

ROMANCE IN TIPPETY WITCHET

Michael Macdonald as Colla romances Mellssa Bell as Jill during Georgetown Little Theatre's Christmas production, "Mother Goose". The show ran for five performances last week in Sacre Cocur Hall.

(Herald photo)

outside observer is the amount

of room the crew has to work

with State Coam's facilities

are small, but the crew made

do with what was available to

"It does get crowded at

Slick organization made the

In the final summation,

without the hard work of the

people backstage, the show

couldn't go on. Actors would be

helpless without the efforts of

Special mention should be

given to all the production staff

and all those responsible for

the smooth running of the play,

which turned out to be a

delight for kids of all ages.

confusion and emjestion a

much smaller problem.

the "little people".

times" co-producer Jo Heed

admitted.

Behind the scenes

Stage manager loves work despite backstage confusion

By PAUL SARGENT

Herald Special All too often when a play is presented, the people who spend time and energy to make the show run smoothly are left out of the spotlight. Actors and actresses achieve stardom and fame, while the men and women behind the scenes retain their relative anonymity. The performers are the focus of any production, of course, but they are only a small part of what really happens during the pro-

duction of a play. Such was the case during the GLT's weekend production of "Mother Goose". The acting was good and the performances by all were up to the usual high standards, but what the audience didn't see was the performance put on backstage by production personnel.

In a space no larger than a small corridor, and with as many as 17 actors and actresses making things even more congested, the crew made everything from scene changes to wardrobe changes run smoothly and efficiently. The relaxed performances were aided by well-planned and quickly executed changes. Generally, things went very

offstage left was found piled costumes, offstage right.

Little of this was known, of course, to an audience wrapped up in stage happenings.

ning of the show.

Mr. Nicholas carried tremendous responsibilities and carried them well, managing the entire show without a hitch. Mr. Nicholas worked in conjunction with the assistant stage manager, who was wired to him through headphones.

LOVES THE JOB "I love the theatre," Mr. Nicholas told the Herald when asked about the difficulties of his job. "I've been associated with it for 30 years. It doesn't matter if I'm onstage or managing a show; it's a delight for me."

The really fascinating thing about backstage action for an

RED CROSS YOUTH

Red Cross Youth is sponsoring a Christmas Dance in Knox Church Hall Friday at 8 p.m. Admission is a gift for a needy teen. Music for the evening will be provided by Mike Dine.

well, but at times, chaos reigned. A giant-sized envelope which hatches been behind other props and

For "Mother Goose", stage manager Bev Nicholas was responsible for everything from lighting to sound. He was the one who gave actors the cue to go on stage, the crew to put on the house lights, and the sound man to start playing the national anthem at the begin-

Children scream with joy

By PAUL DORSEY Herald Editor They were screaming at the

Standing on their chairs, they booed and hissed at the actors like an Iranian mob confronting the American ambassador. A five-year old demanded the actor's death

from the back row, while his comrades everywhere howled for justice. Was the Georgetown Little Theatre's "Mother Goose" all

that bad? Of course not; but

some of the characters were

very nasty indeed. Both Ashley Windsor, as Demon Discontent, and Derek Joynes, as Squire Silas O'Sovile, were so mean the kids at their Sunday matinee couldn't stand it. They howled whenever these two appeared onstage to conspire and plot

amid loud asides. Such is the nature of the traditional Christmas pantomime, which this writer and, no doubt, many others are delighted to see becoming an annual event for the GLT. Audience participation, as opposed to passive enjoyment. is a necessity, as are ribald humor, slapstick visuals, localized jokes, actors in drag and an extremely convoluted interpretation of some antique fairy tale.

Like "Cinderella", the GLT's adaptalion of "Mother Goose" actually based on the story of the goose that laid the golden eggs - worked well, as capacity audiences for all five performances will testify.

GLTNUCLEUS Directing this year's pantomime was Ron Hunt, one member of the GLT nucleus,

Hats off to the stars who

seldom, if ever, see the

Set Decor- Linda Roe, Sonya

Lighting - Tom Johnson, Jeff

Sound - Mike Edwards, Mike

Properties — Edna Ferguson.

Pai Johnson, Robert Ferguson.

Special Effects -- Les Heed, Tom

Costumes — Greta Lee, Marie Cleaton, Val Stoddart, Sonya

Make Up - Linda Roe, Mary

Goebel, Isla McConnell, Jennifer

Jackson, Maureen McGowan,

Linda Tyrell, Vera Macdonald.

Planist — Flora McDonald.

Main, John Roe,

Script Asst. — Lorraine Willson

Photographer — Gerry Eggleton

Front of House - Greta Lee,

Margaret Engleton, Mary Rac

Refreshments - Peggy Arcuri

and members of Little Theatre.

Ushers - Members of Little

Johnson, Dianne Lightowier.

Bell, Yvonne Kathwaroon.

Bell, Dianne Lightowler.

spotlight.

mostly expatriate Britons, which not only recap-ures the essence of traditional English pantomime but brings plenty of professionalism to other plays tackled by the GLT each year, both dramatic and

farcical. As well as putting in a brief appearance himself as Goosegog III, Mr. Hunt did his directing job well by winding up the actors until every appropriate scene ran amuck with chaotic humor.

Another GLT veteran, Ron Hill, was nothing short of amazing as Mother Goose herself, the financially-fretting but invariably sweet matriarch to a family of human "goslings" which included the young but experienced Melissa Bell as Jill, Bill Marchant as Jack and

Michelle Rowe as Brownie. These three young actors, as well as those forming a small chorus of villagers and courtiers, represent a growing repertoire company of future stars whose talents grace both GLT and high school stages throughout the year. Georgetown has much here to anticipate and enjoy and it's easy to consider that one or two

(A.E. LEPAGE



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among them could well make the big-time on a much grander scale.

Meanwhile, back in the little village of Tippety Witchet, the mother-daughter team of Pat and Nicola Joynes were also pulting on an outstanding performance as the "delivery duo", Willy and Nilly. If pace and levity ever sagged during the play - and there were several minor occasions - then Willy and Nilly were guaranteed to pick it up again and run

with the ball. FEATHER COATING Also a delight were Marie Cleaton as Priscilla, the 24karat goose who made her feelings so well known despite being coated with feathers and having her arms bound behind her as wings throughout the play, and Michael Medonald as Colin, the "handsome,

young prince"-type who injects the action with romance and heroism.

Stage right and stage left, respectively, were reserved for the aforementioned Demon Discontent, a flame-tossing red devil whose ambition to help the Squire cook Mother Goose's goose is always accompanied by loud thunder and horrified audience reactions, and for Fairy Tranquilheart, the good princess who foils Demon's conspiracies as well as his nastiness.

To Ashley Windsor's Demon, Val Stoddart portrayed a splendidly magical spirit who combines forces with Priscilla to save the day.

Of Derek Joynes in the Squire's role, not enough can be said. Horridly vile and menacing, the Squire interreacted with his audience to

maximize on their identification with "the good guys" and to ensure his eventual demise would meet with their

approval. It did, and so did the play, the acting, the songs and accompaniment and the wonderful set designed by Ron Hunt and built by Les Heed, Jack Ferguson, Frank Holland

and Paul Beeney. Others in the noteworthy cast were Harry Van Spronsen as the Landlord Popplewick, and in the chorus, Hilda Van Spronsen, Maureen McGowan, Cathy McGowan, Amy

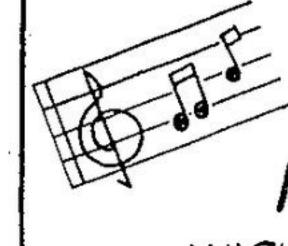
and Joyce Holland, and stage manager was Bev Nicholas, assisted by Enid Williams. The GLT's next production,

Johnson and Brenda Archer.

Co-producers were Jo Heed

"Separate Tables", debuts in February.





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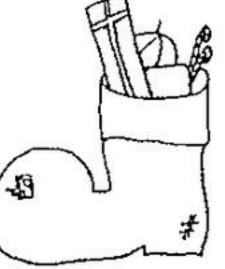
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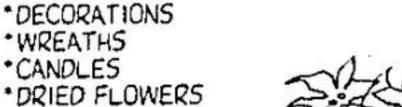
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