

# out of history

**Q:** Something you said there made me think about another issue I'd like to ask your opinion on. The Writer's Union of Canada has been campaigning to have a fee imposed on library lending. Do you have an opinion on that approach?

**Mr. Cohen:** First of all, I'm the Vice-Chairman of the Writer's Union, and I strongly support what they're doing, but they're not trying to impose a fee on library users or to make the libraries pay extra money.

What they're saying is that the use of books is controlled by copyright. When people borrow books repeatedly from the library they're exercising some sort of use of that book, and writers should be compensated for that use. They're asking the government to set up a fund which would compensate writers for library use.

This fund exists in about a dozen Western countries now, and Canada and the United States are about the only countries that don't have it. England has it. Scandinavian countries have it. Australia and New Zealand have it. It's definitely the coming thing in international law, and eventually Canada and the United States are going to have it.

**Q:** How much money are we talking about? What would it mean to the individual writer?

**Mr. Cohen:** That really depends on the level of funding. In Sweden, for example, there

are about five hundred writers writing full-time because of this fund. That means we could be talking ten million dollars a year in Sweden. For that amount of money you get five hundred writers who are getting half their income, say the equivalent of twelve to fourteen thousand Canadian dollars a year, out of this public lending fund.

In England, on the other hand, it's much smaller. You're getting the equivalent of a few hundred dollars a year. So it really depends on how much money the government is willing to put into it. I think in a country like Canada we should have five hundred or a thousand writers, a lot of them young writers. I think a lot of this money would go to young writers. Those who have only a book or two, who are in their twenties or thirties and are just starting to make a career for themselves.

Without this kind of subsidy they won't have the time to write the books or have the time to mature to the point where they could write the books that they are capable of. Without them you won't have a new generation.

**Q:** Well, I would like to thank you for giving us this half hour from your busy schedule. I hope that the rest of your tour goes well.

**Mr. Cohen:** Thank you.

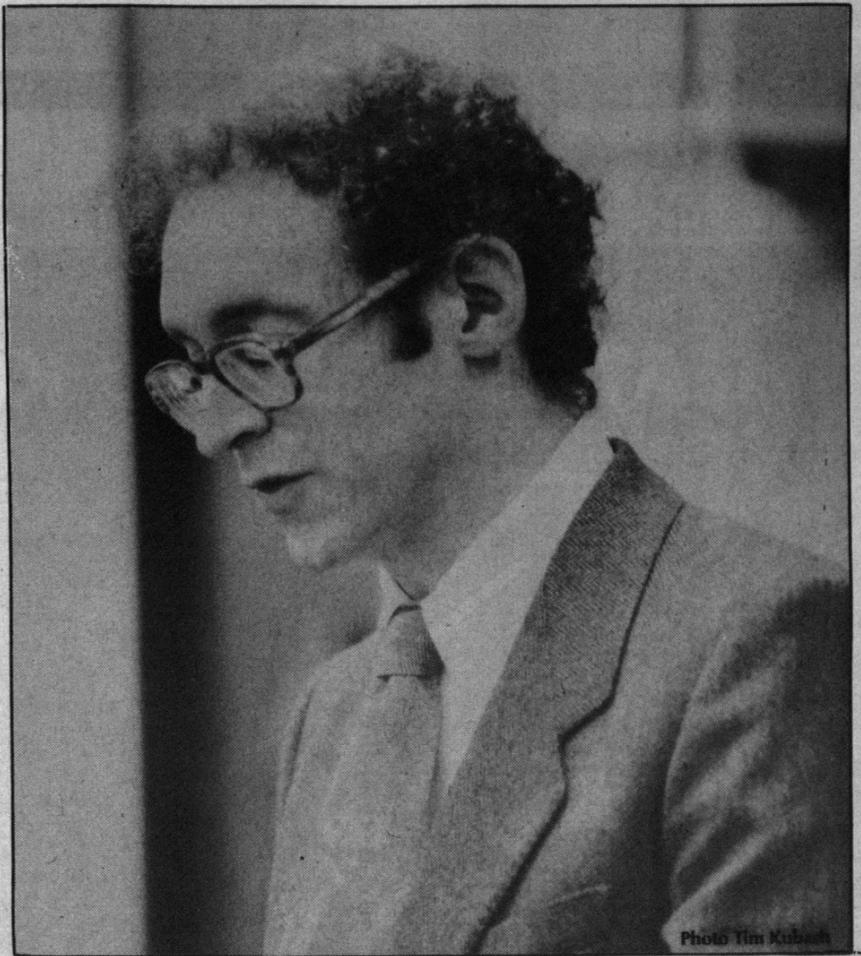


Photo: Tim Kuback

## Katrina makes waves at Dinwoodie

story and interview  
by Don Teplyske

"I'm really a pessimistic person, so I'm always prepared for the worst. That way I avoid the let-down. This album could be the one, but it might not be. We'll just keep making records until it happens."

The cautious young lady speaking is Katrina Leskanich. At 24, she is the lead singer of Katrina and the Waves, an exciting band visiting Edmonton this coming weekend.

Katrina does have some reason to be cautious. The band's British record contract has recently expired, leaving Katrina and the Waves with only one market, Canada.

The band's first album, *Walking on Sunshine*, was released last fall and did not exactly burn up the charts, though the title cut did get some local radio play.

"We never think about radio. When we decide to record a song, we record it because we like it," said Katrina.

Katrina and the Waves was formed three years ago in England. Katrina and bassist Vince de la Cruz are from Kansas and Texas originally. Their fathers were stationed on Air Force bases in Europe. Kimberly Rew was playing guitar with the semi-legendary Soft Boys, and knew drummer Alex Cooper from this association. Eventually Katrina, Vince, Kim and Alex formed the band in Cambridge.

"We were playing the clubs, scraping together a living, but it wasn't all that self-satisfying," Katrina says of those days in 1981 and 1982.

The band began to make a name for themselves on the Cambridge club circuit. Part of the attraction must have been the sixties-influenced guitar of Rew.

"That is where Kim is coming from," explained Katrina. "He's older than the rest of us (Rew is 33) and his roots are in the sixties. But, by the same token, he can play any style of music."

With a growing reputation on the local scene, the band managed to gather together enough money to finance their first album.

*Walking on Sunshine* was really a demo album," Katrina said, "but Attic liked it just the way it was and released it as such. The album has a charm, a freshness, about it that I am very proud of."

Their second album, simply titled *Katrina and the Waves*, has recently been released and is being supported by a Canadian tour of clubs and campuses. Doesn't it become discouraging playing to only a few hundred people every night?

"It sure beats the heck out of playing to

three or four," laughed Katrina. "We've had our share of that. Comparatively, this is luxury. We supported The Psychedelic Furs a while ago and played to thousands. That's where we want to be someday."

To eventually do that, Katrina and the Waves have embarked on this large tour ("losing a lot of money," Katrina allows) to build a base of support. After conquering Canada, the band will begin their assault on the United States, beginning in Missouri.

"I don't know why, but there seems to be a demand for us on college campuses there. Then we're going to New York City for a couple of showcases. Hopefully, we'll attract the attention of someone and get some

money behind us. You can't be really successful until you get that major contract."

Katrina and the Waves' prospects for success in the States has begun to look brighter recently, with The Bangles having just released a song off *Walking on Sunshine* as their second single.

"I wish it was us who were having the hit with 'Going down to Liverpool,'" Katrina said through gritted teeth, "But I'm told that this may be good for us in the long run. Maybe it's a way in."

"They've really got it all over us," continued Katrina about The Bangles. "Since there are four women in their band, as opposed to only one in ours, I think we've

got more to offer the public in 1984.

When discussing her musical tastes, Katrina fails to get too excited about contemporary artists. With two exceptions.

"Tina Turner has always been in my good books. And I like Bruce Springsteen. I admire the guy 'cause he's real. He has a great image, but it's not contrived. I'd love to be in his shoes - to go on stage and be totally natural."

Katrina Leskanich is also very real. Katrina and the Waves are an unpretentious group of musicians whose songs make you want to dance. And there's nothing wrong with dancing.

Katrina and the Waves play Dinwoodie Saturday evening with special guests NEOA4



Alex Cooper, Katrina Leskanich, Vince de la Cruz, and Kimberley Rew of Katrina and the Waves.