

Luke Gibson re-appears

Folk groups of the 60s spawn fine music

By TED MUMFORD

A surprising amount of fine music has grown out of two mildly successful mid-60s groups, Three's a Crowd from Ottawa and Kensington Market from Toronto.

Three's a Crowd included folksingers Bruce Cockburn, David Wiffen, Brent Titcombe, Richie Patterson (who has since been in the bands of Wiffen and Sneezey Waters, and Canada Goose), Colleen Peterson (of the duo Sprigs and Bringle, now on her own), Trevor Veitch (longtime sidekick of Tom Rush and now teaming up with Andy Kulberg of Blues Project and Sea Train fame), and Dennis Pendrith (who tours with Murray McLachlan and has worked with Wiffen, Stringband, Cockburn, Fraser and DeBolt, and Paul Stoddart).

Before Kensington Market there were Luke and the Apostles, led by vocalist Luke Gibson. It also included Mike McKenna (of Mainline and Diamondback; he also plays on McLachlan's new album), and Peter Gernyn (who started Ottawa's MRQ

and developed the "sackbut" synthesizer for the National Research Council).

Gibson went on to Kensington Market, for whom he sang and played guitar and harmonica. The Market produced two fine albums, Avenue Road and Aardvark.

The group also boasted Gene Martynec (who has worked as a producer and player with Syrinx, Gordon Lightfoot, Cockburn, and McLachlan) and Keith McKie (who afterwards worked as a solo act). On the second album they were joined by John Mills-Cockell, the founder of Syrinx.

When the Market broke up, Gibson tried to resurrect the Apostles but, as he says, "the second Apostles were only a figment of our imaginations."

Gibson retired to the country life and put together one excellent album for True North, Another Perfect Day. His peaceful home-and-hearth music was recorded with the help of Cockburn, Syrinx, Martynec, Pendrith, Eric Nagler,

Lenny Solomon (of Myles and Lenny), ex-Apostle Jim Jones, and "countless others".

Around this time Gibson worked the Ontario circuit and appeared in Paul Almond's Journey, for which he also did the music.

Now Gibson is re-emerging. He

has moved back into Toronto and has plans for a second album on an as yet undetermined label. Last week Gibson played at Egerton's, and was joined on stage on the final night by old colleague Keith McKie.

Gibson's decision to come forth is accompanied by plans to recruit

some of Toronto's best musicians for upcoming dates, because "playing with other people is what music is all about."

Judging from Saturday's show at Egerton's, Gibson is bound to get the recognition he deserves this time around.

Foot in Cold Water missteps

By RALPH ASHFORD

If you didn't get into the "Foot in Cold Water Amateur Night and Dance Orgy" last Thursday night, you should be thankful.

By 9:30 p.m. the LLBO's attendance maximum had been reached and breached. The aisles were so crowded that had someone thrown up, no fewer than eight people would have been offended.

The dance floor was literally packed, and any sincere attempt at dancing could lead only to elbows and frustration. A temporary beer drought only added to the in-

convenience.

Essentially accomplished and competent, A Foot in Cold Water had one of those bad nights on Thursday, and were hard-pressed to draw any applause from the crowd. They made a point of demonstrating the techniques of feedback and distortion, flash guitar licks and performer ennui, but no one seemed interested.

One high point of their show was an elementary drum solo; apparently, no one had ever heard a phase shifter before, and this extra trimming on the theme from Wipeout had almost everyone dazzled. Another high point came when they did not return for an encore.

Finally, the night really began. A final set was played by the supporting act, one of the truly pathetic rock bands of our time. Of course, the crowd loved them.

Their ability to turn their set into a "Name That Song" game, while simultaneously making more mistakes than a warped slide rule, might be attributed to the work of the two guitarists, for whom the term 'half-baked' was invented. In spite of a Fender Stratocaster and simply stun-

ning eye make-up, the lead guitarist still appeared not unlike Lou Costello doing Arthur Godfrey renditions on a ukulele.

The rhythm guitarist was content to play his 'strat' out of tune, without impersonating anyone. However, the band was composed of York students, and in light of this fact one might, perhaps, be able to overlook their somewhat less than amateur capabilities.

Considering that the bands were, due to the dance crowd, invisible, and that the music really wasn't worth paying for, maybe a simple jukebox wouldn't be a bad idea next time.

Brechtfest tonight

The emcee bears a diabolical resemblance to Joel Grey, and it's a time trip back to the dirty 30's in York Cabaret's latest, the ThreePENNY Cabaret. Their show includes some 19 of Bertolt Brecht's songs with music by Kurt Weill, and Cabaret bids you willkommen tonight and tomorrow night at 9 p.m., with a bonus performance tomorrow at 11 p.m.

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