



**In with the crowd**

One of the hosts of 'The Spectacular New Age Vaudeville Show', Edgar Thatcher got right in with the audience Saturday afternoon during the matinee performance. The packed crowd was asked to contribute names of animals so the other host of the show, Victor J. Hanson, could imitate animal

sounds in a reggae-type version of Old MacDonalds Farm. All in all, the audience thoroughly enjoyed themselves during the sold-out performance. Proceeds from the event go towards the Halton Hills Cancer Society. (Herald Photo)

## Georgetown Choral Society sings at Roy Thomson Hall

By **DONNA GUMULAK**  
Georgetown Choral Society  
Herald Special

As of January 6, 1992, the Georgetown Choral Society has been in full swing for a very exciting spring season and if you haven't heard already, then let me fill you in.

Along with director Dale Wood's second choir, the Achill Choral Society, our very own Georgetown choir will be soaring to even greater heights this year with a performance May 29, 1992 at Roy Thomson Hall.

The hall is that magnificent structure of glass and steel adjacent to the Skydome and is easily



viewed from the Gardiner Expressway as one approaches the heart of downtown Toronto.

The very finest of North American musicians and performers have graced the stage of Roy Thomson Hall so it is no wonder that our own local choirs

are so enthusiastic about the rapidly approaching engagement.

To make this performance an even more spectacular one, the choirs will have the opportunity of singing with the Etten Mannenkoor, a fabulous 100 voice male choir from Holland.

Supporters of the Georgetown/Achill choirs will recall the group's trip to the Netherlands in May 1990 as guests of the Etten choir.

There, they participated in celebrations marking the 45th anniversary of the liberation of Holland.

The warmth and hospitality of the Dutch people toward our choir members and spouses made the trip a most treasured and memorable one.

To the delight of our choirs, the Etten Mannenkoor accepted our invitation to visit Canada. The choirs will perform in London, Ont., Ottawa (Etten choir) and possibly Barrie but the highlight of their visit will certainly be the shared concert at Roy Thomson Hall, May 29, 1992 at 8 p.m.

Be sure to mark this date on your calendar. The concert is sure to be magnificent and what a great way to celebrate Canada's 125th birthday.

Plan to join us for "Friends in Concert". Tickets are available now and are selling well so get yours early.

They can be purchased from all choir members, the Allstate Insurance office at 360 Guelph St. or you may call 1-800-387-9974 for more information.

More details will follow in the weeks ahead so watch the Herald for more exciting news about this wonderful event.

## Globe Productions heading south

By **SHERRY NORMAN McCLURE**  
P.R.O. Globe Productions

Georgetown Globe Productions has just completed the difficult job of casting for its spring production of Rodgers and Hammerstein's South Pacific.

This 1940's musical, adapted from James A. Michener's novel "Tales of the South Pacific", brings to life some of the most popular songs ever sung. "Some Enchanted Evening" and "I'm Gonna Wash That Man Right Out of My Hair" are just two examples of the divergent musical score which move the story through its varied plot.

The story is set in the exotic French islands of the Coral Sea at the time of American Military occupation during the Second World War. It is a colorful account of

Island characters like the crudely charming Bloody Mary.

It is a story of romance between the handsome French Plantation owner Emile de Becque and the country-sweet Nellie from Little Rock, U.S.A.

It is a tale of military life in the alternately anxious and monotonous days of war in the South Pacific.

All of these plots are very neatly tied into a more subtle story of personal growth and triumph.

Let Globe Productions turn your thoughts ahead to spring and the "South Pacific".

Show dates at the John Elliott Theatre are: April 30, May 1, 2, 3 and May 7, 8 and 9. Tickets are \$12.00 per person and can be purchased at Royal Lepage Real Estate in Georgetown beginning March 2.

## Movie Review

# Final Analysis falls far short

By **DAWN WOOD**  
Herald Special

This attempted psychological thriller by director Phil Joahnu echoes two of its well-acclaimed predecessors, Silence of the Lambs and Cape Fear. But unlike those, this film does not panic the audience or pose any threatening scenarios in a personal way.

Final Analysis features Richard Gere as a psychiatrist who has an affair with his patient's (Uma Thurman) sister (Kim Basinger). The psychological conditions and journeys of these two women is a plot element that is technically similar to the one set out in Silence of the Lambs.

As Heather Evans, Kim Basinger transforms from a vivacious older sister into a haggard older battle axe. The transition isn't difficult for Basinger, in fact it comes off quite smoothly given there are only two dimensions to her character.

Likewise, Richard Gere is typically himself as the conservatively polished professional falling in love with yet another pretty woman. Be she good or bad, beauty is blinding to the big lug.

The love plot is not the only predictable component of this movie. The ending strikingly imitates the Cape Fear water images of purification though the overall impression is less surreal. And in Final Analysis it does not take 45 minutes to make the point.

The script is blasé, with only a few breaks. Some of the best lines are given to Basinger's sister, Gere's neurotic patient who suffers from Obsessive-Compulsive Disorder (OCD).

After controlling her stove phobia (which takes her anywhere up to 40 minutes to ensure that her gas stove is off before leaving the house, she tells him that she is now keeping her sister's gun and that she daily checks 10 times to ensure the safety is one and the gun is loaded.

Her style is deadpan. When Basinger is complaining about being institutionalized for a two-week psychiatric observation after being deemed not responsible for her actions due to temporary insanity, Thurman reminds her that after all, she did just kill her husband Jimmy (Eric Roberts).

It is these moments of humor that differentiate Final Analysis from the all-consuming recent releases of psychological tragedy. The point made in Final

Analysis although not less personal, comes across less intensely.

The horror is the knowledge that people can premeditate crime and escape just penalty by faking insanity. Today, this is being alleged in the Milwaukee insanity trial of Geoffrey Dahmer.

The final analysis is that this film resembles others in its genre without psychologically terrorizing the audience. People leaving the cinema seem generally less uptight or distressed. Though the talent is not on the scale of Martin Scorsese, Robert DeNiro, Nick Nolte, or Jodie Foster, Final Analysis offers an outing more along the lines of traditional entertainment.

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