

Close rapport between folk artists

Guitar work helps Cockburn's Salt to soar

By IAN BALFOUR

The music of Bruce Cockburn is one of the vital forces on the Canadian folk scene, a refreshing source of thoughtful lyrics and well-conceived, well-executed music.

His latest release on True North Records, Salt, Sun and Time, is a fine album, and one which may go a long way toward establishing the international recognition that Cockburn deserves.

Cockburn has abandoned the piano for the songs and instrumentals contained on the new album, and the change has been accompanied by a marked improvement in his guitar work. His fine acoustic playing is complemented by that of Eugene Martynec, Cockburn's partner of approximately a year. The rapport between the two is sometimes quite astounding, as the music soars to heights not reached on Cockburn's first three albums.

All The Diamonds In The World,

which opens the album, is an emotive introspective song, cloaked in images of gems and jewels, of sea and sunlight. When considered as poetry alone, the lyrics of Bruce Cockburn sometimes leave something to be desired; but when coupled with his stubbornly unconventional melodies, they acquire a freshness that is rare among Canadian folk artists.

Christmas Song, which one Toronto critic absurdly criticized as being "too poetic", is another of Cockburn's songs with lyrics of ever-fresh perspective set to the accompaniment of twin guitars. Harp-like guitar frames the verses in which Cockburn's distinctive voice sings a melody of consistent modulation between high and low before the song reaches its resolute conclusion: "stronger for the tempering flame/stronger for the Saviour's name."

The musical highlight of the album is undoubtedly Seeds Of Time, an

extended composition for two guitars and synthesizer. Beginning with arhythmical gropings by both guitars and perhaps some obtrusive synthesizer, the piece moves to a section which the fast and constantly changing rhythms of Martynec's

guitar provide for the spontaneous lead lines of Cookburn, whose playing is clear and controlled.

The composition goes through several more similar alternations between composed and frenzied, and arrives at its quiet conclusion, never

having lost its sense of direction throughout.

Salt, Sun and Time is a very solid album, every track worthy of the listener's attention. Bruce Cockburn shows no signs of exhausting his creative capabilities.

Foyer hosts synthesized musical eve, as pianists pound and Mayfield dances

By GREG MARTIN

The York New Music Cooperative presented their first concert, entitled Couplings, under the spry direction of synthesizer and electronic master Richard Teitelbaum last Monday evening.

The setting for the release of music was the Fine Arts foyer. Lining the perimeter of the stage floor were hundreds of small candles, which created a tranquil effect and produced a mellow atmosphere for the presentation.

Starfields, a powerful piano movement written by Michael Byron, initiated the evening with a strength and energy that aroused the audience of 225 students and faculty members which had gathered for the festivities. It was surprising that the piano stayed intact until the end of the number, considering the force

with which the two pianists pounded on the keys.

The antithesis to Starfields was Threshold Music No. 6; its low audible tone was calm and soothing to the ear. The composition represented an exercise in sensitivity, as agile dancers interpreted and attuned themselves to the pure

sounds of the synthesizer.

Trichy Sankaran exhibited nimbleness and a heightened state of rhythmic control as he beat his Indian mrdangam in response to the synthesizer, which reacted in turn to the Alpha waves produced by female dance interpreter Barbara Mayfield.

The concluding number, Trio, was a spontaneous collective creation by Richard Teitelbaum on the synthesizer, David Rosenboom on piano, and Michael Byron on trumpet.

Butch and Kid attack Bethune

Those two corn-fed cuties Robert Redford and Paul Newman make another big splash (you have to wait until the end of the movie though) in Butch Cassidy and the Sundance Kid, this Saturday and Sunday at 8:30 p.m. in CLH-L. Admission with university ID will set you back \$1.50, and with Bethune ID (after all it is a Bethune movie) only \$1.25.

Sandy Clause in last Cabaret

Don't wait till spring! The Cabaret tribute to the true meaning of Christmas is the last show of the year (calendar year, for those of you who are cheering). Sandy Clause is not the legal loophole for a lazy beachbum; the Millingtons and other suburban Downsview households do not watch television on Thursday nights. The answer to these and other mysteries can be found in Scrooge Millington, better known as God Rest Ye Merry, Melvin, to be seen in the Open End Coffee Shop tonight and tomorrow night at 9 and at 10:30 p.m.

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