



Spoons don't bend

David Lavin

The Spoons are anything but what they hope their name implies—cold and utilitarian. They are hot—so hot, in fact, that Gary Cormier, promoter and booking agent for The Edge called them “the best new band anywhere in the world that I have heard in a year.” This is big praise for a group that has only been together since December, but it is deserved.

The members are all 19, except for 21-year-old Gordon Deppe, guitarist, lead vocalist, and driving force in the band. The others include Brett Wickens, organ and back-up vocals; Sandy Horne, bass and back-up vocals; and Derrick Ross, drums.

Deppe writes all the songs and while he cites influences Peter Hamill, Van der Graaf Generator and Talking Heads, he thinks that the Spoons' sound is unique. Their lyrics focus on the

mundane—exaggerated until the situations parody themselves. This results in clever and often funny lyrics such as the ones on their single (on Mannequin records and available at Records on Wheels, Sam the Record Man and the Record Peddler) “After the Institution”:

*I learned many things
on my short vacation
I'll erase it all*

*I'm not happy now, but
Doctor says I am
I kick in his head*

Other titles include “Assorted Cheeses”, which is about a man who goes to a wine and cheese party but since no one tells him which cheeses to eat he goes hungry; “Adulteress in a White Dress”; “Picnic on Kitty Litter Beach”; “Ringing in the Sane”, which is a tribute to Gene Kelly; and “At the Wrecker's Dance”.

The Burlington band has a compelling stage show which can be credited to the energy and creativity of Peter Shepherd, solely responsible for the amazing stage props and light show. In conversation Gordon and Peter never stopped talking, smiling, or laughing, and it is this exuberance that comes through in their stage show.

They were scheduled to open for Martha and the Muffins on their tour of Southern Ontario, but that tour has been postponed. However, they show no disappointment—instead they are busily preparing for their next shows and refining their act. In the works is a song that will feature Sandy on vocals. She has a voice so high it makes Kate Bush sound like Patti Smith. They are obviously a band serious about what they are doing. But still young enough that they can take the risks necessary on the long road to overnight success.

New Wave films: celluloid heroes

Salem Alaton

Re-examining familiar premises is just what music's present ‘New Wave’ is all about. Accordingly, this year's Festival of Festivals will be offering a “New Music” series featuring nine films which represent some of the current cross-fertilization between the documentary film and the rock concert. The mating between the two has become so ubiquitous that virtually every rock spectacle has some kind of film project associated with it today. Naturally, many such films never reach fruition, but the filmed concert has now become integral to the commercial monarchy of major rock stars. The concerts of Led Zeppelin (*The Song Remains the Same*), Pink Floyd (*Pink Floyd at Pompeii*), Genesis (*Genesis*), Yes (*Yessongs*), the Rolling Stones (*Ladies and Gentlemen, the Rolling Stones*), Neil Young (*Journey Through the Past, Rust Never Sleeps*), Alice Cooper (*Welcome to My Nightmare*), etc. have all been the focus of a new pantheon of generally low-budget, highly popular films.

The surge that began with *Woodstock's* success in 1970, coupled with the continuing interest in such period documents as *Hendrix at Berkeley*, *Monterey Pop* and *Gimme Shelter*, in part led to this natural alignment; after all, the primary patrons of rock music and movies are one and the same on this continent. The current deluge of these films has not been impressive, often being put together with an endless repetition of three or four static camera shots, blatantly secure

that the mere presence of A Rock Star is sufficient to command attention. A movie, however, has to succeed as a piece of filmmaking regardless of its subject, and it has become painfully obvious that even Mick Jagger can be unbearably dull on the screen after ten minutes if the people filming him are satisfied to limit their documenting efforts to a high angle shot of his moving lips and a low angle shot of his moving buttocks.

For better or worse, however, the wedding of rock and film is upon us, and everyone is undoubtedly curious as to what the latest crop holds. The Sex Pistols' *D.O.A.*, a film of their American tour will be screened along with *The Great Rock and Roll Swindle*, the band's story as partially interpreted by American erotica specialist Russ Meyer. AC/DC's North American and European tour will be seen in the French-made *Let There Be Rock*. Also from France is *Telephone Publique* featuring that country's current rage, Reggae music, enormously successful worldwide, is represented in a film entitled *Third World*, and a German-made documentary of a '79 Jamaican festival, *Reggae Sunsplash*, featuring Bob Marley, Peter Tosh, Burning Spear, et al. Most screening will be at 9 p.m. at the Varsity cinema (Bloor and Bay)—which boasts an excellent sound system—and will be sprinkled over the duration of the Festival. A pass for the series costs \$25, or individual tickets can be purchased at \$3 each at BASS outlets.

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