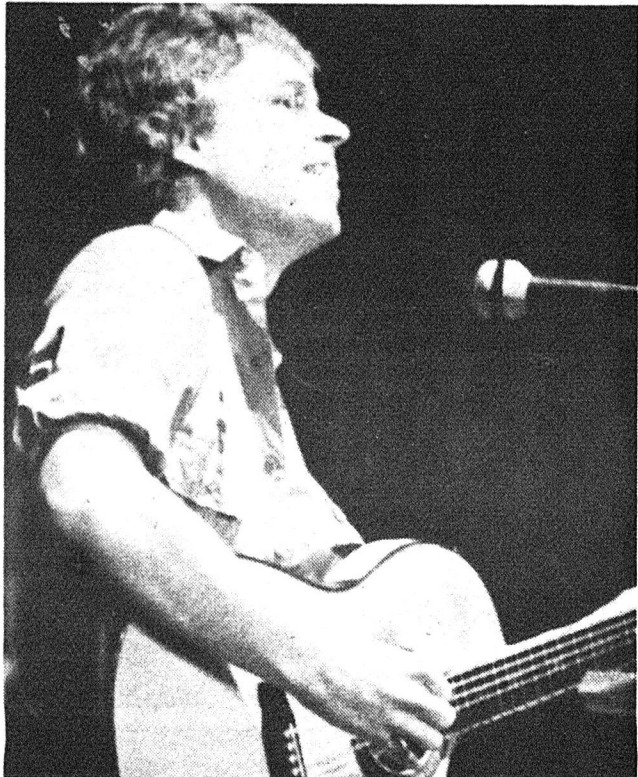


In concert: Bruce Cockburn



Cockburn on stage, sedately at peace with himself. Photos by Gary van Overloop

Cockburn mixes music with God

Concert review by Bruce Cookson

Bruce Cockburn has been getting some bad press lately because he is singing what he believes. You can argue with his philosophy, but you can't argue with the sincerity with which he sings his songs. It takes a certain amount of bravery and conviction to stand in front of audiences and sing lines such as these from a new song he performed for his second encore Saturday evening in SUB Theatre:

*In my convict soul I saw you love bleed
And you showed me what you'd done
Jesus thank you...Joyous son.*

From his first album onwards, Cockburn's religious side has been prominent if thinly disguised, in his lyrics. Now the references are direct and Cockburn is no longer fudging about his Christianity.

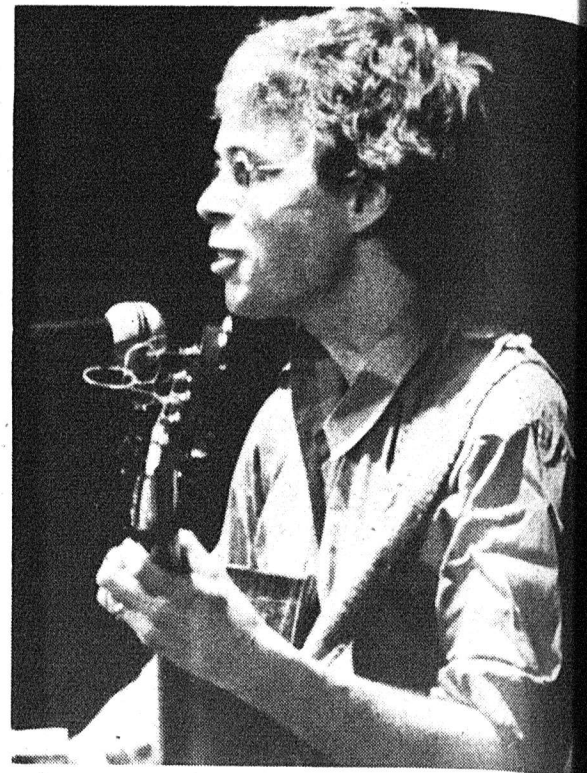
Playing to a sold-out audience, Cockburn performed a twenty song set that included new songs as well as songs culled primarily from *In the Falling Dark* and his latest album, *Further Adventures of*. He seemed at ease with the audience smiling often, joking, relating anecdotes, and, if that hoary cliché can be once more abused, very much at peace with himself. The audience, mostly long-time Cockburn fans, responded favorably by joining in on several songs and by whistling and applauding loudly for two encores.

Unlike previous concerts where he has played dulcimer, piano and various percussive instruments, this time he stuck to his six string. The only exception

occurred during "Joy Will Find A Way", when he dangled chimes from his forearm to respond to the rhythm of his guitar playing. The effect was incantatory as the chimes jingled lightly above the repeated guitar pattern.

Cockburn is one of the best acoustic guitar players around working within the folk idiom, but even labelling him as a folk artist ignores the jazz, classical and blues influences which contribute to his music. At times it is easy to forget there is only one guitarist on stage as Cockburn combines rhythm and melody into an integrated whole. His fingers seem free to roam the fretboard at will with only the steady beat of his thumb keeping them from lifting off into air. His mastery of the instrument was impressive in every way; from the way he faded down "Silver Wheels" to the way he calmly ended on a harmonic after the instrumental highlight, "Water Into Wine".

Despite the religious nature of much of his material, Cockburn never preached or patronized. He simply presented his vision and left it at that. You are either into his music or you're not and that may depend on whether you are a long-time fan or whether you share his Christian viewpoint. Or, maybe, you just appreciate a gifted musician. Cockburn has always been unique and inventive. While sympathizing with his desire to put his beliefs into music, it will be interesting to see if his artistry will stagnate or develop within the security afforded by those beliefs.



Bells, boots & shambles

by Hollis Bro

The death of ex-Pistol Sid Vicious last week was the final irony in a sad and sordid career. What began for Vicious as an obliquely important farce ended in murder and absolute humiliation.

The Sex Pistols, despite their lack of musical finesse, will be remembered as one of the most important rock bands of the last half of this decade. Though the punk/New Wave movement has not become almost as above-ground and ordinary as Fleetwood Mac, when the Pistols were big it was great to see *Time* readers and Billy Joel fans disgusted once again. The Pistols were disgusting: their music was usually terrible, their stage shows ridiculous and overbearing, their media image sometimes blatantly contrived. The Pistols, did, however, revitalize rock almost single-handedly, and without the Pistols, there likely would be no Elvis Costello, Talking Heads, Devo, Blondie or many other artists currently pushing themselves into respectability and the Top 30.

The Sex Pistols were inherently contradictory. They raged against big-business rock and established dinosaur stars. At a time when stylish businessmen were buying up Boz Scaggs albums to play at their wine and cheese parties, and groups like Queen were considered talented, the Pistols brought anger back to rock, and with anger, action. But as they gained popularity, they became media stars themselves and the big record labels fought to sign them. They saw that they were becoming what they hated and they couldn't handle it. Like the Beatles in 1964, when the Pistols came to the USA, an army of TV crews followed their every action; they were for an instant bigger than Roy Stewart. And they collapsed.

Some of the most significant rock groups have been surprisingly unproductive. Crosby, Stills, and Nash did only one album until their 1977 reunion, and the short-lived group Blind Faith survived for only one milestone release. The same is true for the Pistols: the group released only one album plus a handful of scattered singles. Yet, that one album has had a profound effect on rock music. With the release of *Never Mind the Bollocks, Here's the Sex Pistols*, the group became, to borrow from Yeats, a "terrible beauty". It had been a long, long time since a rock group had received such controversial publicity, and the whole letters-from-irate-mothers-and-pompous-moralists campaign began, bringing back memories of you-know-who.

I'm not a big Pistols fan, but the death of Sid Vicious I think means something to rock. If nothing else, it suggests that the teen-age alienation that the Pistols tried to articulate was perhaps much more than a stage stance, and that, though his death is not a tragedy in itself, his problems have become apparent and real. When a performer, be he punk rocker or pop star, lives out the vision of his work, and becomes a victim of it, the work becomes real. For Sid Vicious, it seems that the New Wave was real, and *Maclean's* and *Newsweek* and all the others who continue to view it as a flashy farce are being proven wrong, again.

Arts quiz

By Harvey King

The Victorian Tradition

Answers page 15

1. What was the name of the imaginary country the Bronte sisters wrote many stories and poems about as children? (2 pts.) a) Angria b) Perelandra c) Gondal d) Oceania
2. Identify the following poetry lines - 1 point each.
 - a) It may have been a water rat I speared, But, ugh! it sounded like a baby's shriek.
 - b) I have led her home, my love, my only friend. There is none like her, none.
 - c) Wake! For the Sun, who scatter'd into flight The Stars before him from the Field of Night, Drives Night along with them from Heav'n, and strikes The Sultan's Turret with a Shaft of Light.
 - d) Of Happier men - for they, at least, Have dream'd two human hearts might blend In one, and were through faith released From isolation without end
3. In Dicken's *Bleak House*, there was a character named Esther Summerson. Which of the following was not one of her nicknames? (2pts.) a) Dame Durden b) Old Woman c) Coavinses d) Mother Hubbard
4. In George Eliot's *Daniel Deronda*, who did Daniel

- end up marrying? (2 pts.) a) Gwendolen Grandcourt b) Maggie Tulliver c) Mirah Cohen d) Esther Lyon
5. Match the following protagonists to the respective Thomas Hardy novels. (4 pts.) a) Bathsheba Everdene b) Clym Yeobright c) Jude Fawley d) Michael Henchard
6. The name of the movie "Butterflies Are Free", starring Goldie Hawn, came from a quote from a 19th Century British novel - which one and who said it? (2 pts.)
7. From Jane Austen's *Mansfield Park* - what is Edmund Bertram's relation to Fanny Price? (2 pts.)
8. Which of the following Victorian Poets was also a well-known novelist? (2 pts.) a) William Morris b) Gerard Manley Hopkins c) Thomas Hardy d) Matthew Arnold
9. What was George Eliot's real name? (2 pts.) a) George Sands b) Mary Ann Evans c) Sid Vicious d) **BOB DYLAN**
- 10) How did the three Christmases go in Tennyson's *In Memoriam*? (2 pts.) a) bitterly, strangely, calmly b) sadly, calmly, strangely, c) calmly, bitterly, sadly d) strangely, bitterly, sadly