

Georgetown Little Theatre Review *That Summer*

BY ELAINE THOMAS

Set on a tranquil beach, at a summer resort in Southern Ontario, the drama, *That Summer*, by David French is an emotional, bittersweet story narrated by a woman looking back at her past. The present time is 1990 and the period of time she is remembering is the summer of 1958.

The narrator (played by Georgie Landry) speaks as the adult Margaret Ryan and does a wonderful job all the way through of keeping the audience involved and interested in her life. Margaret is a soft-spoken, thoughtful woman, reminiscing about the summer that changed her life more than any other.

Megan Brady is very sweet as Margaret's granddaughter Caitlin, to whom Margaret reveals her story at the lake where all those memories happened.

The play is about all that makes a life what it is; birth, death, falling in love, and the dissolution of love. It is about the innocence of youth and the experience and knowledge which age brings.



GLT players on the set of *That Summer*, from left to right, Melissa Comstock, John Day, Andrew Filice, and Melanie Simmons

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The seventeen-year-old Margaret Ryan portrayed by Melissa Comstock, and her friend and guide, the wise and funny Mrs. Crump (Linda Leask) stole the show with their brilliant portrayals.

John Day was totally convincing as a stressed father trying to raise two teenage daughters, while going through his own marital problems. Melanie Simmons is terrific as Daisy Ryan, Margaret's spirited sister, and finally Andrew Filice plays the part of Paul Wright perfectly as the 19-year-old first love of Margaret's life.

That Summer, directed by Janet Raats and produced by Margaret Brady, opened Thursday, November 4th at the John Elliot Theatre in Georgetown, the first play of The GLT 2004-2005 season. The show continues this weekend with performances Friday November 12th and Saturday November 13th at 8:00 pm. Call the Georgetown Little Theatre box office at 905 877-3700 for tickets.

film review

BY LAURA COOK

Ray



Box offices all over are selling out tickets to the never before told biographical story of the American jazz legend Ray Charles. *Ray* chronicles the life and times of this famous singer from his meager beginnings until the pinnacle of his career. Born in a small town in South Georgia, the life of Ray Robinson begins with the death of his brother and a childhood disease that leaves him blind at the age of seven. Witnessing his brother's death leaves Ray scarred for life but when his mother insists on him living life as a normal young man and not a cripple, his gift is discovered.

When Ray must leave his small town to go to a school for the blind, he sets out with determination that soon wins him a spot in several jazz clubs around the country. Touring across the musical circuit in the southern United States, Ray realizes his abilities to make it on his own and soon signs a record deal with Atlantic records. Leading the way in music by combining jazz, gospel and country genres, Ray's success skyrockets. His fame and fortune don't come without a cost though as Ray struggles through marital problems and addiction in spite of his musical talents. Although the film does not go into detail about the later parts of Ray's life, it provides audiences with an exquisitely detailed story of one of the world's most talented musicians from rags to riches.

Jamie Foxx's Ray Charles Robinson is a remarkably haunting portrayal of the real Ray Charles. His ability to mimic subtle movements and voice features help to construct this brilliant biographical story. Although the songs are not actually sung by Foxx, his training in classical piano proves to be an asset throughout the film as he plays numerous pieces during performances.

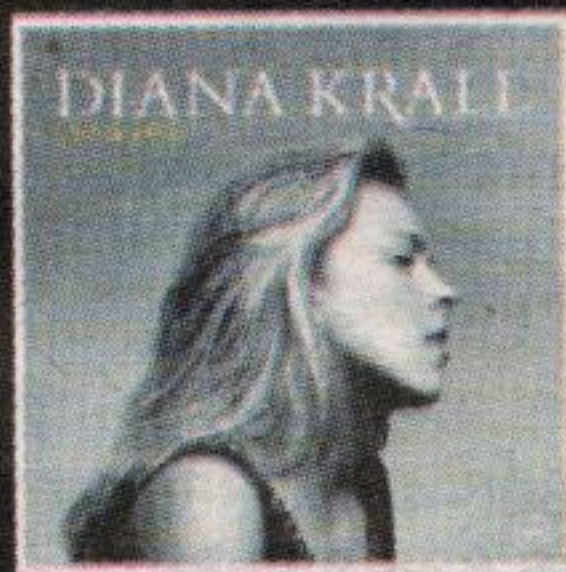
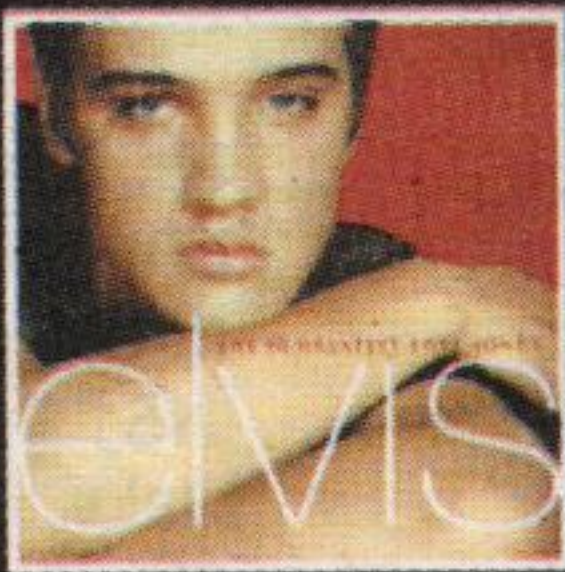
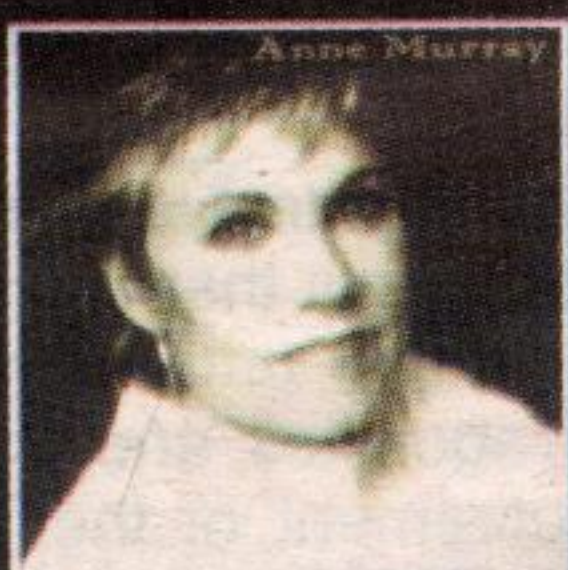
The structure of the film itself does not play out in a traditional chronological format, but rather in the form of flashbacks that advance the plot of the film as Ray is haunted by childhood images. Each flashback is unique in its format but the content often remains the same; the accidental drowning of Ray's brother as a child often plagues the star during the course of his life. Aside from the various camera angles that give the audience a better perspective on the musical giant, the quick cutting between flashbacks and present time mimic Ray's drug induced hallucinations flawlessly. In addition to the quick cutting techniques, the most effective filming technique in the film occurs when the cinematographer decides to use tungsten film outdoors (normally an indoor variety of film) giving the picture a blue colorcast. The effect of this filming technique is similar to a negative of a picture which mimics Ray's impending blindness in the story. While the success of the film can be mainly attributed to the outstanding acting job of Jamie Foxx, the various camera techniques all contribute to the overall magnitude of the film.

The film is rated PG-13 because of the sexuality, representation of drug addiction and various thematic elements.

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