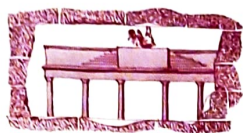


# 22<sup>nd</sup> Season 90-91

## Look No Hans.



### LOOK NO HANS

a farce by  
JOHN CHAPMAN and MICHAEL PERTWEE  
directed by  
Rosemary Keneford

#### CAST

(in order of appearance)

|                 |                 |
|-----------------|-----------------|
| FISHER          | Brooke Keneford |
| KURT            | Bill Williams   |
| HEIDI           | Gwendy Tolley   |
| MONICA          | Sally Raney     |
| CADWALLADER     | Ted Mauger      |
| MITZI           | Jenefer Haynes  |
| TREGUNTER-JONES | Eufon Williams  |

The action of the play passes in a combined living room - office in a large apartment, West Berlin.

Act 1. A Hot Morning in August  
Act 2. Immediately Following

There will be one intermission during which bar and refreshment services are available in the foyer.

#### PRODUCTION STAFF

|                                  |                                                                                                                |
|----------------------------------|----------------------------------------------------------------------------------------------------------------|
| DIRECTOR                         | Rosemary Keneford                                                                                              |
| PRODUCER                         | Dorothy Beak                                                                                                   |
| SET DESIGN                       | Bill Williams                                                                                                  |
| SET CONSTRUCTION & PAINTING CREW | Earl McLaughlin, Tony Bryant, Don Farmer, Geoff Holland, Ann Holland, Rob Johnstone, Ben Tolley, Bill Williams |
| STAGE MANAGER                    | Annmie Copple                                                                                                  |
| ASSISTANT                        | Tony Copple                                                                                                    |
| LIGHTING                         | Alan Quirt                                                                                                     |
| SOUND                            | Tony Beak                                                                                                      |
| PROPERTIES                       | Joan McLaughlin, Elsie Bryant                                                                                  |
| WARDROBE                         | Eva Farmer, Merle Nicholds, Mary Mauger                                                                        |
| CONTINUITY                       | Betty Francis, Mary Mauger                                                                                     |
| FURNISHINGS                      | Nona Robertson, Neil Robertson                                                                                 |
| MAKE UP                          | Doreen Boss, Heather Moses                                                                                     |
| FRONT OF HOUSE                   | Martha Johnstone, Rob Johnstone                                                                                |
| PUBLICITY                        | Jim Holmes                                                                                                     |
| PHOTOGRAPHY                      | Marcus Fajrajai                                                                                                |
| BOX OFFICE                       | Tel: 592-1715<br>Alan Quirt, Sandra Quirt                                                                      |
| BAR                              | Jim Keneford, Tony Bryant                                                                                      |

Cameras and Recording Equipment are not allowed in the Theatre

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### Bedroom farce campy look at post-war Europe

By Krista Forrester  
Staff writer

The play, *Look No Hans*, staged last week by Kanata Theatre, is a campy, fun farce describing the attitudes prevalent in post-war Europe.

Fisher is a salesman for a British car company who lives and works in Berlin, and doubles as a spy.

A day in the life of this man is a grab bag of spying, selling cars, being married, and extra-marital affairs. When Cadwallader (another British spy) shows up unexpectedly, all the parts of Fisher's world come crashing down around him. And Fisher has to think fast, creating elaborately bizarre stories, just to get himself through the day in one piece. It's an appropriately unlikely

#### Theatre Review

**Look No Hans**  
Kanata Theatre  
Earl of March High School  
Oct. 24-27, 8 p.m.

plot, but the cast pulled it off and had the audience on Thursday night guffawing at the slapstick, bedroom humor.

Under direction by Rosemary Keneford, the play moved smoothly, the actors used the stage's space well, and pauses were properly pregnant with meaning.

Brooke Keneford (Fisher) did a great job as the confused and harried car-salesman-cum-intelligence officer. He had the crowd in stitches with his excellent

delivery of strange explanations for the three scantily-clad women who romped through his house.

Ted Mauger, as Cadwallader, played a great straight man to the funny-man Fisher, alternately expressing suitable outrage and confusion with the goings on.

Gwendy Tolley (Fisher's German mistress, Heidi), Jenefer Haynes (Mitzi, the stripper), and Sally Raney (Fisher's wife,

Monica) were all funny, and adept at decking in and out of rooms when the occasion demanded. Eufon Williams (Tregunter-Jones) perfectly delivered some of the play's most hilarious lines in her role as the car-company representative of ambiguous gender.

The world's constantly in flux. And with the end of the cold war, and particularly the disman-

ling of the Berlin wall, there have been recent, dramatic changes in global politics. On a more basic level too, feelings about alcohol use, women's roles and the gay lifestyle have recently changed.

So, the humor in *Look No Hans*, might not be everyone's cup of tea, but Kanata Theatre put on a good show and kept Thursday's crowd roaring with laughter.



Ted Mauger, Brooke Keneford and Sally Raney in rehearsal for the farce 'Look No Hans,' Kanata Theatre's next production playing in the Earl of March Theatre, Oct. 24-27.  
Marcus Fajrajai Photo.

## If it's silliness you want, in Kanata they do it well

By Barbara Crook

If you want an idea of the kind of comedy to expect from the Kanata Theatre production of *Look No Hans*, think of corny jokes.

Not bad corny jokes. Jokes that are so outrageous you just have to laugh, even though you know they're silly.

Then imagine walking into a room and discovering everyone around you is acting crazy and you're the only one who doesn't seem to know what's going on.

Finally, think of women running around in their underwear, an espionage case in which no one knows who the spy is and a central character who needs a computer to keep track of his life.

It all adds up to a very silly but very funny farce by British playwrights John Chapman and Michael Portner.

And thanks to director Rosemary Keneford and some of Kanata Theatre's best farce performers, not a moment of the comedy is wasted.

The hapless hero of *Look No Hans* is Peter Fisher (Brooke Keneford), a British car dealer in West Berlin in the days before the Wall came down. His main occupation is trying to keep his wife (Jill Haynes) from finding out about his new German girlfriend (Dorothy Beak) and spying on industry for the British government.

But he's rather inept. He can't tell any cars, he mixes up the cards on the flowers he sends to his women, and he can't decode any of his secret messages.

Enter Mr. Cadwallader (Ted Mauger), a senior British spy in town to meet a secret agent named Hans and get the information he has stolen from the Russians.

The fact that Cadwallader has a habit of eliminating agents whose personal lives interfere with his work makes things particularly awkward for Fisher, especially when he receives a birthday telegram from a fetching blonde stripper (Jennifer Haynes) and has to explain her presence to the no-nonsense agent.

Fisher's explanations get crazier and crazier. Cadwallader gets madder and madder, and Hans still doesn't come — or does he?

### Theatre review

**Look No Hans**  
Kanata Theatre  
Earl of March High School  
a The Parkway  
Oct. 24-27, 8 p.m.

This kind of farce is tough to pull off, but director Keneford and her cast succeed admirably. The entrances, lines and reactions are suitably frantic and the characters some of constant bewilderment is hilarious.

Brooke Keneford is particularly well-cast as Fisher, showing off his martial arts skills, hiding women behind coats and under couch cushions, pretending his wife is really a homicidal sex maniac. Keneford's rising panic is barely hidden behind his quick answers and hearty confidence.

Mauger is also a treat, keeping a comically straight face whether he's marching around with grouchy officiousness or hobnobbing with a bit full of backshot.

Don't expect even a moment of seriousness from *Look No Hans* just a great deal of silliness, done very well.



In store for Kanata theatregoers this year, as Kanata Theatre's season with the popular British farce, *Look No Hans*, begins at the Earl of March high school auditorium. Here, Keneford rehearse a pivotal scene from the play.  
Photo By Marcus Farquhar

## Kanata Theatre: "an invitation to all ham actors"

By Krista Forrester  
Staff writer

A small ad, cryptically worded, appeared in Kanata's local newspaper. "An invitation to all ham actors. Just come along and bring your bright ideas."

It was 1968 and Mary Mauger was looking for kindred spirits. About 15 people showed up that fall evening at Ted and Mary Mauger's house, to read plays, eat cookies and chat about theatre. Mauger remembers that time, laughing. "We were lucky to attract people who knew more about theatre than we did."

Twenty-two years later that small group has become Kanata Theatre, boasts a list of 185 members, puts on four plays every year, and is an established amateur company.

But it hasn't been easy, and conditions are still not ideal. Today the plays are staged in the amphitheatre of Earl of March High School. On a recent rehearsal night, Jim Holmes, publicist for the group, gave a tour of the school which is home to Kanata Theatre. And explained the school won't really designed to accommodate the needs of regular theatre productions.

"Every scrap of furniture used during a play has to be carried each step you're about to walk," says Holmes, during a winding path through the cool corridors of the school. "It's an eighth of a mile. I've paced it out myself."

Not surprisingly, a lot of the company's energy goes into just moving the props and set. "We have to organize moving parties," describes Holmes, smiling with something less than total enthusiasm.

Structural obstacles aside, the group of people who had come out on a cold and rainy Tuesday night to rehearse their upcoming play are obviously determined to put on a good show.

Kanata Theatre is an amateur company, no one is paid, and most



Members of Kanata Theatre hamming it up during rehearsal for the upcoming play, *'Look No Hans'*.  
K.F. Photo.

of the participants have full-time jobs during the day. They started working on the current play, *'Look No Hans'*, at the end of August, and have rehearsals about three times a week in the evenings and weekends. The finished production runs four nights in October.

That's quite a commitment especially when many of the same people are involved, in some capacity, in other plays throughout the year.

We have a very dedicated core group that seem to be around from September to April, describes Dorothy Beak, producer of the current play. "Many other people

come in and move out with each production." About 30 people are involved behind the scenes for this play, in

addition to the eight actors on stage. Prompting, set design and construction, box-office, lighting — everything relies on the good graces of volunteers.

And it's a good learning environment, says Beak. "Try to have experienced members work with newer people, and we try to involve newcomers onstage as well as backstage."

"Some people start out backstage and say they'll never go onstage, but then you convince them to take a small role in a play, and suddenly you've created a monster," Holmes adds, laughing.

With grants from Theatre Ontario, the company also tries to provide its members with one or two workshops per year.

"We ask around as to what people would like to learn about, and then we have a training session on it," says Beak.

Love of theatre is what keeps them going. One actress, Jennifer Haynes, has been a member of Kanata Theatre for 15 years, and this will be the 20th play she's been in.

"I have four children and work during the day. So I have a busy life," says Haynes with slight understatement. "Theatre is an outlet

for me, and about the only thing I do for myself. It's good for relaxation. I love it."

That's a feeling echoed by the others, and clearly obvious in the infamous Kanata Theatre scrap books. Four enormous albums document each and every play the group has ever done. Posters, handbills, reviews, photos — all have been lovingly preserved for posterity, and are evidence of the growing sophistication over the years of the sets and props.

This year, the season's line-up includes three comedies and one "heavy" play. Holmes describes the first play as "wildly light, a totally undemanding farce."

With three weeks left before the play opens, director Rosemary Keneford is satisfied the cast knows their lines, but could do with a bit of work on the pacing. "It's the difference between getting a laugh from the audience, and not," explains Keneford.

"They've come a long way from a play reading in the Mauger household 22 years ago, but they're always on the lookout for fresh talent."

"Any time is the best time to get involved with Kanata Theatre," says Holmes.











