

Gilmore Productions Press Release

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Reviews of The Blank Album

THE HERALD

Monday 17th March

THE BLANK ALBUM

PAISLEY ARTS CENTRE

Mary Brennan

ALL-SINGING, all dancing - and flamboyantly rock'n'roll with it - The Blank Album is like a minimusic-fest without the mud...but with the kind of swaggering hi-octane choreography that Jagger in his heyday would have leapt at.

On one level, what choreographer Natasha Gilmore and composer Quee MacArthur have come up with is a tongue-in-cheek take on popular culture: the music, style-motifs and genre-loyalty that people adopt as a significant part of their own identity - and MacArthur's chameleon score ranges persuasively from ballad to two-tone anthem, to torch song and mental metal. but even as you're grinning at the antics of the dancers - who are also playing a variety of instruments, live on stage -it's hard to ignore the subtler insights that Gilmore and her team have woven into this hugely entertaining medley of cunning pastiches. For we all have our own personal sound scores: the songs that trigger memories, the ones that can make us laugh or cry, the artists we wanted to be - cue going ape on air guitar.

The Blank Album celebrates the place music has in our lives, our relationships, our dreams. En route there are some sizzling moments of all-out dancing and some strikingly poetic images as well, with the performers all displaying an astonishing degree of versatility. That said Laura Durrent's air-borne cello playing is an unexpected orchestral manoeuvre and Stuart Bowden's sassy strutting, in skin-tight trousers, have a groove of their own.

THE SCOTSMAN

Friday 21st March

THE BLANK ALBUM

THE ARCHES, GLASGOW

Kelly Apter

BACK when albums had two sides, care and attention went into the running order. A big number to open and close each side, softer songs between. That's exactly what Natasha Gilmore has done on *The Blank Album*.

The Glasgow-based choreographer has invented a "band" of dancers, all with rock-star pseudonyms. Striking an album sleeve-style pose on the stage, the five dancer/musicians cut quite a dash. An hour later, it was as if we'd just listened to a concept album, while reading about the band in *Rolling Stone*. Fall-outs, love triangles, musical differences – they were all there. Gilmore has done well to recruit four dancers who can play an instrument and/or sing, and a trained musician who can dance. Guitars, a violin and a cello were all played superbly – usually while dancing.

Accessible, fun and packed with catchy tunes and quirky choreography, *The Blank Album* may not hit No 1, but it's good enough for a respectable place in the Top 40.