

Worth the wait

Back to the Future Part II

by Meredith Usher

How does a director top himself after *Who Framed Roger Rabbit*? For Robert Zemeckis, the answer was easy. He would make a sequel to his 1985 hit *Back to the Future*. In fact, once he and his writing partner Bob Gale sat down, the ideas started flowing so



furiously that they decided there needed to be two sequels in order to do justice to the original story. It was then decided for scheduling reasons that these films would be shot back to back. So, for the summer of 1990, we will have the *second* sequel to look forward to. It is still being completed, but in the meantime, we



have *Back to the Future Part II* to enjoy.

The big question is, how good is it? The answer is, it was well worth the wait. The story zips by at a dizzying pace that leaves the audience in the dust. The audience is enthralled and excited as Marty and Doc Brown travel from the present to the future, back to the present, and finally back to the past (whew!). Obviously this is not a film for everyone, but those who pay attention will be rewarded.

The acting this time around is uniformly excellent, particularly



by Zemeckis regular Christopher Lloyd as Doc. Michael J. Fox (in multiple roles) does well, but it is Thomas F. Wilson as Biff (also in multiple roles) who steals the show. He manages to portray a

jerk at three stages of life with such conviction that sometimes it's uncertain whether he is even acting.

Of course, the special effects play a significant role in this movie, as it is partly a voyage into the future. This provides

Zemeckis an opportunity to present his wonderfully comic glimpse into a future complete with high-tech skateboards and freeways in the sky.

Although this film is not for everyone, it will be enjoyed by all who liked part I. Regardless of

the fact that there may be holes in the plot that can be found upon close inspection (my colleague found one), there is little time to observe these oversights as the hyperkinetic story rushes on. This is a most entertaining ride into the future and beyond.

Mountain music

by Joey Goodings

Stressed out? Are you finally realizing that you can't do everything that you put off during September and October in the last week of school? Relax! Take a break by listening to Wally Badarou's *Words of a Mountain* and put your mind at ease.

Words of a Mountain is an entirely instrumental album that uses keyboard technology to create all of its highly expressive and imaginative music. The pieces are simple and peaceful; they create a calm mood that allows the listener to temporarily turn off the world.

The first song, "Leaving This Place", is a simple, repetitive piano piece. The piano is played slowly, with an underlying echo effect, making it great music to wake up to. It blends into an uplifting piece called "The Dachstein Angels" in which Badarou plays sounds of a human choir over high-spirited string sounds. It's rare that a keyboardist can

create such music without making it sound like a weak imitation of an orchestra.

My personal favourite is "The Feet of Fouta", which takes you to a tropical country by using monkey sounds, Indian drums, and an upbeat melody in the style many of us became familiar with through Paul Simon's *Graceland*. Commenting on the song, Badarou said, "If I were to give this piece a colour it would be orange." For me it's an off-yellow with a pinkish tinge but I'm not going to argue about it. Unfortunately, this piece inspired Marianne Faithfull to write a poem about it. I'd like to share it with you:

Green rain
The mist is very wet
Fast into orange
Red hot heat
Dance dance
Celebrate the rain in gratitude

It may not be my favourite poem, but it does describe the lively mood of the song.

The fact that the music is quite repetitive is as much a weakness of the album as it is a strength. The repetition has the effect of maintaining one mood throughout an entire song, but sometimes the pieces drag on too much; I think I may become bored of this album soon if I play it too often.

Badarou describes himself as someone from "a melting pot of backgrounds". He is from Benin in West Africa, he has lived in different parts of Europe and the United States, and now he resides in Nassau, Bahamas. He is known for his work with Level 42 and for creating the soundtrack for the movie *Kiss of the Spider Woman*. When asked about the possibility of using *Words of a Mountain* as a soundtrack, Badarou said, "I would love anybody to use these songs as they wish. If a choreographer wants to make a soundtrack out of Fouta, he can."

For now, its most important use is to help me relax as the due dates in November hit me like a cold shower.

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Ghana

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His Excellency, the Ghanaian High Commissioner, is a mouthpiece of a repressive regime in Canada. His presence here has never been given a seal of legitimacy by the Ghanaian people, the rest of Africa notwithstanding. Ghana's human rights record is so appalling that only the likes of Hitler would give such a regime a pat on the back.

It is ironical that a man who represents such a dictatorship was invited as a guest of honour during the Africa Night; an evening that was dedicated to the oppressed masses of South Africa.

Galbraith

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This is a proposition which will require some thought, but if pursued comes out on a par with the great proposition of the late Calvin Coolidge, who said that when many people are out work, unemployment results. As I say, this has been a broad current of

The image left behind is that, oppression in South Africa is intolerable while that from other African countries can be understood and accepted. NO!

Most African students would find it easier to criticise the Ghanaian High Commissioner included. But when African governments commit heinous crimes like the South African regime, most of them would keep quiet, particularly the beneficiaries of the oppressive regimes who have been given a chance to study outside their countries.

The invitation extended to the Ghanaian High Commissioner by the Executive of the African Students Association is tantamount to giving dictatorships in

policy in these last years, and I don't think one can seriously doubt its success. In the Reagan years, the share of income going to people in the upper ten per cent of the income bracket has increased by eleven per cent. And the share going to the bottom five per cent has diminished by six per cent. One cannot doubt that given the objectives, given the program, it has had the result which those associated with it

Africa a stamp of legitimacy. Most Africans are tired of fascist tyrants. It is even strange that the Ghanaian High Commissioner, without any shame chose to attend the ceremony.

Budding African intellectuals have a duty to improve the human rights situation in Africa. If the likes of His Excellency, D.O. Aguekum, will always be the guest speakers at such functions at the request of African Students Association, may the ancestral spirits of all those peaceful Africans be with them. If African intellectuals would find comfort in having such guests in their backyard, may God bless us all.

I Heritage

really sought. I would like to congratulate the press for the way in which it has adhered to the old American principle that legislation on behalf of the affluent does require a cover story and that cover story has been accepted and protected.

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