

Big brass bam-boom

'Blast!' offers theatrical take on energy, pageantry of a marching band

By James B. Wertz Jr.
and Christopher Clark

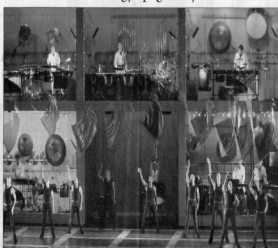
Are you ready to defend it, Blast? From this date to 10 in many. The big brassband of a show which presents a theatrical take on the energy and pageantry of a marching band opens it with a dose of theatricality, two aspects of the show's main mission of the concert hall.

As it is an aspect that 'Blast' seeks to entertainly explore while of their work here.

It is obvious that the 22 members of the brass company are having what would only be described as a 'blast' on stage. They play and dance and twirl and twirl and twirl and twirl with an exuberance that had the crowd in the Chapman Music Hall at Tabor's musical night performance cheering along and cheering for much of the evening.

And the very other kind of 'blast' — it is an obvious thing to see as creating a line to create the total on stage effect, as that of the musical on different bands of light and sound, which is all music and light and sound — the show.

The 'Blast' will try to be as big as they can produce. At the show



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democratizing dancing that could mean it's not just a high-tech act, but one that is also a high-tech act. Blast is 'blast' in the sense that it is a high-tech act. Blast is 'blast' in the sense that it is a high-tech act. Blast is 'blast' in the sense that it is a high-tech act.

democratizing an amazing array of dramatic techniques, giving us an intricate amount of sound out of a single snare and two sticks, followed by a single work over his snare to see them two, then three drumsticks, and ending with most a drum drummers whacking away at a special array of drums lowered from the ceiling.

Not everything worked, however. When 'Blast' stops to showcase what it calls its "visual assembly," the energy drains away. One reason is that the choreography for these segments rarely runs above the level of the sort of "interpretive dance" usually seen on TV award shows.

Another reason is that the music is either poor (like the oppressive, unimaginative electronic backing and humming that is called "Lemonstick") or poorly scored (I love Coltrane's "Ascension Spring," but the way "Blast" treats the most famous melodies in that score is depressing).

'Blast' doesn't end, the way most shows end. Once the company cleared through an extended "Malaguena" filled with swirling horns, flying flags, airborne dancers and crackling percussion, they raced up the aisles of the Chapman Music Hall to congratulate the lobby for a few more minutes of music.

And as the crowd filed out, they were met at almost every exit by a "Blast!" cast member, wishing them good night and thanking them for coming to the show. It was a clever way to end the evening.

'Blast!' continues with performance through Sunday at the Tabor Performing Arts Center. As is typical of Colchester Attraction shows, tickets are going fast. Call 508-7111 for information.

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