

Bryan Adams gives Halifax a night to remember

BY PHIL E. LEWIS

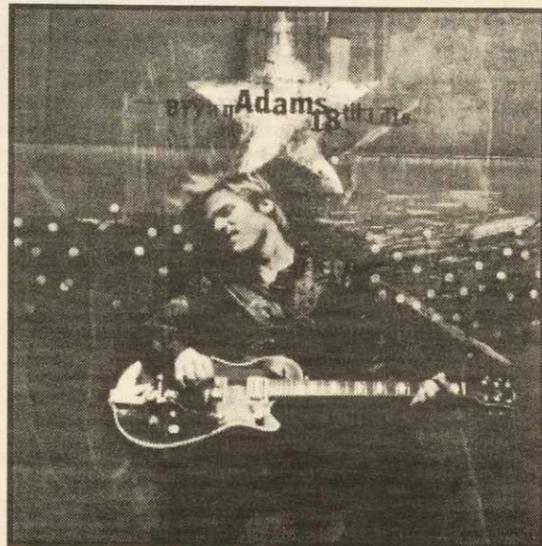
Bryan Adams proved that all the kids in Halifax just wanna rock.

Although he started half an hour later than expected, it was just enough time for the crowd to get into a frenzied craze of anticipation. Adams took to the stage and launched into "The Only Thing That Looks Good On Me is You", complete with cheesy models walking across the stage. It was obviously an attempt to recreate the video for the song, and it came off pretty well.

The concert spanned his entire career, showcasing just about every single he ever put out. It was a well-tuned mixture of his hits, with songs from the *Unplugged* album thrown in for good measure. All of the typical rock concert cliches were there, including a serenade to a woman in the audience during "This Time". Adams even played one song that only appeared as a b-side of one

of his singles. The song was a cheesy commentary on the belief that Elvis is still alive. Elvis made an

appearance to get the cheddar really flowin'. Halfway through the concert, the show turned to Crap. Adams asked the crowd if there were any guitarists present. He continued his "survey" until there was a whole pseudo-band on stage. Adams then asked the crowd what we should call this band, and the popular response was "Crap!" The female singer from New Brunswick decided that Crap would play "Summer of 69", which they did missing only a few words.



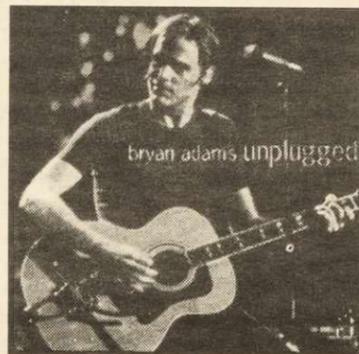
ended, he came back to the mic and said, "Let's give a big hand for Crap. Now get off my stage." While Adams probably does this at every concert, it showed an act of originality that I haven't even seen from "bigger" performers like Garth Brooks.

While the attention was focused on Adams, it was clearly evident that the band was extremely talented as well. Guitarist Keith Scott treated the crowd to many amazing solos. The drummer tried one solo and lost a stick. He kept going with a third stick, which he seemingly pulled from out of nowhere.

The tour, which is promoting his *Unplugged* album, was promoted as "Bryan Adams Plugged In" (you figure it out).

While waiting for the show to begin,

I asked some other people in the audience if there was an opening act. The most common response was "there better for the price they're charging." There was no opening act, but the show did not suffer in the least for it. Adams



didn't even take an intermission, opting instead to play for two and a half hours straight.

During the show Adams apologized if his voice sounded off because he was singing all day.

If that was the case, no one noticed because the sound was incredible. The slower tracks he played really showed off his singing voice. This show proved that it is his natural talent and charisma, rather than studio work, that has garnered him critical acclaim.

Fat debuts in Hollywood

BY KARAN SHETTY

The Hong Kong action movie genre is one which is all about nuances. Lighting and camera angles take precedence over plot, and the main characters' little idiosyncrasies are played up in lieu of any proper characterization. In what is still a relatively new medium, this particular genre is an exercise in film gluttony, using all the tricks in the book to keep people in the seats.

One generally goes to the movies to have fun, however, and if directors are going to throw a couple of movie gimmicks at you, they might as well throw everything they can. It is for this reason that these action movies end up being elegantly choreographed spectacles which are so over the top that no one is aghast at the gore and violence, but is, in fact, rather desensitized to it all.

Now that you've heard my little

exegesis on why Hong Kong action flicks are cool, (the word "flick", by the way, really applies to these type of movies), I'm going to have to tell you why *The Replacement Killers* wasn't. It wasn't bad, but it didn't really give me the old adrenaline rush. The movie is a Hollywood foray into the genre with veterans John Woo and Chow Yun Fat at the helm as executive producer and lead actor respectively. The two have collaborated on many other classics like *Hard Boiled* and *For a Better Tomorrow*, which Woo directed.

If I'm not mistaken, this movie is Chow Yun Fat's Hollywood debut and a deserved one at that. The guy just exudes "coolness". He should have been given his big Hollywood break a long time ago. It's also nice to see an Asian action hero grace the Hollywood screen for a change. I'm personally tired of seeing us getting relegated to those "trusty sidekick" roles.

The film takes place in the United States with Fat playing John Lee, a hit man who is desperately trying to return to China to save his family from a mob boss. The boss is making life hard for because he failed to carry out a hit on the son of a cop (it wouldn't be a real action movie if the hit man didn't have a conscience). To obtain a fake passport, Lee enlists the help of Meg Coburn (Mira Sorvino), the best looking forger who ever lived. The rest of the plot, in which the two are constantly on the run from bad guys, is basically an excuse for mediocre action scenes. There are a few good touches here and there, but not enough to really recommend it.

Fat and Sorvino do a decent job, but there are stretches where the movie falls asleep on itself. Hopefully Fat will go on to make more mega-budget Hollywood films even though this one didn't really pan out. His charisma is definitely not lost in translation.

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