

Update on Chalice

# They're going to make it

By SARAH INGERSOLL

If you recall, The Brunswickan ran a feature on Chalice earlier this year. At that time Chalice had been together for approximately six months, and had already gained quite a reputation as being an excellent group of musicians. Since then some changes have been made in the band's style, more exposure has been realized, and, in plain and simple terms, they are better than ever.

While taking in their show earlier this week at the Rollin' Keg, I had the opportunity to speak with members of Chalice about the growth of the band. Besides the addition of approximately \$16,000 worth of new equipment, including a piano and synthesizer, they now have two television shows to their credit. On February 2 Chalice can be seen

on CBC's 'Canadian Express' and also during February (a definite date is not yet known) they will appear on their own special, Showcase. This CBC program is filmed out of Halifax.

The most major change is the addition of Frank MacKay who will supply vocals and a little piano. With the departure of guitarist Jimmy White, MacKay was approached by Bob Quinn about joining the band, and will begin with Chalice on December 12.

The general feeling among the band members of White's decision to leave is that "it's too bad" as he is very talented in what he does.

Each member is very excited about the addition of MacKay. Paul Eisan, vocalist-guitarist, said that he was looking forward to working with MacKay as "he is an incredible singer". For those of you who have heard Eisan sing,



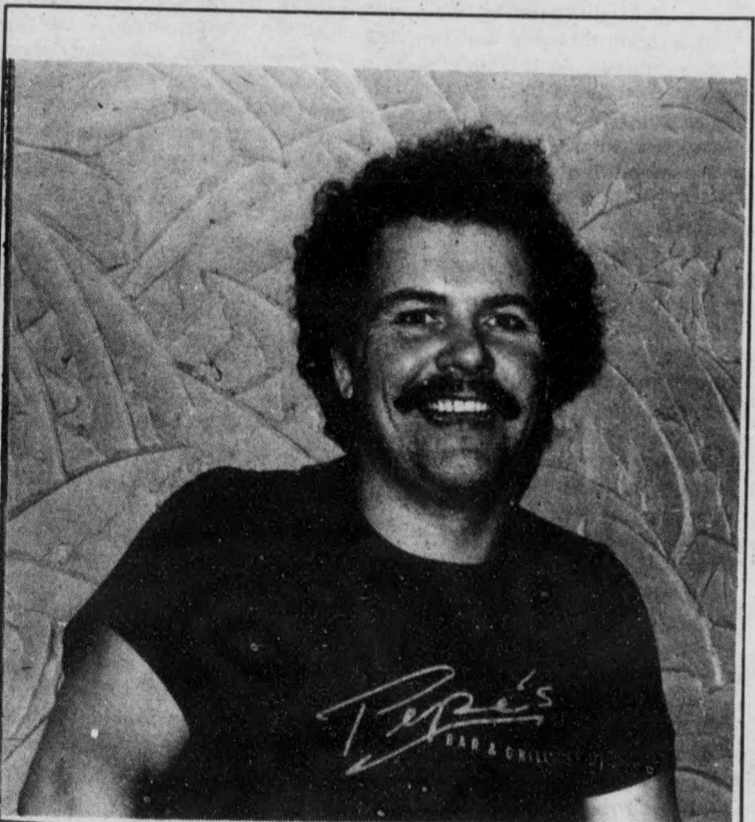
you will agree with me, when I say that he has the most unbelievable voice I have ever heard. So when I asked if MacKay was better in vocals than himself, there was not the slightest hesitation, "Yes... it spins my head to hear him". Eisan went on to say that, with MacKay, the band will "definitely be more orchestrated with the vocals", what with four of the five members contributing.

Bob Quinn, organist, added that with MacKay's past experience in theatre and other bands, he will be bringing in "professional dynamics" to the act -- "something that we are lacking now" -- as well as superb vocals.

In January Chalice will be returning to Toronto, which they are using as their home base, in hopes of obtaining more exposure

in the industry. Things are looking good for them and I'd be the first to predict that they are going to make it.

If you haven't had the good fortune to hear Chalice perform, then give yourselves a treat and go to the Keg tonight or tomorrow and form your own views of them. I'm sure that you, too, will leave a true blue Chalice fan.



Ringo Starr

# Seven years after

By MARC PEPIN

When the Beatles broke up in 1970, it was obvious through their song writing that John, Paul, and George would make it as solo artists. But what about Ringo? What would become of him?

Seven years later Ringo, (the fourth Beatle) releases his seventh album entitled, "Ringo the 4th". The album establishes two things; one - Ringo's partnership for writing songs - Vini Poncia, and that Ringo's voice range is limited.

However, the album is a fairly consistent one thanks mainly to the production of Arif Mardin. Arif has a habit of orientating his disco sound -- witness the changeover of the Bee Gees style and he used it here to some degree. The pace of the album is medium except for a couple of songs, which are slow.

The songs here are consistent in pace except for "Gave it All Up" which is slower. The album starts off with "Drowning In the Sea Of Love" which has just been released as a single. The song is catchy but repetitive; it has plenty of strings and female background

vocals to enhance the song. Dave Spinozza (played on Paul McCartney's "Ram" album) plays lead guitar. Good song to start off the album.

The next is "Tango All Night" which features Bette Midler and Melissa Manchester doing backup vocals. It's not bad either but nothing exceptional. "Wings", the third song, was the first single released off the album and it did very poorly on the charts. It is a nice song with plenty of slide bass and an average guitar solo. The lyrics aren't bad either.

"Gave it all up" is the slow song on side one; it's there on the album and that's about it.

"Out on the Streets" ends side one and it is a fine song indeed. It has a good beat and reestablishes Ringo's humour (also witness cover and inside sleeve). Plenty of horns to back it up and some cars honk their horns and the telephone rings to end side one.

Side two isn't as good as side one but still worth listening to. "Can She do it like she Dances" tells a tale and is the type of song

you'd want to sing if you were crawling home from the "arms" looped one nite. "Sneaking Sally Through the Alley" is humorous in places but is probably the worst song on the album -- its boring. "It's No Secret" is catchy, has good synthesiser and also establishes the fact that Ringo and Vini are no Lennon-McCartney "Gypsies in Flight" is country, which Ringo has always liked; his second album in 1970 was country! It's not a bad song for being country. "Simple Love Song" rounds off the album and it bounces here and there and its alright but nothing extraordinary.

From this album one could notice that Ringo's voice hasn't changed in 14 yrs and neither has his humour. If you like his style of music or you're simply thinking about adding it to your Beatles' collection, buy it! If you don't like Ringo's voice or style, don't buy it because he hasn't changed drastically. It boils down to a matter of one's own taste. Not bad for a Beatle who wasn't supposed to prove anything after the breakup.

By SARAH INGERSOLL

Here he is folks, the newest member of Chalice Frank MacKay. MacKay, from Truro, Nova Scotia, has spent this past year doing "something I always wanted to do" -- acting. Having auditioned for the Neptune Theatre in Halifax, he started out as production assistant. Six months later he had his Equity Card, which means he is recognized as a professional actor.

MacKay's acting career has included such plays as Gilbert and Sullivan, and W.O. Mitchell's "Back to Beulah", which MacKay described as being "the hardest part I did last year". While he thoroughly enjoyed and valued his acting experience, he is glad to be given this opportunity to sing again.

"My first love is singing". However, the decision to join Chalice was a difficult one, as he had a contract with the Theatre until the end of June. But, having talked it over with his peers, he took the decisive step and will join

the band fulltime on December 12.

Reflecting on his future endeavours with Chalice, MacKay is looking forward to working with a band where they won't depend on him to do all the vocals. "Paul Eisan completely freaks me out, Tony Quinn's range is incredible, Jack Harris is so good on drums that he appears to put no effort in it at all; he's so laid back, and I have such respect for Bob Quinn as a musician and as a writer. To work with him will be such an experience; I will be learning from him".

"It will be very interesting working with Paul as Bob told me that basically our voices are the same when it comes to range."

When asked if he felt that by his joining the band, they could improve, MacKay said "It's exciting to think what can be done because I know what we can do."

If MacKay is half as lively on stage as he is in person, then his audiences are in for a treat. I have to agree (in a nice way, of course) with this comment about himself "I'm insane, but I know it."

# McLauchlan fans rejoice

By KRIS KOSS  
CHSR

Tuesday night, my friends and I were treated to, what I consider to be, Murray McLauchlan at his finest. Playing with his good friend and bass player, Dennis Pendrith, for a not quite - capacity audience at the Playhouse, McLauchlan was excellent. For those poor souls, that allowed those seats to remain empty, I say you missed a concert.

McLauchlan wooed his followers, old and new, with some of his classic material; "Billy Daniels", "Honky Red", "Child's Song" and "I Met You at the Bottom". Murray

also played "Gypsy Boy" and "Boulevard" from his "On The Boulevard" album. I believe that a warm, high-energy evening was had by all McLauchlan's guitar, piano, harp and voice filled the Playhouse.

Tunes which he did, also included other old favourites like, "You Need a New Lover Now" and "So Far From You". He also played "Hard Rock Town" from his latest album and of course, McLauchlan played the "Farmer Song."

A fine evening of excellent entertainment. Oh, well, back to work.

P.S. Tunes, among others deserving honorable mention. From his

"Sweeping the Spotlight Away" album; "Taking my leave", "Do You Dream of Being Somebody"



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