

## Crashed Vegas

Sometimes a band will grab you by the throat, shake you violently and scream "listen to this!!" Sometimes a band will physically assault you, jumping up and down on your head until your ears explode outwards so you can't hear yourself screaming "Turn it up!! Turn it up!!"

Thursday night at the Social Club. I came ready to clean up my own brain matter from the walls, and, in fact ended up mopping some up but this was mostly from the sheer volume rather than the content. From all the hype about "Crash Vegas" I assumed that what was supposed to be the next great thing in Canadian music would knock me on my kiester, but it didn't. There are several hypotheses that might adequately explain this. For one thing, the show was badly layed out. The opening band (I hadn't realized there was going to be one) "Whammy" can be summed up as dim formula music with energy and exuberance but lacking musical worth, wit, and style. This coupled with abysmal sound quality and the fact that they played for two solid hours did little to ready the crowd for the headline act, something I thought it was an opening act's job to do in the first place.

After this fiasco, and a long wait for stage gear replacement and sound check (highly unprofessional from my point of view) Crash Vegas started their set with a Neil Young cover they have made big. The crowd was exited and throughout the set I noticed that a good majority of the

crowd were mouthing the words to alot of their songs. However, we come now to the thrust of my displeasure with the show. Ignoring the unnecessary volume (although volume comes into play with this argument) the meat of the problem is that: 1) Wrong venue. Crash Vegas is a coffee house type band. Their music ranges from liltng Cowboy Junkies-style depresso-pyschadelic-country and western to sort of up-beat doors-style suicide rock. They are really big in places like the Flamingo in Halifax because you can sit at a table with a drink and metabolize the music to your own taste (they really are a good band for this sort of entertainment I have been told). So, when they are transplanted to the ballroom of the S.U.B., where the crowd has been drinking \$1.25 drinks since eight O'clock, they lack the punch needed to hold attention spans (which have justifiably shortened by this point).

2) Maturity. This is my own personal oppinion, but it seemed to me that the band, in general, did not look or act professional enough to be billed as highly as they are. I will furthur boldly assume that there is a connection between this and the fact that Jocelyne Lanois plays the bass for Crash Vegas (She is, if you don't know, Daniel Lanois' sister). This band seems to have been placed in their present position before they were ready. Most bands spend time on the road before they put out an album, allowing, in my opinion, time to mature and develop a distinc-

tive sound, working together to produce a cohesive group sound-this is why they are called a band. Crash Vegas does not seem to have found this groove yet.

3) Poor show organization. I have mentioned before that the dismal opening band played for two hours. Crash Vegas played for one. This is bad organization, and it brings the headlining band off as being lazy or flippant about the show. Crash Vegas also had no flow to their set. They started off with a cover song and blew their hit "inside out" halfway through the set. Long, silent breaks between songs and unpolished endings gave no fluid to the show. A good show will rise and fall in waves, bringing the crowd up and down again and again. A good example of the right way to do this would be the Northern Pikes show a couple of weeks ago. This was undoubtedly one of the best shows I have ever seen on this campus, as the band played the crowd, saving their hit song for the encore and holding us all in the palms of their hands (no pun intended) for the entire show.

Unfortunately I believe that I shouldn't have to compare Crash Vegas with the Northern Pikes. It was where and how they were billed that creates this. Musically, they are not comparable. Obviously Crash Vegas have a good band and a solid, innovative sound, indicated, among other things, by the number of people in the Ballroom who knew the words to their songs, but they just shouldn't be playing some-



where you can't sit and really listen.

I final word of tumultuous thanks and hearty slaps on the back to Matt Harris and his crew for what looks like the best year yet at this University for entertainment at the good old College Hill Social Club. Although Crash Vegas was a disappointment for me, I'm glad the Club gave me the chance to see them for myself. Keep it up Matt.

Chris Hunt

**"Whammy":**  
Dim formula music with exuberance but neither wit nor style. Wow, what a weird band.

## Poetry in Motion

Montanaro Dance troupe's *Z Man Doe: un Temps Perdu*  
reviewed by Kwame Dawes

*Postulation: Dance drama relates to poetry as prose relates to stage plays.*

This is a generalization that numerous works of theatre could prove wrong, but there is something to the assertion. Unlike theatre in which dialogue is more often a catalyst for dramatic action, the gesture oriented dance relies heavily on images, icons and symbols to convey its ideas. The narrative thread of a play tends towards the prosaic and language is the central feature of action. Dance drama is silent. The drama is contained in the image and like poetry, the image resonates in a non-linear fashion; it tells a story without relying heavily on the details of plot. Thus, while it is conceivable in dance drama to create a piece that maintains the elements of beginning, middle and end; and while gesture is often able to communicate with the directness of language; there is a certain quality to the form that is best

approached in the manner that one would approach a poem which relies on the counterpointing of images and symbols with ideas.

As shakey as the theory may appear, it serves as a useful entry into the innovative work of the Montanaro Dance troupe which played at the Playhouse, Fredericton on Wednesday night. They performed a surrealist piece entitled "Zman Doe un Temps Perdu" which relied on a multi-media approach to performance art. The piece, choreographed and conceptualized by principal dancer Michael Montanaro is essentially a mythic drama which takes Z Man Doe, (your proverbial everyman John Doe figure) through a labyrinthine world of memory and dream. The journey takes him through childhood into love relationships of adult life; through the complex questioning of direction and choice in the morally unstable world of the inner city; through the *rites de passage* of war, and back to a place of quiet reflection where the piece begins

and ends.

Set in the romantic fashion-scapes of the forties (women in dresses that billow when they spin, men in baggy slacks etc.) the journey is never forced. The protagonist is carried by the collage of images projected on the three screens that are cleverly used throughout the piece; by a music track that is evocative of mood and place (especially powerful was the train sequence); and finally by the explicit suggestion of place and locale by the dancers on a journey of discovery. He rarely appears to be searching but is instead caught in a theatre of the mind where images appear without being summoned. Like the protagonist, the audience is forced to make sense of these images which emerge in a slow dreamlike way for most of the performance.

The other dancers are fragments of the protagonist's personality and yet they have the capacity to assume specific characters who continue to follow him

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Michael Montanaro of Montanaro Dance

There is a physiological related, which many otherwis phenomena ass music. The fact organization of most forms of species specific, it is individual me explain. speech centers in of the brain (ex whose first Japanese, theirs other side fr Similarly we ha understanding th the written wor of shapes, pro other things location of these as we know, is people. So, if enough to have exactly the sam brain as someon ability to write sentences due t would lose tha myself, because our being are organized. Bu pay a musical p for music to be you, seems to r locations in identical injurie do not yield impairment of the location of skills is indivi This helps exp instance, peop from an art ga general agreem good the paint people coming often will l disagreement a was the music They are organ and their perc very different. that your react really "your ov specific to y necessarily sha else.

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by Chris

As you sta another mid-wish you were a place that from a simple time? Well, probably mythologized that wasn't th with.

But, if you of respite th not check ou great cinemat is just waitin you.

The UNB concluding it with the extra Italian/Sovie