

Phantom of the symphony

the box

BY PETER BOGACZEWICZ

Ever since I first read about this unusual, special showing of original, silent version of *The Phantom of the Opera* in an advertisement I got in the mail, I was determined to go.

After all, how often do you get a chance to see a classic film the way it would have been seen by audiences of its day — on the big screen with live accompaniment? The music for the screening was provided by Symphony Nova Scotia. Even with such big expectations, I was not disappointed with the show last Tuesday. In fact, I can truly say that I was impressed.

The Rebecca Cohn was literally filled with people and enthusiasm. Even the Governor General attended the film. His presence added to the validity of the show as he enhanced the evening with his dramatic entrance.

Now, in all honesty, as enthused as I was, I also had my suspicions. Having never before seen any *Phantom* performance

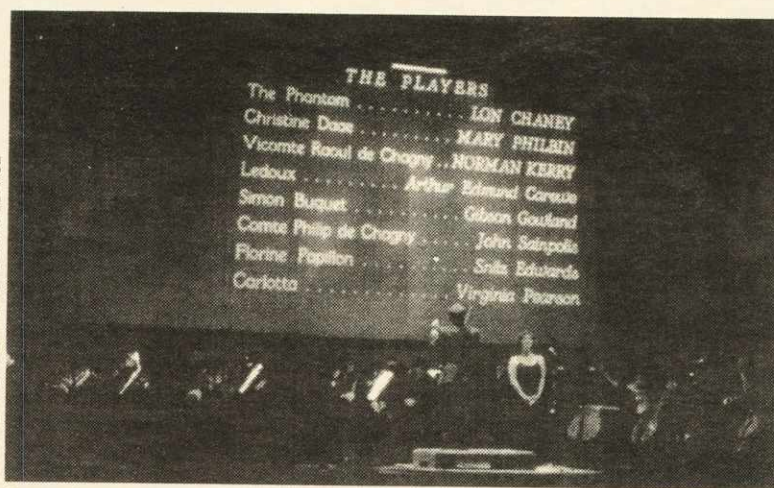
CONCERT/FILM

Phantom of the Opera
Tuesday, March 19
Rebecca Cohn Auditorium

(on film or stage), I really didn't know what I was in for. I didn't even have the storyline straight. Also, I was anticipating some sort of an Andrew Lloyd Webber musical accompaniment (Webber being the composer of the Broadway production of *Phantom...*), but this was not the case.

Gabriel Thibaudau's conducting of his own score, composed specifically for this film in 1990, was unbelievable. The music was fresh, witty, and vibrant, and it alone would have captivated me for the hour-long performance. But it was in conjunction with the film that the music had an even greater effect; the synchronized, well-written score really complemented the film's visual imagery.

The film itself, a 1925 black and white classic that has a few colour scenes, was one of the first films to use the colour technique. It was, at times, comical, touch-



Symphony Nova Scotia accompanies *Phantom of the Opera*.

ing, and sad. With this emotional mix, it was impossible to find the film uninteresting. I would have felt the same even if I had seen the film before, which I suspect was the case for a lot of the audience. Overall, I think the film had a lighthearted approach, even though the theme is essentially sad. But I might think this because of the old, animated acting style of the film.

I suspect that one of the rea-

sons for this collaboration between the symphony, The Atlantic Film Festival, and Cinémathèque Québécoise was to attract a younger audience to the symphony, which last year had financial difficulties. So if you are interested in this sort of thing, go sometime and support the great establishment that is Symphony Nova Scotia. This show was a real treat, and I am sure that there are many great concerts to follow.

Freakin' out with Adrenalin

BY NEIL FRASER AND DAVID POUND



Last week, I had the pleasure of having coffee and conversation with the guys from the band Adrenalin. I saw them open for Voivod and I was amazed at their energy and intensity. When I received their demo tape, I was pleased to hear that that energy had transferred onto cassette. David Pound and I talked with singer Todd Zanni, guitarist Jake Evens, and drummer Nick Wombolt about all aspects of the music scene — from the technical side of things, to surviving the Halifax scene, to establishing a stage presence.

Neil: How long has the band been in its current form?

Todd: Thirteen, fourteen months? There were other guys before this that played for probably two or three years. The music style has kinda changed and we just kept the same name. Before, it was more of a San Francisco kind of thrash metal, now it's more of what I wanted to do the whole time.

Dave: How would you describe the sound now?

Todd: Now? Probably like a New York hard-core crossover. It still has metal in it, I think, but...

Nick: ...not as much.

Adrenalin: To us, if it's not hard-core, it's not metal. If it is hard-core, it is probably the heaviest kind of hard-core you can get. It's strange, like, it's just really aggressive. It's a mix of a lot of things. Angry modern music. Modern, that's the word we're going for now.

Dave: Is there a market for that in Halifax?

Jake: Nope.

Dave: So you're going to have to leave?

Jake: No. Not leaving. Love Halifax. Love the small town.

Dave: So you're just going to play and play until people turn

on to it.

Jake: Yeah. It's not about money, it's not about nothin', it's just about voice.

Dave: Was it easier to get gigs before, when the scene was less divided?

Adrenalin: I think that it was better back when the Flamingo was having "Two Buck Tuesdays." And the weekend shows. The scene seemed more together. Alternative bands, metal bands, punk bands, hard-core bands; they all had to play together 'cuz that was it, they had nowhere [else] to play. But when the Deuce opened, all these bands went into this scene, and it segregated the audiences. Barely ever do you see...like if we play with someone like Hardship Post for instance, maybe some of our people would come to see us and give Hardship Post a chance. It might be the same the other way around. But they don't do that anymore. I don't know why.

Neil: What were some of your influences?

Jake: When I was twelve, I heard Black Flag for the first time, and that started it all. And soon after that, I heard Slayer, and then I got really evil (laughs). I didn't really start playing music until I was sixteen, seventeen. And then it was whatever, hard-core, metal, initially, but I liked a lot of really old school hip hop stuff. Anything in music where they felt like they had something to say, and felt it was important.

Neil: Are you getting any label interest?

Adrenalin: Lots.

Todd: We've sent some tapes out, and now we might go with somebody and do a CD with them, or we might just do it ourselves.

I'd rather just do the first one ourselves. And then maybe someone, a larger label, would step in and do a second one. So we could get an idea of what is going on. I think a lot of these independents are just distribution, really, I don't think there is a lot of money. It's not like Geffen where they are going to give you a hundred thousand dollars to write songs.

Neil: What would you say to someone who wanted to start a band in Halifax?

Adrenalin: Practice. Don't start playing [gigs] if you're crappy. Practice and get good, and know that you're going to give an effort to your music. Half of the bands in Halifax...I mean, you go to Cafe Olé on a Friday night and all you see is a bunch of crap. People don't practice, they put together a band and say "Well, let's play a show." In this town, they think that all it takes is, "I'm holding a guitar, and you're going to get behind the drums, and we'll pull another

Jale." We know that's not going to happen. I won't let it.

Dave: Do you rehearse a lot?

Adrenalin: We try to rehearse as much as we can, but we only get about one day a week. We think that if you pay 2-5 bucks to see a band, they should do more than just stand there.

Neil: I noticed that in your show you get right into it, jump into the crowd and everything.

Todd: People are paying money, they might as well just sit at home and listen to the fuckin' tape if they're not going to move. I mean, that's as much as we can do at the Birdland. If we do any more than that we're not going get any more shows. If you come to see an out of town show we're going to break things. Freak right out.

For further information about Adrenalin, contact their management: Nancy Williamson 435-5222

For a review of Adrenalin's demo tape *Control*, turn the page.



Jean Chretien's American cousin Jake (David Patrick Kelly) politely asks his buddy (Ben Stiller) what he's done with their 30 free preview passes to *Flirting With Disaster*, in which they both star. If you can name which film Stiller both directed and starred in, you will receive one of his passes, which he foolishly left at the Gazette, SUB 312. The preview is at Park Lane Cinemas next Wednesday @ 7 p.m.

→ **Damnait Doyle**, the Newfoundland record-warehouse-employee-turned-pop-singer, is playing her only Halifax show on her current tour next Tuesday at Vinnie's Pub on the Mount Saint Vincent University campus. Damnait (pronounced DAV-VEN-NET) is promoting her debut album, *Shadows Wake Me*, released on the locally run label Latitude Records. The show begins at 8 p.m. and cover is only \$4.

→ Dartmouth Players is presenting the chilling adult mystery, *Veronica's Room*, this month at the Crichton Avenue Community Centre on Crichton Avenue in Dartmouth. The Ira Levin penned play is running until the April 20 with show times at 8 p.m. The official opening of the play is next Friday, but the Players are having two "Pay-What-You-Can" preview nights this coming Wednesday and Thursday. Normal tickets prices are \$8 for adults, \$6 for students and seniors. The cast includes Ryan Deschamps, Neil Thompson, Beth Van Gorder, and my high school drama teacher Sheila McLean. A good rule of thumb is that any project Mrs. McLean is involved in will be more than worth your while to go see.

→ Need some light material to spice up your studying? Try *The Miracle*, the first film in the second part of the Dalhousie Art Gallery's Neo-Realism (1920-1956) series. In this film, directed by Roberto Rossellini, Neo-Realism icon Anna Magnani stars as a **crazy peasant girl** who thinks she has been impregnated by St. Joseph. The writer of the screenplay, Federico Fellini, appears in a cameo role. The film is playing next Wednesday at 12:30 p.m. and 8 p.m. in the Gallery, which is located in the Dalhousie Arts Centre.

→ Saint Mary's University Art Gallery is providing audiences with a rare opportunity to hear **two of Halifax's most accomplished soloists**. John Rapson, clarinet, and Peter Allen, piano, will be performing a mixed program, including the two Brahms Clarinet Sonatas and a Haydn Piano Sonata. Rapson, the clarinet principle chair of Symphony Nova Scotia, and Rapson, who has recorded with the CBC, are playing Friday at the Gallery at 8 p.m. Tickets are \$12 regular and \$10 for students.

→ I'm really excited about something. **The Kids in the Hall** have made a movie called *Brain Candy*, due to be released this week or next. Produced by Lorne Michaels of *Saturday Night Live* and *Wayne's World* fame, and featuring music by The Odds, *Brain Candy* is about what happens when a pharmaceutical company develops the world's most effective antidepressant. The five Kids play a total of 34 different characters — men and women — and cats fall from the ceiling during the movie. Who could ask for more?