



With arms raised and voices singing the Globe Theatre Productions opened *Kiss Me Kate* at the John Elliott Theatre Nov. 19. The show runs from Nov. 28-29 and Dec. 2-5. The play revolves around a troupe of actors and actresses who are staging *The Taming of the Shrew*. The behind the scenes action creates a second plot in the musical. Tickets are available from Royal Lepage Realty on Guelph Street or by phoning 877-4323. (Herald photo)

## Sets stunning, chorus good in musical *Kiss Me Kate*

By MARY-LIZ SHAW  
Herald Staff

"Another opening of another show."  
-But this is not just any show. It's an upbeat musical called *Kiss Me Kate*, which first opened on Broadway in the 1950s. Georgetown's Globe Productions brought its version to the stage for the first time Thursday night at the John Elliott Theatre.

*Kiss Me Kate* has always been a popular musical because it combines modern, Broadway show tunes with Shakespeare's classical form. The story is about a theatre troupe preparing to put on a production of Shakespeare's *The Taming of the Shrew*.

Trouble erupts when Director Fred casts his ex-wife Lilly in the role of Katherine. Lilly is the show's "big star" and is expected to carry the production. But, Fred and Lilly can't stand each other.

A voluptuous newcomer, Lois, has been cast in the role of Katherine's genteel sister Bianca. Lois is the object of Fred's attentions, but she is also romantically involved with Bill, a happy-go-lucky actor and very unlucky gambler.

The Lillie/Kate roles are played by Georgetown's Debbie Tilson. Mrs. Tilson has an excellent, well-trained voice and she does a good job of convincing the audience that she's a spoiled brat, both as Katherine and Lillie. She should be doubly commended for her vigorous performance since she is expecting a baby in the next few months.

A newcomer to the Globe, Brian

Hodgson, plays the male lead of Fred/Petruchio. Mr. Hodgson has a resonant speaking voice and displays confidence on stage. As Fred, he is funny, delivering his barbs at Lillie with as much malicious gusto as the audience can take. He's even better as Petruchio. He has lots of fun, swaggering around, singing of his romantic conquests.

The parts of Lois and Bill are played by Allyson Tracey and Ron Cheney. Ms. Tracey assumes a lower Bronx accent for the part and turns on her hips, which seem to be machine operated, to get what she wants. Ms. Tracey seems to realize that Lois is as crafty as she is ambitious; playing the stereotypical dumb blond is a means to an end. On the whole, Allyson Tracey is both entertaining and provocative.

Ron Cheney is an engaging actor, with a good sense of comic timing. He has a strong voice and, rather surprisingly, he is a good dancer too. It's almost worth the price of admission to watch his winsome minuet to Bianca when he is playing the part of her lover Lucentio.

But, if that isn't enough to grab you, you'll be hooked by Gord McLeod and Ken Gorin, who play two hapless thugs trying to collect a large I.O.U. The gangsters are coerced into performing in *The Shrew* to make sure Lillie doesn't take a powder. Shakespeare himself would have been hard-pressed to come up with better dopes.

Both Mr. McLeod and Mr. Gorin stopped the show with their lewd duet "Brush Up Your Shakespeare."

The Globe's *Kiss Me Kate* came off quite well, excluding some opening night gaffes. A few unintended laughs occurred when fruit from a basket thrown helter-skelter by Petruchio in a fit of rage, dumped on the stage and pelted some of the musicians in the orchestra pit.

The show tends to be rather slow-moving in parts, with too many pauses between lines and a lot of time between some scene changes. But, these wrinkles may smooth out after the first two or three performances.

The sets, designed by professional designer, Ann Goetz, are stunning. Ms. Goetz has designed sets and costumes for over 200 productions across the province. Her professionalism shines through every scene.

The large chorus is also very good. Dancers and singers are always synchronized and no one ends up on the wrong side of the stage, a common problem when dealing with a large cast.

The show's only major flaw is the orchestra, which, unfortunately, has a hard time staying on key. But, even so, this was apparent only during the slower tunes. The band was right in tune, for instance, during the steamy and sexy "Too Darn Hot" number.

*Kiss Me Kate* runs until Dec. 5. Tickets cost \$8 per person or \$7 per person for groups of 20 people or more on Wednesday and Thursday nights. Tickets may be purchased at the Royal Lepage Realty office on Guelph Street or by phoning 877-4323.

## Like Father, Like Son

By DIAMANN NADEAU  
Herald Special

I went to the cinema last night intending to see *Baby Boom*. Unfortunately it was not on until 9 p.m. and I didn't want to come back later. So I unwillingly sat down to watch *Like Father Like Son*. I discovered that *Like Father Like Son* is like, stupid.

This movie gives us the ridiculous proposition that humans can change bodies (or is it brains?) with the use of a body transference serum made by Indians. I do not think this premise is interesting or convincing enough to warrant a movie. (I've felt this way about a lot of movies recently. In fact, I think Hollywood of dollars wasted on lame films to Bob Geldof.)

Dr. Jack Hammond (Dudley Moore) inadvertently swallows this serum in his bloody Mary and changes bodies with his son Chris (Kirk Cameron). All this is witnessed by Chris's buddy Trigger, (Sean Astin), who provided the serum in the first place. That evening Chris (now Dudley) and Trigger hit the town with Jack's credit and bank cards. It is a blow-out night and I'm sure the account was emptied. Next day Jack (Kirk) sets off to school in black Jaguar with a sun roof and proceeds to alienate all the school kids by being a know-it-all, condescending, patronising jerk.

Unfortunately Chris (Dudley) is forced to go to the hospital, where he makes an astounding fool of himself and loses Jack's chance to become Chief-of-Staff. There are some funny moments but I was basically embarrassed by the whole schtick. It is hard to believe that anyone could be so irresponsible and dumb. (I would have disowned Chris if I were Jack.) Anyway, you get the idea.

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## AT THE MOVIES

Moore and Cameron are wasted here. Cameron, who plays Mike on *Growing Pains*, seems at home on the big screen. He manages to convey Dudley Moore's movements and walk very well. Moore is good as Chris, but his behaviour is embarrassing because one does not expect a man in his forties or fifties to act like an immature teenager. It looks really silly. Margaret Colin is the wife of Jack's boss and has a romantic interest in Jack. Patrick

O'Neal is her ultra-dignified husband, and Catherine Hicks is an attractive colleague. Sean Astin is the root-of-all-evil Trigger. But the movie centers largely on Chris and Jack and the other actors seem only peripheral.

Although it has its funny moments, *Like Father Like Son* is ultimately silly and trite and tedious. I wish that I had held out for *Baby Boom*. Or even *Cinderella*.

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There will be a Red and White Christmas Social sponsored by the Halton North Liberal Association, Dec. 4, 8 p.m. at the Optimist Hall, 311 Commercial Street, Milton. It will be an evening of fun and entertainment for all. Watch Walt Elliot MPP for Halton North and Doug Carruthers MPP for Oakville South compete in a cake-decorating contest.

## Bridge winners

The winners of the Monday afternoon bridge tournament at the Georgetown Legion were: Elsie Whitham and Doris Barber.

Two teams tied for second place. Jock Brown and Mike Loruso and Earl Rider and Norma Maynard were second place winners.

Harry Arbie and George Farrow captured third spot.

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