

Roles challenge 'Deathtrap' women

By CHRIS AAGAARD
Herald Staff Writer
With just two days to go before the opening of Georgetown Little Theatre's final production of the year, Ira Levin's "Deathtrap", the suspense is already building in the John Elliott

Theatre. On one hand, there's the anticipation of gripping tension in the play itself, an unparalleled thriller, generates; on the other, the cast and crew are anxiously perfecting numerous dramatic and technical devices guaran-

teed to raise the small hairs on the nape of one's neck.

There are five characters in the two-act, six scene play. Male roles are being played by Georgetown Little Theatre veteran Derek Joyes (as Sidney Bruhl); Rod Cook (as Clifford Anderson) and David Clifton (as Porter Milgrim).

The men in Deathtrap are fairly strong, quick-witted types.

CHALLENGE
But the role of women in the production, prompted Jill Evans (who plays the diminutive, "under-bearing" wife Myra Bruhl) to suggest that Levin, at least in Deathtrap, doesn't seem to like women very much at all.

"Myra is a very self-effacing type of person—very much in her husband's shadow," she said. "He's very clever with words, but she's not really like that at all."

In fact, in the course of the play, Myra doesn't have a great many things to say, although she has an integral role to play. This poses a very special challenge for Mrs. Evans (Gwendolyn in GLT's "The Importance of Being Earnest" last year) because, while Myra must be present on stage, her role must come across in expression more than voice.

"She must react to what's going on," Mrs. Evans explained, "but she cannot detract from the action."

COMIC RELIEF
On the opposite end of the dramatic scale, but still essential to the machinery of Deathtrap, is the role of Helga Ten Drop, played by Mary Goebel.

Helga, said Mrs. Goebel, who is returning to the stage front of a GLT production after a two-year absence, "is a bit of a weirdo". With the exception of smaller witticisms mouthed by Porter Milgrim, Helga, through her amusing clairvoyant interludes, provides the only regular comic relief in an otherwise hair-graying thriller.

"She's needed because the play gets very tense, and people need to laugh," Mrs. Goebel said. "She helps relieve that tension, allowing it to build up anew."

TEAMWORK
While cast and director Neville Worsnop have been concentrating on dramatic effect, it's been up to a producing team to take care of the logistics of putting the final production together.

Last weekend, producer Dorothy Hunt and her assistant, Edie Behle oversaw the move of props and set arrangement into the John Elliott Theatre.

Problems, like finding a partners' desk for the set, have been solved by an appreciative public, as well as the ingenuity of crew and cast alike.

Mrs. Hunt has produced two other plays directed by Neville Worsnop—"Dracula" which was performed about two years ago and "Veronica's Room", another Levin thriller, Deathtrap is the tenth show which she has produced, including a couple of musicals.

By custom, she has turned over some of the problem-solving to her husband, Ron, who is stage manager for Deathtrap.

But this year, she said, it is "super" to have a

co-producer the likes of Ms. Behle.

"It's great when you have young (GLT) members coming and taking part in a production," Mrs. Hunt commented, adding inter-

est from young members such as Ms. Behle and Mr. Cook keeps GLT recharged with new talent

from which it can draw. Of the play, Mrs. Hunt

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Cast and crew members of Georgetown Little Theatre's production of "Deathtrap" are tying up loose ends in preparation for opening night Friday. Checking props are (clockwise from left) producer Dorothy Hunt, assistant producer Edie Behle, Jill Evans (cast as Myra Bruhl) and Mary Goebel (Helga Ten Drop). The performance begins at 8 p.m.

(Herald photo)

Brainerd exhibit returns

The work of Charlotte Brainerd, a Toronto painter and printmaker, returns to Georgetown's Gallery House Sol for a lengthy exhibition April 23 to May 12.

ment and freedom of experimentation which is possible in the other." Gallery House Sol is located at 45 Charles Street, Georgetown. It is

open from 2 p.m. to 8 p.m. Tuesdays, Wednesdays and Thursdays and from 2 p.m. to 6 p.m. Fridays, Saturdays and Sundays.

While the exhibition opens Saturday, Ms. Brainerd will not be at House Sol until Sunday when she'll be honored at a special reception Sunday.



(Herald photo)

Entitled "The Graphic Work: Woodcuts and Etchings 1959-1970", the exhibition is actually a repeat of work shown at the Charles Street gallery in 1972.

But as House Sol's John Sommer notes in a leaflet announcing the exhibition, "because we feel that (Ms. Brainerd's) work has stood the test of time, we repeat this exhibition of an important artist of the sixties with pride."

Between 1960 and 1962, Ms. Brainerd's work had been exhibited 13 times, including three shows at House Sol and one in Canberra, Australia. Her work is found in collections all across Canada, more locally, Oakville's Centennial Gallery.

Etching is one of the more complicated artistic forms because there is an important middle step between what the artist creates in his mind and what he puts down on paper. Prints of work are run off a metal plate which has been carefully etched by acids.

INDIRECT
"On the one hand," Ms. Brainerd writes in a brief, "the preparation of the etching plate is a matter of working in a most indirect manner, with only a minimum of control."

"On the other, the printing of the plate demands precision and great control."

In etching, she suggests, there's an element of chance which makes the medium that much more interesting to ponder.

"There is never the possibility of complete control. Many of these materials react to slight changes in temperature, humidity...which cannot always be accurately predicted."

"No matter how technically competent the artist becomes, there is always the possibility of accidents, or interesting surprise in the results."

There is also a great deal of skill involved when the artist is ready with his plate, because he must try to keep prints consistently of good quality, Ms. Brainerd notes.

"This alternation of freedom and control makes print-making a satisfying varied activity," she said, "in which the discipline demanded by one aspect is well balanced by the excite-

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