

"Stealing Fire" provides political commentary

## Cockburn album thoughtful and listenable

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Bruce Cockburn - Stealing Fire

Veteran music artist Bruce Cockburn, for yes one of Canada's finest, has come out with an awesome album in *Stealing Fire*.

Cockburn has surrounded himself with a superb all-new band on this new release, and he and they combine for a sound which is distinctively Cockburn but nonetheless fresh. Add to that lyrics which are even more poignant than usual, and the result is truly a masterpiece.

The best example of an optimized old/new fashion is "Maybe The Poet" which gets a special flavour melodically from the R&Bish bass guitar work of newcomer Fergus Marsh. Lyrically, it is a peerless tribute to the poet. "Maybe you and he will not agree/But you need him to show you new ways to see", Cockburn sings, and the listener can only nod in acquiescence, Cockburn emphasizes that, regardless of how we label the poet-gay,

druggie, woman - we should listen to what they have to say. He also firmly makes the point "Maybe the voice of the spirit/In which case you'd better hear it."

The album's second song, it is our first exposure to the political side of Cockburn persona; never before has he had so much to say in this regard. "Don't let the system rule you/All it wants to do is rule you," he sings, and that is the rationale behind him saying "...pay attention to the poet/you need him and you know it."

By no means is this the extent of Cockburn's political lyrics on *Stealing Fire*. "He was deeply moved by the state of affairs in Central America when he visited there last year, and this certainly comes through on the album's final three songs.

"Nicaragua" is a lament for the strife-torn area where "For every scar on the wall/There's a hole in someone's heart/Where a loved one's memory lives." Cockburn clearly grieves over the fact that there are places where a kid with "baby face and an old

man's eyes" stands guard with a machine gun and "at age 15 (is) a veteran of four years of war." He does not hesitate from taking a firm stand, fervently singing in the anthemic chorus "You're the best of what we are/Don't let them stop you now/Nicaragua." Nor does he doubt on his mind who the bad guys are; "On the cliff the U.S. embassy/Frowns out over Managua like Dracula's tower" sums up his feelings concisely.

"Dust and Diesel" is another clever one - a bit more subtle, perhaps but the overtone of war and sickening rich/poor dichotomy unequivocally come through. Cockburn's imagery is marvellous; a perfect example is the chorus "Dust and diesel/Rise like incense from the road/Smoke of offering/For the revolution morning."

Cockburn, though, saves him most scathing political rhetoric for Sodom and Gomorrah-type song "If I Had a Rocket Launcher". How deeply he was really moved by his visit is obvious as he sings "I want to raise every voice -At least I've got to try/Every time I think about it water rushes to my eyes." The listener really believes this furious man's line "If I had a rocket launcher...I'd make somebody pay."

Great lyrics are nothing new for Cockburn, and you come to expect such imagery as "...your hair tumbles down like Sahara gold" from the cut "Sahara Gold." The melodies, though, are a bit fuller and more ambitious than some of the straight folk of his past discography. In this song, for instance, a Spanish guitar gives way to a marching drum beat, only to have the melody

evolve even further without ever becoming even vaguely orchestrated.

The most curious ditty is "Peggy's Kitchen Wall"; we never do find out who put the bullet hole there.

Cockburn has his first real success outside of Canada with his 1983 LP *The Trouble With Normal*. The inflammatory anti-American rhetoric on side two of *Stealing Fire* will not go unnoticed, but this album's statements put in words the feelings of many south of the border as well.

Sales all over will also be aided by a couple of marketable but very acceptable single-type tracks in "Making Contact" and "Lovers In A Dangerous Time." If people do not give this thoughtful and listenable album a chance, it is truly their loss.

## Pegi Nocol art on display

The artist Pegi Nocol MacLeod was one of the founders of the UNB Art Centre forty-four years ago. She taught art at the University of New Brunswick every summer from then until her death in 1949.

Now in 1984 the Robert McLaughlin Gallery in Oshawa has organized the first major exhibition of her work since her Memorial Exhibition at the National Gallery of Canada in 1949. *Pegi Nocol MacLeod: 1904 - 1949* will be shown at the Art Centre of the University of New Brunswick from October 19 to November 15, 1984.

The Director of the Robert McLaughlin Gallery, Joan Murray, selected fifty-eight of MacLeod's paintings from the mid-twenties until her death. Many of them belong to the Robert McLaughlin Gallery, the others came from private and public collections, and include *Suburban Sunday 1939* given to the University of New Brunswick by Mr. and Mrs. James K. Lindsay of New York.

Many residents of Fredericton knew Pegi Nocol as a friend, a teacher and a painter. Her life in Fredericton was recorded by her friend and photographer Madge Smith.

Joan Murray says: "Her gift lay in her spontaneous ability to celebrate movement, moving people, crowds, living and doing things." Her direct colour paint influenced many of New Brunswick's artists.

After studies with Franklin Brownell at the Ottawa Art Association, in 1923 and 1924 she attended the Ecole des Beaux-Arts de Montreal with fellow students Goodridge Roberts and Marian Scott. The breakthrough in her style occurred in 1933 in Ottawa, painting watercolours of school children in a garden opposite her home on Second Avenue. In 1934 she moved to Toronto to work at the T. Eaton Company under the direction of Rene Cera. In 1936, with Douglas Duncan, she helped found the Picture Loan Society. In 1936, she married and moved to New York. In the same year her daughter Jane (often a subject of her art) was born. She painted over 90 works of the women's division of the armed forces (1944-45). Her

oeuvre totals close to a thousand works in all media, and in Fredericton she experimented with designing hooked rugs and painted the huge mural for Woodstock's Carleton County Vocational School.

A hardcover book, *Daffodils in Winter: The Life and Letters of Pegi Nicol MacLeod, 1904-1949* by Joan Murray, from Penumbra Press, accompanies the exhibition.

Joan Murray will be at the UNB Art Centre on Thursday, November 8th at 8 p.m. to give a talk on Pegi Nicol MacLeod. The public is enthusiastically invited to attend.

The UNB Art Centre in Memorial Hall is open from 10 a.m. to 5 p.m. Monday to Friday, and from 2 to 4 p.m. on Sundays.

## Basement Bands take note

Most successful bands don't start by playing "The Gardens" or "The Forum". They start in the basement and gradually work their way from the basement to the garage, to the top of the charts. Sounds easy, but it's not. However, with help, Basement Bands can get out of the basement and receive the recognition they deserve.

CHSR-FM will be holding a "Basement Bands Competition" to assist Basement Bands in making their

way in the music industry. Bands from our area will submit tapes which they have recorded themselves. Then our panel of judges will access the contestant tapes. The contestants have two months to submit tape for the purposes of the contest. The top five Basement Bands will have their tapes forwarded to the chain of campus radio stations across Canada. Plans are also being made to have these tapes aired on CBC's "Brand New Waves".

# chsr fm

OCTOBER 19, 1984  
Compiled By CURTIS BAXTER

1. \*Men Without Hats--Folk of The 80's--(1)
2. \*Spoons--Tell No Lies--(2)
3. A Flock of Seagulls--Story of a Young Heart--(6)
4. Fixx--Phantoms--(8)
5. Deja Voodoo--Cemetery--(5)
6. \*Tennants--Visions of Our Future--(3)
7. Talking Heads--Stop Making Sense--(7)
8. \*Screaming Bamboo--World of Tomorrow--(4)
9. \*Design--Design (EP)--( = )
10. U2--Unforgettable Fire--(New)
11. Psychedelic Furs--Mirror Moves--(9)
12. Fadgadget--Gag--(11)
13. \*Moev--Toulyev--(13)
14. \*Front--Underworld--(18)
15. \*Durango 95--Lose Control--(14)
16. Spandau Ballet--Parade--(16)
17. \*Depeche Mode--People Are People--(17)
18. \*Steps Around the House--Demo Tape--(28)
19. \*Rough Trade--O Tempora! O Mores!--(New)
20. \*DAvid Wilcox--Bad Reputation--(New)
21. Summers & Fripp--Bewitched--(26)
22. Julian Cope--World Shut Your Mouth--(10)
23. General Public--All the Rage--(New)
24. Mike Oldfield--To France--(23)
25. \*Facecrime--Sex & Revolution--(New)
26. La Danza--La Danza--(12)
27. \*Bruce Cockburn--Stealing Fire--(21)
28. Sacred Cowboys--Sacred Cowboys--(20)
29. Nick Lowe--Nick Lowe & His Cowboy Outfit--(22)
30. Devo--Shout--(New)

\*Canadian Content