

york grad stars in boring sitcom

by Shay Schwartzman



I have seen the future of Canadian television and The Peridichuks are not it.

The show premiered last Thursday night as part of CBC's *Family Portraits* series. Its pilot, titled "The Anti-Elope Play," is part of CBC's desire to find programs to fill its raised Canadian content quota. It stars York MFA theatre grad Julie Bond as mother Lisa Peridichuk.

"The Anti-Elope Play" is shot, produced and placed in Edmonton. The show is generic sitcom fare; in other words, it's not funny.

The story revolves around a

"typical" Ukrainian family in the west. Son Max has to learn a Ukrainian dance for a school program. His father, an ex-Shumka dancer, can't teach his son how to dance for some reason or another. His sister is the only one who can teach him but she happens to be eloping that day and can't spare the time. It just gets *zanier* and *crazier* after that.

The characters are one-dimensional. The father is portrayed as a dolt who would rather go to a heritage picnic than stop his 18 year old daughter from eloping with an eccentric artist. The mother is stronger but she flies off the handle every time she

thinks someone is doing something wrong. I liked Max because he was the only one who knew what was going on.

The story is unoriginal and the dialogue is boring and uninspired. The slapstick humor of people falling over furniture and out of windows is just too much. Let's hope, as taxpayers, the CBC does not waste anymore of its precious budget on this show.

After viewing the program, I interviewed Bond.

"All I ever wanted to be was an actor but I come from a small town and it was alien to want a career in theatre," said Bond. "So, if you can't do, teach."

Teach is just what Bond did. She received her BEd degree from the University of Victoria in Theatre and English and then taught drama in high school. While teaching, she did numerous stage productions.

At age 30, she decided to commit to acting full time. "I realized I had no reason not to go into acting," she continued. "I could be irresponsible, so I sold almost everything, packed the rest in a bag and moved to Toronto."

She came to York because it was one of the few schools that did not restrict candidates because of age. After graduating, she worked in Toronto for a year in smaller companies and children's theatre. It was hard for her

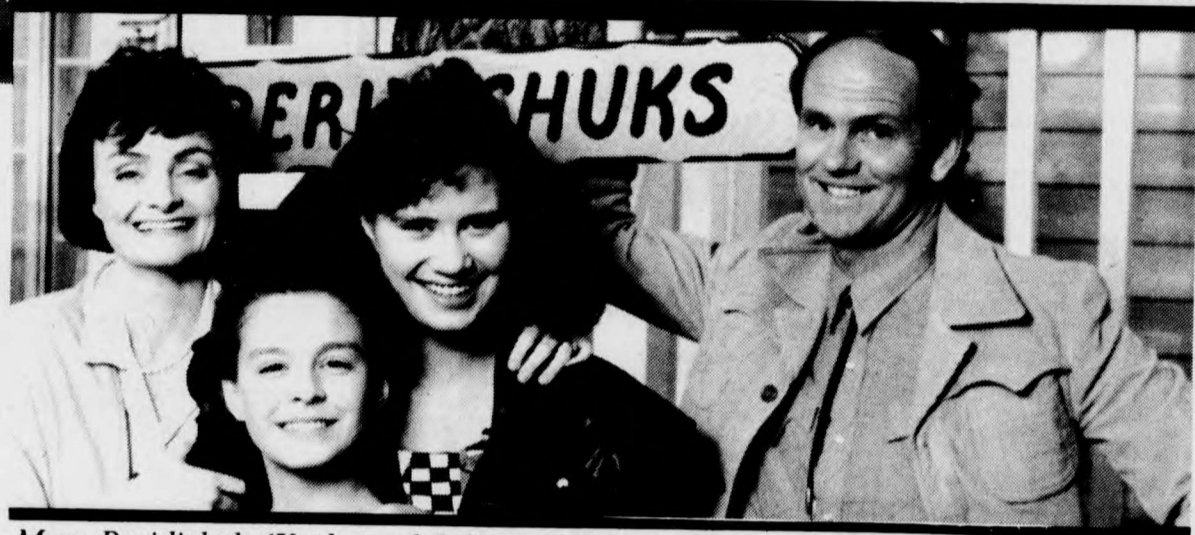
to work in Toronto because, at 32 years of age, there are a lot of other actors with more experience. She left for Edmonton with her husband, whom she met in the MFA program, to run the Nexus Theatre. "There is a lot of work for actors in Edmonton. A lot of Toronto actors come here. We support Canadian theatre and playwrights."

Bond started working in film and television while still in Toronto. "I tried to learn as much as I could. Stage acting is actor-oriented while film work is director-oriented."

Although she enjoys the film medium, she loves the stage.

"When one works in film of television there isn't much, if any, rehearsal time, so one has to work in a vacuum at home. You have to do a lot of your own directing and hope the director and actors interpreted things the same way. You're riding on the seat of your pants."

Bond has performed for the Nexus, Catalyst and Network theatres. She has also appeared in the last two Edmonton Fringe Festivals. Her other film experiences include a film for the National Film Board and a lead in the film *Personal Exemptions*. Perhaps with better material her abilities will show through. With the "Anti-Elope Play," one couldn't really tell.



Mom Peridichuk (York grad Julie Bond) dances with husband Max (top) and poses with kids (Larry Musser and Jennifer Lee) in front of their cosy home.

a lyrical obsession with dogs

by Valerie Hochschild

The Cinderella Theory
George Clinton
WEA Records

George Clinton is funk. Look it up in the dictionary and there he is with his multi-coloured cornrows (preceding Living Colour's Corey Glover).

To him, funk is like yoga — spiritual existence — and he is the master. Like many such masters, he has his eccentricities — dressing band members in diapers onstage, having a lyrical obsession with dogs and other kooky stuff like that. But in over 30 years,

he has developed a legion of disciples who constitute the best and brightest in urban black music. One such follower is Prince, who gave Clinton the chance to record this LP on his Paisley Park label.

What Clinton has done with this chance is surprisingly laid-back. Supported by a huge list of musicians and singers, he does show moments of real inspiration, as in "There I Go Again" and "Why Should I Dog U Out?" "(She Got It) Goin' On" is a particularly strong character sketch of a very 90s woman: "Sporting a beeper on her hips/... A-plus student... Real weird hairstyles/Curls of Jheri/Politically the girl's head is scary..." The low-key approach

works well in this song but not everywhere else.

Never did I think I would hear a Clinton song called "French Kiss" (with expected lyric details) and be bored. Never did I think Chuck D. and Flavor Flav of Public Enemy would have the lack of intensity they have helping out on "Tweakin'." Everything is very bright and easy and straight ahead, but to paraphrase the Flav, it just doesn't kick the ballistics.

I feel bad being this disappointed in George Clinton, but I guess even yogis of funk have their days. The actual Cinderella Theory is "put this on and see if it fits." I tried it on, it fit too well, and it just sat there.



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