

Anglers-Hunters present government with proposal

Ontario's largest provincial conservation organization has presented the government with an exciting new proposal that could see 12 million dollars more spent on Ontario's sports fisheries every year.

For several years, members of the Ontario Federation of Anglers and Hunters (OFAH) have pushed their Federation to try to get the Ontario government to implement a resident angling licence. As recently as last

year's 55th Annual General Meeting, members passed a motion requesting such action. No one was opposed and only one member abstained. It appears that Federation members

realize that even a \$5. licence fee would generate approximately \$12,000,000 per year. The OFAH has always insisted the money generated would have to be spent on Ontario's sports fisheries across the entire province and

not be lost in the central provincial treasury. In a March 1980 letter to the Federation, Premier William Davis stated, "The Government of Ontario is working towards the introduction of angling licence for residents in

the near future". He further indicated that it was his position "that an angling licence will be brought into effect as soon as we can demonstrate to the anglers that they will be getting their 'money's worth' from the licence

fee". Over four years later, Ontario is still the only province in Canada without a resident angling licence. There are those who disagree with such a licence. "They don't recognize the value of the licence for the data needed to manage fisheries, or they feel the money collected wouldn't be spent on fisheries, or they simply feel fishing should be free. Unfortunately, it is going to take money to maintain the good fishing where it exists and improve the fishing where it is now poor...but the government doesn't seem inclined to put much more money into the fisheries coffers. Several surveys conducted by the OFAH and others, in both the north and the south, have shown overwhelmingly that the majority of anglers want a licence if the revenue generated goes back into fisheries management.

Rhinestone

by TERRY DUPUIS

The North American enthusiasm for country and western music spilled over into movies about five years back. Singer Willie Nelson starred in *Honeysuckle Rose*, John Travolta made *Urban Cowboy*, and the Nashville scene has provided the setting for quite a few of Clint Eastwood's movies, in pictures like *Every Which Way But Loose*, *Any Which Way You Can*, and *Honkey Tonk Man*.

One of the biggest names in the country and western field in recent years has been Dolly Parton. She made her movie-acting debut in the office comedy *Nine To Five*, with Jane Fonda and Lily Tomlin. The film was an enormous hit, and many critics felt that Parton showed a distinct flair for comedy.

The success was not repeated, however, for Dolly's second movie, which was a multi-million dollar clinker of a musical opposite Burt

Reynolds.

Paron's third movie has just been released, and there has been a lot of speculation over how it would turn out by the critics and how it would fare at the box-office by the studio, 20th Century Fox. Granted that Miss Parton would be costarring with box office giant Sylvester Stallone, but appearing with a big name star did not help her last project.

However, I'm pleased to be able to report that *Rhinestone* is certainly not a disaster.

It's a lightweight enjoyable comedy with a country and western background. Dolly Parton plays a popular singer who is trying to get out of renewing her contract with her manager, an obnoxious wealthy New Yorker who is played with great relish by Ron Leibman. Most of Leibman's position it seems depends upon Parton, who is the only star he has in his stable.

Liebman has no taste at all when it

comes to discovering new talent, so it is understandable why he doesn't want to lose his star singer. As well, he has some personal designs on her, which are not reciprocated. The singer can't stand him personally or professionally.

One night at a country and western showcase for new talent called *Rhinestone*, after another of Liebman's new "discoveries" has been booted off the stage by the audience, Parton claims that she could do better than her manager at discovering new talent. She boasts that she could take an everyday person off the street and turn him into a singer. Liebman takes her up on that.

He gives her two weeks to train whoever she discovers, after which he will perform before a live audience at *Rhinestone's*. If the audience approves of the new singer Liebman will let Parton out of her contract; if they don't like the new singer then she has

Dolly and Sly team up for some off-beat fun

to renew her contract for another five years with Liebman.

The average everyday Joe that Liebman and Parton choose for their experiment is a slow-witted accident-prone New York cab driver played by Sylvester Stallone.

A lot of the humour in *Rhinestone* derives from the fact that this cabbie is thrust into a completely unfamiliar environment and way of life. Parton becomes his mentor for two weeks, and she not only has to train him to sing country and western, but how to talk, walk and dress like a cowboy as well.

Once again Miss Parton turns in a likeable down home performance, but the surprise of *Rhinestone* is the flair for comedy displayed by her co-star. *Rhinestone* is Stallone's first screen comedy and he does well for himself. Teaming up Dolly and Sly for a musical screen comedy was an off-beat and clever idea which works fairly well.

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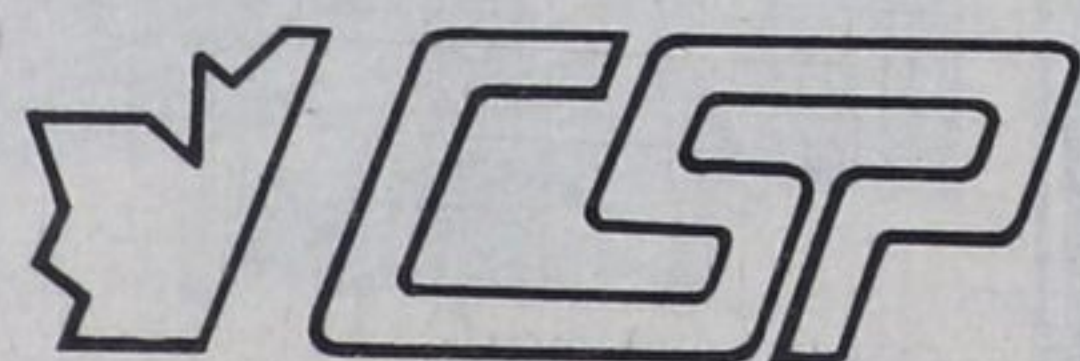
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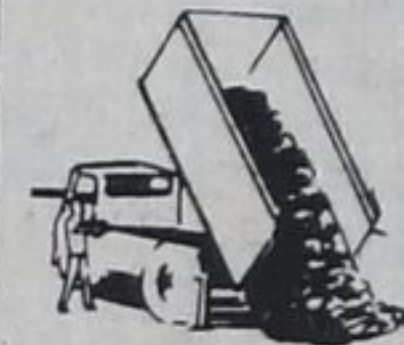
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