

# Entertainment

*I think we've been in about 26 cities in six weeks.*

## Bim: rebelling with due musical cause

by Melinda Vester

*Bim (aka Roy Forbes) and Connie Kaldor are joining forces Thursday night in SUB Theatre. Presented by The Edmonton Folk Music Festival, these two Canadian singer/songwriters have been touring since October.*

**Gateway:** As a Juno Award nominee that never won, what are your feelings on this?

**Bim:** Just something that happened, it was fun, it was a bit of an event naturally, but when they were naming the winners, I actually tried to tell myself that it was a silly thing to get up about, you know, but when it was actually going down I kind of hoped that maybe that I would get it.

**Gateway:** You are based in Vancouver. How come you haven't moved to the United States like so many of our other fine Canadian musicians?

**Bim:** I like Vancouver. I lived in L.A. for a little while when I made my *Thistle* record years ago. Too smoky down there for me.

**Gateway:** Do you have any favorite spots to play in?

**Bim:** I've been to Broadway Theatre . . . in Saskatoon. I have some favorite spots . . . Edmonton, I've been coming here a long, long time. I used to play the old Hovel, I opened the Hall on 109th and Jasper back in about 1973, and so I just love it here, it feels like my second home.

**Gateway:** How would you place yourself on the Canadian folk scene at this point? Are you the poet laureate of B.C.?

**Bim:** Some people have called me that. Connie and I both think of ourselves as rebels, in a sense because what we do is on the fringe. We're managing to do a cross-Canada tour while neither of us have a major record label or anything, behind us, but people like us and come to see us. We must be doing something right.

**Gateway:** How has the Canadian folk scene changed since you've been involved in it?

**Bim:** I think it's opened up a little more. You know, it's hard to define the Canadian folk scene, you know Jane Siberry came out of the Canadian scene and when I first saw her at Mariposa in '82, she was making a transition from pretty folk music to sort of beautiful whatever it is that she does now. So I think the boundaries have expanded and I think people like Connie and myself and Farron have helped.

**Gateway:** How did you and Connie Kaldor get together?

**Bim:** Well, I left the folk scene for a while in the late 70's and went to Los Angeles and did an album down there, and I toured with a rock band for awhile. I returned in 1980 and did my first folk festival in two years and she was one of the new people that I heard that summer and one of the few new people that actually excited me. I heard her and I thought that this woman has the goods, she can write songs, she can perform. You know how you meet and you yack and you kind of get to know each other. In '84 I was up here doing *Sun Country* and Connie was still living here getting her *Moonlight Grocery* record together, and the producer of that record had done my first two albums. He suggested that she check me out to see if I had any peppy tunes that might get played on the radio. I had *The Germs of Love* or something. I had the chord change, the melody and the title, so we got together and wrote it. It turned into a duet on her album. Then we would find ourselves getting together at festivals on the main stage or something, one would hop up and we would do it. People sort of go crazy for it. Then a Christmas album came out of that, out of a party we were at. We had a bunch of Christmas tunes and we thought ha ha, we could make a Christmas album in a couple of weeks. So the Christmas album came out and we ended up with the same agent, so here we are. It's great because the two of us

together enables us to get up to some of the bigger halls. We started in London, Ontario and we are working our way across.

**Gateway:** What can we expect from this tour?

**Bim:** Well, you can expect . . . that it's tough for both of us, in a sense, because we are both used to doing a whole night on our own, so we're having to pare everything down to half, and there's a bunch of duets that we do, so that pares it down even more. We both try to do as much new stuff as possible. The show starts with Connie and I doing one of her tunes then one of mine, we swap verses. Then, depending what night it is, one of us will go out, depending on whose closing, we kind of swap turns, flip to see who does the first set and who does the second. We're kind of on and off the stage all night with each other, and we finish it all off together.

**Gateway:** Are you working on a new album?

**Bim:** Not at the moment, both of us have time off after a hectic year. The tour, the planning of the tour and both of us did a lot of work at Expo, and we did the Children's Festival in April, there hasn't been a break in time so we planned January and February to be alone. So both of us will go off, on our own, and write and see if there's an album there. I have eight-track stuff in my basement so I'm going to fire it up and learn how to use it and start demo-ing stuff up for a new album.

**Gateway:** What was your most memorable year so far?

**Bim:** I don't know, they all have their things. 1976 was a neat year for me, a couple of albums out and a Juno nomination, stuff like that . . . this year has actually been a great year! I've been really busy, doing this and that and the tour has been great. We've been out about six weeks, we started in the mid-west in late October with Farron and the three of us did four dates in Chicago, Ann Arbor, Minneapolis and Madison. We did things like, on Halloween in Madison, we walked out on stage and we had bag masks painted, with the cut-out eyes, on our heads, threw candy out into the audience. They sort of leaped up and grabbed this candy . . . it was great. A couple of times we walked out with wigs on and sang Four Strong Winds incredibly out of tune. We had fun, the three of us, Farron hadn't been out for a year. She'd taken a year off to write and I think she really enjoyed having Connie and I along. We were disrupting on the airplane; Farron and Connie playing snap with wigs on, and I'm sitting in the other seat reading a book. You know, who are these women! Then Connie and I went up the East coast, we played Boston and New York (and several other cities) so it's been a long tour. I think we've been in about twenty-six cities in six weeks. It's been a good one though. No time for any new songs.

**Gateway:** Do you have a routine at home for song writing?

**Bim:** I should, but I don't. I'm going to get into one when I get feeling desperate and useless and haven't written anything in a while. Then I'll force myself into a discipline. I like to sit down at the typewriter, just see what comes out. Type junk. You have to learn how not to be ashamed of, you know, you come out with a lot of garbage. You have to just sit down and type a few pages, kind of get the old muscle going. Also sit around and bumble around on the guitar. I get a tune any way I can. I have no formula and I think that's what makes my work unique. If I did everything would sound like it came out in a factory.

**Gateway:** Is it words first or music first? Is there a rule?

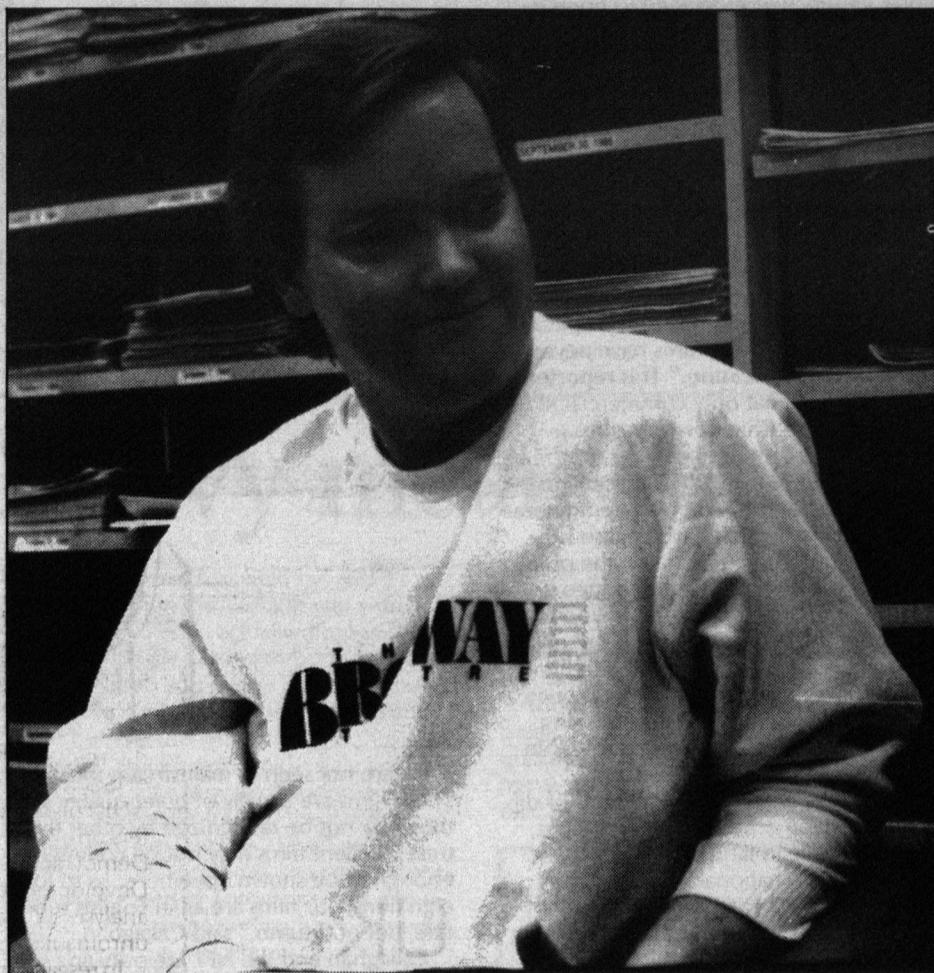


photo Suzanne Lundrigan

**Bim: on the road again**

**Bim:** However I can get it. Sometimes I'll have a set of chord changes and other times I'll write out a whole song. My latest tune, we're not actually doing it on the tour, came from a journal entry that I'd made 2 or 3 years ago. I was looking back to see what had been going on in my life and I found this and it looked like a song. I sat down and polished it up, took a few words out, put a couple more in and I had a song that I didn't even know was there.

**Gateway:** What kinds of music have influenced you?

**Bim:** Everything. We're in the hotel right

now listening to the May Bell and the new Ian Tyson album. Everything, I like Talking Heads, I like the Stones. From the old days, Neil Young, country and western, Patsy Cline. Lots of music influences me, from all areas. I listen to everything and it all kind of comes in and comes out however it might.

**Gateway:** What are you doing in Edmonton today (Tuesday)?

**Bim:** Just hanging out.

Bim and Connie Kaldor will be performing in SUB Theatre Thursday December 4

## Pop go these Four

by Suzanne Lundrigan

From the bowels of a phone booth in frosty Medicine hat, Go Four 3 bassist Gord Badanic talked about life on the road. "Just a sec, my left hand is freezing, I've got to change hands."

"Touring isn't that bad. We only got heckled once. They asked Roxanne if she was a boy or a girl. She dresses like a Tom Boy. (Roxanne Heichert is Go Four 3's lead singer)"

"We're not slogging. We're making money and eating well," explained Badanic, sounding remarkably refreshed six weeks and twenty cities into a tour.

"Initially the tour was to promote our new album, but we weren't quite satisfied with the cover and decided to hold off on the release," explains Badanic.

Pop is their business as reflected on their first album, *Go Four 3*: bopping by the volleyball nets in California kind of pop. The new album is a tad different. "It's a little more varied. I mean, we keep the drum, bass guitar, keyboard combination, but we've expanded a bit. We have fast songs, slow songs, and a couple of ballads. We used sitars and violins on a couple of songs."

Everyone contributes to the creative process. "One of us will come in with a chord structure, another will contribute a bridge and someone else will get the chorus

down. Everyone has a say in how the songs come out," explained Badanic.

Vancouver-based, Go Four 3 was born of the "Fuck" band circuit. "It's a Vancouver phenomena. A bunch of people get together on the weekend, get drunk, and play a couple of songs. That's where Roxanne, Steve Quinn, and I got together. We found Ian Noble a little later."

Their musical training is checked. "I have twelve years of classical piano training behind me, Roxanne has been in bands since high school. It's varied."

Parental support is equally varied. "My parents are behind me one hundred percent, but Steve's parents bug him a lot. They'd like him to get a real job, get married, and have 2.8 kids. It's funny, though. Whenever Steve gets his name in the paper, his dad's off bragging to all his friends," chuckles Badanic.

As to the future, "We'll keep doing this as long as it feels good. When the album comes out, we'll tour like crazy for six to eight months and see what happens. If it doesn't go, we'll fall back and regroup; if it does, we'll turn out a follo-up as soon as possible."

There's a pause on the line, "I never knew how many plastic animals Canadians erect outside of their cities. I've seen plastic gophers, wooden shoes. Everything." That's life on the road.