

Neptune douses the flames of Fire

by Leslie Furlong

There are two kinds of people in this world: those who like musicals and people like me. Take *Cats*. No, really, take *Cats*. I saw *Cats* when it breezed into town a couple of years ago. Nice costumes, but I guess they didn't have enough room to pack a plot when they left New York. And don't even get me started on *Health*.

The problem for me is that all the additional elements involved with a musical production allows for that much more to go wrong. It's the cynic in me. Regardless, I still tried to keep an open mind and not be unfairly

critical when I saw *Fire* this past Friday.

The best part about this musical is that it isn't really a musical at all, no more than *The Doors* was, anyway. The music acts to develop character and doesn't seek to be the dominant force on the stage. Rather, it acts as a counterweight to the bible-thumping sermons, enhancing both the differences and the similarities of the main leads.

The line between evangelical religion and rock 'n' roll is one that often blurs. Both utilize the same dynamics of presentation and charisma to reach their audiences. *Fire* uses this as a starting point to tell the

story of two brothers that follow these two divergent roads. Brother Herchel (David Storch) sticks to the path of the preacher while Cale (Michael McManus), believing his musical ability a gift from God, sells his soul to rock 'n' roll. In the middle is young Molly (Sabrina Grdevich), who is drawn to both men and watches them as they are transformed by the paths they each chose to follow. Cale is pulled down by his indulgences, perhaps even his honesty, while Herchel is corrupted by the power that the media has given him, tempting him to blend together a volatile mix of Church and State.

Technically, the play has a few problems. For the most part, the cast doesn't seem comfortable with their lines, at times almost bordering on dictation, and while McManus can bang on a piano fine enough, he just doesn't have the voice to belt out the Jerry Lee Lewis numbers. In fact, with the exception of Sabrina's set of pipes, there is a definite lack of good vocals on stage. Ms. Grdevich is easily the best thing about this play. Without her, this play would have lacked an emotional focus for the audience. She fulfils the role marvellously, capturing her character from teenybopper to mature adult.

I also find it unfortunate that no effort was made to make the election issues in the final act more contemporary. I know the big questions the play ask are timeless ones, the influence of religious leaders in the political arena and all that, but with the end of the Cold War I found the ending and all its talk about nuclear armageddon and the Communist threat lacking a certain amount of immediacy.

Still, as entertainment, *Fire* managed to hold its own. It won't change your life, but it doesn't waste your time either.

Wolf (re)ignites feminism

by Judy Reid

You're doing your homework with the volume to the TV turned down. Glancing up you see different women flash on the screen: a house wife, an executive, a student, a senior citizen. You're thinking it's a new ad for fabric softener or a sports car when Jodie Foster appears on the screen. Curious you turn up the volume in time to hear, "...brought to you by the American Feminist Movement."

You won't find this commercial on any station. But if enough people, or the right people read Naomi Wolf's *Fire with Fire; the New Female Power and How it will Change the 21st Century*, a feminist ad campaign and more could become a reality.

Fire with Fire is Wolf's second book. Her first was *the Beauty Myth*, an international best seller. Already dubbed by some critics as a "feminist babe" selling "lite" feminism, Wolf has generated negative reaction from readers who find fault with her attempt to broaden the definition of feminism to simply, "More for women."

The book is divided in five sections. Wolf begins by informing readers that we have reached the point

where women can now shift the balance of power so that equality is achieved. The proof Wolf cites ranges from a Timex commercial featuring a woman who saved her husband from a grizzly bear, to a record number of women elected in American government.

In the remaining four chapters, Wolf explains why so few women don't call themselves feminists, contrasts victim feminism with power feminism, shows how women must change their thinking so they won't fear power, and finally, outlines strategies of power feminism in action.

The main premise behind power feminism is "more for women." That does not mean more than men, or more because women are better than men. It means that whatever it is women are not getting enough of, whether it's respect, safety or money, women deserve more simply because they are human beings.

During the final two weeks before Christmas break, *Fire with Fire* became my study break and cup of inspiration. I was constantly reminded how far women have come and encouraged to keep pushing ahead.

Wolf's writing is almost conversational which makes it a breeze to

read. The most helpful aspect of the book is the concrete and detailed examples of power feminism Wolf gives. The feminist ad campaign is only one suggestion of how to erase the stigma attached to the "F" word. "It must establish that feminism is antisexist and not antimale," writes Wolf.

Although most of the statistics, politicians and organizations listed are American, the ideas Wolf presents cuts across national boundaries. How to improve rape crisis shelters, pairing young women with mentors and outlining how female students can control their tuition payments are strategies that can work in almost any country.

If Naomi Wolf's goal was to empower readers and show men and women the value of the feminist movement, then she has succeeded. Step by step, drawing from experience, countless sources and imagination, Wolf shows readers that everyone can reclaim the "F" word. Enough women have the determination and political clout to bring change, but Wolf cautions that all work and no play makes feminism a dead movement.

Naomi Wolf's motto? "If I can't dance, it's not my revolution."

GAZETTE PICKS '93

OUR SUBJECTIVE LOOK BACK AT THE YEAR'S BEST AND WORST

MUSIC

Björk - Debut
The Breeders - Last Splash
Nirvana - In Utero
Julian Cope - Jehovahkill
Matthew Sweet - Altered Beast
The Tea Party - Splendor Solis
13 Engines - Perpetual Motion Machine
Radiohead - Pablo Honey
Catherine Wheel - Chrome
White Zombie - La Sexorcisto
Frank Black - Frank Black
Urge Overkill - Saturation
Dinner is Ruined - Lovesongs from the Lubratorium
Various - Judgement Night Soundtrack

BOOKS

Virtual Light - William Gibson
Understanding Comics - Scott McCloud
An Affair With the Moon - David Gilmour
The Eternal Act of Creation - Northrop Frye
The English Patient - Michael Ondaatje
News from a Foreign Country Came - Alberto Manguel
The Robber Bride - Margaret Atwood

MOVIES

Shortcuts
Hard Target
Manhattan Murder Mystery
Perfect World
Like Water for Chocolate
The Piano
Shadowlands
The Joy Luck Club
Age of Innocence
Remains of the Day
True Romance
Kafka's It's a Wonderful Life

TV

Northern Exposure
This Hour has
22 Minutes
Kids in the Hall
The Simpsons
City Limits
The Larry Sanders Show
Homicide
Seinfeld
ENG
The Computer Chronicles

MAGS

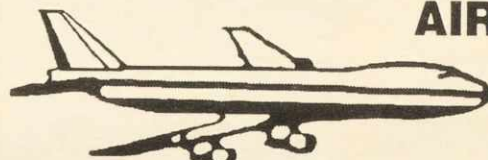
Canadian Living
Wired
raygun
Sassy
New Musical Express
EC&I
UNESCO Courier
BOING BOING

CRAP

Kate Bush - The Red Shoes
Rush - Counterparts
Jurassic Park
Savage and Clark
American Photo's "Erotic Edition"
Friday Night With Ralph Benmurgi



BURGESS TRAVEL AIRFARES



TORONTO	from 189	LONDON	from 498
ST. JOHN'S	from 149	AMSTERDAM	from 498
OTTAWA	from 249	AUSTRALIA	from 1699
MONTREAL	from 249	NEW ZEALAND	from 1599
VANCOUVER	from 578	CALIFORNIA	from 613

The above fares are subject to availability and advance purchase rules. Fares are subject to change without notice.

SKI KILLINGTON VERMONT FEBRUARY BREAK

from 539 ppdbl

Includes 5 nights accommodations in a 2 bedroom condo & 5 day unlimited lift ticket. Ask about other ski destinations!

Halifax 425-6110

1505 Barrington St. Maritime Centre

New Toll Free In N.S. 1-800-421-1345

Liverpool 354-5400 Bridgetown 665-4812

OPEN SATURDAY 9-5

DOUBLE DEUCE

1560 hollis around the corner from maritime mall

Thur Jan 13

Holden Wheeling, Super Friends, Batuque

Benefit for Int'l Development Students' Assoc.

Fri Jan 14

Horseshoes & Handgrenades Super Friends

Sat Jan 15

Merge, Moon Socket,

Cassette release party for AIR (featuring Chris from Eric's Trip)

Sat & Sun Jan 22, 23

from Providence R.I. Scarce

CKDU 97.5 FM