

*Ticket buying frenzy proves worthwhile*

# Rejuvenated Globe picks winner

By PAUL DORSEY  
Herald editor

In terms of its staging and sheer scale, seeing Globe Productions' current presentation of "Anything Goes" might be likened to watching two Georgetown Little Theatre shows at once, with enough singing and dancing thrown in to rivet Busby Berkeley's attention.

In terms of performance quality, Globe earns a split decision over its longer-established and less musically-inclined fellow stage troupe. While the GLT can match acting skills with the best of them as far as lead characters are concerned, Globe's ability to draw strong, dynamic performances from its large central cast in just a couple of months—and its success with a generally inexperienced chorus—make "Anything Goes" the "state-of-the-art" among live presentations in Halton Hills.

**SAFE BET**

Again, the scale of the production is pivotal for "Anything Goes", as predicted in The Herald prior to opening night last Wednesday, the large cast shows off the huge John Elliott Theatre stage at its best. GLT can come up with more stirring characterizations, but Globe's old flair for staging the big musicals is still shining, perhaps more brightly than ever.

Patrons of both troupes can take the comparisons no further, or, course: GLT's comedies and dramas are the apples to Globe's musical oranges. Still, a few similarities arise. A fifth capacity audience watched the Bev Nicholas-directed and produced "Anything Goes" last night (Tuesday) and three more will enjoy the same audiovisual treat tomorrow through Saturday. In case you missed the bad news last week, all tickets have been sold for some time. If you didn't get one, you'll know better next season.

Trotting out one of Cole Porter's most popular and enduring musicals was a pretty safe bet for the recently-revived production company,

not that strong support wasn't already guaranteed by their previous Brampton successes and plenty of familiar names. "Anything Goes" isn't nearly as saucy as its title suggests; it's pure, harmless fun. Written and set in the 1930s, its twin Chinese characters would do even Charlie Chan a disservice, so blatant is their racist stereotype, but certainly nobody minded last Thursday night when The Herald took in the show.

There's one other stereotype as well: Bob Cuthbert's portrayal of the aristocratic snob Sir Evelyn Oakleigh, but this character manages single-handedly to show just how amusing a heavy-handed extreme can be. Surprised in his stateroom while changing clothes, Sir Evelyn's embarrassed frenzy provides the show's most hilarious moment.

There are many others. One other British character joins Mr. Cuthbert in making Globe's "Anything Goes" a "must-see": Jack Ferguson's "Moonface Martin" isn't English at all—he's an American gangster (Public Enemy Number 13, we are told) but, eeeeee lad, Jack doesn't try and hide his Lancashire accent, much to the benefit of the script.

There is this pair of funny-men; then there is a pair of enchantingly professional ladies who are together responsible for the show's best solo performances. The Herald previews were right again in their prediction of just how much Sandra Greig of Georgetown and Gloria Munro of Brampton would contribute to the production's gloss. Both were marvellous, acting out comically believable characters in between instances of great singing.

**STREAMLINE**

Miss Greig's "Reno Sweeney", one of three main characters in the plot (though six are virtually as important), and Miss Munro's "Bonnie" assured "Anything Goes" of the slickest professional streamlining an amateur production can expect. The ad-

tion and Joyce Carpenter, who choreographed the show and handily—no pun intended—steals a great tapdance number) are seductive. Don Timleck's purser is authoritative and refined and Keith Wellstead's "Elisha J. Whitney" coolly businesslike.

While Billy and Hope are spooning 'neath the moon, Lois Elliott (after whose late father the theatre was named last fall) shows dancing talent to go with her singing talent in a ballet a deux with Ken Gorin. The gentle touch was quietly entertaining, just like Cole Porter would have staged it 50 years ago.

Other featured performers were Edna Ferguson as a brusque (what else?) reporter, Dave Walker as her cameraman, Michael Burgoyne as "Bishop Henry T. Dobson", Hazel Gorin and Edna Turnbull as "Ling" and "Ching", Reg Swain as the captain, Ruth Steinfatt as a model and Cheryl Broughton as a third dancer.

**IN CHORUS**

Appearing as sailors, stewards and passengers (and making up the delightful chorus) were Miss Steinfatt, Miss Broughton, Miss Elliott, Miss Gorin, Miss Turnbull, Miss Ferguson, Michele Thoms, Jeanette Heinemann, Marjery Ball, Joan Nipper, Marlene Johnston, Jean Murray, Helen Atkinson, Mr. Gorin, Mr. Walker, Gerry Eggleton, Rick Knoepfl and Gary Graham. In the orchestra were Hugh Hunter, John Halonen, Jennifer Peace, John Duenk, Charles Crimes, Steve Melville, Roy Cook and Irene Wheeler.

**RUBBER-LEGGED**

Wearing his bowtie around his forehead and lungeing rubber-legged after a young female passenger or listing to port amid the awing, gospel-singing chorus (in a rousing showstopper called "Blow, Gabriel, Blow"), Mr. Mitchell's drunk is convincing and hilarious enough to worry any spotters in the audience from Alcoholics Anonymous.

The remaining cast members must similarly be feeling no pain, so well received are their individual and collective performances. Reno's "Fallen Angels" (Allison Chase, Audrey Houston, Margaret Eggle-

ton and Joyce Carpenter, who choreographed the show and handily—no pun intended—steals a great tapdance number) are seductive. Don Timleck's purser is authoritative and refined and Keith Wellstead's "Elisha J. Whitney" coolly businesslike.

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**PRODUCTION CREW**

Producer, Bev Nicholas; Assisted by: Linda Parker, Enid Williams-Nicholas; Assistant Director, Michael Burgoyne; Stage Manager, Alan Wells; Assistant Stage Manager, Joe DeGuidice; Resident Stage Manager, Ralph Cunningham; Set Design, Bev Nicholas; Set Decor and Art Work, Linda Roe, John Minns; Assisted by Allison Chase, Julie Atchison, Linda McConaghy; Set Construction and Stage Crew, Keith Wellstead, Bill Nipper, Tom Johnson, Joe DeGuidice, Linda Parker, George Mitchell, Jim Atchison; Lighting Design, Alan Maxwell; Technicians, Tom Johnson, Greg Casabon; Sound, Alan Wells; Properties, Linda Roe; Assisted by Linda Parker, Pam Kerr, Anne Munro, Keith Wellstead; Costumes Designed and Created by Hazel Gorin; Sewers, Hazel Gorin, Allison Chase, Sandra Greig, Linda Parker, Maureen Walker, Pam Kerr; Costumes Co-ordinated by Hazel Gorin; Make-up, Bob Cuthbert, Sue Dewarap; Promotion, Enid Williams-Nicholas; Publicity, Reg Swain; House Manager, Bev Nicholas; Front of House, Norma Elliott, Maureen Walker, Marjery Strubele, Linda Parker, Enid Williams-Nicholas; Cook Room, Suzanne Parker, Glenna Wellstead, Janice Murray, Gillian Johnston, Kristen Milne, Margaret Zebede; Ushers, Bob Parker, Jim Turnbull, Jim Broughton, Bob Houston, Alan Murray, Gordon Johnston, Howard Chase, Heinz Steinfatt, Jack Carpenter; Box Office, Enid Williams-Nicholas; Assisted by Margaret Swain; Photography, Gerry Eggleton.



These four pairs of legs do plenty of strutting and some great tap dancing during Globe's "Anything Goes". The "Fallen Angels" are (left to right) Audrey Houston, Marg Eggleton, Joyce Carpenter and Allison Chase.

**Rockers in Norval Saturday**

## Stones, Bowie videos 'warm up' for Goddo

When Toronto-based rock group Goddo steams into Norval Junction's Jacqueline Robertson Memorial Hall this Saturday night, fans will also be treated to videotaped performances by other top musicians.

Jerry Robertson of the Junction said last week the video spectacular, which has previously delighted patrons of Toronto's El Macombo night club, will be the opening "act" for Goddo.

Artists featured in the video package include Rush, David Bowie, Ted Nugent, Saga, the Police and the Rolling Stones and will be beamed on the club's large screen.

There are still tickets available for the Goddo concert. Priced at \$8 apiece (\$10 at the door if there are any left), they are available from Nell's Music Centre and G and S Television in Georgetown or through any BASS outlet.

Led by bassist-vocalist Greg Godovitz, the band is currently riding the crest of their latest album success on Attic Records, "Pretty Bad Boys". Goddo has previously released four albums, one with Attic and three with the Polydor label.

Band leader-singer-bassist Greg Godovitz (left).

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