

# Entertainment

## Plenty of laughs in GLT comedy

Some might be tempted to say things aren't exactly as they seem in Georgetown Little Theatre's current production, *Don't Dress for Dinner*.

But that would be misleading. It'd be more accurate to simply say, nothing is what it seems, in this play.

The comedy centres on the antics of Bernard, and his wife Jacqueline, as she prepares to go away to visit her mother in Paris for the weekend. As she's about to head out the door, her husband inadvertently admits his best friend Robert will be dropping by for the weekend.

In truth, Bernard has invited Robert over to deflect suspicion from him, since he has also invited his mistress Suzanne to spend the weekend with him. But the moment Jacqueline learns Robert will be staying over, she immediately invents a reason to stay home from her mother's place— she and Robert have been involved in an affair for years.

With Jacqueline making her snap change of plans, Bernard has to cover himself, and suggests Robert assume the role of Suzanne's lover to divert any suspicions Jacqueline may have about Bernard's extracurricular activities between the sheets.

Naturally Robert protests, but since Bernard has no idea about his affair with Jacqueline, he reluctantly agrees, and through a fluke, winds up mistaking punk rock visiting cook Suzette for Bernard's elegant mistress Suzanne.

What results is a tangled web of mistaken identities that sets the stage for a hilarious plot that simply can't fail.

Paul d'Entremont handles the part of Bernard with a flare, acting as the pompous, somewhat calculating scoundrel, while Margaret Brady is a natural as the vindictive Jacqueline, driven, it would seem, by temper tantrums.

David Brock is quite entertaining as the hapless, nervous Robert, who simply can't win when it comes to simultaneously trying cover for his best friend and keep his lover happy. Brock shows his incredible talent with the convoluted dialogue during the final moments of the play, when he tries to explain the whole situation to Jacqueline— it's dialogue worth waiting for.

The hit of the play is Elizabeth Barfoot, who walks away with her part as Suzette the cook. Elizabeth not only commands the audience with her wild antics, but her bizarre costumes (with purple/pink hair no less!) and Cockney accent are the toppings on the cake.

Julia Guthrie shines as the sultry, sexy mistress Suzanne who has obviously been used to getting her own way, while GLT newcomer Christopher Froggett easily handles the part of Suzette's big tough guy husband with a passion, completing the package with a great accent.

There is little doubt director Mark Tiller has milked the most from his cast.

The set is quite elaborate, typical of most GLT productions, and gives the illusion of great depth, with its unique layout and fine furnishings.

Although *Don't Dress for Dinner* isn't a highly sophisticated play as far as the plot goes, there is no doubt it is incredibly funny— possibly one of the more humorous plays GLT has done to date. The dialogue is filled with double meanings and innuendos, and never fails to illicit a laugh.

Considering the original play was written in French, the translation hasn't lost any of the humour. *Don't Dress for Dinner* is certainly a keeper, and GLT patrons should enjoy it. A word of warning however: be prepared for some sore ribs when leaving the theatre. You'll laugh that hard.

—By Ted Brown, staff writer

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