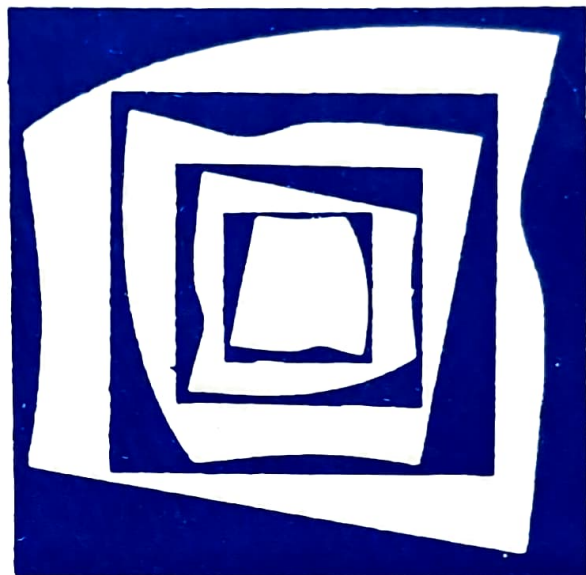


THE REAL THING

Tom Stoppard



Witty, intelligent, a thoroughly delightful comedy about the realities of friendship, love and marriage. Funny, subtle, sometimes serious. It challenges the audience to the Real Thing.

Tom Stoppard at his best!

October 21-24 1992

The Real Thing a major challenge

Theatre review

The Real Thing
 Theatre Theatre
 100-100 Ave Road
 100-100 Ave Road

By **PUS WRITEN**

Production in a relationship is more than a real thing.

The way playwright Tom Stoppard tells it, the results of a long, unending, even, gone beyond the physical and moves into philosophy, human, emotional, moral, constant, most and perhaps, then.

The Real Thing, Kanata Theatre's first offering of the 1997-98 season, a dark, inspired, thoughtful, explores the issue of a complex marital relationship through the principals, for two marriages, future, future, and reflections of place within the play.

But the truth of the matter is, when more, deeply, in a 17-year-old still trying to comfort his father when his new wife is unfaithful than through other relationships, or his attempt to maintain his dignity and still hold on to his love.

The Real Thing is a man, loved, much, real, and afterwards, feel look at the ties that bind and break.

It is made more complex through being structured as a series of short scenes in different settings.

It moves from the opening scene of a man discovering his wife's infidelity, through the breakup of two marriages to the final point of the marriage of the playwright Henry (Peter Jefferson) to Annie (Heather Mason), the former wife of the actor in the first scene.

The opening discovery of infidelity is part of a play written by Henry and performed by Henry's first wife, Charlie (Lewellyn Brookes) and Annie's first husband, Max (Tom Stoppard).

The complex nature of the script makes it particularly important that the characters are well handled.

The old adage of knowing the first and not falling over the first, may matter more in The Real Thing than they might in a less intellectually demanding play.

The stumbles over lines in this production will no doubt be over

come, but the cumbersome sets and awkwardness of scene changes will remain. However, from Knight has taken on a major challenge in The Real Thing, which usually employs a re-creating set for its many set changes. This is impossible in Kanata Theatre's performing space. However, lighting separate areas of the stage rather than attempting

to deliver three different living rooms, two stages and two rather, carriages, would have speeded up the action and maintained the audience's involvement. A vacant attempt that needs an achievable, perhaps.

In doing so, Kanata Theatre has set a new standard for its own production of the play.



The Real Thing a major challenge

Theatre review

The Real Thing
Kanata Theatre
Earl of March High School
Oct. 21-24, 8 p.m.

BY IRIS WINSTON
Citizen correspondent

Fidelity in a relationship is more than sexual loyalty.

The way playwright Tom Stoppard tells it, the reality of a relationship soon goes beyond the physical and moves into philosophy, humor, emotional need, commitment and perhaps decay.

The Real Thing, Kanata Theatre's first offering of the 1992-93 season which opened Thursday, explores the core of a complex marital relationship through the principals' former marriages, future liaisons and reflections of plays within the play.

But the truth of the matter is shown more clearly by a 17-year-old girl trying to comfort her father when his new wife is unfaithful than through other relationships or his attempt to maintain his dignity and still hold on to his love.

The Real Thing is a many-layered, intellectual and often detached look at the ties that bind and break.

It is made more complex through being structured as a series of short scenes in different settings.

It moves from the opening scene of a man discovering his wife's infidelity, through the breakup of two marriages to the focal point of the marriage of the playwright Henry, (Peter Jefferson) to Annie, (Heather Moses) the former wife of the actor in the first scene.

The opening discovery of infidelity is part of a play written by Henry and performed by Henry's first wife, Charlotte (Beverly Brooks) and Annie's first husband, Max (Tom Kobolak).

The complex nature of the script makes it particularly important that technicalities are well-handled.

The old adage of knowing the lines and not falling over the furniture matter more in *The Real Thing* than they might in a less intellectually demanding play.

The stumbles over lines in this production will no doubt be over-

come, but the cumbersome sets and awkwardness of scene changes will remain.

Director Gwen Knight has taken on a major challenge in *The Real Thing*, which usually employs a revolving set for its many set changes. This is impossible in Kanata Theatre's performing space.

However, lighting separate areas of the stage rather than attempting

to deliver three different living rooms, two stages and two railway carriages would have speeded up the action and maintained the audience's involvement.

A valiant attempt that needs considerable polishing.

(Iris Winston is an Ottawa freelance writer who covers community theatre for the Citizen.)





Tony
a Cle
in an
Italian
of the
plays

























