

Howard and Eberly, at Chapter

Twosome who deserve better

By IFAN PAYNE

ARE Howard and Eberly Cardiff's answer to David Byrne?

After all, Byrne is ~~into~~ dance also, at least he did compose *The Catherine Wheel* for the Twyla Tharp Dance Company.

And Byrne is definitely into theatre, what with his music for *The Knee Plays* from Robert Wilson's *The Civil Wars*.

Byrne's (and the Talking Heads') *Stop Making Sense* is pure theatre, of which Howard and Eberly's *Departure Lounge* is reminiscent, as it is of bits of Laurie Anderson and ...

But that is not the point, really.

Howard and Eberly have a sound and style which is distinctive and all of their own.

Their slick and excellently performed computerised music and robotic movements make for a dramatic production and they certainly deserve a wider audience.

Although *Departure Lounge* consists of new corked bits of *On The Rocks* and also *Vocal Muscle*, the show works well and hangs together as music theatre of a rather different kind —

REVIEW

finding both art and theatre in pop.

The only questionable aspect was the lack of variation — of tempo, dynamics and sound world — between songs.

Otherwise, this was Canton music at its best — quirky, off-beat, thoroughly professional and always stimulating.

Departure Lounge will be featured in Chapter's Showcase at the ICA in London on Sunday, June 29.