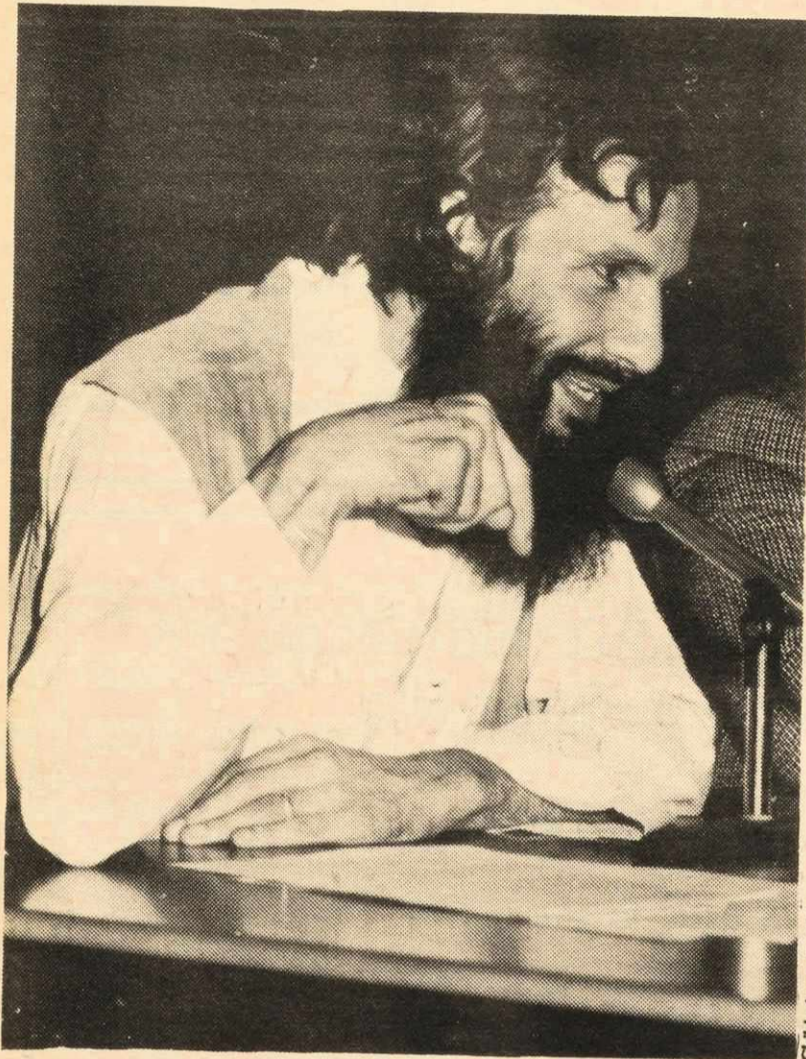


Yusuf's reflections on the search at Dalhousie



Chalderhose/Dal Photo

Cat Stevens spoke at Dal last week, but not as Cat Stevens. Yusuf Islam, as he now is called, spoke of his conversion to the Moslem faith. No songs here.

Cockburn on the move

by psychedelic eric

Well, Brucie's done it again: another going-places album. When will this guy stagnate? Fourteen albums and the man just won't gather moss.

The title track, "The Trouble with Normal," leaves a bit of a bad taste in your mouth. It's a definite Cockburnish attempt to hit the commercial scene, complete with boring keyboards, boring (yet moral) lyrics and engineer-sounding backing vocals. But, I guess, the man has to earn a living.

"Candy Man's Gone" goes back to the old era of 1979's *Dancing in the Dragon's Jaws*. Nice but still uneventful. Cross your fingers — we still have seven more tracks to go.

Let's keep listening. "Hoop Dancer" sounds promising. Hugh Marsh's Ponty-influenced electric violin supplies a neat synth-like effect. Latin rhythms and distorted bass combine with a Jim Morrison-ish vocal to create a mixture of the Doors' *American Prayer* and Peter Gabriel's "San Jacinto" with a tad of King Crimson's "Neurotica." With this track, Cockburn seems primed for the jazz-fusion scene.

"Waiting for the Moon" takes us back to the good old Cockburn welting acoustic guitar days. Lie down on a soft shag in front of a fire, absorbing the heat, loving society, Reagan and the Bomb for this one. The world is a really neat place. Thanks, Bruce.

Side Two begins as uneventfully as Side One did. "Tropic Moon" is another commercial track, incorporating ska guitar and calypso xylo-

phone to create very little. "Going Up Against Chaos" is a good example of the new updated Cockburn sound. We hear strains of "The Strong One" as well as Bowie's "Aladdin Sane" here. Cockburn attempted reggae in *Inner City Front's* "Justice." "Put Our heads Together" is another try. He's got the guitar style and female soul backing vocals but his voice just doesn't seem to make it. It's too Upper Canada.

Ah, a breath of fresh air. "Civilization and its Discontents" shows that the man has found his own reggae. The power failure effect at the end is by no means original but sounds good anyway. This effect is usually used to finish an album (or at least a side) but Cockburn laughs at the world and adds one more track.

"Planet of the Clowns": it's time to get serious, says Bruce. This song — in fact most of the songs — combines with Cockburn's recent Oxfam-sponsored trip to refugee camps in Mexico and Central America to express in part his anger at the human race. The lyrics show the dark side of man and his society but hint that there is hope still. We're not completely dead yet.

All in all, this album is quite a project. It's got everything: commercial rock, jazz/fusion, reggae and folk. A few tracks are real duds (primarily the commercial rock cuts; does this have anything to say for the state of commercial rock today?) but overall *The Trouble with Normal* shows Cockburn's mastery of music of many forms.

by Philip R. Doucette

Sunday evening, April 3, the Maritime Muslim Students Association hosted a public lecture with guest speaker Yusuf Islam. The fact that Yusuf's name was formerly Cat Stevens drew a great deal of attention from the university community; attendance was so substantial Brother Yusuf remarked, "The greeting which I can see is in the presence of so many of you." Clearly many people, including the media, believed this would be a significant event.

It was. Although some attending were obviously attracted by Brother Yusuf's former status as a recording artist, the majority of the audience listened attentively as he sketched out the important details of his life and how he reached his decision to embrace Islam.

"When I was about 15 that was the time when the Beatles arrived and the whole generation was inspired. Music really seemed to be the answer. It cut through so many barriers and it seemed to be like a universal language," said Yusuf.

Yet he stated that later, when he was enjoying his first popularity as a teen idol, "the object of life seemed to me, to get rich...to live a luxurious life in this world and who knows about the next." It seemed somewhere along the way the ideal to be a responsible part of society was lost in a dedication to self fulfillment.

A severe bout of illness brought the initial stage of Yusuf's career to an abrupt halt. Yusuf said there was some good fortune in this, as the time he spent in the hospital allowed him to reassess his goals; "At that time I started looking within myself to try and find out the answers."

Raised as a Roman Catholic, it was during this period of convalescence that Yusuf began to question his religion. "What I seemed to see among the so-called Christians was not really pleasing to me and I felt there was too much hypocrisy," he

said.

But atheism and despair did not claim him. "A higher state of being does exist, but I had a long way to go to find it," he explained.

The lecture turned to cover that stage of Brother Yusuf's life which is probably the most familiar to the general public. Beginning with his recognition as an artist and the release of his album *Tea for the Tillerman*, his songs became more personally significant, "autobiographical, if you like," he said.

During this period he experimented with the Tarot, the I Ching and many other fortune-telling methods to try and obtain a source of guidance for his life; "I was really searching, and I started reflecting this search, I kept on reflecting it, in my words and music," said Yusuf.

At the same time Yusuf's brother returned to England from a trip to Jerusalem, and presented him with an English translation of the Koran.

The tone of the lecture changed at this point, revealing the passion which he felt for his new faith. "Here was the book: as I started reading it seemed to contain everything that I already instinctively believed," Yusuf said. "I began to read very carefully...This in fact was the beginning of my discovery of the Truth."

The autobiographical portion of the lecture ended, Yusuf began to describe to the audience his perceptions and joy in embracing the religion of Islam. "I knew then in my heart that I had done the right thing...All the messengers were brothers; their religion was one. In order to be a good human being one must follow guidance, one can't just chalk out his own path, one has to take the example from the one who God chose."

After Yusuf had finished speaking the floor was opened for questions. Asked if he would continue his recording career, he replied, "No, not as I did...it might divert

me from what I believe to be the true path." However, the Brother did mention that he was on his way to Los Angeles to discuss a contract to record his lectures.

The question of the woman in Islam was raised, which Yusuf answered with gentle diplomacy. "In Islam a woman takes a prime role...but not as an object of desire...her role in a way is to be mother and most respected is the mother in Islam."

When asked about the Iranian situation and the activities of the Ayatollah Khomeini, Brother Yusuf replied, "Not all men are perfect...your goal may be correct, your intention may be perfect but sometimes things do not go the way you planned...By no means is Iran perfect or what is happening in Iran, but I do believe it is a very important, significant change and that we shouldn't judge things unless we know the full story."

The Brother also expressed extreme impatience with the media and their role in misrepresenting the situation.

Finally, Yusuf commented on his new attitudes towards music, stating music is only a temporary relief, not a solution, and in striving towards perfection music must be a means to an end. However, it was clear the Brother has decided his career as a popular musician has ended.

The lecture closed as an enormous success. Brother Yusuf's objective to be understood and appreciated by the audience as a man of ideals, rather than as a former celebrity, was satisfactorily achieved, indeed, most of the listeners considered their time very well spent.

There is a possibility Brother Yusuf Islam may be returning next year for another lecture. If this proves to be the case, you certainly should attend.

Here's the answers and the winners until next year's trivia quiz

ANSWERS TO THE FINAL TRIVIA QUIZ

1. "It had to be you"
2. Lorenzo Music played Carleton in *Rhoda* and *Oh, Heavenly Dog!*
3. *Tacata and Fugue in D. Minor* by J.S. Bach
4. Pat Carroll and Olivia Newton-John
5. Ash (Ian Horn), Brett (Harry Dean Stanton), Dallas (Tom Skerritt), Kane (John Hurt), Lambert (Veronica Cartwright), Parker (Yaphet Kotto), Ripley (Sigourney Weaver), and "Mother" (Helen Horton).
6. *Feminum*. Cathy Lee Crosby
7. The Supremes guested on *Tarzan* starring Ron Ely
8. *My Bloody Valentine* directed by George Mihalka
9. *The Day the Earth Stood Still*, *Flash Gordon*, *The Invisible Man*, *King Kong*, *It Came from Outer Space*, *Dr. X*,

Forbidden Planet, *The Day of the Triffids*, *The Curse of the Demon*, *Tarantula*, *When Worlds Collide* from *The Rocky Horror Show*.

10. Paul Newman defended Robert Vaughn in *The Young Philadelphians*.

*House cleaning: Two errors from last week that need correcting. Jack Lemmon assaulted Sylvester Stallone in *Prisoner of Second Avenue* with Anne Bancroft. Tara King*

was played by Canadian Linda Thorson (not Dobson).

The first annual *Dalhousie Gazette Trivia Champ* is Stephen Allen with 97 points. John Keigan was second with 92 points. The *Cincinnati Kid* was third with 73 points.

