

# the HERALD Entertainment

## Preparation for Angels in Love takes some scrounging

By MARY JANE WALZAK  
Herald Special

When was the last time you were able to enjoy the splendour of Victorian England, the beautiful gowns, the ornate homes, the innocent way of life? Has it been a while? You are in luck then.

The season opener for the Georgetown Little Theatre, *Angels in Love*, is a wonderful comedy set in Victorian England - a place where everyone knew the pecking order and the Queen was the sovereign ruler of a goodly portion of the whole world.

Producing a period play always has challenges over and above those involved in producing a contemporary play. First you have to get the costumes and they have to be of the proper period and appropriate to the station-in-life of your characters. This can be very difficult as some of these costumes can be ornate and are not the type of thing that you find hanging in the back of your mother's closet - at least not your mother's closet. Have you ever tried to find a dress with a bustle or some other bit of finery? The costumes for this production should be lovely and it is always a joy to be able to see how people dressed way back when.

Another area of interest in period plays is the set and set dressing. Georgetown Little Theatre is very lucky to have available the services of Dorothy Hunt as producer and chief "scrounger" of period fur-

niture. She and her intrepid explorer, Jo Heed, are willing to go almost anywhere to view that antique piece of furniture that might fit in with what the director has in mind. They might also be out in the wilds of Georgetown trying to find that piece of upholstery material in just the right shade of lemon yellow to match the chairs.

I asked Dorothy how she was able to find the right pieces of furniture for this production and she admitted that while she had not been exactly looking forward to the task once she got into it "things just started falling into place." The people of Georgetown have been very generous in their time after time in providing some of their most prized possessions so that the sets will look just right.

If you would like to escape to another time and place to have a "jolly good laugh" come to the John Elliott Theatre on Oct. 21, 22, 26, 27, 28 or 29. Tickets are available by calling the box office at 877-3700 or by dropping into Royal LePage Real Estate at 170 Guelph St.

There will be a benefit performance on the evening of Thursday, Oct. 20 with proceeds to the Georgetown and District Memorial Hospital Auxiliary.

Refreshments will be served after the performance and tickets are \$10 per person available from Vi Haines 877-4593 or Sophie Bentley 877-7239.

## Dancing plays key role in Hello Dolly!

By NANCY McNEIL  
Herald Special

The Hello Dolly stage will soon come alive with the dancing and prancing antics of the Globe Productions troupe. It's the philosophy of Rose Carnduff, as choreographer, that no matter what their dancing skills, all cast members get an opportunity to shine on stage.

Have you got your Hello Dolly tickets yet? Well, they are now on sale at Royal LePage Realty in Georgetown. Performance dates are Nov. 17, 18, 19, 20, 24, 25, 26, 27, 30 and Dec. 1, 2, 3, at the John Elliott Theatre. If you need further information you can call 877-4323.

Rose Carnduff has been a member of Georgetown Globe Production since her 1985 debut in *L.A. Abner* in the spring of 1987. Rose choreographed Globe's amusing TV variety show entitled *Stay Tuned* Raised in Kitchener, Rose participated in numerous high school shows and gymnastic events. Later on, she joined Kitchener/Waterloo Musical Productions and it is there that she realized that musical theatre would be her full-time job by Rose presently resides in Mississauga and is a sales rep for a floral wholesaler.

It is a book of knowledge when it comes to musicals and at present she is undertaking to write a revue based on some of her favorite tunes. Rose readily admits she has no formal dance training but seeing some of her intricate moves you'd never guess Ms. Carnduff just seems to have a natural ability when it comes to choreography and dance.

Rose states that she is enjoying working with all the Hello Dolly cast but she is particularly impressed with the abilities and dedication of the leads. The main characters are Sandra Greig as the flamboyant Dolly Levi; Vic Dunleavy as grumpy Horrace Vandergelder; Colin Eastment as naive Cornelius Hackle;



Rose Carnduff (right) has been making sure members of the Hello Dolly! cast step lively, as they prepare for opening night. Ms. Carnduff is choreographer for the production, and leads the group through several warm-up exercises to limber up for the demanding dance work. (Herald photo)

Marlene Johnston as beautiful Irene Molloy; Philip Brennan as Cornelius' sidekick; Debbie Tilson as Irene's assistant; Bob Gelaznikas as Ambrose and Christine Ford as Vandergelder's niece Ermengard.

Sandy and Vic are on stage much of the time in their leading roles. Singularity or together their acting and musical numbers are terrific. Vic's song "It Takes a Woman" is quite humorous while Sandy's "Hello Dolly" will certainly be a show-stopper number.

Marlene and Colin sing a

beautifully romantic duet called "It only takes a moment." They are joined by Debbie and Phil as they all perform the lively and entertaining number called "Elegance."

Other songs and choreographed numbers are: Call On Dolly (Chorus); I Put My Hand In (Sandy); Sunday Clothes (Colin, Phil, Sandy and Chorus); Ribbons Down My Back (Marlene); Motherhood March (Sandy, Marlene, Debbie); Dancing (Sandy, Colin, Marlene, Phil and Debbie); Before The Parade Passes By (Sandy and

Chorus) and So Long Dearie (Sandy).

As for the Chorus members, they are having a lot of fun with "freezes," the lively and imaginative waiter's gallop and their own version of the polka. They too are working long hours but everyone admits it's all worth it. They are enjoying their involvement and they assure that the audience will have fun too.

So, get your tickets soon and be part of the Hello Dolly extravaganza!

## Banting's breakthrough chronicled for television



Entertainment

Bob Spence  
Thomson News Service

"Everyone who gets diabetes dies."

It is only a line from a script for an upcoming TV mini-series - but a telling one. Diabetes was once feared the way cancer is feared today.

Three Canadian scientists found a treatment for this killer, bringing Canada its first Nobel Prize in 1923.

Glory Enough For All, a two-part CBC-TV mini-series, focuses on the human story behind this medical breakthrough.

Dr. Frederick Banting had an obsession about finding a way to tame this deadly disease. He convinced Dr. J.J.R. MacLeod to provide him with facilities for experiments at the University of Toronto Aided by Charles Best and James Collip, Banting found the answer - what is known today as insulin.

Banting's ego - and his fear that credit for the discovery would go to others - sparked conflicts.

Glory Enough For All is a story that "demonstrates how great events bring out the best and worst in human behavior," said producer Gordon Hinch.

It airs Oct. 16 and 17.

Actors sometimes just have to grin and bear it. Or smile and swallow.

Peter Blais is going to have to practise his swallowing.

He plays the title character in *The Nerd*, a comedy that opens at the Royal Alexandra Theatre in Toronto later this month.

During the six-week run, his character will be getting daily doses of Reddi-whip. By the time the production ends, Blais will have swallowed the contents of six full cans.

Previews start Oct. 28.

The Music Industry Association of Canada (MIAC) wants you to play your song - on any instrument you want.

## Craft show planned

Craft Caledon '88 will be held Saturday, Oct. 22 between 9:30 a.m. and 4:30 p.m. at Caledon Central Public School, located one mile east of the junction of Hwy 10 and 24 in Caledon Village.

This show has become immensely popular over the years due to the fine quality of crafts and art displayed in the 60 juried booths.

Admission is free. Also, to ensure hassle-free shopping, the ITO offers

free babysitting, lunch booth and tea tables throughout the day. It's a great way to get some names off your Christmas list.

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## A glorious evening with Slowhand

By DIAMANT NADEAU  
Herald Special

Eric Clapton, 'Slowhand,' was in Toronto last week for a performance at Maple Leaf Gardens on Friday, Oct. 7. It was a wonderful show, taking an enthusiastic audience on a journey through Clapton's brilliant past, where song after song elicited a wave of applause at the opening notes.

Clapton opened with 'Crossroads,' then moved into his Cream hit, 'The White Room.' He did an inspired version of 'I Shot the Sheriff,' but it was when, about five songs into the set, he played 'Wonderful Tonight,' that the audience fell into his lap and stayed there.

'Wonderful Tonight' surely has to be one of the most gorgeous love songs in all of rock. The simple lyrics combined with an exquisite melody is one of Clapton's greatest songwriting achievements. The audience sang the entire song with him and by the end I think a lot of people were near tears. It was the most moving moment of the night.

He did an elongated version of 'Badge,' teasing the audience with several false stops that actually made him laugh. (Slowhand does not play his guitar lightly); he played the delightful 'Lay Down Sally,' 'Coconut,' and the new version of 'After Midnight.' Most of the songs were featured on the brilliant retrospec-

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tive package, *Crossroads*, that was released earlier this year.

He performed only two songs that weren't on the *Crossroads* package: 'Tearing Us Apart,' a pop hit sung with Tina Turner on his August album, and an extended 'Same Old Blues' from the *Behind the Sun* album. The latter featured solos from Clapton, back up guitarist Mark Knopfler, and bassist Nathan East.

Clapton did play one Blind Faith number, but it was a surprising choice: 'Can't Find My Way Home,' a song written by Steve Winwood, rather than 'Presence of the Lord,' Clapton's own beautiful song.

Clapton closed the set with one of the world's greatest rock songs, 'Layla.' It wasn't just for note his recorded version, but it was terrific. The emotion in that hellhole of an arena was amazing, people were absolutely thrilled to be hearing Clapton do 'Layla' live. The man has survived heroin addiction and alcoholism, it's nearly a miracle that he's still alive to play Layla.

For the all-too-brief encore, Mark Knopfler took centre stage to sing his big hit 'Money for Nothing' and

the audience sang along with him. The show closed with a hard-hitting rendition of 'Sunshine of Your Love.'

I loved this concert (no kidding), but there was the odd flaw. For one thing, Clapton never let himself go. His guitar playing was always brilliant and awesome, but he never went wild and let his hair down. He relaxed a little during the encore, smiling through the songs, but it took him so long to achieve that state Clapton has always been serious about his music. Remember he left the Yardbirds on the verge of their first big commercial success because they were becoming too 'pop' and he wanted to be a blues

man. However, after 25 years in the business, you'd think he'd feel more at ease with himself and his music. I guess when you've been called 'god' for 25 years it puts a certain amount of pressure on you.

Mark Knopfler, the songwriter, singer, and lead guitarist for Dire Straits, played luck-up guitar but did do a few solos.

Buckwheat Zydeco opened the show with a half-hour set, but due to various logistical problems, we missed the entire performance. Too bad, I was looking forward to seeing them. All in all, it was an absolutely marvelous evening. The big problem was that it ended too soon.

## Quintet set to perform at University of Guelph

Autumn Day at the Arboretum will be held Sunday, Oct. 16, with a concert at 2:30 p.m. in the OAC Centennial Centre of the University of Guelph, featuring The Zephyr Wind Quintet.

The Zephyr Wind Quintet was formed in the spring of 1984 by five University of Toronto students wishing to explore the woodwind quintet repertoire.

Since that time, the group has performed in such diversified venues as the Royal Ontario Museum, the Royal Conservatory of Music, Metropolitan United, Yorkminster Baptist, St. Cuthbert's Anglican churches in Toronto, Grange Park and Hart House.

In the spring of 1987 the quintet, assisted by soprano saxophonist Gary Barwin, gave the world premiere performance of Gary Kulesha's "Concertante Music" in conjunction with the Contemporary Showcase, for which they won a scholarship. The Zephyr Wind

Quintet made its Roy Thomson Hall debut in October, 1987 in Jeunesses Musicale's Cushman Concert Series. This season they will be heard regionally on CBC Radio. The Zephyr Wind Quintet wishes to acknowledge the generous support of the Ontario Arts Council.

The program will include the following: Quintet in E Flat Major, Op. 18 by Anton Reicha; Trois pieces breves by Jacques Ibert; Ancient Hungarian Dances by Ferenc Erkel; Music from "Fiddler on the Roof" by Jerry Bock and Roaming 20's Suite.

Admission is free.

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This Week's Password: "E.T."