

# \* BRUCE COCKBURN \*

by Tom Clahane

Bruce Cockburn is returning to Halifax. If that statement doesn't make you sit up and take notice then maybe you've been into heavy rock for too long, or you're drowning in a sea of Anne Murray and Gordon Lightfoot Canadian content smash A.M. hits. Cockburn is another side of the Canadian music industry. People in the know, his peers, people in the music industry, the media, all predict that this Ottawa valley musician will be the next Canadian superstar. It doesn't stop there, either. Michael Cable of the British press paper "The Daily Mail" had this to say upon reviewing one of Cockburn's British concerts, "Some pleasant surprises awaited us. The most pleasant to my mind was Bruce Cockburn. He has all the makings of an international superstar. His songs are sensitive and his acoustic guitar work quite phenomenal."

Last year those who saw it said it was one of the finest, if not the peak, performance of the year. The recent release of his fifth album on the True North label will



quell any doubts you may have as to attending his Cohn performance(s) in January. That's right, it'll be this month, on the sixteenth and seventeenth.

Cockburn grew up in Ottawa, initially following the self-conscious styles of the big folk stars of the times, Dylan, and Phil Ochs. A post-high school trip to Europe and Paris had it's effect on his musical development, as did the year spent in Boston at the Berklee School of Music. Boston was at that time the home base of a lot of fine folk musicians, and the clubs were the gathering places for people like Eric Anderson and Tom Rush. The influences were there but they are transformed by Cockburn into a style that is distinctly his own. The man who wrote the music for that Maritime dream of Toronto and money, "Going Down The Road" and that new and purely Canadian album of poetry by Paul Stoddard is going to be here this month.

Experience his music if you get the chance. It will be worth it. You can count on that!!! Reservation at the Cohn. 424-2298.

## entertainment supplement

# GODFATHER

by Tom Clahane



Oreste Baldini as the 11-year-old Vito

Seeing the Godfather Part II is like bringing a camera into focus. What were hazy outlines become definite and precise pictures. It's also like completing the second half of a jigsaw puzzle that's been sitting unfinished for a few days. Godfather I was a story of a dynasty, of the family, and of the transition of power from father to son. Godfather II transcends this to the point of making powerful moral statements about America and it's times. Once again Frances Coppola directs and produces the epic movie, and it is chiefly through his abilities in these fields that the movie creates the impact that it does.

The movie juxtaposes the growth of the family under the original Don, Vito Corleone, in the Italian immigrant area of New York, with the new direction it takes under Michael, Vito's son, in Nevada. The violence that was present in the first chapter, while still present, is underplayed to the family as a business. The initial movie succeeded in presenting the family in a light that was sympathetic, in at least some regards, it brought out a sense of humanism and love lurking behind the death

and destruction. The follow-up is the story of internal destruction within a family, and within a man. The parallel is drawn between a country and man with a soul of some kind, and a country and a man who have lost one.

The production is flawless, the acting impeccable. Al Pacino of course returns as Michael Corleone, the ruthless and brilliant Don, and his performance is stunning. Robert DeNiro is astounding in his portrayal of Vito as a young man. In the original movie Vito was portrayed in his later years superbly by Marlo Brando, a performance which won him the academy award for best actor. The problem that faced DeNiro was probably the most difficult acting assignment in the movie. The country almost en masse had seen and accepted Brando as the Godfather. In reality it was the other way around, the Godfather was Brando, created by Brando, and the image would never be changed. Therefore it was necessary for DeNiro to become Brando in his portrayal of the young Vito. Coppola says while speaking of DeNiro's performance, "If you just think how audacious,

it was for a young actor to play Brando right down to his voice mannerisms and to learn Sicilian and to project Brando's self contained charisma, it's simply an astonishing performance." It is, and the movie itself is.

As a rule Hollywood knows all too well how to milk a good thing. Look at the fiascos that followed "American Graffiti", the mediocrities that pose as movies that entail nothing but car chases and wreckings posed after the initial few successful ones, and the current vogue is disaster films, all the "Poseiden Adventure" plots set in new places. The "Poseiden Adventure" in a building, in an earthquake, in an airplane, etc. It usually does nothing but cheapen a classic movie when they run the life out of the idea behind it. "Planet of the Apes" is a perfect example, they ran it into the ground through sequels that were mediocre and uninspired, and so cheapened the original. No such problem here, though. Godfather II is if anything better than the original, and only serves to help one appreciate the original more. Definitely worth your money at the box-office for this one.