

What Goes On

television

With so much media attention focussed on National television News Programs (witness one past column in *What Goes On*), often local news is neglected in any form of critical analysis. However, local news programs mean a helluva lot to a city such as Halifax where there aren't any responsible newspapers as such operating.

So what does Halifax have to offer? CBC's **Newsday**, and ATV's **ATV Evening News** are the sole competitors, running opposite each other weekdays at six o'clock. And yes, Virginia, there is a difference between the two.

Whereas **Newsday** places its emphasis on news and issues which are important, though not necessarily flashy, the ATV package definitely leans toward the topical and items of "human interest" - giving the people what they want. The people seem to want it as well, with the **ATV Evening News** drawing twice as many viewers as **Newsday** does, according to a recent independent poll.

Before delving into the personalities in front of the camera, the question must be asked: Do they cover the news well? It's a question which doesn't get asked nearly enough, compared to the colour of the anchorperson's blazer, or something equally relevant. CBC has the

real edge in news over ATV, and it's evident even in the format of the programs.

ATV splits up its hour-long show into two sections - **The Notebook**, with Dave Wright as host, and the **News** itself, usually read by Dave Graham. CBC doesn't actually split up the program, but rather compartmentalizes it, with most of the news stories in the first half hour. The difference lies in investigative journalism. CBC has a strong tradition of investigative journalism on **Newsday**, one which is consistently renewed every year. Generally half of each news hour is devoted to reports and investigations that are as often as not prompted by the news staff. CBC makes news stories happen in Halifax through hard work and the best team of reporters in the city...unlike ATV.

The Notebook, which is the section of the show most conducive to special reports and investigative reporting, is pathetically shallow in that vein. Admittedly, the **Notebook** reruns some of the best reports of American channels on topical issues (which instantly limits their point of view), but lacks any kind of investigative staff to cover local stories, and, more importantly, unearth stories. ATV's version of reporting involves waiting for a story or issue to break and then covering it. It's no-risk journalism, unlike CBC, who don't have to sell soap during the news.

- K.J.B.

film

Oink. Oink. **Porky's** is opening in Halifax this week at the Oxford, and it looks to be a very crass exercise in comedy sexploitation. It's the kind of film which considers itself "an unblushing comedy of teenagers growing up," while the "teenagers" all look closer to gray hairs than pimple cream, and the object of life is a quick screw.

Speaking of quick, that's what **Richard Pryor Live at the Sunset Strip** is, not lasting for more than 85 minutes of movie time. Otherwise, it is Richard live, so fans of his humour should take note, just as Henry Fonda fans should notice **On Golden Pond**, held over for yet another week at the Hyland. Take note, and take care - the elder Fonda's the only reason to see the formulaic film.

If you remember **Raiders of the Lost Ark**, and it would require an extremely short memory to forget the film, be aware that it's in town again. On this run-through, Indiana Jones adventures with the assistance of Dolby Sound and 70 mm film (the highest quality) recently installed at the Scotia Square Cinema. For more adventure, **Quest for Fire** remains at the Paramount One (see review inside) and an icky-sounding movie called **Prison Girls** is outraging women and other humans at the Cove. **Arthur** is habitually-held-over inside the

P-mount Two.

From **Quest for Fire to Chariots of Fire**, on the Dartmouth side of the harbour in the Penhorn cinemas. **Chariots** has received a major hunk'a praise from all sides of the film world, so perhaps this Brit film dramatizing and glorifying running in the 1920's - athletic running, not the political type - is worth seeing. Also marooned in the Penhorn Shopping Mall are **Reds**, with Warren Beatty, Diane Keaton, and a cast of thousands, and **Death Trap**, the new film by Sidney Lumet (**Prince of the City, Serpico**) which stars Michael Caine, Christopher Reeves, and Dyan Cannon in a "who's-about-to-do-it?"

On the film societies front, the Cohn is still in spring hibernation with nothing playing in the Dal film series over the weekend. Wormwood's picks up the slack however, with a weekend screening of **Bye Bye Brasil**, a film which played at the Cohn recently. It should come as no surprise that the movie is Brazilian, and this comedy with music (about a group of travelling entertainers in Brasil) appears to be another good film coming from that still-repressed country. Today (Gazette press date) the cinema society operating from the NFB building is playing **The Duellists**, a film about two duellists, starring Harvey Keitel and Keith Carradine.

There's a treat waiting next week for those who can appreciate the greatest comedies in film history. Thursday and Friday the first and second of

April, a **Marx Brothers** double feature will cause aching sides and tears of laughter at Wormwood's Dog and Monkey Cinema Society. That's right, **A Night at the Opera** and **A Day at the Races** (the movies not the records) are coming on April Fool's Day.

If entertainment seems better free of charge, then Halifax can provide films of that sort quite easily. Take the Grawood for example, not one, but two **Godfathers** are showing for the alcohol-soaked masses. **The Godfather** plays Tuesday at eight, and **Godfather Two** follows on Wednesday through the magic of video-cassette. More serious business goes on at the NFB next Wednesday (at eight also) with a series of five films under the group title **Facing the Apocalypse**. The films range from the hazards of Nukes, to life-after-death experiences, to ecological dangers - arranged to give a sorta "death" connotation to the whole affair.

Lastly, the Dal Art Gallery (see story inside) provides another non-academic service by screening **Europe After the Rain**, part two, at 12:30 and 8:00 on the 30th. The film is an overview of the entire Dada and Surrealist movement, stopping to focus on several key artists - fascinating stuff, and not simply because Rene Magritte and Max Ernst are heroes of mine. Keep (start, really) those cards and letters rolling in to Robbie Shaw and maybe, just maybe, the service which the Gallery does provide won't be taken away in a senseless pen-stroke.

gingers

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