

Entertainment

Rock video examines drinking and driving



Bob Spence
Entertainment
Thompson News Service

An upcoming Canadian docu-drama blends together a number of "rock" songs and a series of vignettes for a 30-minute TV special with a far from subtle message.

The Party's Over looks at the effect of alcohol impairment on driving ability and the emotional, economic and human havoc impaired drivers can reap.

The special is aimed at teenagers and young adults. That's why the docu-drama, produced by the office of the Solicitor General of Alberta, is making extensive use of rock and country music. The music, from such artists as Bob Seger and The Silver Bullet Band, Steppenwolf, The Razorbacks, The Fabulous Thunderbirds and K.D. Lang and The Reclines, has been donated by the performers and their record companies.

The storyline is a series of separate vignettes tied together

through one character, the "Watcher." The "Watcher" serves as the narrator and guides the audience through various decisions a young driver must make.

The Party's Over airs Dec. 1 on CTV.

When he was president of the U.S.A. Ronald Reagan was frequently embroiled in political battles over American aid to the Contra rebels in Nicaragua.

Now, his daughter, author Patti Davis, also displays a fascination with that problem-plagued Central American nation.

Deadfall, Davis' second novel, revolves around illegal American involvement in Central America. The heroine and a senator who is an outspoken critic of the Contras discover a major conspiracy by officials close to the nerve centre of American political power.

Before you send it, seal it... with a Christmas Seal!

Fiddler captures the spirit of Tradition in early Russia

By **BEN DUMMETT**
the Herald

Watching a little old man perched on a roof top playing a fiddle may be a nerve-racking sight indeed. But for those who saw the Globe Theatre Productions' presentation of "Fiddler on the Roof" Thursday night, it was nothing of the sort.

The world renowned musical, which runs through Dec. 2 at the John Elliott Theatre, takes place in a small pre-revolutionary Russian Jewish community called Anatevka. It centres around a couple, Tevye (Joe Delguidice) and his wife, Golde (Lyn Bastovansky) who believe in the tradition that the father chooses his daughter's mate. His daughters, however, feel the decision is theirs.

Tevye's character is crucial to the play and Mr. Delguidice's performance on opening night last week was outstanding. The audience felt his pain when he reluctantly disowned his third eldest daughter, Chava (Tricia Macfarlane) for deciding to marry a gentile and they identified with him when he manipulated the Bible and his one-sided conversations with God to justify his actions.

It seemed as if he was made for the part. It's hard to say what a Jewish milkman and father of five daughters living in Russia in 1904, would look like but Tevye's attire certainly lent credibility to the character.

Ms. Bastovansky was equally good in her role of the wife Golde. She incorporated all the right man-

nerisms such as a roll of her eyes or an inflection of her voice to let the audience know, appearances aside, she and not Tevye runs the household.

The two also worked well together. Their playful bickering comes across as true love.

The three eldest daughters, Tzeitel (Christine Ford), Hodel (Meg Rosie) and Chava really typified the strong singing voices characteristic of all the actors. The three each performed a solo and that more than aptly showed grace.

The town matchmaker (Shirley Ashenden) and the butcher, Lazar Wolf (John Thomas) provided some of the production's comical scenes. Ms. Ashenden enhanced her already funny lines by delivering them with a slightly exaggerated craggy old Yiddish accent.

As for Mr. Thomas' performance, his lecherous delivery of the line "I like her" to describe his feelings for Tevye's eldest daughter, left little to the audience's imagination.

The two other principal characters were Motel, the town

tailor (Phil Brennan) and Perchik (Bill Kornice), the radical student. Phil Brennan's youthful look and slight frame allowed him to convincingly portray the insecure tailor.

Mr. Kornice was able to portray a young revolutionary's anger.

The acting was complemented by the efficient use of the stage. By means of a simple mechanism, the audience is taken from Tevye's yard into his kitchen. With a few tables, a wooden backdrop and some bottles and glasses, it becomes a bar. And a dimming of the stage lights and glow in the dark pyjamas the audience was in the bedroom with Tevye and his wife during an eye-catching dream sequence.

The orchestra kept pace well but at times it drowned out some of the singers' voices.

But those who saw the famed musical will be pleasantly surprised.

At times you may forget about the harried life today and be taken back to those difficult times in the small Russian town.

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