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**HALTON'S PEOPLE**

**Bryan's a 'Sensation' on the jazz scene**



The Lancaster hotel in Kitchener is packed solid with patrons every Saturday between four and seven p.m. The reason - The Sensation Jazz Band. Georgetown native Bryan Day is bass guitar player in the band which plays New Orleans oriented jazz.

Also playing in the band are Georgetown resident and trumpet player Brian Gravelle, clarinetist Trevor Hodgson, Don Edwards on banjo, Gary Brethaupt on drums and trombonist Len Gosling. (Herald photo by Stephen Frost)

By STEPHEN FROST  
Herald Staff Writer

"Disco jazz is really a cheap term for what we play," says Bryan Day. "I prefer to call it traditional or New Orleans jazz."

Bryan, a long term resident of Georgetown, is presently playing with the Sensation Jazz Band as a bass player. His musical career, however, is not really grounded in jazz, but in good old-fashioned rock and roll.

"I started playing guitar when I was 12 years old. I studied with the Ontario Conservatory of Music when it was located above the old Cotton Brothers store on the Main Street. After a year I quit, because they didn't teach any chords and I was beginning to play more innovative things," Bryan said. "Gene Rocher of the old Deadbeats taught me for a while until he was involved in a car accident. By the time he recovered and got around to seeing me again, he felt that I had progressed past the point where he could help me," Bryan said.

Bryan began playing in his first band at the tender age of 14, in grade eight. It was called and Jay-Mates and Bryan claims that "nobody will remember it".

"The first band that I played in and that was popular around town was Montana Rock," Bryan said. "We actually made money at it, which was something new for all of us."

Today one of Bryan's main interests musically is singing. This arose from a time when he played in a folk group at the

high school that featured Jorge Lasso and Bryan playing acoustic guitars and singing and Pete McCormick, and Colleen and Donna Burns doing strictly vocals.

"We got together just to have a good time. It was such a non-serious thing and everything just seemed to fall together," Bryan says.

The group entered two folk competitions and won them both; the Kavartha Folk Festival and Folk One in Georgetown.

"At the Kavartha's, we learned the song that won for us, 'Scarborough Fair', by Simon and Garfunkel, the day before the festival," Bryan claims. "At Folk One we learned 'Tell It All' by Kenny Rogers and the First Edition, the same day of the competition. That evening was one of the biggest thrills of my musical career."

The band, which never did have a name, was very popular around town and played in the Mariposa Preview and at the Whistle Stop, a folk club in Toronto.

"Looking back on it now, I wish the group had stayed together because I really believe that we could have gone somewhere. Besides, it combined two aspects of music I really enjoy, singing and rhythm guitar," Bryan says.

Perhaps the most well known local band that Bryan has been in is Station House.

The band itself went through many changes over the years especially after Gig Hillock, its founder, left to study at Berkeley School of Music in Boston.

The band's final mix consisted of John Wilcox, Kevin DeRoos, Bruce Gregg in the brass section, Bryan on bass guitar, Brent Barkhouse on lead guitar, Larry Thompson on the keyboards, Larry Frazier as vocalist and Pete McCormick as the percussionist.

"We got together for a friend's wedding after the group had broken up for a while. We had so much fun that we stayed together for quite some time after that," Bryan says.

Station House was not only popular in town, but out of town as well. The band played a number of engagements in Toronto, Oakville and Waterloo. As well as playing, they did a number of recordings at studios in Toronto. One song fans of the group will remember is an up tempo version of the Beatles song 'Blackbird'.

Bryan himself has also done a lot of background vocals for different musicians in the city. Even though his main interest lies in vocals, Bryan is presently devoting his considerable energies towards making the Sensation Jazz Band a success.

Bryan became involved with the band at the last Pioneer Days in town. Brian Gravel dropped by Union Gas where he works and asked him if he could fill in on bass. He's been playing with them ever since.

"Playing bass in a jazz band is quite a bit different than playing bass in a rock and roll band. Your fingers are always moving. It's really hard on the fingers at first," he says.

The band plays at the Lan-

caster House every Saturday from 4 to 7 p.m. and have built up a great following.

The Lancaster is one of Kitchener's older hotels and exudes atmosphere in large quantities. The band plays in the upper part of the hotel, which is fashioned after a seaside pub. With the jazz band playing and the whole room moving with stomping feet, a patron might well imagine that he is on a ship in the harbor of New Orleans.

"I came in here by accident one Saturday, saw this band play, and I've been coming back ever since," says one fan. "You have to get here at 3 p.m. to get a decent seat on most weekends."

"When we first started the crowds were minimal. In three weeks, we went to a standing-room-only capacity. I have never played in a band that has been accepted so fast," Bryan says.

The band will be playing with two other Canadian-based jazz bands, the Climax Jazz Band and the Silver Leaf Jazz Band, aboard the Trillium on Lake Ontario June 21.

"We've got 140 people busing from Kitchener to attend," he says.

"One thing that you'd notice about our fans is that they are all ages and everyone has a good time. Because jazz is played with a minimum of amplification we very rarely get any complaints about being too loud," Bryan says. "That's something people like in a band; being able to talk over the music."

**Collieries and choirs entertain on Welsh tour**

**EDITOR'S NOTE:** Eald Williams, The Herald's Halton Hills Arts Council columnist, recently returned from a short holiday in Wales, where he attended many arts-oriented productions and performances.

By ENID WILLIAMS  
Greetings from South Wales. From Newport to Brynmawr, we viewed a typical mining valley with the Ebbw River running red from the steel works at Ebbwvale down to Risca village, on the way to the sea. Risca at one time had two collieries in operation, one named after the village and the other "Nine Mile Point", both now defunct.

Whereas the collieries of this village are not alive, music is very much vibrant, as displayed by the Risca male voice choir, in concert with the Band of the Welsh Guards. This week will long be remembered and treasured as an exciting delight, by this writer.

The Risca male voice choir boasts 64 voices. The choral members were altered in royal blue dress suits, white shirt and black bow tie. They were an example of disciplined concert decorum. The highlights of the choir's performance being diction, blend, expression (why, in Welsh) and versatile dynamics, magnified the choral renditions to an illuminated, lustrous performance.

Initially, members of the Welsh Guards are soldiers, but they also have the opportunity to attend the Royal Academy of Military Music, where they develop musical skills and are chosen to be a member of the band. The discipline, courtesy to one another and manly demeanor was observed as well as the pride in being a member of the Welsh Guards.

The Welsh Guards will be trooping the colors at Buckingham Palace starting April 14 this year. They have

been informed that next year, in the month of June, Her Royal Highness Queen Elizabeth will present the Welsh Guards with new colors. This military band has completed active service as soldiers in Northern Ireland and are home now, looking very grateful. Twice a year, while at home in Wales, the Welsh Guards band tours the schools in this country, giving concerts for the young.

Looking very smart in red tunics, adorned with braid and brass buttons together with navy serge trousers, the band of Welsh Guards opened the programme of music at Risca leisure centre with "Journey to Rheims", by Rossini, which was majestic. The woodwinds were melodious and the brass used some soft touches never overshadowing the woodwinds as the band built to a powerful crescendo. A selection from the "King and I" followed, which was light, refreshing and tuneful through the medley. A solo on flute in "March of the Siamese Children" was rendered by an outstanding young musician.

During the playing of "Hello Young Lovers", we were treated to a beautiful solo on clarinet with the band supporting with sensitive expression.

A member of the band came forward and played a solo rendition of "I Love You So" for his eighty-year-old mother who had never heard her son play in the band since he joined the Army. He played with great feeling, and the audience was filled with emotion as he completed the tribute to his mother.

A fun-loving interpretation of "Funicula Funicula" gave great scope to the brass and percussion sections. The light and shade in this piece was controlled as well as artistic. At this time, the Risca male voice choir opened a group of pieces with "Chorus of Robbers" from

Masnadieri by Verdi. As the choir sang, it was not difficult to follow the story of rape, arson, theft and murder, for they sang with such meaningful expression. The dynamics were outstanding.

Continuing a contrast of Italian with three folk songs, they sang "Marianina" light, sweet tenor and rich bass; "Gwahoddiaid", a Welsh piece which brought the house down, followed by a delightful song "The Old Woman", rendered with simplicity, gentleness in beautifully balanced, controlled cadences.

We were treated with solos by baritone Medwyn Williams, a young member of the band who sang "A Stranger in Paradise" with great feeling, supported by the band, followed by a Welsh love song sung in Welsh which aroused the audience to clamor for more.

The Welsh Guards band played a lively number entitled "A Hot Time in the Brasses", fashioned on A Hot Time in the Old Town Tonight. The first half of the programme concluded with the Risca choir and band rendering "Battle Hymn of the Republic", which was indeed uplifting.

Opening the second half with "Welsh Patrol", written by Archie Ellis, a former member of the Welsh Guards, the band made a sombre beginning as though they were marching, then into a lighter segment with bass strings prominent, woodwinds melodious as the band built to a robust crescendo while playing "Men of Harlech". In all, this composition included fourteen tunes.

The choir returned with "Handel's Chorus" from Ernani by Verdi singing with very clear dynamics and noted expression. A rendition of "Steal Away" was touching and artistic as the choir sang with hills and valleys expressive of the sentiment originated

by southern United States Negro slaves.

The band of the Welsh Guards continued the programme with three selections. One, "Belle of the Ball", in swaying time, captured the interest of dancers, then the audience roared with laughter as the band had great fun playing "Circus Gallop". As the band played the third selection, "Country and Western", a touch of nostalgia engulfed the writer as the melody conjured memories of Canada.

The band and choir together concluded the programme with "Cat-Like Tread" by Gilbert and Sullivan. The choir sang with perfect diction; the band and choir together emmeshed to create a moving sound of familiar music. The tenors were correctly true, supported by rich timbre of the basses and a pleasing prominent flute background as the band and choir complemented each other.

Among the versatile musicians in the band, we were entertained admirably by bassoon soloist, coronet and baritone soloists, as well as a beautiful piano solo with band when they rendered "Dream of Oliver" which overwhelmed the audience.

The piano accompanist for the Risca choir complemented the choral renditions on the programme. The choral director, Martin Huxson had complete control of the 64 voices and exhibited great musicianship.

Major D.N. Taylor, director of the band of the Welsh Guards not only enthralled the audience with his gift of words while introducing musical pieces, but also impressed the present with his disciplined style of department he and the band executed throughout the evening.

This to be sure, will go down in my memory as a highlight of my visits to Wales.

Annual savings \$1,500

**Generating energy and fun, Actonian harnesses the wind**

By GEORGE EVASHUK  
Herald Special

Mike Brozio has put a harness on the wind. Using parts gleaned from junk yards, Mr. Brozio has erected a 40-foot windmill which he expects to blow a big hole in his annual hydro bill.

A self-employed industrial signmaker who lives just north of Acton, Mr. Brozio launched the project during Christmas, 1978, by collecting information. That kept him busy in his spare time until April, 1979. "...when I sunk the footings - the point of no return."

Getting information on windmill power generation was the hardest part of the job, he said in a recent interview.

"I bought every book I came across on windmills. You've got to spend a lot of money on books."

Most of the books, however, were only for small windmills, he added. And without an electrical background, making a windmill generator "would be difficult."

His windmill, when completed, will generate 35,000 watts of power he'll use to fire two forced-air electric furnaces in his self-built home.

**PAY FOR SELF**  
He estimates the windmill will save him "\$1,500 plus" per year on his hydro bill and should pay for itself in "two or three years."

Three helicopter propellers and two "extremely good" aircraft generators are at the heart of the windmill which will generate direct current as well as alternating current at 400 cycles.

But winds above 35 miles per hour would cause the windmill to blow itself apart, so there'll be a control to let the props turn free in high winds.

Mr. Brozio is also planning to construct another windmill of the vertical type. It will look like a drum with four vanes to catch the wind from any direction. Smaller than the present one, it will be able to operate in high winds, he said.

Although he has collected a lot of information about do-it-yourself windmill power generation, he says he is not planning to write a book

about it.

His advice to someone attempting windmill power generation:

"Work hard at it and you will accomplish it....Go to anyone with a windmill. Anyone who has one will gladly share information with you. Things don't happen on their own. You've got to make them happen."

**SELF-SUFFICIENT**  
Mr. Brozio doesn't believe it is possible to become

completely self-sufficient in power production.

"But if I cut it down 80 per cent, I'm laughing," he said.

His next project will be solar energy collection and he already has solar panels on his covered pool.

However, he believes that windmill generation has more future than solar in this climate. As he stated, there're more windy days than sunny in a Canadian climate and "you need the

power when it's windy."

Mr. Brozio brings an uncommon enthusiasm to his projects.

"The work is good for you and great for your mind. It keeps it in motion."

He believes that wind and solar power generation are "the only alternatives to the future; Mother Nature gave it to us; it's there for grabs."

Next winter when the wind blows, you'll know that Mike Brozio is laughing.



Mike Brozio stands in front of the windmill which he built himself, and which he estimates will cut his hydro bill by \$1,500 per year. The windmill was made with three helicopter propellers and two aircraft generators. Mr. Brozio has plans to build a second windmill of a different type. (Herald photo)