

# Brain candy: *Poles* provides sensory overload

From September 18-21, *Poles*, a PPS Danse production, debuted in the Sir James Dunn Auditorium. As part of the Dunn's Live Art Productions series, the performance was described as "danse + virtuel". The show proved to be quite a sensory surplus with amazing special effects, effective mood music and incredibly creative choreography.

The most distinctly impressive aspect of *Poles* was not merely the special effects, but how well they blended into the performance. According to the program, *Poles*, tells the story of "two exiles on their journey in an enchanted and distant land," where it appears that many foreign, unexplainable things can occur.

This production particularly toyed with the use of holograms, often creating the image of the two dancers dancing with holograms of themselves. Holograms were used

to act out what was supposed to be the dancers thoughts or feelings, which was an amazingly effective technique. As well, holograms were utilized to represent outside forces,

which were not only effective, but frighteningly realistic.

The original musical score, composed by Ginette Bertrand was an excellent and appropriate

complement to the dancing and special effects. The combination of calypso beats, new-age contemporary music, simple piano chords and classical, sometimes individually and sometimes blended together, not only suited the dancing well but enhanced the utterly surreal mood. The only negative musical aspect was the repetition of some tunes where it might have been appropriate to hear something new.

Both the choreographic and performing talents of Pierre-Paul



Savoie and Jeff Hall were the foundation for completing this performance. Savoie and Hall certainly allowed themselves a copious amount of artistic licence when they pieced this performance together. The choreography alone was really quite a revolutionary style that left the audience in a bit of a trance. However, what made the choreography truly impressive was the dancers' skill. The set was dome shaped, equipped with a rotating center and hole in the middle. Both Savoie and Hall danced so naturally on this complicated medium and in perfect harmony and synchronicity with the holograms. The technical ability of the dancers and the perfect timing of the hologram interactions made the special effects and the situation

feel so much more realistic than it would normally seem.

Overall, *Poles* proved to be quite a stimulating experience for the senses and the mind. The almost too-perfect blend of original choreography amazingly performed and the holograms, lights and scenery left the audience wide-eyed and hushed. The fanciful and chilling mood was created so well that walking out of the theatre into the sun afterwards was a bit disorienting. This combination of technology and art was certainly a hit and it is safe to say that the dancing world can expect more creations from the likes of Hall, Savoie, Michel Lemieux and Victor Pilon.

JANET FRENCH

## CD REVIEWS

Stuff

Holly McNarland  
Universal

Holly McNarland's EP, *Cherry Pie?*, which I heard long before her new CD, *Stuff*, was full of catchy lines about male creeps. Although lyrics still exist on her new record, the style that carried them is sadly lost. The marked difference may be a result of her signing with a major label and becoming a product of Universal Records instead of her own creativity. *Cherry Pie* was folkish and fun. *Stuff* could have been the latest Alanis Morissette release.

Gone are the straight forward insults towards society. Gone are the soft sounds and sad melodies. Now we have meaningless metaphors.

On top of that, a hard rock sound and whiny voice have appeared on the album. A bit of the Tori Amos be-abstract-to-be-cool phenomenon also seems to have invaded the lyrics. Words and phrases with no meaning or connection, like "He's got a porno mouth within him," are strewn throughout trendy twangs. Originality has been left behind and replaced with generic alternative rock that you can purchase anywhere.

Oddly enough, now that the music has deteriorated, the radio stations are giving McNarland's work air-time. The music is not obnoxious or nauseating, or very bad for that matter, but it is, without a doubt, substandard for this artist. So if you are looking for originality and straightforwardness, buy McNarland's first EP. Your money will be better spent on the EP's six smashing songs over *Stuff*'s eleven tracks. However, if you like what you hear on the radio you will like the whole CD, because it all sounds the same.

TAMARA BOND

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CALGARY	18:35	---	19:45	14:00 <sup>1</sup> 18:35 <sup>2</sup>	---	---	---
TORONTO	10:35	14:10 23:15 <sup>2</sup>	13:55 <sup>3</sup> 14:40	15:40 <sup>2</sup> 20:40 <sup>1</sup> 23:15 <sup>2</sup>	12:00 23:25	10:10	18:30
ST. JOHN'S	---	18:20 <sup>2</sup> 19:50 <sup>1</sup>	---	18:20 <sup>2</sup> 18:35 <sup>1</sup>	---	---	---

<sup>1</sup> Week of Sep 1 only    <sup>2</sup> Begins 8 Sep only    <sup>3</sup> Ends Sep 21

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