



S P O O N S

TALKBACK  
**TOUR '83/'84**



## INTRODUCTION

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On December 14, 1979, four young musicians played for the first time as the Spoons, at their old high school in Burlington, Ontario. It was the beginning of something that none of them would have predicted. By the winter of the next year they financed and produced their independent single *After The Institution / My Job*. Their innovative sound and enigmatic lyrics won them immediate response. What with songs about an albino girl who loses herself in white bedsheets, and another about a confused chap who can't decide what to eat at a smorgasbord, the Spoons quickly established their own creative niche. One where imagination runs wild.

The group came to prominence when their 1981 debut Ready Records' LP *Stick Figure Neighbourhood* topped The National Campus Radio News Chart. The LP marked the addition of 15 year old keyboard wiz Rob Preuss. The music inside, like the cover art, came as a surprise to many people. For a while there were hunts by record buyers trying to locate the suburban street scene depicted on the inside lyric sheet. Needless to say, it was somewhere in Burlington. Their early stage shows featured foreign impressionist films from the 1930's and '50's, fluorescent geometric shapes and stunning lighting techniques. Audiences wanted to come and see what they were going to have on stage next. Sometimes the band didn't even know!

Not only did the Spoons occupy the smallest practice space in recorded history (9 feet x 7 feet x 7 feet high), but it was also cohabited by some of the largest spiders in North America! Fortunately they became accustomed to the band's noisy rehearsals and stopped coming to watch them. That seemed to make everyone feel much better.

Spiders aside, it wasn't until April 1982 when the 12 inch single *Nova Heart / Symmetry*, produced by John Punter of Roxy Music and Japan fame, rocketed into the Top Ten across the country. The single marked a considerable change in their musical approach, not to mention the quality of their songwriting. Finally they found a sound, a style and a message to send out. A message based on optimism and perseverance. They were overjoyed to say the least, and much more new material began to flow.

By October 1982 the follow-up LP *Arias & Symphonies*, also produced by Punter, spawned 2 more singles — the title track *Arias* and *Smiling In Winter*. In September a worldwide distribution deal was consummated between the group's Canadian label, Ready Records, and A&M Records via Los Angeles. The majority of the LP was recorded at Toronto's Sounds Interchange but the mixing was done at George Martin's Air Studios in London, England; and it was there where Gordon and Sandy recorded their vocals.

The finished record included a remixed, cut version of *Nova Heart* plus more adventurous episodes seen through the eyes of the young explorer... people growing up. "Our songs," offers Gordon, "are examples of how normal, everyday things can be seen in very different and sometimes strange ways, when seen for the first time. One person's impression may be entirely different from someone else's." And for that reason, a lyric sheet is included. The Spoons don't want us to miss anything! If you're not dancing to the music it's the kind of album to listen to with a pair of headphones. You can curl up in a chair and lose yourself within the sound. And then there's always the lyrics...

After a hectic 6 month touring schedule, interviews and the completion of a video for *Nova Heart*, the Spoons were thrilled when *Arias* received gold status for sales exceeding 50,000 copies. The album, with its classy, seductive electro-rock compositions, heartfelt melodic arrangements and intense rhythm captured the imaginations of the music industry and newly converted fans.

1983 has definitely been the group's most exciting year to date. Along with a live performance on national television via the Juno Awards, and winning 3 CFNY FM U-Knows (including Best Band Of the Year) the Spoons initiated a national American tour with England's Culture Club.

Now, after recent knockout performances on Canada Day in Ottawa, at Edmonton's World University Games and the Kingswood Theatre at Canada's Wonderland, the Spoons are proud to celebrate the release of their third LP *Talk Back*, an emotional, melodic collection of new songs guaranteed to touch the hearts of young and old. Their current sound is less indicative of the 'electronic rhythm pulse' of yesteryear in favor of a deeper, richer bottom end. Emphasis has been placed on the bass and drums to ensure a powerful, tight knit rhythm section. The overall sound is more dynamic, immediate and punchy.

The band have certainly come a long way since they made their debut appearance back in December 1979. Gordon Deppe can still remember the day when he and original keyboardist Brett Wickens were frantically trying to come up with a suitable name for the band over bowls of alphabet soup. Little did they know, before sitting down for lunch, their answer was staring them right in the face! Inevitably, the innocent, little utensil they were eating with seemed to take on an importance of utmost proportion. At first the name 'Spoons' was simple, fresh and unpredictable. It commanded an ironic charm that seemed to work. What was anyone going to expect from a band with a name like Spoons?

You be the judge.

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## GORDON DEPPE

Gordon is the dominant lyricist, songwriter and conceptualist behind the Spoons. The oldest member, at 24, Gordon's fascination for the cerebral element in pop and his imaginative lyrical bent illustrates an acute sense of the dramatic. Magically, almost without effort, Gordon's simple ideas are suddenly transformed into cleverly orchestrated pop songs.

"Lyrics are usually written 1 st," says the 5' 8" guitarist. "For the first few times I'll use my own personal, strange language. Sometimes recognizable English words will pop out of nowhere. Sentences will suddenly come together or a perfect line may emerge in the middle of a performance. Not all of the songs are written this way, but spontaneity is usually the best vehicle for getting around unnecessary obstacles. Our songs are full of surprises."

Originally born in Vancouver on March 12, 1959, Gordon was eventually raised in Lübeck, Germany until he was 7. From there he and his parents returned to Canada, this time to Burlington, Ontario.

Essentially a self-taught guitarist who admits he used to listen to the guitar playing of Steve Hackett and Jeff Beck, Gordon took guitar lessons for a half year when he was 11. At Aldershot High Gordon learned to play alto sax in the highschool band. It was there where he met Sandy Horne, who, at the time, played the trumpet. Gordon taught Sandy her first bass parts during a rocky highschool band bus excursion. Throughout his school days Gordon performed in various bands including Rightside, Impulse, Tryst and Delerious. His musical influences include early Genesis and Van Der Graff Generator. By the Spring of 1982 he received his psychology major at McMaster University in Hamilton.

"Some people think I'm too quiet," admits Gordon. "With all the things going on in my head, I just can't understand what they're talking about. But I do enjoy privacy. Maybe that's why I like the rain (especially being in it), books about islands, and movies on trains. Songs like *My Favorite Page* and *Quiet World* sum it up pretty well. I think everyone needs some sort of island, whatever it might be."



## SANDY HORNE

Like Gordon, Sandy has always been something of a performer in her own right. Born in Hamilton on September 14, 1961, Sandy lived in Dundas, Ontario until she was 3, and eventually moved to Burlington. At 7 years of age she made her stage debut in a week long fashion show where she sang a memorable rendition of *A Spoonful of Sugar* (a song which originally appeared on the movie soundtrack *Mary Poppins*). Julie Andrews would have loved every second of it.

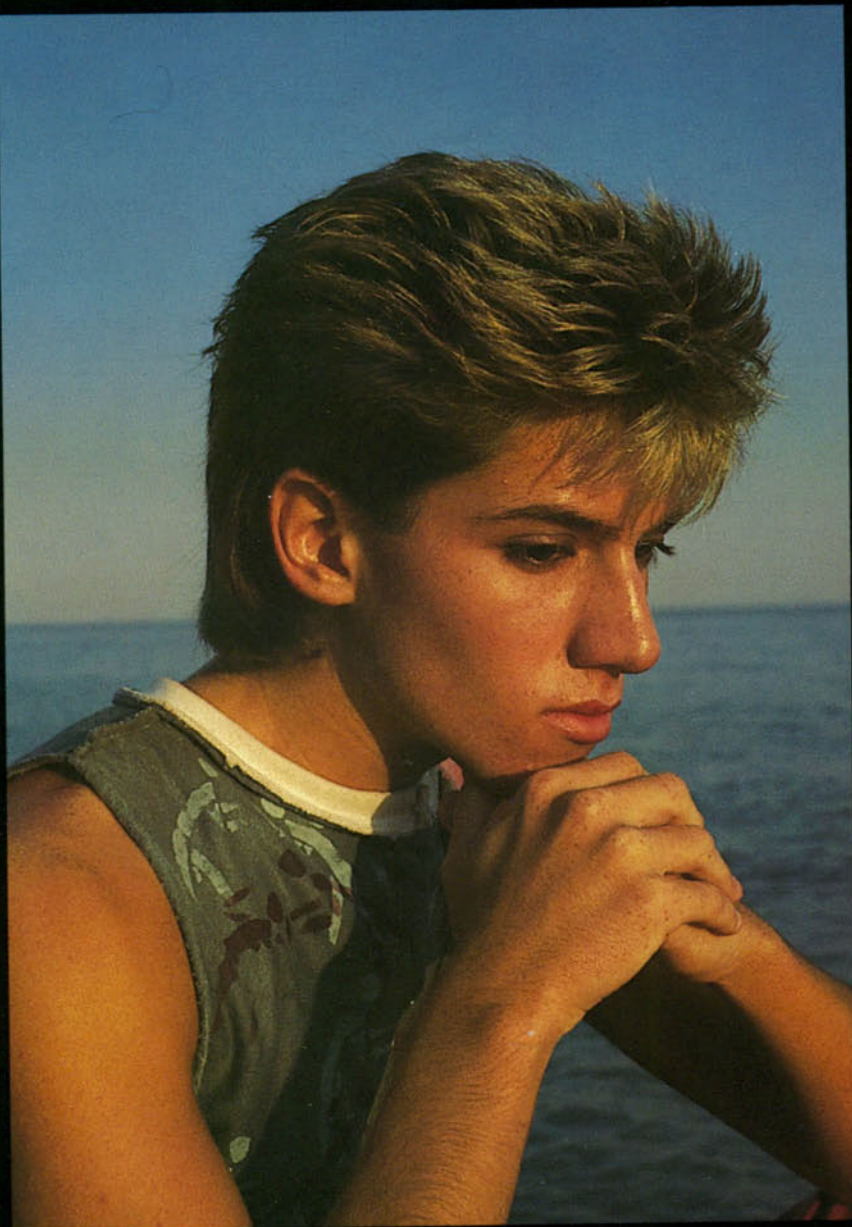
After seeing The Burlington Teen Tour Band perform at Hamilton Place, 13 year old Sandy took private trumpet lessons. By the time she attended Aldershot High, she jumped directly into the highschool senior band. That was when she met up with Gordon Deppe. Within months Sandy joined Impulse, one of Gordon's earlier groups. And so, it was there, between Impulse and the highschool senior band, when Gordon taught Sandy how to play the bass guitar. From there, there was no turning back!

Prior to her commitment as a fulltime Spoon, Sandy graduated in Computer Science at Mohawk College. Being the only female member in the band, Sandy's elegant, soothing vocals have graced dozens of Spoons songs. On *Stick Figure Neighbourhood* she sang lead vocals on the brilliant *Only For Athletes*. *Arias & Symphonies* found her singing lead on *One In Ten Words*. The new LP, *Talk Back*, features the petite bassist singing lead vocals on a haunting ballad entitled *Quiet World*.

"Being the only female in the group," says Sandy, "I think people still expect me to play the bass guitar in a rather masculine way. But I've never been a tomboy! Because the bass is such a masculine instrument, I try to balance it out by interjecting some femininity into it."

"As far as vocalists go, I think my ideal female singer would probably be someone who would command the volume and vibrato of Judy Garland combined with the high pitch of Kate Bush. Judy and Kate are my main musical influences when it comes to approach and attitude."

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## ROB PREUSS

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He's been hailed as a 15 year old "veritable child prodigy" ever since he was the final member to join the Spoons in 1980. Though his keyboard style may be considered highly technological and contemporary, Rob's classical piano background is remarkably extensive. He initially began taking lessons at the age of 5.

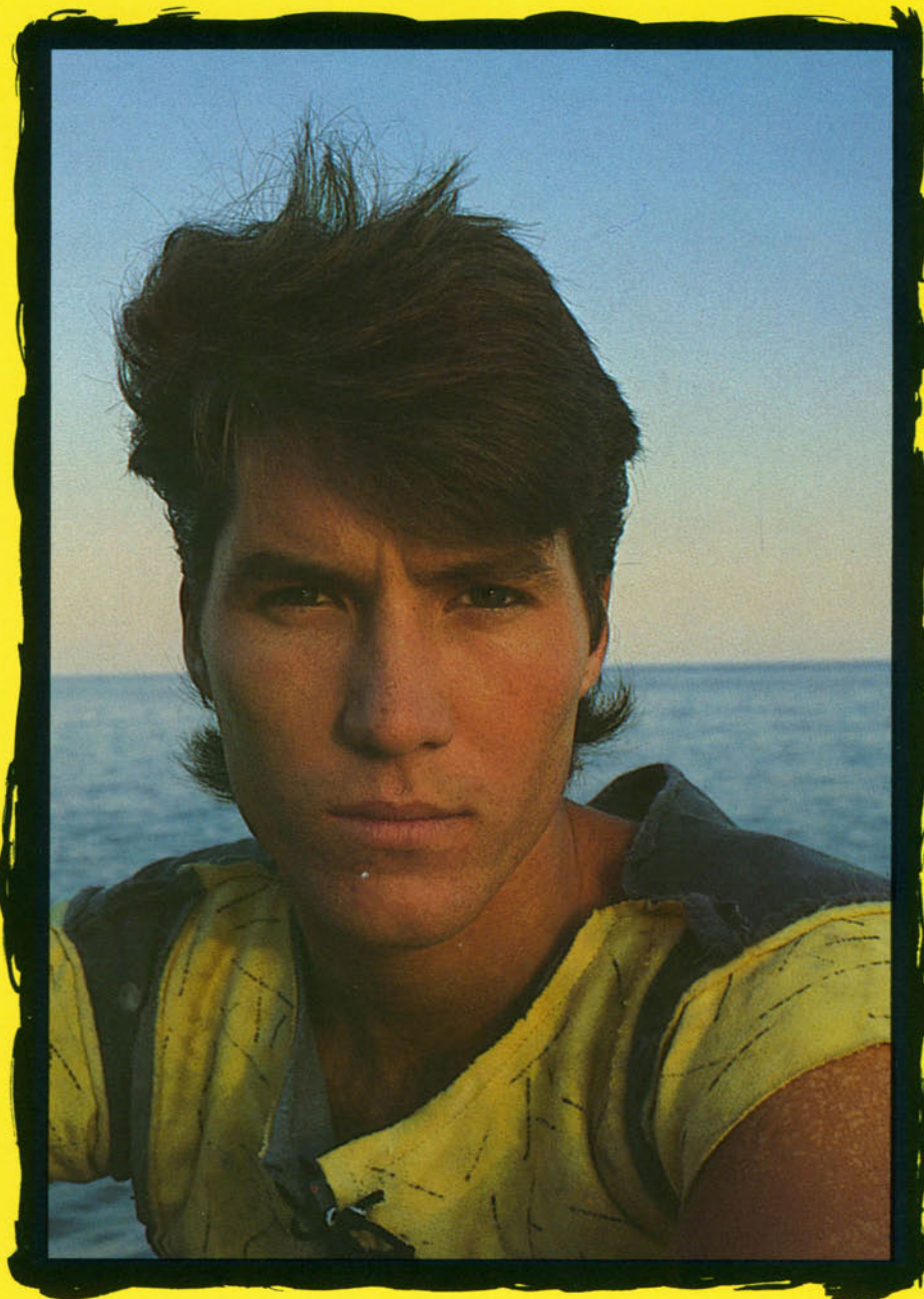
A native of Burlington, born on September 24, 1965, Rob, who just recently turned 18, first met the Spoons when he attended Nelson Highschool. He answered a classified the Spoons had run in the Hamilton Spectator after their first keyboardist left to pursue an art design career in England. After 2 months of intense rehearsals Rob's first piece of recorded music became a reality when the Spoons' *Stick Figure Neighbourhood* LP was released by Ready Records during the summer of 1981.

With 13 years of classical keyboard experience, and 7 years of synth playing to his credit, Rob still takes lessons. Originally a member of the highschool stage band and choir, Rob also played for several local pop groups including Black Diamond, Galaxy, Electronic Orchestra and the Filters. Rob points to Elton John's early records as a major inspiration which made him cross over to pop music. When he's not playing Spoons' music he's usually listening to the records of Thomas Dolby, Tears For Fears and vintage Motown.

Even though many people have criticized synthesizers for being cold, calculated and lifeless instruments, Rob, being a trained musician, doesn't agree. Explains Rob, "A lot of people ask me if the synthesizer is difficult to play but I usually tell them it isn't. It's easy for me because I've had piano training since I was very young. The only real challenge is finding interesting new sounds and textures that enhance the music. We use a lot more acoustic instruments on the new LP. I even play piano on a few tracks."

During March 1983 Rob was nominated by The Canadian Academy of Recording Arts and Sciences for The Technics All Star Band as best keyboard player. Not bad for an 18 year old!

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## DERRICK ROSS

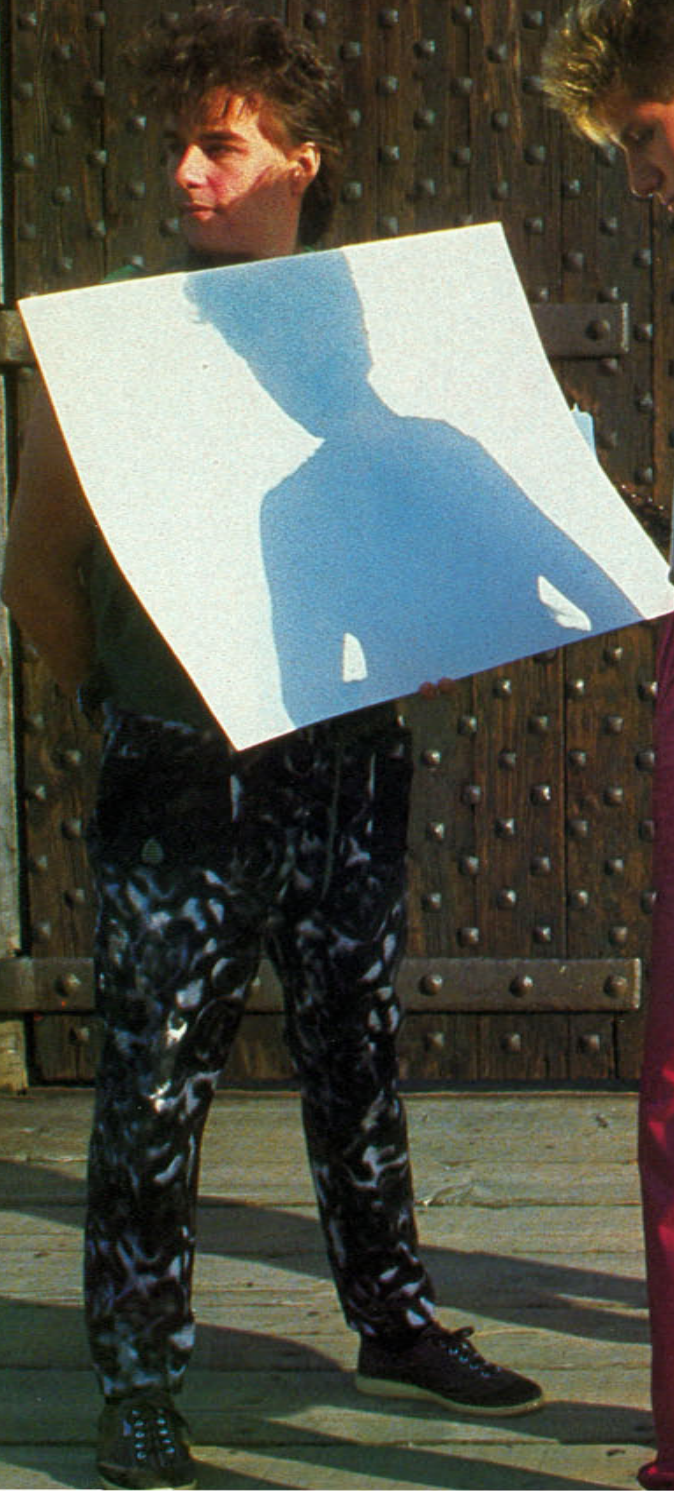
For Derrick Ross, percussion evolved from a premature obsession with spontaneous rhythms in the form of loud, abrasive banging sounds. Although he was never professionally trained in the traditional sense, Derrick's drumming ability developed at a very early age. Something of an impressionable amateur in his own right, young Derrick practiced hitting sticks on his parents' furniture. Born December 14, 1960 in Chatham, Ontario, he was the eldest of a set of triplets. However, it wasn't until he was 8, and living in Bramalea, when he first considered playing the drums.

Finally, at the ripe age of 10, the budding musician received a sparkling new drum kit for Christmas. Over the past 9 years Derrick has made Burlington his home, and it was there, at Aldershot High, where he met Gordon and Sandy. By 1982 he received his diploma in Business Administration at Sheridan College in Oakville.

"My idea of a good drummer," suggests Derrick, "is a person who isn't too flashy (30 tom fills per song). I never limit the possibilities of the basic snare, bassdrum, highhat format. I'd much rather explore greater boundaries by using those percussive instruments to their full potential."

Now, at 22 years of age, the 6' 2" athletically inclined percussionist is quick to point out that dancing, volleyball and soccer are of special interest. Nicknamed 'Bud' by his close friends, Derrick admits his favorite pop performers include Prince, Michael Jackson and Roxy Music. He also likes girls with a sense of humor and a nice smile. "With me," he says, "you need it!"

"My philosophy is don't be discouraged by anyone who tries to put you down or tries to influence you with their ideas. Believe in yourself. Be your own person. Fulfill your own dreams and goals. Always dream!"





## NILE RODGERS

Nile Rodgers is probably one of the hottest producers going at the moment. He is in demand. What with production credits including Diana Ross, Sister Sledge, Deborah Harry and most recently David Bowie and Southside Johnny, Nile spent this past August at Sounds Interchange in Toronto where he produced the Spoons' third LP, *Talk Back*. Upon his return to New York, Nile spent the next 2 weeks mixing the Spoons tracks at the Power Station with his favorite engineer, Jason Corsaro.

Success came knocking on Nile's door when his funk group, Chic, had an enormous hit in 1977 with the single *Dance, Dance, Dance*. During the next 3 years, Nile, always noted for his superb guitar playing, and his partner, bassist Bernard Edwards, wrote what were to be the most influential dance floor singles of all time — *Le Freak*, *I Want Your Love* and the monster smash *Good Times*, the latter becoming an inspiration for practically every club DJ caught up in the rap explosion. Now, after a recent solo LP, *In The Land of The Good Groove*, and a newly released Chic LP (*Believer*), Nile heads back into the studio to produce a collaboration between Peter Gabriel and performance artist Laurie Anderson.

On February 21, 1983, Nile, along with Stevie Winwood, Sting and Andy Summers of The Police, were very impressed when they saw the Spoons open for Culture Club at the Palladium in New York. In fact, Nile was so taken by the Spoons' live potential he contacted their American label, A & M Records, about producing them. Finally, during the New Music Seminar in New York this past July, Nile officially announced he would definitely produce the Spoons' third LP.

Explains Nile, "I always want to make challenges for myself. After a while you tend to find yourself in a rut. I don't like to repeat myself. Being original and exploring new ideas is what I'm really hung up about. I'm a big fan of live music and being able to reproduce, to the best of my ability, the live sound that I get on record."

If this is true, then how did Nile's technical proficiency and experience affect the Spoons' distinctive, personal sound?

"I don't really think the production on *Talk Back* is a complete facelift because it's still the Spoons," admits Nile. "The only thing I'm doing differently is in the way I record the music. I made Sandy use a different bass guitar. I even made Derrick go out and get a big Parade bassdrum so he could have that real 'thumping' sound in the room. I set up 5 different room mics in conjunction with the regular mics that I use on the drums. It's a pretty impressive drum sound."

Nile's professional approach and artistic integrity play a vital role in the crucial stage when producing a record... the final mix. Nile was so engrossed with the Spoons' project, he rarely let anyone hear the tracks until he finished mixing them in New York. Prior to the lacquering stage, Gordon and Sandy flew to New York to listen and okay the final mix. Discipline aside, one is probably curious as to why Nile takes his work so seriously.

Says Nile, "People don't realize that a record never sounds anything like it's going to sound until it's finished being mixed. The way I play, and the way I prefer to record music, I let the musicians ramble on because you never know what you'll capture in those moments. The final mix will probably sound nothing like that. Once I begin to evaluate it at home I may decide some things need changing. That's why I don't like to let it out of the studio too early. People start to get a preconceived notion of what it should sound like. And then, when it doesn't end up sounding like that everybody gets disappointed."

"You have to understand that everything is a collaboration. Ultimately, the responsibility is with me, but I just can't run my operation like that. I sit down and try to discuss the matter."

After almost spending an entire month in the studio with the Spoons, it would be interesting to note if Gordon's sensitive lyrics had some, if any, effect on Nile's emotions.

"Not really," says Nile. "I don't get too overly emotional. It's funny though, when they were doing one of the ballads I found myself holding back some tears one night. It sounded so good to me. I was just about to start crying but suddenly I snapped out of it before anybody noticed. I immediately said, 'Okay! Let's try it one more time with the piano.' You have to try and act professional about it. It's funny because after I've lived with it for a few days I'll see Gordon and I'll say, 'Man, that song was really brilliant,' but when I first evaluate it I try to listen objectively. I almost try to dislike it, try to figure out ways of making it more likeable by the general populace."

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## TOURING

*"I love change. I suppose I get all the change and excitement I need out of music and the band. The music is an important outlet, especially in live performances. It gives me a chance to let off some imaginative and emotional steam once in a while."*

—Gordon Deppe

"Change," as Gordon says, is precisely what the Spoons strive for, when in the studio or in concert. At this time, the Spoons are in the midst of their first major Canadian tour which will take in the Maritimes, Quebec and Eastern provinces in October, winding up in the Central and Western provinces in November.

When the *Stick Figure* LP was released during the Fall of 1981 the Spoons concentrated on the University circuit playing Guelph, Brock and Western Ontario etc. The club scene also proved to be a profitable, worthwhile experience. In Toronto for example, Spoons performed everywhere from the El Mocambo, Larry's Hideaway, Drake Hotel, Domino Club, Hotel Isabella, Twilight Zone and B. J. Cuddles. By April 1982, following the release of *Nova Heart*, the group had opened shows for Orchestral Manouvres, Fingerprintz and Simple Minds.

However, it wasn't until they joined A Flock of Seagulls, The Beat, Talking Heads and Joan Jett at the second annual Police Picnic in Toronto (Aug. 13), when the Spoons proved themselves capable of undertaking any venue, no matter what the capacity. By September 7, 1982 they initiated a tour averaging 6 weeks of solid performances taking in Southern Ontario and Montreal. Several gigs included Hamilton's McMaster University, Ottawa's Carleton University, Toronto's Ryerson Polytechnic and Montreal's McGill University.

As major concert headliners, Spoons made their debut at Toronto's Concert Hall on October 29, 1982 to celebrate the release of their second LP *Arias & Symphonies*. A string of gigs ensued covering Calgary, Edmonton and Nanaimo B.C. In December, to support the American release of *Nova Heart* via A & M Records, the Spoons ventured to the West Coast playing gigs in Seattle, Portland, San Francisco and Los Angeles.

January 1983 was dedicated to university and college dates in Eastern Ontario, primarily student functions that weren't open to the public. With a couple of highschool hop appearances the Spoons also found time to play The Library in Niagara Falls U.S.A. and The Spectrum in Montreal. Beginning February 21 they supported England's Culture Club on a massive 16 date American tour which lasted into the second week of March. Upon their return the Spoons made Western Canadian appearances in Victoria, Vancouver, Calgary and Edmonton.

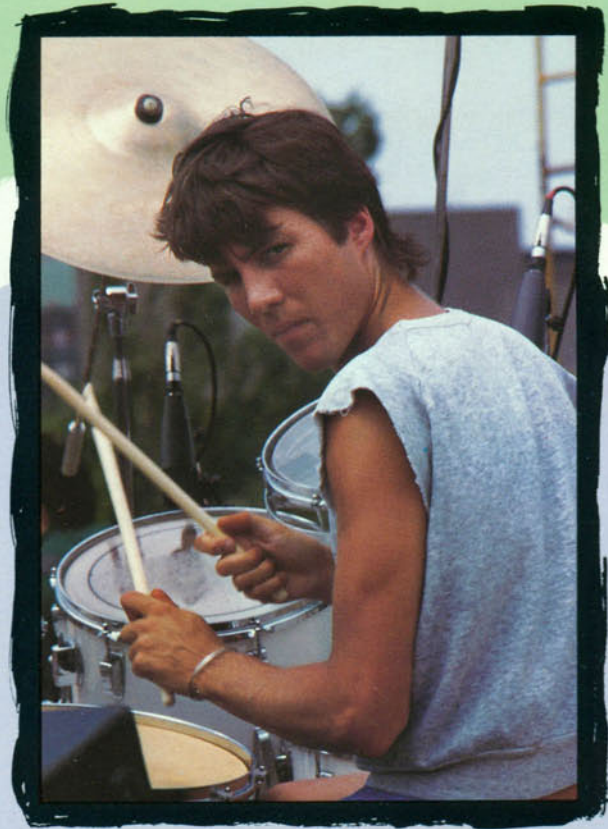
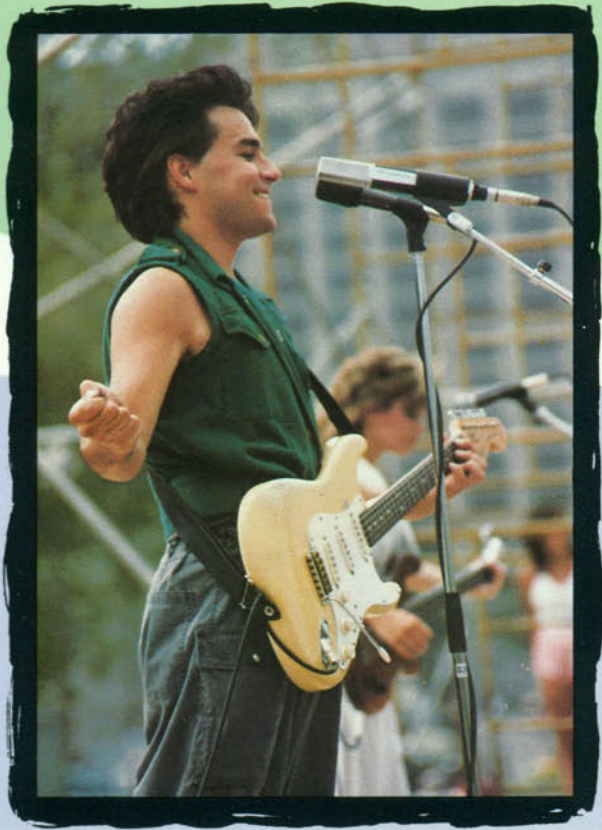
By the summer of 1983 the Spoons played 3 major Canadian dates. July 1, Canada Day found them performing in Ottawa to a crowd of 15,000 in Cartier Square. Next they flew to Edmonton on July 8 and played to 8,000 people as part of the 1983 Universiade Celebrations for the University Games. Eventually, the brand new *Talk Back* LP was performed for the very first time when the Spoons appeared in front of 5,000 ecstatic Torontonians at The Kingswood Music Theatre at Canada's Wonderland (Aug. 25).

Finally, a rare regional hometown appearance took place on September 29 when the Spoons hosted a special benefit performance at the prestigious Hamilton Place.

Here's to the future!

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# S P O O N S





# VIDEO & TELEVISION

The advent of video technology in conjunction with pop music is opening up an entirely new medium of experimentation and discovery unlike anything we've ever witnessed in the past. However, it will be up to the artists themselves to come up with original, meaningful visual interpretations of their music. The appealing nature of pop music married with visual images has definitely proven to be a major force in the new music circles.

What's more, cable television networks like America's MTV have virtually opened up the floodgates for chart accessibility and immediate audience response. It used to be pop could only be appreciated with a pair of headphones or as a television program, but now, since the arrival of cable and pay TV, the possibilities are endless.

Rock videos have become popular in numerous discos, clubs and concert venues. Usually projected on large screens, these music videos allow the audience to watch the images while they're dancing to the music. At home, cable television has recently showcased video programs narrated by video DJ's.

Probably the main advantage of making a music video is that it can be aired anywhere in the world, at any given time, without the band having to be present. And unlike demo tapes, it gives 'interested' record companies and concert promoters a chance to watch the group in action.

Between 1982 and '83 both video and television appearances played an integral role in the Spoons' gradual climb to success. To coincide with the release of the *Arias & Symphonies* LP in October of 1982, the group headlined the Concert Hall in Toronto where the event was taped for a *CHUM FM/ CITY TV Simulcast*. By April of 1983 CFNY FM's U-Know Awards voted the Spoons' first video, *Nova Heart*, 'Best Video of the Year'. The following day they appeared on the Juno Awards performing *Nova Heart* while the program was aired nationally on the CBC television network.

The group is currently filming their latest video, *Old Emotions*, which, like *Nova Heart*, is being produced and directed by Champagne Pictures' Robert Quartly. Originally shot in 16 mm colour film, the footage will be edited and eventually transferred to a 1 inch master video, whereby 3/4 inch play copies will be transferred from the original master. "The reason why we prefer to shoot the original footage on film," explains Quartly's production assistant Michael Rosen, "is because certain editing techniques like 'fades' and 'dissolves' are much more powerful. Film has a richer colour saturation level and it also has a better depth of field as compared to the video medium. Our first responsibility is to capture the group musically as well as visually. We try to collaborate between the musician's ideas and our own creative input."

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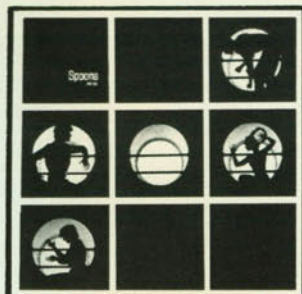
*SPOONS ON VIDEO (top to bottom):* Sandy and Rob from the *Nova Heart* video; Gordon and Derrick from the *CHUM FM/CITY TV Simulcast*; Sandy closeup and with Gordon on the 1983 Juno Awards program.

# DISCOGRAPHY



## STICK FIGURE NEIGHBOURHOOD (album) Ready Records LR012, 1981:

This impressive debut LP illustrated fun and trauma set to an ironic twist in and around the outer reaches of suburbia (possibly Burlington). On *For Tran* Gordon sings of computer operators seduced at the touch of their fingertips, while on *Dropped Dishes* he describes a restaurant where the punishment for breaking plates is not very nice! Sandy sings about the consequences of being the token highschool athlete on the brilliant *Only For Athletes*. The album received incredible response from various college radio stations across Canada. CFNY FM's U-Know Awards nominated Graeme Pole as best producer, and the Spoons walked away with 'Most Promising Group of the Year'. The *Stick Figure* sound was snappy, quirky and effervescent with its layered electronics and rocking crescendos. The band's favourite tracks are *Conventional Beliefs*, *Red Light*, *Only For Athletes* and *Annita*. No singles were taken from the LP. At the same time Gordon and Sandy sang back-up vocals on *Casualties of Glass*, a song featured on Martha & the Muffins' 1981 LP, *This Is The Ice Age*.



## NOVA HEART/SYMMETRY (12" single) Ready Records SRB 020, 1982:

Originally released in April, this particular platter was specifically aimed at the dance floor nightclubbing scene. An edited 7 inch version of *Nova* made it into the Top Ten across Canada within weeks of release. Produced by England's John Punter of Roxy Music and Japan fame, *Nova Heart's* pulsating electronic rhythms and harmonious melodies clearly made the Spoons saviors of the electro-pop beat. *Symmetry*, unavailable on any LP, proved to be equally significant, if not even more challenging. Dance crazy is more like it! Both tracks pretty well lay the ground rules for Gordon's view of the world. *Nova* is an optimistic look at the future, and *Symmetry* conveys Gordon's philosophy that everything in life is balanced out in one way or another. The 12" single was eventually released in America by A&M on September 21, in the U.K. by October and in Australia by November. British pressings featured alternative sleeve designs of the original CN Tower silhouette photographs.



## ARIAS & SYMPHONIES (album) Ready/A&M Records LR027, 1982:

Featuring a remixed, re-edited version of *Nova Heart*, and further exciting tales of high adventure and suspense, only this time around the Spoons take you far beyond the *Stick Figure Neighbourhood* of yesteryear. *South American Vacation* depicts a leisurely and somewhat disorienting trip to the land of sun and intrigue. *Walk The Plank* narrates a zany pirate chase on the high seas and *Smiling In Winter* tries to make the listener come to terms with the cold season.

In each lyric the scenery is merely a stage. Usually quite a different meaning lies beneath the surface, carried out with the aid of the obvious, the picture painted by the song itself. Songs like *No Electrons*, *Blow Away* and *Girl In Two Pieces* are challenges unto themselves but never as difficult to unravel as they first appear to be. The first single taken from the LP was the title track itself. *Arias*, backed by *Trade Winds*, the latter being a classy instrumental used to introduce the concerts on the *Arias* tour. The second single pick was *Smiling In Winter* / *South American Vacation*, the *Globe & Mail's* Liam Lacey couldn't be more precise when he reviewed the LP - "Rich in swooning orchestral synthesizer and guitar arrangements, tricky rhythms and a confident professionalism that belies both the band members' ages and their Canadian origins. Where it goes from here will be fascinating."



## TALK BACK (album) Ready/A&M Records LR4 039, 1983:

*Talk Back*, produced by Chic guitarist Nile Rodgers, bears evidence of his clever studio touch without showing signs of any overt stylistic influence. It's the Spoons at their most dynamic. On *Talk Back* they've managed to combine the roots of North American rock with a highly personal European melodic flair. Whether it's the elusive imagery of the rocky *Camera Shy* or the gentle sensitivity of the ballad *My Favourite Page*, *Talk Back* is an appealing project which will satisfy a wide audience. What's more, it marks something of a new direction. Yesterday's electro-rhythms have been replaced with a powerful bass guitar/drums rhythm section. Two tracks feature some elegant piano playing by Rob Preuss while Gordon Deppe's guitar arrangements break new ground. Other tracks to listen for are the dreamy, delicious and ethereal *Quiet World*, a beautifully textured ballad sung by Sandy Horne, and the suspenseful tour de force *Don't Shoot The Messenger*.

In Canada, the first single taken from the LP is *Old Emotions/Out of My Hands*, which comes with an exclusive picture label designed by Dale Heslip. The LP features a limited edition poster with song lyrics on the reverse.

## SPOONS TALK BACK TOUR (in alphabetical order)

Tom Alison	Monitor Engineer/Stage Manager
Joe Day	Makeup
Drew Dettlor	Lighting Engineer and Design
Carl Finkle	Artist Management/Business Representative
Dino Gazzola	Band Crew/Additional Staging
Martha Harron	Wardrobe & Design
Industrial Jungle	Wardrobe & Design
Steve Jensen/ICM	Booking Agent (USA) West Coast
Carol Kimoff	Wardrobe & Design
Rob Light/ICM	Booking Agent (USA) East Coast
Helen Metella	Public Relations Ready Records
La Gérance Musique Liée	Management
Palmer Audio	Sound System
Scott Pollard	Sound Engineer/Road Manager
Pat Prevost	Promotion & Creative Services
Reg Quindinho	Hairdresser
Ed Smeall/The Agency	Booking Agent, Canadian Tour Coordinator (The Agency)

## SPECIAL THANKS TO:

Andy Crosbie, Angus MacKay, Helen Metella, Margaret Winter, Dale Heslip, Lyndon Fournier, David Anderly, Jordan Harris, Bob Garcia, Tony Palermo, Gary Cormier, Gary Topp, Rob Light, Steve Jensen, Ed Smeall, Peter Steinmetz, Clark Miller, Jason Corsaro, Lakeshore Music, Ludwig, Tri-Tel Associates, Steve's Music, Music Shoppe, Rob Quartly, Larry Macrae, Coralie Hummel.

## TOUR BOOK

Bruce Wrighte Design  
Peter Noble Photography and Text for  
TRANSATLANTIC ILLUSTRATED  
Pat Prevost Concert Photography  
Giovanni Paldino ("The Beast") Nile Rodgers  
Photograph

## SPOONS TALK BACK TOUR 83/84



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TRANSATLANTIC  
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