



The public awareness/fundraising Roadshow Feb. 3 at the Cohn was sponsored by LEAF (Women's Legal Education and Action Fund), a non-profit organization to establish precedents in the courts for equality rights. Among the performers were Buffy Sainte-Marie (above), Lillian Allen, The Clichettes, Katari Kaiko and keynote speaker Maureen McTeer.

Movies that make it

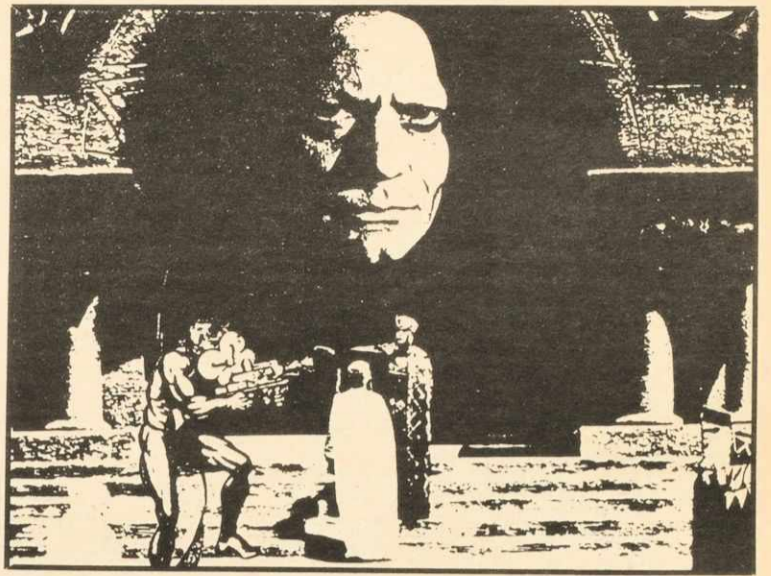
by Amber-Leigh Golding

February 15th is Academy Award Nomination day in Hollywood. In the past month or so, there have been several major award ceremonies such as the New York Film Critics, National Board of Review and The Golden Globe Awards. *The Accidental Tourist*, *The Incredible Lightness of Being*, *Rain Man*, Mike Nichol's *Working Girl* or *Mississippi Burning* were in turn the big winners at each presentation. Yet the front runner for the Oscar sweepstakes is apt to be a different film altogether; *Dangerous Liaisons*, was released too late to qualify for competition regarding those honours mentioned above.

Photo: Mike Thompson

Not long ago Alan Parker's *Mississippi Burning* was the clear favourite for Oscar glory in the spring, but widespread criticism of its overstating the role played by the FBI while at the same time downplaying the contributions made by Black communities during the Civil Rights movement may well jeopardize the movie's chances for best picture citations in April.

Dangerous Liaisons, by comparison, has offended virtually no



Big Brother is making his picks of pics.

one. Based on the Broadway play, which was in turn adapted from a novel by Choderlos de Laclos, *Liaisons* has been widely acclaimed for its excellent cast, headed by Glenn Close and John Malkovich, its intelligent script, and its sets and costumes. If *Liaisons* should fail in its bid for Oscar nomination, the reason for it will likely have nothing to do with the production itself but rather with what the Academy voters may interpret as period drama overkill, a blight on the Oscars in recent seasons. In the last eight years, five of the best picture winners — *Chariots of Fire*, *Gandhi*, *Amadeus*, *Out of Africa* and last year's big winner, *The East Emperor* — have been costume dramas. This is the largest concentration of such films for any decade in the Academy's his-

tory. If Academy voters do decide that enough is enough, *Dangerous Liaisons* could well become the most notable casualty in the race for best picture. Should this feeling prevail after the nominations are announced, the final vote for the winners would probably favour the controversial *Mississippi Burning*. Whichever way it plays, *Liaisons* and *Mississippi* are the films to bet on.

Acting nominations have traditionally been culled largely from the same films that receive best picture nominations. This year should be no different. In the best actor category, expect to see Gene Hackman for *Mississippi Burning* and Dustin Hoffman of *Rain Man*. Hackman is the clear favourite here. The best actress race has the potential of being the

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French group Hart Rouge.

Musique folk

by Ellen Hagerman

Hart Rouge. Pronounce it however you like, the name implies exactly what the band is — bilingual. Combining the more lyrical melodies that the French language affords with the harsher beat that the English language evokes, the band has developed a collection of songs that guarantees mass appeal. The band's French songs tend towards the romantic sound of folk music whereas their English songs fit naturally with the "grittier" sound of pop and rock music.

However, it is the harmony of the three singer's voices, backed up with drum and guitar, that give Hart Rouge a distinctive sound of their own. Coming from the same family, the three Campagne sisters (Annette, Michelle and Suzanne) were able to develop a harmony that is right on tune.

If origin played any role in the development of their distinctiveness, coming from a French community in Manitoba must have been a contributing factor. "People are surprised when they hear we're from Manitoba and we speak French. In Montreal and Toronto, especially, we're considered a real enigma," says singer

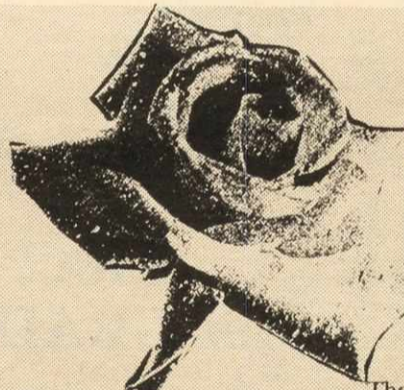
Michelle Campagne.

While growing up in Western Canada, the members of Hart Rouge had the best of all worlds for cultivating their music. Aside from the influences of the Prairie and of their French heritage. French groups such as Harmonium and Beau Dommage as well as the more popular 60's and 70's English bands were all important to the evolution of the band.

Even before the Hart Rouge formed over two years ago, the Campagne sisters had been performing professionally with their three other sisters.

Hart Rouge has just completed their first album *Hart Rouge* under the CBS label Traffic. It includes the increasingly popular song "The Heart of the Matter". Singer Michelle Campagne says this album appeals more to the English listener. Next time they will concentrate on a French audience.

To launch their new album, the band is making a nation wide tour from the west to the east coast of Canada. Their appearance in Halifax Friday night at the Rebecca Cohn is part of a tour organized in conjunction with LEAF, the Women's Legal Education and Action Fund.



In memory of Little Mary

by Ellen Reynolds

Intermission provided the saving grace in the Dalhousie Theatre musical production, *Little Mary Sunshine*, which premiered Tuesday February 7. That was when I managed an escape after a grueling hour and a half of lifeless and painfully boring "entertainment".

Set in the Colorado Rockies early this century. The simple plot was revealed through a series of "campy" songs and sparsely interspersed dialogue. *Little Mary Sunshine* (Tara Doyle) runs the Colorado Inn with her adopted Indian father Chief Brown Bear (Sanjay Talwar) and the U.S. forest rangers show up led by Captain "Big Jim" Warrington (Craig Wallace) in search of the fugitive Yellow Feather (George Belliveau) who also happens to be the missing-and-thought-dead son of Chief Brown Bear.

The intent of the play was obvious — all too obvious. It was melodrama and "cutsie" taken to a painful extreme. For the first 20 minutes the ridiculously bright costumes and made-up faces inspired a few laughs for pure silliness but lacking other merits, the play took its inevitable dive.

Besides a few sour notes in the many musical numbers (12 in the first act) the actors cannot be held responsible for this flop. The choice of play and its repetitive and insensitive interpretation are blatantly at fault. Artistic director, Alan Lund, intended to "take you back to a time when the world was much more simple than ours today." Was it also that boring and lifeless? What Lund achieved was strikingly similar to the style of song and dance he brought to the Charlottetown Festival's *Anne of Green Gables* which he recently left after 22 years as artistic director. It worked with *Anne* because of the charming storyline but perhaps a little crea-

tivity would be an improvement.

It's unfortunate that the characters, all stereotypes, and the play itself which lacked sensitivity, prevented the actors from acting or interpreting their roles in any perceivable way. Theatre should be a creative experience where imagination, fantasy and comedy come to life. This play was more like a puppet show of cardboard characters which lacked the touch of creativity. Here's hoping the next production will be more worthy of its players.

Worth mention is the orchestra of students from the Dal Music Department who did a wonderful job. The set, costumes and lighting merit more than a footnote but unfortunately, for a play, you didn't have much to work with.

Little Mary Sunshine is at the Sir James Dunn Theatre until February 12. The play was written by Rick Besoyan.