

Percussion punctuates

**Boys Brigade
Dinwoodie, Jan. 27**

review by Tom Wilson

Boys Brigade kicked off their first ever western Canadian tour at Dinwoodie Friday night, and though the music did not get started until after nine o'clock due to the breakdown of the tour bus, it was well worth the wait.

If you have listened to their debut album, or if you have heard their songs on the radio, Boys Brigade might strike you as a band that writes catchy but light-weight pop tunes. Well, the people who caught the show at Dinwoodie will testify to the fact that Boys Brigade is much more effective in person than they are on vinyl.

From the first few songs, the band exuded a real enthusiasm in the music they were playing. They were obviously enjoying themselves on stage, and their enjoyment naturally spread into the audience. They put on a surprisingly slick show - not choreographed, or artificial - but spontaneous and professional.

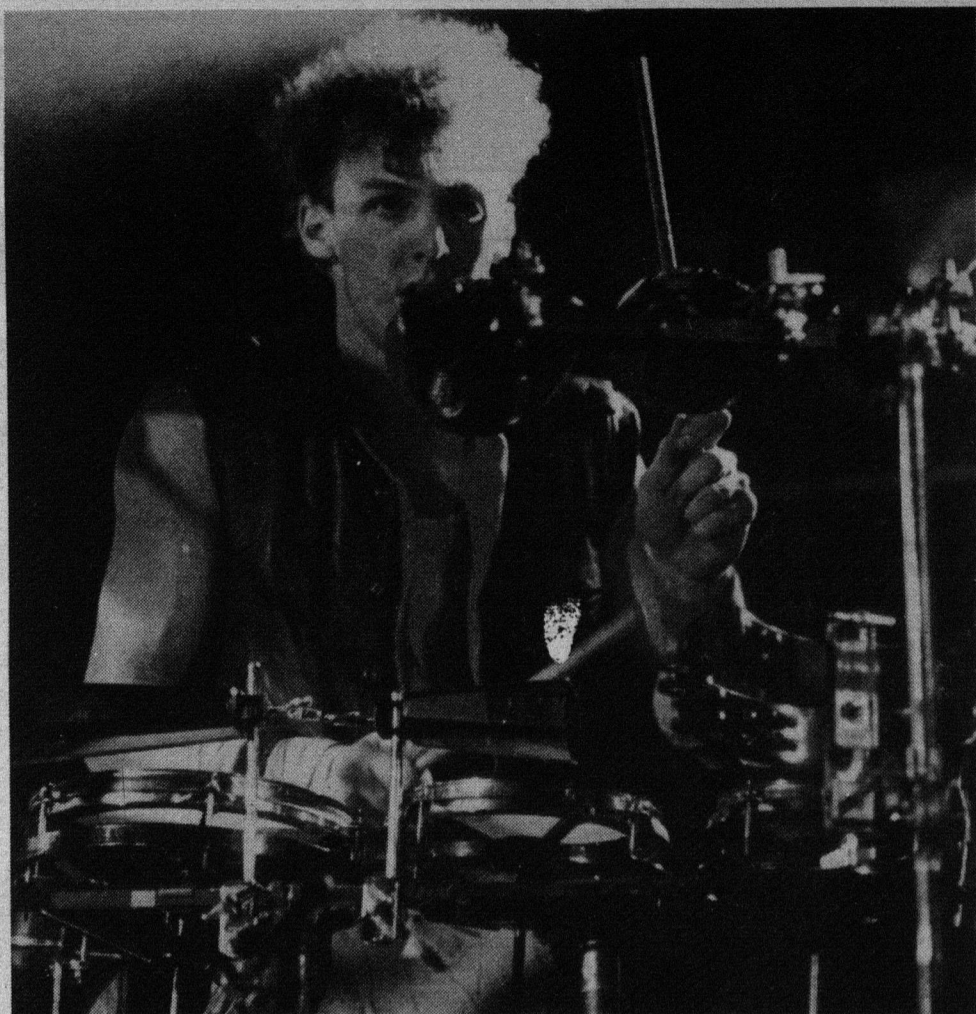
There are three things that made the difference between the recorded Boys Brigade and live Boys Brigade. Number one is Tony Lester's guitar work. In the live show, his guitar is given more room to work than on the album. The result is a tougher, more interesting sound than the synthesizer that prevades the album.

The second remarkable thing about the live show is Malcolm Burn.

He is a charismatic front man with a steady voice, and is instrumental when it comes to involving the audience. The crowd at Dinwoodie was somewhat apathetic at times, but Burn was successful at conjuring up some degree of audience participation. His approach to involving the audience wasn't the stupid "come on everybody, clap your hands" approach. Although clapping hands were the end result, he and the other band members were able to achieve this end by more imaginative means.

The third and most important aspect of the live show is the percussion. Billy Brock, David Porter, and Jeff Packer are what really sets this band apart from its recorded sound. Drummer Billy Brock hits much harder on stage and his relentless drumming is aided and abetted by percussionists Porter and Packer. The intricate drumming and inter-weaving rhythms of the three percussionists was great to watch, as well as a delight to listen to. The use of cow bells, tambourines, bongos, tom-toms as well as a number of other strange sounding devices punctuated the music very effectively.

On the whole, Boys Brigade's western Canadian tour started off on the right note. Now, if the band could reproduce their live energy on an album, they would have a winner that could compare with recorded music anywhere. Perhaps when the band goes into the studio, two months from now, they will try for the bigger sound of the stage show.



Drummer drumming drums. Drum. Drum. (Drum) Ting.

photo Bill Inglee

Daring dancers please audience with creative show

**La La La (Human Steps)
SUB Theatre**

Review by Patrice Struyk

The Saturday night crowd of 150 was small but appreciative. The dance troupe was small but explosive. *Bizarre* is the word for LA LA LA. They are also daring, talented and skillful.

In the best Montreal tradition, LA LA LA is a small (6-person) amalgamation of young "artistes" who create, produce and tour, for the love of their art. These dancers barely make even poverty-level wages.

"Businessman in the Process of Becoming an Angel," a "Post-Modern Musical", was conceived by LA LA LA's founder/choreographer, Edouard Lock. Very exploratory, it is. Aesthetically, it's delightful. Intellectually, it's witty and humorous.

The plot (very abstractly speaking) is supposedly about the businessman as sex symbol in the '80's. Apart from the occasional lyrics referring to business and pleasure, the title seemed like it was picked out of a hat. If anything, the theme seemed to be related to dogs. There were brightly-coloured dog cutouts placed and moved about on stage, used as skis, worn as headdresses, giving birth to one another. The narrator was a talking dog named Max, who came out with the most unexpected statements.

Max the Dog: Ferocious complexities and ferocious risks make me feel ferocious.

Dancer: What are you going to do about it, Max?

Max the Dog: I'm going to get a rate.

Dancer: A rate?

Max the Dog: A bank rate. For a loan.

Dancer: What kind of loan?

Max the Dog: A bank loan.

Oh well, it was amusing at the time.

The word that comes to mind when describing Lock's work is *audacious*. He's assembled such an eclectic assortment of (to most of us) unrelated concepts. People wearing dog masks, drinking milk from plastic pouches attached to each others' arms, throwing and eating a head of lettuce, interviewing each other.

He: What's it like, dancing?

She: It's like standing up, only harder.

This is art??? The so-called symbolism is questionable. Perhaps with a few hours and some coaching from Lock, the audience might understand it. Wisely, though, this relaxed crowd just experienced the performance without trying to analyze it, and let their senses be pleased.

LA LA LA's members are talented. They can dance. They can sing, for the most part. Speaking of singing, the musical's composer and primary vocalist, Michel Lemieux, was outstanding. He has immediately tangible stage presence, con-

siderable vocal ability and caresses the keyboards and synthesizer. Though his compositions were much like chants and the lyrics at times inane, the dramatic Lemieux tended to (unintentionally) dominate the performance. At times, I was so caught up in watching *him* that I nearly forgot the rest of the group.

They were visual pleasure, leaping and twisting and balancing, as if without effort. They are superb dancers with good timing, essential to Lock's intricate choreography.

Many of the movements were like confrontations, with mock fighting, dodging, mirroring each other. Through it all, the company exuded strength and control, especially Miryan Moutillet, who carried and twirled and flipped the other dancers (mostly male) like they were loaves of bread.

LA LA LA's effort was rewarded. The crowd recognized the exciting creativity they were witnessing and gave the troupe a standing ovation.

The North Power Plant

is pleased to present

- Wednesday, February 1
U of A JAZZ TRIO
- Friday, February 3
BUNNIE'S DISCO
- Saturday, February 4
KRUCIAL STEPPERS LIVE REGGAE BAND
- Wednesday, February 8
U of A JAZZ TRIO
- Friday, February 10
RON & DON COUNTRY & WESTERN
- Saturday, February 11
BUNNIE'S DISCO

All entertainment
8 PM - Closing.
For Information Call 432-3101

GSA members, social
members & guests
are welcome after 3 PM

SUELECTION



Nominations Have Been Reopened for
These Two Positions Only

University Athletic Board (UAB)

President, Women's Athletics
VP Women's Athletics

NOMINATIONS CLOSE TODAY AT 1700 HRS.

For further information, please contact the S.U.
Returning Office (Room 271 SUB) or the Receptionist,
SU Executive Office (Room 259 SUB).