tend to be one-dimensional caricatures, mostly seen through the blur of a boy's memory. Yet, the strongest scene in the play is the confrontation between the simple daughter and her mother — a confrontation of which the boy could have only indirect knowledge.

Director Stewart Wheeler concentrates on the lighter side of the script, losing some of the possible impact of the delicate balance of the relationship between Grandma (Sally Hallowell-Carew) and Bella (Barbara Kobolak). This is not a sitcom. It's a play about the harm we cause in warped relationships.

There is also conflict in acting styles, which lessens the ensemble quality of the production. For instance, John Chaffie as Eddie, the son who leaves his two boys in Grandma's not-so-tender care, opts for a realistic portrayal. James Rus-

sell as the gangster son, Louie, delivers a caricature. Christie Watson, as the older grandson, tends to declaim. Edwin Ulak, as the younger boy, is a more believable kid.

Hallowell-Carew delivers a strong characterization combined with fine timing injecting some

sympathy into the toughness: This rough diamond has a gentle side.

Kobolak has a clear idea of the childlike Bella and her mood swings. A more gradual transition into an adult relationship with her mother would make her even more effective in this challenging role.

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