

Not a high-budget harlequin romance

by a valuable human being whose name has been lost...sorry about that

There's a lot more to this movie than Brad Pitt's bare chest. The TV commercial may seem like a high-budget Harlequin romance, but upon seeing the film there's very little to say against it.

Legends of the Fall Park Lane

One clue that the film might not be all bad is Anthony Hopkins, who

plays a disillusioned army colonel at the end of the Indian wars. He has come to disagree wholeheartedly with the policies he was supposed to enforce, and takes it upon himself to help a struggling tribe. Once the tribe splits up, the colonel, his three sons and a few friends from the tribe abandon society and start up a cattle ranch.

The greater focus of *Legends of the Fall* is the life of Tristram, Brad Pitt, and how it affects those around him. He is the wild eldest son, a kind of

noble savage. Pitt, surprisingly, is not overshadowed by Hopkins, nor

more than just Brad Pitt's chest

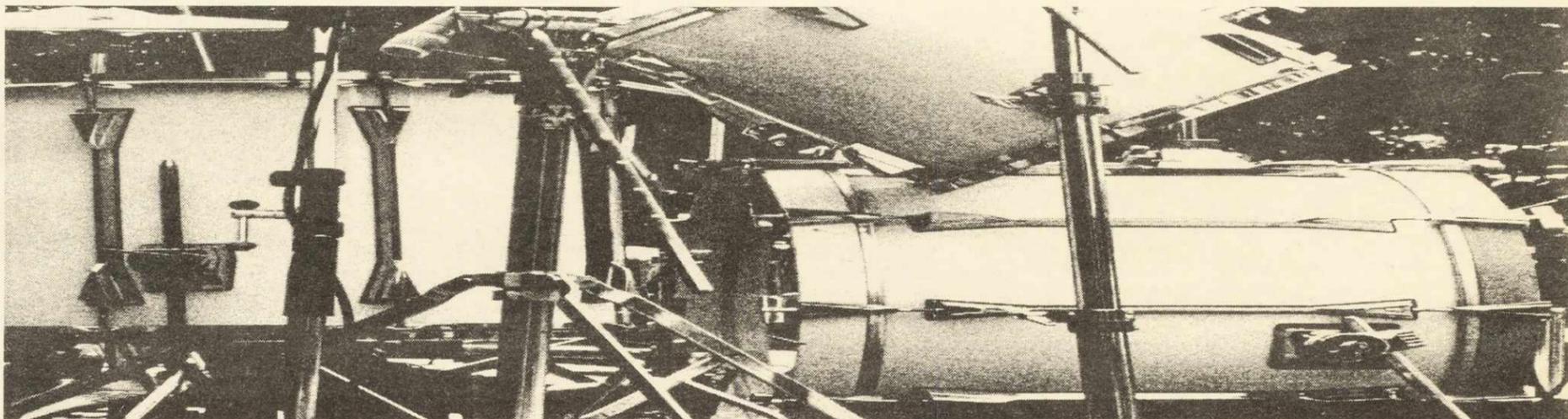
is anyone else, and this makes for a good balance. Aidan Quinn is excellent as the jealous but industrious

younger brother. Even Henry Thomas (*E.T.*, remember?) does a good job as the sincere and deluded youngest son. He brings his fiancée back to the ranch, who becomes, as the Indian narrator explains, "the water that swells within the cracks of a rock, causing it to split."

The acting is good, some of it is excellent. The screenplay is beautifully executed, and is at least as important as the characters. There are large, sweeping panoramic views of the Rockies, jagged mountains, high

pastures and thick pine forests, as well as the gassed and burned battlefields of World War I Europe.

Tristram leaves the ranch after the war and travels the world, and the movie turns to the open Pacific and the coasts of New Guinea. The narrative that accompanies Tristram throughout the movie is extremely effective, and Pitt lives up to the level of quality of the story being told about him. *Legends of the Fall* sets out to create a legend based on the character of Tristram, and succeeds.



Beer and loathing at Birdland

GAZETTE MOVIE CONTEST!!



If you can correctly identify the actress above, you will win a double pass to *Boys on the Side*. The pass is good for Wednesday, January 25th, at Park Lane – 7 pm.

Consider it a free night on the town from the Gazette. We've got 70 passes, so act now.

"Better than *Pulp Fiction*!!!"

OKD4 Movie Moments

by Toby Moorsom

On January 11th a crowd of about 120 were shaken and caressed by the music of two fairly new bands in the city's newest night club The Birdland Cabaret and Lounge. Heavy metal rock band The Hollow opened with a solid performance followed by a spectacular show from Pornographic Funk Station in what was advertised as "An introduction to the art of free form jamming". The supportive Wednesday night crowd offered some insight into what the future Halifax music scene may look like.

Concert Review

The Hollow, Pornographic Funk Station
Birdland, Jan. 11th

The Hollow is lead by Clarke MacDonald, a conservative looking Dal student who turns into a metal king at night. Kevin, the guitarist, played clean Toni Iomi style guitar riffs. Combined, band pulled together in an Iron Maiden, Black Sabbath type of metal. However they had an enhanced, almost digitally remastered

with a James Hetfield of Metallica edge rasped out titles such as "Picnic in the Graveyard" and "Crushroom".

The Club didn't begin filling up until around midnight showing us that Halifax may actually be living up to it's inflated, hardcore music scene image. This was especially impressive considering it was a Wednesday night. Pornographic Funk Station was welcomed by an embracing crowd which suggested that the past few months which they have been playing in Halifax has already allowed them to collect a few devoted fans.

The relationship between the crowd and the band almost epitomises PF Station, as communication and support seem to be the essence which elevates the masterful players to a whole greater than the sum of their parts. At the heart of the band are two equally good guitarists with a very different style. The ease with which their intricate Les Paul/Strat trade offs intertwined displayed the charming flow of their jazz-like communication.

Guitarist Kamran Abdi, a Dalhousie student, appeared to be totally intoxicated in his own musical dreamland

untamable rock and roll aggressiveness. The diversity that the musicians displayed was phenomenal and arguably unprecedented in Halifax. This is evident as singing was performed by Mercer, Abdi, and even drummer Edie Fisher. Mercer also exchanged drum trade offs with Fisher while playing a set of standing toms.

The overriding fluidity of their improvised musical exchanges proved more than just the "free form jamming" title to be a reality. P.F. Station gave us a sense of the greater spirituality they seemed to be drawing out of the room. For those who want comparison. Pornographic Funk Station combined Santana and Hendrix rhythm and guitar with Allman Brothers musical improvisation. Although most of their tunes are original, they do as much to a Beatles song like "I Want You" than Hendrix ever did with a Bob Dylan song. However, above all comparisons, P.F. Station is definitely creating their own genre. The only negative comment that one is likely to ask is; what's with the name?

It's possible that events like this might allow Halifax to get out of the Sloan, Eric's Trip garage band pop scene. The Birdland seems to have picked up some of the old Double Deuce crowd, and those who want good live music without the inescapable mosh

Artist Profile: Philip Cygan, Scenographer

Dalhousie Theatre Department Technical Scenography Program, Work for Sir James Dunn Theatre Dalhousie Arts Center and Neptune Theatre, Founding member of CIUT radio.

GAZ: Could you define the term scenography?

PC: Scenography is the unification of the theatrical design process, including set, lighting, props, etc.

GAZ: Where are you from?

PC: I was born in a town called South Porcupine in Ontario.

GAZ: What are your goals?

PC: Immediately to survive the term. Long term to pursue a career in theatre.

GAZ: Is there one thing that is a continuing source of inspiration to you?

PC: David Pirrdle, who was my friend and mentor in the theatre until he died 2 years ago. David encouraged me to pursue my interest in theatre.

GAZ: Is there anything that you idolise.

PC: I might have been able to answer that at points in my life. However, theatre leads in so many directions and so much is new at the moment that I could not answer in more than a flavour of the week type fashion.

GAZ: Does your work have specific messages to communicate?

PC: There are always messages in a

piece of theatre, it changes every night. I don't so much communicate things as ask questions and I don't use a lot of symbolic imagery.

GAZ: What are you working on now?

PC: The Lucky Chance for the Dalhousie Theatre Department, it opens in early February.

GAZ: What is the most satisfying artistic experience you have had?

PC: Opening night when the last cue goes through and everyone is alive and unhurt and the audience is still in the theatre, and you know it works. You know you've got it.

James Beddington