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# The Spoons

By **KIMBERLEY WHITCHURCH**

The Spoons, a bouncy and very well-dressed young act, put on a slick show at the Misty Moon Sept. 29.

The club was packed to the rafters, but this was an exceptionally nice crowd. No nasty jostling and bumping, these folks were out to have fun.

When they finally appeared at midnight, The Spoons could do no wrong. "Put up your hands!" suggested Gordon Deppe four songs into the first set. Hundreds of pairs shot into the air with no further encouragement, though there was some reluctance at a later request to sing along.

Nobody seemed to mind that the between-sets videos on the pointless stereo screens never worked. The Spoons used videos of their own

during the show. These were unfortunately too large for the on-stage screen, upon which the garish shadows of the drums looked amateurish. The videos were soon abandoned.

An act like this really doesn't need gimmicks. Their music is crisp and danceable, and is among the best pop Canada has to offer. The Spoons and their two lively back-up musicians played two satisfying sets including all their hits such as "Arias and Symphonies" and "Old

Emotions," as well as showcasing a few recent tunes.

For the most part they seemed happy to be there, and they provided just what the people paid for. There was an adequate light show and even some big-finish dry ice effects.

Strangely, Sandy Horne seemed ill at ease. While her steady bass playing and clear, high vocals went over well, she rarely looked out at the audience, and never smiled. One couldn't help but wonder what was on her mind. □

## National Ballet less than impressive

By **NANCY WHALEN**

Sept. 19, the crowds filed in tuxedoed and black tied waiting anxiously for the curtain to rise. Finally it did, for 20 long minutes of sailors stumbling about the stage in desperate search of the missing beat. This was "Here We Come" opening number for the National Ballet of Canada's four day stay in Halifax at Rebecca Cohn Auditorium.

A more contemporary ballet, "L'ile Inconnue" choreographed by their resident choreographer Con-

stantin Patsalos, was the high point of the evening.

The dancers drifted through various states of human emotion and dream sequences to the almost haunting recorded soprano vocals. The dance soloist was Gisella Witowsky who gave a stunning performance.

In the classical pas de deux "Sylvia," Kevin Pugh dominated the stage with a series of masterfully completed leaps and pirouettes.

For their finale they performed their obvious favorite, the humorous jazz ballet "Elite Syncopations" the long legged Gizella again stealing the stage. □

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