

the HERALD

Entertainment Producer Parker has many jobs for Globe's Mame

**By ANI PEDIERIAN
Herald Staff**
Six hunting pinks, that's what Linda Parker, producer of the upcoming Georgetown Globe Productions musical "Mame" is looking for.
Hunting pinks, although they're a deep red in color, are the fancy jackets men wore for hunting before the casual lumberjack plaids became popular.
Mrs. Parker also needs six black hunting jackets for ladies.
As producer, Mrs. Parker has a finger in every facet of this musical, from costumes to set design.
Defining her job, she said it's mainly one of co-ordination, making sure each department runs smoothly.
Mrs. Parker has just finished finding someone to run each of 20 departments involved in putting on this massive production. That's also part of her job.
Finally, Mrs. Parker controls the budget, something that can get pretty tricky when the production is a volunteer effort and there are over 100 people involved,

from stage hands to actors.
"Mame" is based on the popular play "Auntie Mame" which is a comedy of a 10-year old lady who lives in New York and throws wild parties for her wild friends.
All of a sudden, she finds herself the guardian of a 10-year old nephew, Patrick, who shows up at her apartment with his nanny during one of her parties.
The musical is fun and shares Mame's attempts to handle a young boy. Two movies have been made of it, one starring Lucille Ball, and the other, Rosalind Russell.
Casting took a bit of time, slowing down the production slightly, Mrs. Parker said. Globe was short on men for the musical and until they had them, the musical couldn't get into rehearsals.
This musical is a large undertaking, on a much grander scale than a play. During some scenes, there are more than 40 people on stage at one time, making costumes and even finding a rehearsal hall large enough for everybody a

bigger headache.
The cast are rehearsing in the former Alliance Church on Georgetown's Main Street.
"That has been a big plus this year," Mrs. Parker said. Last year's "Oklahoma" had to be rehearsed in two different locations.
A small orchestra of about 14 people have also been rehearsing and in another four weeks, they'll join the actors for rehearsals.
The costumes for this show are difficult, because they span such a long period of time," Mrs. Parker said. From 1928 when Patrick is a boy to 1946 when he gets married is the span.
Mrs. Parker said the opening scene is a colorful party scene with flapper dresses, lots of twinkles, feathers and hats. The men are in double breasted suits, looking gangster-like.
As for the sets, Globe received a Theatre Ontario grant for \$1,400 to pay for set design by professional Blake Heathcote. He helped direct "On Golden Pond" last year by the Georgetown Little Theatre.

"Thirty-five drawings have been submitted already," Mrs. Parker said.
Although the musical has only two acts, there are 16 scenes and they require backdrops for Mame's apartment bedroom, and living room, a street scene of New York and the southern estate of Mame's lover.

Tickets for the musical, to run Jan. 31 to Feb. 16 for 11 performances, are available now from Chris or Maureen Walker at 877-4323.



Auntie Mame (Sandra Greig) keeps an eye on what Patrick Junior (Richard Sowers) is up to. The two are starring in the musical "Mame" which Georgetown's Globe Productions is putting on in the new year.

Dec. 17
Here comes the Wiz

**By JACKY WILLOWS
Herald Special**
Kansas, Oz, the Emerald City and the witches haunting domain are nearing completion, almost ready to take shape on the stage at the John Elliott Theatre.
It will be possible at long last for the cast to rehearse in the fantasy surroundings of this delightful show.
Nov. 25 the entire cast rehearsed together for the first time. It is always difficult to rehearse shows of this nature with so many young children, choreography, musical and acting skills being required.
Until now the children have rehearsed apart from the rest of the cast, in order to avoid too many late nights, naturally everyone involved was glad to see it all put together at long last.
As in previous years there will be a coloring contest. We hope that all

the children in the audience will take home their programmes and color the picture on the cover. So children don't forget to enter, you could win something nice to munch on.
The show opens on Dec. 7 and runs Dec. 8 and 9, and there are still tickets available for each day of the run, if you wish to purchase

your tickets directly, the box office at the Library and Cultural Centre will be open Thursday evenings from 4:30 p.m. to 8 p.m. until the show opens.
You may also call the box office at 877-3700. All tickets are \$3, we also have group rates available if you require 20 or more tickets.

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Musical 'Camelot' shows versatility in cast and crew

**By DAVE ROWNEY
Herald Staff**
Camelot is more than a play about chivalry. It's a hilarious comedy about the faults and follies of England's knightly gentry.
Georgetown District High School didn't pull any punches as they plunged into a dazzling performance of T.H. White's interpretation of King Arthur and the Knights of the Round Table.
The play began last Friday and continues this Friday and Saturday nights.
Working with a funny and interesting script that kept the story moving, the students and staff built around that criteria to provide an entertaining evening.
The musical was not without its highlights from the band and singers, either.
Queen Guenevere (Julie Nipper) has a sweet, mellow, but strong voice.
She sings with expres-

sion and conviction in songs that help develop her character. In her part as a spoiled, sassy and strong-minded individual caught in a love-triangle, Guenevere is able to make us feel sorry for her. She verbally jousts with both her King and her secret lover Sir Lancelot and spares them no mercy.
She delights in being the centre of attention: "A war started over me? How simply marvelous!"
At the receiving end of her jokes, King Arthur (Tim Abrey) shows the depth in his character by his many quizzical facial expressions and contortions.
Weak-kneed, naive, but kingly on occasions, Arthur must face a world without his Merlin, without a loyal Queen and enemies inside the castle.
King Arthur has a good strong projection and his voice is pleasant. A good acting job and a convincing accent

re-affirms our view of him as a 'noble'.
On the comic side of the play Lancelot Du Lac (Timmy Jennings) and King Pellinore (Neil Vickers) steal the show.
Sir Lancelot is a funny fellow. He's brash and ridiculous in his chivalry to the absurd. "I'm far too noble to lie," he tells the Queen. Later, when he asks the King for an assignment and there is none, he comments melodramatically: "But enemies never take holidays!"
King Pellinore (Pelty to his friends) has a mustache of wild proportions. His British accent and humor is also intentionally over-dramatic, and effective in gaining laughs.
Pelty's mannerisms such as a penguin-like walk with flailing arms match his silly expressions. He ends every sentence with "what, what" and says silly things like "oh, quite the day, mum, eh, what?"
Keyboards and the



King Arthur (right) and members of his court look on while Sir Lancelot does battle with the King's men. (Herald photo)

flute sections are particularly effective in the musical accompaniment, adding a touch of mysticism to some scenes or brightening others with the sweet sounds of the flute.
The use of the scrim and effective use of lighting aided the play

in providing depth to flashbacks or mystery scenes, creating suspense or surprise to the audience.
The set was well done, especially a tree that was a focal point for a number of scenes. Costumes were superb and added realism to

the play.
A solid core of lead actors and actresses, all with strong voices, coupled with depth in other areas of the play, led to a fine production of Camelot.
It's a performance worth going to see.

Total effort for 'Camelot'

Other members of the cast for Camelot not previously listed are:
Sir Dinsdale - Carl Johnston;
Sir Lancelot - Mike Turner;
Sir Sagamore - Charlie Gibbs;
Merlyn - Philip Treman;
Lady Anne - Jane Timleck;
Lady Sybil - Carolyn Robson;
Nimue - Margaret Galt;
Daphne - Helen Johnston;
Valkyrie Jennings; Mordred - John Marchant; Morgan Le Fay - Katie Edwards;
Ladies of the Court: Martha Armstrong; Helen Bilik; Sue Boyles; Ginger Boyles; Jenny Daniels; Tina Dine; Jennifer French; Susan Holloway; Gillian Johnston; Shannon Marshall; Kim Martin; Margaret Ollah; Shelley Powell; Kelly Stern; Sherrie Tazman; Allyson Tracey; Jane Bloomston.
Knights: Lee Anderson; Philip Brennan; Andrew Delroy; Bril Jennings; Glen Murdoch; Garry Murdoch; Kurt Uhrzeit; Craig Marshall; Trena Mackey; Lisa Walters.
Heralds: Karen Daniel; Deanna Russell; Lynn Shields; Jim Tooby.
Musicians: Sue Boyles; Jenny Daniels; Tina Dine; Jennifer French; Gillian Johnston; Shannon Marshall; Kim Martin; Carolyn Robson; Jane Timleck; Allyson Tracey.
Those supporting the play by being a part of the orchestra were:
Keyboards: Rebecca Lovelace; Diana Collett; Flutes: Cienna Wellstead; Debbie Coleman; Lorelei Smith; Clarinets: Lisa Green; Chris Perkins; Trumpets: Stephanie Sieber; Tim McGowan; Trombone: Tim Jones; Bass: Harry Schubert; Rehearsal Pianist: Rebecca Lovelace.
Stage Management: Stage Manager - Gareth Patterson; Crew Chief - Scott Klue; Crew: Ed Hunt; Todd Kirkley; Peter Kline; Miles Haskall; Barb Haskins; Amy Johnson; Sound: Paul d'Entremont; Lighting Director: Andy Sekulovich; Lighting Crew: Jeff Forsyth; Richard Matthews; Hob Rivers; Phil Carriere; Brian Collier; Janet Miklethwaite; Colum Murray; Properties: Barb Sunucks; John Holwell; Tara Motem; Jennifer Teller; Armandia Vieira; Production Stage Manager - Ian Ollaker; Front of House: Manager - Mark Jones; Box Office - Kim Martin; Charlie Gibbs; Oshers; Christine; Mike Sasser; Director: Heidi; Steve Mann; Dave Ramsey; Jeff McLaren; Programme: Mr Charles Gourea & Marketing Club

Choral Society in Fergus

Herald Special
Once again, Dale Wood has performed his magic alchemy, blending the three forces, choir, orchestra and soloists, into a superb performance of The Messiah, in Fergus, last Sunday.
The Georgetown Choral Society has not performed the oratorio for several years so it was encouraging to hear that they had not lost nothing of their zip in the interim. Apparently, it was something of a learning experience for many choristers, the bass section, for example, of eleven had only three members from the earlier performances.
The orchestra selected from the Faculty of Music, University of Toronto made a lush sound repeatedly challenged by some virtuoso trumpet playing, as though they had been rehearsing the score for a week.
The concert kicked off the choir's Christmas concert series which will include two appearances in Georgetown, this week. The first of these will be Friday, Nov. 30, in a Festival of Carols at Holy Cross Church, starting at 8 p.m.
The second will be the local performance of The Messiah, again at Holy Cross Dec. 2, also at 8 p.m.

Tickets are available by calling 877-5815 or from Oxbow Books, 877-8861.

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