



Not thrilled by *The Big Chill*

Review by Ronald Foley MacDonald

The Big Chill is supposed to be the big American movie of the year, the way "Tootsie" was last year. You know the type, a 'serious comedy' like "Kramer vs Kramer," the kind you forget as soon as you leave the theatre. Unfortunately, *The Big Chill* also wants to sum up the experiences of the people who were young in that most dreadful of decades, the 1960's. We're supposed to love and identify with these characters. I couldn't wait for the movie to end.

Director Lawrence Kasdan, formerly a scriptwriter for some real filmmakers like George Lucas and Steven Spielberg, has no eye for anything. Consequently, it can be taken for granted that the film has absolutely no visual interest. In fact, the opening sequence may well be the most obvious bit of filmmaking ever made. That means the basis of the film is the interaction of the characters, something I've been dreading to discuss.

The only interesting character portrayal comes from William Hurt, who, by the way, deserves to be forced to make Ken Russell movies for the rest of his life. The other players aren't called on to strain themselves while they declaim Kasdan's sub-sophomoric dialogue. Their characters are all repulsive materialists anyway, and worse, this fact is supposed to be funny.

There is an unintended tragic tone to *The Big Chill*. It's the sense that an entire generation was spoiled rotten, resulting in the greatest peacetime waste mankind has ever seen. Not only was that generation the most self-involved, self-centred and self-indulgent of those so far this century, it also managed to get pretty much all it wanted. And

much so that he asked to produce this album. With the "Arias & Symphonies" album, Spoons began receiving wider airplay in Canada and in the States and, with major figures in the recording industry expressing confidence in their new material, Spoons would seem to have a bright future.

we'll be paying for that for a long, long time.

As for the film, it's a bit of fluff that's about on par with what was on television in the sixties. Ironically, the society that was so reprehensible to the 'counterculture' back then is made up of them now. Spoiled children don't go away, they just grow up and make movies to remind everybody else how spoiled they really were (and still are).

So, *The Big Chill* may be making big bucks but it's not making anyone's reputation any better. Unfortunately it bodes very badly for the future. First we had to

endure the baby-boom-wants-freedom movies like "Easy Rider" and "The Graduate." Now it's the baby-boomers-lose-their-youth time with this film and "Secaucus Seven." Next I'm sure it'll be

"The Baby Boomers Finally Learn to Tie Their Shoes" or something like that. I can hardly wait till they get to the end of the cycle, "Death of the Baby Boomers." There's a point in the movie where a character ruefully talks about how she never amounted to much; I'm afraid she summed up the movie and probably its director, who should leave the filmmaking to the filmmakers.

The Spoons talk back

by Gary Hanrahan

Talkback, the latest release from Spoons, is an album which should please the following they have already built up, and gain a lot of new fans for the group.

This album, the third from the group, was produced for Spoons by Nile Rodgers. Rodgers has been a busy man lately, recording a new album with his group Chic and a solo project, "Adventures in the Land of the Good Groove." He also produced David Bowie's "Let's Dance" album and the latest project from Southside Johnny and the Asbury Jukes, and is now working with INXS and planning a project with Peter Gabriel and Laurie Anderson. That should be very interesting.

Although Rodgers has introduced a few changes in their sound, *Talkback* is still easily recognizable as a Spoons album. The main new ingredient is the much greater emphasis Rodgers has placed on the drumming of Derrick Ross. Apparently using an "antique" drum set belonging to one of the Spoons' roadies, Rodgers has tried to wean the band away from the rhythm box sort of sound which dominated "Arias & Symphonies" and the dead-sounding drums of "Stick Figure Neighbourhood."

Rodgers also worked with bassist Sandy Horne to develop rhythmic elements in addition to her usual melodic style. The bass

tracks are also much more closely linked to the drum rhythms.

The title track, "Talkback," is dominated by the synth playing of Rob Preuss, the youngest member of the band. Preuss is also responsible for the synth drums, most clearly heard at the beginning of the cut. When Spoons are performing live, this presents a strong visual image; Preuss begins playing a synth, then reaches across with a drumstick to beat out a strongly syncopated rhythm on the sundrum.

Other strong cuts on the album include "Don't Shoot the Messenger," which has a similar sound to "Arias & Symphonies," and "Old Emotions," a more ballad-like piece which features a new-style Sandy Horne bassline. Horne also does lead vocals on "Quiet World;" unlike her live performances, the vocals here are very clear. She does not have a very strong voice, and, because it is fairly high-pitched, it is often overwhelmed by Gordon Deppe's vocals and the sounds of the instruments.

None of the songs are really weak but some of the slower ones, such as "Time Stands Still," seem to go on a little too long.

Nile Rodgers, along with Steve Winwood, Sting and Andy Summers, saw Spoons in New York when they appeared backing Culture Club. All of them were impressed, Rodgers so

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CKDU ALTERNATIVE THIRTY

22 October - 4 November 1983

LW	TW	ARTIST	TITLE	LABEL
14	1	Genesis	Genesis	Atlantic
-	2	Spoons	Talkback	Ready
10	3	D.A.F.	Fur Immer	Virgin (UK)
1	4	Rational Youth	Rational Youth (EP)	Capitol
12	5	Euthenics	Euthenics (cassette EP)	-tape-
22	6	Ryuichi Sakamoto	Merry Christmas, Mr. Lawrence	Virgin
4	7	Polkaholics	Polkaholics EP	Utility Grade
5	8	Shriekback	Care	Warner
6	9	Big Country	The Crossing	Vertigo
-	10	Elvis Costello	Punch the Clock	Columbia
-	11	Tom Waits	Swordfishtrombones	Island
-	12	Images In Vogue	Images In Vogue (EP)	WEA
9	13	Pete Shelley	XL-1	Arista
-	14	New Order	Power, Corruption and Lies	Factory
7	15	Payolas	Hammer On A Drum	A&M
15	16	Bauhaus	Burning From The Inside	Vertigo
21	17	XTC	Mummer	Virgin
-	18	Dream Syndicate	Days Of Wine And Roses	Slash/Ruby
-	19	Tears For Fears	Pale Shelter (EP)	Vertigo
8	20	New Order	Confusion (EP)	Factory
11	21	Darkroom	San Paku	WEA
-	22	The Alarm	The Alarm	IRS
-	23	David Wilcox	My Eyes Keep Me In Trouble	Capitol
17	24	Madness	Madness	Geffen
27	25	Mental As Anything	Creatures of Leisure	Solid Gold
18	26	TBA	TBA	Fringe Product
-	27	Brian Eno	Apollo	EG Records
-	28	Joe Jackson	Mike's Murder Soundtrack	A&M
-	29	Culture Club	Church Of The Poison Mind	Virgin
-	30	The Doors	Alive She Cried	Elektra

Canadian/LW: last week/TW: this week
Compiled by John McMaster, Music Director

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