

Arts & Entertainment

Openers Dusty Chaps and Beehive steal show

That Petrol Emotion/Voice of the Beehive/Dusty Chaps
Dinwoodie
Friday, March 17

review by Rachel Sanders

There was a strange combination of musical talents playing at Dinwoodie Lounge on Friday night. The three bands, Dusty Chaps, Voice of the Beehive, and the headlining act That Petrol Emotion, rocked the crowd which seemed to enjoy every one of them, regardless of the wide spectrum of musical genres.

Dusty Chaps, a long-time favorite, comprise two guitars, a set of drums and a bass fiddle, and are all-in-all a rather odd looking bunch. They play fast-paced rockabilly music, and throughout their show I was expecting them to rip into a Blues Brothers rendition of "Rawhide." Appar-

ently choosing to give "Rawhide" a miss, they sang "Yukon Buddy" and also a moving song dedicated to one of the bandmembers' ex-girlfriend whom he described as a "living, breathing piece of dirt." Dusty Chaps kept the audience amused for about three quarters of an hour, at the end of which the lead singer announced without any evident remorse: "Silly us! We've gone ten minutes over time!"

Voice of the Beehive bounced on stage in a blaze of color and energy and they didn't stop bouncing until they bounced back off stage again. Despite a slightly shaky start, during which one of the two lead singers asked "Is this Vancouver?", Voice of the Beehive put on an excellent performance, keeping the audience in their thrall for a full hour, which seemed to last a mere fifteen minutes. They play fast, catchy, rock music with an upbeat rhythm.

THAT PETROL EMOTION — p 12

Red Rider/ESO show has its moments

Tom Cochrane and Red Rider with the Edmonton Symphony Orchestra
Jubilee Auditorium
Saturday, March 18

review by Greg Pohl

Red Rider isn't the first rock band to play with the Edmonton Symphony. In recent years several local acts, including k.d. lang, have played with them. As well, Procol Harum recorded an LP with the E.S.O. in the early '70s. Prior to the Red Rider shows, the question on many people's lips was: "can a symphony add anything to a Red Rider concert?". Well, yes and no.

Theoretically, mixing classical and popular music could result in anything from a breathtaking experience to horribly banal elevator music. On this particular night, some songs came out very well, while others just weren't quite powerful enough to fill the auditorium.

Red Rider's more moody songs worked wonderfully. The band and symphony had equal parts to play in "Light in the Tunnel," "White Hot," and "Lunatic Fringe." The result was truly greater than the sum of the parts: a perfect melding of classical and modern music. Also successful were "Avenue A" and Leonard Cohen's "Bird on a Wire," done by Cochrane and three ESO members as a quartet.

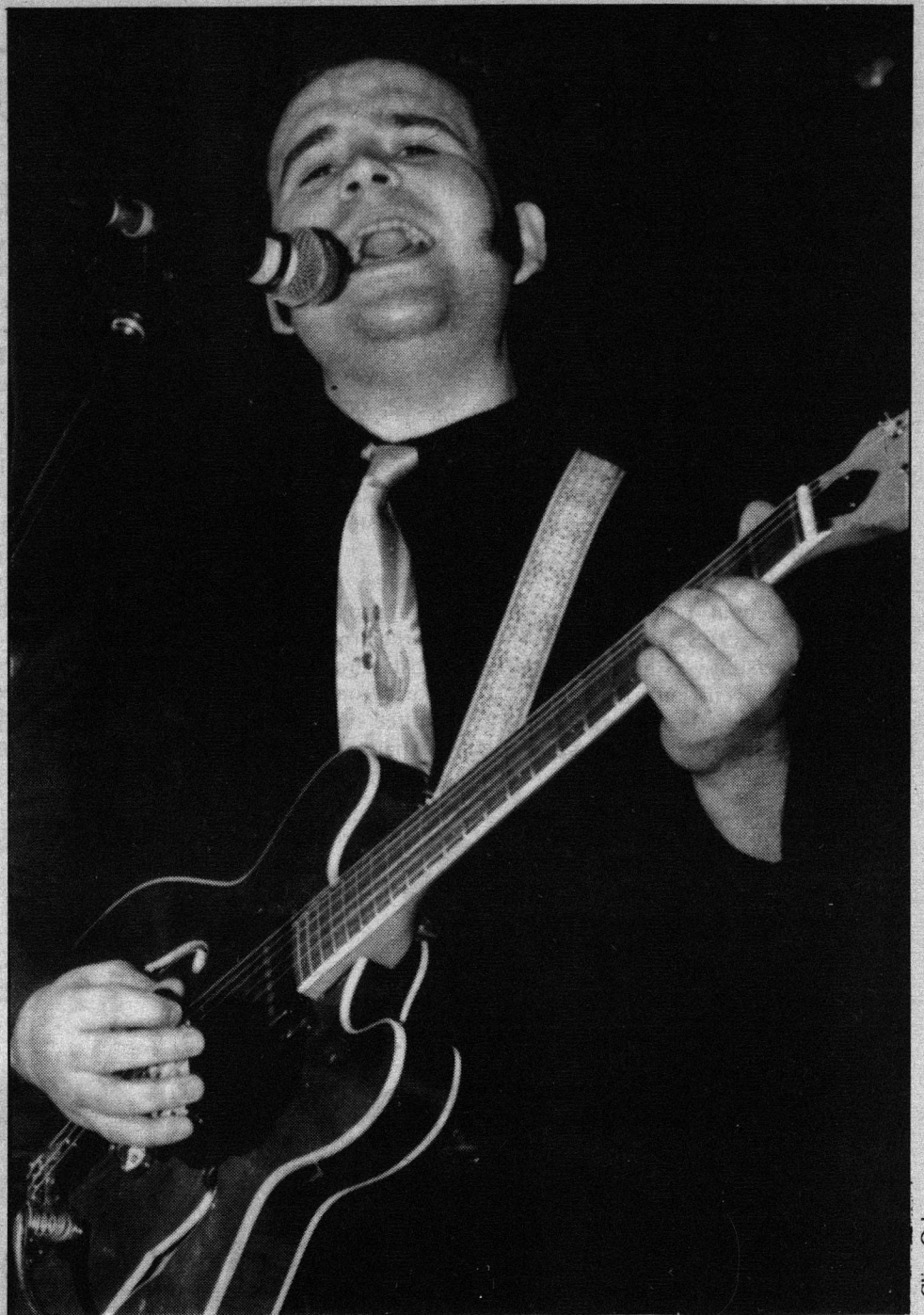
Red Rider's pop songs, however, just didn't quite live up to potential. They were well received, but were really no different from a standard Red Rider performance. On songs like "Boy Inside the Man" and "Victory Day," all the ESO really did was to add a little bit of frill to the keyboard parts. The orchestra was only slightly more interesting, and a whole lot more expensive, than a good synthesizer. I have to blame Red Rider for the failure of these songs. The ESO had to learn their material from scratch for these shows, so they could have prepared for whatever parts were thrown their way.

Tom Cochrane and Red Rider, however, insisted on playing most of their songs exactly the same way they've been doing them all along. Perhaps it was too much hassle for them to learn new arrangements that would have given the symphony a greater role to play. Whatever the reason, their conservatism forced the ESO to take a back seat to the band. I kept waiting for Cochrane to let the symphony DO something, such as taking over the rhythm or lead guitar parts completely. This was a

once in a lifetime opportunity; having a symphony available to try some truly experimental arrangements, and he passed it up for the most part. Tom Cochrane and Red Rider have proven over the last 10 years that they have much more to say than all the "here today, gone tomorrow" Canadian bands such as Prism and Loverboy. If only they would quit trying to squeeze their enormous talent into the narrow confines of Top 40 music.

I'd better stop bitching; the disappointments were more than made up for by the successes. But one last gripe — who do they think they're fooling with an encore? They can't exactly pretend that the crowd has persuaded them to play a couple more songs, when they've been rehearsing those very songs for the past 3 days and had every intention of playing them anyway! The second encore may have been unplanned: a rousing version of "Citizen Kane" played without the ESO.

The opening act was an aggregation of



Clive Osby

A member of Edmonton's Dusty Chaps on stage at Dinwoodie Friday. The band held their own in an opening slot. More story, photos on page 12.

several local musicians playing with the ESO. George Blondheim, who also conducted the symphony, worked several songs by local acts into a medley called the Alberta Music Suite. It was great to hear Frank Juskiw, now with Famous Blue Raincoat, sing the old Pretty Rough song "Tonight, Tonight." The highlight of this set, though, was Mark Korven doing "Clock on the Wall." I'll take this opportunity to

rave about this unsung talent, whose debut LP *Passengers* may be the best independent LP ever to come out of Edmonton. Buy it, if you can find it.

These local musicians actually made better use of the symphony than Red Rider did. All things considered, then, the show was a success, even though some parts didn't quite meet expectations.



Ron Sears

The players of the Edmonton Symphony Orchestra make a spectacular backdrop for Tom Cochrane as the symphony rocked to Red Rider's hits last weekend in a more or less successful marriage.