

What goes on

internment of Japanese-Canadians in concentration camps during the Second World War, a fact much swept under Canadian rugs when we talk about freedom here and the great bravery in the war, etc., etc.

K.J.B.

film

This column is specifically for those that aren't jetting off to Rio or other sunny spots this break and are actually remaining here, either to work or make believe they're working. Some of those humans may want to cool their heels in some flick, so with the better interests of these desperate souls in mind, in Halifax this week...

Burton Cummings has decided that he's going to be an actor, and **Melanie** is the first film he turns up in, at the Oxford beginning Friday. Glynnis O'Connor also appears in the movie, billed as a "sensitive and touching drama," so get ready to be touched. Jack Nicholson stars in **The Border** at the Casino along with Valerie Perrine and Harvey Keitel — and there's nothing wrong with that lineup from this vantage point. However, I do see problems with **On Golden Pond** (at the Hyland) such as its computer-crafted plot and lack of any real emotional strength. By the way, the only one of the hordes of Academy Award nominations it received that I agree with is Henry Fonda for best actor — and NOT for sentimental reasons.

At Famous Players theatres, even though I hate like gosh-all-mighty to admit it, Dartmouth looks like the place to be. Diane Keaton and Albert Finney star in **Shoot the Moon**, which starts this week along with **Ticket to Heaven**, the much talked-about Canadian expose-ing of the Moonies and their doings. But hold, it's no documentary, but a fictional flick that sticks to the facts (supposedly, 'cause I ain't perused it yet). If you were wondering where they are, the answer is the Penhorn Cinemas — along with Milos Forman's **Ragtime**, reviving James Cagney's acting career. Three movies, all of which have gotten rave reviews by critics of some skill — and they're all marooned in Dartmouth. Aaaaagh!

Ah well, if'n I can't always get what I want, there's Halifax, I guess. **Cannery Row** continues at the Paramount One, as does **Arthur** at the Paratoo. Come to think of it, stasis reigns in Halifax, with hold-overs right across the board, like, 'frinstance, **Reds**, which is quickly becoming a fixture at the Scotia Square Cinemas, jes' like that dumb sign in the marquee which announces "REDS IN COLOUR". Anyhoo, if just plain colour isn't enough to keep you interested in a movie these days, then the Cove is making a try for your entertainment dollar (four of 'em, really) with **Comin' At Ya!**, - 3-D, and like the hype goes, bigger and better and larger and....

Speaking of actors maturing gracefully, Burt Lancaster turns up in a film I've always wanted to see, **Atlantic City**, U.S.A. Louis Malles'

latest has earned almost unanimous critical acclaim and all that, so hopefully Sunday night at the Cohn will see the fates allowing me to catch it then. That's at eight sharp, collegiate-types.

Wormwood's puts colour back into your life on Friday with a feature-length animated film, named **Fantastic Planet**. The plot description falls into the category "absolutely bizarre," so for the best in French/Czechoslovakian cartooning, \$2.50 may prove a good investment. The remainder of the weekend is taken up by the odyssey of Melvin Dummar in **Melvin and Howard**. That film, starring Paul LeMat as Melvin, and Jason Robards as Howard Hughes, has made itself a lot of admirers over the year that it's been around because of its portrayal of the American Dream through the gutsy, hapless eyes of Dummar. And I've never forgiven the Oxford for spelling BOTH "Paul DeMat" and "Jason Robaroots" wrong on their marquee last year.

Ah, and at long last we reach the freebies. The defiant Dal Art Gallery refuses to acknowledge the reality of study break and so is still playin' them movies on Tuesday at 12:30 and 8 p.m. This week's offerings to cultured humans are continuing in the photographic vein they've been following lately, with four films on photographs and photographers, Cartier-Bresson being the subject of one of 'em. Lastly, the National Film Board is utilizing the pittance it gets from the Federal Government to bring **Pacific P.O.W.** to the populace Wednesday night. It's about the

television

How interesting it is to tune in any television channel and catch sight of our dumb ol' society's trends. The new trend could'a been expected, but all the same, it isn't encouraging at all.

That trend is the proliferation of fascistic cop shows on the tube. After a brief respite during the last few years, T.V. producers and overall evil geniuses have decided that the time is right to start blowin' punks away again. It's the least they could do to contribute to Ronnie R's reign.

These shows would be **Today's FBI**, **Strike Force**, **McClain's Law**, and likely whatever comes on air tomorrow. If there's one thing which screams out at the viewer of these programs, it's the message of nasty evil menaces to society getting away with murder because of all our silly "rights" that the government gives to society.

Time and again on these shows, **McClain's Law** especially, the good, god-fearing peace officer yells out something to the tune of, "Rights? This punk's got rights? What about the rights of the innocent people he's slaughtered?" And of course he (always a he) has to break someone's civil rights in order to let justice be done. So why don't people realise that this is dangerous anti-personal liberties propaganda? Wake up folks, before them super-cops are breaking in your doors. Life imitates art, after all.



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