

Disgruntled viewers respond to TV query

Our current Intermission question, printed in the Thursday, July 26, and Thursday, Aug. 9, editions, evoked a number of strong responses from readers:

DO YOU THINK THE QUALITY OF TELEVISION PROGRAMMING HAS DECLINED IN RECENT YEARS? IF SO, DO YOU WATCH LESS TV BECAUSE OF THIS?

James Sobocinski of West Bloomfield gave a succinct response: "I'm giving the television industry one more season to shape up. Otherwise I'm going to sell my TV!"

T.R. Donnelly of Rochester was also to the point: "I believe my husband said it all — 'I wonder why we ever bought a television set! Do we watch less television now? What do you think?' Several respondents brought up the issue of sex and violence in television programming. Zuhair N. Sarafa of Birmingham wrote: 'Too much violence and sex is deteriorating the moral fiber of this country. I try to watch news, movies and documentaries only.'

A Bloomfield Hills woman, who asked not to be identified, wrote: "Our viewing habits have changed considerably. There was a time we would invite friends to join us for a special program. Due to the personal nature of the advertisements our set is turned off immediately."

J. Hernandez of Birmingham wrote: "Definitely! We watch the news reports every evening and some programs of interest on Channel 58, which we support. We like to see athletic programs, nature films, etc., and a movie or show for entertainment or enlightenment, when offered."

"Most of the time our set is turned off because we dislike asinine situation comedies, glorified brutality, or dumb jokes, and films with bad actors and a poor script."

Dr. and Mrs. H.J. Sawyer of West Bloomfield wrote: "We dislike television, especially for young children. It steals from the few waking hours they have to explore the world and their own talents and creativity. The quality has definitely declined. Remember 'Playhouse 90'?"

Wolf von Guttenberg of Bloomfield Hills wrote: "The quality has been declining. Most of the major programs on evening prime time are an insult to the intelligence of the American public."

Next week, we'll have another Intermission question.

'Fiddler' rouses audience support

By GAY ZIEGER

Review

"Fiddler on the Roof" is a physical play, demanding of its actors rhythm, pace and energy. It calls for much gestulation, much exaggerated reaction and some explosive dancing.

In particular, Teyve, father of the family being driven out of Czarist Russia at the turn of the century, needs to convey sensuality and a kind of creative tension. Happily, Mike Kaufman in that role at the Southfield Summer Music Theater's production last week enjoyed moderate success.

All performances pale when compared with those of Topol and Zero Mostel, but those shoes are just too big. Kaufman played the part sympathetically and lovingly. He was able to explore the depths of his character and see his modus operandi. What his interpretation lacked in brilliance it made up in earnestness.

This enthusiasm was all-pervasive. Judy Greenwald, as the slightly world-weary, resigned Golde, was true to the role until the curtain call, when she beamed.

SURPRISINGLY, two fairly minor characters did some scene stealing. Yente the matchmaker, played by Nancy Kolton, was fun. She shuffled across the stage, all the while asking and answering her own questions. The audience liked her.

The response was equally warm for the Woody Allen-like Rabbi, Scott Shamis. His deadpan portrayal elicited

much good humor.

Evidence of the effectiveness of the physical was present in Don Grant's Motel. His tremulous timidity and especially the action in which, out of fear of Teyve's wrath, he doubled his whole body up, protecting his head, added dimension to the character.

Also impressive were Ellen Cash's singing voice, Tali Flam's seriousness of intent, and Lee Cossage's vision of youthful idealism.

Unfortunately, there was a general malaise that afflicted all. Few were able to project and some key lines were lost in the jumble. The orchestra, well synchronized and lively, could not be faulted for drowning them out. There was just general vocal weakness.

THE PRODUCTION featured some truly ambitious and sophisticated sets and backdrops. Attention to detail and the scope were arresting.

In all, the play was good and the cast, while young, was able to give meaning to the story. Much credit, obviously, goes to director John Puchalski and his assistant Mike O'Neil.

Performances were presented Wednesday-Saturday, Aug. 8-11, in the Southfield-Lathrup Auditorium. Sponsor was Southfield Parks and Recreation.

Ed Ames opening in Don Quixote role

Ed Ames will star as Don Quixote in the Star Theater of Flint's final production of the 1979 summer season.

"Man of La Mancha" will open Tuesday, Aug. 21, and play for one week, through Sunday, Aug. 26.

Ed Ames has distinguished himself in more than one area of human endeavor. Aside from being prolific in virtually every phase of performing, he is a scholar and an athlete.

Edmund Dante Ames first made an impact on the national scene when he and his brothers were on the top of the music charts as the Ames Brothers. Later he left them to establish his own career.

FOR TWO YEARS he sang not a note. Instead he studied at the Herbert Berghoff School, polishing and refining his acting ability. His greatest theatrical triumph as a New York legitimate

actor occurred in "One Flew Over the Cuckoo's Nest," in which he co-starred with Kirk Douglas and received sensational reviews.

Twentieth Century Fox saw Ed in "Cuckoo's Nest" and brought him to Los Angeles to star in the TV series "Daniel Boone." His four seasons on the show were only overshadowed by his return to singing and his zooming popularity as a recording star.

His biggest hits for RCA were "My Cup Runneth Over" and "Who Will Answer." On stage, Ames breaks house records with happy regularity. He has headed national and regional companies of such hits as "Man of La Mancha," and "I Do! I Do!," receiving critical and audience praise.

Gayle Byrne will join Ames in the part of Aldonza. Ms. Byrne is no stranger to the "Man of La Mancha," having charmed Broadway for two years as Aldonza.

She appeared in the national tour of "My Fair Lady" as Eliza for three years and internationally she starred as Mame in "Mame" in Australia, "Carousel" and "Showboat" in South America and "My Fair Lady" in Russia.

HER MANY leading men include John Raitt in "I Do! I Do!," "Kiss Me Kate," and "Kismet"; Vincent Price in "Oliver!"; David Carradine in "Camelot"; and John Davidson in "10 in the Shade." Most recently she played the role of Marian in "The Music Man" opposite Tony Randall.

Funnyman Johnny Haymer will play Ames' side-kick Sancho. Haymer is a dramatic actor, a comedian, a song-and-dance man, and a person who can do almost any dialect.



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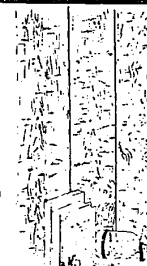


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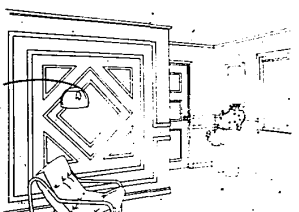
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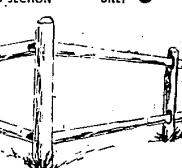


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