

HALTON HILLS ARTS COUNCIL

It's a hit!

The word is out that the Georgetown Little Theatre has another winner with its production of "Absurd Person Singular" by British playwright Alan Ayckbourn. There is still time to take it in, as four performances are still to be presented, but hurry! Tonight (Wednesday) until Saturday are the final opportunities. For information, call 877-3700.

Following GLT into the John Elliott Theatre is magician Ron Oliver. He will appear Oct. 31 as the opening presentation of the University Women's Club senior Super Sunday series. There are still a few tickets available; call 877-8294.

The next meeting of the Georgetown University Women's Club will be held Nov. 3. Please note this is a change from the usual Tuesday. Guest speaker Sheila Copps will speak on the topic "Women in Politics" at Centennial Public School, 8:45 p.m.



As I mentioned last week, the week of Nov. 1 to 8 will be given over to anniversary celebrations at the Elliott Theatre. The overall subtitle for the week's events is "Something For Everyone." If it lives up to that billing, there should be something to interest you, be you kindergarten or pension age material or anywhere in between. Why not phone 877-5185, ext. 19 (Acton) or 60 and 67 (Georgetown) and find out all about the delights in store?

Nov. 7 brings into the Elliott Theatre the first presentation of the University Women's Club junior Super Sunday series "Mimelight". For information, call 877-8294.

It's certainly gratifying to see the Elliott Theatre being put to such good use. It has been dark all together too frequently in the past year. Let us hope that this flurry of activity will continue throughout the year.

CONTINUING

Until Saturday at the Cultural Centre Gallery, Ruth Gibson - "Woods, Lakes and Flowers."

Until Nov. 11 at Gallery House Sol - Three great Canadian artists in one show: Lisl Levinsohn - Drawings, Leonhard Osterle - Sculpture, Shizuyo Takashima - Paintings.

Absurd Person Singular

GLT launches season with laughs

Continued from page A7 when he comments on the "neat little bum" of a school teacher at the party. Geoffrey admits to picking up imaginary peanuts off the floor so he can admire Lotty's lovely legs. The other men are amazed when he says she has firm thighs.

"Do you think I enjoy living my life like some kind of sexual Flying Dutchman?" he demands of his wife after he tells her he is going to leave her to move in with another woman.

Ronald and Marion Jackson are the third couple, and they have their own marital problems, the first being perhaps that they're so clueed out about each other that they don't realize they have problems. Marion (Vera Macdonald) married to the wealthy Ronald, is drowning her dissatisfaction with life in her bottles of gin.

Ronald (Derek Joyne) is lost in his world of books and business. Living in separate bedrooms, he says he and his wife run into each other occasionally in their large home. Ronald thinks he knows his wife well and tells her that he has acted as a sedative on Marion's life, a fact that is tragically true. Ronald thinks his wife lives on her nerves, and doesn't realize that Marion has a drinking problem. He thinks the housekeeper Mrs. Minns has been knocking off all the bottles.

FIRST WIFE
Married once before, Ronald says his first wife left him out of the blue one day, and confesses to

Geoffrey his inability to comprehend woman's nature.

"Something happened, something must have happened. I haven't the faintest idea what," he says. "This whole woman thing...to this day I've never really understood what women think of anything. One minute they're having a good time, then the next they're coming apart at the seams like some old sports jacket."

The men don't really understand their women. There's an appalling lack of communication between the sexes.

It seemed that it took the Saturday night audience time to warm up to this play. Many of the funny lines in the first act received scant laughter. The second act, in which Eva drags her feet through a variety of suicide attempts, is rather slow. Her depressed personality sets a very heavy mood and the play only picks up once the other characters wander into the kitchen and start doing their thing around her.

HUGE DOG
While Eva and Geoffrey's huge dog George grows possessively from the hallway, blocking access out of the kitchen, Ronald manages to get himself electrocuted changing a lightbulb. His drunken wife turned on the light while he was making a semblance of working on the wires. Marion leads the audience along to great peals of laughter. She breaks the boredom of the second act.

One downfall of the play

is a familiar one to the Little Theatre which has a fondness for English plays. Because the play is English doesn't necessarily mean the actors should feign English accents. A fake accent that is unconvincing sounds a lot worse than a natural accent.

Concentrating on skipping their vowels, Eva, Jane and Sidney sometimes come across forced in their speeches. Sidney, especially, sounds mechanical, missing the rhythm of the Englishman.

The other three characters, Marion, Ronald and Geoffrey are able to carry off their accents, but by an unfair advantage. They're all three English to start with. Instead of concentrating on sounding English, they were concentrating on their script. Perhaps that's a problem the Little Theatre can consider in its future performances of English works.

LAST ACT
One really commendable bit of work was the last act, which featured superb lighting tech-

niques. Wayne Waldvogel, perhaps with the guidance of Little Theatre lighting master Ian Oldaker gave Halton Hills spectators a real treat for an amateur theatre company.

The Hopcrafts are bickering as they enter the dark kitchen of the Jacksons. The stage is dark as the other characters feign not being at home to spare themselves the company of the over-enthusiastic Hopcrafts. The audience sees Sidney's shadow on the wall while he's berating Jane for dropping a dish of trifle at a party. The effect is excellent, and very well done.

"Absurd Person Singular" is directed by Ian

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Historical review of Choral Society

By MARY LAMAN Herald Special

What is it that makes the Georgetown Choral Society such a dynamic, vibrant entity? Is it perhaps the one thing all the members have in common: a love of singing, a desire to express themselves musically? Perhaps the satisfaction of achieving as a group something that would be impossible individually spurs them on. Whatever it is, the Society is achieving higher standards and expertise as each year brings a new challenge.

The Society dates back to the late 1820s, when member Vivian Haines remembers some local women belonged to the Georgetown Choral Society. At the time she was a younger living in Limehouse.

The present Society was reformed in 1971 under the direction of Charlie Crimes. In 1973, Howard Weedmark held the baton, until 1975, when present director Dale Wood took over. Most music lovers in Georgetown are familiar with Dale's energetic and most competent style.

Part of the appeal of the Society is the spirit of fun and fellowship which pervades the practices, concerts, social gatherings and trips out of town.

Not only has the Georgetown Choral Society provided years of entertainment with its several concerts each year, but its various fund-raising efforts have contributed to the social and cultural fabric of the

Continued on page A11.

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