

# Ken Fiddles to knockout production

**FIDDLER on the Roof is a knockout. Ray Jeffery's production at the Civic is outstanding for its choreography. CAODS chorus must have been worn out by the end of an evening of often frenzied activity.**

The dances, pictures, grouping are always changing and have a freshness of approach. And perhaps even more importantly — the acting was good.

The story of Fiddler on the Roof is that of the Jewish community living in a small "tumbledown, workaday" village, Anatevka, in Tsarist Russia.

Tevye, the milkman, has five daughters, who one by one are breaking with tradition to marry the men of their own choice. Tevye is torn between the love of his daughters and the love of the old ways.

Ominously running under the story of the breakdown of his own family system, is the encroaching oppression of the anti-semitic movement in Russia which in the end drives them all away and apart.

And yet we know that the family ties, the religious ties will remain all-powerful.

Ken Cooper, as Tevye, gives an outstanding performance. His timing, accent, the way he moves and his emphatic interpretation of the part, are all excellent.

Lynette Bendall, Christine Young and Sally Lorkin as the three eldest daughters are a charming and lively presence on the stage and their Matchmaker number one of the best.

Of the miscellaneous males, Peter Smith as Motel clearly defined his role as the weedy, diffident tailor in love, with the eldest daughter.

The costumes are superb, the sets only so-so and the lighting delightful. The soloists are all competent though not outstanding, but the overall sound of the chorus is very powerful indeed. Musical Director Ian Hayter has brought the show to a good musical peak.

There are rather too many bodies on the boards for comfort but they are as well organised as possible. Of all the Jeffery's productions I have seen, I liked this best.

LW.