

Entertainment



Straw Man, Dorothy, Lion and Tin Man are off to see the Wizard in Georgetown Little Theatre's production of the classic. The performances played to sold out audiences over the weekend.

GLT play proves the point: there's no place like home

By ROBIN BAKEWELL
Herald Staff
Georgetown Little Theatre's production of the Wizard of Oz provided great entertainment for young and old alike on the weekend with a total of five sold out performances presented.

Adapted and directed by Ron Hunt the story followed the original with a few pleasant surprises.

White Dorothy met her cohorts on the way to Oz they would introduce themselves with the familiar "If Only I Had a Heart (Brain, Courage)" song and dance number.

The Scarecrow (Hal Porter) did a wonderful, lively dance which depicted his straw make up well and had the audience smiling.

The Woodsman (Dave Tunney), introduced next, slowed things down a little as far as the dance aspect went and after a couple of bars threw in what looked like some breakdancing steps. This brought more than a few chuckles from the older children and adults present.

The Lion (Daryl Johnson) played the part to a tee jumping from both the shy, mousey animal to the king of the forest character with seemingly little difficulty.

With only six weeks prior rehearsals the cast quickly proved that pressed for time or not they were putting on a first rate production.

From the first scene the play flowed through the story smoothly and the various special effects added depth to the production.

As Dorothy (Chris Farrugan) ran into her home in fear of the approaching twister the wooden shack started to shake and actually left the ground in some places. That effect and the storm sounds which were able to be produced by a keyboard "Mother System" left the audience in anticipation for the second scene.

The "Mother System" was operated by musical director Haydn Evans who not only played the tunes for the production but produced all the special effect noises during the performance.

Many prominent rock groups have been trying for the system which the cast and crew expressed their appreciation for.

A black light scene had three witches in a social atmosphere talking about their "ghoul-friends" and talking to their skeleton maid.

The Wizard (Ron Hill), who appeared at first as a giant figure

head, was complete with smoke bombs when he first came into view and had a booming voice full of authority.

The munchkins, who doubled as townspeople, were portrayed by students from the public schools in Halton Hills and, as with the size, acting seemed to pose no problem.

Sets and backdrops were both well done and artistic. The scene where the Wicked Witch of the West looks into her magic mirror and sees Dorothy and her travelling companions was brilliant. Somehow the positioning of the props, lighting and backdrops made the whole thing very realistic and somewhat magical.

More than a few Halton Hills residents must have been singing Wiz-

ard of Oz cuts on the way out of the theatre and probably reaffirming the fact that "there's no place like home."

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BELL GLASS

Globe's Arlene Bouwman busy with 200 costumes

By LOIS FRASER
Herald Special
Costumes are well underway for Globe's February production of "Mame". Costume headmistress, Arlene Bouwman is a very busy lady co-ordinating over 200 costumes for this large cast.

has never been personally involved until "Mame".

Many of us hesitate to become involved in theatre because we don't feel we are expert enough to take part. Arlene has squashed that theory since she admits she doesn't know how to sew. "Whoever heard of a costume mistress who can't sew?" she jokes.

Fortunately, she has Hazel Gorin lending a hand and Arlene says she's been invaluable, especially in fabric stores where Arlene feels she's a "bull in a china shop".

Hazel amazes Arlene by cutting out dresses and sewing them without patterns, a familiar sight when Hazel did the

costumes for "Anything Goes", Globe's first show. Other seamstresses are Linda Parker, Mrs. Sowers, Cheryl Broughton, Carol Hooper and Karin Simpson, Karin Mulligan, Audrey Houston and Sandra Greig, who are cast members.

"Mame" is a challenge since it spans from 1920-1946. Arlene studied costumes as part of her history of theatre course, but admits a lot of her ideas have come from her mother's and grandmother's photograph albums.

One major headache was removed when Globe managed to locate twelve fox hunting outfits from Malabars in Toronto, even if they have to sell a hundred tickets just to pay for them!

Globe rarely rents costumes although they often borrow from Georgetown Little Theatre. An imagination is Arlene's biggest asset since theatre companies often cannot afford costly costumes. Globe has done a marvellous job on their past three shows - "Mame" has the biggest costume budget yet.

Don't throw your old clothes away. Globe can make use of outdated ballgowns, bridesmaid dresses (for Southern Belle styles) and even drapes can provide yards of material to make into long skirts.

Men's suits are altered by narrowing lapels and narrowing pants.

Even a pair of old ice skates (minus the blades) can be dyed and made to look like old fashioned ladies' boots.

Arlene is enjoying working with director, Mike Burgoyne, who oversees the artistic part of the show. "I'm trying to convince him to switch

the show to "O Calcutta" but he won't budge," she says with a laugh.

The people in Globe are really fun according to Arlene and she is enjoying hearing the beautiful sounds that have come from nothing in a few short weeks.

Mame, played by Sandra Greig, has 16 costume changes, some to be done in only seconds, so her costumes must be designed with this in mind. Barbel Schirm designed many of Mame's costumes, which range from gold lame to dazzling white with a silver lame coat.

Lots of color, fluff, feathers and pizzazz are used in her outfits since she is a wild and unorthodox lady.

If you are handy with a needle, or perhaps a senior citizen looking for an interesting hobby, give producer Linda Parker a call at 843-0361. Tickets for Mame's 11 performances, starting Jan. 31, are available at 877-4323.



Costume changes for "Mame" played by Sandra Greig, above, number in the range of 16. (Herald photo)

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1/4 cup chopped onion
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1/4 cup flour
1 cup water drained from cooked vegetables.
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1 tsp. salt
1/8 tsp. pepper
1 1/2 cups cooked diced potatoes
1 cup cooked sliced carrots
1 cup cooked peas
1 pound can salmon
Tea biscuits, unbaked

Simmer onions in fat till tender. Add flour, stir to smooth paste. Add vegetable water and milk slowly; cook until thickened. Add seasonings, vegetables and drained flaked and boned salmon. Pour into large greased baking dish, cover with unbaked tea biscuits. Bake in 425° oven about 20 minutes or until biscuits are done.

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